

## Modern Arabic Literature In Translation A Companion

Introducing readers to the extremely rich tradition of Arabic literature, this Anthology covers some of its major themes and concerns across the centuries, from its early beginnings to modern times. The texts chosen are a 'library of personal preferences' of a scholar who has spent half a century or more in the company of Arabic books, marking then translating those passages that seemed to him to capture some of its most memorable moments. Reflecting the great diversity and unpredictability of Arabic literature as the carrier of a major world culture, both pre-modern and modern, the Anthology is divided thematically to highlight modern issues such as love, religion, the human self, human rights, freedom of expression, the environment, violence, secular thought, and feminism. The short, easy-to-read texts are accessible to non-specialists, providing an ideal entry point to this extraordinary literature.

Badawi gives a concise and authoritative survey, in English, of the whole whole of modern Arabic literature since the mid-19th century. He charts the efforts of Arab authors to meet the modern world in the imported forms of the novel, short story, and drama, as well as in their indigenous poetic and prose tradition.

Collection of newly-commissioned essays tracing cutting-edge developments in children's literature research.

"Jayyusi provides biographical information on the writers as well as a substantial introduction to the development of modern Arabic fictional genres that considers the central thematic and aesthetic concerns of Arab short story writers and novelists."--Jacket.

Leg over Leg recounts the life, from birth to middle age, of "the Fariyaq," alter ego of Ahmad Faris al-Shidyaq, a pivotal figure in the intellectual and literary history of the modern Arab world. The always edifying and often hilarious adventures of the Fariyaq, as he moves from his native Lebanon to Egypt, Malta, Tunis, England, and France, provide the author with grist for wide-ranging discussions of the intellectual and social issues of his time, including the ignorance and corruption of the Lebanese religious and secular establishments, freedom of conscience, women's rights, sexual relationships between men and women, the manners and customs of Europeans and Middle Easterners, and the differences between contemporary European and Arabic literatures, all the while celebrating the genius and beauty of the classical Arabic language. Volumes Three and Four see the peripatetic Fariyaq fall in love and convert to Catholicism for twenty-four hours in order to marry. Although the narrative revolves around a series of debates over the nature of male-female relationships, opportunities also arise for disquisitions on the physical and moral significance of such diverse topics as the buttocks, the unreliability of virginity tests, and the human capacity for self-delusion. Lengthy stays in England and France allow for animadversions on the table manners and sexual aberrations of their citizens, but the discussion, whether it involve dance-halls, pleasure gardens, or poetry, almost always ends up returning to gender relations. Akin to Sterne and Rabelais in his satirical outlook and technical inventiveness, al-Shidyaq produced in Leg Over Leg a work that is unique and unclassifiable. It was initially widely condemned for its attacks on authority, its religious skepticism, and its "obscenity," and later editions were often abridged. This is the first complete English translation of this groundbreaking work.

Featuring the work of 79 outstanding writers from all over the Arabic-speaking world, from Morocco in the west to Iraq in the east, Syria in the north to Sudan in the south, this treasury of Arab voices is diverse in styles and concerns, but united by a common language. It spans the full history of modern Arabic literature, from its roots in western cultural influence at the end of the nineteenth century to the present-day flowering of Naguib Mahfouz's literary sons and daughters--From publisher description.

Translation-related activities from and into Arabic have significantly increased in the last few years, in both scope and scale. The launch of a number of national translation projects, policies and awards in a number of Arab countries, together with the increasing translation from Arabic in a wide range of subject areas outside the Arab World – especially in the aftermath of the Arab Spring – have complicated and diversified the dynamics of the translation industry involving Arabic. The Routledge Handbook of Arabic Translation seeks to explicate Arabic translation practice, pedagogy and scholarship, with the aim of producing a state-of-the-art reference book that maps out these areas and meets the pedagogical and research needs of advanced undergraduate and postgraduate students, as well as active researchers.

The stories collected here are by leading authors of the short story form in the Middle East today. In addition to works by writers already wellknown in the West, such as Idwar al-Kharrat, Fu'ad al-Takarli and Nobel Prize winner Najib Mahfuz, the collection includes stories by key authors whose fame has hitherto been restricted to the Middle East. This bilingual reader is ideal for students of Arabic as well as lovers of literature who wish to broaden their appreciation of the work of Middle Eastern writers. The collection features stories in the original Arabic, accompanied by an English translation and a brief author biography, as well as a discussion of context and background. Each story is followed by a glossary and discussion of problematic language points. 'Recommended' CHOICE

Understanding the complexities of Arab politics, history, and culture has never been more important for North American readers. Yet even as Arabic literature is increasingly being translated into English, the modern Arabic literary tradition is still often treated as other--controversial, dangerous, difficult, esoteric, or exotic. This volume examines modern Arabic literature in context and introduces creative teaching methods that reveal the literature's richness, relevance, and power to anglophone students. Addressing the complications of translation head on, the volume interweaves such important issues such as gender, the Palestinian-Israeli conflict, and the status of Arabic literature in world literature. Essays cover writers from the recent past, like Emile Habiby and Tayeb Salih; contemporary Palestinian, Egyptian, and Syrian literatures; and the literature of the nineteenth-century Nahda.

Modern Arabic literature remains little known and poorly understood despite growing curiosity among European readers. This brief introduction offers a unique overview, focusing on developments over the last fifty years. It provides a guide to the literary landscape, indicating the major landmarks in the shape of authors, ideas and debates. The picture that emerges shows that the literature of the modern Arab world, Europe's closest neighbour, is not so far from us as we are sometimes encouraged to think. A timely contribution to the dialogue between East and West, bringing modern Arabic literature into the mainstream for English-speaking readers. 'Tresilian's book is not only informative about its subject but also provides thought-provoking messages to the general reader.' Denys Johnson Davies Banipal This book is devoted to the life and academic legacy of Mustafa Badawi who transformed the study of Modern Arabic Literature in the second half of the 20th century.

The lessons are clear, in non-technical language, and have generous examples, with plenty of exercises for translation from Arabic to English and from English to Arabic. This is the manual that students interested in Arabic as a living and expanding world language will prefer. It is the first to deal mainly with modern literary Arabic. In Mr Cowan's words: 'The purpose is to explain to the students, in as concise

a manner as possible, the grammatical structure of the modern Arabic literary language as it is found today in newspapers, magazines, books, the radio, and public speaking. I have endeavoured to restrict the material to the minimum which may serve as a stepping-stone to a deeper study of Arabic. As the fundamental grammar of written Arabic has hardly changed as an introduction to the classical language also. Having once mastered its contents the student should have a sound grasp of Arabic grammar and can then direct his studies towards modern literature or classical according to his needs and inclinations.

Ranging from the end of the nineteenth century to the present day, a treasury of modern Arab literary works features the contributions of eighty outstanding writers from all over the Arab world, including Naguib Mahfouz, Tewfik al-Hakim, Mahmoud Teymour, Yusuf Idris, Tayeb Salih, Ibrahim al-Koni, Mohamed Khudayir, Leila Abouzeid, and Hanan al-Shaykh. Original. 15,000 first printing.

This is the first study to examine the Arabic translations of a number of major modern poems in the English language, in particular T. S. Eliot's *The Waste Land* and Walt Whitman's *Song of Myself*. With case studies dedicated to the Arab translators who were themselves modernist poets, including Badr Shakir al-Sayyab and Saadi Yusuf, the author brings a reading of the translations as literary works in their own right. Revealing why the Arab modernists were drawn to these poems through situational context, Ghareeb Iskander shows that the influence exerted by the English originals stems from the creative manner in which the Arab poet-translators converted them into their own language.

This book covers 60 years of translations, studies, and other writings, which represent Iraq's national literature, including recent works of numerous Iraqi writers living in Western exile. By drawing attention to a largely overlooked but relevant and extensive literature accessible in English, it will serve as an invaluable guide to students of contemporary Iraq, modern Arabic literature and other fields such as women's studies, postcolonial studies, third world literature, American-Arab/Muslim Relations, and diaspora studies.

This volume provides an authoritative survey of creative writing in Arabic from the mid-nineteenth century to the present day.

This indispensable guide to modern Arabic literature in English translation features not only a comprehensive bibliography but also chapters on fiction, drama, poetry, and autobiography, as well as a special chapter on Iraq's Arabic literature. By focusing on Najib Mahfuz, one of Arabic Literature's luminaries, and on poetry--a major, if not the major genre of the region-- Altoma assesses the progress made towards a wider reception of Arabic writing throughout the western world.

A new paperback edition of the eye-opening and refreshingly original debut novel from an emerging Egyptian writer

This work is one of only a few studies to deal with the translation of Arabic literature from a purely semiotic perspective (that has linguistics and culture as its focal points). This work demonstrates that the key to understanding the nature of losses and achieving equivalence is to follow a semiotic approach to translation.

An introduction to Modern Arabic Literature, from the beginning of the nineteenth century to the present

NYU Press and NYU Abu Dhabi (NYUAD) announce the establishment of the Library of Arabic Literature (LAL), a new publishing series offering Arabic editions and English translations of the great works of classical Arabic literature. The translations, rendered in parallel-text format with Arabic and English on facing pages, will be undertaken by renowned scholars of Arabic literature and Islamic studies, and will include a full range of works, including poetry, poetics, fiction, religion, philosophy, law, science, history and historiography. Unprecedented in its scope, LAL will produce authoritative and reliable editions of the Arabic and modern, lucid English translations, introducing the treasures of the Arabic literary heritage to scholars and students, as well as to a general audience of readers.

This study examines some of the issues involved in representing the cultural image of the Arab in translated novels from Arabic into English. In this domain two translation strategies are in use: foreignization and domestication.

"I could not believe that human beings could forget so easily. . . ." Love and life, sex and death, childhood and oppression are *Inside the Night*. Vivid moments of remembrance, disparate yet interconnected, come together to form the body-- torn but not broken-- of this novel. Beginning with a scene of departure, the two nameless narrators roam back and forth in time, veering from childhood mischief to a Palestinian refugee camp massacre; from ardent first love to necessary migration to an Arab oil country for employment; from spirited adolescent fantasies to the grim reality of life in an Arab country whose claims to progress are mounted on the bent backs of its people. A forest of interwoven tales and strange destinies, Ibrahim Nasrallah's novel carves the history of a people over half a century into fragments that are poetic, multi-sensory, and richly evocative. *Inside the Night's* self-contained freedom is a refreshing development in the corpus of Palestinian, and human, literature.

*Zaynab*, first published in 1913, is widely cited as the first Arabic novel, yet the previous eight decades saw hundreds of novels translated into Arabic from English and French. This vast literary corpus influenced generations of Arab writers but has, until now, been considered a curious footnote in the genre's history. Incorporating these works into the history of the Arabic novel, *Stranger Fictions* offers a transformative new account of modern Arabic literature, world literature, and the novel. Rebecca C. Johnson rewrites the history of the global circulation of the novel by moving Arabic literature from the margins of comparative literature to its center. Considering the wide range of nineteenth- and early twentieth-century translation practices—including "bad" translation, mistranslation, and pseudotranslation—Johnson argues that Arabic translators did far more than copy European works; they authored new versions of them, producing sophisticated theorizations of the genre. These translations and the reading practices they precipitated form the conceptual and practical foundations of Arab literary modernity, necessitating an overhaul of our notions of translation, cultural exchange, and the global. Examining nearly a century of translations published in Beirut, Cairo, Malta, Paris, London, and New York, from Qiyas al-Rubayy (The story of Robinson Crusoe) in 1835 to pastiche crime stories in early twentieth-century Egyptian magazines, Johnson shows how translators theorized the Arab world not as Europe's periphery but as an alternative center in a globalized network. *Stranger Fictions* affirms the central place of (mis)translation in both the history of the novel in Arabic and the novel as a transnational form itself.

Translation is intercultural communication in its purest form. Its power in forming and/or deforming cultural identities has only recently been acknowledged, given the attention it deserves. The chapters in this unique volume assess translation from Arabic into other languages from different perspectives: the politics, economics, ethics, and poetics of translating from Arabic; a language often neglected in western mainstream translation studies.

This path-breaking book offers a re-examination of the east-west (Egyptian-French) cultural encounter during the early period of the renaissance or nahda in 19th-century Egypt, through looking closely at the particular contact zone of literary translations, specifically some of the earliest translations of prestigious French literature into Arabic. In this unprecedented study, in

contrast with views that presume a passive top-down model of cultural influence, Carol Bardenstein formulates a more complex and ambivalent model - a transculturating one. She shows how - within the translations themselves - an indigenous sensibility is asserted and elaborated, running against the grain of the apparently deferring gesture of borrowing from the French literary tradition, which was viewed by many in the Egyptian intellectual vanguard as having the prestige and cultural capital to civilize an Egypt and an Arabic literary tradition that was perceived as being belated in its development. In translations of works by La Fontaine, Bernardin de St. Pierre, Moliere and Racine, Muhammad Uthman Jalal indigenized the texts in various ways, Arabizing, Islamicizing, and Egyptianizing the textual field. Not only did this translational approach create a corpus of indigenized literary texts, but it also implicitly engaged in the process of experimenting with different possible delineations of the contours of the collective or community that was to produce what was to become modern Arabic literature. In so doing, it anticipated many later explicit ideological formulations about the nature of possible or desired configurations of collective affiliation and identification, as Arab, pan-Arab, regional Egyptian along nationalist lines, pan-Islamic etc., with the passing of Ottomanism.

The A to Z highlights common pitfalls faced by translators working on both Arabic-English and English-Arabic texts. Each translation problem is carefully contextualized and illustrated with examples drawn from contemporary literature and the media. Using a comparative analysis approach, the authors discuss grammatical, lexical and semantic translation issues, and offer guidance regarding correct and idiomatic usage. A much-needed addition to the field for university-level students of translation and professional translators alike, the A to Z has been designed with a view to •developing and honing skills in translating between Arabic and English •enhancing idiomatic expression in both languages; •raising awareness of problems specific to Arabic-English and English-Arabic translation; •increasing competency by providing appropriate strategies for effective translation. Alphabetic arrangement of the entries ensures ease of use as both a manual and a reference work. As such, the A to Z is eminently suited for both independent and classroom use..

This book investigates the issue of literary translation from Arabic to English and its various challenges, focusing on the problem of linguistic and cultural losses it suffers. Using the latest research in semiotic and translation theories through a selection of examples illustrating her investigation, the author introduces a meticulous analysis of the different kinds of losses suffered in the practice of literary translation. The book focuses on the key issue of equivalence - linguistic and cultural and underscores how the lack of equivalence makes it always more challenging to translate metaphors and culture-bound expressions across languages, opening the door to all kinds of cultural distortions and linguistic and cultural losses in the translation process.

Nobody has done more for modern Arabic literature in translation than Denys Johnson-Davies, described by the late Edward Said as "the leading Arabic English translator of our time." With more than twenty-five volumes of translated Arabic novels, short stories, plays, and poetry to his name, and a career spanning some sixty years, he has brought the works of a host of writers from across the Arab world to an ever-widening English readership. Here he tells the story of a life in translation, and gives intimate glimpses of many of the Arab writers who are becoming increasingly known in the west. In the 1940s, while teaching at Cairo University, he came to know such iconic figures as Yahya Hakki, Tewfik al-Hakim, Yusuf Idris, and of course Naguib Mahfouz. Later when he lived in Beirut, that other great literary center of the Arab world, he spent time with such poets as Tawfic Sayigh, Badr Shakir al-Sayyab, and Boland al-Haydari. He was already a close friend of Jabra Ibrahim Jabra from his college days at Cambridge, and later of another well-known Palestinian writer, Ghassan Kanafani. In the 1960s he started an influential Arabic literary magazine, *Aswat*, which published the leading avant-garde writers of the time, and in 1967 he put together the first representative volume of short stories from the Arab world. Then he really put Arabic writing on the international literary map with the establishment of the Heinemann Arab Authors series. Since then he has continued to select and translate the best of Arabic fiction, most recently the classic novella by Yahya Hakki, *The Lamp of Umm Hashim* (AUC Press 2004). He has also translated three books of Islamic Hadith (with Ezzeddin Ibrahim) and other books of Islamic thought, and has written a large number of children's books of Middle Eastern history and folktales.

Once largely marginalized, Arabic literature is enjoying an increase in attention. This bibliography lists 2,548 titles, covering all genres of literature, including ballads, comedy, drama, fiction, poetry, and prisoner writings, and encompassing Israeli, Islamic, and Mahjar literature. Works are listed from every Arabic country. Most titles are in English, with some in French and Arabic. Annotation copyrighted by Book News, Inc., Portland, OR

Modern Arabic Literature in Translation A Companion Al Saqi

A major achievement in the field of translation, this anthology presents a rich assortment of classical Arabic poems and literary prose, from pre-Islamic times until the 18th century, with short introductions to guide non-specialist students and informative endnotes and bibliography for advanced scholars. Like many pre-modern Arabic anthologies it aims at being both entertaining and informative. It ranges from the early Bedouin poems with their evocation of desert life to refined urban lyrical verse, from tender love poetry to sonorous eulogy or vicious lampoons, and from the heights of mystical rapture to the frivolity of comic verse. The prose contains anecdotes, entertaining or edifying tales and parables, a fairy-tale, a bawdy story, samples of literary criticism, and much more. With this anthology, distinguished Arabist Geert Jan van Gelder brings together well-known texts as well as less familiar pieces that will be new even to scholars in the field. Many recent studies and anthologies of Middle Eastern literatures are primarily interested in Islam and religious matters--an emphasis that leads to the common misconception that almost everything in the region was and is dominated by religion. Classical Arabic Literature instead brings to life the rich variety of pre-modern Arabic social and cultural life, where secular texts happily coexisted with religious ones. This masterful anthology, in English only, will introduce this vibrant literary heritage to a wide spectrum of new readers.

No Western scholar has contributed as much to the study of modern Arabic narrative as has Roger Allen. His doctoral dissertation was the very first Oxford D.Phil. in modern Arabic literature, completed in 1968 under the supervision of Mustafa Badawi. That same year, he took a position in Arabic language and literature at the University of Pennsylvania, the oldest professorial post in Arabic in the United States. Roger Allen has been phenomenally prolific: fifty books and translations, two hundred articles and counting--on Arabic language pedagogy, on translation, on Arabic literary history, criticism and literature. He is also one of the most decorated and acclaimed translators of Arabic literature. The present volume brings together sixteen of Roger Allen's articles on modern Arabic narrative, with a focus on genre, translation and literary history, and features analyses of the works of Rashid Abu Jadrah, Bensalem Himmich, Yusuf Idris, Naguib Mahfouz, and Tayeb Salih.

One of the significant phenomena in modern Arabic literature since the 1960s has been the use of mystical concepts, figures and motifs for the expression of contemporary experiences, philosophies and ideologies. The book investigates this phenomenon mainly with regard to the creative poetic process and the use of literary masks. It also deals with the complicated relationship between Arabic literature and Islam as well as with the literary activities by religious traditional circles. In a welter of publications committed Muslim authors try to prove that there is no inherent contradiction between art and Islam, and at the same time to lay the theoretical foundations for an "Islamist" poetics encompassing the various branches of literary production. Within the secular canonical circles, however, these activities and texts are

considered extremely marginal and none of the authors concerned has gained any canonical status. The growing number of cases, in which attempts at censorship on religious and moral grounds have been challenged, prove also that Arabic literature has become more and more secular.

"The purpose of this book is to trace the development of the differing forms employed in various literary movements in modern Arabic poetry. This development seems to me the most important element in the understanding of the contemporary revolution in Arabic poetry. Moreover, this revolution is considered to be the first in the history of Arabic poetry in which the influence of foreign literature has been such that it has almost completely cut off modern Arabic poetry from its classical heritage." from Introduction.

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