TRANSLATION OF ARABIC LITERATURE INTO ENGLISH IN THE UNITED KINGDOM AND IRELAND 2010–2020

Alexandra Büchler and **Abdel-Wahab Khalifa**

Series editor **Alexandra Büchler**

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Translation of Arabic Literature into English in the United Kingdom and Ireland

2010–2020

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1 Executive Summary

This report maps the translation flows of Arabic literature into English in the UK and Ireland between 2010 and 2020. It builds on two previous reports published in 2011 and 2018, respectively. The first one, *Literary Translation from Arabic into English in the United Kingdom and Ireland 1990–2010*, was prepared by Alexandra Büchler and Alice Guthrie, and published by Literature Across Frontiers (LAF) with support from the Anna Lindh Foundation, as part of a large project mapping translation flows across the Euro-Mediterranean region. The second report, which was commissioned and published by LAF, offered a brief update of the 2011 report researched and written by Alice Guthrie.[1]

The present report examines developments in the field of Arabic-to-English literary translation, particularly in the UK and Ireland, between 2010 and 2020. A bibliography of published translations was compiled for the purposes of this report to inform its analysis of publishing trends and practices in this field of cultural production. While the report concentrates on the developments in the Arabic-to-English literary translation field between 2010 and 2020, works published in 2021 were included in the appended bibliography and this report's analysis because some of them would have been included in editorial plans for publishing in 2020 but were delayed due to the Covid-19 pandemic.

The report aims to answer the following questions: Which Arabic literary works by which authors have been published in English translation? When, where, and by whom were these works published? How were the works selected, promoted, and received? Who are the leading publishers and translators in this field? What developments and challenges, particularly those occurring from 2010 onwards, have been most significant? What issues identified in the two previous reports remain, and what new issues have emerged? What steps, if any, have been taken to address these issues, and which are still overdue?

Our key findings reveal positive developments in the field of Arabic-to-English literary translation in the UK and Ireland. Nonetheless, measuring progress against the recommendations of the 2011 study and its 2018 update shows that whatever the advances, they have not been made as a result of a coordinated, targeted follow-up on the recommendations formulated by the two reports. Rather, they are part of other, more general developments, including the professionalisation of the literary translation sector in general and the emergence of an active and vocal translator community in the UK and the US, as well as more substantial investment in this field by funding bodies which has given rise to a range of initiatives particularly addressing issues of translator training between Arabic and English.

Positive developments include initiatives that have contributed to the growth of the general literary translation infrastructure, such as the establishment of the Literary Translation Centre at the London Book Fair and the annual International Translation Day event in 2010. Other initiatives specific to literary translation from Arabic include translation workshops and

[1] The 2011 report and its 2018 update are available to download from the LAF website here.

conferences in the Arabic-speaking region, particularly in Qatar and the UAE, but also elsewhere, and the emergence of new prizes highlighting original and translated titles.

Another major positive development, not specific to the British Isles but benefitting its readers, is the launch of *ArabLit* in the fall of 2009 by Marcia Lynx Qualey. Over the years, the *ArabLit* blog has grown into a fully-fledged, open-access website with daily news and views on Arab and Arabic literature in translation, and a quarterly print and e-magazine, *ArabLit Quarterly*, which is accessible with a subscription. Together, they have become the go-to resource for information about the Arab literary scene in English. In addition, two internet magazines of translated literature, *Words Without Borders* and *Asymptote*, have increased their offer of material related to the Arab world, consequently contributing to giving more visibility to Arabic literature and authors.

A significant development on the book publishing front is that the number of translations has more than doubled compared to the previous decade. The bibliography lists 596 translations published between 2010 and 2020 (659 if we add translations published in 2021, some of which, as previously mentioned, would have been included in editorial plans for the previous year but were delayed due to the Covid-19 pandemic). It can therefore be concluded that there has been a boom in the number of translations of Arabic literary works in English since 2010, offering Anglophone readers an opportunity to read Arab writers and works to which they may not have otherwise had access. The rise of alternative forms of publishing (e.g., self-publishing and print on demand) has diversified the choice of titles available to readers. However, translation and production quality (e.g. covers and blurbs) remain an issue with many of these publications.

A broader range of publishers now considers Arabic titles. In addition, the demographic background of translators has changed, with, for instance, young women translators, who are not academics, entering the scene, being active and visible. Short-term training opportunities are now systematically offered, and support for translation from Arabic provided by the PEN Translates programme, which provides grants to British publishers, has grown, representing 6% of supported titles. Finally, new festivals and venues have appeared, and initiatives such as the Poetry Translation Centre's workshops, Shadow Heroes, and Translators in Schools—the latter two boosting the status of Arabic as a community and heritage language—have become more common.

Building connections between the key agents (e.g., authors, publishers, translators, and organisers) operating in the Arabic-to-English literary translation field through coordinated strategic activities has been difficult for the same reasons that have made working with Arabic literature more attractive. The political turmoil in the region has now combined with an increasingly hostile, anti-immigrant political environment in the UK and the US. This has posed challenges for effective collaboration and cross-cultural interaction between the different literary and publishing agents in these regions, and created barriers for short-term visitors such as artists and writers. Indeed, in the US, former President Trump banned visitors from Arab countries altogether for a period of time during his presidency. The tough immigration

regimes in the UK and the US mean that there is nothing analogous to the Arab artistic diaspora recently created in Germany or, to a lesser degree, in Scandinavia and the Netherlands.

In the meantime, the UK left the European Union in January 2020, following the 2016 EU membership referendum. The full impact of Brexit on the UK's creative sector in the first year after the transition period ended has so far been camouflaged by the pandemic, which has shut down venues and bookshops and prevented travel. Once Covid restrictions are fully lifted, the lack of freedom of movement between the UK and the EU will be felt by the arts community, and the new immigration legislation will, most likely, make in-person visits and creative exchanges with non-EU nationals even harder than before.

The pandemic has, however, opened up digital avenues of communication, with a proliferation of online events and forums offering unprecedented opportunities for dialogue, creative collaborations, conversations, promotion of titles and direct access to audiences. Books and authors are promoted, translation is discussed, and virtual creative collaborations take place. Many online events have registered large audiences and become an archival resource, as we will discuss later in this report (see the section 'Arts Policies and Support').

However, many of the issues identified in the 2011 study and its 2018 update require further action. The lack of translation funding and support for translators (e.g., bursaries and residencies) still presents an acute problem, as does the lack of translation and production quality monitoring.

As for translations from non-European languages, the literary translation sector has shifted its attention to Asia with new initiatives, publishing outlets and programmes supporting collaboration, such as those offered by the British Council's programme Connections Through Culture. As we witness deep-cutting changes to the arts sector and the resources of the key bodies supporting it, forced by political reorientations and economic impact of the pandemic, the opening paragraph of the Executive Summary to the 2011 report is now even more pertinent than when it was written:

> This report was written at a time when most organisations promoting literature and supporting literary translation across Europe are experiencing cuts to their already inadequate budgets. This presents an immediate threat to literary translation, which depends largely on public and private subsidies. Yet, the need for translation between languages and cultures, between Europe and its neighbouring regions, and in particular the Arab world, has never been greater. It is clear that we need to develop new and innovative approaches to argue the case for the key role of culture, including literary translation, in contributing to intercultural understanding, social cohesion and peaceful coexistence in the wider Euro-Mediterranean region. (Büchler and Guthrie, 2011, p.6)

1.1 Framework

This report is part of a research project coordinated by Literature Across Frontiers and supported by the Anna Lindh Foundation, consisting of a series of studies mapping the

translation of Arabic literature into 13 languages spoken in 14 European countries over the past decade.[2] The present report has two principal aims: first, to update the bibliography of published English translations of Arabic literature and evaluate the state of the Arabic-to-English literary translation field and its related activities in the UK and Ireland since 2010; second, to utilise specific sources (i.e., the bibliography as well as surveys and interviews with key agents—translators, publishers, organisations and institutions) to identify areas of progress over the past decade.

The research project was conducted in cooperation with *ArabLit* and the Paris-based Institut de Recherche et d'Études Méditerranée Moyen-Orient (iReMMO) and its cooperation project *LEILA: Arabic Literature in European Languages*. The LEILA project aims to increase translation of Arabic literature by improving the discoverability of important Arabic literary works for publishers, while at the same time providing skills development for literary translators and forming a network of individuals and organisations interested and invested in Arabic literature and its translation in Europe.

Over the past fifteen years, Literature Across Frontiers has managed and cooperated on several large projects aimed at connecting the Arab and European literary scenes. In 2010, the Euro-Mediterranean Translation Programme was launched through a joint partnership between the Anna Lindh Foundation, Literature Across Frontiers and the French organisation Transeuropéennes. This programme laid the foundation for potential ongoing exchanges and collaborations, resulting in several initiatives that could not be developed further, partly due to the political turmoil in the Arab world and lack of continued financial support.

One such initiative was a series of conferences and workshops identifying needs and discussing how to bring together actors from the region. Another was to develop a short-term, intensive training programme for emerging translators from European languages into Arabic in cooperation with Ain Shams University's School of Languages in Cairo. These activities took place between 2010 and 2013. The Anna Lindh Foundation subsequently organised several meetings of a core group of experts and two Euro-Mediterranean translation conferences: in Slovenia (June 2016) and in Tunisia (December 2017). The LEILA project mentioned above and the outputs of the research project, such as the present report, could provide a new impetus for continued Arab-European cooperation in the field of books and translation and lead to new initiatives.

1.2 Method and Scope: An Extended Update

The 2011 report was extensive and comprehensive. The 2018 update highlighted subsequent developments, assessing progress against its detailed recommendations. The current report follows the same method, measuring the progress made since 2010 in the Arabic-to-English literary translation field against the 2011 recommendations and their 2018 update. However, the 2018 update did not include a bibliography of Arabic literary works translated into English and, in the main, was not informed by responses from individuals and organisations in the

[2] All studies are available to download from the Research section of the LAF website.

translation and publishing fields. The present report's main contribution is therefore evaluating the state of the Arabic-to-English literary translation and publishing activity informed by a bibliography of published translations from 2010 to 2021 as well as surveys and interviews conducted with key translation and publishing agents. Additionally, it provides an overview of relevant organisations and their work across the United Kingdom and Ireland, broadening the scope from the previous focus on a few centres, particularly London. It also covers more comprehensively the work of institutions such as the British Council and key arts funding bodies whose support makes many initiatives in and outside the country possible.

This report has a similar structure to the 2011 report and its 2018 update. Following the updated methods and scope, it provides updated findings and issues. These include the number of translations published per year, agents involved in the translation and publishing of Arabic literature in English, and the different events, initiatives and socio-political factors that have affected the volume and nature of activities in the field. The report also examines recent developments in publishing trends, including changes in gender and geographical representation, evaluates key publishing issues and discusses the dissemination and reception of Arabic literature in translation in the UK and Ireland since 2010. Finally, it presents a comprehensive list of recommendations, updating those of the 2011 and 2018 reports.

1.1.1 Framing the Scope of the Report

This report does not adopt any a priori definition of what literature is. As such, the only criterion used for identifying 'literary' translations in the data is what publishers, library indexers, and literary critics categorise as such. Arabic literature in English translation in the UK and Ireland is defined as follows: the body of fiction, poetry, drama, and literary nonfiction works written in Arabic as well as other non-conventional genres (e.g., problemata literature) that has been translated into English, published in book form, and is readily accessible to British and Irish readers. As such, this study and its bibliography will cover translations published outside the UK and Ireland; these works fall under the category of being distributed and accessible to readers from these regions in print or in electronic form. As with the earlier reports, this report focuses on translations from Arabic into English. To the best of our knowledge, there are no translations into minority, indigenous British languages (e.g., Irish and Scottish Gaelic, Scots and Welsh). Therefore, while this report looks at the Arabic-related arts and literary events that took place in Ireland, Scotland and Wales, there will be no discussion of translations from Arabic into these countries' national languages.

Finally, the displacement of Arab cultural and literary intelligentsia in countries like the UK and Ireland must be noted. Following the Arab Spring and its aftermath, a growing number of Arab writers who write in English have appeared on the international literary scene. Because the names of these diaspora writers are unmistakably Arabic, there is a tendency to attribute their works to the modern Arabic literary canon. Whether this is valid is not the concern of the present report; however, it is an important phenomenon that deserves to be studied. Although these writers and their works are excluded from this report's bibliography and

analysis, we will shed a brief light on the significant role diasporic writers play in expanding the interest of Anglophone readers in Arab authors and narratives.

1.1.2 Compiling the Bibliography

It is a widely known fact that there is no up-to-date bibliography of Arabic literary works translated into English.[3] To provide such bibliographical and statistical information, our first task was to compile a comprehensive bibliography of Arabic literary works published in English since 2010. This bibliography complements the one published with the 2011 report, which included a list of translations published between 1990 and 2010. As this report is being published in late 2021, we have decided to include translation data published or set to be published in 2021. The aim was to provide information on translation flows and the trajectory of translation production and consumption in the field to date.

Sources and databases consulted for compiling the bibliography include the catalogues of major publishers and libraries, PhD theses with bibliographies of translated Arabic literary works (e.g., Khalifa, 2017), and the following online sources: WorldCat (a vast catalogue of several worldwide university and public library holdings), Jisc Library Hub Discover (a vast catalogue of UK national, university, and specialist research libraries), The British National Bibliography, Juma Al-Majid Centre Library, The Arab British Centre Library, the *Publishers Weekly* Translation Database (formerly Three Percent Translation Database), and lists of translated works available on the *ArabLit* website and elsewhere. Moreover, given the large number of translations published since 2010, all reprints and re-editions—apart from combined editions presenting multiple works published separately as single volumes—are excluded from this report's bibliography and analysis.

Compiling the bibliography was a long and arduous task. As noted in the 2018 update report, the British Library data are useful but not very reliable (Guthrie, 2018, p.4). This is because they comprise anything with an ISBN, including titles that may not be properly distributed and therefore not readily accessible to ordinary readers. The data also include records of translations that are never published. Additionally, due to system glitches, some records of published translations are missing. Also included are translated works written by Arab authors but not originally written in Arabic. These factors obscure the picture of what is actually available on the market for readers interested in English translations of Arabic literature.

We also relied on the *Publishers Weekly* Translation Database. While the database helped paint a clearer picture of what has been published, it was not without its complications. For instance, while the database naturally included works published in the US, not all UK

[3]Arabic literary works translated into English via a relay language are generally not included in the bibliography and its statistical analysis, unless significant to the scope of the study. For instance, due to the nonexistence—according to our knowledge and research—of direct translations from Arabic into English published in Ireland, we have decided to include the translations of Syrian poet Maram Al-Masri's works, translated into English via French by Irish poet Theo Dorgan, which were published by Southword Editions, to highlight the work being done in Ireland in promoting Arabic literature in translation. As such examples are very few, they do not affect the reliability and representational validity of the analysis of the Arabic-to-English literary translation field provided in this report.

translation publication records were listed. Additionally, some works were listed as having been translated from Arabic when they were originally written in a different language, e.g., French.

ArabLit's lists and updates on Arabic literature translated into English were also useful. However, they were not exhaustive. The lists of published works are sporadic, and a list of published translations is not available for every year. All other existing bibliographies, though useful, are outdated, incomplete, or confine themselves to translations published in certain countries, by certain authors, and/or under a certain literary genre. Although this bibliography is as comprehensive as possible, it is still probably incomplete. To illustrate, in some cases, it was difficult to judge whether a text was a translation or was originally written in English—especially with translations that do not name translators on the cover or in the text and those that were difficult to consult physically or electronically. To ensure rigour, to be included in the bibliography, translations needed to be marked in a number of university or public libraries as having been translated from Arabic.[4]

The problem of inconsistent book documentation and unreliable data on the publication and dissemination of Arabic-to-English literary translations in the Anglophone market cannot be overstated. All this feeds into our recommendation for a dedicated bibliography. To guard against possible misrepresentations of Arabic-to-English literary translations, two actions must be considered: first, critically examining available translation lists, bibliographies, and indexes with the dual goal of detecting and resolving any 'technical' compilation errors (e.g., missing or incorrect data on authors, publishers, publication dates and places, and bibliographic classifications) and assessing assumptions about what does and does not fall within the category of literature; and second, situating the statistics and data extracted within the socio-cultural context of translation to identify and evaluate forms of agency and modes of production circulation and reception. In this way, readers and researchers will be given a clear and accurate indication of the qualitative and quantitative trends in publishing translations.

2 Publishing History and Trends

2.1 Publishing Trends

To understand and evaluate the developments in the field of Arabic-to-English literary translation in the last decade, it is instructive to sketch a brief background of its history and the significant features of each phase of its development. Building on Altoma (2005), Khalifa and Elgindy (2014), and Khalifa (2017), this report divides the social history of the field into five distinct phases with overlapping features: the initial phase (early 1900s–1967), the expansion phase (1968–1988), the post-Nobel phase (1988–2001), the post–9/11 phase

[4] One of the reviewers of this report noted that a translation listed as having been published and made available in more than one library on Worldcat.org, included in the bibliography of translations appended to this report, was, in fact, never published. That said, while every effort has been made to ensure the accuracy and completeness of the bibliographical data of translations published since 2010, statistics related to this period cannot be taken as *fully* comprehensive and are therefore only meant to provide an overall translation trend.

(2001–2010), and the post Arab Spring phase (2010–present). This report focuses mainly on the last phase. Information on the earlier phases of the field and the early evolution of its translation and publishing market will be the backdrop for the analysis of this market over the last decade.

2.1.1 Translation of Arabic Literature in the British Isles

Arabic literature has a long and continuous literary history spanning some sixteen centuries (Gibb, 1962; Hussein, 1958). The Arabic literary tradition has numerous forebears and has always had narrative literature of some sort. Prior to the twentieth century, it contained a rich assortment of prose forms, ranging from *maqāmah* (assembly), *sīrah* (biography), *ḥadīth* (report/tradition), and *khabar* (sketch) to *ḥikayah* (tale), *khurāfa* (myth), *ʾusṭūrah* (legend), *nādirah* (anecdote), and *qiṣṣah* (story) (Said, 1974; for detailed definitions of each of these forms, see Abdel-Meguid, 1956). In the West, the most famous example of the Arabic narrative tradition is the *Arabian Nights*.

The Arab encounter with Europe following the French invasion of Egypt in 1789 introduced new, unfamiliar literary genres to Arabic literature, primarily drama and fiction (this period is commonly known as *nahda*[5]). 1789 is generally assumed to mark the transformation of Arabic literature into its modern state (see, for example, Badawi, 1992; Starkey, 2006; Tresilian, 2008). Eager to explore new literary writing genres, bridge the gap between the classical and the modern, and raise the standard of literary taste in the region, Arab writers began to experiment with these new European literary models. The outcome was the emergence of new literary genres in Arabic that, while resembling and owing much to European models, differed in many respects. While poetry was the most prominent form in the Arabic literary tradition, modern Arabic fiction emerged in the late nineteenth century and developed into a mature genre, superseding poetry as the dominant literary form in the Arab world during the early twentieth century (see Allen, 2003; Said, 1975).

2.1.2 Arabic-to-English Literary Translation in the Twentieth Century

The Initial Phase: Early 1900s–1967

During the initial phase, few translation agents (publishers, translators, etc.) were involved in translating and publishing Arabic literature into English. Publishing was dominated by small-scale publishers and a couple of medium- and large-scale ones. The field was in a haphazard state and apparently without publishing or marketing policies. Then, as (to some degree) now, translation production was primarily triggered by political incidents outside the Arabic literary field itself; the expansion of the field was impacted, both positively and negatively, by political events. However, translation production was low, sporadic, and marked by long intervals (Le Gassick, 1971). Because publishing was dominated by small-scale (mainly individual) publishers, with some writers self-publishing their own work, the production output was also small.

[5] Translation: awakening or renaissance.

The majority of translation publishing houses were in the Arab world. Given the region's political tensions, its complicated relationship with the West, and the lack of publishers' marketing plans for outside the Arab world, copies of translations during this phase were hard to obtain in the Anglophone world (Le Gassick, 1971). Due to this difficulty, the Anglophone reading public and publishers showed a general lack of interest in translated Arabic literature. Translations were under-reviewed, which did not help to expand the field. These reasons—coupled with the lack of interest in Arabic literature due to, according to Büchler and Guthrie (2011, p.17), 'a powerfully pervasive orientalist notion that modern Arabic literature was compromised in terms of maturity, and irrelevant to outsiders'—may explain why it took over half a century for the boundaries of the field to take shape and for the field to reach its expansion phase. Very few translations were produced in the US (exceptions include the works of Gibran and Naimy); the majority of translations targeted British readers. This is perhaps due to the more significant British presence in Arab countries at this time, particularly Egypt, most of which were British protectorates.

The majority of translations during the initial phase evoked the legacy of the *Arabian Nights*, either implicitly (through visual illustrations and Arabic calligraphy) or explicitly (such as in translators' introductions). This can be attributed to the popularity and successful reception of the *Arabian Nights* in the Anglophone world and the West and publishers' desire to meet the expectations of Anglophone readers. Linking any translated modern Arabic literary work to the *Arabian Nights* was perhaps intended to elicit popular reception and hence financial gain for the publisher and/or translator.

English translations of Arabic literary works during this phase were primarily perceived as social documents rather than literary works. A pertinent example is Al-Hakim's *Maze of Justice*, translated by Eban. Significantly, on the top part of its dust jacket, we read the following:

> This translation from the Arabic has three assets … it is a good story, an important social document and the first work of one of Egypt's leading authors to be published in English.

Similarly, in his introduction to *Modern Arabic Short Stories,* Arberry (1967, p.vii) notes that these stories 'illustrate many aspects of the Arab outlook and Arab sociology'.

The Expansion Phase: 1968–1988

Altoma (2005) refers to the period from 1968 to 1988 as the 'expanding phase', commencing with a so-called mini-boom in the academic translation of Arabic literature into English. The expansion phase saw a number of publishers—both within and without the Anglophone world—willing to take part in the field. This resulted in a healthier number of translations during this phase. Translation activity in this period aimed mainly at enriching the content of modern Arabic literature courses, which had begun to rapidly emerge across the Anglophone world. This trend was primarily instigated by socio-political factors—mainly the National Defence and Education Act (NDEA) in the US and the Hayter Report in the UK, in which Arabic and the Arab world were considered priorities. This increased activity helped the

dissemination and appreciation of Arabic literature as an art form beyond its supposed function as a social document.

However, evocation of the legacy of the *Arabian Nights* continued during this phase, though perhaps to a lesser extent than in the previous one. Titles, covers, and reviews of some English translations of Arabic literary works, as well as their illustrations, might be described as Orientalist. By way of illustration, Huda Shaarawi was a pioneering Egyptian writer and feminist; the title of her memoir in Arabic, *Mu̲dakkirāt Hudā Shaʿrāwī* ('The Memoirs of Huda Shaarawi'), was changed to *Harem Years* in the English translation, a title reflecting the Orientalist imagery of harem life found in the *Arabian Nights*. As Kahf (2000) rightly notes, though the word 'harem' was used just once in Shaarawi's 457-page Arabic source text, it was used 25 times in the translation's introduction alone.

Reading English translations of Arabic works of literature as social documents rather than works of literary merit continued from the initial phase into the expansion phase. This primarily anthropological interest is evident in the introductions to *Women and the Family in the Middle East* and *Middle Eastern Muslim Women Speak*, which contain short stories, novel extracts, and autobiographical accounts of works by (and on) Arab (and other Middle Eastern) women writers. The introductions describe these works as 'documents' rather than literary works. In his foreword to the latter, Mahdi (1977, p.xi) writes the following:

> One may hope that the present collection of documents will provide educated western readers with a somewhat clearer view of the conditions, aspirations, struggles and achievements of Middle Eastern Muslim women.

Most English translations were of works by Egyptian writers. During this phase, however, a larger number of other Arab countries started featuring in translation. This slight diversification of geographical representation was primarily due to socio-political factors that saw Egypt losing ground as the Arab world's cultural centre due to Sadat's policies and Egypt's peace treaty with Israel. Moreover, emerging Arab countries, as the late Denys Johnson-Davies, eminent Arabic-to-English literary translator, calls them in an interview with Ghazoul (1983, pp.90–91), wanted to promote their writers merely for 'the prestige of being thought "cultured"'. This seems to have increased the number of English translations of works by writers from Arab countries other than Egypt.

During this phase, the rise of such publishers as Heinemann Educational Books in the UK, with its pioneering Arab Authors series, and Three Continents Press (3CP) in the US aided the process of acquainting the Anglophone public and mainly academic readers with translated Arabic works of literary merit. American publishers began publishing translated Arabic literary works into English, especially from the mid-1970s. They took part in the field following the NDEA to cater to newly introduced university courses. The contributions of US-based publishers, such as 3CP, Bibliotheca Islamica, and other American university presses, helped the field evolve and consolidate its boundaries. The American public, primarily academic, readership, was now being acquainted, perhaps for the first time, with translated works of literature from the Arab world other than those of Gibran and Naimy.

This phase witnessed the emergence of several English translations of works by Arab women writers. There were, however, concerns among Arabic literary scholars about the motivations behind the translations and the types of reviews they received. For instance, Amireh (1996) maintains the following:

> Reviewers of Arab women's books seem to take their cues from the titles and covers. Unfailingly, they read these novels as sociological and anthropological texts that 'reflect' the reality of Islam and the Arab world and 'lift the veil' from what one reviewer called the 'unimaginable world of Arab women'.

The Post-Nobel Phase: 1988–2001

Naguib Mahfouz receiving the Nobel Prize in Literature in 1988 marked a turning point in the history of the Arabic-to-English literary translation field. According to Altoma (2005, p.57), the post-Nobel phase was 'a striking departure from earlier phases'. The number of new English translations of Arabic literature, as well as reprints of existing works, rose rapidly and consistently as a result of increasing market demand. The award brought unprecedented international attention to Arabic literature, giving rise to new stakes, new agents, and new modes of translation selection, production, and consumption.

After the initial period, when the translation of Arabic literature was entirely dependent on individual enterprise and personal contacts, mainstream publishers became aware of the significant literary merit and potential commercial value of Arabic-to-English literary translations. This had a considerable positive impact on the volume of activity in the field and saw its products reaching a broader base of readers in the Anglophone world. Moreover, specialised independent publishers in the UK (such as Saqi and Quartet Books) and university presses expanded publication of Arabic-to-English literary translations beyond the needs of academic courses to cater to increasing public demand.

In 1998, a landmark initiative was introduced in the form of the magazine *Banipal: Magazine for Modern Arabic Literature*. Its mission was to be a 'vehicle for intercultural dialogue and exchange' between the Arab and Anglophone worlds and to grant Arabic literature 'its rightful place in the canon of world literature' (Peterson, 2013). *Banipal* contains translations of short stories, excerpts from novels and poems, and other Arabic literature-related material and news. *Banipal* continues to be influential in the field and now publishes three issues a year, each of them focusing on a particular country or theme.

Evocation of the *Arabian Nights* extended into this phase, despite Mahfouz's Nobel Prize in 1988. Roger Allen (2000, p.97) argues that this 'tendency was given additional impetus by the unfortunate translation of the second volume [of Mahfouz's trilogy] as Palace of Desire (a dutifully accurate translation of the Cairo street name, *Qasr al-Shawq*)'. Allen reveals how his university colleagues would begin reading Mahfouz's trilogy at the second volume, not the first. He states that his colleagues' uniform response has always been that its title, *Palace of Desire*, 'is the most attractive'. Allen (2000, p.97) argues that this might be because the exotic/carnal title 'best matched their pre-conceptions' about the Arab world and culture.

The American University in Cairo Press (AUCP) had already been involved in the field since the expansion phase. During the post-Nobel phase, however, it emerged as the leading agent of Arabic literature in English translation. With the increase in the number of publishing agents and the AUCP's expanded focus beyond Mahfouz, the range of geographical representation of translated Arab authors also increased. This diversification enabled the appearance of translations of literary works by writers from Arab countries such as Yemen, Algeria, Emirates, and Jordan.

Geopolitical and sociocultural events in the Arab and Anglophone worlds during this phase impacted translation output. Whereas Egyptian predominance continued, socio-political unrest in countries such as Palestine and Lebanon ensured that works of literature from these countries would be translated more often than those from other Arab countries. For instance, in his study of the field of modern Arabic fiction translation into English, Khalifa (2017, p.181) notes that the number of English translations of modern Arabic works of fiction from Palestine grew from 11 in the previous phase to 22 in this one. Similarly, English translations of Lebanese works of fiction grew from 7 to 19.

There was a gradual and considerable increase in the number of English translations of works by Arabic women writers. There were also a number of literary series dedicated to publishing translated works written only by women, such as the Arab Women Writers series published by Garnet.

During this phase, translators' work became more recognised and finding publishers became less arduous. For example, in an interview with Alkhawaja (2014), Professor Rasheed El-Enany of the University of Exeter reveals how, following the Nobel Prize in 1988, his royalties for the translation of Mahfouz's *Respected Sir* 'increased sharply', attesting to the improved status of translators during this phase. Over the same period, there was also an increase in the number of women translators compared to the previous phase.

The Post-9/11 Phase: 2001–2010

Following 9/11 and its aftermath, there was a sharp and relatively steady rise in publishers translating Arabic literature and an increased reader interest in translated Arabic literature. This is supported by the fact that, in the years subsequent to the start of the so-called War on Terror, the number of English translations of an Arabic literary genre such as fiction reached (and in some instances exceeded) some 30 translations per year (Khalifa, 2017).

9/11 was without question a tragic event. Nonetheless, its repercussions brought widespread Anglophone attention to the Arab world and its literature not seen since Mahfouz's 1998 Nobel Prize. This period is described by Humphrey Davies, one of the leading translators in the field, in an interview with Qualey (2009) as a 'kind of a fecund period in Arabic literature'. In a similar vein, Ismail (2015, p.916) states that 'there has been greater interest' after 9/11 in English translations of modern Arabic literature, which readers believed would help them better understand 'the Arab–Muslim world'. This largely 'forensic interest'—as Sinan Antoon describes it in an interview with Lake (2010)—led to a significant shift in the field 'reflected in

everything from Arabic provision and uptake at universities to a growing interest in and consumption of Arabic cultural products' (Büchler and Guthrie, 2011, p.18). Sharing this view is Neil Hewison, former associate director for editorial programs at the AUCP, who stated the following to Yassin-Kassab (2008):

> People are looking to read more from the Arab world since 9/11 and the invasion of Iraq, for both the right and the wrong reasons. We don't pander in any particular direction to that increased audience, we're just glad that more people are picking up our books.

Mainstream publishers continued publishing translated Arabic works of literature as sociological or anthropological treatises rather than literary ones. A pertinent example is Alaa Al-Aswany's novel *'Imārat Ya'qūbiyān*, rendered into English by Humphrey Davies *as The Yacoubian Building* (for similar examples, see Allen, 2009; Rooke, 2011). The novel was hailed 'as a work that provided a key to understanding Arab–Islamic society and that *gave an answer to the question of what it was that made a terrorist*' (Grees, 2008, emphasis added). Significantly, given the ethnographic topics it tackles and its perception as an exposé work (Allen, 2009), the translation was published in 2004, only two years after the novel's first publication in Arabic, which is quite unusual for an Arabic literary work.

The influence of geopolitical and sociocultural events on the publication of several literary translations from Arabic cannot be overlooked. Following the 2003 invasion of Iraq, as part of the War on Terror campaign, a considerable number of English translations and publications of Arabic literary works by Iraqi writers began to emerge. Publishers' commercial interests and their prioritising of financial gains were evident not only in the number of published translations of works from Iraq but also in the titles selected to market them. For example, Mahmoud Saeed's novel *Anā alladhı Ra'a* ('I Am the One Who Saw') was published in English translation in 2004 as *Saddam City*. Similarly, Alia Mamdouh's novel, '*Ḥabbāt al-Naftālıñ*' ('Naphthalene Balls'), which was published in English translation as *Mothballs* in 1996, was reprinted following the invasion of Iraq under a different title: *Naphthalene: A Novel of Baghdad*. To demonstrate that the title was deliberately changed to include reference to Baghdad, on the top part of the back cover of the translation we read, in uppercase letters and bold typeface, '**A NOVEL OF BAGHDAD … "COULDN'T BE MORE TIMELY"**'.

There were more publications of Arabic literary works in translation by US publishing houses, mainly university presses, than UK ones. The number of English translations of Arabic literary works by women writers increased considerably from previous phases. Tresilian (2015) calls the 'increasing recognition of work by [Arab] women authors' in translation in recent years the 'feminisation' of modern Arabic literature. The number of young translators of Arabic literature into English increased during this phase, representing, according to Büchler and Guthrie (2011, p.77), 'a more diverse demographic in terms of race and gender'—and, one might add, age. This diversified the types of Arabic works of literature translated into English. This phase also witnessed an increase in the number of translations by women and the emergence of new women translators. Moreover, geographical diversification continued to

expand. The field became more inclusive than ever with the appearance of translated works by authors from such Arab countries as Oman, Qatar, and Eritrea.

There was a similar rise in the number of literary and translation prizes in the field, which have increased the annual number of Arabic works of literature translated into English. Furthermore, there was a noticeable surge in the number of literary festivals and events in the Anglophone world related to Arab culture and literature during this phase. These events promoted writers of Arabic literature and expanded translation activity. By way of illustration, the Lebanese writer Hanan Al-Shaykh revealed to the authors of the 2011 report how her participation in a prestigious literary festival led to the manuscript of her novel *Beirut Blues* 'getting fought over by four mainstream publishers, just because of that public appearance' (Büchler and Guthrie, 2011, p.43). Al-Shaykh concluded that literary festivals are important, especially for relatively unknown or emerging Arab writers.

The Post-Arab Spring Phase: 2010–Present

The Arab Spring has sparked a new surge of interest in the Arab world and its literature. To understand the motives behind the Arab Spring, the Anglophone reading public turned to translated Arabic literature in search of information. The uprisings and their aftermath, especially the refugee crisis, have made the region the object of continual attention in the media, resulting in what Marcia Lynx Qualey describes as a 'more specifically news-oriented' interest in translated Arabic literature (Lindsey 2013). While this interest was primarily triggered by political events and the news cycle, it has a number of merits, including the 'professionalisation of more translators, more publishers who are getting Arabic readers onboard and a general tuning-in to the fact that Arabs write books' (Lindsey 2013). As noted by Guthrie (2018), in response to the Arab Spring and its aftermath, a number of journals and publishers (Saqi, *Banipal*, Comma Press, *Asymptote*, and others) published special editions dedicated to the Arab world. Some agents of translation (publishers, translators, etc.) perceived this as a way of defying the political moment by taking a real interest in Arabic literature. For others, it lies on a continuum of socio-politically and commercially driven interest in books from the Arab world, which are usually read as sociological or anthropological treatises rather than literary works. These points bring to mind the reservations of some scholars in the Arabic-to-English literary translation field, such as Tresilian (2015), who states the following:

> Literary works that deal explicitly with issues of interest to western readers, among them themes emphasised in the international media such as Political Islam and the status of women in the Arab world, are often more likely to interest western publishers than those that do not.

The strongest observed publishing trend during this phase is the increased number of published translations of Arabic literature into English. The 2011 report recorded 310 translations published between 1990 and 2010 (Büchler and Guthrie, 2011). This report's bibliography records a major increase in published translations between 2010 and 2020, with a total of 596 (659 if we add those published in 2021).

There has also been an increase in the number of initiatives and events introducing Arabic literature—and Arab arts and culture more broadly—to the Anglophone audience. One key initiative giving Arabic literature greater visibility is *ArabLit* and its newly established quarterly magazine. This is in addition to projects and events introducing the arts and culture of the Arab world to a wider audience (for more discussion on this point, see the section 'Arts Policies and Support').

As the appended bibliography of translations demonstrates, a noticeable change in publishing trends since 2010 has been an increase in self-publishing; that is, authors or translators self-publishing English translations of Arabic literary works. Examples include translations published by Xlibris Publishing, CreateSpace, and Peter Lang. Examination of the reception of such books on book-centric review websites such as Goodreads reveals quality issues with some of these translations. For instance, according to one reader review on Goodreads of a self-published translation of one of Nizar Qabbani's works, one of the most prominent poets in the Arab world: 'The writing is incredibly shallow and empty, which I suspect has to do with the translation, since the fragments I've seen before of Qabbanis [sic] work were beautiful and well written.'[6] Another reader commented: '[I] don't feel like I can adequately judge [Qabbani's work] without a better translation.'[7] Similarly, the period in question has witnessed an increase in the number of published self-translations; that is, translations made by authors of their own works.

Translation quality is not the only problem. Production quality is, too. For example, as an Amazon reviewer rightly noted, the cover of a translation of the poetry of Abu'l-Ala Al-Maarri'—one of the greatest classical Arab poets—features a picture of another famous classical Arab poet, Al-Mutanabbi.[8] While more translations are something to be celebrated, issues of production quality are of great importance. For instance, a poorly produced translation may discourage readers from exploring Arabic literature. Moreover, many of the self-published translations were very difficult to find online or in worldwide public and university libraries as well as bookstores,[9] calling into question the reach of these translations and the extent to which they actually help change Anglophone readers' interest in and perceptions of Arabic literature.

Another change in the publishing trends of Arabic literary translations into English is the rise of the print-on-demand model and publishers running small print runs. These modes of production were introduced by some publishers (e.g., the University of Texas Press) to reduce mass publishing risks and related financial losses.

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[6] https://www.goodreads.com/review/show/1736506216

[7] https://www.goodreads.com/review/show/1788244774

[8] https://www.amazon.co.uk/product-reviews/1785437925/

[9] An illustrative example is the work of Hassan Hegazy Hassan, a translator of a number of self-published translations. While Hassan's CV lists several translations of Arabic literary works into English, only three translations were listed in the libraries consulted as part of compiling the bibliography. Another example is the work of literary author and translator George Nicolas El-Hage. While El-Hage has a large number of self-published translations available on Amazon, most of these were not added to the bibliography as they were not listed in the libraries consulted as part of compiling the bibliography, too.

Guthrie (2018) noted that several Arab writers working in English (Anglo-Arab writers) have met with considerable positive appraisal and commercial success since 2010. This demonstrates increased Anglophone interest in Arabic literature and the Arab world more generally. Notable among Anglo-Arab writers in the UK are Ahdaf Soueif (named in the 2011 Guardian and Observer Books Power 100), Leila Aboulela (winner of the Scottish Book Award in 2011 for *Lyrics Alley*—which was also shortlisted for the Commonwealth Writers Prize—and the 2018 Saltire Fiction Book of the Year Award for *Elsewhere, Home*), Hisham Mattar (whose *The Return* won the Pulitzer Prize in Biography and the Rathbones Folio Prize and was shortlisted for The Baillie Gifford Prize for Non-Fiction, the Costa Biography Prize, and the National Book Critics Circle Award). Outside of Britain, several award-winning Arab authors writing in English (e.g., Laila Lalami and Susan Abulhawa) are also helping expand Anglophone readers' interest in Arab writers and Arab world narratives.

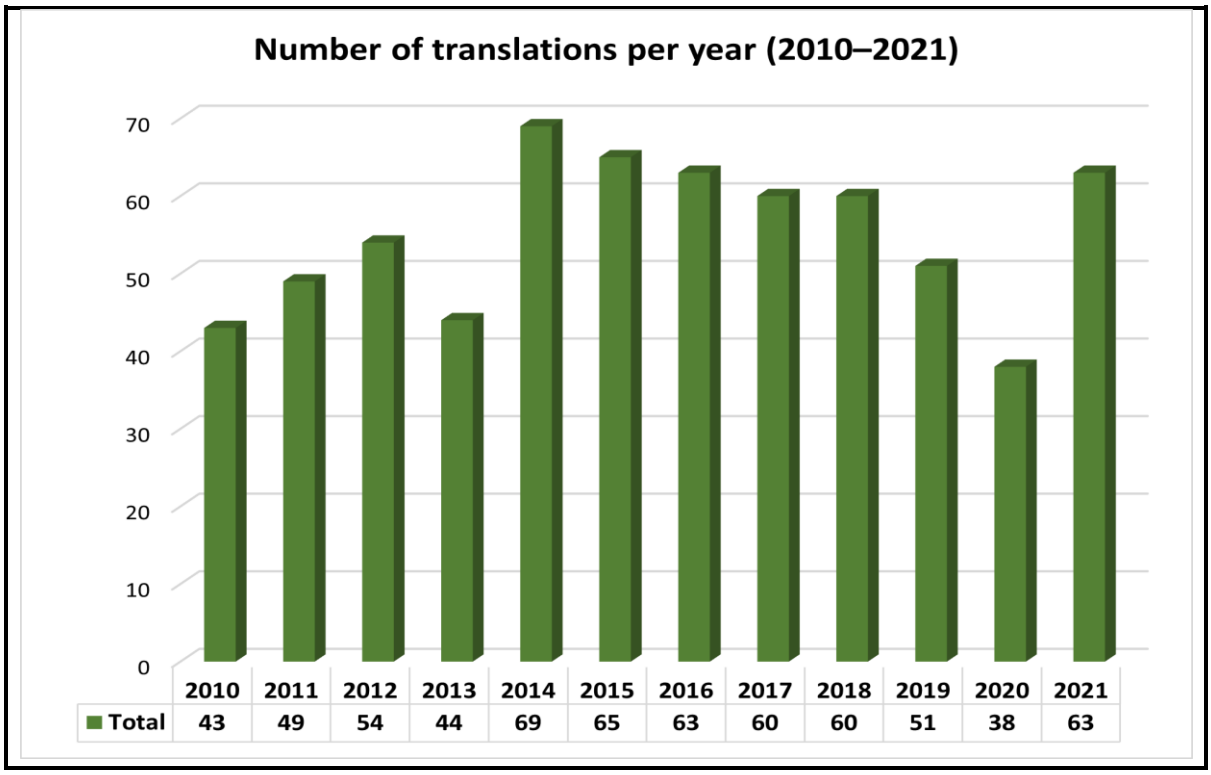
Nonetheless, the findings of this report confirm those of the 2018 update: Arabic literature in English translation is still far from mainstream, far from commercially successful in the main, rarely reviewed, hard to fund, and precariously placed with respect to its profitability and exposure. A generally hostile, racist environment poses a unique challenge to the reception of cultural products originating in the Arab world, including Arabic literature. To illustrate, 90% of Brexit supporters in 2016 believed that the UK had taken too many refugees from Syria and Iraq (Wintour, 2017). An Arab News/YouGov poll in 2017 found that the majority of British people (55%) were in favour of racial profiling of Arabs—only 24% disagreed. In 2019, YouGov found that 38% of British people believed Islam was incompatible with Western values. A much higher proportion of respondents had an unfavourable view of Islam compared to any other religion (Zaheer, 2021). Faisal J Abbas, editor in chief of *Arab News*, said the poll showed a shocking lack of knowledge of the Arab world, with 81% of Brits saying they 'know little or nothing' about it (Wintour, 2017). These attitudes to Islam and the Arab world in the UK demonstrate the tensions in the British society surrounding things Arab and Islamic, which inevitably affects the potential reception of works of Arabic literature in English translation. For instance, there is still a tendency—although things have somewhat improved—to use translations to exploit entrenched stereotypes about Arabs in the West. This is reflected in the selection of certain works for translation as well as that of their paratexts (e.g., titles and covers) and their implied references. A pertinent example is how Bensalem Himich's historical novel *Hādhā al-Andalusī* ('This Andalusian') was published in English translation in 2011 as *A Muslim Suicide*, a title fraught with stereotypical and ideological references.

Additionally, as noted in the 2011 report, translation from Arabic, like translation in general, is largely reliant on subsidies. Many believe this poses a serious threat to the dissemination of Arabic literature in English, as it means that everything from the selection of titles to be translated to the way they are translated and marketed could be influenced by the economics of translation, marketing, and the commercial imperative governing the publishing industry. Simultaneously, and somewhat ironically, a region with some of the world's wealthiest nations, as well as a strong desire to be understood by the rest of the world, invests little in

strategically promoting and translating its literature worldwide in a way that measures up to the promotional efforts of some individual countries in Europe and elsewhere.

2.1.3 Published English Translations of Arabic Literature: 2010–2020

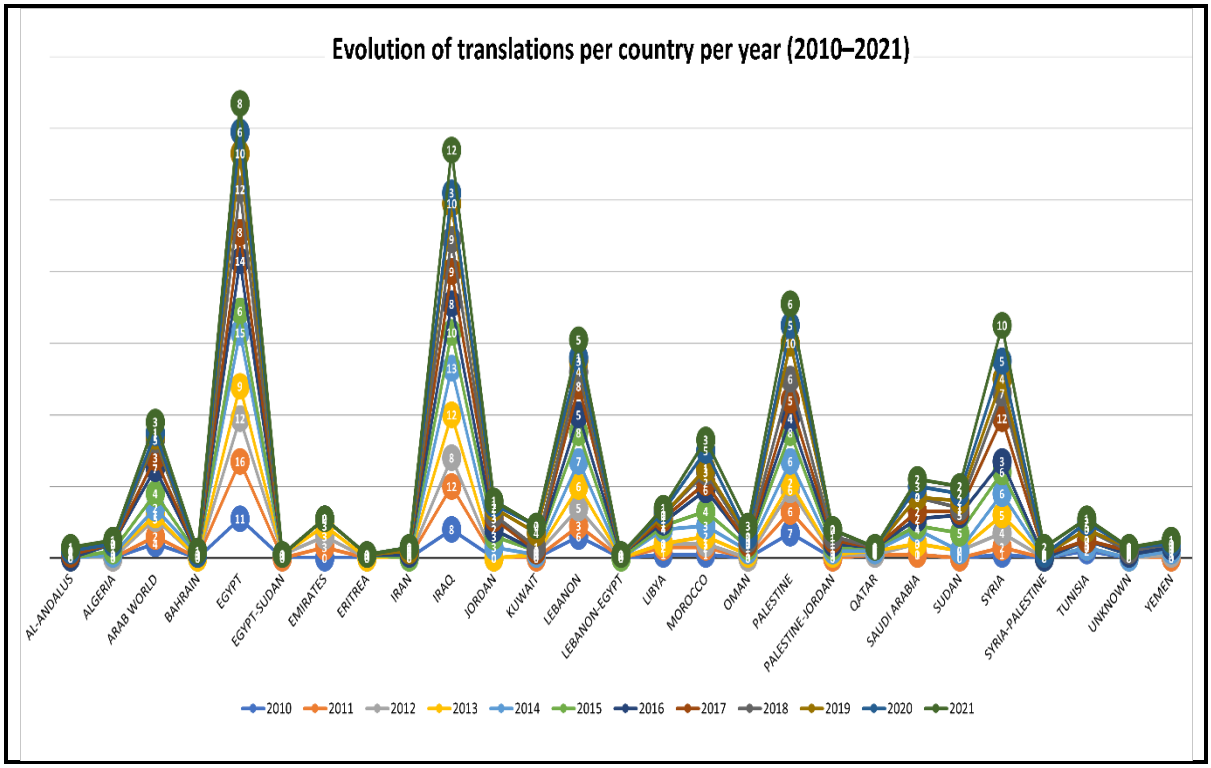
Translations of Arabic literature show a clear rising trend from the two-decade period examined in the 2011 report (1990–2010). The highest number of translations published per year in the 2011 report was 26. In contrast, the *smallest* number of translations published per year in the period of study here (2010–2020) is 38 (in 2020, which we believe is due to the pandemic); 2014 to 2018 (the climax years of the refugee crisis) had the highest publication numbers: 69, 65, 63, 60, and 60, respectively. Although not all titles to be published in 2021 were recorded in the bibliography at the time of writing, the bibliography indicates a strong upward trend from 2020, with 63 translations listed so far (see *Graph 1*).



***Graph 1**: Number of published translations from Arabic into English per year, 2010–2021*[10]

Although *Graph 1* above shows that there is a noticeable increase in the number of English translations from Arabic literature since 2010, *Graph 2* below illuminates that literary works from certain Arab countries (e.g., Iraq, Syria and Palestine) experienced mini-spikes in the number of translations due to geopolitical reasons. The geographical representation of authors from different Arab countries in translation, which is illustrated in *Graph 5* below, also corroborates this view.

[10] 2021 figures are possibly incomplete.

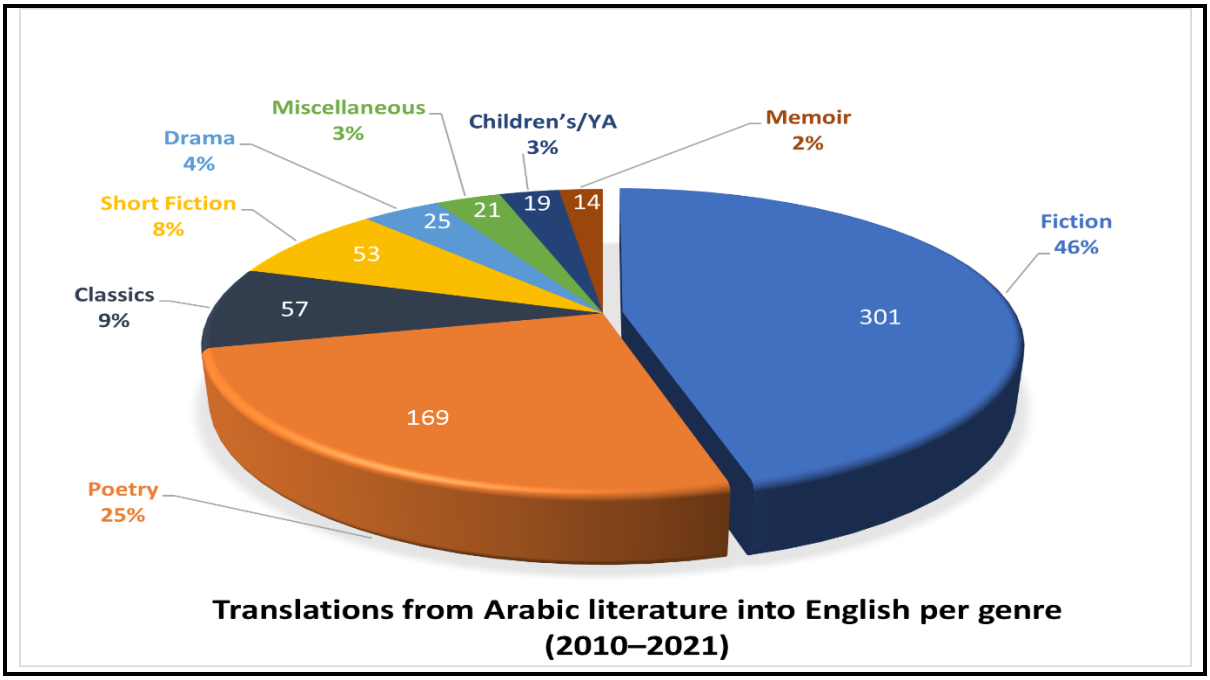


***Graph 2**: Evolution of translations of Arabic literature into English, 2010–2021*

What is Getting Published in Translation?

Similar to the 2011 report, *fiction* (novels and novellas) remains the most published literary genre for Arabic translations into English, with 301 published between 2010 and 2021. *Poetry*, however, takes second place (having taken third place in the 2011 report) with 169 translations. This is followed by the *classics*, referring to translations of some of the great masterpieces of classical Arabic literature from the pre-Islamic era to the cusp of the modern period. The proliferation of classics during the last decade is largely due to the translations published by the Library of Arabic Literature, a monumental initiative based at the New York University Abu Dhabi which aims is to revive classic Arabic literature and make it more accessible and readable to everyone. In addition to translating the treasures of the Arabic literary heritage into English, the Library of Arabic Literature initiative has led to the publication of new and unusual literary genres, such as problemata, panegyrics, and advice literature.[11] *Short stories* (including various anthologies) come in fourth place, with 53 translations, followed by *plays*, with 25 translations published since 2010. There were other published genres in translation as well during the period in question, such as *children's/young adult (YA)* literature books and *memoirs* (see *Graph 3*).

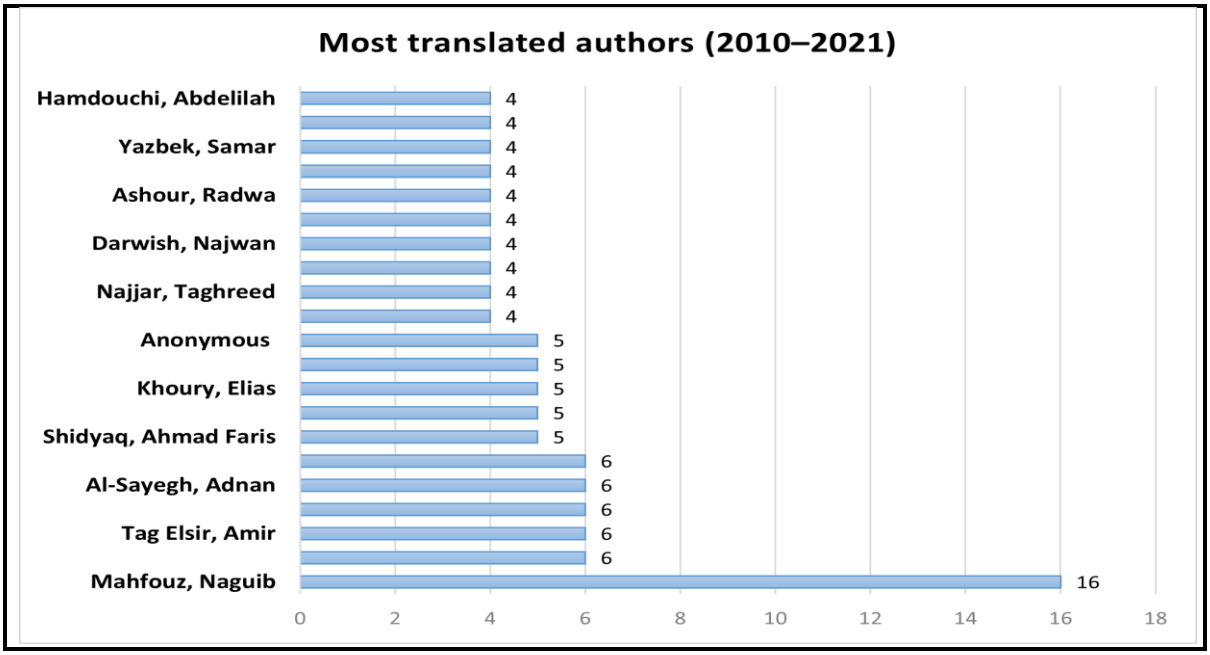
[11] For more information and a critical note on the Library of Arabic Literature, see Guthrie (2018, p.8).



***Graph 3**: Translations from Arabic literature into English per genre, 2010–2021*

Who is Being Published in Translation?

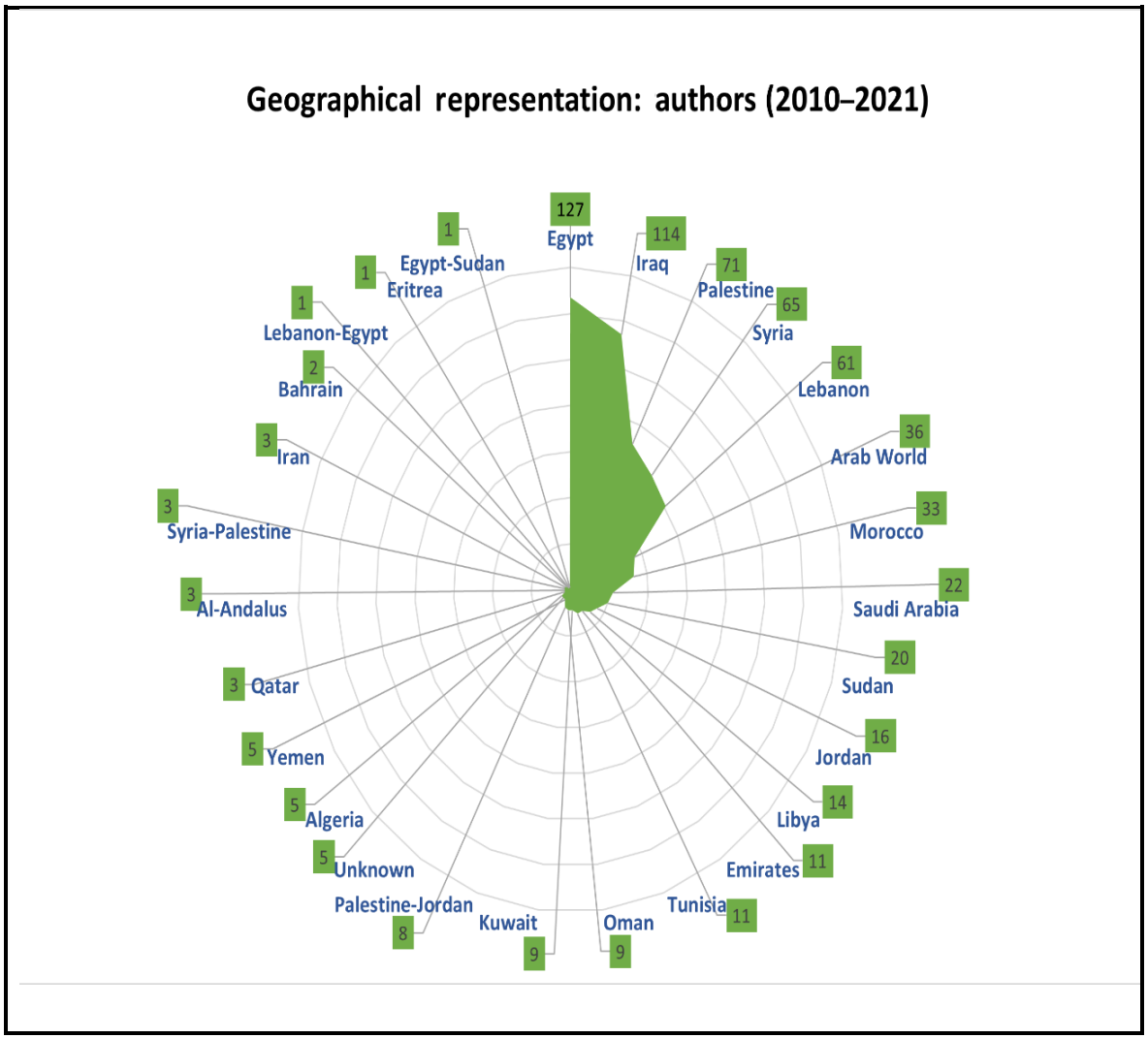
While the increase in the number of publishing agents and publishing options (e.g., self-publishing) has undoubtedly helped expand and diversify the range of Arab authors and works published in English translation (see *Graph 4*), 4 of the top 6 translated authors named in the 2011 report remain the most translated in the 2010–2021 period (Mahfouz, El-Saadawi, Darwish and Khoury).



***Graph 4**: Arab authors with most published works in English translation, 2010–2021*

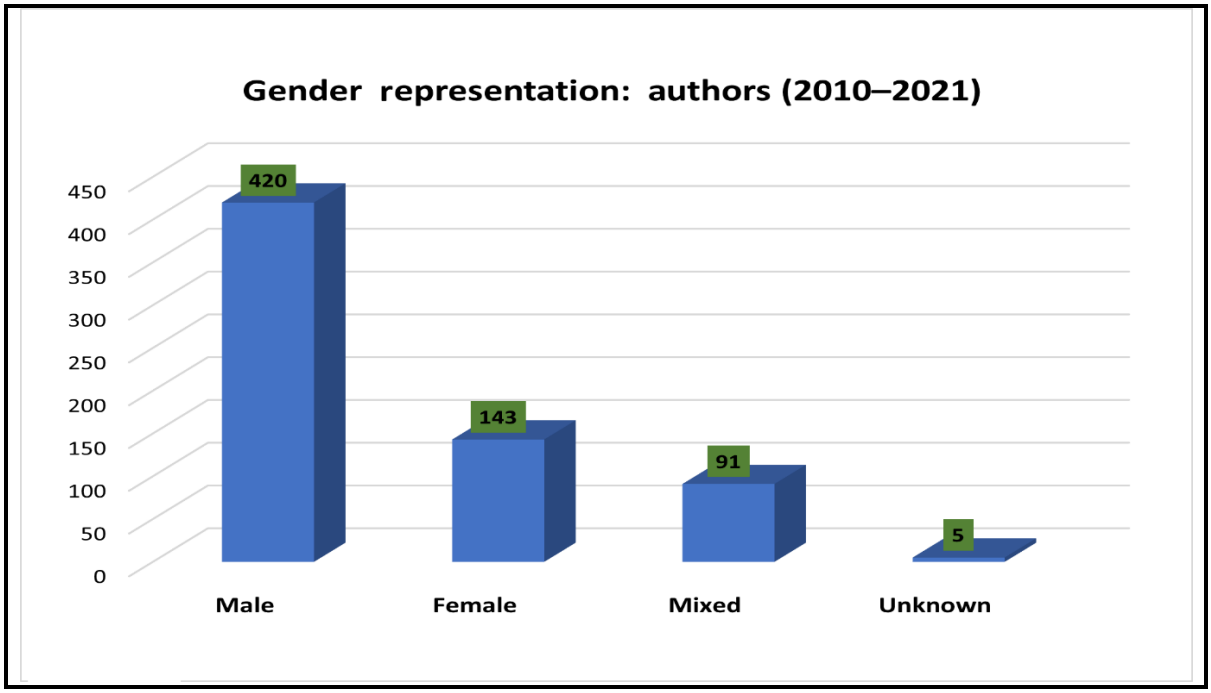
There has been an increase in the range of geographical representation of translated Arab authors during the period in question. Writers from Egypt continued to take the lead, with

127 English translations from 2010 to 2021. They were followed by authors from Iraq (114 translations), Palestine (71 translations), Syria (65 translations) and Lebanon (61 translations). Authors from many other Arab countries have also featured in translation (see *Graph 5*).

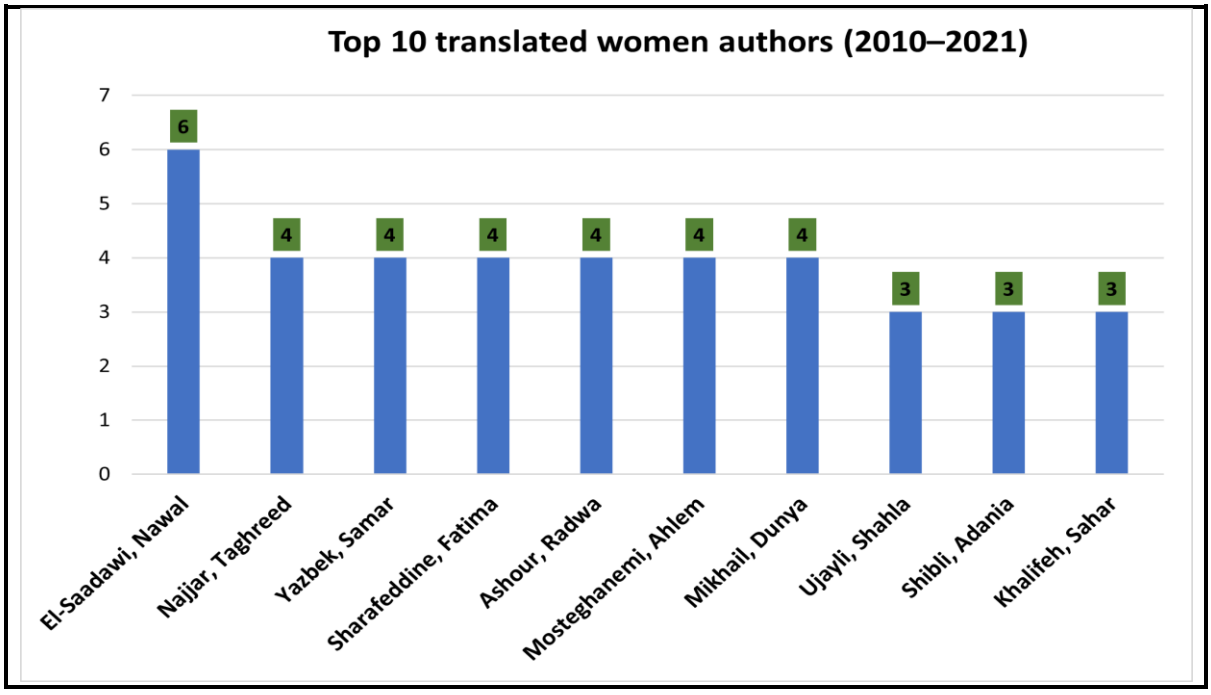


Graph 5*: Geographical representation in the Arabic-to-English translation field, 2010–2021*

The number of English translations of Arabic literary works by women writers increased considerably from previous phases. However, there remains a gap between the percentage of translated male and female authors from the Arab world (see *Graph 6*). As *Graph 7* below demonstrates, the top ten most translated women authors from 2010 to 2021 are: Nawal El-Saadawi (six translations), Taghreed Najjar, Samar Yazbek, Fatima Sharafeddine, Radwa Ashour, Dunya Mikhail and Ahlem Mosteghanemi (four translations each), Sahla Ujayli, Adania Shibli and Sahar Khalifeh (three translations each).



***Graph 6**: Gender representation of translated Arab authors, 2010–2021*

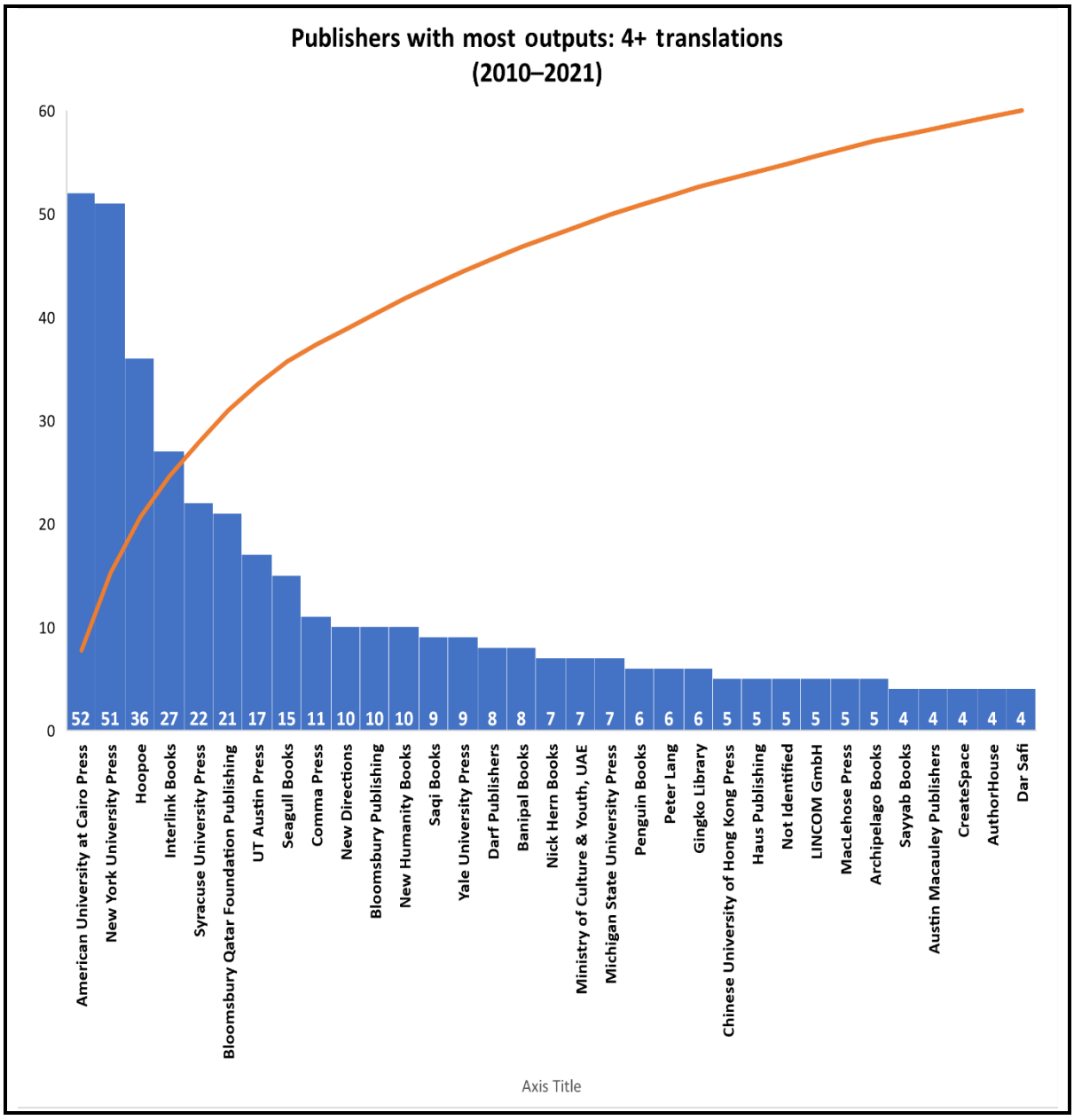


***Graph 7**: Most translated Arab women authors, 2010–2021*

Who is Publishing Translations from Arabic?

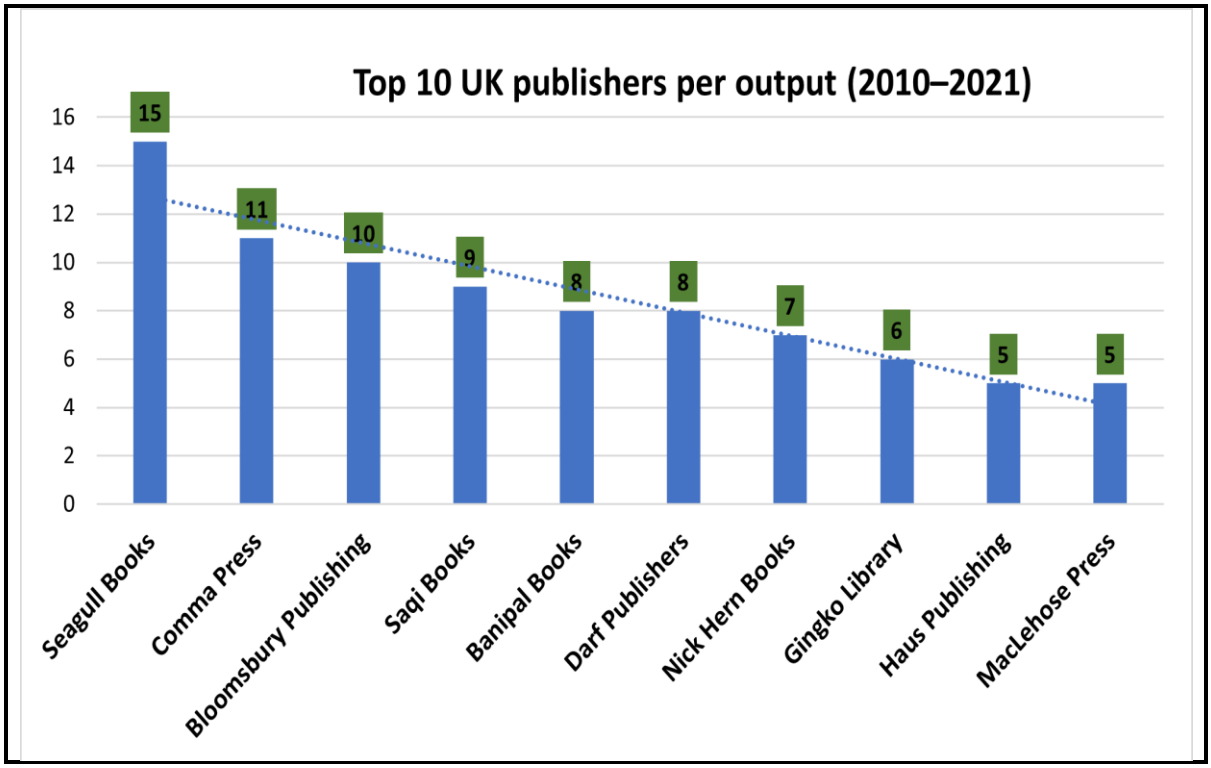
As it did in the 2011 report, the American University in Cairo still leads the publishing scene of Arabic literature in translation. However, there are now more publishers in the field, some of whom specialise in publishing translated Arabic literature (see *Graph 8*). Whereas in 2011 only a handful of UK publishers published more than one English translation of Arabic literary works, there are now over 30 publishers that fit that criterion. Re-editions (excluding combined editions—presenting multiple works published separately as single volumes) and

reprints by multiple publishers were not included in the bibliography and did not, therefore, feature in the statistical analysis below.



***Graph 8**: Translations from Arabic per publisher (four published books and more), 2010–2021*

As *Graph 9* demonstrates, the top ten UK publishers of Arabic literature in English translation are Seagull Books, Comma Press, Bloomsbury Publishing, Saqi Books, Banipal Books, Darf Publishers, Nick Hern Books, Gingko Library, Haus Publishing and MacLehose Press. Profiles of these publishers are presented in the section 'Publisher and Translator Profiles'.

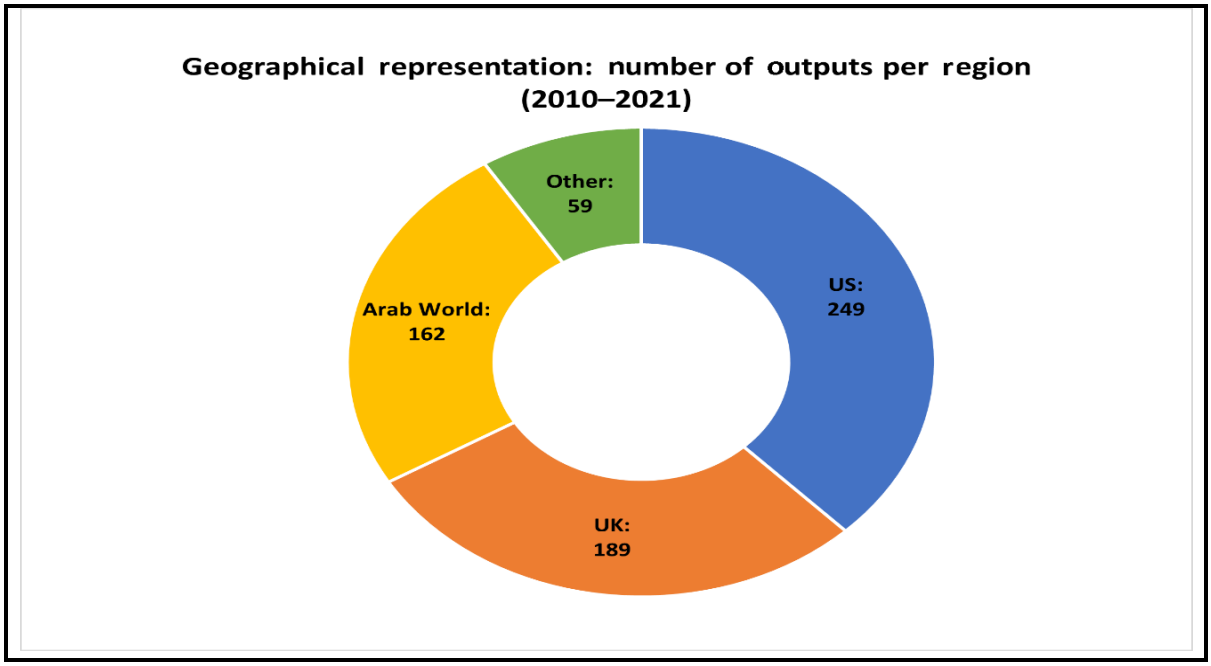


***Graph 9**: Top UK publishers of translated Arabic literature, 2010–2021*

While there were more translations published in the US between 2010 and 2021, there has been an increase in the number of publications published in the UK during the period in question compared to previous years (see *Graph 10*). Responding to one of our survey questions about the most significant changes or developments in the Arabic-to-English literary translation field since 2010, Roger Allen commented:

> On the positive side, there seems to have been an increase of publication and interest in Britain, much aided, I suspect, by the activities of publications like *Banipal* (of which I am the Honorary President), its annual lecture, and the annual prize-giving at the British Library. Countering that is the general diminution of publication outlets in the United States, particularly involving university presses which were for many years the main outlets. Interlink in Massachusetts continues as the solitary non-academic upholder of publication in this area.

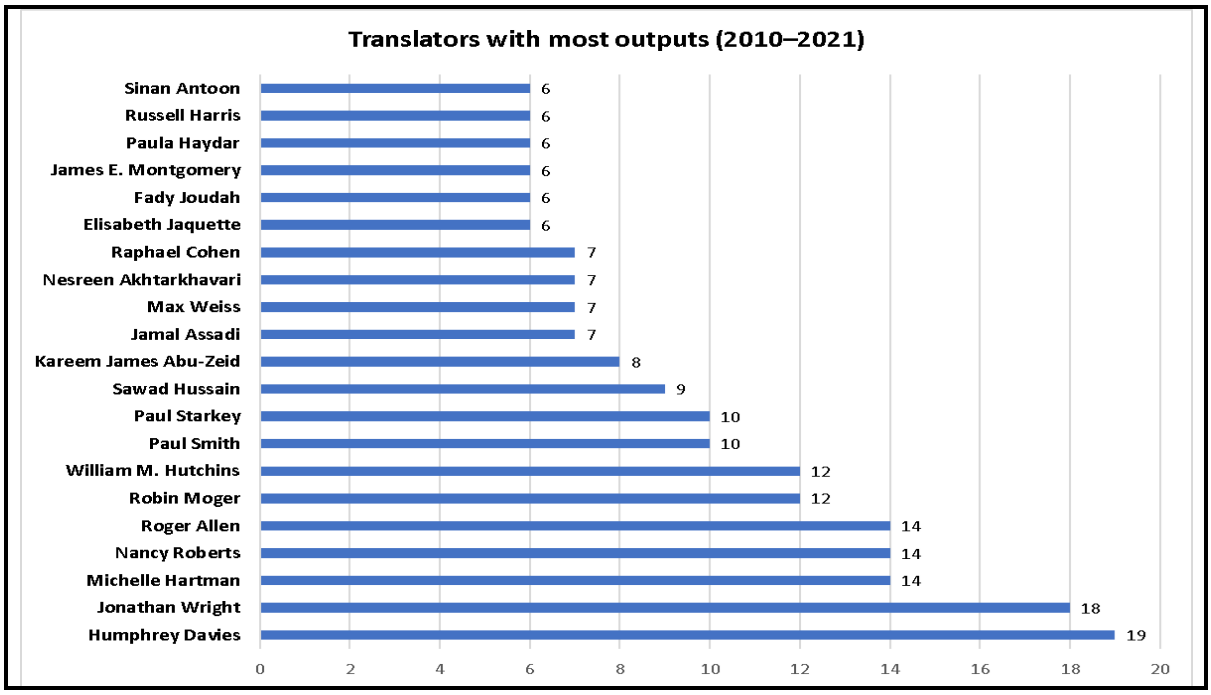
Additionally, there has also been a noticeable rise in the number of publications coming from the Arab world. However, it must be highlighted that for the purpose of this report's statistical analysis, translations published by the American University in Cairo Press and its newly-founded imprint Hoopoe were categorised as having been published in the Arab world, given that both presses are based in Cairo.



***Graph 10**: Total number of published translations of Arabic literature per region, 2010–2021*

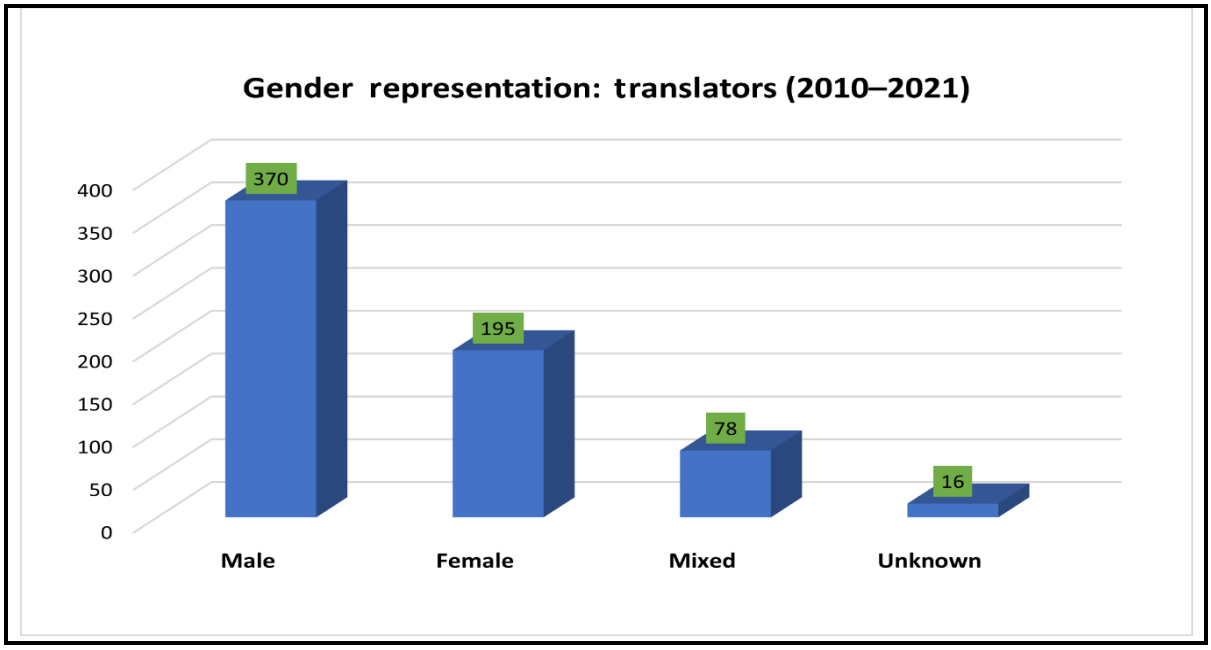
Who Translates Arabic literature?

Since 2020, there has been a noticeable increase in the number of translators of Arabic literature into English, as well as a welcome change in the demographics of the Arabic translator community. As *Graph 11* indicates, the Arabic translator community has become more diverse in terms of gender, age, and mother tongue, with many non-native Anglophone translators now being published. This has, in turn, helped to diversify the type and range of Arabic literary works and the authors being published in English translation.

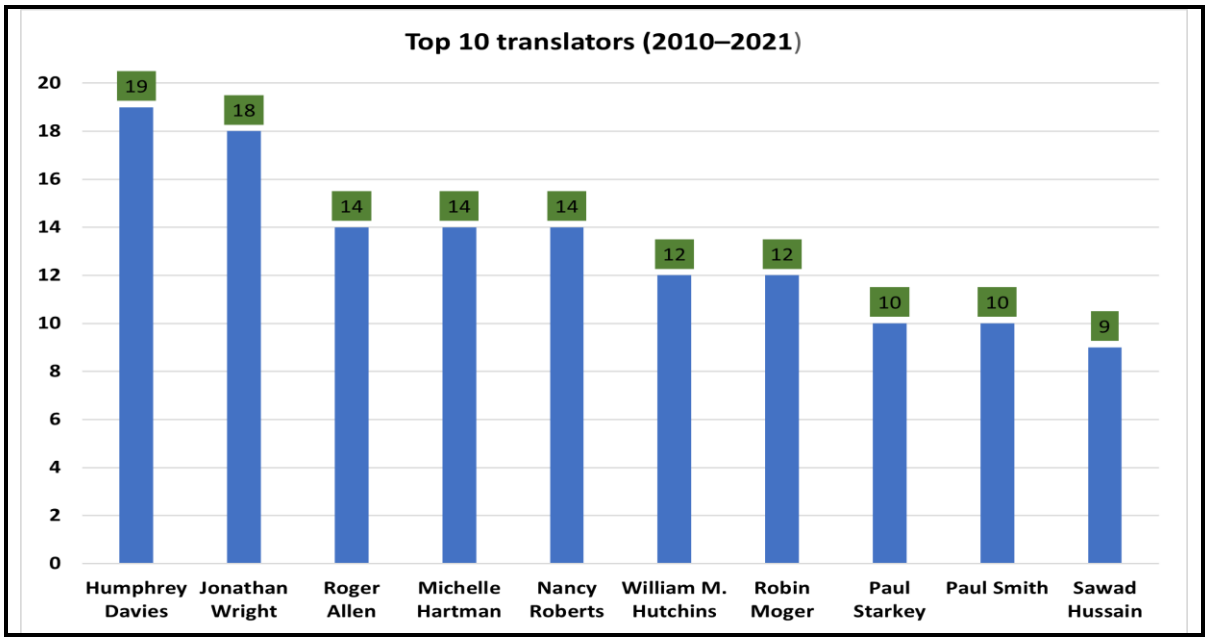


***Graph 11**: Arabic-to-English literary translators with most outputs, 2010–2021*

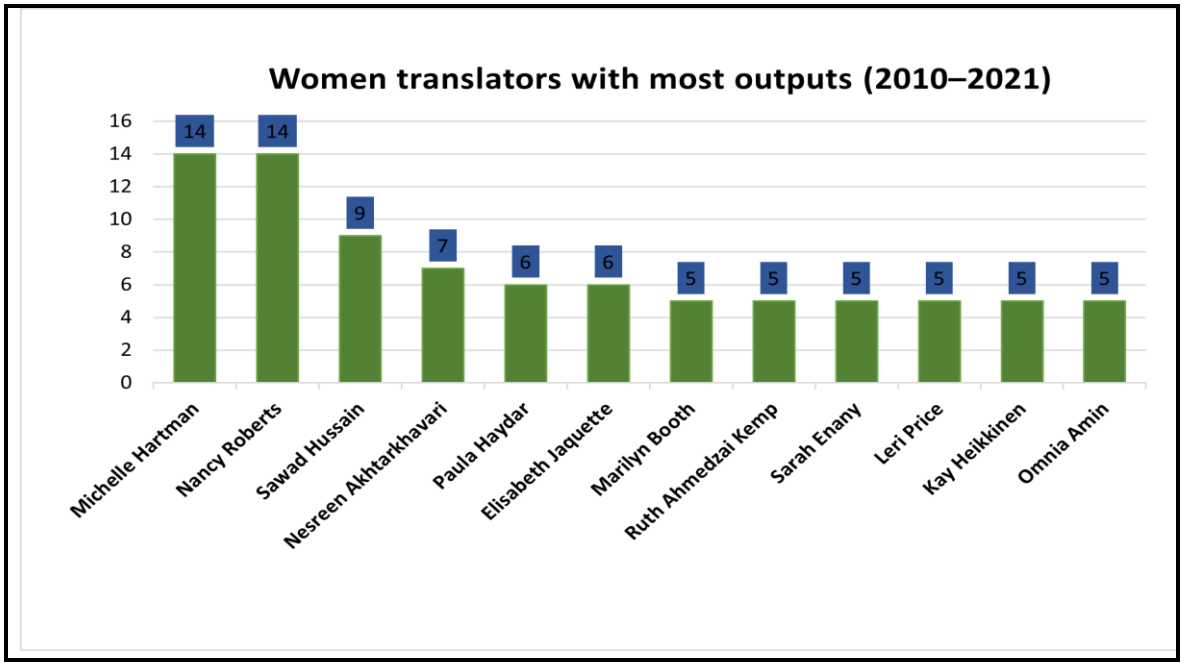
While there remains a gap between the number of male and female translators operating in the field of Arabic-to-English literary translation (see *Graph 12*), there has been a noticeable and welcome increase in the number of translations by women translators. The emergence of many new women translators, some of whom are women of colour, is another welcome change in the field. *Graph 11* above, which lists translators with six or more published outputs since 2010, features six women translators—Michelle Hartman, Nancy Roberts, Sawad Hussain, Nesreen Akhtarkhavari, Elisabeth Jaquette, and Paula Haydar—three of whom (co)occupy the top ten positions of translators with the highest number of translations published in book format since 2010 (see *Graph 13*). *Graph 14* also shows a list of women translators with the most outputs (five or more translations) since 2010.



***Graph 12**: Gender representation of the Arab translator community, 2010–2021*



***Graph 13**: Top ten translators of Arabic literature into English per output, 2010–2021*



***Graph 14**: Women translators with most outputs (five translations or more), 2010–2021*

While there have thus far been positive changes in the field regarding the demographics of the Arabic translator community, the remarks made in the 2011 report are as relevant and valid today as they were then:

> There is much optimism in the Arabic literary translation scene about this new diversity of voices and the subtly accurate versions of contemporary writing they can render. However, this new generation of translators includes individuals who are not from the privileged educational background traditionally associated with the field, and therefore its professional development needs to be supported by … various measures. (Büchler and Guthrie, 2011, pp.8–9)

We discuss the currently available professional development opportunities for the Arabic translator community in the section 'Translation Training and Skills Development Opportunities'. Further reflections on this point and other relevant ones, in addition to several suggested measures for addressing them, are included in the 'Conclusions and Recommendations' section of this report.

3 Publisher and Translator Profiles

In looking for answers to the questions posed by this report, we sought the views of two key groups of respondents: publishers and translators. Our main questions to them revolved around how Arabic titles are discovered, selected, translated, marketed and received, and the extent to which translating and publishing Arabic literature is commercially viable. What emerged from our conversations and surveys of both groups were interesting insights into publishers' motivations and approaches to what is generally considered a not very profitable field, and how the same territory and processes are viewed from the translators' perspective. While the 2016 and 2019 Nielsen Book reports indicated that fiction translations are selling

better on average in the UK than works originally written in English (Flood, 2016, 2019), there is a consensus that publishing high-quality literary works in English translation is not commercially viable without public or private subsidy, particularly if the translators' remuneration is to be commensurate with the skills, knowledge and time required to produce a translation of high standard. In other words, the absence of a translation fund or funds comparable to the support provided by a range of countries worldwide to assist translation and publication of their national literatures into foreign languages, available to publishers—and sometimes complemented by additional funding opportunities for translators in the form of bursaries and residencies—is a major obstacle facing the international dissemination of Arabic literature.

In the following sections, we present profiles of the most active publishers and translators, many of whom were either surveyed or interviewed as part of this report.

3.1 Publishers

Below, we present short profiles of the top ten UK-based publishers of Arabic literature in English translation, some of whom were approached with our survey and interviewed. Profiles of other leading, non-UK publishers can be found in the 2011 report (see Büchler and Guthrie, 2011, pp.22–28), which complements the list below. Publishers are listed according to their number of published translations (see *Graph 9*).

While some publishers make translations from Arabic central to their lists or have series dedicated to Arabic literature, others include a specific Arabic title in their catalogues because it fits their diverse international list. Prominent examples of the latter category include two recently published translations, both by women authors, which stood out as the sole Arabic titles on their respective publishers' lists at the time of their publication.[12] The first of these is Jokha Alharthi's 2019 Man Booker International Prize winner novel, *Celestial Bodies*, which was published by Sandstone Press, an independent Scottish publisher with an international outlook but not known for publishing translations. The second one is Adania Shibli's *Minor Detail*, which was published to considerable critical acclaim by Fitzcarraldo Editions in 2020. Shibli's novel currently features in the publisher's catalogue alongside a select list of authors in translation, including two Nobel Prize laureates (Svetlana Alexievich and Olga Tokarczuk).

Both Sandstone and Fitzcarraldo share a view on the complex reasons behind selecting a title: the selection process for publishing a title should not be driven by the language it was written in or where it comes from, but by the work's unique voice and ability to 'engage strongly with the contemporary world' (Sandstone Press, 2014)—and this may also mean engaging with contemporary politics and illuminating situations of conflict in a way journalistic accounts never will. This view begs for reflection on whether 'fight[ing] against a difficult cultural

[12] Fitzcarraldo Editions has recently added another translated title from Arabic to its list of publications: *You Have Not Yet Been Defeated: Selected Writings 2011-2019: Selected Writings 2011-2021*.

climate',[13] to quote Fitzcarraldo's Jacques Testard (2019), is the duty of any publisher of translated literature in our time, and if this notion particularly applies to publishing literature from the Arab world.

3.1.1 Seagull Books

Founded in 1982 in Kolkata, India, by Naveen Kishore, Seagull Books began its operation in London in 2005. Seagull specialises in world literature in translation and nonfiction. Through its series heads, it publishes in areas such as art and cinema as well as performance and cultural studies. Since 2016, Seagull has published 15 Arabic-to-English literary translations, making it the UK's leading publisher of Arabic literature in English translation. Of the 15 titles published, 14 were published under its Arab List series, edited by Professor Hosam Aboul-Ela of the University of Houston. Responding to our survey question on why Seagull publishes translations of Arabic literature, Naveen Kishore responded:

> Because one is committed as a reader to literature from different cultures. Because in an earlier life before I began to publish, I read books from the Arabic in translation. Because it falls into a category in my head called 'the human condition'. The entire Seagull project is about this condition.

In 2021, Kishore was honoured with the Words Without Borders Ottaway Award for the Promotion of International Literature.

3.1.2 Comma Press

Manchester-based Comma Press was established in 2003 by Ra Page, a former editor at Manchester's *City Life* magazine. Comma Press specialises in publishing short story anthologies and single-author collections. According to Guthrie (2018, p.7), 'Comma Press, having championed Arabic writing for years, have now developed an actual Arabic imprint, publishing both single-author collections and anthologies from the region, commissioning much new work and broadening the range of Arabic literary genres available to the anglophone reader'. Since 2010, Comma Press has published 12 Arabic-to-English literary translations by writers mainly from Palestine, Iraq, Sudan, and Egypt. Responding to our survey question on whether Comma Press prefers publishing the works of authors from particular Arab countries, Ra Page responded:

> Not particularly, but we are less interested in the Gulf countries, simply because they're effectively an imperial presence in the Arab world, and Comma is more of anti-imperial publisher than a pro-imperial one, and our access to dissenting voices within those countries (or indeed dissenting audiences from them) is extremely limited.

[13] In a note written for *The TLS*, Jacques Testard, the founder of Fitzcarraldo Editions said that he intentionally set out to look for a Polish author in the wake of the Brexit vote when there were news of violence against Polish migrants in Britain. 'I felt I had a duty as a publisher to fight against a difficult cultural climate, that we needed more Polish voices, and an insight into Polish culture in Britain' (Testard, 2019).

Comma Press won the inaugural Northern Publisher of the Year Award at the 2017 Northern Soul Awards in Manchester.

3.1.3 Bloomsbury Publishing

Founded in 1986, Bloomsbury Publishing is one of the UK's major commercial publishers. Its list of authors includes Nobel, Pulitzer, and Booker Prize winners. As noted in the 2011 report, Bloomsbury's only Arabic-to-English literary translations prior to 2008 were titles by Hanan Al-Shaykh and Mourid Barghouti. Then, in 2008, they partnered with the Qatar Foundation, establishing Bloomsbury Qatar Foundation Publishing (BQFP). The BQFP publishing programme was launched in 2010. Headquartered in Doha, BQFP aimed to make 'more Arabic literature available in translation' (Lindsay, 2014). BQFP concentrated mainly on publishing translated modern Arabic fiction into English, expanding its list of publications by acquiring titles from Aflame Books, a UK-based publisher specialising in fiction in translation, which ceased trade in 2011 (Orthofer, 2011). In 2015, the Qatar Foundation and Bloomsbury Publishing, changing the name of BQFP to Hamad Bin Khalifa University Press (Eyre, 2015). Although the partnership has dissolved, Bloomsbury Publishing and Hamad Bin Khalifa University Press continue to publish Arabic-to-English literary translations independently of each other (see the bibliography for published titles). In 2016, Bloomsbury Publishing partnered with the Arabic publisher Kalimat Group (Onwuemezi, 2016), hence securing its position in the Arabic-to-English literary translation field. Additionally, as part of its Methuen Drama collection, Bloomsbury Publishing has published two Arabic drama works: *Fireworks* by Palestinian writer Dalia Taha in 2015 and *Contemporary Plays from Iraq*, a collection of plays by Iraqi authors, in 2017.

3.1.4 Saqi Books

Founded in 1983 by Mai Ghoussoub and André Gaspard, Saqi Books is a leading independent publisher based in London that publishes original, cutting-edge academic and general interest books on or from the Middle East and North Africa. Its sister company, Dar al-Saqi, was established in Beirut five years later, growing into a prestigious, well-respected publisher of often-censored literary, philosophical, and social theory books. Together, Saqi Books and Dar al-Saqi have contributed substantially to promoting Arab cultural heritage, becoming 'a byword for the development and promotion of Middle Eastern [and Arab] culture[s]' worldwide (Saqi Books, 2019). Saqi Books has two imprints: Telegram, which was launched in 2005 and publishes new and classic works by international fiction writers, and Westbourne Press, which was founded in 2012 and publishes progressive, thought-provoking nonfiction on a wide range of timely issues. Responding to our survey question on why they publish translations from Arabic, Elizabeth Briggs of Saqi Books stated:

> As an independent publisher who focuses on changing and enhancing dialogue between the West and Middle East, it is clearly imperative that we publish translations from Arabic. Our efforts to bring censored works and authors into the light are an important contribution to keeping the range of Middle Eastern writing available in English diverse, alive and provocative. With the inclusion of writers who write

predominantly in Arabic, we hope to demolish cultural barriers that might otherwise reinforce political or geographical ones.

In 2010, Saqi was shortlisted for the Index on Censorship Publishing Award sponsored by Sage. In 2013, Saqi was awarded the IPG Diversity Award.

3.1.5 Banipal Books

Founded in 2005, Banipal Books is an imprint of Banipal Publishing, an independent, non-profit company founded in 1997 by Iraqi author Samuel Shimon and British editor Margaret Obank to publish inspiring, unknown works of contemporary Arab authors in English translation or original English. Since 2019, Banipal Books has expanded its list of contemporary Arabic-to-English literary translations. Currently, Banipal Books is one of the top UK publishers of such literature, having published crucial works from the Arab region, spanning memoir, fiction, and poetry.

Banipal Publishing also publishes the prominent, highly acclaimed *Banipal* magazine, founded in 1998. The thrice-yearly magazine presents established and emerging Arab authors across all literary genres, playing a crucial part in promoting contemporary Arab literature and authors in the Anglophone world. *Banipal* includes features on literary influences, travel writing, interviews, book reviews, and photographic coverage of literary events. *Banipal's* issues vary in focus, from the literature of a specific country or region to commemorative issues on individual writers. *Banipal* uses the phrase 'Arab literature' instead of 'Arabic literature' because the latter 'exclude[s] literature by Arab authors not written in Arabic—and consequently many great Arab writers' (*Banipal*, 2006).

With over 70 issues this year, *Banipal* has been an invaluable forum for all Arab-related literary matters and an invaluable resource for UK readers and publishers of literary writings from the Arab region. *Banipal*'s public events—which include a Book Club, individual launches and readings, and other collaborative events—have continued on Zoom during the pandemic (forthcoming events are available here). Additionally, the Banipal Trust for Arab Literature continues to support and celebrate the publication of Arab authors in English translation, produce live literary events featuring Arab authors across the UK, and administer the annual Saif Ghobash Banipal Prize for Arabic Literary Translation, raising the profile of contemporary Arabic literature.

In 2020, *Banipal* won the Sheikh Zayed Book Award in the Publishing and Technology category in recognition of its unwavering work publishing and promoting Arab authors and literature in the UK and Anglophone world. Also in 2020, *Banipal* established its Spanish counterpart *La Revista Banipal de literatura árabe moderna* to promote contemporary Arab authors and literature in Spanish translation. The first issue of *Revista Banipal* was published in March 2020.

3.1.6 Darf Publishers

London-based Darf Publishers was founded in 1981 by Mohamed Fergiani as an English imprint for Dar Fergiani, a leading Libyan publishing house from which Darf takes its name. Darf publishes books written in or translated into English on and from the Middle East, North Africa, and the Arab World. Since 2014, Darf has focused on publishing translated literary works by worldwide authors into English. Since then, several contemporary novels translated from Arabic to English have appeared each year. Responding to a survey question on why they publish translations from Arabic, Ghazi Gheblawi of Darf noted that:

> Our mission is to bring new voices of Arabic writers and make them available to a wider market of English readers. We believe that translating more titles from Arabic will lead to a close understanding of the subtle diversity of Arabic culture from different countries of the Arab world.

In response to our survey question about how Darf monitors the quality of translations, Gheblawi commented:

> Our translation process involves working with editors and proofreaders to finalise any work of translation. We believe that editors of any translation are essential and keystone to achieve a high quality text.

Guthrie (2018, p.8) noted that Darf 'has broken new ground by using bilingual editorial capacity on all their novels'.

3.1.7 Nick Hern Books

Founded in 1988, London-based Nick Hern Books is an independent publisher specialising in the performing arts. Established by former Methuen drama editor Nicholas Hern, its catalogue now contains over 1000 plays, theatre books, and screenplays, including works by several established and emerging British and Irish playwrights as well as classic plays, theatre books, and plays in translation (Nick Hern Books, 2017). In 2007, the British Council and the Royal Court Theatre in London ventured into an ambitious project, working with twenty-one emerging Arab writers from the Near East and North Africa to develop their playwriting skills. In 2008, rehearsed readings of seven of the resulting plays were performed at the Royal Court Theatre. In 2010, Nick Hern Books published five of these plays in a collection titled *Plays from the Arab World*. In 2017, they published each play in a separate book.

3.1.8 Gingko Library

The Gingko Library, or the Werner Mark Linz Memorial Library of West Asian and North African Thought, was founded in 2014 in memory of the late Mark Linz, former director of the AUCP. Gingko describes their publishing approach as 'innovative' in that they publish 'high-quality, peer-reviewed books that will have a wider cultural impact' (Gingko Library, 2017). Since 2016, Gingko has published six Arabic-to-English literary translations, including five non-fiction works by the Egyptian Nobel Prize winner Naguib Mahfouz and one work by the late Egyptian feminist and award-winning writer Nawal El-Saadawi. The Ginkgo Library has also

organised events on Arabic literature, arts, and culture, and on the Middle East region more broadly.

3.1.9 Haus Publishing

Established in London in 2003 by Barbara Schwepcke, former publisher of Prospect magazine, Haus Publishing publishes across a spectrum of topics, including short biographies, history, politics, travel writing, and fiction in translation (Haus Publishing, 2018). In 2008, they co-founded Arabia Books with Arcadia Books publishing house to expand their catalogue of modern Arabic fiction (Tivnan, 2008). According to Barbara Schwepcke, Arabia Books was founded 'to bring Arabic literature to as wide an audience as possible in the wake of 9/11 and events that divide us, in order to build bridges between cultures' (Snaije, 2013). Between 2008 and 2011, Arabia Books was the distributor, and in some instances co-publisher, of the AUCP titles in the UK and the Commonwealth (Arabia Books, 2008; Snaije, 2013). Arabia Books titles were selected by a panel of experts, including literary translator, critic, and Mahfouz expert Professor Rasheed El-Enany. In 2009, soon after its inception, Arcadia Books pulled out from Arabia Books, and its operations became the sole responsibility of Haus Publishing, working in close connection with the AUCP. While Arabia Books is now defunct (stalled in 2013), Haus Publishing still publishes Arabic fiction in English translation as part of their main fiction list.

3.1.10 MacLehose Press

MacLehose Press was established by Christopher MacLehose as an imprint of Quercus Books to publish excellent, award-winning literature from around the globe, 'mainly in translation but with a few outstanding exceptions as English language originals' (MacLehose Press, 2016). In September 2021, Quercus Books acquired Arcadia Books, co-founder of Arabia Books, to operate under the MacLehose Press imprint, thereby strengthening its list of international literature in translation. Notably, MacLehose began publishing Arabic literary works in translation before the acquisition of Arcadia Books. Responding to our survey question about why they publish translations from Arabic, Paul Engles of MacLehose responded:

> We publish almost exclusively in translation and have no reason to exclude Arabic from this. Though we are not particularly prolific in this area. Of the three authors writing in Arabic on our list, we publish one because Christopher MacLehose has published him since 2005, one because the full translation was available to read and we admired the story, setting and writing, and one (not yet published) because the synopsis and sample translation appealed to us.

Responding to our survey question about how the MacLehose Press monitors the quality of translations, Engles said: 'We edit the translations carefully, but to date we have had them edited by editors who can read the original Arabic.'

3.2 Translators

As with the 2011 study, a number of translators were surveyed or interviewed as part of this report. The respondents were chosen for the breadth of their experiences and for the insights

they could offer. What follows are the profiles of the twenty translators who took part in our survey, including Alice Guthrie, translator and author of the previous two reports, and Marcia Lynx Qualey, founder of *ArabLit*, both of whom were also interviewed at length. Additionally, although he did not participate in this report, we included the biography of the late well-known translator Humphrey Davies, who passed away in November 2021, as a mark of respect and remembrance.

We asked participating translators about their motivations for entering the Arabic-to-English literary translation field and their views on what constitutes the biggest obstacles to disseminating Arabic literature in the English-speaking world. We also discussed whether they pitch titles to publishers or are approached by them to establish the extent to which translators contribute to the discoverability of titles, as well as conditions of work, remuneration and editing practices. Only where permission was granted, we included responses to these questions in this section and other relevant sections in this report.

3.2.1 Kareem James Abu-Zeid

Born in Kuwait in 1981, Kareem James Abu-Zeid is an Egyptian-American freelance writer, scholar, translator, editor and educator currently based in New Mexico. He earned his BA (French/German) from Princeton University and his MA and PhD (Comparative Literature) from UC Berkeley. He authored *The Poetics of Adonis and Yves Bonnefoy: Poetry as Spiritual Practice* (Lockwood Press, 2021). He is also an award-winning translator of poets and novelists from across the Arab world who writes in Arabic, French and German. His work has earned him PEN Center USA's 2017 Translation Award and *Poetry Magazine*'s 2014 Translation Prize, as well as grants, fellowships and residencies from the National Endowment for the Arts and the Lannan Foundation (USA), the Fulbright Scholar Program (Germany), the Center for Arabic Study Abroad (Egypt), English PEN (UK) and the Banff Centre (Canada), among other honours. He frequently teaches and leads workshops around the world.

James Abu-Zeid was motivated to involve himself in Arabic literature in translation owing to a 'creative writing seminar as a senior undergrad in college (Princeton Univ.), back in 2003'.

3.2.2 Ruth Ahmedzai Kemp

Ruth Ahmedzai Kemp is a British literary translator rendering German, Russian and Arabic works into English. She has an MA in Translation and Interpreting (University of Bath, 2006) and an MA Oxon in Modern and Medieval Languages: German and Russian (University of Oxford, 2003). Ahmedzai Kemp began studying Arabic in 2004 while working as a translator for the UK Civil Service. She holds a CIOL Diploma in Translation for Arabic, German and Russian, passing the Arabic exam in 2013, during which she also began translating Arabic literary texts as part of the BCLT Emerging Translators Mentorship (now the NCW mentorship) with Professor Paul Starkey. Ahmedzai Kemp was shortlisted in 2016 for a literary translation fellowship from The Arts Foundation. Her translations were considered for the 2019 Helen and Kurt Wolff Translator's Prize, the 2020 GLLI Translated YA Prize and the 2020 Saif Ghobash Banipal Prize for literary translation from Arabic.

When asked what drove her engagement with Arabic literature in translation, Ahmedzai Kemp responded:

> It was and remains my aspiration to translate literature from all three languages that I work with, but when I began exploring literary translation and publishing in 2012, I was focussing mainly on Arabic as it was my newest language and the one I needed to work on most. Learning Arabic in my 20s, I was conscious of how little I knew about Arabic literature, and as I explored what was translated, I began to realise how much was being written across the Middle East and North Africa in Arabic that isn't getting translated and that what is translated is very often poorly marketed to readers. I became determined to translate and help to promote Arabic literature in translation to a broader audience, including readers of children's and YA literature.

3.2.3 Roger Allen

In June 2011, Roger Allen retired from his position as the Sascha Jane Patterson Harvie Professor of Social Thought and Comparative Ethics in the School of Arts and Sciences at the University of Pennsylvania, where he also served as Professor of Arabic and Comparative Literature in the Department of Near Eastern Languages and Civilizations for 43 years. From 2005 to 2011, he chaired the department. In 2008, he was elected President of the Middle East Studies Association of North America (MESA) for 2009 to 2010.

Among his published studies on Arabic literature are: *The Arabic Novel: An Historical and Critical Introduction* (1st edition 1982, Arabic edition 1986; 2nd edition 1995, 2nd Arabic edition 1998) and *The Arabic Literary Heritage* (1998), which was printed in abbreviated paperback form in 2000 as *Introduction to Arabic Literature*. He has also translated fictional works by modern Arab writers, including *God's World* (1973), a collection of short stories by Egyptian Nobel Laureate Naguib Mahfouz, and novels and short stories by other Arab authors, such as Jabra Ibrahim Jabra, Yusuf Idris, Abdul Rahman Munif Munif, May Telmissany, Bensalem Himmich, Ahmed Toufiq, Hanan Al-Shaykh, Ameen Rihani and Reem Bassiouney. He has likewise translated the novels *Autumn Quail*, *Mirrors*, *Karnak Café*, *Khan al-Khalili* and *One Hour Left*, all originally written by Naguib Mahfouz.

Responding to our question on how he entered the field, Allen stated the following:

> For 48 years, I was Professor of Arabic and Comparative Literature at the University of Pennsylvania. I obtained my Oxford DPhil in 1968, the first ever doctorate awarded in modern Arabic literature at the university. In order to offer undergraduate courses in modern Arabic literature in 1968 and in view of the translations into English available at that time, I had no choice but to undertake an extensive programme of translation.

3.2.4 Marilyn Booth

Marilyn Booth is the Khalid bin Abdallah Al Saud Chair for the Study of the Contemporary Arab World at the Oriental Institute and Magdalen College in Oxford. She holds a BA in Near Eastern Languages and Cultures, specialising in Arabic and Modern History from Harvard, a PhD in

Modern Middle East History and Modern Arabic Literature from Oxford and diplomas in further Arabic study at American University in Cairo. In addition to her academic publications, Booth has had published 18 full-length translations (mostly novels, but also short story collections and a memoir) as well as various shorter translations. She translated Jokha Alharthi's *Celestial Bodies*, which won the 2019 Man Booker International Prize. Since 2006, she has had a full-time post as a university teacher and researcher.

Booth described her initiation into the field as follows:

> Literary translation was an important though subsidiary aspect of my academic research—undergraduate hons dissertation and PhD dissertation—and I loved it. That, coupled with not knowing what I wanted to do professionally, and loving to write.

3.2.5 Catherine Cobham

Catherine Cobham is a British academic (University of St Andrews) and literary translator. She obtained a joint degree in English and Arabic from the University of Leeds and acquired an MA degree from the University of Manchester, where she wrote her dissertation on the short stories of Yusuf Idris. Cobham has translated numerous Arabic literary works of leading Arab writers, such as Naguib Mahfouz, Nawal El-Saadawi, Adonis and Hanan Al-Shaykh. In addition to having had various books published, she has also written for literary magazines, academic journals and publications such as *Index on Censorship*.

Cobham was encouraged to join the field for the following reasons:

> My aim was always to translate Arabic fiction, as literature rather than language was my main interest, and I was shocked by the few and not always very good translations of Arabic novels available. I was also surprised sometimes by the reactions of people who asked me whatever made me want to study Arabic and by a generalised, misinformed ignorance of and even hostility towards Arabs and Arab culture, and I thought that translating Arabic novels would go some way to overcoming this ignorance and prejudice. The *canon* of Arabic novels is still not well represented in English translation, and publishers often choose to publish translations of Arabic novels on the basis of their subject matter rather than literary merit.

3.2.6 Humphrey Davies

Humphrey Davies (1947–2021) was an award-winning British translator of Arabic literature into English. He studied Arabic at the University of Cambridge and the American University of Cairo's Center for Arabic Studies Abroad, and completed a PhD in Arabic at the University of California, Berkeley (Tresilian, 2012). He lived in many countries across the Arab world, working for a number of NGOs and funding institutions before turning to translation in 1997, 'on which he subsequently "became hooked"' (Lindsey, 2010). He translated several classical, modern and contemporary works from Arabic during his prolific translation career. Notable among his published translations are Yusuf Al-Shirbini's *Brains Confounded by the Ode of Abū Shādūf Expounded*, Shidyaq, Ahmad Faris Shidyaq's *Leg over Leg*, Alaa Al-Aswany's *The*

Yacoubian Building, Elias Khoury's *Gate of the Sun*, Gamal El-Ghitani's *Pyramid Texts*, Naguib Mahfouz's *Midaq Alley* and Bahaa Taher's *Sunset Oasis*. He was awarded the Saif Ghobash Banipal Prize for Arabic Literary Translation twice, including the inaugural prize in 2006 (*Banipal*, 2013).

On winning his first Banipal Prize, Davies reflected on the beginnings of his career as a translator stating:

> In 1997, I started translating as part of a larger project of mine — the preparation of a critical edition, translation and lexicon of an Egyptian work of the Ottoman period, Yusuf al-Shirbini's *Hazz al-Quhuf bi-Sharh Qasid Abi Shaduf* (*Brains Confounded by the Ode of Abu Shaduf Expounded*). ... This undertaking proved both ambitious, confronting me with many tough translational issues, and addictive, and encouraged me to try my hand at making a living from translation and allied skills.
>
> My first translation of modern literature grew out of my interest in the work of a friend, Sayed Ragab, who writes in Egyptian Arabic. His short story *Rat* was published in *Banipal* (2000, thus my first published translation), while his *Shooq* appeared in *Words Without Borders* (2005). During this period, I was approached by the American University in Cairo Press and asked to translate an early Naguib Mahfouz novel (*Thebes at War*, 2003). (Banipal, 2013)

3.2.7 Alice Guthrie

Alice Guthrie is an independent translator, editor, writer, researcher and curator specialising in contemporary Arabic literature and media. As part of her BA in Arabic with Translation from the University of Exeter, she studied at the Institut Français d'Etudes Arabes a Damas in Syria from 2001–2003, and has taught Arabic-English translation at UK universities. Her work, widely published since 2008, has often focused on subaltern voices, activist art and queerness, winning her the Jules Chametzky Translation Prize in 2019. Her ongoing bilingual editorial and research work has been part of the movement to decolonise Arabic–English literary translation, as well as its evaluation and publication. As a commissioning editor, she is currently compiling the first-ever anthology of LGBTQIA+ Arabic writing, set to appear in parallel Arabic and English editions in 2023. From 2015–2019, she programmed the literary strand of London's biennale Shubbak: A Window on Contemporary Arab Culture, and has curated Arab arts events for Edinburgh International Book Festival, Outburst International Queer Arts Festival and Arts Canteen. Her forthcoming translations include the complete short stories of the late cult Moroccan gender activist Malika Moustadraf, forthcoming from Feminist Press NYC and Saqi Books in 2022, and *A Last Breath Before It All Ends* by the Jordanian prose poet Hisham Bustani. She co-authored the study *Literary Translation from Arabic into English in the United Kingdom and Ireland 1990-2010*, published in 2011, and wrote an update in 2018.

3.2.8 Katharine Halls

Katharine Halls is an Arabic-to-English translator who was awarded a 2021 PEN/Heim Translation Fund Grant for her rendering of Haytham El-Wardany's *Things That Can't Be Fixed*. Her collaboration with Adam Talib in translating Raja Alem's *The Dove's Necklace* was conferred the 2017 Sheikh Hamad Award and was shortlisted for the Saif Ghobash Banipal Prize. Her translations for the stage have been performed at the Royal Court and the Edinburgh Festival. Apart from translating Modern Standard Arabic, Halls renders premodern and colloquial Arabic in both written and spoken forms, especially for film and theatre. To date, she has worked with Egyptian, Sudanese, Lebanese, Palestinian, Syrian, Iraqi, Saudi and Algerian dialects.

Halls holds a BA (first-class honours) in Arabic and Hebrew from the University of Oxford, an MA (distinction) in Translation and Interpreting from the University of Manchester and an MA in Middle East Studies from the American University in Cairo. She has taught Arabic at the University of Oxford and literary and audiovisual translation at the University of Manchester.

Halls was motivated to carve a career in Arabic literature in translation as a result of her 'early experience in translation as political activism in Mubarak-era Egypt, then one thing led to another'.

3.2.9 Michelle Hartman

Michelle Hartman is an academic and a prolific translator of Arabic literature into English. She obtained her BA degree in French Literature and Middle Eastern Studies from Columbia University and has a PhD in Arabic literature from the University of Oxford. Before beginning her doctoral studies at Oxford, she also studied Arabic literature at Damascus University in Syria as a graduate student.

Hartman is the translator of several works from Arabic, including Radwa Ashour's *The Journey: Memoirs of an Egyptian Woman Student in America*, Iman Humaydan's novels *Wild Mulberries*, for which she was a runner-up for the Saif Ghobash Banipal Prize in 2009, and *Other Lives*, Jana Elhassan's IPAF 2015 shortlisted novel *The Ninety-Ninth Floor*, as well as Alexandra Chreiteh's novels *Always Coca Cola* and *Ali and His Russian Mother*.

3.2.10 Kay Heikkinen

Kay Heikkinen earned a PhD in French Language and Literature from Harvard University, with a specialisation in the medieval period and a dissertation on the transmission of learning in tenth-century Islamic Spain. She taught at Concordia University Wisconsin (CUW), where she likewise served for some time as the director of CUW's Madison Center for Adult Learning. Returning to the study and teaching of Arabic in 2002, she participated in the Center for Arabic Studies Abroad (CASA) programme in Cairo from 2003 to 2004, joined the NELC Department at the University of Chicago in 2004 and taught several summers in Middlebury College's Arabic School. She has also had published translations of several Arabic novels. Heikkinen

secured the 2020 Saif Ghobash Banipal Prize for Arabic Literary Translation for her translation of Huzama Habayeb's *Velvet*.

Responding to our question about what motivated her to enter the field, Heikkinen shared these sentiments:

> I had always enjoyed the challenge of translation. Then, when I married Farouk Abdel Wahab, he encouraged me to think about translating for publication and introduced me to his editor. I have very much enjoyed what I have been able to do since then.

3.2.11 Sawad Hussain

Sawad Hussain describes herself as 'an Arabic translator and litterateur who is passionate about bringing narratives from the African continent to wider audiences'. A contributor to journals such as *ArabLit* and *Asymptote*, she co-edited the Arabic–English component of the award-winning *Oxford Arabic Dictionary* (2014). Her translations have been recognised by English PEN, the Anglo-Omani Society and the Palestine Book Awards, among other institutions. She has lectured at IAIS at the University of Exeter, taught KS3 and KS4 Arabic in Johannesburg and Dubai and run workshops introducing translation to students and adults under the auspices of Shadow Heroes, Africa Writes and the Shubbak Festival. She serves as co-chair of the Executive Committee of the Translators' Association since November 2021. Her recent translations include *Passage to the Plaza* (the Palestinian resistance classic by Sahar Khalifeh) and *A Bed for the King's Daughter* (by Shahla Ujayli). She holds an MA in Modern Arabic Literature from SOAS. Her Twitter handle is @sawadhussain.

Responding to our question on what motivated her to enter the field, Hussain stated the following:

> I think this happened during my time as an undergraduate learning Arabic as a foreign language. My professors exposed me to translating literature in the classroom, and upon graduating, I decided to complete a master's programme in contemporary Arabic literature at SOAS, only to realise that I really love literature. As I knew I could not pursue translation as a full-time career, I trained to be a teacher and, on the side, started engaging in literary translation in 2008. I sent out my CV to a number of places and was approached by an agency that wanted me to translate a manuscript by a Palestinian author. After I completed the work, I realised I really enjoyed it and considered turning it into something more. In terms of what motivated me, I was not seeing in English all the stories and literature that I was reading in Arabic. It was a completely different experience to have access to these texts owing to my ability to read Arabic, and I thought that it would be wonderful if people whom I love who don't read Arabic, such as my family, could have access to such texts as well. Originally, part of my motivation was to try to expand people's perspectives, what they think of when they hear the word 'Arab', and sort of break stereotypes. However, it has become much more than that. Now, I'm trying to bring across good stories: I just want people to read good stories, and whatever results from that is more organic and natural. I'm not prescriptive in what I choose to

translate; it is about getting people to connect with what they are reading and stimulating a reaction, be it a good or bad one. Even when people dislike my translations or the books I have translated, I don't mind it because, at least, it shows that they have engaged with my work. All I am looking for is engagement, really.

3.2.12 Luke Leafgren

Luke Leafgren began studying Arabic in his 20s after 9/11, primarily through classes in graduate school and through four trips of 1–2 months to Syria, Jordan, and Egypt. After obtaining BA degrees in English and theology from Columbia University and the University of Oxford, Leafgren received his PhD in Comparative Literature from Harvard University in 2012. His dissertation examined the way Christian Arabs of the 'nahda' appropriated European models of historical fiction to novelize the Muslim wars of conquest. He has taught Arabic at Harvard University, and translated several novels, including Shahad Al Rawi's *The Baghdad Clock*, Muhsin Al-Ramli's *Dates on My Fingers*, *The President's Gardens* and *Daughter of the Tigris*, and Najwa Barakat's *Mister N*, which is set to be published in 2022.

Leafgren said the following about his motivation for entering the field of Arabic-to-English literary translation:

> I heard about a source of funding from the US government for translation, and I thought I might enjoy the activity as a way to develop my Arabic language skills, contribute to cross-cultural understanding, and help Arab authors reach a broader audience. I have found that translation does, in fact, achieve those goals for me. Moreover, I find great pleasure in the process of solving translation puzzles, as well as deep satisfaction in participating in the process of creating literature.

3.2.13 Melanie Magidow

Melanie Magidow, founder of Marhaba Language Expertise, grew up in the United States. She began studying Arabic in 2000 at the School for Oriental and African Studies (SOAS) in London and sought academic training at the Center for Cross-Cultural Learning (CCCL) in Rabat, Morocco while living with a host family. She earned her BA in Middle Eastern Studies from Emory University in 2004 before living in Cairo for a year to join the Center for Arabic Studies Abroad (CASA) programme. She then enrolled in New York University to complete an MA programme in Near Eastern Studies. She received her PhD in Middle Eastern Languages and Cultures from the University of Texas at Austin in 2013. She has received fellowships from the National Endowment for the Arts, the National Endowment for the Humanities and the Fulbright Commission. Apart from studying Arabic, she has also studied French, Spanish and Hebrew.

She answered our enquiry on her motivation for joining the field as follows:

> I specialize in Arabic literature (PhD from the University of Texas at Austin, 2013). Translation was a natural service to offer when I launched my business, Marhaba Language Expertise. I provide Arabic to English translation of literary and academic texts.

3.2.14 Leri Price

Leri Price studied Arabic at the University of Edinburgh from 2006 to 2010 and graduated with a First Class degree, Distinction in Spoken Arabic and the Carole Hillenbrand Prize for an Undergraduate Dissertation. Since then, she has gained a Master's degree in Public Policy from the University of York and started a PhD in Social Science at Heriot-Watt University in September 2021, focusing on Syrian identities in the UK. Her translations of Khaled Khalifa's *Death is Hard Work* and Samar Yazbek's *Planet of Clay* were finalists for the National Book Award for Translated Literature in 2019 and 2021, respectively. Price won the 2019 Saif Ghobash Banipal Prize for her translation of Khalifa's *Death is Hard Work*. Her translation of Khalifa's *No Knives in the Kitchens of This City* was shortlisted in 2017 for both the National Translation Award of the American Literary Translators Association and the Saif Ghobash Banipal Prize. Her other translations include Raja Alem's *Sarab*, which was published in 2021.

Price's encounter with Arabic literature started with reading Arabic short fiction to improve her knowledge of the Arabic language, and from there, it was a 'short jump to translation'.

3.2.15 Nancy Roberts

Nancy Roberts is an award-winning translator of fiction and nonfiction related to the Arab world and Islamic thought and history. She holds a Master's degree in Arabic from Indiana University Bloomington. Her numerous literary translations include Salwa Bakr's *The Man from Bashmour*, for which she received a commendation in the 2008 Saif Ghobash Banipal Prize for Translation, Ezzat El-Kamhawi's prize-winning *House of the Wolf*, Laila Aljohani's *Days of Ignorance* and Ahlem Mosteghanemi's *The Dust of Promises* and *Chaos of the Senses*. Her translation of Ibrahim Nasrallah's *Gaza Weddings* won the 2018 Sheikh Hamad Award for Translation and International Understanding.

Roberts was encouraged to join the field for the following reasons:

> My interest in Arabic was first sparked by a friendship with a fellow dorm resident from the Middle East [… and it] was my love for Arabic that led to my decision to complete my first graduate degree in Applied Linguistics, since it would allow me to teach English in the Middle East, first in Lebanon, then Kuwait, and eventually to Jordan, where I married and raised my two daughters. My dream of becoming a translator was born one day in 1984 […] when I came across a poem I wanted to translate into English. Some years later, in 1991–1993, I completed my degree in Arabic. In 1994, I took the American Translators Association's accreditation exam, then began trying my hand at translating Arabic literature with Ghada Samman's novel *Beirut '75*.

3.2.16 Chip Rossetti

Chip Rossetti did not begin learning Arabic until age 30. He studied Latin and Greek at Harvard and then worked for a number of years as an acquisitions editor at trade publishing houses in New York. From 2005 to 2007, he lived in Egypt, working as an editor for the American University in Cairo Press, and later obtained a PhD in Arabic from the University of

Pennsylvania. His published translations include *Utopia* by Ahmed Khaled Tawfik, *Beirut, Beirut* by Sonallah Ibrahim and the graphic novel *Metro* by Magdy Elshafee. His translations have also appeared in *World Literature Today*, *Granta*, *Words Without Borders*, *Banipal* and *ArabLit Quarterly*. He is currently the editorial director of the Library of Arabic Literature series at NYU Press, which publishes facing-page translations of pre-modern Arabic texts across a wide spectrum of genres.

Responding to our question regarding his motivation for entering the field of Arabic-to-English literary translation, Rossetti shared the following sentiments:

> I began learning Arabic relatively late, starting weekly evening classes at age 30 while working in book publishing as an acquisitions editor. Eventually, my growing interest in the language and my growing disillusionment with mainstream trade publishing led me to move to Egypt, where I worked as an editor at AUC Press. Fortunately, that put me in a position to familiarize myself with AUCP's extensive backlist while editing and reviewing translations in progress. While in Cairo, I became an avid reader of *Akhbar al-adab*, Egypt's weekly newspaper on all things literary. It was a gold mine for a foreigner trying to get up to speed about the literary field: it ran interviews with major authors and poets from around the Arab world, reviews of the latest novels and poetry collections and articles on whatever literary kerfuffle was taking place that week. Later, I was fortunate to do my PhD in Arabic literature under the supervision of Roger Allen, an acclaimed translator himself, which further got me interested in trying my hand at translation myself. I was well aware that I wouldn't be able to make a living from literary translation—at least while also supporting my family—but I found the work of translating fiction I like very satisfying.

3.2.17 Paul Starkey

Paul Starkey is considered one of the most distinguished scholars of Arabic literature in the United Kingdom and one of the most prolific translators in the field. He read Arabic and Persian at the University of Oxford and was Professor of Arabic and Head of the Arabic Department at Durham University until his retirement in 2012. Starkey served as Chair of the Banipal Trust for Arab Literature and as Vice President of the British Society for Middle Eastern Studies (BRISMES). He is the author or editor of numerous academic articles and publications, including *Modern Arabic Literature* (2006). He has translated contemporary Arabic novelists such as Mansoura Ez-Eldin, Adania Shibli, Youssef Rakha and Edwar Al-Kharrat and his translations won him several awards, including the 2015 Saif Ghobash Banipal Prize for Arabic Literary Translation for Rakha's novel *The Book of the Sultan's Seal* and the 2017 Hamad Translation Award for *The Shell* by Mustafa Khalifa.

In response to the question regarding what motivated him to enter the field, Starkey said:

> I came into the field by complete chance. A colleague dropped out of an international committee concerned with translating Arabic works into a number of European languages and I took her place.

3.2.18 Adam Talib

Adam Talib is Assistant Professor of Classical Arabic at Durham University. He holds a BA from the University of California, Los Angeles in Comparative Literature, MA in Arabic Studies from the American University in Cairo, where he subsequently taught until 2017, and a PhD in Oriental Studies from the University of Oxford. He is the translator of Fadi Azzam's *Sarmada*, Khairy Shalaby's *The Hashish Waiter*, and Mekkawi Said's *Cairo Swan Song*. He also co-translated (with Katharine Halls) Raja Alem's *The Dove's Necklace*. His other translations include stories in the Comma Press anthologies *The Book of Khartoum*, *The Book of Gaza* and *Iraq + 100*.

3.2.19 Jonathan Wright

Jonathan Wright is a prolific and award-winning translator who studied Arabic, Turkish and Islamic History at St. John's College of the University of Oxford. He worked as a Reuters journalist, stationed mainly in the Middle East between 1980 and 2009. From 2008 to 2011, he was the managing editor of *Arab Media and Society*, an online academic journal of the American University in Cairo. His previously published translations from Arabic include Khaled Al Khamissi's *Taxi*, Youssef Ziedan's *Azazeel* (Winner of the 2009 IPAF), Saud Alsanousi's *The Bamboo Stalk* (Winner of the 2013 IPAF), Hammour Ziada's *The Longing of the Dervish* (Winner of the 2014 Naguib Mahfouz Medal for Literature), Ahmed Saadawi's *Frankenstein in Baghdad* (shortlisted for the 2018 Man Booker International), Mazen Maarouf 's *Jokes for the Gunmen* (longlisted for the 2019 Man Booker International), and Hassan Blasim's *The Madman of Freedom Square* and *The Iraqi Christ* (winner of the 2014 Independent Foreign Fiction Prize). Wright has won the Saif Ghobash Banipal Prize for Arabic Literary Translation twice.

He described his motivation to become a professional translator of Arabic literature as follows:

> It seemed like a natural progression for me after thirty years of journalism. I had read plenty of literature, including translated literature, over the years, and the idea of working as a literary translator was always at the back of my mind. An opportunity arose and I took it, and after that, I found it relatively easy to find publishers seeking translations of Arabic literature, though the works would not always have been my first choice. I enjoyed the challenge of the work, and I also felt that translators could play a positive role in bringing people together across language barriers, especially in the case of Arabic, where there are relatively few speakers of European origin and so many erroneous misconceptions about life in Arabic-speaking countries.

3.2.20 Marcia Lynx Qualey

Marcia Lynx Qualey is the founding editor of *ArabLit*, an online resource that has evolved over the years from a literary blog into an influential, open-access and all-encompassing hub for promoting Arabic literature in translation. *ArabLit* offers high-quality reviews of books, translations and events, and features guest writers, rich media and arts content, and an

events calendar with comprehensive cross-referencing with other art forms and venues. In recognition of her 'strong personal dedication to creating cross-cultural understanding in the diverse world of Arabic literature' (Jacobson, 2017), Qualey was awarded the Literary Translation Initiative Award at the 2017 London Book Fair. Based in Morocco, she holds an MFA in Creative Writing from the University of Minnesota and is a freelance cultural journalist for a number of newspapers, journals and literary magazines. She co-hosts *Bulaq: The Arab World in Books* podcast and is the founder of the *ArabLit Quarterly* magazine, launched in 2018. Her published translations include *Ghady & Rawan* by Fatima Sharafeddine and Samar Mahfouz Barraj, co-translated with Sawad Hussain and published in 2019, and *Wondrous Journeys in Amazing Lands* by Sonia Nimr, published in 2020.

3.2.21 Nariman Youssef

Nariman Youssef is a Cairo-born, London-based translator and researcher. While working full-time as a web and software developer and studying part-time for an MA in Cultural and Critical Studies at Birkbeck, University of London, Youssef 'stumbled into poetry translation via the Poetry Translation Centre'. She then went on to obtain an MA degree in Translation Studies from the University of Edinburgh and works between Arabic and English. Her translations include Donia Kamal's *Cigarette No. 7,* Inaam Kachachi's *The American Granddaughter*, and contributions in *Words Without Borders*, *The Common*, *Banipal*, and the anthologies *Beirut39* and *The Hundred Years' War*. Youssef also specialises in translating for the arts and heritage sectors and currently manages a small translation team at the British Library.

In response to our question about her motivation for becoming a translator of Arabic literature, Youssef said that she 'grew up between languages and translation has always felt like an integral part of any creative expression'.

4 Key Publishing Issues

In this section, we list the key publishing challenges facing the Arabic-to-English literary translation field. The issues we discuss here have emerged from our research and survey of translators and publishers operating in the field, as they reflected on developments in the past decade against the background of the issues outlined in the 2011 report and its 2018 update. There was a consensus that the field has improved, partly because of the emergence of literary and translation prizes, which have shone the spotlight on Arabic literature and helped make it more visible. Moreover, the field has become more diversified in terms of available translator talent, and this has been one of the most significant changes, according to Paul Starkey:

> [T]he Arabic-English translation field is now over- rather than under-populated, and there are a large number of highly competent young translators, providing a pool of talent that simply did not exist when I started out.

4.1 Selection Process/Key Influences on Selection

The negative impact of some publishers' commercial imperative in selecting, translating, promoting, and marketing titles of Arabic literature remains an issue.

On this point, Chip Rossetti noted the following:

> When it comes to publishing Arabic literature in English translation, always hovering in the background are clichés about the Arab world in general and, more broadly, a [conception of] 'literature as sociology', or what Marilyn Booth has termed 'orientalist ethnographicism', in which a work of literature from the Arab world is viewed more as a lens for a society rather than as literature in and of itself. Occasionally, when talking to publishers, I get the sense that they are latching on to certain clichés, and I feel it's my job as a translator to push back against that. In publishing, no book exists in a vacuum, and when pitching a book to a publishing house, I do the same thing I have done as an editor myself: namely, try to find connections between the author at hand and authors the publisher already knows. Awards and other recognition that a book has received in the original language also carry weight with publishers, I've found.

Nonetheless, Rossetti also noted that, while clichés and stereotypes still drive interest in translating, publishing, and reading Arabic literature in English translation, there has been a positive change on this front:

> [M]any of the same cliches that drove interest in Arabic fiction (terrorism, the status of women, explaining the Arab Spring) are still there, but I get the sense—if I'm not being overly optimistic—that Arabic literature is not seen as simply an exotic flavor-of-the-month, but as a thriving field.

Similarly, Marilyn Booth also noted the continuation of this issue, although she felt that it has lessened over the past decade:

> And then, of course, there still seems to be more demand for works that respond to prevailing political concerns, though I do genuinely think this has lessened over the past decade, which is a good thing.

Elizabeth Briggs of Saqi Books also shared a similar view:

> It is gratifying to see the big publishing houses becoming increasingly open to publishing works originally written in Arabic. Although there is still a tendency to lean towards 'trauma porn', it does feel like there is some advancement in terms of variety from the region. However, these changes are much smaller than we would hope.

Marcia Lynx Qualey agreed that there has been a somewhat positive change in terms of title selection in the last few years:

> I think, in the last few years, we have seen more serious literature from Arabic being published and receiving some sort of serious critical attention. I mean the kind of serious attention that takes Arab authors seriously, rather than as people who are telling us

about such and such issues in the Middle East or whatever, and that does not perceive their literature as basically of the documentary genre. I think this *could be* a shift: if publishers repeatedly find good Arabic books in translation receiving serious critical attention, it is possible they will start looking for more.

Jonathan Wright felt that it was not possible to generalise and that there exists a core group of publishers who select titles judiciously and based on literary quality. He said:

> It's almost impossible to generalise on this. The publishers are very varied, with varied interests. Obviously, there's a market for books that reinforce stereotypes—violence, religion, exotic locations, oppressed women, etc.—but not so much as some people might imagine. There is a small group of publishers who are used to publishing Arabic literature in English translation, and they are open to books that deserve publication for purely literary reasons.

4.2 Difficulty in Finding Interested Publishers

In their responses to our interview and survey questions, some translators expressed frustration and concern over the difficulty of securing a publisher for certain outstanding works.

Marilyn Booth shared the following experience with us:

> Some of the translations I am proudest of are ones that I basically had to seek a publisher for. Because I was in a position of relative weakness, I made almost no income from them. On the other hand, this was the situation with *Celestial Bodies*—I had a terrible time finding a publisher. (Some of the publishers who turned me down have, since it won the Man Booker International, graciously written to me rueing their decision.) It has been interesting that, despite co-winning a major prize, publishers have not been interested—I have pitched two novels with no response as yet.

Sawad Hussain gave us an example of a title for which she has been trying to find a publisher:

> There is a short story collection I am shopping around, which has been to over 21 publishers and counting. I'm still shopping it around because it's a short story collection very dear to my heart.

Literary agent Yasmina Jraissati, the founder of Raya, the first agency representing Arab authors in the UK, feels that the market focus is no longer on the Arab world and that publishers are not as interested in Arabic literary works as they were just a few years ago. She told us:

> Interest comes in waves, and today the focus is somewhere else, not on the Arab world. I get a sense that editors are tired. When I'm pitching a book, I can see it on their faces. They're tired of tragedies, tragedies of war. But this is a fact of our literature—there's no way around it. Even if I'm pitching a great Egyptian book, there is the backdrop of

> revolution; it's impossible today to write a novel where the revolution has no place. It's so deeply ingrained in people's minds.

4.3 Lack of Arabic Editorial Culture and the Resulting Extra Work for Translators

As noted in the 2011 report, there is frequently a lack of professional editing of original Arabic published texts, which one would expect to have been provided prior to the original's publication. This forces translators to always be on 'the look-out for problems ranging from the mundane—typos, omissions, repetition, mixed-up names, actions that do not quite add up—to the potentially profound questions of structure, pace, length, and so on' (Büchler and Guthrie, 2011, p.35). Unfortunately, this remains an issue, adding significant extra work for translators, who are routinely expected to act as the original text's editor as a normal and integral part of their translation job.

Reflecting on this issue, Kay Heikkinen told us:

> More extrinsically, I feel as if some books I read have suffered from not having had effective editing before their publication in Arabic, and would be much more effective if tightened.

However, some translators resist succumbing to this extrinsic imperative. For instance, Marilyn Booth spoke to us openly about this issue when asked about what the main obstacles were for translators of Arabic literature:

> One obstacle is the lack of a literary editing culture in Arabic, which hampers some novels—good, but needing editing—and I am not going to do that as a translator.

4.4 Editing Process in English

As noted in the 2011 report, the importance of copyeditors in the translation production process cannot be emphasised enough. Still, translators often lament either insufficient editing of translated works in English or, on the other hand, overzealous editing, bordering on rewriting, without any justification or proper consultation with the translator.

On this point, Marilyn Booth had the following to say:

> Another [obstacle] is the Anglophone literary/publishing culture, which assumes they can edit and bend 'other' literatures as they wish. I realise this is about publishers genuinely having a sense of their readership, but how do you ever move a readership further on if you refuse to challenge them? I'm putting this in rather caricatured terms, but it is an issue. Why does one have to make Arabic novels 'more understandable', 'smoother', in English?

Leri Price generally praised the editors she has worked with, but had a slight reservation on the expectation to overexplain Arabic cultural-specific references to readers:

> The only slight niggle I have is that I wish there was less of an expectation to explain things to the reader, particularly cultural or religious references. I think some of these

> would go less remarked in a similar text written originally in English. Personally, I read books where I don't understand the significance of certain terms, but I don't feel it impacts my understanding or enjoyment of the book. If I really want to, I go and look it up. I feel this has a tendency to happen more in Arabic literature, but I may be oversensitive.

Echoing Lawrence Venuti's (1996, p.196) pronouncements about the 'violence of translation' inherent in the 'reconstruction of the foreign text in accordance with values, beliefs, and representations that pre-exist in the target language', Alice Guthrie suggested that we start talking about 'decolonising' translation to address what she refers to as 'aggressive monolingual editing' of a translated text. She stated that, at the core of this problem, strong now as it ever was, is the following:

> There is this perception of Arabic as an inherently unintelligible language, as is the case with other kinds of Eastern languages. There's this orientalist notion in the Anglophone world that Arabic is inherently too other and unintelligible and therefore can only really be approximated in translation. I don't see how any monolingual editor or publisher could justify this cavalier attitude.

It is worth noting, however, that not all translators encountered the same issues with publishers trying to impose certain editorial decisions on them. For instance, Roger Allen told us that his experience with publishers editing his translations had been 'entirely' positive. For Paul Starkey, the experience of working with editors has been 'very varied — from brilliant to abysmal.' Nonetheless, Starkey is of the view that 'standards have much improved over the last couple of decades.'

4.5 Insufficient Pay and Quality of Translations

The correlation between insufficient pay for translators and quality of produced translations cannot be overstated. Translation is a time- and labour-intensive endeavour, and several translators expressed concern over pay, the time pressures they usually face to complete translation projects, and the impact of these factors on the quality of the final translation product.

Catherine Cobham addressed the issues of insufficient pay and lack of sufficient time afforded to translators:

> Literary translation requires time, and most translators work under pressure either from other jobs or commissioning publishers or authors, and this is perhaps the reason for the poor quality of many translations.

Chip Rossetti shared Cobham's sentiment:

> As I'm sure almost all other translators will agree, the major obstacles are time and money: literary translation takes a lot of time, and the monetary compensation is low. I'm having a hard time coming up with a realistic measure that might solve that problem, though.

Nancy Roberts was unequivocal:

> I have no lack of opportunities to translate Arabic literature, but they are virtually all remunerated so poorly that I can hardly afford to do it anymore. I think part of the problem is the lack of appreciation for foreign literature in translation in the US (and probably in Britain as well). How does one overcome this? Better marketing? A complete reworking of the US educational system?

Katharine Halls also expressed the same issue with pay. When we asked her about the obstacles she faced as a translator and what measures would help to overcome them, she stated the following:

> Low pay. I would like to see funding available in grant (or residency) form available for the process of scouting, sampling, and pitching, and a better per-word (or similar) rate for published translations.

Similarly, Ruth Ahmedzai Kemp told us that the translation publishing system 'remains unfair and untransparent, with a large burden of unpaid work on the shoulders of translators'. She commented on one of the major obstacles for her as a translator:

> Even when I am offered opportunities to translate Arabic short stories or full-length books, I can rarely negotiate a fee that fairly reflects the time I would need to spend on it.

Marilyn Booth shared with us that she 'continue[s] to have a strong concern about how literary translators are (not) paid'.

As a significant number of the participating translators expressed concerns about pay, we endeavoured to gather figures on rates, but only from publishers surveyed in this report. Almost without exception, all publishers paid £95 per 1,000 words.[14] The only exception was Saqi Books, which varies its rate between £95 and £120 per 1,000 words depending on 'the complexity and translator's experience'.

On this, Ahmedzai Kemp had this to say:

> I have rarely secured a rate above £95 per 1,000 words (the current rate recommended by the UK Translators' Association of the Society of Authors), which sadly is often interpreted more as a ceiling than as a baseline for negotiating.

Out of all participating translators of Arabic literature into English, none of them made a living from literary translation alone, with many of them saying that they did it 'as a labour of love'. While translation may have been a translator's *main* income, it was not their *only earned* income. For instance, Jonathan Wright told us that translation was his 'main source of "earned" income'. However, he added that 'it would be very hard to live off my income from

[14] Darf Publishers did not give us a specific rate. However, their response was identical to the publishers that did provide us with their specific rates: that is, that they 'follow the UK Society of Authors' recommendation for translation rate'.

translation', saying how lucky he was 'to have a work pension and a state pension'. To make a living, other translators do various other jobs, including ones related to literary translation, such as teaching, leading training seminars, translation workshops, and the like.

Better pay would allow translators to dedicate more time to translating. This, in turn, would lead to higher-quality translations. As such, higher pay is essential if the Arabic-to-English literary translation field is to blossom.

4.6 Conflicts about Translation Rights

Issues of copyright were identified as an obstacle by participating translators. These issues included securing translation rights, who would retain copyright to the translated text, and so on.

For instance, Ruth Ahmedzai Kemp stated that contractual terms, such as whether she would retain copyright over a translated text, 'was a dealbreaker on two occasions'.

Similarly, Kay Heikkinen told us that one work she has been trying to pitch has not been successful for tangled reasons, 'including conflicts about the rights'.

According to Sawad Hussain, we 'need more agents representing Arab authors' negotiating translation rights and royalties'. We would also add that we need more agents advocating on behalf of translators to achieve the best outcomes for their authors.

Ruth Ahmedzai Kemp was of the same opinion, calling for 'more literary agents representing Arabic authors, and for paying translators for samples and scout's reports/reader's reports'—although she expressed concern about how they would be funded.

4.7 Funding Issues

The lack of translation funding and support for translators (e.g., bursaries, residencies) remains an acute problem in the Arabic-to-English literary translation field. This is because, as mentioned in the section 'Arts Policies and Support', there are not many programmes, if at all, that transparently support all aspects of translations, with timelines allowing publishers to plan and translators to be adequately remunerated and supported in their professional development. A multifaceted programme package is needed that covers the following: cost of samples and preparation of pitching materials; translators' fees; marketing and promotional activities; various other opportunities, such as bursaries and residencies for translators; and, possibly, the costs of translation rights. The UAE-based programmes managed by the Abu Dhabi Book Fair and the Sharjah Book Fair, although helpful for those whose applications are successful, are not sufficient, given their restrictions and limitations.

Arabic-to-English translator Ruth Ahmedzai Kemp, who also translates from Russian and German, told us that:

> The biggest obstacle is the lack of a funding body commissioning samples and recommending books to publishers in a systematic, transparent, and inclusive way. I'm aware of IPAF funding Banipal to commission samples of shortlisted books and was twice

> asked to translate for that; but beyond that and publishing extracts in journals like *Arablit Quarterly*, I see very few opportunities to be on the radar of publishers considering commissioning translations from Arabic, other than the very time- and labour-intensive route of translating a sample speculatively and pitching it personally to publishers.

Alice Guthrie shared a similar opinion, highlighting the lack of a scheme equivalent to the provisions for translations made, for example, by a number of European countries: 'We're in a vacuum of funding. The absence of any proper funding and the absence of proper training are some of the biggest challenges that need addressing'.

Luke Leafgren told us that he had translated a number of novels prior to having a publishing contract and subsequently pitched the full translations to publishers. This would have been very difficult, if not impossible, had he not been employed in a stable job that could sustain him financially. While some of the books that Leafgren has translated have yet to find a publisher, as one reads his account of his translation efforts, one cannot help but notice how networking, attending industry events, and establishing a relationship of trust with authors and promoters of Arabic literature can open doors for translators. This notwithstanding, even though seven out of the ten translated novels that Leafgren published were remunerated at the recommended rate, it would still be hard for a freelance translator to make a living off translation alone. Therefore, the importance of offering long-term funding, as well as bursaries and residencies, for freelance translators to fund the groundwork required to secure a publisher for their translations cannot be overstated.

Other translators deliberately structure their freelance careers in a way that would allow them to dedicate more time for translation. For example, Leri Price works as a freelance researcher to allow time for translation, although she has been translating full time during the pandemic.

4.8 Raising the Standards of Arabic Courses

The need to raise the standards of Arabic courses and graduates was emphasised by translators Alice Guthrie and Catherine Cobham. For instance, Cobham told us the following:

> Translating fiction, poetry and drama from Arabic to English is a major cultural, linguistic, and artistic undertaking. The writer has to know the resources of the English language really well and develop this knowledge constantly by reading in English as well as Arabic. It's not enough to be a native English speaker who knows Arabic well or vice versa. It's important not to translate the words (only). You have to know the original work in Arabic from the inside, too—analyse it, think where it's going, what its overall direction and meaning is, before you start translating individual words and sentences. Then, when you've finished it, leave it for as long as you possibly can before going back to it and revising it all over again. Literary translators should be writers and poets themselves and/or have training in literary criticism and analysis. This is much more relevant and useful for them than studying translation theory or doing a course in translation studies.

Cobham's and Guthrie's concerns are also applicable to the case of translating premodern or classical Arabic literature, where a rigorous scholarly approach and erudition are key. Speaking of the challenges facing translators of classical Arabic literature, Chip Rossetti, managing editor of the Library of Arabic Literature, said:

> For one thing, when you are translating a contemporary text, you can simply email the author if you're stumped about a particular word or line; obviously, you can't do that with a long-dead author!

How can new translators with not good enough levels of Arabic cope with such challenges? This calls for effective and sustainable measures to enhance the quality of graduates and introduce more relevant training and mentoring opportunities.

On a related point, surveyed translators stressed the importance of reviewing the reading lists of comparative literature and Arabic (literary) translation courses to ensure that they are diverse and that they reflect the best in Arabic literature. According to Catherine Cobham:

> Comparative Literature courses often rely on reading works in translation. The works available in translation often don't reflect the best in Arabic literature, either in terms of works available or quality of translation. This means that Arabic elements of the syllabus of the increasingly popular Comparative Literature courses in UK and US universities are severely limited.

4.9 Diversification of Works, Genres, Gender and Geographical Representation

Participating translators reported a tendency among publishers to focus on translating contemporary works of Arabic fiction, primarily as a result of the proliferation of literary awards going to contemporary works. This has led to outstanding modern and classic Arabic literary works remaining untranslated.

According to Catherine Cobham, 'publishers often want recent or contemporary writing. Not many of the classics of Arabic fiction are available in English translation'.

This concern was shared by Roger Allen, who told us that, while the proliferation of literary prizes for translation was a positive thing, it resulted in:

> an almost total concentration on the contemporary (rather than the 'modern'), leading, in turn, to a neglect of significant authors from earlier periods in the history of modern Arabic literature (seen in English, for example, in the diminutive representation of Maghrebi literature—Tunisia, Algeria, Morocco, and, even worse, of such regions as Libya, Sudan, and Yemen)—all of these regions and genres are covered considerably more by scholars/translators in other European countries.

In terms of selecting genres for translation, publishers appeared to prefer publishing translated novels rather than short stories or other literary genres. Marilyn Booth commented: 'It's definitely true that there's more receptivity among publishers—and I

think among readers—to the novel. It's actually quite difficult to get publishers to take short story collections.'

Sawad Hussain's views confirmed this: 'Unfortunately, a lot of the time, what I can say is publishers are looking for novels. They don't want short stories and short story collections.'

Chip Rossetti shared a similar view but felt that there was hope on the horizon: 'It's a truism that publishers—and readers—are less interested in short story collections than in novels, but the last two translations I successfully found publishers for were short stories, so there is hope!'

This also pressures translators to work on genres they are not well-versed in—or perhaps even dislike. For instance, Kay Heikkinen told us that a 'problem personal to me is learning enough about contemporary Arabic literature to be able to find projects that might attract a publisher'.

Regarding how publishers' commercial considerations affected gender representation in the field, Catherine Cobham, in contrast to the prevalent notion about lack of gender balance, said:

> Publishers tend to favour Arabic fiction with immediate socio-political relevance and/or written by or about Arab/Muslim women. Presumably understandable commercial considerations are involved here, but this state of affairs may disadvantage male writers and more experimental, less documentary works.

4.10 According Academic Credit to Translations

According academic credit to translations and recognising the importance of translations in academia remain an ongoing issue, especially for translator–academics. As Catherine Cobham remarked regarding the paradox of literary translation not receiving the same recognition as published creative writing or non-text outputs, such as performances, in research assessments:

> Many translators from Arabic earn their living as academics, but literary translation is not counted as part of their research activity unless they do annotated editions with introductions, etc., which is clearly a different kind of exercise. It's time for universities and exercises like the Research Excellence Framework—the system for assessing the quality of academic research in British higher education—to recognise the importance of literary translation.[15]

4.11 Quality Monitoring and Review Culture

Participants highlighted the need for more specialist publishers dedicated to publishing more quality Arabic literature in translation.

[15] The REF 2021 *Guidance on Submissions* document states literary translations are deemed REF-able only 'where these contain significant editorial work in the nature of research' (p.103).

Regarding the obstacles facing translators of Arabic literature, Roger Allen remarked:

> [There is a] relatively limited number of publishers interested in translations of modern Arabic literature (when compared, say, with French, Spanish, and Italian)—with translators in all of which languages I have been much involved.

Commenting on the importance of having editors in publishing houses that read Arabic, Chip Rossetti said:

> One perennial obstacle is the fact that, with very few exceptions, no English-language publishers have someone on staff who reads Arabic, so as a translator I am often starting from zero in presenting a text to them.

In remarks echoing Rossetti's, Sawad Hussain said:

> The whole publishing ecosystem has to change. We need more editors in publishing houses who have either had exposure to the Middle East or at least are interested in books from the Middle East. It would be even more impactful if we had editors who read or speak Arabic. If publishers have some sort of connection with the Arabic languages, countries, and cultures, they are more likely to be receptive to publishing Arabic titles in translation.

Some translator-participants also emphasised the need for translators to have more editorial support from bilingual editors or senior translators, growing a structured and robust peer-review culture of translations from Arabic. For instance, Alice Guthrie told us that 'having some honest review culture' would make a profound difference, raising the standard of Arabic-to-English literary translations. Despite the potentially sensitive nature of a translator acting as a 'critical friend' for another translator, the idea of having a forum for translators to peer-review one another's work seemed to appeal to many.

4.12 Issues of Gatekeeping

The disproportionate influence of certain parties on the selection of authors and titles for translation and publication in translation remains an issue. A few participating translators said that book fairs in the Gulf keep the gatekeepers in place by always inviting the same people as representatives of the field. A greater diversity of voices selecting authors and titles for translation and publication in translation would mean a greater diversity of taste, genre, and geographical and gender representation in the Arabic-to-English literary translation field. This would help the field grow by gaining the interest of more publishers and readers and expanding its boundaries.

Another issue with gatekeeping was expressed by Sawad Hussain:

> There is a lot of gatekeeping still; it's very difficult to make it as an Arabic-to-English translator, or any other translator in that respect, but specifically Arabic to English, just because establishing networks is just that much harder. I mean, you can only get your

foot in the door if you know someone who knows someone who knows someone, and it should be more open than that. This gatekeeping needs to change.

5 Dissemination and Reception

There have been minor advances in the dissemination and reception of Arabic-to-English literary translations in the Anglophone world. In the UK and Ireland, Arabic literature and authors are gradually attracting notice outside academic circles, receiving more reviews or brief mentions, albeit of mixed quality, in mainstream journals, newspaper supplements, general periodicals, and other media outlets. Regarding this, translator Jonathan Wright stated the following to us: 'Even allowing for the decline in book reviews in traditional media, the titles also receive more media attention than they did ten years ago, especially through the growing domain of social media.' The role of social media in increasing the dissemination and improving the reception of translated Arabic literature was also highlighted by Ra Page of Comma Press, whose *Iraq +100* and *Palestine +100* tweets 'blew up', leading to more sales and mainstream press coverage.

Additionally, as Jonathan Wright rightly noted to us, 'Translations from Arabic have certainly won more space in the long and short lists for major literary prizes.' This has certainly increased the visibility of Arabic literature in translation. However, there is much room for improvement in the dissemination and promotion of translated Arabic literature in the UK and Ireland. For instance, reviews of Arabic literary works are often triggered by 'trauma porn', major literary prizes, or news cycles. Moreover, while works by women authors such as Jokha Alharthi's *Celestial Bodies*, winner of the 2019 International Man Booker Prize in a translation by Marilyn Booth, and Adania Shibli's *Minor Detail*, which was longlisted for the 2021 International Man Booker Prize in a translation by Elisabeth Jaquette, were widely reviewed and well-received, Arab women writers still struggle to attract the readers they deserve in English translation (Qualey, 2020). As noted by Guthrie (2018, p.6) and earlier in this report, Arabic literature in English translation remains far from mainstream, 'far from commercially successful in the main, rarely [properly] reviewed, hard to fund, and precariously placed'.

As noted earlier in this report, there has been a significant increase in the number and range of published titles of Arabic-to-English literary translations as well as a boom in the number of international literary awards listing or awarded to Arabic-to-English literary translations. However, in reality, do larger numbers of publications and the winning of awards actually increase the recognition and appreciation of Arabic literature in translation? Do they positively influence the discoverability and availability/accessibility of Arabic-to-English literary translation to readers?

On the first question, Marcia Lynx Qualey offered this illuminating response:

> I don't think the numbers themselves make any difference. You could publish 200 books a year and that in itself would not make any difference. I think what makes a difference is being, for example, on the Man Booker International Prize long list, receiving some sort

> of serious, critical attention, making these kinds of lists of books to look out for, and being taken seriously by publishers and readers. So, I don't think the numbers in themselves make any difference. It is price placement, critical reception, being part of international literary events, becoming part of the global writerly community, and being taken seriously as literature that make a difference. More books—I mean more serious literature—that's translated by gifted artistic translators and that's brought out by publishing houses that know what to do with it, give it the right cover, put their writers in the right places, would make a difference. When Arabic literature in translation starts selling big numbers, that would make a difference.

On the second question, Qualey said that people are always surprised when she tells them about the number of Arabic literary books being published each year in English translation. She speaks of the blossoming of small print runs and the tiny books appearing in translation that hardly anybody knows about—both of which speak to the lack of discoverability of Arabic-to-English literary translations and the challenge this presents to their promotion and dissemination. Qualey said that one possible reason for this lack of discoverability is that some of these books 'are tiny books from tiny presses with tiny print runs, which don't appear on anybody's list, don't go out to reviewers, and receive zero attention at all'. This was also noted in the 2011 report, where the authors cited 'anecdotal evidence of subsidized books having minuscule print runs, quickly disappearing and not making it into library holdings' (Büchler and Guthrie, 2011, p.36). This remains an issue to this very day. To rectify this, mechanisms must be developed to enhance the distribution patterns and conditions of translated Arabic literature and to support the promotion and marketing of translated works from Arabic.

Regarding access, most Arabic-to-English literary translations are available for purchase online, but they are not as easily accessible in bookshops, except in cities such as London. The Covid-19 pandemic and the rise of self-publishing, digital print, and print-on-demand has increased the number of publishers offering electronic versions of translated Arabic literature. Although this makes it easier and faster for interested readers to look up Arabic books in translation, this development in publishing modes is not void of challenges. The 2011 report noted the following:

> Small independent 'traditional' publishers can feel threatened by the rise of digital print and of print on demand (POD) publishers. In the words of the head of a small and precarious press, this enables some of his competitors to 'only bring out twenty copies at a time, enabling them to publish more titles per year, and look like much bigger presses as a result'. (Büchler and Guthrie, 2011, p.37)

In terms of library uptake, our search in WorldCat and Jisc Library Hub Discover for translated Arabic literary works revealed that many works are available in public libraries, but mainly in university libraries, especially those universities where Arabic is offered in degree programmes, with some authors proving more popular than others. However, it was not possible within the timeframe of this report to assess borrowing statistics and acquisition policies and trends, which would have revealed useful information about the level of interest

in Arabic-to-English literary translations. This is because, when we enquired with the British Library about the holdings and borrowing statistics in British public libraries,[16] we were told that the British Library was unable to help because it does not oversee public libraries. Additionally, obtaining accurate data would have been difficult, as different local authorities may be using different systems to keep track of their holdings and borrowings. Our research substantiated this view, revealing that things are even more complicated. For instance, some of the contributing libraries to Jisc Library Hub Discover—which aggregates book data from 100+ academic, national, and public libraries in the UK and Ireland—have not updated their library holdings on Jisc Library Hub since 2017, rendering the search results and findings incomplete. We endeavoured to fill this gap by searching WorldCat.

There have also been a number of festivals, public presentations, and live events featuring or exclusively dedicated to Arabic literature or authors, which contributed significantly to the promotion and dissemination of Arabic literature in the UK and Ireland (for a detailed discussion of this point, see the section 'Arts Policies and Support').

Regarding reception, translated Arabic literary works are receiving reviews (though quite mixed) by readers in places such as Goodreads and Amazon. This is a positive development.[17] However, analysis of the reviews revealed problems with the quality of some of the translations, which is an issue of concern. Regarding reviews in mainstream media outlets, there is still a tendency, as noted in the 2011 report, for reviewers to comment on the quality of the translation without having read the original work—or, due to the language barrier, even being able to. In many reviews, translators are often not taken into account or acknowledged. These issues annoy many translators. As noted in the 2018 update, the serious, high-quality critical review journal of translations from Arabic suggested by Professor Marilyn Booth in 2011 has, unfortunately, not materialised. However, in May 2020, a new *Words Without Borders* series, championed by translators Lily Meyer and Mona Kareem, was launched to fill this gap. Close-Up: An Experiment in Reviewing Translation, a response to the dearth of book reviews taking translators and translation into account, aims to create space for a new kind of translation criticism.[18]

5.1 Sales, Critical Reception, and Target Readers

Sales data of translated Arabic literature is hard to come by except through publisher-by-publisher appeal. Unfortunately, none of the publishers we surveyed or interviewed gave us exact publishing figures, preferring to talk in more general terms about sales. Nielsen BookScan does provide data on book sales. However, the Nielsen BookScan Product Class Scheme does not include a specific marker for translated works. As such, we would have had to request reports for each title individually or else commission Nielsen to calculate the book

[16] We were mainly interested in statistics from public libraries to evaluate the reach and visibility of Arabic literature in English translation to the British public.

[17] An example is *Celestial Bodies*, which according to GoodReads has received 11,298 ratings and 2,049 reviews to date (see here).

[18] For more information on the series and its vision, see here.

sales for translated Arabic literature in English, which was not financially feasible.[19] Nonetheless, in 2016, the Man Booker International Prize published the findings of the first research on the sales of translated fiction in the UK between 2001 and 2015, which it commissioned Nielsen to conduct. This research is useful for our report. The findings of this research indicated a 96% rise in the sales volume of translated fiction since 2001. The findings, which are available here, did not include translations from Arabic. Updated research, published in 2019, found continuous growth in UK sales of translated fiction. Arabic did feature in the 2019 research, and a 'growing demand' for translated works from Arabic was noted. Ahmed Sadawi's *Frankenstein in Baghdad*, which won the 2014 International Prize for Arabic Fiction and was shortlisted for the International Man Booker Prize in 2018 in a translation by Jonathan Wright, led the sales figures of translated fiction from Arabic.[20]

In our survey of publishers, we asked them which titles have been successful in terms of sales and critical reception and why they thought these titles have been successful. They gave the following responses.

Naveen Kishore of Seagull Books remarked on the importance of building a strong backlist:

> We have a growing list of books in our Arab List. Hard to pick out one or four and subject it to a profit and loss logic. These are slow-selling books that wait for readers to find their way to them. The trick is to keep them in print and to build a list that survives not just the current trend of a 'six-monthly' existence but longer. Much longer. It is that old-fashioned leaning towards a strong back-list type of publishing strategy and not just a swift front-list event that sells in the thousands but may not survive the test of what you and I may call Time. As for success, it tends to be spread in sheer numbers over an entire list. Some sell very few, others a bit more, and the odd title that supports a family of, say, seven other titles!

Ghazi Gheblawi of Darf Publishers reflected on their bestsellers and the critical reception they received:

> *African Titanics* by Eritrean author Abu Bakr Khaal has been a major success in terms of sales in the UK and North America and critical reception, and it has been picked up by several academic institutions as part of their teaching curricula, as it highlights the ordeal of migrants crossing the Mediterranean to Europe. We think the book resonated with the milieu of our time and humanised the suffering of thousands of migrants who face exploitation, torture, and death.

Ra Page of Comma Press discussed their most successful translated Arabic titles:

> *Palestine +100 and Iraq +100*—[they were successful] because they were unique as commission briefs, they were both firsts (the first anthology of science fiction from

[19] We are aware of an MA by research that is being conducted on the sales and dissemination of Arabic literary translations into English at Oxford Brookes University. This thesis should yield useful findings, and we look forward to reading it once it is released.

[20] See the sales figures here.

Palestine or Iraq), and because their themes tapped into still controversial events with ongoing repercussions (the Nakba and the invasion of 2003).

Elizabeth Briggs of Saqi Books remarked on their titles that sold well and were critically well-received:

> Listed below are some recent titles that have been very successful in terms of sales and critical reception:
>
> - *We Wrote in Symbols: Love and Lust by Arab Women Writers* (edited by Selma Dabbagh)
> - *The Quarter* by Naguib Mahfouz (translated by Roger Allen)
> - *Classical Poems by Arab Women* (edited by Abdullah ul-Adhari)
> - *Memoirs of a Woman Doctor* by Nawal El Saadawi
>
> Each title has been successful for different reasons. Naguib Mahfouz and Nawal El-Saadawi are both very well-known, iconic figures in the Arab world, the diaspora, and in the English-speaking world. *The Quarter* was a newly discovered collection, which was a coup, and received significant coverage even prior to publication. *Memoirs of a Woman Doctor* is seen as a seminal work by El Saadawi, and it also provokes interest on account of its blurred relationship with autofiction. *We Wrote in Symbols* had wonderful support from the editor, writers, and translators involved, meaning there was a real word-of-mouth ripple effect; and *Classical Poems by Arab Women* is its own kind of radical—there has never been anything quite like it.

Paul Engles of MacLehose Press discussed their most successful published Arabic works in translation and why they were successful:

> *The President's Gardens* by Muhsin Al-Ramli has been the most all-round successful book. We sold it in the UK, the USA, Australia, Singapore, and the Middle East; it received a number of excellent reviews and won the Banipal Prize. The novels by Elias Khoury we have published have received good reviews, and one of them won the Banipal Prize, but we have never sold many copies of any of them. I think *The President's Gardens* did well because it had a striking cover and a strong pitch (*100 Years of Solitude* meets *The Kite Runner* in Saddam Hussein's Iraq). We promoted it by sending out a large number of proof copies and making it a high priority in trade presentations. Otherwise, the marketing effort was publicity led. I think it was successful largely because retailers liked the cover and the pitch.

Additionally, we wanted to know who reads Arabic literature in English translation. This is a crucial question for understanding the market and for devising ways to expand and improve its current position. To achieve this, we asked the participating publishers who their target readers are for Arabic-to-English literary translations. They gave the following responses.

Naveen Kishore of Seagull Books provided us with a frank reflection on the readers of their published Arabic-to-English translations:

> In all honesty, one is clueless. I am not sure one seeks or can even work out a specific strategy for targeting a particular list to only those who would read translations from that particular language. Instead, it is best to treat every translation from all the languages we publish as that single special title that needs to get out there and to put all your strength behind it in marketing terms—as in, making sure you spread the word. Then wait. Watch. See who picks them up. Yes, I would say they are picked up by generally interested readers who don't always seek anything other than what strikes a chord. They then consider themselves lucky at having found them. This is not to say that, as publishers, we don't target mailers or a certain form of communicable social media addressing potential groups in different countries—the UK, for instance—and aim these titles at them. One does everything possible to sell the book and get it to as many readers as possible.

Ghazi Gheblawi of Darf Publishers said that they endeavour to expand the readership of Arabic literature in English translation to include everyday readers:

> Part of our mission is to make translated works of literature from Arabic available to the everyday reader and not to market it as a specialty of a niche audience of readers of academic interests or of a certain cultural background. We have been successful in making our books available across different channels of booksellers and audiences.

Ra Page of Comma Press said that they have a varied reader base due to their strategy of promoting Arabic texts 'inter-segmentally'—that is, 'to overlapping and non-overlapping audience segments. Not just people interested in Arabic literature. Not just people interested in the countries in question, but also people interested in specific genres such as science fiction, with no particular prior interest in Arabic literature'.

He added:

> Our readers include general readers, short story lovers, science fiction fans, fans of travel and people with interest in the region, followers of current affairs in the region, university students of Arab-related subjects, Arab diaspora readers, and so on.

Elizabeth Briggs of Saqi Books said that the readership of their published translations varies depending on the book:

> This vastly depends on the book. We reach out to academic institutions, such as universities, and the hope is often that our books will be championed on reading lists. However, as a trade publishing house, we are also reliant on UK media (including social media and traditional, national outlets). We also have a strong, loyal network of our own followers and subscribers (newsletter, Twitter, Facebook, Instagram, YouTube) and Arabs based in London who attend our events programme.

Paul Engles of MacLehose Press reported that their translations from Arabic are being picked up by general readers interested in Arabic and by Arabs living in the UK:

I assume that it's general readers, though not just in the UK. However, whenever we do events, most of the attendees appear to be Arabs living in the UK or people interested in Arabic translation in particular. Elias Khoury seems to be held in very high regard by students at SOAS.

6 Literature and Translation Prizes

Literature and translation prizes dedicated to or open to Arabic literary works have proliferated since 2010, with some guaranteeing publication for the winning titles. Such prizes have the power to raise the profile of Arabic writing, bringing new attention, visibility, and recognition to the awarded authors, works, and translators. As marks of distinction, literary and translation prizes can spark the interest of publishers in a translation project and motivate readers to buy published literary translations. However, these prizes also have drawbacks. For instance, most, if not all, prizes dedicated to Arabic literature (translation) focus on contemporary writing, leading, as Roger Allen put it to us, 'to a neglect of significant authors from earlier periods in the history of modern Arabic literature'. There are also concerns about the scope and transparency of certain literary prizes (see, for example, Ahmed, 2019). Moreover, as 'informants', these prizes have an important influence on publishers' decisions on what to translate/publish from Arabic into English. As such, they are a tool to (de)legitimise authors and texts and a means of dominating what is being published in the field.

Below, we profile the most prominent literary and translation prizes dedicated to or open to Arabic-to-English literary translations and translators.

6.1 The Naguib Mahfouz Medal for Literature

The Naguib Mahfouz Medal for Literature was launched in 1996 by the AUCP to support and promote the translation of contemporary Arabic literary works. It is awarded annually to the best Arabic contemporary novel, with a guarantee of translation and publication by the AUCP. The award is presented annually on or around Naguib Mahfouz's birthday, 11 December, along with a silver medal and a cash prize of US$5,000. As there is no longlist or shortlist, it is not possible to know the books considered for the award.

Winners since 2010:

- 2020: Ahmed Taibaoui, *The Disappearance of Mr. Nobody*
- 2018: Omaima Al-Khamis, *Voyage of the Cranes in the Cities of Agate*
- 2017: Huzama Habayeb, *Velvet*
- 2016: Adel Esmat, *Tales of Yusuf Tadrus*
- 2015: Hassan Daoud, *No Road to Paradise*
- 2014: Hammour Ziada, *The Longing of the Dervish*
- 2013: Khaled Khalifa, *No Knives in the Kitchens of This City*
- 2012: Ezzat El Kamhawi, *House of the Wolf*
- 2011: *The Revolutionary Literary Creativity of the Egyptian People*
- 2010: Miral al-Tahawy, *Brooklyn Heights*

Submissions for the Naguib Mahfouz Medal for Literature 2022 are open until 15 January, 2022.

6.2 The International Prize for Arabic Fiction (IPAF)

Commonly referred to as the Arabic Booker Prize, the Abu Dhabi-funded International Prize for Arabic Fiction (IPAF) was launched in 2007 and first awarded in 2008. It offers publishers a subsidy for translating titles into English; as such, many of its titles are now available in English translation. The IPAF has greatly increased the visibility of Arabic literature by translating extracts of shortlisted books, providing first-class media content about authors, and hosting their 'nadwa' writing retreats for emerging writers. As noted in the 2018 update, since 2015, IPAF has funded some Arab authors to appear at Shubbak in London. There have been some concerns over the nominations process and gender and geographic diversity; there has also been controversy over some of the judges' politics. According to the 2011 report, 'the mere existence of a prize such as IPAF which indirectly challenges censorship is a very positive development' (Büchler and Guthrie, 2011, p.53). As noted in the 2018 update, in recent years, the prize has played an important role in this regard, highlighting issues of racism and the exploitation of migrant workers by awarding the 2013 prize to Saud Alsanousi's *The Bamboo Stalk* and by shortlisting Mohamed Abdelnabi's *In the Spider's Room* in 2017, 'risking homophobic backlash in the [Arab] region' (Guthrie, 2018, p.10).

The other IPAF winners since 2010 were Abdo Khal's *Throwing Sparks* (2010); Mohammed Achaari's *The Arch and the Butterfly* and Raja Alem's *The Dove's Necklace* (2011); Rabee Jaber's *The Druze of Belgrade* (2012); Ahmed Saadawi's *Frankenstein in Baghdad* (2014); Shukri Mabkhout's *The Italian* (2015); Rabai Al-Madhoun *Destinies: Concerto of the Holocaust and the Nakba* (2016); Mohammed Hasan Alwan's *A Small Death* (2017); Ibrahim Nasrallah's *The Second War of the Dog* (2018); Hoda Barakat's *The Night Mail* (2019); Abdelouahab Aissaoui's *The Spartan Court* (2020); and Jalal Barjas's *Notebooks of the Bookseller* (2021).

6.3 Sheikh Hamad Award for Translation and International Understanding

Sheikh Hamad Award for Translation and International Understanding was established in 2015 in Qatar to honour translators and encourage translations. Aside from specific translations between Arabic and English and Arabic and other languages, there are also annual Achievement Awards, one of which was awarded to *Banipal* in 2016. The award 'aspires to inculcate a culture of knowledge and dialogue, promote Arab and Islamic culture, develop international understanding, and encourage mature crosscultural interaction between Arabic and other world languages through the medium of translation' (Hamad Translation Award, 2017). There have, however, been reservations about the Sheikh Hamad Award. For instance, according to the 2018 update, 'there have been concerns and protests over aspects of Qatari policy and "culture washing" associated with this prize, most notably around the imprisoning of the poet Rashid Al-Ajami (also known as Ibn al-Deeb). This case provoked a boycott letter signed by most writers and translators in the scene which is thought to have contributed to his release from prison in 2016' (Guthrie, 2018, p.14).

6.4 Al-Multaqa Prize for the Arabic Short Story

Al-Multaqa Prize for the Arabic Short Story was launched in 2015 by the Cultural Circle and the American University of Kuwait. With the majority of literary prizes dedicated to the novel, the Al-Multaqa Prize aims to promote and encourage Arabic storytelling by recognising an exceptional writer or publisher who has contributed creatively to Arabic short story writing. The prize comes with a trophy, a certificate of recognition, a cash prize of US$20,000, as well as a financial contribution toward the publication of its winner in English translation. Four shortlisted authors are given a trophy, a certificate of recognition, and a cash prize of US$5,000 each. Submissions for the prize are open every year between 1 January and 31 March and are accepted from publishers and authors. The prize has had four winners thus far: Sheikha Hlewa's *Order C345*, Diaa Jubaili's *No Windmills in Basra*, Shahla Ujayli's *Bed of the King's Daughter*, and Mazen Maarouf's *Jokes for the Gunmen*.

6.5 Saif Ghobash Banipal Prize for Arabic Literary Translation

The Saif Ghobash Banipal Prize for Arabic Literary Translation is an annual award for translator(s) of full-length contemporary Arabic literary works of imaginative and creative quality published in the year prior to the award. It was established by *Banipal* magazine and the Banipal Trust for Arab Literature in 2004. The £3,000 award is now sponsored by Omar Saif Ghobash and his family in memory of his late father Saif Ghobash and administered by the Society of Authors in the UK. This leading award was founded in hopes of 'raising the profile of contemporary Arabic literature' and 'honouring the important work of individual translators in bringing the work of established and emerging Arab writers to the attention of the wider world' (*Banipal*, 2007). On the occasion of celebrating its tenth anniversary in 2015, the sponsors of the prize established an annual lecture on literary translation, which has since become a major event in the Arabic literary translation scene.

Winners since 2010:

2020: Kay Heikkinen: *Velvet* by Huzama Habayeb

2019: Leri Price: *Death is Hard Work* by Khaled Khalifa

2018: Luke Leafgren: *The President's Gardens* by Muhsin Al-Ramli

2017: Robin Moger: *The Book of Safety* by Yasser Abdel Hafez

2016: Jonathan Wright: *The Bamboo Stalk* by Saud Alsanousi

2015: Paul Starkey: *The Book of the Sultan's Seal: Strange Incidents from History in the City of Mars* by Youssef Rakha

2014: Sinan Antoon: *The Corpse Washer* by Sinan Antoon

2013: Jonathan Wright: *Azazeel* by Youssef Ziedan *and* William Maynard Hutchins: *A Land Without Jasmine* by Wajdi Al-Ahdal

2012: Roger Allen: *A Muslim Suicide* by Bensalem Himmich

2011: Khaled Mattawa: *Selected Poems* by Adonis

2010: Humphrey Davies: *Yalo* by Elias Khoury

6.6 The Katara Prize for Arabic Novel

The Doha-based Katara Prize for Arabic Novel is an Arabic literary award established in 2014 by the Katara Cultural Village in Qatar. It is one of the world's wealthiest literary awards, with a total prize pool of US$650,000 and a top prize of US$200,000. Originally, the prize was divided into two categories: published and unpublished novels, with five winners in each category. Prizes for research and literary criticism, as well as unpublished young adult books, have been added more recently. The five winners of the published novel category receive US$60,000 each, while the five winners of the unpublished novel category receive US$30,000 each. There is also a drama award, the winning work of which is guaranteed a film adaptation. In addition, the drama winner in the published category receives US$200,000. There are separate awards for Arabic short stories and poetry in addition to the original award for Arabic novels. Most of the winning novels are also translated by a translation service into a number of languages, including English, and published in Qatar. However, it is unclear if they are distributed outside Qatar.

6.7 The Sawiris Cultural Award

Established in 2005, the Sawiris Cultural Award recognises fineness and excellence in novels and short stories written by Egyptian emerging and established authors. It has seven categories: Best Novel & Short Story Collection (Established Writers) with a similar category for young writers, Best Screenplay (Established Writers) with a similar category for young writers, Best Playwriting, Literary Criticism and Non-fiction, and Best Book for Children Under 12 Years. In 2020, the Sawiris Foundation, which administers the award, expanded the Best Novel & Short Story Collection (Young Writers) category to include a translation award. This translation award aims 'to promote contemporary literary excellence and introduce young creative writers to readers outside the borders of the Arab region' (Sawiris Foundation, 2020). To this end, it covers all associated costs of translating, printing, and publishing the winning novel. Entry is open to novels published in the two years prior to the year of the award and to writer-applicants who are not over 40 years by the date of submission.

6.8 The Etisalat Prize for Arabic Children's Literature

Awarded each November at the opening of the Sharjah Book Fair, the Etisalat Prize for Arabic Children's Literature was established in 2009 by the Arab Children's Book Forum to motivate publishers, authors, and illustrators to publish high-quality Arabic children's books and apps. Since 2021, the Etisalat Prize value of AED 1.2 million has been divided across four fixed categories in addition to a fifth, which is subject to change every two years in response to the needs of the market. It is one of the most prominent children's literature prizes in the Arab world. However, the prize has been criticised for its lack of PR outreach. We have received suggestions for overcoming this problem, including spending part of the generous award on

translation subsidies (or at least producing sample translations between the time the shortlist is announced and the winner is announced) as well as providing information to interested publishers.

6.9 Sheikh Zayed Book Award

The Sheikh Zayed Book Award is administered by the Department of Culture and Tourism of Abu Dhabi. Established in 2007, it commemorates the late Sheikh Zayed bin Sultan Al Nahyan, Founding President of the UAE and former Ruler of Abu Dhabi. Being one of the richest prizes in the world, the award covers nine categories, including literature, children's books, young author and translation, and offers funding for the translation of the winning titles. The category of literature has seen exclusively male winners awarded since the award's inception until the Egyptian author Iman Mersal won the prize in 2021. Each prize consists of a gold medal, a certificate of merit and a monetary prize of 750,000 AED for each category winner. The award received 3,000 nominations for the 2021 round (Sheikh Zayed Book Award, 2021).

6.10 Palestine Book Awards

The Palestine Book Awards were launched in 2012 to honour the best new books in English, including translations from Arabic, about any aspect of Palestine. Nominations are received for three categories: academic, memoir and creative, acknowledging the contribution of the memoir genre to understanding the Palestinian experience. The winners have included titles such as *The Book of Ramallah* from Comma Press, Sonia Nimr's *Wondrous Journeys in Strange Lands*, Adania Shibli's *Minor Detail*, Ahlam Bsharat's *Trees for the Absentees*, Ghassan Zaqtan's *Where the Bird Disappeared,* and Sahar Khalife's *My First and Only Love*.

For more literary and translation prizes open to Arabic literary works in English translation, see here and here.

7 Arts Policies and Support

Literary translation and the wider context of activities discussed in this report are supported in the framework of national and international arts policies, which determine the aims and objectives, focus countries, financial allocations and partnerships. Until 2020, the United Kingdom could participate in European funding schemes, notably the Creative Europe Programme of the European Union, including its Translation Grants strand. There has also been sporadic support for translation-related activities engaging with the Arabic-speaking region from other sources outside the UK, such as the Anna Lindh Foundation and schemes available to attendees of the Abu Dhabi Book Fair (offering support with copyright fees) and the Sharjah Book Fair (offering support with translation costs). Any remaining support for translation into English is tied to book awards and translation of extracts from winning titles.

The United Kingdom consists of four nations with competencies in the fields of culture and education, with separate arts and culture strategies and policies developed and implemented by national funding bodies. Additionally, venues and events such as festivals tend to be supported by local authorities. The key public institutions supporting the sector's

international work in the UK are the British Council, Arts Council England, Arts Council of Northern Ireland, Creative Scotland, Arts Council of Wales and Wales Arts International, a partnership between the Arts Council and the British Council. In Ireland, the key national bodies supporting the sector are the Arts Council of Ireland and Culture Ireland.

International arts strategies aim at supporting artistic collaborations, international showcasing of work produced in the UK or international content of UK-based activities. While translation may be part of a specific project, support for inbound translation of literary works in the UK and Ireland is very limited and is provided either through general support for publishers or through the only inbound translation grants scheme PEN Translates, administered by English PEN. Some of the initiatives and activities listed below were supported from combined sources, public and private, including the national cultural institutes in the UK and other national organisations promoting their literatures and supporting the translation of their authors' work. The absence of a comparable grants programme for promoting Arabic literature is identified as one of the major obstacles to publishing Arabic literature in translation.

PEN Translates distributes around £100,000 annually to fund translations from other languages into English. Between 2012 (when the programme was launched) and 2020, PEN Translates supported 16 titles from Arabic (out of 259), constituting 6% of titles supported. There has been a clear upward trend: between 2012 and Spring 2016, just 1.6% of awarded titles were from Arabic (2 of 123); between Autumn 2016 and 2020, 10.2% of awarded titles were from Arabic (14 of 136). In 2020, 10% of awards went to titles from Arabic (2 of 19 titles), compared to 0% in 2012 (the first year of the programme).

However, publication of books in translation is just part of the broader context of international cultural exchange, and our overview covers relevant initiatives and activities ranging from translation skills development to festivals and venues showcasing Arab authors, and residencies and collaborative projects that bring together artists from the Arab world and the UK. The field of Arabic-to-English literary translation has benefited from general developments in the literary translation sector, which have been considerable in the past decade, as well as from a geopolitical focus on the MENA region reflected in the support provided by the British Council.

Funding sources outside the UK and Ireland include Creative Europe and other European programmes, which are no longer available to British applicants since the new cycle started in 2021, as mentioned earlier in this report. Additionally, there are schemes run by government entities in the Gulf countries, particularly the Abu Dhabi Department of Culture and Tourism and the Sharjah Book Authority through its book fairs, the Abu Dhabi International Book Fair (ADIBF) and the Sharjah International Book Fair (SIBF). As noted earlier, both ADIBF and SIBF provide networking opportunities for publishers, agents and book organisations, and run direct support schemes available to those attending the fair, with SIBF supporting translation costs and ADIBF the cost of copyright deals.

The Covid-19 pandemic has not only changed the way the sector interacts, preventing direct contact on the one hand and opening new digital possibilities on the other, but its impact on the economy and global book markets will also have long-term consequences. While immediate 'rescue' support funds have been provided for the arts sector and freelance workers in the UK, budget cuts are to be expected in the coming years, combined with the possibility of restrictions continuing or being reintroduced. All of this, unfortunately, signals an uncertain future for the sector.

7.1 Key Organisations, Initiatives and Activities

This section provides brief profiles of key organisations, initiatives and activities relevant to this report. The ones discussed in this section have, in some way, contributed to either presenting, promoting, advancing, or advocating for the development of the Arabic-to-English translation field.

7.1.1 British Council

The British Council is the UK's cultural relations and educational opportunities organisation and, as such, plays a crucial part in the UK's global presence. Arts is at the heart of 'the British Council's purpose to build connections, understanding and trust between people in the UK and other countries' (British Council, 2021). The majority of the British Council's income derives from English teaching and exams, tendered contracts and partnerships. The remaining 15% comes in the form of grant-in-aid from the Foreign, Commonwealth and Development Office. Over the past ten years, the institution has transformed itself from an organisation mostly managing its own activities and events to one that provides funding for the arts and culture sectors to undertake international projects, mostly through open call grant programmes, as well as by working in partnership with various stakeholders and responding to proposals that meet its strategic aims. The Covid-19 pandemic had a serious impact on the British Council's commercial income and forced budget cuts also in its grant-in-aid income with plans for job losses, office closures and re-prioritisation of target countries and areas of work (Worley, 2020).

The British Council has supported various literary and translation activities in the MENA region in the past decade. For the majority of 2010–2020, the British Council's literature work in the MENA region has aligned with its Art Connects Us strategy. The strategy describes the MENA region as having 'impressive cultural history and traditions, but … largely poor infrastructure to support the arts and creative industries' (British Council, 2017, p.36). It adds that 'there is a significant disconnect' in many countries of the region 'between state and independent cultural sectors, fuelled by conservative attitudes or a rigid focus on the promotion of a politically motivated sense of cultural identity. There are very few examples of strong art form sectors or even professional networks for artists and arts institutions across the region'. The region is seen as 'critically important for UK security and prosperity' and 'a focus for UK Government initiatives to support stability and resilience' (British Council, 2017, p.36).

Among other issues, the strategy highlights the underrepresentation of women in economic and political life, the exclusion of young people from political processes and the influx of refugees as a result of the Syrian conflict.

According to the Art Connects Us strategy, the British Council's (2017, p.36) four major priorities in response to the situation are:

- 'Showcasing UK arts in the Gulf to build creative links with a new generation, focussing on youth and contemporary culture with a commitment to diversity, disability arts and wider access.'
- 'Culture and development work focussing on strengthening resilience to crisis in Syria and the host countries surrounding it and voice and inclusion particularly in North Africa.'
- 'Operating the Cultural Protection Fund in partnership with the Department for Culture, Media and Sport. The fund aims to foster and promote cultural heritage overseas and safeguard against permanent loss by supporting local professionals to manage and promote cultural assets. In turn this will enable local people to protect their cultural heritage and the important role it plays in society and the economy.'
- 'Cultural skills development, focussing on Saudi Arabia, Egypt and Morocco.'

Furthermore, the British Council routinely provides brokering and connecting opportunities for various inbound and outbound delegations from organisations, libraries and ministries of culture. An example of this would be overseas national library staff visiting the UK to meet representatives from the British Library and/or the wider UK library sector and learn about the UK's digital archiving or reader development systems.

In the past ten years, the British Council supported a range of literary and translation activities, both at home and overseas. These activities have mainly focused on supporting projects that bring Arabic writing to English language readers and stimulating debates about translation more generally. Examples of these activities include:

- Poems on the Underground, (annual).
- Ongoing support and amplification of the IPAF, (annual).
- Supporting the research and development of an anthology of queer writing from the MENA region, 2020–2021.
- English PEN Common Currency grant, 2019–2020.
- St Aidan's and *Banipal* Residency, Durham, 2017–2020.
- Literary Translation Summit, Doha, 2013.
- Translation in and of the World, Doha, 2012.
- Arabic Translation Workshop, Cairo, 2010.

The British Council has also supported live events featuring Arabic-language writers in the UK, including:

- Shubbak Festival, London.
- Writing on the Wall, Liverpool.
- Edinburgh International Book Festival, Edinburgh.
- Hay Festival Wales, Hay-on-Wye, Powys.
- MMU Mother Languages Day, Manchester.
- UNESCO City of Literature Manchester, Manchester.
- BBC Contains Strong Language, Hull.
- StAnza Poetry Festival, St Andrews.

Other events in which the British Council supported or facilitated the training of translators from Arabic include:

- Majaaz Poetry Translation Workshop (included translation workshops into and from English, Arabic, Tamazight), 2018.
- New Writing North, Sharjah translation workshops, 2019.
- New Writing North, translation mentorships, 2021.
- UEA BCLT Summer School grant support (where Arabic is one of the language covered), multiple years.

Other initiatives in the Arab region which were supported by the British Council include:

- Translation in Progress conference, 2012.
- Support of PalFest, (annual).
- Support of Emirates Airlines Festival, Dubai (annual).
- 'Shakespeare Lives' poetry and translation higher education events, Iraq, 2016.
- UK participation in FIBDA conference, Algeria, 2011–2013.
- UK participation in SILA conference, Algeria, 2015–2018.
- Erbil Lit Fest, Iraq, 2012–2014.
- Supporting UK writers at the Hakaya Storytelling Festival, Jordan, 2015–2018.
- Facilitating Algeria storytelling scoping visits, 2019.
- Supporting Jordanian writer visit to the Scottish Storytelling Festival, Edinburgh, 2019.
- Drawing Words children's illustration pop-up exhibition, Kuwait International Book Fair, 2019.
- Momentum, Edinburgh (ongoing), support of delegates from the MENA region.
- International Literature Showcase, Norwich (ongoing), support of delegates from the MENA region.
- Grant Support to Hay Festival Abu Dhabi, 2020.
- Gulf Culture and Sport development grants, UAE, 2018.
- Working Internationally Grant for children's literature development, to Hadi Badi, UK/Egypt, 2020.

- Grant and brokering support for the Al Miskiliani Anthology of contemporary UK poetry, Tunisia/wider Maghreb, 2021.

7.1.2 The Calouste Gulbenkian Foundation

Between 2009 and 2015, the UK branch of the Calouste Gulbenkian Foundation supported several initiatives through its Literature in Translation and Multilingualism Programme, which identified translation as a focus area for support, with the strategic aim of developing cultural understanding between the UK and other nations. The programme aimed to raise the profile of foreign literatures in translation and encourage multilingualism in the UK. During this period, it supported projects by 14 organisations and the launch of landmark initiatives such as the founding of the Literary Translation Centre at the London Book Fair and the Translators in Schools programme.[21] While these initiatives benefitted the entire literary translation ecosystem, many included Arabic among their focus languages.

7.1.3 Literary Translation Centre at the London Book Fair

The Literary Translation Centre (LTC) at the London Book Fair was established in 2010 by a consortium of organisations. Initial support for founding the LTC was provided by the Calouste Gulbenkian Foundation under its multi-year focus on translation, Arts Council England and Literature Across Frontiers, the latter of which organised several Arabic translation events and launched its 2011 report there.

International Translation Day

The International Translation Day (ITD) emerged as a spin-off from the LTC, and was originally managed by the same consortium of organisations. However, in recent years, the ITD has been managed by English PEN and the National Centre for Writing. As with the LTC, the ITD programme includes themed panels and workshops that run in parallel. Running as a one-day event since its inception, the ITD programme was reduced to an evening in 2019 due to cuts in funding. During the Covid-19 pandemic, the ITD was redeveloped by English PEN as an all-day online event. Several events on the programme, organised by Literature Across Frontiers, focused on translations from Arabic. Notable among these events is a panel chaired by *ArabLit*'s editor Marcia Lynx Qualey, with literary translators, publishers and writers.

7.1.4 National Centre for Writing

Based in Norwich, one of the UK's UNESCO Cities of Literature, the National Centre for Writing was launched in the summer of 2018 as a successor to Writers' Centre Norwich, and currently manages an impressive range of activities focused on literary translation. The centre experienced an outstanding period of achievement and growth under the leadership of Chief Executive Chris Gribble. Now home to a team of eighteen and an ever-expanding network of writers, translators and industry professionals, the Centre continues to be a driving force in the literary sector. The centre's international activities include various literary events, both

[21] For more events covered by the programme see, for instance, the 2015 highlight report.

audience facing and serving literary professionals, such as the International Literature Showcase.

Translation-related activities and resources include training opportunities targeting emerging translators. These are described in detail in the 'Translation Training and Skills Development Opportunities' section.

7.1.5 English PEN

Part of the worldwide network of PEN centres, English PEN advocates for freedom of expression and promotes international writing with a political edge. Additionally, English PEN is the only organisation awarding translation grants to British publishers under its PEN Translates programme, launched in 2012.

Through its PEN Transmissions programme, English PEN commissions pieces of writing regularly published on its website. The ones relevant to this report are:

- 'A Revolution Awaiting Its Name', Basma Abdel Aziz (May 2018).
- 'If Gaza Were a Story', Doaa Mohaisen (June 2018).
- 'Power to the Powerful', Sayed Ahmed Alwadaei (Oct 2018).
- 'The Bling and the Elephant', Ahmed Saadawi and Jonathan Wright (Nov 2018).
- 'Silence as Communication', Elias Khoury (Nov 2018).
- 'With this Novel, I Return', Rafik Schami (Dec 2019).
- 'Where Should They Throw Us?', Rodaan Al Galidi (Jan 2020).
- 'How to Quarantine a Revolution', Dima Mikhayel Matta (Mar 2020).
- 'Exile, One Step Beyond', Selma Dabbagh (June 2020).
- 'For the Stories, or for the Visa Delays?', Nayrouz Qarmout (Dec 2020).

PEN Bookshelf showcases books in translation with biographical information about authors and translators, connecting directly to Foyles Bookshop where the featured books can be ordered. No data is currently available on sales to indicate how successful this initiative has been in definitive terms. Nonetheless, it serves as a good introduction to titles, many of which are by authors from the Arab world, including those writing in languages other than Arabic.

Arabic-language authors listed on PEN Bookshelf include Basma Abdel Aziz, Alaa Al-Aswany, Mourid Barghouti, Samar Yazbek, Hassan Blasim, Nihat Sirees, Atef Abu Seif and Adania Shibli. Saqi Books' anthology *Syria Speaks*, which includes a collection of writing and art from Syria, is also listed. Also represented are authors from the Arabic-speaking region who write in minority languages (e.g., Bakhtiyar Ali and Sherko Beka, who write in Kurdish), or in a colonial language (e.g., French and English). Examples include Faïza Guène, Boualem Sansal, Soleiman Adel Guemar and Hamid Sulaiman.

PEN Literary Salon is an international literary event which brings together leading writers, readers and translators and usually features readings, discussions and conversations. It takes place annually at the London Book Fair.

7.1.6 Arab British Centre

Founded in 1977 in London, the Arab British Centre is a non-political, non-religious charity that has grown and diversified its work to include a cultural programme with reach across the UK. It aims to further the understanding of the Arab world by promoting its culture, sharing its knowledge and supporting a community of individuals and organisations that work to enhance friendship and collaboration between people of the UK and the Arab world. Located in central London, the Arab British Centre currently provides subsidised office space for organisations, including *Banipal* and the Shubbak Festival. The Arab British Centre houses the Banipal-Arab British Centre Library of Modern Arab Literature (BALMAL), which includes a growing collection of Arabic fiction, poetry, memoirs, plays and literary criticism in English translation. BALMAL has been open to the public since January 2010 (Arab British Centre, 2017).

The Arab British Centre organises various projects and events. It also awards the biennial Arab British Centre Award for Culture, which 'celebrates those who have significantly contributed to the dissemination of Arab arts and culture and furthered dialogue and understanding of the Arab world in the United Kingdom' (*Ahram Online*, 2019). Established in 2008, the award aims to improve the British public's awareness and understanding of contemporary Arab culture and provides financial support to individuals and organisations at a crucial stage of their careers. Previous individual awardees of the Arab British Centre Award for Culture are Nadine Kaadan, Hassan Abdul-Razak and Hannah Khalil (*Ahram Online*, 2019). Previous organisational awardees include Saqi Books, Arts Canteen and Liverpool Arab Arts Festival. The award is supported by the British Council and Council for Arab Ambassadors.

7.1.7 Poetry Translation Centre

London-based Poetry Translation Centre (PTC) was established in 2004 by the British poet, translator and broadcaster Sarah Maguire. Focusing on poetry from Africa, Asia and Latin America, the PTC aims to introduce English-speaking audiences to leading poets from around the world, encouraging a better understanding of the diverse communities who have made their home in the UK (Poetry Translation Centre, 2016). As the PTC serves a dual function as both a digital resource of poetry in translation and a resource for translation training, we refer to it again in greater detail in the 'Translation Training and Skills Development Opportunities' section.

7.2 Key Festivals and Venues

7.2.1 England

The Liverpool Arab Arts Festival has continued to develop, featuring some literary events every year. Launched in 2013, the London biennial festival of contemporary Arab arts and

culture, Shubbak, has developed a literary strand. Shubbak now sustains a programme of community engagement work, artist residencies and tour commissions. Recent special commissions include collaborative publications of ten new works in *Words Without Borders* and *Modern Poetry in Translation*. As stated in the 2018 update report, the 'theatre and performance strand of the festival regularly features plays translated from Arabic' (Guthrie, 2018, p.10), contributing to an area identified in the 2011 report as particularly lacking.

The Manchester Literature Festival (MLF) has cooperated with Comma Press over the years, showcasing their authors when possible, including Atef Abu Saif and Hassan Blasim. In 2010, in association with Literature Across Frontiers, the festival featured *Beirut39* authors Ala Hlehel, Abdelkader Benali and Yasin Adnan, in a packed event chaired by *The Guardian*'s Claire Armitstead, underscoring a 'growing appetite for Arab fiction' in the UK and internationally (East, 2010).

An addition to the Manchester arts scene is the cutting-edge multi-arts Manchester International Festival (MIF) which exclusively premieres commissioned work. In 2019, MIF featured Studio Créole; an event conceived and co-curated by novelist Adam Thirwell and the festival's curator Hans Ulrich Obrist. Like the entire MIF programme, this was a 'premiere', or a one-off event, with seven writers reading commissioned stories in their original languages accompanied by live simultaneous translations and projected translated texts, interspersed with performances of the translated texts by the Irish actress Lisa Dwan.[22] With the authors and translators sitting among the audience, and the actress occupying a table in the centre of the amphitheatre stage, this was an unusual, compelling way of presenting well-known international authors, including the Palestinian novelist Adania Shibli whose *Minor Detail* was published to critical acclaim in 2020.

Other venues such as Rich Mix or Mosaic Rooms in London have featured literary events related to the Arab world. An example of these is an event featuring the francophone Algerian poet and performer Samira Negrouche, who came to the UK for a collaborative residency with the Welsh poet Zoë Skoulding, and appeared at the Ledbury Poetry Festival and Mosaic Rooms in 2014.[23]

The 'Syria Speaks' event, curated by the former BBC broadcaster Rosie Goldsmith at the Southbank Centre in 2013, featured poet Golan Haji, and novelists Nihad Sirees, and author and literary critic Robin Yassin-Kassab.[24]

7.2.2 Ireland and Northern Ireland

Apart from Maram Al-Masri's work, which was translated into English through the medium of French, no other translations from Arabic could be identified as having been published in Ireland. Additionally, Ireland's literary festivals have featured only a few well-known Arab authors over the years. The Cúirt International Literature Festival included Mona Eltahawy

[22] For more information about Studio Créole, see here.
[23] For more details about this event, see here.
[24] For more information about the 'Syria Speaks' event, see here.

and Leila Slimani in its 2021 programme.[25] This comes after more than a decade since the festival's 2007 programme included the legendary co-founder of Saqi Mai Ghoussoub—an event that turned into a commemoration following Ghoussoub's premature death earlier that year (*RTÉ*, 2007).

Celebrating the centenary of the PEN movement in 2021, the Cúirt International Literature Festival launched the Common Currency Writer in Residence, a residency programme for a writer from the MENA region who resides in Ireland, in partnership with English PEN and Irish PEN/PEN na hÉireann. The 2021 Common Currency awardee is the Dublin-based Syrian writer Suad Aldarra (Cúirt, 2021). Aldarra, who grew up in Saudi Arabia and studied in Damascus, fled Syria in 2012 and arrived in Ireland in 2014 (Pollak, 2019). She writes in English, and her debut memoir *I Don't Want to Talk About Home* was acquired by Doubleday Ireland for publication in 2022. According to Fiona Murphy, Editorial Director of Doubleday Ireland, the memoir 'reframes the Syrian migrant narrative and forces us to re-examine how we perceive these stories' (Chandler, 2021).

The Munster Literature Centre featured on its programme the Palestinian poet Nathalie Handal and the Paris-based Syrian poet Maram Al-Masri. As mentioned earlier in this report, Al-Masri's books were translated from French by the Irish poet Theo Dorgan and published by Southword Editions at the Munster Literature Centre.[26]

7.2.3 Scotland

Four translations of Arabic literary works have been published in Scotland since 2010: two by Freight Books (Glasgow), one by Edinburgh University Press (Edinburgh), and one by Sandstone Press (Inverness). Few as they are, these publications are a positive development since there were no translations of Arabic literary works published in Scotland recorded in the 2011 report.

Scotland has welcomed a number of Arab writers at its festivals in the past ten years. The Edinburgh Book Festival has, on occasion, featured Arab writers, mostly in cooperation with the publishers of their books, whether in translation or originally written in English. Saudi writer Raja Alem has been nominated for the Festival's First Book Award, after winning the 2011 International Prize for Arabic Fiction (British Council, 2016). In 2018, Iraqi writer Shahd Al Rawi won the Festival's First Book Award with her debut novel, *The Baghdad Clock* (Edinburgh International Book Festival, 2018). Other Arab writers who have appeared at the festival are Palestinian writer Nayrouz Qarmout, Kuwaiti writer Layla AlAmmar, British-Arab authors Leila Aboulela and Ahdaf Soueif, and American-Palestinian writer Susan Abulhawa. In 2020, the festival broadcast events with Hoda Barakat, Jokha Alharthi, Mazen Maarouf, and the panel Writing Wrongs: Voices from the Queer Arab Vanguard,[27] with novelist, memoirist and journalist Randa Jarrar, documentary playwright and theatre-maker Raphael Khouri, and

[25] For more information, including a video recording of the event, see here.
[26] A recording of a conversation between Al-Masri and Dorgan about the art of poetry translation is available here.
[27] For more information about this event, see here.

drag performer, writer and filmmaker Amrou al-Kadhi. The panel was programmed and moderated by Alice Guthrie.

StAnza Poetry Festival

Founded in 1998, StAnza is a leading poetry festival based in St Andrews. It focuses on a particular theme each year, which could be a country or a language, around which it builds the international elements of its annual programme. Over the years, it has featured several poets writing in Arabic. StAnza 2022's programme also includes various online events on Arabic poetry.[28]

Arabic-language poets became known to StAnza's programming staff through the activities of the Poetry Translation Centre and the Sarah Maguire Prize, as well as through StAnza's European connections with other international festivals, for example, in Berlin and Rotterdam.

Poets featured over the years include Mona Kareem, Nouri Al-Jarrah (and his translator Camilo Gómez-Rivas), and Fawzi Karim (and his translator Anthony Howell). Notably, Al-Jarrah and Karim each had a collection shortlisted for the inaugural Sarah Maguire Prize for Poetry in Translation (Qualey, 2021). The Syrian-Swedish poet Ghayath Almadhoun read excerpts from his poetry in person twice (in 2012 and 2019), and his award-winning poetry film *Evian* was screened, too. The second time he read in 2019 was alongside Mustafa Abu Sneineh, as part of a showcase of Palestinian poetry (Mansfield, 2019). Similarly, Palestinian poet Iyad Hayatleh read at the festival in 2013, and Iraqi poet Adnan Al Sayegh was also invited in 2011.

Commenting on StAnza's Arabic-related activities, Annie Rutherford, Assistant Director of the festival, stated:

> We choose to do an Arabic focus for various reasons. Firstly, our move towards a hybrid festival this year offers a fantastic opportunity to work with poets who might struggle to attend the festival in person—whether for visa or travel support reasons. (Until now, our language focuses have largely been European.) Secondly, the tradition of narrative in Arabic poetry offers a particularly interesting overlap with our festival theme this year.

Rutherford believes that 'interest in translated literature (including that from Arabic) has generally grown over the last few years'. She added that she is very aware of 'more English-language poets working with and being inspired by Arabic forms [of poetry] such as the ghazal.'

Dardishi

While not specifically focused on literature, Dardishi is worth noting here. It is a community arts project that aims to 'strengthen creative collaboration between Arab and North African women and gender minorities', provide a 'positive and diverse representation' of these communities in the arts, and 'create opportunities to support and develop' their creative

[28] See StAnza's 2022 programme here.

practices (Dardishi, 2018). Established in 2016, Dardishi also publishes an e-zine, organises a festival, runs year-round events, and hosts a Designer in Residence.

Highlight Arts

Originally established as 'Reels Festivals', the Edinburgh-based Highlight Arts has engaged with the Arab world over the years through multi-arts collaborations, producing films, books and live performances (TRACS, 2014). Working with numerous partners, it has also staged tours to promote several books of Arabic art and writing in translation. It is an example of an on-the-ground creative engagement initiative, bringing together artists and writers from across the MENA region and the UK to produce new literary work by means of co-writing and collaborative translation, rather than using the direct translation approach. The showcasing of the work through films and live events aims to have a more immediate impact, attracting a large audience reach and appreciation.

An Iraq-focused project, which ran from 2009, culminated in the 2013 Reel Iraq Festival, marking ten years since the 2003 invasion of Iraq by the US and UK forces. The festival toured nine UK cities with over fifty events and activities.[29] Among these activities was a remarkable collaboration between four Iraqi poets and four UK poets with strong Scottish connections resulting in the publication of a trilingual anthology, *This Room is Waiting*, featuring poems in Arabic or Kurdish, alongside their English 'versions'/'translations' (Tarbush, 2014).

While still operating as 'Reels Festivals', the organisation also produced *I Chose to Listen*, an open-access e-book featuring English and Arabic poetry translations from collaboration and performance with poets from Syria, Lebanon and Scotland, including Golan Haji, Rasha Omran, Yehya Jaber and Mazen Maarouf.[30] This 2010–2011 project, partly disrupted by growing unrest in Syria, was supported by Creative Scotland, the British Council and the Culture Programme of the EU through cooperation with Literature Across Frontiers and the Scottish Poetry Library.

The focus on Syria continued in 2014 with the publishing of *Syria Speaks*, in cooperation with Saqi Books, and a tour with Syrian artists and writers across England, with readings and discussions around expressions of cultural resistance in Syria. The line-up included Damascus-based novelist Khaled Khalifa, and UK-based writers Malu Halasa and Robin Yassin-Kassab. The project was run in partnership with English PEN, the British Council and the Arab British Centre, among others, and was supported by Arts Council England.

Moreover, in 2014, Highlight Arts produced 'Found in Translation', a series of nine short films shot in Iraqi Kurdistan featuring poetry recitals and translations by writers from the region and the UK.[31] Spoken and subtitled in a mix of English, Arabic and Kurdish, the films emerged from workshops that took place in Shaqlawa, Iraqi Kurdistan. The Iraqi poets included

[29] For more information about the 2013 Reel Iraq Festival, see here.
[30] Read (about) *I Chose to Listen* here.
[31] Watch the 'Found in Translation' films here.

Zhaween Shally, organiser of a literature festival in Sulaymaniah, Mariam Al-Attar, women's rights activist, and Ali Wajeeh and Ahmad Abdul Hussein, both poets and journalists.

With the appointment of Glasgow-based Egyptian-Italian playwright Sara Sharaawi as Highlight Arts Director in 2019, the organisation resumed its interest in the Arab world and recently received a research and development grant from Creative Scotland, which is highly relevant to this report. The grant allowed the commissioning of an internal research report by Highlight Arts discussing key issues related to the translation of Arabic literature into English and the position of translators in the UK. The resultant internal report, which is not meant for public consumption, is based on discussions with leading translators and includes a series of concrete proposals aiming to address persistent problems in the Arabic-to-English literary translation and publishing fields.

As with the 2011 report, its 2018 update and other sources, the issues identified as requiring remedy in the Highlight Arts' internal report revolve around translator demographics, effective translator training and professional development opportunities, editorial culture and translation quality. The proposals, discussed and written by translators, envisage ongoing schemes rather than one-off events. These proposals include hybrid translation workshops involving translators and Anglophone editors, translator residencies, bilingual exchange opportunities, publishing internships in cooperation with publishers in the Arab region, grants for publishers to engage bilingual editors to review translations, as well as scouting and pitching micro-grants for translators.

The Highlight Arts' report discusses these proposals in detail in terms of structure, budgeting, potential impact and possible drawbacks, while acknowledging that any residency or exchange scheme involving travel away from home may not suit translators who have other jobs which supplement their income from translation or and may have caring responsibilities, often the case with women. The report also addresses the question of sourcing sustainable financial support for funding these schemes and proposes initial pilot projects.

7.2.4 Wales

Four translations of Arabic literary works have been published in Wales since 2010: three by Mulfran Press and one by Seren Books. As is the case with Scotland, few as these publications are, they are a welcome development since there were no such translations published in Scotland recorded in the 2011 report.

Wales-based Literature Across Frontiers (LAF) cooperated with organisations across the country on projects and festival appearances involving Arab authors, mostly within the framework of LAF's European projects, dividing its activities between the UK and the MENA region, but also with few activities organised in Wales itself. In cooperation with the Hay Festival of Literature and Arts, LAF coordinated and supported appearances of Arab authors in connection with Hay's *Beirut39* anthology, organised a visit by European festival directors and partners to the Hay Beirut Festival in 2010, and appearances of Beirut39 authors in various festivals around the country.

Arab authors have made appearances at the Hay Festival of Arts and Literature in connection with newly published titles and, in particular, Hay's *Beirut39* anthology, which was promoted with numerous events in the years following its publication in 2010. In 2019, as part of a European project focused on the refugee literary diaspora in Europe, Hay Festival featured the Palestinian-Icelandic author Mazen Maarouf to celebrate the publication of his short story collection *Jokes for the Gunmen* by Granta. He appeared together with the Iranian author of *The Ungrateful Refugee*, Dina Nayeri.

Two Syrian book creators participated in projects in Wales in cooperation with the Aberystwyth-based youth theatre Arad Goch. Nadine Kaadan, the Syrian writer and illustrator of children's books, visited Wales as part of a collaborative residency with actress Ffion Wyn Bowen. The collaboration resulted in a short work-in-progress performance at the Agor Drysau festival in 2019 based on Kaadan's book about the war in Syria. Kaadan also ran a workshop with children of locally based Syrian refugee families. In 2020, as part of a Creative Europe-supported project coordinated by LAF, the well-known Syrian graphic novelist Hamid Sulaiman undertook a virtual residency with young Welsh playwright Mared Llywelyn Williams and director Carwyn Blayney. The collaboration resulted in adapting part of the play *Hudo/Tempted*, about sexual exploitation of young people, into graphic stories with the aim of producing a four-part book to be published in several languages, including Welsh. While this is not strictly speaking a translation project from Arabic, it is an example of the kind of activities that can bring Arab creators together with their UK peers to co-produce new work that can generate new connections and foster mutual understanding. Sulaiman became known in the UK with his graphic novel *Freedom Hospital* published by Jonathan Cape, which won an award from English PEN and became part of an exhibition in the British Library.

The Syrian poet Golan Haji and the Francophone Algerian poet Samira Negrouche visited Wales in 2019 for a poetry translation workshop[32] organised by Wales Literature Exchange, in conjunction with Wales PEN Cymru and LAF. During their visit, they also participated in the 'Translating Poetries' Symposium, organised by the Poetry Translation Centre in London.

7.3 Festivals and Literary Events Going Digital

The Covid-19 pandemic has forced several cultural venues into hibernation, with some closing down, and prevented various outdoor events from taking place due to social distancing rules. The literary field responded by turning digital, with many festivals and events initially providing free access to their programmes. The digital imperative has allowed the organisation of panel debates, interviews, and readings at no or low cost, with live streaming of these events on different social media platforms enabling effortless participation and unprecedented engagement. More complex platforms, which allowed for more technically advanced production of events and monitoring of attendance, were adopted by the high-end festivals. At the same time, 'low tech' solutions requiring dedication and time rather than a large outlay still provided an opportunity to access stimulating discussions for free, especially

[32] For more information about the workshop, see here.

after festivals started charging viewers. Among the many digital events related to Arabic-to-English literary translation, we would like to highlight the series produced by the Translators Association. The series included translators of Arabic literature as well as the 'Translating Arabic Literature in Europe' panel debate, which is of direct relevance to the present report, organised by Literature Across Frontiers for the programme of the Literary Translation Centre at the London Book Fair 2021.[33]

WorldKidLit, the website promoting books for children and young readers in English translation, featured a debate with translators and publishers of Arabic 'kidlit' among its 'WorldKidLit Live!' series of discussions streamed on Facebook and YouTube.[34] Worth mentioning in the context of Arabic books for children is *ArabKidLitNow!*, an off-shoot of *ArabLit* and *WorldKidLit*, also launched by Marcia Lynx Qualey.

A YouTube channel, Translators Aloud, set up during the pandemic as a way of 'giving translators a voice' and connecting them at a time when personal meetings were not possible, became very popular and quickly clocked up over a thousand subscribers. The channel features short, self-recorded videos of translators reading from their work and has playlists dedicated to a theme or a source language. To date, Arabic has a playlist of ten readings.

A fully digital festival, Bila Hudood: Arabic Literature Everywhere, was organised by *ArabLit*'s founding editor Marcia Lynx Qualey and translator Sawad Hussain with a small grant from the Royal Society for Literature.

7.4 The Arab Literary Diaspora in the United Kingdom and Ireland

The ongoing conflict in the Middle East over several decades has resulted in the creation of an Arab literary diaspora in the UK and Ireland—and elsewhere around the world—, concentrated chiefly in London. Authors writing in Arabic include writers Hanan Al-Shaykh, Samuel Shimon, Dima Wanous and Adnan Al-Sayegh, as well as the late poets Saadi Yousef and Amjad Nasser. This is in addition to several Arab-British authors who write in English, including, for example, novelists Ahdaf Soueif, Hisham Matar and Selma Dabagh, and playwrights Hassan Abdulrazzak and Hannah Khalil. Some authors emerged in other parts of Britain and Ireland. Examples include novelists Leila Aboulela and Robin Yassin-Kassab, who live in Scotland, and poet Hanan Issa and novelist Ruqaya Izzidien, who are both Iraqi Welsh.

Strict immigration and asylum policies did not allow the creation of a Syrian artistic and literary diaspora in Britain and Ireland comparable to that of other European countries, especially Germany.[35] The few Syrian authors living in the UK and Ireland mostly came not as refugees but because of family ties or as skilled immigrants, as in the case of Suad Aldarra whose skills and qualifications were in demand in Ireland. Another English-language writer associated with Ireland is the Palestinian-Irish playwright and dramatist Hannah Khalil

[33] For more information about the panel, see here.
[34] To watch the debate, see here.
[35] See Sandra Hetzl's study *Translation of Arabic literature in German-speaking countries* in this series, and relevant articles in *ArabLit*, as well as Amro Ali's long essay 'On the Need to Shape the Arab Exile Body in Berlin'.

whose work 'engages closely with identity, displacement and the politics of national history' (Samuel Beckett Research Centre, 2021).

8 Arabic Language and Literary Translation Training Opportunities

8.1 Arabic courses in the United Kingdom and Ireland

The universities listed below offer a range of Arabic undergraduate and postgraduate courses. Some focus on Arabic language and culture, some combine Arabic with several other subject areas, while others include the Arabic language in only a specific element of the course. Some of these universities allow students from other disciplines to add elective Arabic modules to their courses.

The 2011 report identified 14 universities (12 in England and two in Scotland) that fit the above criteria. One of these was the University of Salford. However, in 2013, Salford announced closing all modern languages courses and disestablished its School of Humanities, Languages and Social Sciences.[36] Nonetheless, the number of universities offering Arabic in England remains at 12, with the University of Warwick replacing Salford with the introduction of its BA (Hons) in Linguistics with Arabic. These England-based institutions are as follows:

- School of Oriental and African Studies, University of London
- University of Manchester
- Manchester Metropolitan University
- University of Leeds
- University of Warwick
- University of Westminster
- University of Exeter
- University of Oxford
- London Metropolitan University
- The Islamic College (Qur'anic Arabic—partner of Middlesex University)
- University of Cambridge
- Durham University

In Scotland, the University of Edinburgh and the University of St Andrews, which were also listed in the 2011 report, continue to offer Arabic (-related) degree programmes at the undergraduate and postgraduate levels. The Dundee-based Al-Maktoum College of Higher Education also offers degree courses in Arabic. Other Scottish universities offer Arabic through the Institution Wide Language Programmes (IWLPs). According to the British Academy's *Language Mapping Pilot Project: Arabic Language Provision in the UK* report, 'Scotland has a lot to offer with regards to Arabic language provision. It has HEIs offering Arabic through IWLPs, and, on degree courses, a clear progression from undergraduate to more advanced levels' (British Academy, 2018, p.37).

[36] Arabic (and other languages) is now offered only as part of the University Wide Language Programme at Salford.

As for Ireland, while University College Dublin was the only institution offering any Arabic, via its 'Arabic General Purposes' elective module, there are now more, though still very limited, options. In addition to the aforementioned elective module, University College Dublin's BA (Hons) in Global Studies includes an Arabic language element and a module on 'The Making of the Modern Middle East'. Moreover, with the support of the Al-Maktoum Foundation, Trinity College Dublin established a strategic alliance with the Al-Maktoum College of Higher Education in 2019, establishing a Centre for Middle Eastern Studies at Trinity (Al-Maktoum College, 2019). This led to the launch of an undergraduate degree in Middle Eastern and European Languages and Cultures. In this degree, students combine the study of the histories, cultures and one language of the Middle East, including Arabic, with a European language and its history and cultures. Trinity College Dublin now also offers postgraduate degree programmes in Middle Eastern Studies, where Arabic can be studied ab initio.

Wales is the only UK nation with no undergraduate or postgraduate degree programmes in Arabic or Middle Eastern Studies. According to the British Academy's report, Wales only offers Arabic language courses as part of the IWLP, making it one of the 'weakest areas for Arabic language provision' in the UK (British Academy, 2018, p.37). Nonetheless, a few degree programmes in Wales include a rather fleeting element of Arabic. For instance, Cardiff University's BA in Welsh and Religious Studies includes an introduction to languages such as Arabic for the study of religious texts in their original languages.[37] Aberystwyth University's Lifelong Learning centre also offers students the opportunity to study Arabic as part of its Certificate of Higher Education: Modern Languages.[38] Both Cardiff University and Swansea University in Wales also offer Arabic as part of their MA in Translation Studies programmes.

In addition to Cardiff and Swansea in **Wales**, the other universities in the UK and Ireland offering relevant translation courses are as follows:

England

- University of Birmingham
- University of Central Lancashire
- University of Portsmouth
- School of Oriental and African Studies, University of London
- University of Manchester
- University of Exeter
- University of Leeds
- University of Sheffield
- University of Leicester
- Durham University
- University of East Anglia
- University of Essex

[37] For more information about this degree programme, see here.
[38] For more details about this programme, see here.

- Goldsmiths, University of London
- London Metropolitan University
- The Open University
- University of Roehampton, London (depending on the number of students, Arabic may be offered)
- University of Surrey
- University College London

Scotland

- University of Edinburgh

Ireland

- Queen's University Belfast

The above list shows a marked decrease in the number of relevant undergraduate and postgraduate translation courses offered in the UK and Ireland compared to the 2011 report's list. This is mainly because of the disestablishment or discontinuation of certain language departments or translation programmes or because translation programmes discontinued offering Arabic. In England, for instance, Imperial College London moved its Translation Studies Unit to University College London in 2013 after announcing that the unit's activities were 'not integral to the delivery of Imperial's academic strategy' (Gibney, 2013). While the University of Newcastle and the University of Sheffield were listed as offering Arabic as part of their Translation Studies programmes, the current courses' details do not include Arabic as one of the languages offered. Other Translation Studies programmes in England that used to offer Arabic have been discontinued (e.g., the MA in Translation Studies at the University of Hull and the MA in Translation at the University of West England, Bristol).[39] Similarly, in Scotland, the Arabic-related Translation Studies programmes at Heriot-Watt University are no longer listed on the university's course finder and therefore appear to have been discontinued.[40]

8.1.1 Relevance of Courses

Most of the courses listed above are for postgraduate translation qualifications, which tend to involve more student engagement with literary translations. This, however, is not the case for undergraduate translation degrees. The majority, if not all, of these are not particularly geared to literary translation, which tends to be covered as a module or as part of a module. While a number of translators surveyed or interviewed as part of this report have academic degrees in or related to translation, most translators noted that they acquired their translation skills 'on the job'. This is consistent with literary translators' remarks in the 2011 report to the effect that they 'have not directly or formally been trained in the practicalities

[39] The programme was discontinued despite the university having been praised in the Guardian University Guide 2003 for its quality of teaching 'other languages' (for more information, see here).
[40] In August 2020, Heriot-Watt University was reportedly reviewing the future of its entire foreign languages department (Otigbah, 2020).

of literary translation' (Büchler and Guthrie, 2011, p.76). In 2011, as now, the question remains as to whether such a thing is even really possible. While Translation Studies scholars claim that theory informs translation practice, many literary translators contend that this is 'an unnecessary abstraction' (Büchler and Guthrie, 2011, p.65).

On the whole, the quality of Arabic graduates in the UK is poor, with most of them incapable of working as literary translators. This was noted by the academic translators surveyed or interviewed as part of this study, substantiating the conclusions of the British Academy's report: 'It is clear from the data collected in this study that Arabic is becoming an increasingly popular language to study. However, many students are not progressing to higher levels in the language' (British Academy, 2018, p.37). Furthermore, compared to other modern languages, such as French or Spanish, language acquisition standards for undergraduate Arabic language courses in the UK and the US are set quite low. Alice Guthrie states that this effectively means that 'one can graduate with a first class degree in Arabic from a reputable UK university without having read an entire novel in Arabic or written a composition of more than 500 words in Arabic' (2018, p.13). The ramifications for the graduate's ability to translate Arabic literature are obvious. According to Guthrie (2018), the inability of students and researchers to participate in high-quality language training for translators in key Arab countries, such as Syria and Egypt, since 2011 has been an additional barrier. Therefore, steps must be taken to improve the standards of undergraduate Arabic courses to bring them in line with those of other modern languages.

8.1.2 IWLPs and Non-degree Arabic Courses

A number of universities, some of which were not listed above, offer Arabic as part of their IWLPs. The 2018 British Academy's report on Arabic language provision in the UK and Ireland identified 50 institutions offering Arabic as part of their IWLPs in the academic year 2016/2017. Since 2012, the University Council of Modern Languages (UCML) has been surveying language provision in the UK and Ireland across IWLPs and degree programmes annually. The most recent survey, published in July 2021,[41] noted a small decrease in the number of institutions offering Arabic as part of IWLPs compared to previous years—to less than 40 institutions (Critchley, Illingworth and Wright, 2021).[42] In any case, the number of institutions offering Arabic as part of their IWLPs is significantly higher than those offering degree programmes in Arabic or Arabic-related subject areas, covering more regions in the UK and Ireland. However, the British Academy's (2018, p.31) report made important observations in this regard: (1) 'despite Arabic being offered in a wide range of regions on IWLP courses, this has not translated into higher levels of Arabic language study'; and (2), while 'numbers on beginners' courses on IWLPs are high, many do not progress to the second semester, and even fewer to the second year'. Research ought to be conducted on these two points, mainly to develop mechanisms to expand the levels of Arabic taught and the degree

[41] The 2021 survey report can be accessed here.

[42] Notably, only 53 institutions responded to the UCML's survey, so the number could be higher.

programmes offered as well as to increase the number of students studying Arabic and improve their retention rate.

In addition to universities, there are a number of other institutions in the UK and Ireland offering Arabic teaching on a part-time basis as part of adult education or evening-class provision. The Covid-19 pandemic has also caused a boom in the number of online options for studying Arabic from the comfort of one's home. These classes cater to a varied community of heritage students, British Asian Muslims or Muslim converts, amateur linguists, or anyone interested in studying Arabic or learning about Arabic cultures.[43]

Verifying the data about universities offering Arabic or Arabic-related subject areas in the UK and Ireland has proven arduous. For instance, several online portals do not list some long-standing Arabic programmes in the UK, and search results are not always easy to navigate. Making Arabic degree and non-degree programmes more discoverable demands urgent attention.

8.1.3 Arabic in Schools

Alcantara Communications' (2016, p.49) report, *The Teaching of Arabic Language and Cultures in UK Schools*, commissioned by the British Council, states that 'Arabic continues to be a growing subject' in British schools owing to growth in the number and size of Muslim faith schools. According to the report, mainstream provision is sparse and determined by interest from Muslim parents—interest that is not necessarily religious but often as much about cultural and economic ties with the Muslim world and the life and career opportunities arising from those ties. Moreover, the report stated that existing opportunities for other school children to learn Arabic and become familiar with Arabic cultures are few and far between and that provision is often limited to the independent sector. The report noted the valuable work being done through the British Council's Arabic Language and Culture Programme in extending these opportunities to a broader range of schools.

The report identified barriers to the development of Arabic and the promotion of the teaching of Arabic language and culture:

> lack of teachers and lack of obvious 'demand' for schools to respond to, remain a hindrance to developing Arabic. These barriers are linked, since teacher training is increasingly expected to respond to the supply needs of schools. It is not, therefore, simply a question of producing more teachers, but of working with schools and training providers to promote the language. (Alcantara Communications, 2016, p.46)

Recently, efforts have been made to promote Arabic in British schools. An example is the Discovering the World of Arabic project to expose Arabic school pupils in Scotland to Arabic language and cultures. Such projects are important. Promoting Arabic in schools will stimulate students' interest in the Arabic language and cultures, debunk the myth that Arabic is a 'difficult language' to learn, and increase interest in learning Arabic. This will positively impact

[43] Other opportunities to connect with Arabic can be found here.

the volume and quality of Arabic graduates of British universities—and, in turn, the quality of Arabic-to-English literary translators in the UK and Ireland.

8.2 Translation Training and Skills Development Opportunities

The opening paragraph of the 'Training Opportunities and Mentoring' section of the 2011 report stated:

> A great many sources in this study affirm that some of the most valuable training comes about very informally, often through mentoring. Learning from word-for-word comparison of the original and its translation may be considered as a form of mentoring, but it is the informal mentoring relationships formed between senior translators and their junior colleagues that offer the most valuable training opportunities. Formalizing and funding this essential process would be a huge investment, one that would bring rich rewards in terms of quality, especially if regular workshops and longer-term residency programmes could be established to complement other initiatives targeting young translators. (Büchler and Guthrie, 2011, p.79)

While the informal mentoring between established and emerging translators of Arabic literature into English continues, there is evidence to suggest an expansion in the range of training and mentoring offered to translators since 2010. However, there is still room for improvement on this front. For example, translator Alice Guthrie, who was interviewed for this report, said that additional support could be offered to allow more translators to enter the field. In addition, she said that 'mentoring' could be better defined in order to expand the scope of mentoring and training programmes, and she also added the possibility of looking into the quality of mentee translators' work.

Informal training opportunities—in the form of workshops, summer schools, and mentoring schemes—have been identified as a crucial part of literary translators' professional development, providing skills development and networking opportunities with peers, publishers, and organisations in the sector. The British Council and Arts Council England have supported such initiatives in the past decade, with residential events in the UK and overseas, in partnership with institutions in Arab countries.

A week-long translation workshop in Cairo, organised with the National Centre for Translation and Publishing, a government institution that publishes books in translation from a range of languages, was the first such event that brought together emerging translators from the UK and the Arab region to work collaboratively and build cross-cultural networks. The workshop has helped launch the career of several translators active today in the field.

There is much more to be celebrated given the extended range of activities that have taken place in the Arabic-to-English literary translation field over the last decade. Below are some examples of training and mentoring programmes, most of which are still available for experienced, emerging or potential translators of Arabic literature.

8.2.1 British Centre for Literary Translation

The British Centre for Literary Translation (BCLT) was founded in 1989 by the late W.G. Sebald to support literary translation. Housed at the University of East Anglia, the BCLT works in close partnership with the National Centre for Writing (NCW) and a wide range of other national and international organisations to deliver a plethora of activities that support the professional development of literary translators and promote the recognition of literary translation as a profession. These include literary translation workshops, research seminars, the annual Sebald Lecture on Literary Translation, usually held in the spring at the British Library, and the International Literary Translation and Creative Writing Summer School.

Before some of the activities managed by the BCLT were transferred to the NWC, it ran translation workshops with the British Council in Egypt and Qatar. This early work in the field of Arabic-to-English literary translation emerged from preparations for the 2008 London Book Fair Arab Market Focus, which also included a visit by UK publishers and agents to Cairo, organised by the British Council.

The Cairo Winter School, organised in 2010, hosted four translation workshops (two from Arabic to English and two from English to Arabic). The workshops ran for four days, with around 30 participants from across the MENA region. In the following year, the BCLT Summer School included an Arabic-to-English translation workshop, which was led by Paul Starkey. At the 2012 'Translation in and of the World' conference, held by Doha-based Translation and Interpreting Institute at Hamad Bin Khalifa Univerity in collaboration with the British Council and Bloomsbury Qatar Foundation Publishing, the BCLT ran the literary translation strand with three workshops offered (two from English into Arabic and one from Arabic into English) over three days, with around 40 participants from across the Arab world. The Literary Translation Summit in Qatar, a five-day event that was also supported by the British Council and Bloomsbury Qatar Foundation, offered three workshops (two from English into Arabic and one from Arabic into English) with around 30 participants from across the Arab region.

The BCLT has been instrumental in promoting literary translation, both as a professional activity and an academic discipline, through offering and supporting a range of relevant activities and events. Below, two of these training activities, which are open to Arabic translators, are explored.

BCLT Translator-in-Residence

To celebrate its 30th anniversary in 2020, the BCLT launched a new Translator-in-Residence scheme, offering selected translators-in-residence an opportunity to collaborate with the centre's multilingual community of staff, students, and the public. There are two four-month residencies annually, and the centre works with selected translators-in-residence to shape their role according to their individual interests and skills. This includes spending a day each week of their residence period (excluding the Easter break) working on a specific project that they introduced in their application.

BCLT Summer School

The BCLT's International Literary Translation and Creative Writing Summer School 'brings together writers and translators for an intensive, one-week residential programme of hands-on translation and creative writing practice' (BCLT, 2021). The BCLT Summer School is open for translators working from any language into English. There are language-specific workshops, where attendees get to work collaboratively on a translation with their workshop leader and the author in residence, as well as multilingual workshops (one for poetry and another for prose).

The BCLT Summer School also has a new workshop strand called Training the Trainer, which is open for mid-career and established literary translators, offering them the opportunity to discuss the different translation strategies with other translators and training them on leading their own literary translation workshops (BCLT, 2021).

Similar summer schools dedicated to literary translation and that currently include or have included Arabic as one of their languages include Translate at City (organised by City University of London, but, to our knowledge, is not running at present) and Bristol Translates (organised by University of Bristol).

8.2.2 Arabic Translation Mentoring Programme

The Arabic Translation Mentoring Programme is run by New Writing North, an Arts Council England National Organisation agency based in the North of England that focuses on the development of creative writing and reading. The nine-month mentoring programme aims to support emerging translators with professional development and career planning. The programme supports four translators—two working from Arabic into English and two working from English into Arabic. At least two of the selected mentees and two mentors within the programme are reserved for translators based in official development assistance (ODA)-eligible countries.

The Arabic Translation Mentoring Programme forms a legacy to the Tarjem: Arabic-English/English-Arabic Translation Workshop, which took place in Sharjah in February 2020. Tarjem, which was organised as part of the Sharjah Market Focus at The London Book Fair 2020, was a three-day developmental and literary translation workshop designed to enhance practical skills.

8.2.3 The NCW Emerging Translator Mentorships

The NCW Emerging Translator Mentorships scheme was founded by Daniel Hahn in 2010, with the aim of developing a successful new group of literary translators working into English, mainly from languages whose literatures are under-represented in English translation. The mentorship programme brings together both experienced and emerging translators for a period of six-month during which the mentees develop their practical translation skills and techniques, providing hands-on development for the professional literary translation world.

The 2022 mentorship for Arabic was awarded to Salma Harland, who will be mentored by Sawad Hussain, working on translating Kushajim. Previous mentees and mentors include:

- In 2017–18, Mona Kareem was mentored by Paul Starkey.
- In 2016–17, Francisca Everdium (McNeill) was mentored by Paul Starkey.
- In 2014–15, Nashwa Gowanlock was mentored by Paul Starkey.
- In 2013–14, Ruth Ahmedzai was mentored by Paul Starkey.
- In 2012–13, Emily Danby was mentored by Marilyn Booth.

A similar programme to the UK-based Emerging Translator Mentorships in the US is the American Literary Translators Association (ALTA) Emerging Translator Mentorship.

8.2.4 Other Training Opportunities

Below is a non-exhaustive list of other training opportunities that were offered on a one-off basis. The list is offered to show the range of translator developmental activities that have been happening in the Arabic-to-English literary translation field.

Majaaz Poetry Translation Workshop

The Majaaz Poetry Translation Workshop, which the British Council ran in collaboration with Modern Poetry in Translation magazine, 'brought together 5 young British poets, and 10 young poets from across the Maghreb, to translate each other's work at a residential workshop at Villa Ma'amoura, Nabul [*sic*], Tunisia' (Sprackland, 2018).

Arabic Literary Translation Summit

The Arabic Literary Translation Summit was held in Qatar alongside the 2013 Doha Book Fair and was organised by the BCLT with support from the British Council and Bloomsbury Qatar Foundation Publishing (which is now defunct). The summit was 'aimed at early to mid-career translators or translation academics keen to experience different, more practical methodologies for the teaching of translation by practising literary translators' (British Council Qatar, 2015, pp.77-79).[44]

Manchester in Translation

The Manchester in Translation literary translation workshop was 'aimed at would-be translators of Arabic fiction and prose' and was run by professional literary translator Ruth Ahmedzai Kemp (Arab British Centre, 2019). In February 2021, Comma Press announced the return of Manchester in Translation as an online conference. The Arabic literary translation workshops were run by professional literary translators Sawas Hussain.[45]

[44] Read the reflection piece written by the Arabic literary translator Elisabeth Jaquette on her attendance of the summit here.
[45] For more details about the 2021 Manchester in Translation online conference, see here.

8.2.5 Promoting Arabic Translation in Schools and the Community

Several initiatives have emerged since 2010 that aim to train school students on language learning and translation, including Arabic. A few are highlighted below to provide a better understanding of the scope of these programmes.[46]

Poetry Translation Centre

Although we have previously mentioned the Poetry Translation Centre (PTC) in this report (see the 'Arts Policies and Support' section), we refer to it here again, given its function as a resource for translation training. Over the years, the PTC has championed promoting translation in the community through its translation workshops, which have a community-language focus.[47] During these workshops, poetry from Africa, Asia and Latin America is translated collaboratively by poets and workshop participants. Additionally, the PTC's website includes a free archive of international poetry where the final version of each translated poem is displayed alongside the original language text, the literal translation and notes on the process. Dual language recordings are also available as part of this open-access resource. This resource offers a very useful tool for poetry translators and community members interested in translation. The centre also publishes chapbooks and anthologies of poetry and brings international poets to the UK for workshops and tours, thus showcasing the creative work of new, young, and emerging poets. Over the years, the centre has organised workshops to translate the work of several poets writing in Arabic, the full list of which is available here.

Shadow Heroes

Running across 16 languages (including Arabic), Shadow Heroes is an education initiative that aims to support school students in the UK aged 15–18 to embrace their linguistic and cultural traditions and develop their multilingual skills through the medium of translation. The hope is that innovative initiatives such as Shadow Heroes will translate into more future, well-trained translators working with non-Western European languages.[48]

Translators in Schools

Launched in 2013, Translators in Schools is an education initiative of the Stephen Spender Trust that aims 'to widen the pool of translators and teachers with the skills to run creative translation workshops in schools' (Translators in School, 2021). Translators in Schools is based on the Translation Nation project, which ran between 2010–2014 and delivered translation workshops in UK primary and secondary schools.[49]

9 Conclusions and Recommendations Revisited

[46] For information on other Translation in School initiatives organised in partnership with the National Centre for Writing, see here.
[47] For more details about the workshops, see here.
[48] For more information about Shadow Heroes, see here.
[49] For more details about Translators in Schools, see here.

9.1 Concluding Remarks

In this report, we have explored the developments in the Arabic-to-English literary translation field in the UK and Ireland between 2010 and 2020, also including in our analysis translations published in 2021. Works published in 2021 were included in the appended bibliography and this report's analysis because some of them would have been included in editorial plans for publishing in 2020 but were delayed due to the Covid-19 pandemic. In this report, we have built on the 2011 report and its 2018 update, outlining what has been translated and published and by whom; touching on patterns of translation, publication, dissemination, and reception; highlighting key areas of concern or enquiry, particularly regarding translators and their position in the industry; and making recommendations for further action.

Many positive developments have been observed. Nonetheless, there is a clear need for improvement, as indicated by our recommendations. As in the 2018 update report, the word *discoverability* (referring to the disconnect between various actors in the chain, those who produce the original titles, those who publish translations and those who read them) still highlights the actions that need to be taken—both in terms of Anglophone publishers discovering books published in Arabic and Anglophone readers discovering translated Arabic books after publication in English translation.

In addition, the literary translation scene is undoubtedly negatively influenced by wider societal problems, including xenophobia and racism, the commercialisation and commodification of culture and the arts, the lack of quality language education, and unequal access to education. Dealing with these challenges is beyond the scope of this report. Even so, one must bear in mind that, against this backdrop, any new initiatives may have limited success.

In the following section, we revisit and update the 2011 and 2018 reports' recommendations, offering suggestions for dealing with existing issues based on our analysis of the Arabic-to-English literary translation field presented in this report and the authors' own observations and knowledge of the field. Some of these suggestions are the fruits of the authors' conversations with participating authors, publishers, and key players in the field, as well as of discussions with the international group of researchers and translators who authored the other reports covering different divisions of the translation scene in Europe, to whom the authors are very grateful.

9.2 Recommendations Revisited

The 2011 report and its 2018 update concluded with several recommendations. In light of the fact that multiple issues remain, the majority of these recommendations are still relevant. The following subsections reflect the developments described in this report, focusing on recommendations for the Arabic-to-English literary translation field.

9.2.1 Bibliography and Translation Statistics

Action needed: Develop an up-to-date, easily accessible bibliography containing the data of all Arabic literary works translated into English.

Context: There is an urgent need for a reliable and sustainable mechanism to collect and record annual data on published translations of Arabic literature into English. Without an exhaustive, accessible, and up-to-date bibliography, it is not possible to accurately evaluate developments in the Arabic-to-English literary translation field or discern changing modes and trends in publishing translations.

One of the authors of this report and the compiler of its bibliography, Abdel-Wahab Khalifa, started developing a database of translated Arabic literature as part of his doctoral research at the University of Leeds. Until this resource is fully tested and made available online, a spreadsheet will be shared on Google Drive containing the contents of the appended bibliography to this report. This spreadsheet will function as a temporary, crowdsourcing bibliography where anyone can contribute or amend an entry by emailing Abdel-Wahab Khalifa. More on this will be announced on Literature Across Frontier's social media account soon.

9.2.2 Translators, Training, and Work Conditions

As recommended in the 2011 report and its 2018 update, and more recently in the internal report produced by Highlight Arts (see the 'Key Festivals and Venues' section), a coordinated raft of measures supporting translators needs to be developed and implemented.

Action needed: Develop and enhance training opportunities, especially in the areas of short-term training, residencies, and mentoring.

Context: Surveyed respondents stressed the need for more translator residencies that bring translators together rather than focus on individuals. These would help translators collaborate (e.g., co-translating or reviewing each other's work); share resources, tips, and information about publishers; discuss contractual conditions; take collective action to improve them; and generally learn from one another's experiences. Given that live-in residencies would be impractical for translators who are parents or have other jobs, it would be prudent to continue offering virtual residencies in addition to in-person gatherings.

Action needed: Improve translators' contractual conditions and remuneration.

Context: In terms of work conditions, translators are increasingly asked to do extra translation work to secure a publisher for a text in translation. However, most, if not all, of the work, such as scouting, sampling, pitching, and advocating for books and authors, is not paid. Translators are expected to put together samples, readers' reports, and full pitch packs for publishers, even though publishers may ultimately decide not to take on the pitched title. In such situations, translators are not compensated for their labour. More grants for publishers to commission translators are crucial, as they would minimise risks and enable works of high

literary quality but less commercial appeal to be taken on. They would also allow translators adequate time to produce high-quality translations.

Action needed: Create discoverability opportunities for Arabic works and authors to encourage publishers to consider commissioning more translations from Arabic.

Context: This is relevant to the preceding action and its context and the question of discoverability, as there is still a tendency among publishers to do little to seek out new authors or titles or to commission sample translations. This leaves a large burden of unpaid work on the shoulders of translators in what is a very competitive environment where publishers are offered titles by agents or alerted to them by well-resourced publicly funded national organisations. Sustainable and fairer mechanisms are needed to get publishers more involved in the process and bring works that deserve to be translated to their attention, other than the time-consuming and labour-intensive route of translators composing sample translations speculatively and personally pitching them to publishers. This could be achieved via several means: (1) providing micro-grants for translators to prepare samples and pitching materials; (2) having more literary agents representing Arabic authors and advocating Arabic literature to publishers; (3) providing publishers with subventions to commission reports and samples, as well as publicity/marketing campaigns for translated works, which will also ensure better reach and visibility for Arabic literature in translation; and (4) establishing a programme with attached funding to bring Arab publishers and foreign-rights managers to the UK to meet their counterparts to highlight their lists, commission samples, and recommend books to publishers in a systematic, transparent, and inclusive way. This would have a follow-on effect for the often-discussed issue of gatekeeping, especially when it comes to decisions on what to publish.[50]

Action needed: Create support measures that would make it possible for publishers to offer translation rates commensurate with the required expertise and according to best practices and benchmarking in other countries for other languages.

Context: In terms of pay, with very few exceptions, the £95 per 1,000 words rate currently recommended by the Translators Association is generally offered as a ceiling rather than a minimum rate, as surveyed Arabic-to-English literary translators indicated. As the Translators Association can only recommend rather than stipulate a rate, it is up to the individual translator to negotiate and up to translators from the same source language to close ranks and not accept lower rates. Therefore, a transparently managed fund would support the range of measures discussed here. Given that practically all translators we surveyed have other jobs or take on other freelance translation work to supplement their income from literary translation, such support would considerably impact the quality of published translations as it would allow translators adequate time to produce high-quality translations and continue developing their skills.

[50] In addition to the solutions offered to the problem of discoverability in this report, see also the proposed solutions to said problem by projects such as Arab Voices. For more information about Arab Voices, see here and here.

Action needed: Raise the standards of Arabic courses and graduates to meet those of other modern languages courses and their graduates.

Context: The 2011 report, its 2018 update, and the current report have underscored the importance of having more high-quality Arabic courses to produce graduates of a similar calibre to those of other modern (mainstream European) languages who are able to deliver translations of high literary quality. This is an area of strategic importance, and improvements in formal education would dovetail with informal post-study skills development opportunities discussed in the relevant sections of this report, with more such training and mentoring opportunities offered on a regular basis rather than one-off events. Additionally, the Arabic-to-English literary translation field would benefit from more hands-on translation workshops, summer schools, and targeted sessions, such as those provided by the Literary Translation Centre at the London Book Fair and the International Translation Day. The scope of these events can also extend to offering practical advice to emerging and aspiring Arabic-to-English literary translators on how to pitch works to publishers, how to review contractual terms, how to negotiate fees and terms of payment, available funding opportunities, as well as ways of networking in the field.

Action needed: Enhance instruments to ensure and monitor translation quality, gather feedback on the standard of published translations, and delineate means of improving editing practices through training seminars, internships, the production of manual-type publications, and bilingual editorial capacity.

Context: Notwithstanding the rising trends of self-publishing and self-translation, and other factors discussed earlier in this report, and the 2011 and 2018 reports, the translation quality of Arabic literary works in English remains an issue. To be sure, there are capable and superb translators, established and emerging, and there are excellent translations, old and new, in the field. Moreover, there have been developments, albeit minor, in the use of bilingual editors to review translations as noted earlier in this report. Nonetheless, additional measures and a more robust, sustainable approach need to be taken to address existing quality issues, improve editing practices of both Arabic source and English target texts, develop a peer-review system for translations, and increase the use of bilingual editors.

Action needed: Develop an up-to-date, detailed contact database of currently active translators from Arabic into English identified by country of origin.

Context: This information is currently not readily available due to the low level of membership in professional associations, both in the UK and the US. A database or an index with all names of Arabic-to-English translators and their published translations would be a useful resource and a helpful landing page for publishers, editors, and authors (given the rise in self-publishing) seeking translators. This database of translators could constitute part of the recommended bibliography database of translated Arabic literary works suggested above.

9.2.3 Publishing and the Book Trade

Action needed: Develop a more in-depth understanding of readers' expectations, needs, and motivations to develop marketing practices**.**

Context: There is a need for more in-depth insights into the obstacles impeding the uptake, accessibility, discoverability, and recognition of Arabic literature in translation. These insights could inform the development of effective marketing and reader development strategies. In addition to connecting with publishers, there is a need to engage with bookshop buyers, sales representatives, publishers, publicists, and readers to gain a better understanding of the challenges impacting the publishing efforts that take place between book production and reader consumption. This will also help in understanding readers' mindsets in terms of what they read, which Arabic literary genres are popular among them, and their buying patterns more generally (e.g., whether readers buy more print books or e-books). One way to do this is for the International Prize for Arabic Fiction—also known as the Arabic Booker—to do what the International Booker Prize is doing: commissioning an information research and measurement company, such as Nielsen, to prepare a research report specifically assessing the profile of translated Arabic literature in the Anglophone market.

9.2.4 Outreach to Independent Presses

Action needed: Connect with smaller independent presses to ensure greater diversity in publishing.

Context: The last decade has seen the growth and consolidation of large publishing houses of Arabic-to-English literary translations. Because they tend to prioritise commercial considerations over literary value, they threaten to limit the types of translations being published and the outlets in which they are available. On the other hand, small independent presses that have taken risks publishing new authors and works, marketed them effectively, and found an audience for them have helped level the playing field in terms of diversifying the range of authors, titles, and topics published in English translation. A pertinent example mentioned earlier in this report is how Marilyn Booth struggled to secure a publisher for *Celestial Bodies*—a translation for which she later won the Man Booker International Prize—which was eventually published by a small independent publishing house, Sandstone Press. It is, therefore, crucial to support and reach out to small independent presses with specialist interests or translation lists.

9.2.5 Ensuring Diversity in Publishing

Action needed: Enhance the volume and quality of resources available to organisations, literary and cultural venues, and smaller presses to ensure diversity of works, genres, genders, and geographical representation in English translations.

Context: Despite the improvements observed since 2010, the projection of Arabic would benefit from Arab literary professionals participating in the selection and evaluation of the material to be translated, as it is done with other national literatures promoted by

organisations with a special international remit. Therefore—and as a corollary to the above point regarding outreach to independent presses—it would be highly beneficial if there was a regular publication dedicated to reviewing new literature from the Arab world, something that is already done to an extent by *ArabLit*, and preparing promotional material for carefully selected titles as planned by the LEILA project. This would help publishers, editors, and translators get a sense of what books are receiving critical and reader attention in the Arab world, with helpful pointers to titles suitable for translation.

9.2.6 Translation and the Media

Action needed: Perform an in-depth assessment of the coverage of translated Arabic literature in print, digital, audio-visual, and social media to identify appropriate measures to enhance the visibility of Arabic literature coverage in these media.

Context: While there has been a slight improvement in reviewing Arabic books in translation, review space has been shrinking in general, let alone space dedicated to reviews of books in translation. Other issues pertaining to the Arabic-to-English literary translation field include the lack of proper recognition and assessment of translation quality and even the lack of mention of translators' names. It has not been possible within the timeframe of this report to offer a thorough evaluation of media coverage of translated works, including mainstream press, radio, television, and online material, or to acquire more information in this respect from publishers' marketing departments and publicists. This calls for a more thorough assessment of the situation to formulate recommendations for a comprehensive change of culture.

There is also a need for more support for workshops and seminars for reviewers and the development of general measures to improve reviewing by mainstream media. The 2011 report noted that it would be beneficial to have a specialised review publication for identifying factors that could enhance translation quality. While this is still a pending issue, we are hopeful that the recently launched Close-Up: An Experiment in Reviewing Translation series and other similar initiatives will help fill this gap (for more information about the series, see the section 'Dissemination and Reception').

9.2.7 E-publishing and Marketing

Action needed: Assess the potential of e-publishing for the dissemination of translated Arabic literature and the reach of e-published translations in promoting and increasing the visibility of Arabic-to-English literary translations.

Context: There has been a proliferation in publishing translations exclusively (as is the case with most self-published translations) or in part as e-books. There has also been a massive increase, partly due to the Covid-19 pandemic, in the consumption of literature generally, including translations, through the medium of e-books. As such, there is a need to assess the potential and reach of e-published translations, whether in relation to books, internet publishing, or the growing influence of literary websites and blogs.

9.2.8 Support for Literary Exchange and Mobility

Action needed: Make resources available to promote a more proactive and fair literary exchange; offer sufficient mobility funding for writers, translators, and other professionals; and generate more residency opportunities in the UK and Ireland in line with international best practice examples.

Context: An increasingly hostile, anti-immigrant political environment, not only in the UK but also in the US, has created obstacles for cultural and literary exchange and mobility. Resources need to be made available to achieve a more lively and equitable literary exchange environment; provide adequate mobility funding for authors, translators, as well as publishing professionals; and create more residency opportunities in the UK, both virtual and in-person, following international examples of best practice.

An ongoing campaign by a group of UK arts organisations has been raising awareness and challenging the obstacles the UK immigration system creates for international visiting artists. While the Covid-19 pandemic is currently eclipsing the need for more discussions of these obstacles, once restrictions are fully lifted, including on international travel, they will become topical again.

9.2.9 Advocacy and Funding for Translation

Action needed: Develop and implement novel approaches to increase available financial support for literary translation covering all stages in the chain, from showcasing Arabic works available for translation to marketing published translations.

Context: Many of the actions and solutions suggested above revolve around increasing funding—indeed, there is a lack of financial support for the promotion and translation of Arabic literature in the West generally and the Anglophone world more specifically. Translating Arabic literature into English is a fundamental priority for a number of reasons, not least because it allows this literature to be further translated into additional languages, making it possible for publishers around the world to read the works. Consequently, this helps reframe narratives about Arabs and Muslims in the West and debunk myths about them and their cultures. However, despite a profound desire to be understood by the rest of the world, the Arab world, which includes some of the world's wealthiest nations, has invested little in the worldwide promotion and translation of its literature.

Therefore, the interventions we have suggested here should be implemented in ways that reduce conflict, promote cross-cultural dialogue, and enhance international relations by deepening understanding and building trust. In addition to promoting diversity and increasing access to global cultures, making Arabic literature widely available in English can help reduce Islamophobia and xenophobia. This will only be possible if new funding focused on promoting social cohesion becomes available from private entities, charitable foundations, and other sources that have not traditionally been available to the arts, literature, publishing, or translation fields.

On a final note, at Literature Across Frontiers, we will continue to monitor developments in the Arabic-to-English literary translation field and update this report as necessary. Readers are invited to use this resource to keep abreast of future developments.

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Annex 1: Bibliography of Arabic Literature Translated into English and Distributed in the United Kingdom and Ireland,

Abdel-Wahab Khalifa

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Bibliography of Arabic Literature Translated into English and Distributed in the United Kingdom and Ireland

Abdel-Wahab Khalifa, School of Modern Languages

Cardiff University

Bibliography of Arabic Literature Translated into English and distributed in the United Kingdom and Ireland

Genre	*Author*	*Original Title*	*Transliteration*	*Title in Translation*	*Translator/Editor*	*Publisher*	*Place of Publication*
2010							
Fiction	Abdel Aal, Ghada	عايزة أتجوز	*ʿĀyzah Atjawaz*	*I Want to Get Married! One Wannabe Bride's Misadventures with Handsome Houdinis, Technicolor Grooms, Morality Police, and Other Mr. Not Quite Rights*	Nora Eltahawy	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Fiction	Abdelmegid, Bahaa	سانت تريزا والنوم مع الغرباء	*Sānt Tirīzā wa al-Nawm maʿa al-Ghurabā'*	*Saint Theresa and Sleeping with Strangers: Two Modern Arabic Novellas*	Chip Rossetti	The American University at Cairo Press	Cairo
Short Fiction	Abid, Karim	ليالي السيد سلمان	*Layālī al-Sayid Salmān*	*Nights of Mr Salman: Short Stories*	Eric Winkel	Sayyab Books	London
Poetry	Adonis			*Adonis: Selected Poems*	Khaled Mattawa	Yale University Press	New Haven, CT
Fiction	Al-Koni, Ibrahim	الدمية: رواية	*al-Dumya: Riwāyah*	*The Puppet*	William M. Hutchins	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX

Fiction	Al-Mohaimeed, Yousef	القارورة: رواية	*al-Qārūrah: Riwāyah*	*Munira's Bottle*	Anthony Calderbank	The American University at Cairo Press	Cairo
Drama	Al-Rumaihi, Hamad			*The Love Story of Tambourine and Drum and the Black Horn*	Abdelouadoud El Omrani	Ministry of Culture, Arts and Heritage	Doha
Fiction	Al-Saqr, Mahdi Issa	رياح شرقية، رياح غربية: رواية	*Riyāḥ Sharqīyah, Riyāḥ Gharbīyah: Riwāyah*	*East Winds, West Winds*	Paul Starkey	The American University at Cairo Press	Cairo
Fiction	Al-Saqr, Shayma'			*Just Like Any Other Explosion*	Sinan Antoon	Robin Price	Middletown, CT
Fiction	Ashour, Radwa	أطياف: رواية	*Aṭyāf: Riwāyah*	*Specters*	Barbara Romaine	Interlink Books	Northampton, MA
Poetry	Baini, Charbel	عالم أعمى	*ʿĀlam Aʿmā*	*A Blind World*	Paula Abdul Ahad	Charbel Baini	Merrylands, NSW
Poetry	Baini, Charbel	الغربة الطويلة	*al-Ġurba al-Ṭawīlah*	*Ancient Migrant*	Mirna Nehme	Charbel Baini	Merrylands, NSW
Fiction	Braham, Abdelwahid	حب الزمن المجنون: رواية	*Ḥubb al-Zaman al-Majnūn: Riwāyah*	*Love in the Time of Madness*	Fethi Dali	National Translation Centre	Tunisia
Short Fiction	Choukri, Mohamed			*A Translation of Four Short Stories of Moroccan writer, Mohamed Choukri, from Arabic*	Anouar El Younssi	St. Bonaventure University	Allegany, NY

Poetry	Darwish, Mahmoud	في حضرة الغياب	*Fī Ḥaḍrat al-Ghiyāb*	*Absent Presence*	Mohammad Shaheen	Hesperus Press Ltd	London
Memoir	Darwish, Mahmoud	بوميات الحزن العادي	*Yawmīyāt al-Ḥuzn al-ʻĀdī*	*Journal of an Ordinary Grief*	Ibrahim Muhawi	Archipelago Books	Brooklyn, NY
Poetry	Darwish, Mahmoud	حالة حصار	*Ḥālat Ḥiṣār*	*State of Siege*	Munir Akash and Daniel Abdal-hayy Moore	Jusoor and Syracuse University Press	Syracuse, NY
Fiction	El-Bisatie, Mohamed	دقّ الطبول: رواية	*Daqq al-Ṭubūl: Riwāyah*	*Drumbeat*	Peter Daniel	The American University at Cairo Press	Cairo
Fiction (combined edition)	El-Saadawi, Nawal			*The Essential Nawal El Saadawi: A Reader*	Adele Newson-Horst (editor)	Zed Books	London
Poetry	Furat, Basim			*No Boat May Allow Drowning to Vanish: New Poems*	Abbas El Sheikh and others (translators); Mark Pirie (editor)	HeadworX	Wellington, NZ
Poetry	Gibran, Khalil			*Kahlil Gibran: An Illustrated Anthology*	Ayman A. El-Desouky	Spruce	London
Fiction	Kachachi, Inaam	الحفيدة الأميركية: رواية	*al-Ḥafīdah al-Amīrikīyah: Riwāyah*	*The American Granddaughter*	Nariman Youssef	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Khazendar, Wafa			*Birds of Fog*	Firas O. al-Shaer; Shakir Hasan	Ministry of Culture, Youth & Community Development	Abu Dhabi

Fiction	Khoury, Elias	الوجوه البيضاء: رواية	*al-Wujūh al-Bayḍā’: Riwāyah*	*White Masks*	Maïa Tabet	Archipelago Books	Brooklyn, NY
Fiction	Mahfouz, Naguib	عصر الحب	*ʿAṣr al-Ḥubb*	*In the Time of Love*	Kay Heikkinen	The American University at Cairo Press	Cairo
Fiction	Mahfouz, Naguib	قشتمر	*Qushtumur*	*The Coffeehouse*	Raymond Stock	The American University at Cairo Press	Cairo
Fiction	Mahfouz, Naguib	الباقي من الزمن ساعة	*al-Bāqī min al-Zaman Sāʿa*	*The Final Hour*	Roger Allen	The American University at Cairo Press	Cairo
Short Fiction	Murrar, Mustafa			*“The Internal Pages” and Other Stories*	Jamal Assadi, with assistance from Martha Moody	Peter Lang	New York, NY
Essays	Rihani, Ameen	الريحانيات	*al-Rīḥānīyāt*	T*he Rihani Essays: Ar-Rihaniyyaat*	Rula Zuheir Baalbaki (translators); Amal Saleeby Malek (reviser)	Platform International	Washington, DC
Fiction	Selmi, Habib	روائح ماري كلير	*Rawā’iḥ Mārī Klīr*	*The Scents of Marie-Claire*	Fadwa Al Qasem	The American University at Cairo Press	Cairo
Fiction	Shalaby, Khairy	رحلات الطورشجي الحلوجي	*Riḥlāt al-Ṭurshajī al-Ḥalwajī*	*The Time-Travels of the Man Who Sold Pickles and Sweets*	Michael Cooperson	The American University at Cairo Press	Cairo

Fiction	Shibli, Adania	مساس	*Masās*	*Touch*	Paula Haydar	Clockroot Books	Northampton, MA
Short Fiction	Various			*Beirut 39: New Writing from the Arab World*	Samuel Shimon (editor)	Bloomsbury Publishing	London
Short Fiction	Various			*Classical Arabic Stories: An Anthology*	Salma Khadra Jayyusi (editor)	Columbia University Press	New York, NY
Short Fiction	Various			*Emerging Arab Voices, Nadwa 1: A Bilingual Reader*	Peter Clark (editor)	Saqi Books	London
Poetry	Various			*Ishtar's Songs: Iraqi Poetry Since the 1970s*	Soheil Najm and Sadek R. Mohammed	Plain View Press	Austin, TX
Drama (combined edition)	Various			*Plays from the Arab World*	Elyse Dodgson (editor)	Nick Hern Books	London
Short Fiction	Various			*Short Stories from Iraq: An Anthology, Volume I*	Kadhim Sa'deddin	Al-Mamun House for Translation and Publishing, Iraqi Ministry of Culture	Baghdad
Short Fiction	Various			*Short Stories from Iraq: An Anthology, Volume II*	Mohammed Darweesh (editor)	Al-Mamun House for Translation and Publishing, Iraqi Ministry of Culture	Baghdad
Fiction (combined edition)	Various			*The Literary Atlas of Cairo: One Hundred Years on the Streets of the City*	Samia Mehrez (editor)	The American University at Cairo Press	Cairo

Poetry	Various			*The Mantle Odes: Arabic Praise Poems to the Prophet Muhammad*	Suzanne Pinckney Stetkevych	Indiana University Press	Bloomington, IN
Fiction	Various			*Three Voices from the Galilee*	Jamal Assadi; with assistance from Martha Moody and Ibrahim Darwish	Peter Lang	New York, NY
Fiction	Zaydan, Amina	نبيذ أحمر	*Nabīdh Aḥmar*	*Red Wine*	Sally Gomaa	The American University at Cairo Press	Cairo
2011							
Fiction	Abdel Rahim, Mostafa Kamel	بحبك عن بعد: قصه ساخرة	*Baḥabbik ʻan Buʻd: Qiṣṣah Sākhirah*	*Final Exit*	Ahmed H. Makkawi	Publisher not identified	Cairo?
Fiction	Abdel Rahim, Mostafa Kamel	خروج نهائي: قصه ساخرة	*Khurūj Nihāʼī: Qiṣṣah Shākhirah*	*I Love You from a Distance: A Novel*	Ahmed H. Makkawi	Publisher not identified	Cairo?
Poetry	Al Maktoum, H.H Sheikh Mohammed Bin Rashid	٤٠ قصيدة من الصحراء	٤٠ *Qaṣīda min al-Ṣaḥrā*	*40 Poems from the Desert*	Translator not identified	Motivate Publishing	Dubai
Fiction	Al-Ameer, Rasha	يوم الدين	*Yawm al-Dīn*	*Judgment Day*	Jonathan Wright	The American University at Cairo Press	Cairo

Fiction	Al-Azzawi, Fadhil	مدينة من رماد	*Madīnah min Ramād*	*The Traveler and the Innkeeper*	William M. Hutchins	The American University at Cairo Press	Cairo
Poetry	Al-Ba'uniyya, Aisha			*Emanations of Grace: Mystical Poems by ʻĀʼishah al-Bāʻūnīyah*	Th. Emil Homerin	Fons Vitae	Louisville, KY
Poetry	Al-Jubouri, Amal			*Hagar Before the Occupation/Hagar After the Occupation*	Rebecca Gayle Howell; with Husam Qaisi	Alice James Books	Farmington, ME
Fiction	Al-Mana, Samira	القامعون	*al-Qāmiʿūn*	*The Oppressors*	Paul Starkey and Samira Al-Mana	YouWriteOn.com	Ilford
Poetry	Al-Shirazi, Al-Mu'ayyad	ديوان	*Dīwān*	*Mount of Knowledge, Sword of Eloquence: Collected Poems of an Ismaili Muslim scholar in Fatimid Egypt*	Mohamad Adra	I.B. Tauris	London
Fiction	Al-Tahawy, Miral	بروكلين هايتس	*Brūklīn Hāyts*	*Brooklyn Heights*	Samah Selim	The American University at Cairo Press	Cairo
Poetry	Al-Yasiri, Issa Hassan			*The Herb: Selected Poems*	Abdul Wahid Mohammed	Mamoon House	Baghdad
Poetry	Assaieg, Sadiq			*Wounds of the Old Trees: Iraqi Poems*	Soheil Najm	Plain View Press	Austin, TX
Fiction	Azzam, Fadi	سرمدة: رواية	*Sarmadah: Riwāyah*	*Sarmada*	Adam Talib	Interlink Books	Northampton, MA

Fiction	Bader, Ali	حارس التبغ	*Ḥāris al-Tabgh*	*The Tobacco Keeper*	Amira Nowaira	Bloomsbury Qatar Foundation Publishing	Doha
Drama	Balami, Jamal Salim	بهلول والوجه الآخر	*Bahlūl wa-al-Wajh al-Ākhar*	*Bahloul and the Other Face*	Muhammad Eid Ibrahim	Ministry of Culture, Youth & Community Development	Abu Dhabi
Fiction	Barghouti, Mourid	ولدتُ هناك، ولدتُ هنا	*Wulidtu Hunāk , Wulidtu Hunā*	*I Was Born There, I Was Born Here*	Humphrey Davies	Bloomsbury Publishing	London
Fiction	Bishtawi, Adel	زمن الموت والورود: رواية	*Zaman al-Mawt wa-al-Wurūd: Riwāyah*	*Times of Death and Roses*	Mohamed Khaled Bishtawi	AuthorHouse	Milton Keynes
Fiction	Bishtawi, Adel	بقايا الوشم: رواية	*Baqāyā al-Washm: Riwāyah*	*Traces of a Tattoo*	Mohamed Khaled Bishtawi	AuthorHouse	Milton Keynes
Poetry	Darwish, Mahmoud	في حضرة الغياب	*Fī Ḥaḍrat al-Ghiyāb*	*In the Presence of Absence*	Sinan Antoon	Archipelago Books	Brooklyn, NY
Fiction	El-Saadawi, Nawal	زينة	*Zīnah*	*Zeina*	Amira Nowaira	Saqi Books	London
Poetry	Etwebi, Ashur	قصائد من اعلى الهضبة وظلال الرمل	*Qaṣā'id min a'lá al-Haḍabah wa-Ẓilāl al-Raml*	*Poems from Above the Hill: Selected Poems of Ashur Etwebi*	Brenda Hillman and Diallah Haidar (with the author)	Parlor Press	Anderson, SC
Fiction	Fagih, Ahmed	فئران بلا جحور	*Fi'rān bi-lā Juḥūr*	*Homeless Rats: A Desert Novel*	Sorayya Allam	Quartet Books	London

Fiction	Farman, Ghaib Tu'ma	النخلة والجيران	*al-Nakhla wa-al-Jīrān*	*The Palm Tree and the Neighbours*	Fadhil Abbas Al-Musaur	Al-Mamun House for Translation and Publishing, Iraqi Ministry of Culture	Baghdad
Fiction	Himmich, Bensalem	هذا الأندلسي	*Hādhā al-Andalusī*	*A Muslim Suicide*	Roger Allen	Syracuse University Press	Syracuse, NY
Poetry	Karim, Fawzi	قارة الأوبئة	*Qārat al-ʾAwbiʾa*	*Plague Lands and Other Poems*	Versions by Anthony Howell after translations by Abbas Kadhim	Carcanet Press	Manchester
Fiction	Khaled, Mai	سحر التركواز	*Siḥr al-Turkwāz*	*The Magic of Turquoise*	Marwa Elnaggar	The American University at Cairo Press	Cairo
Fiction	Khoury, Elias	كأنها نائمة	*Ka-annahā Nā'imah*	*As Though She Were Sleeping*	Humphrey Davies	MacLehose Press	London
Poetry	Khoury, Nidaa	كتاب الخطايا	*Kitāb al-Khaṭāya*	*Book of Sins*	Betsy Rosenberg	House of Nehesi Publishers	Philipsburg, St. Martin
Fiction	Mahfouz, Naguib	قلب الليل	*Qalb al-Layl*	*Heart of the Night*	Aida Bamia	The American University at Cairo Press	Cairo
Fiction	Mahfouz, Naguib	الحب تحت المطر	*al-Ḥubb Taḥta al-Maṭar*	*Love in the Rain*	Nancy Roberts	The American University at Cairo Press	Cairo

Fiction	Mahfouz, Naguib	زقاق المدق	*Zuqāq al-Midaqq*	*Midaq Alley*	Humphrey Davies	The American University at Cairo Press	Cairo
Fiction (combined edition)	Mahfouz, Naguib			*The Essential Naguib Mahfouz*	Denys Johnson-Davies (editor)	The American University at Cairo Press	Cairo
Fiction (combined edition)	Mahfouz, Naguib			*The Naguib Mahfouz Centennial Library*	Various	The American University at Cairo Press	Cairo
Fiction (combined edition)	Mahfouz, Naguib			*The Wisdom of Naguib Mahfouz: From the Works of the Nobel Laureate*	Aleya Serour (editor)	The American University at Cairo Press	Cairo
Fiction	Mosbahi, Hassouna	حكاية تونسية	*Ḥikāyah Tūnisīyah*	*A Tunisian Tale*	Max Weiss	The American University at Cairo Press	Cairo
Fiction	Prince, Mona	إنى أحدثك لترى	*Innī Uḥaddithuka li-Tará*	*So You May See*	Raphael Cohen	The American University at Cairo Press	Cairo
Short Fiction	Rihan, Rabiaa	بعض من جنون	*Ba‘ḍ min Junūn*	*Some Craziness*	Adiba Bousfiha	R. Raihane	Morocco?
Fiction	Saeed, Mahmoud	الدنيا في عيون الملائكة	*al-Dunyā fī Aʿyun al-Malā’ika*	*World Through the Eyes of Angels*	Samuel Salter, Zahra Jishi and Rafah Abuinnab	Syracuse University Press	Syracuse, NY

Fiction	Shalaby, Khairy	صالح هيصة: رواية.	*Ṣāliḥ Hīṣah: Riwāyah*	*The Hashish Waiter*	Adam Talib	The American University at Cairo Press	Cairo
Fiction	Shimon, Samuel	عراقي في باريس [*ʿIrāqī fī Bārīs*]	*ʿIrāqī fī Bārīs*	*An Iraqi in Paris: Autobiographical Novel*	Piers Amodia and Christina Phillips; with Samuel Shimon	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Tawfik, Ahmed Khaled	يوتوبيا	*Yūtūbiyā*	*Utopia*	Chip Rossetti	Bloomsbury Qatar Foundation Publishing	Doha
Mixed	Various			*A Portrait of Uruk: An Anthology of Poems and Stories*	Khaloud Al-Muttalibi	CreateSpace	Atascadero, CA
Poetry	Various			*Early Arabic Poetry: Select Poems*	Alan Jones	Ithaca Press	Reading
Poetry	Various			*Gathering the Tide: An Anthology of Contemporary Arabian Gulf Poetry*	Patty Paine, Jeff Lodge, and Samia Touati (editors)	Ithaca Press	Reading
Short Fiction	Various			*Loud Sounds from the Holy Land: Short Fiction by Palestinian Women*	Jamal Assadi; with assistance from Martha Moody	Peter Lang	New York, NY
Short Fiction	Various			*Ten Stories from Iraq*	Fred Pragnell and Ramadhan M. Sadkhan	Sayyab Books	London

Fiction (combined edition)	Various			*The Literary Life of Cairo: One Hundred Years in the Heart of the City*	Samia Mehrez (editor)	The American University at Cairo Press	Cairo
Poetry	Various	نفحات نبطية من الإمارات العربية	*Nafaḥāt Nabaṭiyya min al-Imārāt al-'Arabiyya*	*The Nabati Poetry of the United Arab Emirates: Selected Poems*	Clive Holes and Said Salman Abu Athera	Ithaca Press	Reading
Fiction	Zaydan, Jurji	صلاح الدين الأيوبي	*Ṣalāḥ al-Dīn al-Ayyūbī*	*Saladin and the Assassins*	Paul Starkey	The Zaidan Foundation	Bethesda, MD
2012							
Fiction	Abdel Meguid, Ibrahim	بيت الياسمين	*Bayt al-Yāsmīn*	*The House of Jasmine*	Noha M. Radwan	Interlink Books	Northampton, MA
Fiction	Abdel Rahim, Mostafa Kamel			*An Interlude Before Burning the Homeland*	Ahmed H. Makkawi	Publisher not identified	Cairo?
Poetry	Abdul Samad, Youssef			*So That the Poem Remains*	Ghada Alatrash	Agio Pub	Victoria, BC
Short Fiction	Abdul-Wahhab, Mahmoud	رائحة الشتاء: قصص	*Rā'iḥat al-Shitā': Qiṣaṣ*	*The Scent of Winter: Short Stories*	Ramadhan Sadkhan and Fred Pragnell	Sayyab Books	London
Fiction	Abou Elsaoud, Maher	القاهرة، باريس، ملبورن	*al-Qāhirah ,Bārīs, Milbūrn*	*Cairo Paris Melbourne*	Ahmed Fathy and Maher Abou Elsaoud	Black Pepper	Fitzroy North, Vic
Poetry	Al-Adawiyah, Rabiah			*Rabi'a of Basra: Selected Poems*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Fiction	Al-Ahdal, Wajdi	بلاد بلا سماء	*Bilād Bi-lā Samā'*	*A Land without Jasmine*	William M. Hutchins	Garnet Publishing	Reading

Fiction	Al-Atiq, Fahd	كائن مؤجل	*Kā'in Mu'ajjal*	*Life on Hold*	Jonathan Wright	The American University at Cairo Press	Cairo
Classics	Al-Baghdadi, Al-Khatib	التطفيل وحكايات الطفيليين وأخبارهم ونوادر كلامهم وأشعارهم	*al-Taṭfīl wa-Ḥikāyāt al-Ṭufaylīyīn wa-Akhbārihim wa-Nawādir Kalāmihim wa-Ash'ārihim*	*Selections from the Art of Party Crashing in Medieval Iraq*	Emily Selove	Syracuse University Press	Syracuse, NY
Fiction	Al-Koni, Ibrahim	المجوس	*al-Majūs*	*The Animists*	Elliott Colla	The American University at Cairo Press	Cairo
Classics	Al-Maarri, Abu Al-Alaa	رباعيات أبي العلاء المعري	*Rubā'īyāt Abī al-'Alā' al-Ma'arrī*	*Ruba'iyat of Al-Ma'arri*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Fiction	Alrefai, Taleb			*Taleb Alrefai's Works*	The author?	Taleb Alrefai	Kuwait
Fiction	Al-Suwaidi, Thani	الديزل	*al-Dīzil*	*The Diesel*	William M. Hutchins	Antibookclub	Austin, TX
Fiction	Alwan, Arif	مخبر الشيخ	*Mukhbir al-Shaykh*	*The Sheikh's Detective*	Timothy Reece (translator); Gavin Bradbury (editor)	Mira Publishing House	Leeds
Poetry	Al-Yaseen, Mohammad Hussain			*Aphrodite: Selected Poems*	Abdul Wahid Mohammad Muslat	Arab Institute for Research & Publishing	Beirut

Fiction	Chreiteh, Alexandra	دايمًا-- كوكا كولا: رواية	*Dāyiman—Kūkā Kūlā: Riwāyah*	*Always Coca-Cola*	Michelle Hartman	Interlink Books	Northampton, MA
Fiction	El-Ghitani, Gamal	كتاب التجليات: الأسفار الثلاثة	*Kitāb al-Tajallīyāt: al-Asfār al-Thalāthah*	*The Book of Epiphanies*	Farouk Abdel Wahab	The American University at Cairo Press	Cairo
Fiction (combined edition)	El-Saadawi, Nawal	الإله يقدم استقالته في اجتماع القمة	*al-ʾIlah Yuqaddim Istiqālatahu fī Ijtimāʿ al-Qimah* [and ايزيس: مسرحية من فصلين] *Izīs: Masraḥīyah min Faṣlayn*	*The Dramatic Literature of Nawal El Saadawi:* God Resigns *and* Isis	Rihab Kassatly Bagnole and Sherif Hetata	Saqi Books	London
Fiction	El-Shafee, Magdy	مترو: رواية مصورة	*Mitrū: Riwāyah Muṣawwarah*	*Metro: A Story of Cairo*	Chip Rossetti	Metropolitan Books	New York, NY
Fiction	Eltayeb, Tarek	بيت النخيل	*Bayt al-Nakhīl*	*The Palm House*	Kareem James Abu-Zeid	The American University at Cairo Press	Cairo
Fiction	Hussein, Hadiya	ما بعد الحب	*Ma Ba'd al-Ḥub*	*Beyond Love*	Ikram Masmoudi	Syracuse University Press	Syracuse, NY
Fiction	Idris, Yusuf			*Tales of Encounter: Three Egyptian Novellas*	Rasheed El-Enany	The American University at Cairo Press	Cairo

Fiction	Khalifa, Khaled	مديح الكراهية: رواية	*Madīḥ al-Karāhīyah: Riwāyah*	*In Praise of Hatred*	Leri Price	Doubleday	London
Fiction	Khalifeh, Sahar	أصل وفصل	*Aṣl wa-Faṣl*	*Of Noble Origins*	Aida Bamia	The American University at Cairo Press	Cairo
Fiction	Khoury, Elias	كأنها نائمة	*Ka-Annahā Nā'imah*	*As Though She Were Sleeping*	Marilyn Booth	Archipelago Books	Brooklyn, NY
Poetry	Maghrebi, Alim	حبيبي	*Ḥabībī*	*Habibi (My Beloved): The Diwan of Alim Maghrebi*	David Solway	Guernica	Toronto
Fiction	Malik, Ibrahim			*Ibrahim Malik: The Man and His Selected Works*	Jamal Assadi, with assistance from Simon Jacobs	Peter Lang	New York, NY
Poetry	Mourani, Mishka Mojabber and Haddad, Aida Y.	وحدة معاً	*Waḥda Maʿan*	*Alone, Together*	Mishka Mojabber Mourani and Aida Y. Haddad	Kutub	Beirut
Fiction	Nasrallah, Ibrahim	زمن الخيول البيضاء	*Zaman al-Khuyūl al-Bayḍā'*	*Time of White Horses*	Nancy Roberts	The American University at Cairo Press	Cairo
Fiction	Ruhayyim, Kamal	أيام الشتات	*Ayyām al-Shitāt*	*Days in the Diaspora*	Sarah Enany	The American University at Cairo Press	Cairo
Short Fiction	Sayf, Salma Matar	هاجر: قصص	*Hājar: Qiṣaṣ*	*Hajar: Short Stories*	Amal Hayek	Ministry of Culture, Youth &	Abu Dhabi

						Community Development	
Fiction	Shibli, Adania	كلنا بعيد بذات المقدار عن الحب	*Kullunā Baʿīd Bi-dhāt al-Miqdār ʿan al-Ḥub*	*We Are All Equally Far from Love*	Paul Starkey	Clockroot Books	Northampton, MA
Fiction	Sweileh, Khalil	ورّاق الحب	*Warrāq al-Ḥubb*	*Writing Love*	Alexa Firat	The American University at Cairo Press	Cairo
Fiction	Tag Elsir, Amir	صائد اليرقات	*Ṣā'id al-Yaraqāt*	*The Grub Hunter*	William M. Hutchins	Pearson Education Ltd	Harlow, Essex
Fiction	Tag Elsir, Amir	مهر الصياح	*Mahr al-Ṣiyāḥ*	*The Korak Council* [also known as *The Yelling Dowry*]	Abdul-Wahhab Abdullah and Amel S. Abdullah	Ministry of Culture, Arts and Heritage	Doha
Poetry	Taher, Walid	حبة هوا...	*Ḥabbat Hawā…*	*A Bit of Air*	Anita Husen	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Fiction	Tawfik, Mohamed M.	فتاة الحلوي: رواية	*Fatāt al-Ḥalwá : Riwāyah*	*Candygirl: An Egyptian Novel*	M. M. Tawfik	The American University at Cairo Press	Cairo
Poetry	Various			*Anthology of Classical Arabic Poetry: (From Pre-Islamic Times to Al-Shushtari)*	Paul Smith	New Humanity Books	Campbells Creek, Vic

Fiction	Various	صوات عربية جديدة: ندوة ٢	*Aṣwāt ʿArabīyah Jadīdah: Nadwa 2*	*Emerging Arab Voices, Nadwa 2: A Bilingual Reader*	Peter Clark (editor)	Arab Scientific Publishers	Lebanon
Short Fiction	Various			*Homecoming: Sixty Years of Egyptian Short Stories*	Denys Johnson-Davies	The American University at Cairo Press	Cairo
Poetry	Various			*New Voices of Arabia: The Poetry. An Anthology from Saudi Arabia*	Saad Al-Bazei (editor)	I.B. Tauris	London
Short Fiction	Various			*New Voices of Arabia: The Short Stories. An Anthology from Saudi Arabia*	Abdulaziz Al-Subayel and Anthony Calderbank (editors)	I.B. Tauris	London
Poetry	Various			*Poems for the Millennium, Volume Four: The University of California Book of North African Literature*	Pierre Joris and Habib Tengour (editors)	University of California Press	Berkeley, CA
Poetry	Various			*The Contemporary Iraqi Poetry Movement: The Future of the Past*	Khaloud Al-Muttalibi	Hurst and Hawk	London
Fiction	Various			*The Literary Heritage of the Arabs: An Anthology* [also known as *Desert Songs of the Night: 1500 Years of Arabic Literature*]	Suheil Bushrui and James M. Malarkey (editors); in collaboration with C. Bayan Bruss	Saqi Books	London

Poetry	Various			*The Seven Golden Odes of Arabia: The Mu'allaqat*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Poetry	Various			*The Story of a People: An Anthology of Palestinian Poets within the Green-Lines*	Jamal Assadi; with assistance from Simon Jacobs	Peter Lang	New York, NY
Short Fiction	Various			*Torn Body, One Soul: A Collection of Palestinian Short Fiction*	Jamal Assadi; with assistance from Simon Jacobs and Michael Hegeman	iUniverse	Bloomington, IN
Fiction	Yazbek, Samar	تقاطع نيران: من يوميات الإنتفاضة السورية	*Taqāṭuʿ Nīrān: Min Yaumīyāt al-Intifāḍah al-Sūrīyah*	*A Woman in the Crossfire: Diaries of the Syrian*	Max Weiss	Haus Publishing	London
Poetry	Youssef, Saadi			*Nostalgia, My Enemy: Poems*	Sinan Antoon and Peter Money	Graywolf Press	Minneapolis, MN
Fiction	Yunus, Basimah	لعله أنت	*Laʻallahu anta*	*Perhaps It's You*	Hassan Mustapha	Ministry of Culture, Youth & Community Development	Abu Dhabi
Poetry	Zaqtan, Ghassan	كطير من القش يتبعني	*Ka-Ṭayr min al-Qashsh Yatbaʻunī*	*Like a Straw Bird it Follows Me and Other Poems*	Fady Joudah	Yale University Press	New Haven, CT
Fiction	Zaydan, Jurji	شجرة الدر	*Shajarat al-Durr*	*Tree of Pearls, Queen of Egypt*	Samah Selim	Syracuse University Press	Syracuse, NY
Fiction	Ziedan, Youssef	عزازيل	*ʿAzāzīl*	*Azazeel*	Jonathan Wright	Atlantic Books	London

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Short Fiction	Abdul-Wahhab, Mahmoud	القطار الصاعد إلى بغداد	*al-Qiṭār al-Ṣāʿid ʾilā Baghdād*	*The Train Heading up to Baghdad*	Fred Pragnell	Sayyab Books	London
Poetry	Abu Nuwas			*Abu Nuwas: Selected Poems*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Drama	Al Dhanhani, Mohammad Saeed			*Long is the Night: Two Plays*	Omnia Amin (translator); David Palfreyman (editor)	Arab Institute for Research & Publishing	Beirut
Fiction	Al-Farsi, Abdulaziz	تبكي الأرض-- يضحك زحل	*Tabkī al-Arḍ -- Yaḍḥak Zuḥal*	*Earth Weeps, Saturn Laughs*	Nancy Roberts	The American University at Cairo Press	Cairo
Classics	Al-Hallaj, Mansur	كتاب الطواسين	*Kitāb al-Ṭawāsīn*	*The Tawasin: (Book of the Purity of the Glory of the One)*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Poetry	Al-Lawzi, Hasan	غيمات الروح وحريق الجسد: مختارات شعرية	*Ghaymāt al-Rūḥ wa-Ḥarīq al-Jasad: Mukhtārāt Shiʿrīyah*	*Clouds of the Soul and the Fire of the Corpse: Collected Poems*	Sa'ad Al Hasani	Obadi Studies and Publishing Center	Sana'a
Classics	Al-Maarri, Abu Al-Alaa	رسالة الغفران	*Risālat al-Ghufrān*	*The Epistle of Forgiveness or A Pardon to Enter the Garden. Volume One: A Vision of Heaven and Hell*	Geert Jan Van Gelder and Gregor Schoeler	New York University Press	New York, NY
Fiction	Al-Madhoun, Rabai	السيدة من تل أبيب	*al-Sayyidah min Tall Abīb*	*The Lady from Tel Aviv*	Elliott Colla	Telegram Books	London

Fiction	Al-Mahmoud, Abdulaziz	القرصان: رواية تاريخية	*al-Qurṣān : Riwāyah Tārīkhīyah*	*The Corsair*	Amira Nowaira	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Al-Mazrouei, Mohamed	بلا سبب لأننا فقراء	*Bi-lā Sabab Li-annanā Fuqarā'*	*To Watch My Hanging Twice Over: For No Reason Because We are Poor & Selected Poems, 1990-2009*	Youssef Rakha	Ministry of Culture, Youth & Community Development	Abu Dhabi
Classics	Al-Quda'I, Al-Qadi	دستور معالم الحكم ومأثور مكارم الشيم: من كلام أمير المؤمنين علي بن أبي طالب	*Dustūr Ma'ālim al-Ḥikam wa-Ma'thūr Makārim al-Shiyam: Min Kalām Amīr al-Mū'minīn 'Alī ibn Abī Ṭālib*	*A Treasury of Virtues: Sayings, Sermons, and Teachings of 'Ali, with the One Hundred Proverbs attributed to al-Jahiz*	Tahera Qutbuddin	New York University Press	New York, NY
Poetry	Al-Sayegh, Adnan			*Now as Then: Mesopotamia-Iraq*	Stephen Watts and Marga Burgui-Artajo	Mulfran Press	Cardiff
Fiction	Antoon, Sinan	وحدها شجرة الرمان	*Waḥdahā Shajarat al-Rummān*	*The Corpse Washer*	Sinan Antoon	Yale University Press	New Haven, CT
Fiction	Barakat, Hoda	سيدي وحبيبي	*Sayyīdī wa-Ḥabībī*	*Hoda Barakat's Sayyidi Wa Habibi*	Laila Familiar (editor)	Georgetown University Press	Washington, DC
Fiction	Blasim, Hassan	المسيح العراقي	*al-Masīḥ al-ʿIrāqī*	*The Iraqi Christ*	Jonathan Wright	Comma Press	Manchester

Fiction	El-Gazzar, Hamdy	لذات سرية: رواية	*Ladhdhāt Sirrīyah :Riwāyah*	*Private Pleasures*	Humphrey Davies	The American University at Cairo Press	Cairo
Fiction	El-Kamhawi, Ezzat	بيت الديب	*Bayt al-Dīb*	*The House of the Wolf*	Nancy Roberts	The American University at Cairo Press	Cairo
Other	El-Wardany, Haytham	كيف تختفي	*Kayfa Takhtafī*	*How to Disappear*	Jennifer Peterson and Robin Moger	Kayfa ta	Zagreb
Short Fiction	Gheith, Nabil	ملابس العرس البيضاء	*Malabis al-'Urs al-Bayda ʻ*	*Tales from Egypt: A Collection of Short Stories from Egypt*	Howard Rowland	International Book Centre	Shelby Township, MI
Classics	Ibn Al-Jawzi	تهذيب مناقب الامام أحمد بن حنبل	*Tahdhīb Manāqib al-Imām Aḥmad ibn Ḥanbal*	*Virtues of the Imam Ahmad ibn Ḥanbal: Volume One*	Michael Cooperson	New York University Press	New York, NY
Drama	Ibn Daniyal, Muhammad	طيف الخيال	*Tayf al-Khayāl*	*Theatre from medieval Cairo: The Ibn Dāniyāl Trilogy*	Safi Mahfouz and Marvin Carlson	Martin E. Segal Theatre Center Publications	New York, NY
Fiction	Ibrahim, Sonallah	تلك الرائحة ويوميات الواحات	*Tilka al-Rā'iḥah wa-Yawmiyāt al-Wāḥāt*	*That Smell and Notes from Prison*	Robyn Creswell	New Directions	New York, NY
Fiction	Jaber, Rabee	تقرير ميليس	*Taqrīr Mīlīs*	*The Mehlis Report*	Kareem James Abu-Zeid	New Directions	New York, NY
Poetry	Karim, Fawzi	الربع الخالي وقصائد أخرى	*al-Rubʻ al-Khālī wa-Qaṣā'id Ukhrá*	*The Empty Quarter*	Versions by Anthony Howell, after	Grey Suit Editions	London

					translations made by Fawzi Karim		
Poetry	Keyrouz, Laure			*Ink and Stone: A Collection of Poems*	Edrick Keyrouz	AuthorHouse	Bloomington, IN
Children's/ YA	Koraytem, Salma	كيف صرت قبعة صوف	*Kaīfa Ṣirtu Qubba'ah Ṣūf*	*I am a Woolly Hat*	Fatima Sharafeddine (translator); retold by Vivian French	Orion Children's Books	London
Poetry	Manasirah, Izz Al-Din	مذكرات البحر الميت: قصائد نثرية	*Mudhakkirāt al-Baḥr al-Mayyit: Qaṣā'id Nathrīyah*	*The Dead Sea Narratives Prosaic Pastoral Poems*	Awni Abu Ghosh	Al Manhal ePublishing	Amman
Fiction	Mosbah, Eslam	إيموز: رواية	*Īmūz: Riwāyah*	*Status: Emo*	Raphael Cohen	The American University at Cairo Press	Cairo
Fiction	Mosteghanemi, Ahlem	ذاكرة الجسد: رواية	*Dhākirat al-Jasad: Riwāyah*	*The Bridges of Constantine*	Raphael Cohen	Bloomsbury Publishing	London
Poetry	Nassar, Adel			*Ressentiment*	Walid Sadek	Ashkal Alwan	Beirut
Poetry	Negm, Ahmed Fouad			*Ahmed Fouad Negm, Egypt's Revolutionary Poet: A Rebel Unlike Any*	Mohamed F. El-Hewie	CreateSpace	Atascadero, CA
Poetry	Negm, Ahmed Fouad	بقول الكلمة بالعالي (الأولة بلدي)	*Ba'ūl al-Kilma Bilʿālī (al-ʾAwila Baldī)*	*I Say My Words Out Loud*	Mona Anis	The American University at Cairo Press	Cairo

Short Fiction	Raïhani, Mohamed Saïd	في انتظار الصباح: مجموعة قصصية	*Fī Intiẓār al-Ṣabāḥ: Majmūʿah Qiṣaṣīyah*	*Waiting for the Morning*	Mohamed Saïd Raïhani	Xlibris Publishing	Crossways
Fiction	Saeed, Mahmoud	زنقة بن بركة	*Zanqah Bin Barakah*	*Ben Barka Lane*	Kay Heikkinen	Interlink Books	Northampton, MA
Fiction	Shidyaq, Ahmad Faris	ساق على الساق: الجزء الأول	*al-Saq ʿala al-Saq: al-Juz' al-Awwal*	*Leg over Leg, Volume 1*	Humphrey Davies	New York University Press	New York, NY
Fiction	Shidyaq, Ahmad Faris	لساق على الساق: الجزء الثاني	*al-Saq ʿala al-Saq: al-Juz' al-Thānī*	*Leg over Leg, Volume 2*	Humphrey Davies	New York University Press	New York, NY
Fiction	Sirees, Nihad	الصمت والصخب	*al-Ṣamt wa-al-Ṣakhab*	*The Silence and the Roar*	Max Weiss	Pushkin Press	London
Fiction	Toufiq, Ahmed	شجيرة حناء وقمر: رواية	*Shujayrat Ḥinnā' wa-Qamar: Riwāyah*	*Moon and Henna Tree*	Roger Allen	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Poetry	Various			*Baghdad: The City in Verse.*	Reuven Snir	Harvard University Press	Cambridge, MA
Mixed	Various			*Classical Arabic Literature: A Library of Arabic Literature Anthology*	Geert Jan Van Gelder	New York University Press	New York, NY
Memoir	Various			*Diaries of an Unfinished Revolution: Voices from*	Robin Moger and Georgina Collins	Penguin Books	London

				Tunis to Damascus [also known as *Writing Revolution*]	(translators); Layla Al-Zubaidi, Matthew Cassel, and Nemonie Craven Roderick (editors)		
Poetry	Various			*Fifteen Iraqi Poets*	Dunya Mikhail (editor)	New Directions	New York, NY
Poetry	Various			*Sharjah: Poetic Perspective: An Anthology*	Ghanim Samarrai	The Department of Culture & Information	Sharjah
Fiction	Yazbek, Samar	رائحة القرفة	*Rā'iḥat al-Qirfah*	*Cinnamon*	Emily Danby	Haus Publishing	London
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Fiction	Abdelmegid, Bahaa	خمارة المعبد	*Khammārat al-Maʿbad*	*Temple Bar*	Jonathan Wright	The American University at Cairo Press	Cairo
Fiction	Achaari, Mohammed	القوس والفراشة	*al-Qaws wa-al-Farāshah*	*The Arch and the Butterfly*	Aida Bamia	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Adel, Sherif	مزدوج	*Muzdawag*	*Duplicitas*	The author?	Trafford	Bloomington, Ill
Poetry	Al Hajri, Hilal	هذا الليل لي	*Hadhā al-Layl lī*	*Night is Mine*	Khalid Al Balushi	Ministry of Heritage and Culture	Muscat

Poetry	Al Mandil, Zohour	اعتراف	*I'tirāf*	*Confession*	Eyhab A. Bader Eddin	Xlibris Publishing	Crossways
Fiction	Al-Ahmed, Mohammad	متاهة أخيرهم	*Matāhat Akhīrihim*	*The Maze of the Last One: A Novel About the Last Jewish Family in Iraq*	Christopher Marrs	Dar Safi	Bellevue, WA
Classics	Ba'uniyya, Aisha	المنتخب في أصول الرتب في علم التصوّف	*al-Muntakhab fī Uṣūl al-Rutab fī 'Ilm al-Taṣawwuf*	*The Principles of Sufism*	Th. Emil Homerin	New York University Press	New York, NY
Fiction	Al-Daif, Rashid	تصطفل ميريل ستريب	*Taṣṭafilu Mīrīl Strīb*	*Who's Afraid of Meryl Streep?*	Paula Haydar and Nadine Sinno	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Poetry	Ali, Asaad			*Civilization of Paradise: Revelation Poems*	Kabir Helminski; with Camille Helminski, Mahmoud Mostafa, and Ibrahim Shihabi	Fons Vitae	Louisville, KY
Fiction	Aljohani, Laila	جاهلية	*Jahiliyya*	*Days of Ignorance*	Nancy Roberts	Bloomsbury Qatar Foundation Publishing	Doha
Short Fiction	Al-Kharrat, Edwar			*By the Water's Edge: Short Stories*	Maher Shafik Farid	General Egyptian Book Organization	Cairo
Other	Al-Koni, Ibrahim			*A Sleepless Eye: Aphorisms from the Sahara*	Roger Allen	Syracuse University Press	Syracuse, NY
Fiction	Al-Koni, Ibrahim	واو الصغرى	*Wāw al- Ṣughra*	*New Waw, Saharan Oasis*	William M. Hutchins	Center for Middle Eastern Studies,	Austin, TX

						University of Texas at Austin	
Classics	Al-Maarri, Abu Al-Alaa	رسالة الغفران	*Risālat al-Ghufrān*	*The Epistle of Forgiveness or A Pardon to Enter the Garden. Volume Two: Hypocrites, Heretics, and Other Sinners*	Geert Jan Van Gelder and Gregor Schoeler	New York University Press	New York, NY
Fiction	Al-Mohaimeed, Yousef	الحمام لا يطير في بريدة	*Ḥamām lā Yaṭīr fī Buraydah*	*Where Pigeons Don't Fly*	Robin Moger	Bloomsbury Qatar Foundation Publishing	Doha
Short Fiction	Alomar, Osama			*Fullblood Arabian*	C. J. Collins, with Osama Alomar	New Directions	New York, NY
Fiction	Al-Ramli, Muhsin	تمر الأصابع	*Tamr al-Aṣābiʿ*	*Dates on My Fingers*	Luke Leafgren	The American University at Cairo Press	Cairo
Poetry	Al-Sayegh, Adnan			*Singing for Inanna*	Jenny Lewis and Ruba Abughaida	Mulfran Press	Cardiff
Classics	Al-Sirafi, Abu Zayd and Ibn Fadlan, Ahmad			*Two Arabic Travel Books: Accounts of China and India and Mission to the Volga*	Tim Mackintosh-Smith and James E. Montgomery	New York University Press	New York, NY
Fiction	Ashour, Radwa	فرج: رواية	*Farag: Riwāyah*	*Blue Lorries*	Barbara Romaine	Bloomsbury Qatar Foundation Publishing	Doha

Fiction	Ashour, Radwa	الطنطورية: رواية	*al-Ṭanṭūrīyah: Riwāyah*	*The Woman from Tantoura: A Novel of Palestine*	Kay Heikkinen	The American University at Cairo Press	Cairo
Short Fiction	Blasim, Hassan	معرض الجثث وقصص أخرى	*Maʿriḍ al-Juthath wa-Qiṣaṣ Ukhrá*	*The Corpse Exhibition, and Other Stories of Iraq*	Jonathan Wright	Penguin Books	New York NY
Fiction	Bushnaf, Mansour	سراب الليل أو العلكة	*Sarāb al-Layl aw ʿilkah. al-ʿAlkah*	*Chewing Gum*	Mona Zaki	Darf Publishers	London
Fiction	Daoud, Hassan	غناء البطريق	*Ghinaa al-Batriq*	*The Penguin's Song*	Marilyn Booth	City Lights Books	San Francisco, CA
Poetry	Darwish, Mahmoud			*Why Did You Leave the Horse Alone?*	Mohammad Shaheen	Hesperus Press	London
Poetry	Darwish, Najwan			*Nothing More to Lose*	Kareem James Abu-Zeid	New York Review of Books	New York, NY
Fiction	Douaihy, Jabbour	مطر حزيران	*Maṭar Ḥazīran*	*June Rain*	Paula Haydar	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Eassa, Youssef Ezeddin	الواجهة: رواية	*al-Wājihah: Riwāyah*	*The Façade*	Faten Eassa	AuthorHouse	Bloomington, IN
Fiction	El-Badry, Hala	مطر على بغداد: رواية	*Maṭar ʿalá Baghdād: Riwāyah*	*Rain over Baghdad*	Farouk Abdel Wahab	The American University at Cairo Press	Cairo
Fiction	Eltoukhy, Nael	نساء الكرنتينا	*Nisāʾ al-Karantīnā*	*Women of Karantina: A Novel*	Robin Moger	The American University at Cairo Press	Cairo

Fiction	Fagih, Ahmed	خرائط الروح	*Kharā'iṭ al-Rūḥ*	*Maps of the Soul*	Thoraya Allam and Brian Loo (translators); Ghazi Gheblawi (editor)	Darf Publishers	London
Poetry	Faik, Salah			*Salah Faik: Selected Poems*	Haider Al-Kabi	Dar Safi	Bellevue, WA
Poetry	Gamal, Amal	حدث في مثل هذا البيت	*Ḥadatha fī Mithl Hādhā al-Bayt*	*It Took Place in This House*	Faiza Sultan	Dar Safi	Bellevue, WA
Poetry	Haddad, Qassim			*Chronicles of Majnun Layla and Selected Poems*	Ferial Ghazoul and John Verlenden	Syracuse University Press	Syracuse, NY
Fiction	Humaydan, Iman	حيوات أخرى	*Ḥayawāt Ukhrá*	*Other Lives*	Michelle Hartman	Interlink Books	Northampton, MA
Classics	Ibn Rashid, Mamar	كتاب المغازي	*Kitāb al-Maghāzī*	*The Expeditions: An Early Biography of Muḥammad*	Sean W. Anthony	New York University Press	New York, NY
Fiction	Ibrahim, Salam	في باطن الجحيم	*Fī Bāṭin al-Jaḥīm*	*In the Depths of Hell: A Documentary Novel About a Survivor of Chemical Warfare in Iraq*	Anis Farhat and Christopher Marrs	Dar Safi	Bellevue, WA
Fiction	Ibrahim, Sonallah	بيروت بيروت	*Bayrūt Bayrūt*	*Beirut, Beirut: A Novel of Love and War*	Chip Rossetti	Bloomsbury Qatar Foundation Publishing	Doha
Children's/ YA	Isawi, Sohel	ثابت والريح العاتية	*Thābit wa-al-Rīḥ al-'Ātīyah*	*Thabit and the Strong Wind*	Hassan Hegazy Hassan	Dar Sohel Isawi	Kafr Manda

Memoir	Jawhariyyeh, Wasif			*Storyteller of Jerusalem: The Life and Times of Wasif Jawhariyyeh, 1904-1948*	Nada Elzeer (translator); Salim Tamari and Issam Nassar (editors)	Interlink Books	Northampton, MA
Fiction	Khaal, Abu Bakr	تيتانيكات أفريقية	*Taytānīkāt Afrīqīyah*	*African Titanics*	Charis Bredin	Darf Publishers	London
Fiction	Khal, Abdo	ترمي بشرر	*Tarmī bi-Sharar*	*Throwing Sparks*	Maïa Tabet and Michael K. Scott	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Mikhail, Dunya	الليالي العراقية	*al-Layālī al-'Irāqiyya*	*The Iraqi Nights*	Kareem James Abu-Zeid	New Directions	New York, NY
Poetry	Mikhail, Dunya	نظرية الغياب	*Naẓarīyat al-Ghiyāb*	*The Theory of Absence*	Elizabeth Winslow	The Chinese University of Hong Kong Press	Hong Kong
Fiction	Najmi, Hassan	جيرترود	*Jīrtrūd*	*Gertrude*	Roger Allen	Interlink Books	Northampton, MA
Fiction	Nasrallah, Ibrahim	قناديل ملك الجليل	*Qanādīl Malik al-Jalīl*	*The Lanterns of the King of Galilee*	Nancy Roberts	The American University at Cairo Press	Cairo
Fiction	Nasser, Amjad	حيث لا تسقط الأمطار	*Ḥaythu lā Tasquṭ al-Amṭār*	*Land of No Rain*	Jonathan Wright	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Nasser, Amjad			*Petra: The Concealed Rose*	Fady Joudah	Tavern Books	Portland, OR

Poetry	Niazi, Salah			*Dizza Castle: Selected Poems*	David Andrew (editor)	Waterloo Press	Hove
Fiction	Prince, Mona	اسمي ثورة	*Ismī Thawrah*	*Revolution Is My Name: An Egyptian Woman's Diary from Eighteen Days in Tahrir*	Samia Mehrez	The American University at Cairo Press	Cairo
Fiction	Rakha, Youssef	التماسيح	*al-Tamāsīḥ*	*The Crocodiles*	Robin Moger	Seven Stories Press	New York, NY
Fiction	Ruhayyim, Kamal	قلوب منهكة: المسلم اليهودي	*Qulūb Munhakah: al-Muslim al-Yahūdī*	*Diary of a Jewish Muslim*	Sarah Enany	The American University at Cairo Press	Cairo
Children's/ YA	Saleh, Kaltham	Made in جميرا: حكايات صغيرة	*Made in Jumayrā: Ḥikāyāt Ṣaghīrah*	*Made in Jumeriah: Tiny Tales*	The author?	Kuttab Publishing	Dubai
Fiction	Salmawy, Mohamed	أجنحة الفراشة	*Ajniḥat al-Farāshah*	*Butterfly Wings*	Raphael Cohen	The American University at Cairo Press	Cairo
Poetry	Shaban, Eman			*Words and Colors*	The author?	Eman Shaban and Moh'd Bilbeisi	Not Identified
Fiction (combined edition)	Shidyaq, Ahmad Faris	الساق على الساق	*al-Saq ʿala al-Saq*	*Leg over Leg*	Humphrey Davies	New York University Press	New York, NY
Fiction	Shidyaq, Ahmad Faris	الساق على الساق: الجزء الثالث	*al-Saq ʿala al-Saq: al-Juz' al-Thālith*	*Leg over Leg, Volume 3*	Humphrey Davies	New York University Press	New York, NY

Fiction	Shidyaq, Ahmad Faris	الساق على الساق: الجزء الرابع	*al-Saq ʿala al-Saq: al-Juzʼ al-Rābiʿ*	*Leg over Leg, Volume 4*	Humphrey Davies	New York University Press	New York, NY
Poetry	Sultan, Faiza	لنمنح الحرب فرصة	*Li-namnaḥ al-ḥarb furṣah*	*Let's Give War a Chance: Poems*	Salmaan Kureemun (translator); Yvette N. Moreno (editor)	Dar Saf	Bellevue, WA
Poetry	Various			*A Bird is Not a Stone: An Anthology of Contemporary Palestinian Poetry*	Henry Bell and Sarah Irving (editors)	Freight Books	Glasgow
Poetry	Various			*Arabic Poems: A Bilingual Edition*	Marlé Hammond (editor)	Alfred A. Knopf	London
Short Fiction	Various			*Syria Speaks: Art and Culture from the Frontline*	Malu Halasa, Zaher Omareen and Nawara Mahfoud (editors)	Saqi Books	London
Classics	Various			*Tales of the Marvellous and News of the Strange*	Malcolm C. Lyons	Penguin Books	London
Short Fiction	Various			*The Book of Gaza: A City in Short Fiction*	Atef Abu Saif (editor)	Comma Press	Manchester
Poetry	Various			*The Final Desert Chant: An Anthology of Modern Emirati Poetry*	Omnia Amin (translator); David Palfreyman (reviser)	Zayed University Books	Dubai
Poetry	Various			*The Tahrir of Poems: Seven Contemporary Egyptian Poets*	Maged Zaher	Alice Blue Books	Seattle, WA

Poetry	Various			*This Room is Waiting: Poems from Iraq and the United Kingdom*	Ryan Van Winkle and Lauren Pyott (editors)	Freight Books	Glasgow
Drama	Wannous, Sa'dallah			*Four Plays from Syria*	Marvin Carlson and Safi Mahfouz (editors)	Martin E. Segal Theatre Center Publications	New York, NY
Short Fiction	Zafzaf, Muhammad			*Monarch of the Square: An Anthology of Muhammad Zafzaf's Short Stories*	Mbarek Sryfi and Roger Allen	Syracuse University Press	Syracuse, NY
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Poetry	Aad, Hanane	من يشتري لي اليقين؟	*Man Yashtarī lī al-Yaqīn?*	*Who Will Buy Me Certainty?*	Peter Waugh and Hanane Aad	Poetrywala	Mumbai
Poetry	Abdo-Attia, Abideh			*Silence of the Moon*	George Salib; Gabriela Georges	AAA Books	Bulleen, Vic
Poetry	Abu Nuwas	الخمريات	*al-Khamrīyāt*	*The Khamriyyat of Abū Nuwās: Medieval Bacchic Poetry*	Fuad Matthew Caswell	Matador	Leicester
Poetry	Al Gozzi, Mohd	استجب إن دعتك الجبال		*Obey the Mountains*	The author?	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Al Mansour, Haifaa	وجدة	*Wadjdah*	*The Green Bicycle*	The author?	Puffin Books	London
Fiction	Al-Aswany, Alaa	نادي السيارات: رواية	*Nādī al-Sayyārāt: Riwāyah*	*The Automobile Club of Egypt*	Russell Harris	Alfred A. Knopf	New York, NY

Fiction	Al-Daif, Rashid	عودة الألماني إلى رشده	*ʻAwdat al-Almānī ilá Rushdihi*	*How the German Came to His Senses (*in: *What Makes a Man?: Sex Talk in Beirut and Berlin)*	Ken Seigneurie	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Children's/ YA	Al-Harthi, Ibtihaj	أنا وماه	*Anā wa-Māh*	*Mah and Me*	The author?	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Al-Koni, Ibrahim	الفزاعة	*al-Fazzāʻa: Riwāya*	*The Scarecrow*	William M. Hutchins	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Classics	Al-Maarri, Abu Al-Alaa			*The Book of Al-Ma'arri*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Fiction	Al-Mahmoud, Abdulaziz	الشراع المقدس	*al-Shirāʻ al-Muqaddas*	*The Holy Sail*	Karim Traboulsi	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Al-Masri, Maram	أرواح حافية	*Arwāḥ Ḥāfiyah*	*Barefoot Souls*	Theo Dorgan	Arc Publications	Todmorden, UK
Fiction	Al-Muqri, Ali	حرمة	*Ḥurmah*	*Hurma*	Thomas Aplin	Darf Publishers	London
Classics	Al-Muwaylihi, Muhammad	حديث عيسى بن هشام، أو، فترة من الزمن	*Ḥadīth ʻĪsá ibn Hishām, aw, Fatrah min al-Zaman*	*What 'Isa ibn Hisham Told Us, or, A Period of Time: Volume One*	Roger Allen	New York University Press	New York, NY

Classics	Al-Muwaylihi, Muhammad	حديث عيسى بن هشام، أو، فترة من الزمن	*Ḥadīth ʻĪsá ibn Hishām, aw , Fatrah min al-Zaman*	*What 'Isa ibn Hisham Told Us, or, A Period of Time: Volume Two*	Roger Allen	New York University Press	New York, NY
Classics	Al-Nu'man, Al-Qadi	اختلاف أصول المذاهب	*Ikhtilāf Uṣūl al-Madhāhib*	*Disagreements of the Jurists: A Manual of Islamic Legal Theory*	Devin Stewart	New York University Press	New York, NY
Poetry	Al-Qasim, Samih			*All Faces but Mine: The Poetry of Samih Al-Qasim.*	Abdulwahid Lu'lu'a	Syracuse University Press	Syracuse, NY
Poetry	Al-Raddi, Al-Saddiq	كأنما يروي على مروي: قصائد لمتحف بيتري في لندن	*Ka-annamā Yarwī ʻan Marwī*	*He Tells Tales of Meroe: Poems for the Petrie Museum*	Sarah Maguire and Mark Ford; with Rashid Elsheikh, Atef Alshaer and Hafız Kheir	The Poetry Translation Centre	London
Fiction	Alsanousi, Saud	ساق البامبو: رواية	*Sāq al-Bāmbū : Riwāyah*	*The Bamboo Stalk*	Jonathan Wright	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Al-Sboul, Tayseer	أحزان صحراوية	*Aḥzān Ṣaḥrāwīyah*	*Desert Sorrows*	Nesreen Akhtarkhovari and Anthony A. Lee	Michigan State University Press	East Lansing, MI
Classics	Al-Shafi'i	الرسالة في علم أصول الفقه	*al-Risālah fī ʻIlm Uṣūl al-Fiqh*	*The Epistle on Legal Theory*	Joseph E. Lowry	New York University Press	New York, NY
Classics	Al-Suli, Abu Bakr	أخبار أبي تمام	*Akhbār Abī Tammām*	*The Life and Times of Abū Tammām*	Beatrice Gruendler	New York University Press	New York, NY

Fiction	Alwan, Arif			*Sticky Trap Street*	Dia Karooni	Mira Publishing House	Leeds
Classics	Anonymous	سندباد	*Sindbād*	*Sindbad the Sailor*	Malcolm C. Lyons	Penguin Books	London
Fiction	Baraka Sakin, Abdelaziz	الجنقو: مسامير الأرض	*al-Janqū: Masāmīr al-Arḍ*	*The Jungo: Stakes of the Earth*	Adil Babikir	Africa World Press	Trenton, NJ
Fiction	Barakat, Najwa	يا سلام	*Ya Salam*	*Oh, Salaam!*	Luke Leafgren	Interlink Books	Northampton, MA
Poetry	Bayrakdar, Faraj	مرايا الغياب: شعر	*Marāyā al-Ghiyāb: shi'r*	*Mirrors of Absence*	John Mikhail Asfour	Guernica	Toronto
Poetry	Bennis, Mohammed			*Silence*	James Kirkup, Issa J. Boullata, Fady Joudah and Anton Shammas	The Chinese University of Hong Kong Press	Hong Kong
Fiction	Bustani, Hisham	أرى المعنى	*Ará al-Ma'ná*	*The Perception of Meaning*	Thoraya El-Rayyes	Syracuse University Press	Syracuse, NY
Fiction	Chreiteh, Alexandra	علي وأمه الروسيّة	*'Alī wa-Ummuhu al-Rūsīyah*	*Ali and his Russian mother*	Michelle Hartman	Interlink Books	Northampton, MA
Poetry	Darwish, Najwan			*Sleeping in Gaza*	Kareem James Abu-Zeid	The Chinese University of Hong Kong Press	Hong Kong
Memoir	El-Ghitani, Gamal	دفاتر التدوين	*Dafātir al-Tadwīn*	*Traces: A Memoir*	Nader Uthman	Bloomsbury Qatar Foundation Publishing	Doha

Poetry	El-Hage, George Nicolas			*Lebanese Hymns of Love and War*	George Nicolas El-Hage, Ben Bennani, Allan Lederman	CreateSpace	North Charleston, SC
Fiction (combined edition)	El-Saadawi, Nawal			*God Dies by the Nile and Other Novels*	Sherif Hetata and Shirley Eber	Zed Books	London
Poetry	Faik, Salah			*A Winged Horse in a Plane*	Maged Zaher	Tinfish Press	Kāne'ohe, HI
Poetry	Farouky, Naila			*I Will Not*	Tagried Abu Hassabo	StarWalk Kids Media	Great Neck, NY
Fiction	Himmich, Bensalem	معذبتي: رواية	*Mu'adhdhibatī: Riwāyah*	*My Torturess*	Roger Allen	Syracuse University Press	Syracuse, NY
Classics	Ibn Al-Jawzi	تهذيب مناقب الامام أحمد بن حنبل	*Tahdhīb Manāqib al-Imām Aḥmad ibn Ḥanbal*	*Virtues of the Imam Ahmad ibn Ḥanbal: Volume Two*	Michael Cooperson	New York University Press	New York, NY
Classics	Ibn al-Sa'i	نساء الخلفاء	*Nisā' al-Khulafā'*	*Consorts of the Caliphs: Women and the Court of Baghdad*	The Editors of the Library of Arabic Literature (translators); Shawkat M. Toorawa (editors)	New York University Press	New York, NY
Poetry	Kasid, Abdulkareem			*Cafés*	Abdulkareem Kasid with Sara Halub with the collaboration of David Kuhrt, Kader	The Many Press	London

					Rabia and John Welch		
Poetry	Kasid, Abdulkareem	سراباد	*Sarābād*	*Sarabad*	Abdulkareem Kasid and Sara Halub, with John Welch	Shearsman Books	Bristol
Fiction	Khoury, Elias	سينالكول: رواية	*Sīnālkūl: Riwāyah*	*The Broken Mirrors: Sinalcol*	Humphrey Davies	MacLehose Press	London
Poetry	Makhlouf, Issa			*Mirages*	Alicia F. Lam	Post-Apollo Press	Sausalito, CA
Mixed	Malik, Ibrahim			*Ibrahim Malik: The Culture of Peace and Co-Existence*	Jamal Assadi; with assistance from Michael Hegeman and Michael Jacobs	Peter Lang	New York, NY
Fiction	Mosteghanemi, Ahlem	فوضى الحواس	*Fawḍá al-Ḥawās*	*Chaos of the Senses*	Nancy Roberts	Bloomsbury Publishing	London
Children's/ YA	Najjar, Taghreed	عندما دق الباب	*ʻĪndama Duqqā al-Bāb*	*The Little Green Drum*	Lucy Coats (retold by)	Orion Children's Books	London
Poetry	Qabbani, Nizar	يوميات امرأة لا مبالية	*Yawmīyāt Imra'ah lā Mubālīyah*	*Nizar Qabbani: Journal of an Indifferent Woman*	George Nicolas El-Hage	Createspace	North Charleston, SC
Fiction	Rakha, Youssef	كتاب الطغرى	*Kitāb al-Ṭ ughrā*	*Book of the Sultan's Seal: Strange Incidents from History in the City of Mars*	Paul Starkey	Interlink Books	Northampton, MA
Fiction	Saeed, Mahmoud			*A Portal in Space*	William M. Hutchins	Center for Middle Eastern Studies,	Austin, TX

						University of Texas at Austin	
Poetry	Shafiq, Hashim	كتاب الأشياء	*Kitāb al-Ashyā'*	*The Book of Things*	The author?	Bloomsbury Qatar Foundation Publishing	Doha
Fiction	Tag Elsir, Amir	إيبولا ٧٦	*Ībūlā 76*	*Ebola '76*	Charis Bredin and Emily Danby	Darf Publishers	London
Fiction	Tag Elsir, Amir	العطر الفرنسي	*al-'Iṭr al-Faransī*	*French Perfume*	William M. Hutchins	Antibookclub	Austin, TX
Fiction	Tag Elsir, Amir	طقس	*Ṭaqs*	*Telepathy*	William M. Hutchins	Bloomsbury Qatar Foundation Publishing	Doha
Drama	Taha, Dalia	ألعاب نارية	*Al'āb Nārīyah*	*Fireworks*	Clem Naylor	Bloomsbury Methuen Drama	London
Short Fiction	Various			*Beirut Noir*	Michelle Hartman (translator); Iman Humaydan (editor)	Akashic Books	Brooklyn, NY
Poetry	Various			*Desert Songs of the Night: 1500 Years of Arabic Literature.*	Suheil Bushrui; James M. Malarkey (editors); in collaboration with C. Bayan Bruss	Saqi Books	London
Drama	Various			*Inside/Outside: Six Plays from Palestine and the Diaspora*	Naomi Wallace and Ismail Khalidi (editors)	Theatre Communications Group	New York, NY

Short Fiction	Various			*Moroccan Short Stories: A Bilingual Reader (Arabic-English)*	Ali Almanna and Michael Fitz-Gerald Hall	LINCOM GmbH	Munich
Mixed	Various			*Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics*	Olivia C. Harrison and Teresa Villa-Ignacio (editors)	Stanford University Press	Stanford, CA
Drama	Various	عشر مسرحيات مونودراما	*ʻAshr Masraḥīyāt Mūnūdrāmā*	*Ten Arabic Plays: The Winnings Plays of the International Monodrama Competition, 2012-2014*	Omnia Amin	Fujairah Culture & Media Authority	Fujairah
Classics	Various			*Three Great Abbasid Poets: Abu Nuwas, al-Mutanabbi & al-Ma'arri: Lives & Poems*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Mixed	Various			*Winds of Grace: Poetry, Stories and Teachings of Sufi Mystics and Saints*	Vraje Abramian	Hohm Press	Chino Valley, AR
Memoir	Yazbek, Samar	بوابات أرض العدم	*Bawābat Arḍ al-ʻAdm*	*The Crossing: My Journey to the Shattered Heart of Syria*	Nashwa Gowanlock and Ruth Ahmedzai Kemp	Random House	London
Fiction	Zaghmout, Fadi	عروس عمان	*ʻArūs ʻAmmān*	*The Bride of Amman*	Ruth Ahmedzai Kemp	Signal 8 Press	Hong Kong
Poetry	Zaqtan, Ghassan			*The Dead in the Garden*	Fady Joudah	The Chinese University of Hong Kong Press	Hong Kong

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Fiction	Abdel Aziz, Basma	الطابور	*al-Ṭābūr*	*The Queue*	Elisabeth Jaquette	Melville House	London
Classics	Abu Talib			*Deewan e Abutalib: (A Collection of Verses by Hazrat Abutalib)*	Syed Shabbar	Iqbal Raza	Not identified
Fiction	Alem, Raja	طوق الحمام	*Ṭawq al-Ḥamām*	*The Dove's Necklace*	Katharine Halls and Adam Talib	Overlook Duckworth	London
Classics	Al-Isfahani, Abu Al-Faraj	كتاب الأغاني	*Kitāb al-Aghāni*	*Erotica, Love and Humor in Arabia: Spicy Stories from the Book of Songs by al-Isfahani*	George Dimitri Sawa	McFarland & Company, Inc., Publishers	Jefferson, NC
Classics	Al-Maarri, Abu Al-Alaa			*The Poetry of Abu'l-Ala Al-Maarri*	Ameen Rihani and Henry Baerlein	Portable Poetry	Not identified
Classics	Al-Nabulsi, Uthman Ibn Ibrahim	تجريد سيف الهمّة لاستخراج ما في ذمّة الذمّة	*Tajrīd Sayf al-Himmah li-Stikhrāj mā fī Dhimmat al-Dhimmah*	*The Sword of Ambition: Bureaucratic Rivalry in Medieval Egypt*	Luke Yarbrough	New York University Press	New York, NY
Classics	Al-Quda'I, Al-Qadi	كتاب الشهاب في الأمثال والمواعظ والآداب	*Kitāb al-Shihāb fī al-Amthāl wa-al-Mawā'iẓ wa-al-Ādāb*	*Light in the Heavens: Sayings of the Prophet Muhammad*	Tahera Qutbuddin	New York University Press	New York, NY
Poetry	Al-Raddi, Al-Saddiq	قرد على الشباك	*Qird 'alá al-Shubbāk*	*A Monkey at the Window: Selected Poems*	Sarah Maguire and Mark Ford	Bloodaxe Books	Tyne and Wear

Classics	Al-Sanhuri, Muhammad Ibn Mahfuz	كتاب مضحك ذوي الذوق والنظام في حلّ شذرة من كلام اهل الريف العوامّ	*Kitāb Muḍḥik Dhawī al-Dhawq wa-l-Niẓām fī Ḥall Shadharah min Kalām Ahl al-Rīf al-ʻAwāmm*	*Risible Rhymes, or, The Book to Bring a Smile to the Lips of Devotees of Proper Taste and Style Through the Decoding of a Sampling of the Verse of the Rural Rank and File*	Humphrey Davies	New York University Press	New York, NY
Poetry	Al-Sayegh, Adnan			*Pages from the Biography of an Exile*	Stephen Watts and Marga Burgui-Artajo	Arc Publications	Todmorden, UK
Poetry	Al-Sayegh, Adnan			*Ten Poems*	Jenny Lewis and Alaa Juma	Mulfran Press	Cardiff
Poetry	Al-Sayegh, Adnan			*To Cuddle My Exile*	Jawad Wadi	Valley Press	Not identified
Short Fiction	Al-Sboul, Tayseer	أنت منذ اليوم: الرواية والقصة	*Anta Mundhu al-Yawm: al-Riwāyah wa-al-Qiṣṣah*	*You as of Today My Homeland: Stories of War, Self, and Love*	Nesreen Akhtarkhavari	Michigan State University Press	East Lansing, MI
Classics	Al-Shirbini, Yusuf	هزّ القحوف بشرح قصيدة أبي شادوف	*Hazz Al-Quḥūf Bi-Sharḥ Qaṣīdat Abī Shādūf*	*Brains Confounded by the Ode of Abū Shādūf Expounded: Volume One*	Humphrey Davies	New York University Press	New York, NY
Classics	Al-Shirbini, Yusuf	هزّ القحوف بشرح قصيدة أبي شادوف	*Hazz Al-Quḥūf Bi-Sharḥ Qaṣīdat Abī Shādūf*	*Brains Confounded by the Ode of Abū Shādūf Expounded: Volume Two*	Humphrey Davies	New York University Press	New York, NY

Fiction	Bassiouney, Reem	أشياء رائعة	*Ashyā' Rā'i'ah*	*Mortal Designs*	Melanie Magidow	The American University at Cairo Press	Cairo
Fiction	Bsharat, Ahlam	اسمي الحركي فراشة	*Ismī al-Ḥarakī Farāshah*	*Code Name: Butterfly*	Nancy Roberts (translator); Ruth Ahmzedai Kemp (editor)	Neem Tree Press	London
Fiction	Chouman, Hilal	ليمبو بيروت	*Līmbū Bayrūt*	*Limbo Beirut*	Anna Ziajka Stanton	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Fiction	Elhassan, Jana	طابق ٩٩	*Ṭābiq 99*	*Ninety-Ninth Floor*	Michelle Hartman	Interlink Books	Northampton, MA
Memoir	El-Saadawi, Nawal	مذكرات طفلة اسمها سعاد	*Mudhakkirāt Ṭiflah Ismuhā Su'ād*	*Diary of a Child Called Souad*	Omnia Amin	Palgrave Macmillan	New York, NY
Fiction	Essa, Ibrahim	مولانا	*Mawlānā*	*The Televangelist*	Jonathan Wright	Hoopoe	Cairo
Fiction	Fadel, Youssef	قط أبيض يسير معي	*Qiṭṭ Abyaḍ Yasīru Ma'ī*	*A Beautiful White Cat Walks with Me*	Alexander E. Elinson	Hoopoe	Cairo
Fiction	Fadel, Youssef	طائر أزرق نادر يحلق معي	*Ṭā'ir Azraq Nādir Yuḥalliqu Ma'ī*	*A Rare Blue Bird Flies with Me*	Jonathan Smolin	Hoopoe	Cairo
Fiction	Fagih, Ahmed			*Lady Hayatt's Husbands and Other Erotic Tales*	The author?	Quartet Books	London

Poetry	Fayadh, Ashraf	التعليمات بالداخل	*al-Ta'līmāt bi-al-Dākhil*	*Instructions Within*	Mona Kareem; with Mona Zaki and Jonathan Wright	English PEN	London
Fiction	Hamdouchi, Abdelilah	الرهان الأخير	*al-Rihān al-Akhīr*	*The Final Bet*	Jonathan Smolin	Hoopoe	Cairo
Fiction	Hamdouchi, Abdelilah	الذبابة البيضاء: رواية بوليسية	*al-Dhubābah al-Bayḍā': Riwāyah Būlīsīyah*	*Whitefly*	Jonathan Smolin	Hoopoe	Cairo
Fiction	Humaydan, Iman	رسائل اسطنبول	*Rasā'il Istanbūl*	*The Weight of Paradise*	Michelle Hartman	Interlink Books	Northampton, MA
Fiction	Hussein, Taha	الوعد الحق	*al-Wa'd al-Ḥaqq*	*The Fulfilled Promise*	M.M. Enani	General Egyptian Book Organization	Cairo
Classics (combined edition)	Ibn Al-Jawzi	مناقب أبي عبد الله أحمد بن محمّد بن حنبل	*Manāqib al-Imām Aḥmad ibn Ḥanbal*	*The Life of Ibn Ḥanbal (Two Volume Set of Virtues of the Imam Ahmad ibn Ḥanbal)*	Michael Cooperson	New York University Press	New York, NY
Poetry	Iskander, Ghareeb	أفعى كلكامش	*Af'á Kalkāmish*	*Gilgamesh's Snake and Other Poems*	John Glenday and Ghareeb Iskander	Syracuse University Press	Syracuse, NY
Fiction	Jaber, Rabee	الاعترافات	*al-I'tirāfāt*	*Confessions*	Kareem James Abu-Zeid	New Directions	New York, NY
Fiction	Khalifa, Khaled	لا سكاكين في مطابخ هذه المدينة	*Lā Sakākīn fī aṭābikh Hadhihi al-Madīnah*	*No Knives in the Kitchen of This City*	Leri Price	Hoopoe	Cairo
Essays	Mahfouz, Naguib			*On Literature and Philosophy*	Aran Byrne	Gingko Library	London

Fiction (combined edition)	Mahfouz, Naguib			*The Naguib Mahfouz Reader*	Denys Johnson-Davies (editor)	The American University at Cairo Press	Cairo
Fiction	Mandour, Sahar	٣٢: رواية	*32: Riwāyah*	*32*	Nicole Fares	Syracuse University Press	Syracuse, NY
Fiction	Mosteghanemi, Ahlem	عابر سرير	*ʻĀbir Sarīr*	*The Dust of Promises*	Nancy Roberts	Bloomsbury Publishing	London
Fiction	Mosteghanemi, Ahlem	عندما أعتقد شكسبير أنني كليوباترا	*ʻIndmā Aʻtqd Shiksbīr ʾAnnī Kliyūbātrā*	*When Shakespeare Thought I Was Cleopatra*	Nancy Roberts (translator); Virginia Crompton (editor)	British Council	London
Fiction	Nasrallah, Ibrahim	أرواح كليمنجارو	*Arwāḥ Kilīmanjārū*	*Kilimanjaro Spirit*	Nancy Roberts	Bloomsbury Qatar Foundation Publishing	Doha
Poetry	Nasser, Amjad			*A Map of Signs and Scents: New and Selected Poems*	Fady Joudah and Khaled Mattawa	Northwestern University Press	Evanston, Il
Fiction	Rabie, Mohammad	عطارد	ʻUṭārid	*Otared*	Robin Moger	Hoopoe	Cairo
Poetry	Rumi, Jalal Al-Din			*Love Is My Savior: The Arabic Poems of Rumi*	Nesreen Akhtarkhavari and Anthony A. Lee	Michigan State University Press	East Lansing, MI
Poetry	Sin-Leqi-Unninni	ملحمة جلجامش	*Malḥamat Gilgāmish*	*The Epic of Gilgamesh*	Saad D. Abulhab	Blautopf Publishing	New York, NY
Fiction	Sobh, Alawiya	مريم الحكايا	*Maryam al-Ḥakāyā*	*Maryam, Keeper of Stories*	Nirvana Tanoukhi	Seagull Books	London

Fiction	Tag Elsir, Amir	٣٦٦ رواية	*366: Riwāyah*	*366: A Novel*	The author?	Cultural Village, Katara	Doha
Short Fiction	Tamer, Zakaria			*Breaking Knees: Sixty-three Very Short Stories from Syria*	Ibrahim Muhawi	Garnet Publishing	Reading
Classics	Various	مائة ليلة وليلة	*Mi'at Laylah wa-Laylah*	*A Hundred and One Nights*	Bruce Fudge	New York University Press	New York, NY
Mixed	Various			*An Anthology of Arabic Literature: From the Classical to the Modern*	Tarif Khalidi	Edinburgh University Press	Edinburgh
Poetry	Various			*Contemporary Omani Poetry in English*	Khalid Al Balushi	Muscat Ministry of Heritage and Culture	Muscat
Drama	Various	مرثية الوتر الخامس	*Marthīyat al-Watar al-Khāmis*	*Elegy for the Fifth String: The Winning Plays of the International Monodrama Competition, Fourth Session*	Omnia Amin (translator); David Palfreyman (editor)	Fujairah Culture & Media Authority	Fujairah
Drama	Various			*Four Arab Hamlet Plays*	Marvin Carlson and Margaret Litvin with Joy Arab	Martin E. Segal Theatre Center Publications	New York, NY
Poetry	Various			*I Remember My Name: Poetry by Samah Sabawi, Ramzy Baroud, Jehan Bseiso*	Vacy Vlazna (editor)	Novum Publishing	London
Short Fiction	Various			*Iraq + 100: Stories from a Century After the Invasion* (also known as *Iraq + 100:*	Hassan Blasim (editor); with additional editorial	Comma Press	Manchester

				the First Anthology of Science Fiction to Have Emerged from Iraq)	support from Noor Hemani and Ra Page		
Short Fiction	Various			*Literary Sudans: An Anthology of Literature from Sudan and South Sudan*	Adil Babikir (translator); Bhakti Shringarpure (editor)	The Red Sea Press	Trenton, NJ
Poetry	Various	نوبة رمل الماية	*Nūbat Ramal al-Māya*	*Nūbat Ramal al-Māya in Cultural Context: The Pen, the Voice, the Text*	Carl Davila	Brill	Leiden
Poetry	Various			*Pouring Water on Time: A Bilingual Topical Anthology of Classical Arabic Poetry*	Mansour Ajami	Gerlach Press	Berlin
Mixed	Various			*Selected works of A.J. Arberry*	A.J. Arberry	Routledge	London
Drama	Various			*Tahrir Tales: Plays from the Egyptian Revolution*	Mohammed Albakry and Rebekah Maggor (editors)	Seagull Books	London
Poetry	Various			*The Arabic Qasida: An Anthology*	Paul Smith	New Humanity Books	Campbells Creek, Vic
Short Fiction	Various			*The Book of Khartoum: A City in Short Fiction*	Raph Cormack and Max Shmookler (editors)	Comma Press	Manchester
Fiction	Zafzaf, Muhammad	الثعلب الذي يظهر ويختفي	*al-Tha'lab alladhī Yaẓharu wa-Yakhtafī*	*The Elusive Fox*	Mbarek Sryfi and Roger Allen	Syracuse University Press	Syracuse, NY

Fiction	Zaqtan, Ghassan	وصف الماضي	*Waṣf al-Māḍī*	*Describing the Past*	Samuel Wilder	Seagull Books	London
Fiction	Ziada, Hammour	شوق الدرويش	*Shawq al-Darwīsh*	*Longing of the Dervish*	Jonathan Wright	Hoopoe	Cairo
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Short Fiction	Abbas, Musa	بروق علي ثقوب سوداء	*Burūq ‘alá Thuqūb Sawdā’*	*White Carnations: 101 Tales About War-Torn Syria*	Musa Al-Halool and Sanna Dhahir	Cune Press	Seattle, WA
Fiction	Abdel Hafez, Yasser	كتاب الأمان	*Kitāb al-Amān*	*The Book of Safety*	Robin Moger	Hoopoe	Cairo
Poetry	Abu Nuwas	الخمريات	*al-Khamrīyāt*	*Vintage Humour: The Islamic Wine Poetry of Abu Nuwas*	Alex Rowell	Hurst Publishers	London
Fiction	Abu Taleb, Maan	كل المعارك	*Kull al-Ma‘ārik*	*All the Battles*	Robin Moger	Hoopoe	Cairo
Poetry	Adonis	كونشيرتو القدس	*Kūnshīrtū al-Quds*	*Concerto Al-Quds*	Khaled Mattawa	Yale University Press	New Haven, CT
Drama	Al Attar, Mohammad	انسحاب	*Insiḥāb*	*Withdrawal*	Clem Naylor	Nick Hern Books	London
Poetry	Al-Barghouti, Tamim			*In Jerusalem and Other Poems*	Radwa Ashour	Interlink Books	Northampton, MA
Fiction	Albeshr, Badriah	هند والعسكر	*Hend wa-l-‘Askar*	*Hend and the Soldiers*	Sanna Dhahir	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX

Fiction	Al-Ja‘aki, Ali			*I Die Every Day: Ten Libyan Tales*	Mohammed Zagood and Fred Pragnell (translators); Ali Almanna (editor)	LINCOM GmbH	Munich
Poetry	Almadhoun, Ghayath	أدرينالين	*Adrīnālīn*	*Adrenalin*	Catherine Cobham	Action Books	Notre Dame, IN
Fiction	Al-Malik, Ahmed			*Seven Strangers in Town: Novel*	Adil Babikir	Willows House Printing and Publishing	Juba, South Sudan
Fiction	Al-Manfaluti, Mustafa Lutfi	العبرات	*al-‘Abarāt*	*The Tears: The English Translation of Al-Abarat*	Majid Khan Malik Saddiqui	Noor Alam Publications	Bradford, West Yorkshire
Poetry	Al-Masri, Maram			*Liberty Walks Naked*	Theo Dorgan	Southword Editions	Cork, Ireland
Short Fiction	Alomar, Osama			*Teeth of the Comb & Other Stories*	C. J. Collins, with Osama Alomar	New Directions	New York, NY
Fiction	Al-Ramli, Muhsin	حدائق الرئيس	*Ḥadā’iq al-Ra’īs*	*The President’s Gardens*	Luke Leafgren	MacLehose Press	London
Poetry	Al-Shwe’ir, Hmedan	ديوان حميدان الشويعر	*Dīwān Ḥamīdān al-Shuway‘ir*	*Arabian Satire: Poetry from 18th-Century Najd*	Marcel Kurpershoek	New York University Press	New York, NY
Classics	Al-Sirafi, Abu Zayd	رحلات السبرافي: أخبار الصين والهند	*Riḥalat al-Sīrāfī: Akhbār al-Ṣīn wa al-Hind*	*Accounts of China and India*	Tim Mackintosh-Smith	New York University Press	New York, NY

Classics	Anonymous	الوصلة إلى الحبيب في وصف الطيبات والطيب	*al-Wuṣla ilā al-Ḥabīb fī Waṣf al-Ṭayyibāt wa al-ṭīb*	*Scents and Flavors: A Syrian Cookbook*	Charles Perry	New York University Press	New York, NY
Fiction	Antoon, Sinan	يا مريم	*Yā Maryam*	*The Baghdad Eucharist*	Maïa Tabet	Hoopoe	Cairo
Fiction	Daoud, Hassan	لا طريق إلى الجنة	*Lā Ṭarīq ilá al-Jannah*	*No Road to Paradise*	Marilyn Booth	Hoopoe	Cairo
Poetry	Darwish, Mahmoud			*I Don't Want This Poem to End*	Mohammad Shaheen	Interlink Books	Northampton, MA
Fiction	Douaihy, Jabbour	حي الأميركان	*Ḥayy al-Amīrkān*	*The American Quarter*	Paula Haydar	Interlink Books	Northampton, MA
Poetry	Fakhreddine, Jawdat			*Lighthouse for the Drowning*	Huda Fakhreddine and Jayson Iwen	BOA Editions Ltd.	Rochester, NY
Drama	Farajin, Imad	٦٠٣: مسرحية	*603: Masraḥīyah*	*603*	Hassan Abdulrazzak	Nick Hern Books	London
Fiction	Fishere, Ezzedine	عناق عند جسر بروكلين	*ʻInāq ʻinda Jisr Burūklīn*	*Embrace on Brooklyn Bridge*	John Peate	Hoopoe	Cairo
Fiction	Gharaibeh, Hashem.	القط الذي علمني الطيران	*al-Qiṭṭ alladhī ʻAllamanī al-Ṭayarān*	*The Cat Who Taught Me How to Fly: An Arab Prison Novel*	Nesreen Akhtarkhavari	Michigan State University Press	East Lansing, MI
Poetry	Haji, Golan			*A Tree Whose Name I Don't Know*	Stephen Watts and Golan Haji	A Midsummer Night's Press	New York, NY
Fiction	Hamdouchi, Abdelilah	المستنزفون	*al-Mustanzafūn*	*Bled Dry*	Benjamin Smith	Hoopoe	Cairo

Poetry	Hassan, Naseer	أماكنهار	*Amakinnahar*	*Dayplaces: Showdowns on the Beauty of the World and its Depression*	Naseer Hassan and Jon Davis; with Christopher Merill	Tebot Bach	Huntington Beach, CA
Classics	Ibn Fadlan, Ahmad	رحلة ابن فضلان	*Riḥlat Ibn Faḍlān*	*Mission to the Volga*	James E. Montgomery	New York University Press	New York, NY
Classics	Ibn Qutayba	فضل العرب	*Faḍl al-Arab*	*The Excellence of the Arabs*	Sarah Bowen Savant; Peter Webb (translators); James E. Montgomery; Peter Webb (editors)	New York University Press	New York, NY
Classics	Ibn Quzman			*Mischievous Muse: Extant Poetry and Prose by Ibn Quzmān of Córdoba*	James T. Monroe	Brill	Leiden
Fiction	Khalifa, Mustafa	القوقعة: يوميات متلصّص	*al-Qawqaʿah : Yawmīyāt Mutalaṣṣiṣ*	*The Shell: Memoirs of a Hidden Observer*	Paul Starkey	Interlink Books	Northampton, MA
Drama	Khalladi, Kamal	عطب: مسرحية	*ʻAṭab: Masraḥīyah*	*Damage*	Houda Echouafni	Nick Hern Books	London
Drama	Khodr, Arzé	المنزل	*al-Manzil*	*The House*	Khalid Laith	Nick Hern Books	London
Fiction	Maher, Donia	في شقة باب اللوق	*Fī Shaqqat Bāb al-Lūq*	*The Apartment in Bab El-Louk*	Elisabeth Jaquette	Darf Publishers	London
Essays	Mahfouz, Naguib			*Essays of the Sadat Era (1974-1981)*	Aran Byrne and Russell Harris	Gingko Library	London

Fiction	Naji, Ahmed	استخدام الحياة	*Istikhdām al-Ḥayāh*	*Using Life*	Benjamin Koerber	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Fiction	Nasir, Zahraa			*The Butterfly and the Blossom a Bilingual Reader (Arabic - English)*	Fred Pragnell (translator); Ali Almanna (editor)	LINCOM GmbH	Munich
Fiction	Nasrallah, Ibrahim	أعراس آمنة	*A'rās Āminah*	*Gaza Weddings*	Nancy Roberts	Hoopoe	Cairo
Fiction	Ruhayyim, Kamal	أحلام العودة	*Aḥlām al-'Awdah*	*Menorahs and Minarets*	Sarah Enany	Hoopoe	Cairo
Poetry	Rumi, Jalal Al-Din			*Wine of Reunion: Arabic Poems of Rumi*	Nesreen Akhtarkhavari and Anthony A. Lee	Michigan State University Press	East Lansing, MI
Fiction	Samman, Ghada	يا دمشق وداعاً	*Yā Dimashq Wadā'an*	*Farewell, Damascus*	Nancy Roberts	Darf Publishers	London
Fiction	Sarori, Habib Abdulrab	ابنة سوسلوف	*Ibnat Sūslūf*	*Suslov's Daughter*	Elisabeth Jaquette	Darf Publishers	London
Poetry	Shahin, Khalila			*The Root and the Blossom: Verses from a Sufi*	Jaimie D'Antioc (editor)	White Mountain	Geneva
Children's/ YA	Sharafeddine, Fatima	ميمي وأمها المشغولة	*Mīmī wa Ummahā al-Mashghūlah*	*Mimi and Her Busy Mum*	The author?	Bloomsbury Publishing	London

Children's/ YA	Sharafeddine, Fatima	ميمي والبيانو	*Mīmī wa al-Biānū*	*Mimi and the Piano*	The author?	Bloomsbury Publishing	London
Children's/ YA	Sharafeddine, Fatima	ميمي في باريس	*Mīmī fī Bārīs*	*Mimi in Paris*	The author?	Bloomsbury Publishing	London
Children's/ YA	Sharafeddine, Fatima	شعر ميمي	*Sha'r Mīmī*	*Mimi's Hair*	The author?	Bloomsbury Publishing	London
Drama	Soliman, Laila	منتجات مصرية	*Muntajāt Miṣrīyah*	*Egyptian Products*	Khalid Laith	Nick Hern Books	London
Poetry	Various	٥٠ قصيدة عربية من القرن العشرين	*50 Qaṣīdah 'Arabīyah min al-Qarn al-'Ishrīn*	*50 Twentieth Century Arabic Poems*	Shihab Ghanem	Ministry of Culture, Youth & Community Development	Abu Dhabi
Poetry	Various	شفرة من العشب		*A Blade of Grass: New Palestinian Poetry*	Naomi Foyle (editor)	Smokestack Books	Ripon
Fiction	Various			*Arab Women Voice New Realities*	Roseanne Saad Khalaf and Dima Nasser (editors)	Turning Point	Beirut
Drama	Various			*Contemporary Plays from Iraq*	A. Al-Azraki and James Al-Shamma	Bloomsbury Methuen Drama	London
Short Fiction	Various			*Grandmother's Stories: Tales from Old Syria*	Reda Al-Dabbagh (editor)	White Mountain	Geneva
Children's/ YA	Various			*Once Upon a Time in Zaatari and Azraq: Tales from Our Refugee Camps*	Asia Haidar, Helen Patuck and Bashar Youssef (editors)	Kitabna	Geneva

Mixed	Various			*The Other Middle East: An Anthology of Modern Levantine Literature*	Franck Salameh	Yale University Press	New Haven, CT
Drama	Yazji, Liwaa	ماعز	*Mā'iz*	*Goats*	Katharine Halls	Nick Hern Books	London
Fiction	Zaghmout, Fadi	جنة على الأرض	*Jannah 'alá al-Arḍ*	*Heaven on Earth*	Sawad Hussain	Signal 8 Press	Hong Kong
Poetry	Zaqtan, Ghassan			*The Silence That Remains*	Fady Joudah	Copper Canyon Press	Port Townsend, WA
2018							
Fiction	Abdellatif, Yasser	قانون الوراثة	*Qānūn al-Wirātha*	*The Law of Inheritance*	Robin Moger	Seagull Books	London
Fiction	Abdelnabi, Muhammad	في غرفة العنكبوت	*Fi Ghurfat al-ʿAnkabūt*	*In the Spider's Room*	Jonathan Wright	Hoopoe	Cairo
Poetry	Abdulwahid, Abdulrazzaq			*Modern Iraqi Poetry: A Poet for All Seasons*	Abdulwahid Lu'lu'a	Austin Macauley Publishers	London
Fiction	Al Rawi, Shahad	ساعة بغداد	*Sā'at Baghdād*	*The Baghdad Clock*	Luke Leafgren	Oneworld	London
Fiction	Alem, Raja	سراب	*Sārāb*	*Sarab*	Leri Price	Hoopoe	Cairo
Poetry	Al-Hallaj, Mansur			*Hallaj: Poems of a Sufi Martyr*	Carl W. Ernst	Northwestern University Press	Evanston, Il
Poetry	Al-Hallaj, Mansur			*Mansur Hallaj: Selected Poems of the Sufi Martyr*	Paul Smith	New Humanity Books	Campbells Creek, Vic

Poetry	Al-Hamdani, Salah			*Baghdad, Adieu: Selected Poems of Memory and Exile*	Sonia Alland (some poems translated from French)	Seagull Books	London
Poetry	Al-Jarrah, Nouri			*A Boat to Lesbos and Other Poems*	Camilo Gómez-Rivas and Allison Blecker	Banipal Books	London
Poetry	Al-Khansa			*Loss Sings*	James E. Montgomery	Sylph Editions	London
Fiction	Al-Koni, Ibrahim	المجوس	*al-Majūs*	*The Fetishists: The Tuareg Epic*	William M. Hutchins	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Fiction	Al-Madhoun, Rabai	مصائر كونشرتو الهولوكوست والنكبة	*Maṣā'ir Kūnshirtū al-Hūlūkūst wa-al-Nakbah*	*Fractured Destinies*	Paul Starkey	Hoopoe	Cairo
Fiction	Almohaish, Nabeel	عاصفة على الشرق	*'Āṣifah 'alá al-Shar*q	*A Storm on the East: Novel*	Hassan Hegazy Hassan (translator); Ahmed M. Al-Kahky (editor)	Dar El Nabegha	Tanta
Classics (combined edition)	Al-Muwaylihi, Muhammad	حديث عيسى بن هشام، أو، فترة من الزمن	*Ḥadīth 'Īsá ibn Hishām, aw, Fatrah min al-Zaman*	*What 'Isa ibn Hisham Told Us, or, A Period of Time*	Roger Allen	New York University Press	New York, NY
Fiction	Alrefai, Taleb			*Outclassed in Kuwait*	Taleb Alrefai	Hamad Bin Khalifa University Press	Doha

Fiction	Al-Shaykh, Hanan	امرأتان على شاطئ البحر وعذارى لندنستان	*Imra'atān ʻalā Shāṭi' al-Baḥr* and *ʻAdhārá Lundunistān*	*The Occasional Virgin*	Catherine Cobham	Bloomsbury Publishing	London
Classics	Al-Tunisi, Muhammad	تشحيذ الأذهان بسيرة بلاد العرب والسودان	*Tashḥīdh al-Adhhān bi-Sīrat Bilād al-ʻArab wa-al-Sūdān*	*In Darfur: An Account of the Sultanate and Its People, Volume One*	Humphrey Davies	New York University Press	New York, NY
Classics	Al-Tunisi, Muhammad	تشحيذ الأذهان بسيرة بلاد العرب والسودان	*Tashḥīdh al-Adhhān bi-Sīrat Bilād al-ʻArab wa-al-Sūdān*	*In Darfur: An Account of the Sultanate and Its People, Volume Two*	Humphrey Davies	New York University Press	New York, NY
Poetry	Al-Zayed, Mahmoud	على خرائط الغياب	*ʻAlá Kharā'iṭ al-Ghiyāb*	*Cartographies of Absence*	The author?	Adroit Publishers	New Delhi
Memoir	Ashour, Radwa	الرحلة: أيام طالبة مصرية في أميركا	*al-Riḥla*	*The Journey: Memoirs of an Egyptian Woman Student in America*	Michelle Hartman	Olive Branch Press	Northampton, MA
Fiction	Azzam, Mamdouh	معراج الموت	*Miʻrāj al-Mawt*	*Ascension to Death*	Max Weiss	Haus Publishing	London
Fiction	Douaihy, Jabbour	طبع في بيروت	*Ṭubiʿa fī Bairūt*	*Printed in Beirut*	Paula Haydar	Interlink Books	Northampton, MA
Fiction	Esmat, Adel	حكايات يوسف تادروس	*Ḥikāyāt Yūsuf Tādrus*	*Tales of Yusuf Tadrus*	Mandy McClure	Hoopoe	Cairo
Poetry	Fathy, Safaa			*Revolution Goes Through Walls*	Pierre Joris with Safaa Fathy	SplitLevel Texts	Washington, DC

Fiction	Ghallab, Abdelkrim	دفنا الماضي	*Dafannā al-Māḍī*	*We Have Buried the Past*	Roger Allen	Haus Publishing	London
Short Fiction	Gitano, Stella	زهور ذابلة	*Zuhūr Dhābilah*	*Withered Flowers: Short Stories*	Anthony Calderbank	Rafiki for Printing & Publishing	Juba, South Sudan
Poetry	Ibn Arabi	ترجمان الأشواق	*Turjumān al-Ashwāq*	*Bewildered: Love Poems from Translation of Desires*	Michael A. Sells	The Post-Apollo Press	Dallas, TX
Poetry	Ibn Shaddad, Antarah	شعر عنترة ابن شداد	*Shi'r 'Antarah ibn Shaddād*	*War Songs*	James E. Montgomery with Richard Sieburth (translators); Tahera Qutbuddin (editor)	New York University Press	New York, NY
Poetry	Ibn Subayyil, Abdallah	ديوان ابن سبيل: شعر	*Dīwān Ibn Subayyil: Shi'r*	*Arabian Romantic: Poems on Bedouin Life and Love: 69*	Marcel Kurpershoek	New York University Press	New York, NY
Fiction	Jamal, Naji	موسم الحوريات	*Mawsim al-Ḥūrīyāt*	*Season of Martyrdom*	Paula Haydar	Hamad Bin Khalifa University Press	Doha
Children's/ YA	Kaadan, Nadine	غداً	*Ghadan*	*Tomorrow*	Nadine Kaadan	Lantana Publishing	London
Fiction	Kamal, Donia	سيجارة سابعة	*Sījārah Sābi'ah*	*Cigarette Number Seven*	Nariman Youssef	Hoopoe	Cairo
Fiction	Khoury, Elias	أولاد الغيتو، اسمي آدم	*Awlād al-Ghītū, Ismī Ādam*	*My Name Is Adam: Children of the Ghetto*	Humphrey Davies	MacLehose Press	London
Short Fiction	Khoury, Najla	حكايات وحكايات	*Ḥikāyāt wa-Ḥikāyāt*	*Pearls on a Branch: Arab Stories Told by Women in Lebanon Today*	Inea Bushnaq	Archipelago Books	New York, NY

Fiction	Mahmoudi, Abdelrashid	بعد القهوة	*Ba'da al-Qahwah*	*After Coffee*	Nashwa Gowanlock	Hamad Bin Khalifa University Press	Doha
Other	Mersal, Iman	كيف تلتئم: عن الأمومة وأشباحها	*Kayfa Talta'im: 'An al-Umūmah wa-Ashbāḥihā*	*How to Mend: Motherhood and Its Ghosts*	Robin Moger	Kayfa ta	Zagreb
Poetry	Mersal, Iman	الصوت في غير مكانه	*al-Ṣawt fī Ghayr Makānih*	*The Displaced Voice*	Lisa White	Belladonna* Collaborative	Brooklyn, NY
Fiction	Mikhail, Dunya	في سوق السبايا	*Fī Sūq al-Sabāyā*	*The Beekeeper: Rescuing the Stolen Women of Iraq*	Dunya Mikhail and Max Weiss	New Directions	New York, NY
Children's/ YA	Najjar, Taghreed	البطيخة	*al-Baṭṭīkhah*	*Watermelon Madness*	Michelle Hartman and Tameem Hartman	CrackBoom! Books	Montréal, Quebec
Poetry	Najmi, Hassan			*The Blueness of the Evening: Selected Poems of Hassan Najmi*	Mbarek Sryfi and Eric Sellin	University of Arkansas Press	Fayetteville, NC
Fiction	Naqqash, Samir	نزولة وخيط الشيطان	*Nuzūlah wa-Khayṭ al-Shayṭān*	*Tenants & Cobwebs*	Sadok Masliyah	Syracuse University Press	Syracuse, NY
Poetry	Omran, Rasha	تحدي الصمت	*Taḥadi al-Ṣamt*	*Defy the Silence*	Rasha Omran, in collaboration with Abdelrehim Youssef, Kim Echlin and Monica Pareschi	Hamilton Arts & Letters	Hamilton, Canada
Fiction	Qandil, Mohamed Mansi	يوم غائم في البر الغربي	*Yawm Ghā'im fī al-Barr al-Gharbī*	*A Cloudy Day on the Western Shore*	Barbara Romaine	Syracuse University Press	Syracuse, NY

Fiction	Saadawi, Ahmed	فرانكشتاين في بغداد	*Frānkshtāyin fī Baghdād*	*Frankenstein in Baghdad*	Jonathan Wright	Penguin Books	New York, NY
Memoir	Salih, Arwa	المبتسرون دفاتر واحدة من جيل الحركة الطلابية	*al-Mubtasirūn: Dafātir Waḥidah min Jīl al-Harakah al-Ṭullābīyah*	*Stillborn: Notebooks of a Woman from the Student-Movement Generation in Egypt*	Samah Selim	Seagull Books	London
Poetry	Sassi, Fethi			*I Threw a Star in a Wine Glass: Short Poems*	The author?	Mwanaka Media and Publishing	Chitungwiza
Fiction	Shukair, Mahmoud	القدس وحدها هناك	*al-Quds Waḥdahā Hunāk*	*Jerusalem Stands Alone*	Nicole Fares	Syracuse University Press	Syracuse, NY
Fiction	Shukair, Mahmoud	مديح لنساء العائلة	*Madīḥ li-Nisā' al-'Ā'ilah*	*Praise for the Women of the Family*	Paul Starkey	Interlink Books	Northampton, MA
Fiction	Sirees, Nihad	حالة شغف	*Ḥālat Shaghaf*	*States of Passion*	Max Weiss	Pushkin Press	London
Fiction	Ujayli, Shahla	سماء قريبة من بيتنا	*Samā' Qarībah min Baytinā*	*A Sky So Close to Us*	Michelle Hartman	Interlink Books	Northampton, MA
Short Fiction	Various			*Baghdad Noir*	Samuel Shimon (editor)	Akashic Books	Brooklyn, NY
Short Fiction	Various			*Banthology: Stories from Banned Nations* (also known as *Banthology: Stories from Unwanted Nations*)	Sarah Cleave (editor)	Comma Press	Manchester

Poetry	Various	شموع ذات ألوان: ٣٣ قصيدة عربية مع ترجمة إنجليزية	*Shumūʿ dhāt ʾAlwān: 33 Qaṣīda ʿArabiya maʿ Tarjama ʾInjlīzya*	*Candiles of Colours: Poems by 33 Poets with Translations*	Ghanim Samarrai and Shihab Ghanem (editors)	Ministry of Culture, Youth & Community Development	Abu Dhabi
Short Fiction	Various			*Marrakech Noir*	Yassin Adnan (editor)	Akashic Books	Brooklyn, NY
Short Fiction	Various			*Modern Arabic Short Stories: An Arabic-English Reader*	Ali Almanna	LINCOM GmbH	Munich
Poetry	Various			*Radical Love: Teachings from the Islamic Mystical Tradition*	Omid Safi	Yale University Press	New Haven, CT
Drama	Various			*Six Plays of the Israeli-Palestinian Conflict*	Jamil Khoury, Michael Malek Najjar and Corey Pond (editors)	McFarland & Company, Inc., Publishers	Jefferson, NC
Short Fiction	Various			*Stories From Shatila*	Nashwa Gowanlock	Peirene Press	London
Mixed	Various			*The Arab Renaissance: A Bilingual Anthology of the Nahda*	Edited by Tarek El-Ariss	The Modern Language Association of America	New York, NY
Fiction	Zaqtan, Ghassan	حيث اختفى الطائر	*Ḥaythu Ikhtafá al-Ṭā'ir*	*Where the Bird Disappeared*	Samuel Wilder	Seagull Books	London

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Fiction	Abdel Meguid, Ibrahim	الإسكندرية في غيمة	*al-Iskindarīyah fī Ghaymah*	*Clouds over Alexandria*	Kay Heikkinen	Hoopoe	Cairo
Poetry	Adonis	أغاني مهيار الدمشقي	*Aghānī Mihyār al-Dimashqī*	*Songs of Mihyar the Damascene*	Kareem James Abu-Zeid and Ivan Eubanks	New Directions	New York, NY
Poetry	Alameddine, Ghassan			*The Cities: Selected Poetry*	Raghid Nahhas	Kalimat	Cherrybrook, NSW
Other	Al-Aswany, Alaa	كيف نصنع الديكتاتور؟	*Kayfa Naṣna‘ al-Dīktātūr?*	*The Dictatorship Syndrome*	Russell Harris	Haus Publishing	London
Fiction	Al-Essa, Bothayna	كبرت ونسيت أن أنسى	*Kabirtu wa-Nasītu an Ansá*	*All That I Want to Forget*	Michele Henjum	Hoopoe	Cairo
Fiction	Alharthi, Jokha	سيدة القمر	*Sayyidat al-Qamar*	*Celestial Bodies*	Marilyn Booth	Sandstone Press	Inverness
Children’s/ YA	Ali, Abir	نور تهرب من القصة	*Nūr Tahrubu min al-Qiṣṣa*h	*Nour's Escape*	Ruth Ahmedzai Kemp	Darf Children's Books	London
Fiction	Al-Kazemi, Alia	يا بعده: رواية	*Yā Bu‘duh: Riwāyah*	*Ya Bah3dah: Novel*	Rama Shiati (translator); Shereen Abou El Naja (reviewer)	That Al Salasil	Kuwait
Fiction	Al-Ramli, Muhsin	بنت دجلة	*Bint Dijlah*	*Daughter of the Tigris*	Luke Leafgren	MacLehose Press	London

Fiction	Alsanousi, Saud	فئران أمي حصة	*Fi'rān ummī Ḥiṣṣah*	*Mama Hissa's Mice*	Sawad Hussain	Amazon Crossing	Seattle, WA
Classics	Al-Tanukhi	فرج بعد الشدة	*Faraj Baʿda al-Shiddah*	*Stories of Piety and Prayer: Deliverance Follows Adversity*	Julia Bray	New York University Press	New York, NY
Classics	Al-Tawhidi, Abu Hayyan	الهوامل والشوامل	*al-Hawāmil wa-al-Shawāmil*	*The Philosopher Responds: An Intellectual Correspondence from the Tenth Century: Volume One*	Sophia Vasalou and James E. Montgomery (translators); Bilal Orfali and Maurice A. Pomerantz (editors)	New York University Press	New York, NY
Classics	Al-Tawhidi, Abu Hayyan	الهوامل والشوامل	*al-Hawāmil wa-al-Shawāmil*	*The Philosopher Responds: An Intellectual Correspondence from the Tenth Century: Volume Two*	Sophia Vasalou and James E. Montgomery (translators); Bilal Orfali and Maurice A. Pomerantz (editors)	New York University Press	New York, NY
Classics	Anonymous	علاء الدين	*ʿAlāʾ al-Dīn*	*Aladdin: A New Translation*	Yasmine Seale (translator); Paulo Lemos Horta (editor)	W. W. Norton	New York, NY
Fiction	Antoon, Sinan	فهرس	*Fihris*	*The Book of Collateral Damage*	Jonathan Wright	Yale University Press	New Haven, CT
Fiction	Ayoub, Ayoub I.	حور العين	*Ḥūr al-ʻAyn*	*Heavenly Virgins*	Ayoub I. Ayoub; with the help of an anonymous translator	Austin Macauley Publishers	London

Fiction	Azem, Ibtisam	سفر الاختفاء	*Sifr al-Ikhtifā'*	*The Book of Disappearance*	Sinan Antoon	Syracuse University Press	Syracuse, NY
Fiction	Bsharat, Ahlam	أشجار للناس الغائبين	*Ashǧār lil-Nās al-Ghā'ibīn*	*Trees For the Absentees*	Ruth Ahmedzai Kemp and Sue Copeland	Neem Tree Press	London
Poetry	Darwish, Samir			*In the Embrace of Music & The Mirrors of New York*	Sawsan Fakih	Austin Macauley Publishers	London
Short Fiction	El-Saadawi, Nawal	المناطق المحرمة بالخوف والإثم	*al-Manāṭiq al-Muḥarramah bi-al-Khawf wa-al-Ithm*	*Off Limits: New Writings on Fear and Sin*	Nariman Youssef	Gingko Library	London
Other	Ezzat, Amr	كيف تتذكر أحلامك	*Kayfa Tatadhakar ʾAḥlāmak*	*How to Remember Your Dreams*	Jennifer Peterson	Kayfa ta	Zagreb
Fiction	Fadel, Youssef	فرح	*Faraḥ*	*Shimmering Red Fish Swims with Me*	Alexander E. Elinson	Hoopoe	Cairo
Fiction	Fishere, Ezzedine C.	أبو عمر المصري	*Abū 'Umar al-Miṣrī*	*The Egyptian Assassin*	Jonathan Wright	Hoopoe	Cairo
Fiction	Habayeb, Huzama	مخمل	*Mukhmal*	*Velvet*	Kay Heikkinen	Hoopoe	Cairo
Children's/ YA	Hajo, Gulnar	حكاية نقطة على دفتر أبيض	*Ḥikāyat Nuqṭah 'alá Daftar Abyaḍ*	*The Dot*	Ruth Ahmedzai Kemp	Darf Children's Books	London
Poetry	Ibrahim, Ibrahim Yalda			*Death and Birth: Poetry*	Hassan Hegazy Hassan	Ibrahim Yalda Ibrahim	Illinois?

Fiction	Ibrahim, Sonallah	جليد	*Jalīd*	*Ice*	Margaret Litvin	Seagull Books	London
Fiction	Ismail, Ismail Fahad	السبيليات	*al-Subaylīyāt*	*The Old Woman and the River*	Sophia Vasalou	Interlink Books	Northampton, MA
Poetry	Karim, Fawzi			*Incomprehensible Lesson*	Anthony Howell	Carcanet Press	Manchester
Fiction	Khalifa, Khaled	الموت عمل شاق	*al-Mawt ʻAmal Shāq*	*Death is Hard Work*	Leri Price	Faber & Faber	London
Fiction	Khrais, Samiha	القرمية، الليل والبيداء	*al-Qarmīyah, al-Layl wa-al-Baydā*	*The Tree Stump: An Arabic Historical Novel*	Nesreen Akhtarkhavari	Michigan State University Press	East Lansing, MI
Fiction	Maarouf, Mazen	نكات للمسلحّين	*Nukāt lil-Musallaḥīn*	*Jokes for the Gunmen*	Jonathan Wright	Granta	London
Fiction	Mahfouz, Naguib	همس النجوم: قصص	*Hams al-Nujūm: Qiṣaṣ*	*The Quarter*	Roger Allen	Saqi Books	London
Fiction	Mamoun, Rania	١٣ شهراً من أشراق الشمس	*13 Shahran min Ishrāq al-Shams*	*Thirteen Months of Sunrise*	Elisabeth Jaquette	Comma Press	Manchester
Poetry	Mikhail, Dunya			*In Her Feminine Sign*	The author?	Carcanet Press	Manchester
Children's/ YA	Najjar, Taghreed	ماذا حصل لأخي رامز؟	*Mādhā Ḥaṣal li'Āḫī Rāmiz*	*My Brother and Me*	Michelle Hartman	CrackBoom! Books	Montréal, Quebec
Children's/ YA	Najjar, Taghreed	الغول	*al-Ghūl*	*The Ghoul*	Michel Moushabeck	Interlink Books	Northampton, MA
Short Fiction	Qarmout, Nayrouz			*The Sea Cloak & Other Stories*	Perween Richards and Charis Olszok	Comma Press	Manchester

Children's/ YA	Sharafeddine, Fatima and Mahfouz, Samar	غدي وروان	*Ghadī wa-Rawān*	*Ghady & Rawan*	Sawad Hussain and Marcia Lynx Qualey	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Mixed	Various			*A Map of Absence: An Anthology of Palestinian Writing on the Nakba*	Atef Alshaer (editor)	Saqi Books	London
Short Fiction	Various			*An Anthology of Iraqi Short Stories: An Arabic-English Reader*	Ibrahim Haider Farhan and Bushra Juhi Jani	LINCOM GmbH	Munich
Poetry	Various			*Modern Sudanese Poetry: An Anthology*	Adil Babikir	University of Nebraska Press	Lincoln, NE
Short Fiction	Various			*Palestine: +100 Stories from a Century After the Catastrophe*	Basma Ghalayini (editor)	Comma Press	Manchester
Short Fiction	Various	اعادة قولبة العالم: رام الله: قصص خيال علمي قصيرة من فلسطين	*I'ādat Qawlabat al-'Ālam: Rām Allāh: Qiṣaṣ Khayāl 'Ilmī Qaṣīrah min Filasṭīn*	*Reworlding: Ramallah: Short Science Fiction Stories from Palestine*	Callum Copley (editor)	Dar Laila Publishing	Haifa
Short Fiction	Various			*The Book of Cairo: A City in Short Fiction*	Raph Cormack (editor)	Comma Press	Manchester

Poetry	Various			*The Poetry of Arab Women: From the Pre-Islamic Age to Andalusia*	Wessam Elmeligi	Routledge	London
Drama	Various			*Toothbrush & Other Plays: A Collection of 30 Five-Minute Plays Created and Performed by Palestinian Children*	Nick Bilbrough (editor)	Gilgamesh Publishing	London
Drama	Various			*Welcome to Earth: A Collection of 30 Five-Minute Plays Created and Performed by Palestinian Children*	Paul Dummett and Nick Bilbrough (editors)	Gilgamesh Publishing	London
Drama	Wannous, Sa'dallah			*Sentence to Hope: A Sa'dallah Wannous Reader*	Robert Myers and Nada Saab	Yale University Press	New Haven, CT
Fiction	Yaraq, George	حارس الموتى	*Ḥāris al-Mawtá*	*Guard of the Dead*	Raphael Cohen	Hoopoe	Cairo
Fiction	Zawiti, Ahmad	هروب تحو القمة	*Hurūb Naḥwa al-Qimmah.*	*An Escape to the Top*	Suad Zeki	Dar Alraya	Amman
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Fiction	Adly, Rasha	شغف: رواية مستوحاة من أحداث حقيقية	*Shaghaf: Riwāyah Mustawḥah min Aḥdāth Ḥaqīqīyah*	*The Girl with Braided Hair*	Sarah Enany	Hoopoe	Cairo
Children's/ YA	Al Mutawaa, Hussain	أحلم أن أكون خلّاط إسمنت!	*Aḥlam an Akūn Khallāṭ Ismint!*	*I Dream of Being a Concrete Mixer*	Sophia Vasalou	BookLand Press	Toronto

Children's/ YA	Alaoui, Amina Hachimi	علياء والقطط الثلاث	*'Alyā' wa al-Qiṭaṭ al-Thalāṯh*	*Alya and the Three Cats*	Nathaniel Penn	CrackBoom! Books	Montréal, Quebec
Classics	Al-Biruni, Abu Rayhan	كتاب باتَنْجَلِ الهنديّ	*Kitāb Bātanjali al-Hindy*	*The Yoga Sutras of Patañjali*	Mario Kozah	New York University Press	New York, NY
Classics	Al-Jawbari	كتاب المختار في كشف الأسرار	*Kitāb al-Mukhtār fī Kashf al-Asrār*	*The Book of Charlatans*	Humphrey Davies (translator); Manuela Dengler (editor)	New York University Press	New York, NY
Poetry	Al-Masri, Maram			*The Abduction*	Theo Dorgan	Southword Editions	Cork, Ireland
Fiction	Al-Muslim, Osamah	خوف	*Khawf*	*Fear*	Ohoud Al-Ghamdi (translator); Osamah Al-Muslim (reviser)	Adab Book	Dammam
Fiction	Al-Muslim, Osamah			*Luj: The Epic of the Seven Seas*	Ohoud Al-Ghamdi	Adab Book	Dammam
Fiction	Al-Muslim, Osamah			*The Orchards of Arabistan*	Ohoud Al-Ghamdi (translator); Osamah Al-Muslim (reviser)	Adab Book	Dammam
Fiction	Alrefai, Taleb			*The Mariner*	Russell Harris	Banipal Books	London
Poetry	Al-Sayegh, Adnan			*Let Me Tell You What I Saw: Extracts from Uruk's Anthem*	Jenny Lewis; with Ruba Abughaida; and others	Seren Books	Bridgend
Classics	Al-Tunisi, Muhammad			*In Darfur: An Account of the Sultanate and Its People*	Humphrey Davies	New York University Press	New York, NY

Classics	Al-Yusi, Al-Hasan		*Muḥāḍarāt fī al-Adab wa-al-Lughah*	*The Discourses: Reflections on History, Sufism, Theology, and Literature. Volume One*	Justin Stearns	New York University Press	New York, NY
Short Fiction	Baraka Sakin, Abdelaziz			*Birth: Selected Stories*	Anne Bourrel	Willows House Printing and Publishing	Juba, Republic of South Suda
Poetry	Beydoun, Abbas			*Silence and Blood*	Khaled Mattawa	The Chinese University of Hong Kong Press	Hong Kong
Fiction	Bin Shatwan, Najwa	زرايب العبيد	*Zarāyib al-'Abīd*	*The Slave Yards: A Novel*	Nancy Roberts	Syracuse University Press	Syracuse, NY
Fiction	Blasim, Hassan	الله ٩٩: إيميلات مترجم إيميل سيوران	*Allāh 99: Īmīlāt Mutarjim Īmīl Siyūrān*	*God 99*	Jonathan Wright	Comma Press	Manchester
Poetry	Darwish, Najwan	عناق	*'Ināq*	*Embrace*	Paul Batchelor and Atef Alshaer	The Poetry Translation Centre	London
Fiction	El-Wardany, Haytham	كتاب النوم	*Kitāb al-Nawm*	*The Book of Sleep*	Robin Moger	Seagull Books	London
Poetry	Fouad, Fouad M.	حدث ذات مرة في حلب	*Ḥadatha Dhāt Marrah fī Ḥalab*	*Once Upon a Time in Aleppo*	Fouad M. Fouad and Norbert Hirschhorn	Hippocrates Press	London
Fiction	Hamdouchi, Abdelilah	قصة حب بوليسية الحنش	*Qiṣṣat Ḥubb Būlīsīya al-Ḥanash*	*The Butcher of Casablanca*	Peter Daniel	Hoopoe	Cairo
Poetry	Jbala, Ibrahim			*Love Poems*	Chris James	Dr Chris James	Welshpool, Vic

Fiction	Kamel, Adel	مليم الأكبر	*Mallīm al-Akbar*	*The Magnificent Conman of Cairo*	Waleed Almusharaf	Hoopoe	Cairo
Fiction	Khalifeh, Sahar	باب الساحة	*Bāb al-Sāḥah*	*Passage to the Plaza*	Sawad Hussain	Seagull Books	London
Essays	Mahfouz, Naguib			*After the Nobel Prize: 1989-1994*	R Neil Hewison	Gingko Library	London
Essays	Mahfouz, Naguib			*The Early Mubarak Years: 1982-1988*	Russell Harris	Gingko Library	London
Essays (combined edition)	Mahfouz, Naguib			*The Non-Fiction Writing of Naguib Mahfouz 1930-1994*	Various	Gingko Library	London
Poetry	Malaikah, Nazik			*Revolt Against the Sun: The Selected Poetry of Nāzik al-Malā'ikah: A Bilingual Reader*	Emily Drumsta	Saqi Books	London
Fiction	Nimr, Sonia	رحلات عجيبة في البلاد الغريبة	*Rihlat ʾAjeebah fi al-Bilad al-Gharibah*	*Wondrous Journeys in Amazing Lands*	Marcia Lynx Qualey	Interlink Books	Northampton, MA
Short Fiction	Sakin, Abdelaziz Baraka			*Birth: Selected Stories*	Anne Bourrel	Willows House Printing and Publishing	Juba, South Sudan
Memoir	Salih, Tayeb	منسي: انسان نادر على طريقته!	*Mansī: Insān Nādir ʻalá Ṭarīqatih!*	*Mansi: A Rare Man in His Own Way!*	Adil Babikir	Banipal Books	London
Fiction	Selmi, Habib	جبل العنز	*Jabal al-ʻAnz*	*Goat Mountain*	Charis Olszok	Banipal Books	London

Fiction	Shibli, Adania	تفصيل ثانوي	*Tafṣil Thānawī*	*Minor Detail*	Elisabeth Jaquette	Fitzcarraldo Editions	London
Fiction	Ujayli, Shahla	سرير بنت الملك	*Sarīr Bint al-Malik*	*A Bed for the King's Daughter*	Sawad Hussain	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Poetry	Various			*Home: New Arabic Poems on Everyday Life*	Various	Two Lines Press	San Francisco, NC
Poetry	Various			*Poetic Justice: An Anthology of Contemporary Moroccan Poetry*	Deborah Kapchan; with Driss Marjane	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX
Drama	Various			*Stories Under Occupation: And Other Plays from Palestine*	Samer Al-Saber and Gary M. English (editors)	Seagull Books	London
Fiction	Wannous, Dima	الخائفون	*al-Khā'ifūn*	*The Frightened Ones*	Elisabeth Jaquette	Alfred A. Knopf	New York, NY
Fiction	Zaghmout, Fadi	ليلى والحمل	*Laylá wa-al-Ḥamal*	*Laila*	Hajer Almoselh	Signal 8 Press	Hong Kong
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Memoir	Abd El-Fattah, Alaa			*You Have Not Yet Been Defeated: Selected Writings 2011-2019*	Various	Fitzcarraldo Editions	London
Fiction	Abdel Aziz, Basma	هنا بدن: رواية	*Hunā Badan: Riwāyah*	*Here is a Body*	Jonathan Wright	Hoopoe	Cairo

Fiction	Abdel Kouddous, Ihsan	لا أنام	*Lā Anām*	*I Do Not Sleep*	Jonathan Smolin	Hoopoe	Cairo
Poetry	Abdulqadir, Ra'ad	سوى هذا الخيط الذي لا يرى	*Siwá Hādhā al-Khayṭ alladhī lā Yurá*	*Except for This Unseen Thread*	Mona Kareem	Ugly Duckling	Brooklyn, NY
Fiction	Adnan, Yassin	هوت ماروك: رواية	*Hūt Mārūk: Riwāyah*	*Hot Maroc: A Novel*	Alexander E. Elinson	Syracuse University Press	Syracuse, NY
Fiction	Ahmad, Badr	خمسة أيام لم يسمع بها أحد	*Khamsat Ayyām Lam Yasmaʿ Bihā ʾAḥad*	*Five Days Untold*	Christiaan James	Dar Arab	Reading
Fiction	Al Shihhi, Badria	الطواف حيث الجمر	*al-Ṭawāf Ḥaythu al-Jamr*	*Crossing Embers*	Sawad Hussain	Dar Arab	Reading
Fiction	Alakhzami, Younis	بدون	*Bidūn*	*Without: A Novel*	Michelle Hartman and Caline Nasrallah	Dar Arab	Reading
Poetry	Alali, Zaki			*Blue Blood*	Heba Alali	Absolute Author	Not identified
Memoir	Al-Asheq, Ramy	مذ لم أمت	*Mudh Lam ʾAmut*	*Ever Since I Did Not Die*	Isis Nusair (translator); Levi Thompson (editor)	Seagull Books	London
Poetry	Al-Asheq, Ramy			*My Heart Became a Bomb: Poems*	Dina Aboul Hosn, Nida Awine and Levi Thompson (translators); Levi Thompson (editor)	Center for Middle Eastern Studies, University of Texas at Austin	Austin, TX

Fiction	Al-Aswany, Alaa	جمهورية كأن	*Jumhūrīyat Kaʾann*	*The Republic of False Truths*	Russell Harris	Faber & Faber	London
Fiction	Al-Azzawi, Fadhil	مخلوقات فاضل العزاوي الجميلة	*Makhluqat Fadhil al-'Azzawi al-Jamila*	*Fadhil Al-Azzawi's Beautiful Creatures!*	Fadhil Al-Azzawi (translator); Hannah Somerville (editor)	Banipal Books	London
Classics	Al-Baghdadi, Abd Al-Latif	كتاب الإفادة والاعتبار في الأمور والمشاهدات والحوادث المعاينة بأرض مصر	*Kitāb al-Ifāda wa-'l-I'tibār fi 'l-Umūr al-Mushāhada wa-'l-Ḥawādith al-Mu'āyana bi-Arḍ Miṣr*	*A Physician on the Nile: A Description of Egypt and Journal of the Famine Years*	Tim Mackintosh-Smith	New York University Press	New York, NY
Classics	Al-Hariri	مقامات الحريري	*Maqāmāt al-Ḥarīrī*	*Impostures*	Michael Cooperson	New York University Press	New York, NY
Poetry	Al-Hussein, Riyad Al-Salih	تانغو تحت سقف ضيق	*Tāngū taḥt Saqf Ḍayyiq*	*Tango Below a Narrow Ceiling*	Saleh Razzouk and Philip Terman	The Bitter Oleander Press	Fayetteville, NY
Fiction	Al-Khamis, Omaima	مسرى الغرانيق في مدن العقيق	*Masrá al-Gharānīq fī Mudun al-'Aqīq*	*The Book Smuggler*	Sarah Enany	Hoopoe	Cairo
Fiction	Al-Mabkhout, Shukri	الطلياني	*al-Ṭalyānī*	*The Italian*	Karen McNeil and Miled Faiza	Europa Editions	New York, NY
Fiction	Al-Said, Ghalya	جنون اليأس	*Junūn al-Ya's*	*The Madness of Despair*	Raphael Cohen	Banipal Books	London
Classics (combined edition)	Al-Tawhidi, Abu Hayyan	الهوامل والشوامل	*al-Hawāmil wa-al-Shawāmil*	*The Philosopher Responds: An Intellectual*	Sophia Vasalou and James E. Montgomery	New York University Press	New York, NY

				Correspondence from the Tenth Century	(translators); Bilal Orfali and Maurice A. Pomerantz (editors)		
Poetry	Al-Yasiri, Issa Hassan			*The Distant Land*	Abdul Wahid Mohammed	Austin Macauley Publishers	London
Classics	Anonymous	ألف ليلة وليلة	*ʾAlf Laylah wa-Laylah*	*The Annotated Arabian Nights: Tales from 1001 Nights*	Yasmine Seale	W. W. Norton	New York, NY
Classics	Anonymous	سيرة الأميرة ذات الهمة	*Sīrat al-Amīrah Dhāt al-Himmah*	*The Tale of Princess Fatima, Warrior Woman: The Arabic Epic of Dhat al-Himma*	Melanie Magidow	Penguin Books	New York, NY
Fiction	Barakat, Hoda	بريد الليل	*Barīd al-Layl*	*Voices of the Lost*	Marilyn Booth	Oneworld	London
Poetry	Barakat, Salim			*Come, Take a Gentle Stab: Selected Poems*	Huda Fakhreddine and Jayson Iwen	Seagull Books	London
Memoir	Barghouthi, Hussein	سأكون بين اللوز: سيرة	*Sa-akūnu Bayna al-Lawz: Sīrah*	*Among the Almond Trees: A Palestinian Memoir*	Ibrahim Muhawi	Seagull Books	London
Poetry	Bassry, Aicha			*With Urgency: A Selection of Poems*	Mbarek Sryfi and Eric Sellin	Diálogos	New Orleans, LA
Poetry	Bayrakdar, Faraj	حمامة مطلقة الجناحين: شعر	*Ḥamāmah Muṭlaqat al-Janāḥayn: Shiʻr*	*A Dove in Free Flight*	New York Translation Collective [Ammiel Alcalay, Sinan Antoon, Rebecca Johnson, Elias Khoury, Tsolin Nalbantian, Jeffrey	UpSet Press	Brooklyn, NY

					Sacks, and Shareah Taleghani (translators)]; Ammiel Alcalay and Shareah Taleghani (editors)		
Short Fiction	Bin Shatwan, Najwa	كتالوج حياة خاصة: قصص قصيرة	*Katālūg Ḥayah Khāṣṣah: Qiṣaṣ Qaṣīrah*	*Catalogue of a Private Life: Short Stories*	Sawad Hussain	Dedalus Ltd	Sawtry
Poetry	Darwish, Najwan	تعب المعلقون	*Ta'iba al-Mu'allaqūn*	*Exhausted on the Cross*	Kareem James Abu-Zeid	New York Review of Books	New York, NY
Classics (combined edition)	Diyab, Hanna	كتاب السياحة	*Kitāb al-Siyāḥah*	*The Book of Travels: Two-Volume Set*	Elias Muhanna (translator); Johannes Stephan (editor)	New York University Press	New York, NY
Classics	Diyab, Hanna	كتاب السياحة	*Kitāb al-Siyāḥah*	*The Book of Travels: Volume One*	Elias Muhanna (translator); Johannes Stephan (editor)	New York University Press	New York, NY
Classics	Diyab, Hanna	كتاب السياحة	*Kitāb al-Siyāḥah*	*The Book of Travels: Volume Two*	Elias Muhanna (translator); Johannes Stephan (editor)	New York University Press	New York, NY
Fiction	El-Ashmawi, Ashraf	سيدة الزمالك	*Sayyidat al-Zamālik*	*The Lady of Zamalek*	Peter Daniel	Hoopoe	Cairo

Fiction	Elhassan, Jana	أنا، هي والأخريات	*Anā, Hiya wa-al-Ukhrayāt*	*All the Women Inside Me*	Michelle Hartman	Interlink Books	Northampton, MA
Poetry	Ghaib, Ghassan	كن شاسعاً كالهواء	*Kun Shāsiʿan kal Hawāʾ*	*Be as Boundless as the Air*	Khalda Hamid Tesgam	Adib Books	Amman
Fiction	Gzar, Mortada	أنا في سياتل، أين أنت؟	*ʾAnā fī Siyātil, ʾAyna ʾAnt?*	*I'm in Seattle, Where Are You?: A Memoir*	William M. Hutchins	Amazon Crossing	Seattle, WA
Fiction	Haj Khalil, Mohamed	عبن العسل	*ʻAyn al-ʻAsal*	*'Ayn al-'Asal*	Ali Taha	Fulton Books	Meadville, PA
Memoir	Hussein, Haitham	قد لا يبقى أحد	*Qad lā Yabqā ʾAḥad*	*No One May Remain: Agatha Christie, Come, I'll Tell You How I Live*	Nicole Fares	Dar Arab	Reading
Classics	Ibn Al-Muqaffa'	كليلة ودمنة	*Kalīlah and Dimnah*	*Kalīlah and Dimnah: Fables of Virtue and Vice*	Michael Fishbein and James E. Montgomery (translators); Michael Fishbein (editor)	New York University Press	New York, NY
Poetry	Ibn Arabi	ترجمان الأشواق	*Turjumān al-Ashwāq*	*The Translator of Desires: Poems*	Michael A. Sells	Princeton University Press	Princeton, NJ
Fiction	Ibrahim, Sonallah	وردة	*Wardah*	*Warda*	Hosam Aboul-Ela	Yale University Press	New Haven, CT
Fiction	Khalifeh, Sahar	حبي الأول	*Ḥubbī al-ʻAwwal*	*My First and Only Love*	Aida Bamia	Hoopoe	Cairo
Fiction	Khartash, Faysal	دوار الموت	*Dawwār al-Mawt*	*Roundabout of Death*	Max Weiss	New Vessel Press	New York, NY

Fiction	Khatibi, Saïd	حطب سراييفو	*Ḥaṭab Sarāyīfū*	*Sarajevo Firewood!!*	Paul Starkey	Banipal Books	London
Fiction	Kheir, Mohamed	إفلات الأصابع	*Iflāt al-Aṣābi‘*	*Slipping*	Robin Moger	Two Lines Press	San Francisco, NC
Classics	Luqman Al-Hakim	أمثال لقمان الحكيم	*Amthāl Luqmān al-Ḥakīm*	*Fables: Luqman the Wise*	Roger Gwynn	Publisher not identified	Not identified
Poetry	Malaikah, Nazik			*Listen to the Mourners: The Essential Poems of Nāzik Al-Malā’ika*	Abdulwahid Lu’lu’a	University of Notre Dame Press	Notre Dame, IN
Fiction	Mohammed, Aziz	الحالة الحرجة للمدعو "ك"	*al-Ḥālah al-Ḥarijah lil-Mad‘ūw “K”*	*The Critical Case of a Man Called K*	Humphrey Davies	Hoopoe	Cairo
Poetry	Morsi, Ahmed			*Poems of Alexandria and New York*	Raphael Cohen	Banipal Books	London
Poetry	Mountassir, Aziz	شعر من المغرب	*Shi‘r min al-Maghrib*	*AZIZ: Poetry from Morocco*	Nizar Sartawi (translator); Hülya N Yılmaz (editor)	Inner Child Press	Not identified
Fiction	Musallam, Akram	سيرة العقرب الذي يتصبب عرقاً	*Sīrat al-‘Aqrab alladhī Yataṣabbabu ‘Araqan*	*The Dance of the Deep-Blue Scorpion*	Sawad Hussain	Seagull Books	London
Drama	Naimy, Mikhail	الأباء والبنون	*Al-Ābā’ wa-al-Banūn*	*Mikhail Naimy: Fathers and Sons - A Play in Four Acts*	George Nicolas El-Hage	Publisher not identified	Not identified

Memoir	Qasim Baidoun, Nawal	مذكرات المناضلة نوال قاسم بيضون في معتقل الخيام	*Mudhakirāt al-Munāḍila Nawāl Qāsim Bayḍūn fī Muʿtaql al-Khayām*	*Memoirs of a Militant: My Years in the Khiam Women's Prison*	Michelle Hartman and Caline Nasrallah (translators); Malek Abisaab and Michelle Hartman (editors)	Interlink Books	Northampton, MA
Fiction	Rihani, Ameen	قلب لبنان	*Qalb Lubnān*	*The Heart of Lebanon*	Roger Allen	Syracuse University Press	Syracuse, NY
Fiction	Tarawneh, Ahmad	خبز وشاي: سيرة أبو وئام الكركي	*Khubz wa-Shāy: Sīrat Abū Wi'ām al-Karakī*	*Bread & Tea: The Story of a Man from Karak*	Nesreen Akhtarkhavari	Michigan State University Press	East Lansing, MI
Fiction	Ujayli, Shahla	صيف مع العدو	*Ṣayf maʿa al-ʿAdūw*	*Summer with the Enemy*	Michelle Hartman	Interlink Books	Northampton, MA
Poetry	Various			*Between Two Islands: Poetry by Bahrainis in Britain*	Ali Al-Jamri (editor)	No Disclaimers Press	The UK
Short Fiction	Various			*Mo(a)t: Stories from Arabic*	Sawad Hussain and Nariman Youssef	UEA Publishing Project	Norwich
Short Fiction	Various			*The Book of Ramallah: A City in Short Fiction*	Maya Abu Al-Hayat (editor)	Comma Press	Manchester
Fiction	Yazbek, Samar	المشآءة	*Al-Mashāʾah*	*Planet of Clay*	Leri Price	World Editions	New York, NY
Short Fiction	Zangana, Haifa	حياة معلبّة: مجموعة قصص	*Ḥayāh Muʿallabah: Majmūʿat Qiṣas*	*Packaged Lives: Ten Stories and a Novella*	Wen-chin Ouyang	Syracuse University Press	Syracuse, NY

Fiction	Ziada, Hammour	الغرق: حكايات القهر والونس	*al-Gharaq: Ḥikāyāt al-Qahr wa-al-Wanas*	*The Drowning*	Paul Starkey	Interlink Books	Northampton, MA