



THE AMERICAN UNIVERSITY IN CAIRO

مركز دراسات الترجمة
Center for Translation Studies

Oriental Hall, AUC Tahrir Square

Literary Translation Workshop

in collaboration with

The American University of Beirut

co-ordinated by

Humphrey Davies



Translator of Arabic Fiction

January 12 - 13, 2018

10 am - 5 pm

**Marriott Room, 109 Main Building
AUC Tahrir Square**

All events are open to the public. Picture ID is necessary for entry. Smoking is prohibited in AUC buildings.

Workshop Narrative Report
“Translation in Extremis” by Humphrey Davies

AUC, Tahrir Square, Marriott Hall

January 12-13 2018.

Led by Humphrey Davies

12 Participants (3 participants from AUB, 9 participants from AUC)



Workshop organisation

Day 1: Translation by participants of excerpts from Leg over Leg by Al Shidyaq.

- Participants were required to translate passages individually for some 20/30 minutes per passage, followed by a brief group discussion, wherein individual participants voiced the challenges they each faced.
- For each passage, participants translated once individually and later gathered in 4 groups of 3 (including, a native English speaker, a native Egyptian Arabic speaker and a

native “Shami” Arabic speaker, when possible), to work collectively on the same passages.

- Groups were asked to read out their translations, followed by a group discussion.
- The same groups were maintained throughout the day.



Day 2: Translation of ‘Ammiya (Mousharrafa and Elias Khoury)

- Participants translated several passages individually for some 20 minutes per passage.
- A group discussion followed each activity, and participants raised questions pertaining to the challenges faced when translating ‘Ammiya to English.



What were the problems faced?

Davies and Participants raised the following questions:

Is it possible to teach translation?

What are hot issues in translation?

How do we translate jokes (humor)?

What do we do when our footnotes are longer than the text itself?

How do we translate colloquial Arabic into English?

How do we translate a pre-modern text that has no punctuation at all? “What do we do to translate a document that is ‘half-illegible?’”

How do we move from theory to practice? Theory is great but when we’re at it, should it go out the window to leave room for the creative process to begin?

How do we translate a rhyming prose (i.e. Leg over Leg by Shidyaq)? Do we try to recreate the rhymes or the musicality of the language?

Is it good to translate rhymed prose into unrhymed english? Do we lose something? What do we lose?



Practical solutions

Al Shidyaaq wrote in rhymed prose, because it was a strategy, according to Davies, to partly be able to 'show off', he wanted to demonstrate to people that he could do this. He's a very self-conscious writer, as opposed to others in his time, and regarding writing in rhymed prose, he talks about the 'maqama'. He says, writing in rhymed prose is like walking with a wooden leg, it takes you off in directions that you're not entirely in control of. The language starts to control the writer, as a form, it refers the reader immediately to an older style of writing. The morphology of Arabic is so patterned as opposed to English, we have lame equivalents of prose in "-ation" or "-ing", but can we do better?

According to Davies, we can find other ways, such as internal rhymes, or at least aspire to some sort of musicality in the translation. We have to make considerable leaps and changes but only with the goal of arriving in the end with something that is closer to the Arabic.

"While I don't translate literally, says Davies, I try in a sense to remain faithful to the voice of the author".

Discussions and outcomes to the problems

In groups students were asked to rework their individual translations of selected segments, and to attempt at coming up with one or two sentences that actually rhyme.

Working in groups took more time however participants noted that something interesting was produced, especially because Davies made sure the groups were mixed between native English and Arabic speakers. Regarding a discussion on translating colloquial arabic into English, one participant noted how language in this case illustrates class relations, and the difficulty on conveying these cultural markers into English. The dilemma is finding a form that we believe a large number of readers would recognise, and thus using a specific english dialect might limit the audience.

Fred Lagrange, who writes extensively about translating Ammiya Arabic into English, discusses this point in his text (see Preparatory Reading Packet provided to students prior to the workshop). He notes, it is impossible to mark class in every sentence or single term, so one might not have a 1:1 correspondence between Arabic and English, but it is crucial to reflect it when appropriate in the translation, regardless of where the indicator for class is placed in the text. What is important is to get an overall feel, and to convey the basic underlying issue here without necessarily worrying about each term.

In thinking about ‘Ammiya, it is important to ask why would someone choose to write in Ammiya?

- Is Ammiya more authentic to the story we’re trying to tell?
- Why should there be a connection between lower classes and ‘ammiya?
- Ammiya is associated with orality, in a register that is exclusively oral. Dialogue can be in ammiya but the rest of the text not.

If we associate Ammiya with orality, how does this affect how we translate it?

Should there be a distinction of level of language between these two forms within one text?

- Orthographically? The internet has allowed writing without capitalization etc.

Who are you writing for? As a translator as an author, the question is important.

One thing to avoid always, that in the first page of a book, in the end you must keep your readers in site and not alienate them.

Periodization in arabic is not the same as in english, superficially speaking. It’s important to regard this as an arabic style relevant to the language, to be faithful to the arabic text, you might translate long sentences in arabic into short sentences in english.

How to translate the word ‘ba2a’? It ‘s more important to get the overall sense than the word by word sense. In the end, Davies emphasizes the following statement: faithfully translating rather than ‘literally’.

Students ended the workshop with a set of practical questions regarding the profession of translation, and below are the discussion points raised by Davies and participants:

- The most important thing is never to translate more than a chapter unless you have a contract.

- As a newcomer, it is important to have a portfolio to show, perhaps an excerpt or a synopsis...
- Pricing goes by the word not by the page (Some translators in Europe even charge by the key stroke)
- Davies usually makes a contract and estimate the number of words in the translation, and you have to guess the arabic, there's usually an increase in 30/35% from arabic to english. Agrees with the publisher on how many thousand words in English (not in Arabic). The rate is flexible, but in GB the minimum is 95 Sterling pounds per thousand words (so 13 cents a word). 50% upfront and 50% upon delivery, and upon delivery, adjust the amount to the exact number of words.
- Regarding Royalties: Normally the amount of money received by a translator is a non-refundable advance against royalties. Maximum 2% profit by the publisher for a hardbound book, the translator doesn't get paid much from royalties.
- How to get started: prepare a good book proposal, find the publisher most interested in this kind of writing. Start with journals or short stories (Banipal, is the only quarterly magazine dedicated to arabic literature in translation).



Useful Resources

- www.ejtaal.net
- www.baheth.info
- <http://arabiccorpus.byu.edu/search.php>
- <https://archive.org/>
- <http://gallica.bnf.fr/ark:/12148/bpt6k6254645z/f16.double>

Feedback

Report by Humphrey Davies

This was a surprisingly enjoyable experience for me – surprisingly because I had not conducted such a workshop before and because, though I hoped it would be received positively by the participants, I had not expected the degree of responsiveness and enthusiasm actually shown.

Student selection appears to have been well managed: though none of the exercises were designed to evaluate individual students (and I stressed at the outset the non-competitive and collaborative nature of the workshop), and though there were of course differences of talkativeness and number of interventions, related to how shy or bold, each student was (I would say that two were conspicuously shier than the rest), all had things to say and all worked hard.

Exercises were both individual and group. Through the half-dozen segments into which the workshop was divided, each segment dealing with one or more texts chosen to illustrate a particular translational issue in texts that either used challenging strategies (such as rhymed prose, obscure vocabulary, comic distortion of language, the use of colloquial either totally or in part in a text) participants were asked first to translate the given passage individually, then to discuss it, then to rework their original efforts in groups of three. In both modes, students worked very hard: a pin could have been heard, had it dropped during the individual work exercises, while a quiet hum filled the room during the group exercises, which everyone seemed to actively enjoy. The group exercises also highlighted the judicious selection of students in another way: in each three of the four-person groups, it was possible to have an Egyptian Arabic speaker, a Lebanese Arabic speaker, and an English speaker (there was one more Egyptian speaker than Lebanese, so one group had two Egyptian speakers and no Lebanese). The gender mix also allowed three out of the four groups to have both men and women (the fourth group being all women).

For me personally, it was not simply enjoyable but provided me with experience and confidence, not to mention a template for the organization of such workshops, that I may be able to use again in the future. On a very practical level, the discussion of online resources for translators from Arabic produced from the participants information about sites of which I was unaware but that I am likely to use. Thus the exchange was by no means only one-way.

Eleanor: “It was invaluable to hear Humphrey speak about his approaches to major problems in Arabic-English translation; I especially appreciated the focus on how

to grapple with colloquial Arabic and changes between different registers in a single text (the preparatory materials were also extremely beneficial in this regard). I really liked the hands-on methodology which allowed us to individually and then collectively attempt translating material that Humphrey had himself translated, and then hear what he had made of the passage in his own translation. I also appreciated the open discussion time about both the methodology and profession of translation at various intervals, especially on the second day.

I found the theory behind the first day really interesting; the text itself was extremely challenging (although I did appreciate the value of discussing why this is usually considered difficult and how an expert translator would approach it.) The second day I found much more accessible and relevant to my own interests in different registers of Arabic, but ultimately I think the two days and sets of material complemented each other well.

I really enjoyed getting to know and working with the other participants. Humphrey's strategy of dividing us into groups with one Egyptian Arabic native speaker, one Lebanese Arabic native speaker, and one English native speaker led to some very productive and thought-provoking conversations over the course of the workshop. There was a nice mix of participants with different interests and skill levels, and it was good to have the first day and the lunch times to get to know the other translators and their interests better.

As a graduate student, this was an exceptional opportunity to learn from an extraordinarily talented translator as well as from peers with different backgrounds in the workshop. I feel I benefited a great deal from the workshop, not only from translating together but also from the resources shared; participants have already discussed creating a document of resources that we can continue to build on going forward. As an aspiring translator, this workshop provided a unique opportunity to learn new methodologies, and also to build community with like-minded graduate students and scholars .

I think it might be beneficial to have some time to prepare the texts at home before the workshop (e.g. if they were sent a few weeks in advance) so that more time in the workshop could be devoted to group discussion and collaborative translation.

Thank you so much for this opportunity! This was a wonderful and productive Weekend.”

Ramy: “Dr. Davies approached this as a true workshop where a balance is struck between participants engaging with the actual work of translation and the instructor reflecting and guiding throughout the process. His choice of material reflects a unique mastery of his discipline which I believe is very rare and absolutely

admirable. His way of covering both the theoretical and practical aspects of being a translator is something I did not expect and was very pleased that he actually took the time and effort to address our questions about the world of translation as an occupation and not just as a theoretical platonic labor. He was very friendly and open to answer all our questions. I believe it has been an absolute privilege for me to work under his guidance and be exposed to his understanding of how to translate.

The material has served its purpose in the context of the workshop. It challenged us and made us reevaluate how to view the degree of the difficulty of a text in comparison to how easy the task becomes once we actually get to work.

Dr. Davies' technique of individual work followed by collaborative work was excellent in maintaining the feel of the solitary labor translation is while providing the feedback we needed by comparing and contrasting our own work with others before we had to come up with an agreeable format to present. The backgrounds of the people attending sufficed for having enough diversity in the groups between native and learned Arabic speakers; which allowed the first to test their choice of produced words and the second to test their understanding of the original text.

Before this workshop, my exposure to literary translation has been quite limited since my projects have been mostly for commercial purposes. It served as an introductory survey of the issues I might encounter when I decide to pursue literary translation as an occupation.

To me, it was perfect as it is.”

David: “I thought that the methodology was a good one. I especially appreciated the practice of working on translations individually and then in groups, which often worked to tease out difficult-to- translate phrases and sentences, and which for me highlighted some of my linguistic shortcomings that I can now seek to remedy. As far as tools, we were mostly left to depend on our own preferences, but it may have been useful to send out a list of tools that the translator uses prior to the workshop so that we could explore some first, and then come more prepared with an array of weapons with which to attack the passage.

Although some of the material was rather difficult to translate (and therefore frustrating to work on), each selected passage highlighted a particular challenge that the translator faces, which I felt was extremely useful. We were thrown in the deep end of translation, so to speak, which was more beneficial than simply working on simpler, or more straight-forward texts.

There appeared to be a great deal of respect and camaraderie among the participants, which I think was a result of the meet-and- greet coffee that some of us shared in Zamalek the day before the workshop, and of the insistence of Mr.

Davies that there would be no competition between us during the weekend, which he reinforced by adopting a positive attitude towards all of our different translation efforts.

The workshop was incredibly beneficial for me personally, in that it allowed me to see how many other aspiring translators and an experienced translator approach different texts, while also allowing me to identify things that I still need to work on in order to produce translations that I am satisfied with.

My chief recommendation is that we invert the program so that we receive a list of preferred sources prior to the workshop, and perhaps discuss them first.”

Claire: “The Workshop coordinator was well organized and shared valuable knowledge with the workshop participants. While the first tasks allowed for individual exploration of suitable methods, discussions that followed resulted in active exchange of ideas and the coordinator provided his own suggestions and a list of resources towards the end of the workshop. The workshop was very practical and problems one would stumble upon would mostly be real struggles translators face, hence these aspects paved the way for constructive feedback from the coordinator.

Obviously two days are not that much once one gets started, but the material was diverse, and participants gained insight into both complex, classical Arabic forms and everyday colloquial language of the Egyptian and Levantine type. Indeed, it would have been impossible to translate larger chunks and the most interesting conversations were often about particular passages, whereby the focus would be directed towards sound, rhythm, suitable expressions etc.

The participants all showed interest and, hailing from different backgrounds, made for a diverse set-up. The group activities were a case in point: having English, native Arabic (Egyptian and Lebanese) speakers work together made the translating process a lively and complementary one. In such instances the varying language abilities did not matter as much as the valuable exchange and insights from students with different strengths and weaknesses.

The workshop was very useful in the sense that translation in the literary context is often talked and read about theoretically and the issues that arise really become most apparent when putting pen to paper and actually trying to translate complex – and even seemingly easy sentences. The various questions that emerge in the process can be debated in the theoretical realm but are often rendered more complex by cultural specificities, different attitudes to style, author and reader intent etc. The workshop also motivated me to really look into possible opportunities for future translation projects (individual and/or collaborative) and the conversations (about publishing, platforms and online resources) at the end were very useful in this regard.

I actually found the set-up of this workshop very beneficial as we touched upon a range of issues in the course of two days only.”

Fatima: “Everything was quite amazing and professional. However, perhaps in the coming workshops, it would be better if the participants are asked to bring with them the tools/resources they need, i.e. Computers, Pads, among others.

Material and focus were very convenient. I truly liked the workshop. If I am asked to think, however, about suggestions, I would recommend the following:

The workshop was a hands-on experience in the field of translation. I would suggest dividing the agenda of both dates into two different parts: Part (1), before lunch break, getting a hands-on experience in the myriad literary texts followed by Part (2), after lunch, delving into the theoretical part of the translation, taking into consideration that almost all participants are grad-students. Theories will definitely add value to the workshop. I suggest collaborating with academics who could theorize/give glimpse of the theories that lie behind the presented translations, which would enrich the workshop in different regards.

The participants were all amazing. I believe one of the best aspects of the workshop is its participants: every group is part of a different discipline/program—a fact that enriches any seminar whatsoever. Everyone would bring in their discipline into the field of translation. That’s how translation works: stepping into different languages and different fields. AUC and CASA students are awesome. I would like to add that individual work followed by group work was informative too.”

Iman: “Humphry Davies’s methodology is practical rather than theoretical. That is, I would describe him as a practical translator who is neither a fan of academia nor quasi-academic discourse. His approach to translation is very technical and creative, if I may say. His tools are humor, creativity, out-of- the-box kind of thinking, and a sharp ear. He is a very meticulous translator who portrays the translation process as theoretically possible but practically different. His organization of the workshop and his division of the topics of discussion formed a coherent combination between translation exercises and a down-to- earth account of how he made his way through his successful career.

The workshop mainly focused on translating parts from Al Saq Aala al-Saq and some excerpts from Elias Khoury’s *Awlad el ghetto*. Davies’s choice to focus on how to translate rhyme, colloquial Arabic, and basically anything outside the formal, academic discourse is remarkable and noteworthy. This is the first time I get introduced to some concrete techniques regarding how to translate informal language. The workshop material was easily accessible, and Davies made sure that everyone was comfortable during individual work and group discussions.

Perhaps the best part of my entire trip was meeting the workshop's participants. I cannot begin to describe how diverse, rich, and well-rounded they are. The AUC and CASA students were very collaborative and, most importantly, very humble. Their modesty and openness to discussion and questions are the most crucial factors that contributed to this workshop.

All in all, this workshop was helpful on two levels: I gained substantial experience in how to approach texts that do not follow the norm. I also learnt how to put myself in the mood to translate even if I don't know where to start. This workshop made me think that translation is a job of hard work and creativity. Davies was very patient with us. He never belittled any of our suggestions. His ethos and experience contributed to the overall success of this workshop. I'm glad he allowed us room to delve into his crowded mind.

I do not think that the workshop needed any improvement. Perhaps what could be helpful next time is to balance the discussion material between theory and practice. However, this depends on the methodology of the coordinator. Personally, I'm more exposed to theories of translation and would have enjoyed a lecture on that. But, I equally enjoyed Davies's practical approach to translation. So, I don't think that there is anything that needs to be fundamentally improved about this workshop.

Thank you for this opportunity. It was absolutely amazing.”

Center for Translation Studies (CTS)

The Center for Translation Studies (CTS) was launched in December 2009 as a research facility that fosters collaborative outreach programs and research in translation and translation studies within an interdisciplinary context. The center seeks to enhance interaction and cooperation between AUC, Egyptian, regional, and international institutions and organizations working in the field of translation and interpretation studies and practice. The center is committed to promoting translation as a cultural political practice that can enable innovation and generate new spaces for the development of individual societies and cross-cultural conversation. The center seeks to contribute to Egypt's cultural and intellectual life through the formation of a new generation of translation theorists, researchers, and practitioners who will operate within a complex global context that necessitates excellence, creativity and cutting edge instructional methodologies and technologies.

Since its establishment CTS has initiated a number of highly successful initiatives and The CTS website has become an excellent research and teaching tool in the area of translation and translation studies. All events, colloquia, and lectures are available on YouTube.

CTS initiatives and collaborative projects have included:

The In Translation Lecture Series (December 2009-) that has hosted distinguished figures in the field of translation such as Denys Johnson-Davies, Humphrey Davies, Jonathan Wright, Ahdaf Souief, Joseph Massad, Richard Jacquemond, Ferial Ghazoul, Elias Khoury, and others.

Symposia including:

- Translation, Gender and Knowledge Production: May 2010; co-sponsored with the Women and Memory Forum and the Cynthia Nelson Institute for Gender and Women's Studies at AUC. <http://www.aucegypt.edu/research/cts/Pages/Symposia.aspx>

- Translating Revolution: May 2011; an AUC graduate student symposium that culminated in the publication of a volume of essays by this group of graduate students, edited by the director of CTS entitled Translating Egypt's Revolution: The Language of Tahrir (AUC Press, 2012).

<http://www.aucegypt.edu/research/cts/Pages/TranslatingRevolution.aspx>

Translating Egypt's Revolution was praised by leading Translation Studies scholar, Michael Cronin, in the following terms:

"A strikingly original and fascinating account of the way in which translation is core to an understanding of how events have transformed Egypt. In redefining conventional understandings of translation and equivalence, making visible the practice of the translator, and conceptualizing translation as an act of rewriting, this volume of essays is a unique contribution to our understanding of how translation shapes the contemporary world."

Translating Egypt's Revolution has been very favorably reviewed in the following journals, literary supplements, and blogs:

International Journal of Middle East Studies:

<http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9173813&fileId=S0020743813001384>

Race and Class:

file:///C:/Users/Iman/Downloads/rc-tahrir%20(1).pdf

Journal of African Cultural Studies:

<http://www.tandfonline.com/doi/full/10.1080/13696815.2013.819778#.VIkQxTGUd8E>

Arabic Literature in English:

<https://arablit.wordpress.com/2012/06/12/in-other- words-translating- egypt-s-revolution/>

Al-Ahram Weekly:

<http://weekly.ahram.org.eg/News/2381/23/Talking-revolution.aspx>

Egypt Independent:

<http://www.egyptindependent.com/news/other-words- translating-egypt%E2%80%99s-revolution>

Open Democracy:

<https://www.opendemocracy.net/samia-mehrez/translating-egypt%E2%80%99s-revolution-introducing- anthology-of- essays>

The Cairo Review of Global Affairs:

<http://www.aucegypt.edu/GAPP/CairoReview/Pages/articleDetails.aspx?aid=95>

Daily Kos:

<http://www.dailykos.com/story/2013/01/25/1182111/-The- Egyptian-Revolution- Only->

Two-Years- Old#

The House of Translation was launched in October 2011 as a collaborative initiative between the Center for Translation Studies and the National Center for Translation of the Ministry of Culture in Egypt. The House of Translation is a translator-in- residence program that fosters and promotes innovative translation projects linking various cultural achievements and legacies.

There are three cycles of lectures and workshops each year at The House of Translation. Each cycle focuses on one theme or subfield in Translation Studies. Each cycle of lectures is followed by a practical workshop. The workshops have attracted more than two hundred applicants sixty of which have been selected to attend (twenty applicants per workshop)

The applicants represent a wide spectrum of participants interested in the field of Translation Studies:

Professional translators

Teaching faculty in national universities

Graduate students from national universities

Graduate students from AUC

The first cycle at The House of Translation included two public lectures and a practical workshop and was held in February 2011 focusing on Translation Studies and Theory. The Inaugural lectures were delivered by Professor Michael Cronin, Senior Lecturer in the School of Applied Language and Intercultural Studies and Dean of the Joint Faculty of Humanities at Dublin City University.

The second cycle of lectures and workshops took place during the second half of June

2012 and was conducted by senior, award-winning UN translator, Mr. Mohamed El Kholy. The focus during this second cycle was Arabic and International Organizations.

The Third cycle of lectures and workshops took place during December 2012 and is focused on Translation and New Media.

Summer Academy on “Aesthetics and Politics,” September 2012 at AUC, a partnership with the Transregional Studies Forum in Berlin and its program Europe in the Middle East-the Middle East in Europe. The Summer Academy is designed to support doctoral and postdoctoral researchers and scholarly networks and contribute to closer ties among research activities in and outside Europe and the Middle East. It is also meant to foster interdisciplinary research fields that benefit from the sort of intercultural cooperation this forum provides.

Twenty four doctoral and postdoctoral candidates were selected. A series of public lectures focused on the main theme of the summer academy were held at AUC.

A series of closed panels and roundtable discussions for selected participants were held at AUC in order to promote conversation between the scholars.

The link to the brochure can be found at:
<http://www.eume-berlin.de/fileadmin/eume/pdf/sommerakademie/SA12-Brochure.pdf>

Reviewed in:

news@auc:
<http://www.aucegypt.edu/newsatauc/pages/Story.aspx?storyID=944>

Arabic Literature in English:
<https://arablit.wordpress.com/2012/09/09/if-youre-in-cairo-aesthetics-politics-counter-narratives-new-publics-and-the-role-of-dissent-in-the-arab-world/>

Jadaliyya:
http://egypt.jadaliyya.com/pages/index/7386/conference_aesthetics-and-politics_-counter-narrat

CTS New Campus Interdisciplinary Lecture Series (2012-)

A year-long informal lecture series that is hosted by participating departments at AUC across the schools in order to raise awareness among the students and faculty about the importance of translation and translation studies at AUC. The series is also meant to showcase the already existing expertise and scholarship among the faculty and students in the field. The lecture series includes speakers from ECL, ARIC, CMRS, ECS, PVA,

SAPE, SCE, JRMC, TAFL, among others.

CTS co-sponsored events at AUC with:

- The Department of Arab and Islamic Civilizations
- The Department of English and Comparative Literature
- The Department of the Arts
- The Department of Rhetoric and Composition
- The History Department
- The Institute for Gender and Women's Studies
- The Law Department

These events and partnerships have been extremely valuable for AUC and national institutions alike. They continue to be very well attended and have drawn audiences from academia, cultural centers, the professional world of translation, as well as AUC and national university students including international AUC students.

CTS Publications (in progress):

Since its establishment, CTS has accumulated some outstanding research material in Translation Studies across the disciplines. CTS is currently embarking on a series of publications based on the lectures delivered in its two lecture series. These anthologies will constitute a much needed intervention in Translation Studies that will definitely enrich current debates in the field. Here are some examples of the planned publications:

Translation across the Disciplines

1. Nora Amin, "An Enemy of the People: A Musical Political Drama of Ibsen."
2. Elias Khoury, Humphrey Davies, Yousri Nasrallah, "Translations of Palestine: Elias Khoury's Bab al-Shams, a Conversation Across Texts."
3. Zeinab Mobarak, "In Other Words: the Challenges of Dubbing and Subtitling"
4. Heba Khalifa and Randa Shaath, "(En)gendering Visual Translations of Revolt."
5. Mahmoud El Lozy, "Translation and Drama Adaptation."
6. Mariam Naoum, "From Text to Screen: Literary Adaptation as a Point of Departure."
7. Laila Soliman, "Bilingualism on Stage: The Case of Hawa l-Huriya (Whims of Freedom)"
8. Dina Heshmat, "Translating Gender and Class in Egyptian Cinema."
9. Huda Lutfi, "From Text to Image: Translating Masculinities."
10. Ammar Abou Bakar, Alaa Awad and Hanaa El Degham, "Visualizing Revolution: The Epic Murals of Tahrir."

Translation and Modern Arabic Literature

1. Reem Bassiouny, "Dialogue in Arabic Novels: The Challenge for Author and Translator."
2. Ahdaf Soueif, "The Author as Translator."
3. Samah Selim, "The People's Entertainment:"
4. Ferial Ghazoul, "The Translator as Hero: Arab Writers and the Fictional Turn in

Translation Studies.”

5. Jonathan Wright and Khaled Khamissi, “Translation and its Afterlife.”
6. Samia Mehrez, “The Curse of the Bilingual.”
7. Margaret Litvin, “Frosty Utopias: Russian Connections in Arabic Literature.”
8. Marcia Lynx-Qualey, “Arabic Literature in English: The Blog as Cross-Cultural Salon.”
9. Sinan Antoon, “Translation as Mourning.”
10. Khaled Mattawa, “Power, Identity, and a Prayer for Repatriation.”
11. Denys Johnson-Davies, “Memories in Translation.”
12. Humphrey Davies, “The Task of the Translator.”