Translation from the peripheries of world literature: The case of Khalid Khalifa's *Madīḥ Alkarāhiyya*

Mohammad Ihssan Zabadi
Gulf University for Science and Technology, Kuwait
zabadi.m@gust.edu.kw

Abstract: Taking the translation of Khalid Khalifa's 2006 novel مديح الكراهية [*Madīḥ Alkarāhiyya]* into English as a case study, this article examines the concept of translation from the periphery to the centre as a consecrating practice and as an avenue for cultural exchange between dominating and dominated literary fields. It draws on concepts from socionarrative theory and theories of paratext to examine the textual and peritextual framing strategies that *Madīḥ Alkarāhiyya* might have needed to undergo in order to move to the centre and obtain a permit for international circulation. Textual framing is examined through two strategies of selective appropriation of textual material, namely omission and lexical selectivity. Peritextual framing is examined through the powerful thresholds of peritextual devices crafted on the front and back covers of the published translation. A micro-level analysis of how the text has been translated, packaged, and circulated for the consumption of the Anglophone market showed that consecration and peripheralisation were indivisible practices. The translation of *Madīḥ Alkarāhiyya* was not as consecrating as one might have assumed. On the contrary, it was accompanied by a regressive counterweight that served to re-peripheralise the translated text when translation took place from peripheral to hypercentral languages. This poses a provocative challenge to the general conception of translation from the periphery as a consecrating practice and reveals the effects of power differentials within the circuits of cultural capital.

Keywords: Paratext; translation; *In Praise of Hatred*; Khalid Khalifa; narrative theory, Syrian literature.

1. Introduction

This article examines the translation into English of Khalid Khalifa's novel مديح الكراهية [henceforth *Madīḥ Alkarāhiyya*] for the Anglophone literary market, paying close attention to the socio-cultural dynamics of literary translation from the periphery to the centre as a consecrating practice. It employs a mixed-methods approach, drawing on the work of David Damrosch (2003), Pascale Casanova (2004, 2010), Johan Heilbron (1999) and Nicky Van Es & Johan Heilbron (2015) on the circulation of world literature in the global system of translation. Additionally, it draws on concepts from socionarrative theory (Baker, 2006) and theories of paratext (Genette, 1997; Batchelor, 2018) to examine some of the ways in which translatorial agents 'renarrate', 'reframe', and 'rewrite' the source text for international audiences, and hence participate in the construction of social, cultural,

and political reality. Both socionarrative and paratext theories are used to unpack the changes made to the original text by the mediation of translatorial agents, and to further understand how translation and publishing practices can contribute to the consolidation of certain narratives. This article is set out to answer the following questions:

1. What kind of compromises happen when *Madīḥ Alkarāhiyya* moves to the centre and obtains a permit for international circulation?

2. What public and meta-narratives have the translatorial agents foregrounded and de-emphasised in the examined translation and how?

3. What textual and peritextual framing strategies have the translatorial agents adopted in the production of the text in question for the Anglophone market? and

4. What are the implications of these strategies in light of the study of translation from the peripheries of world literature as a consecrating practice?

The term 'translatorial agents' is used in this article to refer to translators, editors, publishers, and other human agents involved in the production of this Syrian text for the Anglophone public readership. These agents play an important role in the process of consecrating peripheral or unknown literature into one of the great languages in the world of letters. They determine which works of world literature can be regarded as world masterpieces, and which works are to be placed on the margins of the global system of world literature. Additionally, these agents often 'rewrite' peripheral, foreign literature in order to increase its chances of entering Anglophone literary fields and to give it some visibility. In some cases, the text submitted by the translator is often filtered and mediated by these agents to ensure that the narratives encoded in the source text are presented for the public readership in resonance with the 'expectancy norms' (Chesterman, 1997) and the linguistic, cultural, and ideological values of the target culture (Lefèvere, 1992b). Therefore, a close examination of how *Madīḥ Alkarāhiyya* is translated, packaged, and circulated for the consumption of the Anglophone literary market can offer deeper insights into the sociocultural dynamics of translation from the periphery as a consecrating practice. To better understand these dynamics, it is necessary to discuss four notions relevant to this article: 'the global system of translation' (Heilbron, 1999; Van Es & Heilbron, 2015), 'world literature' (Damrosch, 2003), translation from the peripheries of world literature as a 'consecrating practice' Casanova, 2004, 2010), and the 'rewriting' of world literature in translation (Lefèvere, 1992a, 1992b).

2. The global system of translation: A core-periphery structure

The global system of translation is perceived as a world system that standardises the production of books in the global market of translation on the basis of hierarchies of power relations between different language groups that form this system. It determines the share of each language in the international market of translation on the basis of the centrality or peripherality of the language from and into which translations are made (De Swaan, 1993; Heilbron, 1999). In the global ranking, there are groups of languages holding hypercentral, central, semi-peripheral, and peripheral positions (Heilbron, 1999, p. 432). These positions are determined by the share of each language in the international market of translation.

English, in the global ranking, holds a "hypercentral" position. After English, German and French hold a "central" position, each with an approximate share of 10-12% of the world market of translation (Van Es & Heilbron, 2015, p. 295). They

are followed by eight languages, among which are Italian, Spanish, and Swedish, all having a "semi-peripheral" position and a share of 1-3% of the international book market of translation. Other languages with a share of less than 1% occupy a "peripheral" position. Among them is Arabic, from which a small number of books are translated, notwithstanding its large number of speakers (ibid).

The basic four-level, core-periphery structure of the global system of translation has some useful implications for this study. Firstly, the more peripheral the translated language is, the higher the chances for the literature originating from that language to undergo a process of filtering and transformation when translated into hypercentral and central languages. In its consecrating journey to a hypercentral literary field, a text originating from a peripheral language may need to undergo a process of mediation by various agents in order to move to the centre. These agents determine which works are to be consecrated, and which ones are to be placed on the peripheries of world literature.

Secondly, the more central the translating language is, the greater the proportion of translations from that language and the lesser the proportion of translations into that language. The cultural hegemony of the English language, from which – rather than into which – translations are made is seen as a contributing factor to the low percentage of translation into English from peripheral languages. It implies that the Anglophone literary market is less concerned with literary import from foreign cultures. This hegemony has resulted in the sparsity of translations into English from Arabic (Clark, 2000). In general, several factors are seen as contributing to the dearth of translations of contemporary Arabic fiction into English.

Firstly, given the western world's relatively limited knowledge of the Arabic language and cultures, the Arabic language "remain[ed] relatively unknown and unread in the West" and was generally perceived as "a controversial" and "unapproachable" language (Said, 1990, p. 278). In comparison with the canons of world literature, Arabic works of fiction often go "unnoticed and underreviewed" as they do not reiterate homogenized images about "Islam", violence, sensuality and so forth" (Said, 1990, p. 278).

Secondly, the rise of social values, i.e. autonomy and self-sufficiency resulted in a homogenised perception of literature from the Arab world as one of "lesser significance than the tastes of the Anglophone reading public." (Clark, 2000, p. 4) UK and US-based publishers had long adhered to a prevailing belief that Anglophone readerships exhibit by far the lowest interest in translations from other cultures (Büchler & Guthrie, 2011). Although several Arabic works of literature – since the early twentieth century – have been translated into English, publishers' interest in Arabic literature is still, to date, determined by socio-cultural and socio-political factors rather than by the desire to explore the literary culture of the Arab world for its own literary worth and merits. With few exceptions, literature from the Arab world is often imported as anthropological documents, rather than as literary works per se (Altoma, 2005; Booth, 2010; Büchler & Guthrie, 2011). Besides, translations from the Arab world have in many cases relied on and constructed stereotypical cultural imaging of the Arab and Muslim world (Jacquemond, 2004; Shamma, 2005; Johnson-Davies, 2006). Although several works of literature from the Arab world have been consecrated through translation in the Anglophone literary field, the biggest bulk of that literature has been placed on the margins of the global system of world literature. In general, there are target-oriented sociocultural constraints that can guide, inform, and eventually shape the dynamics of translation from the periphery as a consecrating practice, most notably

the sociocultural constraints of 'rewriting', 'ideology' and 'patronage', as conceptualised in the work of Andrew Lefèvere (1992, 1998).

3. Translation from the periphery as a consecrating practice: Ideology and patronage as key factors

In *What is world literature?*, Damrosch (2003, p. 6) defines world literature as world masterpieces that circulate beyond their source language and culture, either in translation or in their original language. In Damrosch's words, "a work enters world literature through a double process: first by being read as literature; second, by circulating out into a broader world beyond its linguistic and cultural point of origin" (ibid). This double process, however, cannot be taken for granted as defining features of what world literature is. On the one hand, some works may be considered as part of world literature by some readers but not by others. On the other hand, the understanding of world literature in translation as a mode of circulation is a rather complex process. While very few works of literature can secure a permanent position as world masterpieces, the biggest bulk of world literature cannot, especially the one originating from the peripheries of the global map of world literature.

Damrosch's understanding of world literature as a mode of circulation is intrinsically aligned with the notion of consecration foregrounded by this article, which will be further developed below. Damrosch (2003) argues that a work of literature cannot but gain in translation as it moves into the sphere of world literature (p. 6). This means that the translation of a given work of literature into English will serve as consecration to the text and its author as a result of their movement from a peripheral literary space to a more hypercentral one, let alone their gain of more recognition and visibility in a hypercentral literary space.

In *The world republic of letters*, Casanova (2004) adopts a different systemic approach, studying world literature in translation as a mode of circulation between dominating and dominated literary fields. She argues that literary translation is not merely a process involving the transfer of a text from one language to another in an equal linguistic and cultural exchange, but rather a process involving cultural exchange between dominating and dominated literary fields. Considering the cultural and political domination between world literary fields, Casanova argues that cultural exchange between dominating and dominated literary fields can result in what she terms "translation as accumulation of capital" and "translation as consecration" (2004, p. 135). The former is the direct result of literary translation flows from a dominating literary space into a dominated literary space. Translating literary texts from English into Arabic, for instance, allows the Arabic language and its literary spaces to accumulate literary, cultural, and symbolic capital as a direct result of "nationalising the great universal texts which are recognised as universal capital in the literary universe" (Casanova, 2010, p. 290). The latter, by contrast, is "the immediate and direct result of the translation [of peripheral and perhaps unknown literary texts] into one of the great literary languages" (Casanova, 2010, p. 296). Therefore, consecration is a form of recognition and signifies "the almost magical metamorphosis of an ordinary material into "gold", into absolute literary value." (Casanova, 2004, p. 126).

By recognising the hypercentral position of the Anglophone literary field and of English as a hypercentral language, one can assume that *Madīḥ Alkarāhiyya* cannot but gain through translation. This article, however, takes a provocative

reevaluation of the general conception of translation from the peripheries of world literature as a consecrating practice. It is set out to examine the translation of *Madīḥ Alkarāhiyya* beyond the limitations of the gains, paying close attention to the textual and peritextual framing strategies that *Madīḥ Alkarāhiyya* might have needed to undergo in order to move to the centre and reach international audiences. This twofold analysis also pays attention to the role of translatorial agents in enabling the text to access the centre and presenting it for the Anglophone readership. These agents often 'rewrite' foreign literature in translation to make it more appealing to the target readers' cultural and ideological values and expectations. Here, rewriting may entail the addition of extra-literary dimensions that may increase the chances for foreign literature to enter the Anglophone literary field and give it some visibility. In every target cultural system, there exist a number of sociocultural influences that can govern the process of rewriting foreign literature. It its consecrating journey to the centre, i.e. to the Anglophone literary field, peripheral literature may be produced by translatorial agents in resonance with the linguistic, cultural, and ideological norms of their domestic literary field. In this context, the sociocultural powers of 'ideology' and 'patronage' (Lefèvere, 1992, 1998) can determine the process by which peripheral literature is translated in the new target cultural system.

Ideology is an amalgamation of "opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts" (Lefèvere 1998, p. 48). The interference of translatorial agents' ideology in literary translation can result in manipulated translations through which certain goals and agenda can be achieved. Additionally, the ideology of the authoritative bodies for which translators work – and to which they are assumed to subscribe – can reshape the ideas disseminated in a particular text, which thus produces 'manipulated' and 'biased' translations under the constraints of the target culture's ideological norms (Baker, 2007). As rightly argued by Lefèvere (1992b, p. 87), if the source text clashes with the ideology of the target culture, "translators may have to adapt the text so that the offending passages are either severely modified or left out altogether."

The notion of what Lefèvere calls 'patronage' refers to "something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature." (1992a, p. 15) This power may function as a repressive force in the literary system when it is used to 'hinder' the rewriting of literature. However, it may function in the opposite direction, forming knowledge about other cultures (ibid). The text selected for this study supports Lefèvere's argument about the repressive function of patronage. It articulates a number of highly politicised narratives, such as the Palestinian-Israeli conflict, Islamic fundamentalism, and Islamist insurgency. Some of these narratives have been ultimately rejected while others have been accentuated in the target text. In many cases, translatorial agents came across as partisan, taking highly visible and interventionist roles.

4. Methodology: Socionarrative theory as a translation explanatory tool

The model of analysis applied in this article is based on Mona Baker's (2006) elaboration of the concept of narratives against the previous accounts of narrativity by sociologists. Baker (2006) understands narratives as "public and personal 'stories' that we subscribe to and that guide our behaviour." (2006, p. 9) In this article, the term 'narratives' refers to translatorial agents' beliefs in and subscription

to a particular story, and how such beliefs can guide and inform their discursive behaviour in the translated text.

The choice of socionarrative theory is motivated by a number of reasons. Firstly, unlike existing theoretical notions that much of the literature on translation draws on, most notably the notion of 'norms' as elaborated in the work of Gideon Toury, socionarrative theory recognises that translators' positionality to dominant narratives and ideologies is both varied and shifting (Baker, 2007, p. 152). It allows us to examine a text along with the broader narratives in which it is embedded and "encourages us to look beyond the immediate, local narrative as elaborated in a given text to assess its contribution to elaborating wider narratives in society." (Baker, 2006, p. 4) Secondly, socionarrative theory recognises that social narrators' behaviour can be guided by a wide range of narratives to which they subscribe, and that their subscription to these narratives can inform their discursive behaviour (Baker, 2007, p. 152). Social narrators' subscription to dominant narratives and ideologies can contribute to the consolidation of specific narratives. Thirdly, the highly politicised narratives promulgated in *Madīḥ Alkarāhiyya* mean that socionarrative theory is the most suitable theoretical framework for this article. *Madīḥ Alkarāhiyya* articulates several public narratives that can threaten to undermine mainstream narratives circulating in the target culture. As Baker (2013, p. 162) states, "memoirs, war chronicles, and autobiographies of writers, whose narratives are at odds with mainstream public narratives of the target culture, offer a rich source of data that can be examined using the framework of socionarrative theory." Finally, the theoretical tools of socionarrative theory allow this article to unpack the changes brought to the original text by the mediation of the consecrators of the Anglophone literary market. However, the analysis undertaken in this article goes beyond a contrastive analysis of a text and its translation and engages fully with the issue of the translation of "other" literature when seen as peripheral literature and literature of conflict.

4.1 Types and core features of narratives

Narratives fall under four types: ontological, conceptual, public, and meta-narratives (Baker, 2006). The last two types of narratives are of relevance to this study.

Public narratives are "stories elaborated by and circulating among social and institutional formations larger than the individual" (Baker, 2006, p. 33). Some examples of public narratives include Islamic fundamentalism, Christian fundamentalism, political Islam, 9/11, and the so-called Arab Spring. Metanarratives are the epic dramas of our time: Capitalism vs. Communism and Barbarism vs. Civility (Baker, 2006, p. 44). A good example of metanarrative is the War on Terror. The boundary between public narratives and metanarratives is particularly difficult to draw. However, one distinctive feature of metanarratives is that they continue over long periods of time and impact the lives of people across a wide range of settings.

Narrativity is characterised by main features that can be deployed in translation in order to present a narrative from a specific angle. These are temporality, relationality, and selective appropriation (Baker, 2006, p. 50-76). Relevant to this article is the feature of selective appropriation, which entails emphasising and de-emphasising particular events over others as a direct result of the use of the strategies of addition, omission, and reorganisation of some parts of the source text. These strategies are designed to de-emphasise or foreground some aspects of a

narrative encoded in the source text, or aspects of mainstream narratives in which it is embedded.

4.2 Types of framing
The term 'framing' is used in this article as an agential strategy that presents a narrative from a specific angle. It is examined at the textual, peritextual, and contextual levels. Textual framing involves translatorial agents' intervention in the text to elaborate some aspects of the narrative(s) it depicts. Peritextual framing manifests itself around the published translation through the powerful thresholds of translation peritexts. Contextual framing involves embedding a specific text in a temporal and spatial context that foregrounds the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives (Baker, 2006, p. 112). These links operate as a necessary background and may determine readers' interpretations of its meaning.

5. Source of data and data collection

The data of this study were collected from a 2006 Syrian novel, مديح الكراهية [*Madīḥ Alkarāhiyya*], and its 2012 translation into English, *In Praise of Hatred*. The Arabic original was published by the Beirut-based Dar al-Adab. It was translated by Leri Price, and published in the UK by Transworld Publishers and in the US by Thomas Dunne Books.

Madīḥ Alkarāhiyya is made up of four chapters. It is written in the first person and narrated by a young Sunni Muslim girl on the verge of adolescence who gradually becomes a member of the Muslim Brotherhood (henceforth MB). The first chapter, *Women Led by the Blind*, centres on the religious sentiments that have shaped the narrator's embrace of conservative Sunni-Muslim traditions and ideologies, which have later constituted a fertile ground for her embrace of the ideologies of the MB. In her grandfather's house, she is bound by the discipline of a conservative family. She is accompanied by the blind servant Radwan for running errands and a mandatory Friday meeting for reciting Quran and practising Sufi rituals of asceticism and mysticism. The unnamed girl is soon influenced by her brother Hussam and uncle Bakr, fervent Islamists and highly ranked members of the MB. Hooked on their tales of martyrdom, paradise, and the war against 'infidels', she becomes dangerously interested in political Islam and fundamentalism. She listens to Bakr's secret meetings with high-rank officers from al-Qaeda, who take up arms to wage war on the "Alawite infidels" (Khalifa, 2006, p. 100). The narrator's embrace of the ideologies of political Islam finds its social expression in the MB. She soon becomes a leader of a cell in charge of fighting "the moral decay that was spreading among the daughters of Islam" (ibid, p. 101).

The second chapter, *Embalmed Butterflies*, depicts the public narratives of the massacres that engulfed Syria in the early 1980s. Following the Palmyra prison massacre in which her brother was shot, the narrator is eventually detained in one of the regime's women's prisons. The third chapter, *The Scent of Spices*, depicts the narrator's imprisonment. Khalifa sketches different forms of physical and emotional abuse by prison guards who act as extortionists, bribe lovers, and perverts. After seven and a half years in prison, she is released. The last chapter, *The Sky is Raining Honey*, centres on the narrator's withdrawal from the world of fundamentalism. In search of solace, the narrator leaves Syria for London, where she gets rid of her veil and "heavy black clothes" (p. 372), thus withdrawing from

the world of extremism she once embraced with zeal. Yet, melancholy persists, and the narrator continues to be dominated by the harsh experience of incarceration.

To collect data on textual framing strategies, the source and target texts were read thoroughly in an attempt to identify what kind of narratives are encoded in the source text and how these narratives have been translated into English. The public narratives of Islamic fundamentalism, the Palestinian-Israeli conflict, and the involvement of al-Qaeda in the ongoing insurgency were the most predominant narratives. Other narratives elucidated some aspects of the life of the Syrian woman under social and religious constraints. All the examples collected from the source text were compared with the published translation in order to identify the shifts brought to the original narratives. The strategies of 1) omission of textual material; and 2) lexical selectivity will be analysed in detail, given their high occurrences in the published translation. All examples analysed in this article begin with the Arabic original, followed by gloss translation and the published translation of the Arabic original.

6. Findings and discussion

6.1 *Textual framing: Omission*
Omission of textual material can be a powerful means for framing narratives in translation. It is understood as a discursive strategy designed to suppress particular aspects of a narrative encoded in the source text and through which politically and ideologically charged narratives can be disseminated (Baker, 2006; Tymoczko, 2006). As noted by Tymoczko, "what is not translated in a particular context is often as revealing as what is" (2006, p. 447). The omission of some parts of the original text can establish "a place of enunciation, as well as a context of affiliation," especially when translatorial agents take highly visible and interventionist roles (ibid, p. 453).

The examples below (1-2) examine the use of omission and its immediate effect on the elaboration of some of the public narratives encoded in the source text. They exemplify the process of mediation that *Madīḥ Alkarāhiyya* might have needed to undergo in order to move to the centre and reach international audiences.

Example 1:

يدهن أجسادهم بالمربى ويتركهم ممدين تحت الشمس مستمتعا بحروقهم وإغماءاتهم المتكررة، منتقما
على طريقته الخاصة ممن نفاه الى هذا المعسكر القاحل بعد تاريخ عسكري مشرف، **خاض خلاله**
حرب 1973 بحماس كبير ولمع نجمه كضابط شجاع لا يهاب الموت، أعطب رتل دبابات اسرائيلية
في معركة شهيرة قرب سعسع واضطرها للإنسحاب، يعدد البيوت التى دمرتها دباباته والقتلى
الذين جعلهم أشلاء. (145-146)

Gloss translation:
He applied jam on their bodies and asked them to lay beneath the sun, enjoying seeing their burns and repeated faints. He was taking revenge in his own special way on those who had sent him to this desert camp after an honourable history of military service **during which he took part in the 1973 war enthusiastically where he shone as a courageous army officer who exhibited no fear of death. He destroyed a column of Israeli tanks in a famous battle near Sa'asa', forcing them to retreat. He counted the houses he had destroyed and the corpses he had torn apart.**

Published translation:
He smeared their bodies with jam and left them stretched out beneath the sun, enjoying how they were burning and fainting. He was taking revenge in his own special way on the treachery of those who had banished him to this barren camp **after an honourable military career.** (142).

Jalal, the narrator's cousin, narrates the cruel treatment to which he was subjected by an army officer who was taking revenge on those who banished him to a desert camp. He believes that he deserves a better assignment in the army, given his 'honourable' military history and courageous participation in the 1973 Arab-Israeli war. All references to the public narrative of the 1973 Arab-Israeli war, including "destroying a column of Israeli tanks", "retreat", "destroying houses", "tearing corpses apart", are left out.

This narrative might potentially threaten to undermine target-culture mainstream narratives. Translatorial agents might have left out this material to dissociate themselves from an anti-Israeli narrative, which seems to clash with the "expectancy norms" of the target readers. These norms are target text-oriented and are aligned with target readers' cultural and political values and common beliefs and perception of the world around them.

A similar public narrative is laid out in the following example:

Example 2:

قضى معظم أوقاته في دور السينما وملاحقة أخبار الممثلين وتقليدهم امام المرآة الكبيرة...**صعد مرة إلى خشبة المسرح وقام بدور المحقق الذي سيحكم بالإعدام على جندي إسرائيلي.** (72)

Gloss translation:
He spent most of his time in movie houses, following news of actors, and imitating them in front of the large mirror. **He once walked out on stage, taking the role of an investigator who would issue an execution sentence against an Israeli soldier.**

Published translation:
He spent most of his time in the cinema, **or following news of actors and imitating their gestures and Egyptian accents in front of the large mirror**. (66)

Unlike the Islamist Bakr, Omar is free-spirited whose actions hardly voice conservative Sunni Muslim traditions. The part about him "walking out on stage, and taking the role of an investigator who would issue an execution sentence against an Israeli soldier" (72) is left out, perhaps for its association with anti-Israeli or perhaps anti-Semitic discourse.

However, not all anti-Israeli narratives are left out. The example below – unlike the first two examples – remains unmediated. It is argued that the inclusion of the public narrative of suicide bombing operations is an instance of selective appropriation of textual material through which one-sided aspect of the Palestinian-Israeli narrative is accentuated.

Example 3:

أخبره [نذير] بأنه لن يستطيع تنفيذ هذة المهمة [...] **أبدى استعداده للذهاب إلى أى موقع إسرائيلى وتدميره بعملية انتحارية** (238).

Gloss translation:
He [Nathir] informed him that he would not be able to carry out this mission […] **He announced his readiness to go to any Israeli position they name to destroy in a suicide operation**.
Published translation:
He informed him that he would not be able to carry out his orders […] **He announced his readiness to go to any Israeli position they name to destroy it in a suicide operation** (226).

A Death Squad officer named Nathir al-Mansouri disobeys his commander's order to take part in the Palmyra prison massacre. At the time, Nathir is married to Marwa, the narrator's aunt. To avoid killing his brother-in-law, Nathir chooses to disobey and defect. To prove his loyalty to the army and the country, he announces "his readiness to go to any Israeli position they name to destroy in a suicide operation" instead (Khalifa, 2006, p. 238).

The inclusion of the narrative of suicide bombing in the published translation might well resonate with mainstream narratives that depict the issue of suicide bombing in relation to fundamentalism and terrorism. It shows that patterns of selectivity can indeed contribute to the consolidation of narratives in translation. Translatorial agents' decisions of what to include and exclude might strengthen the narratives that circulate on a global scale and perhaps the ones to which the target readers are assumed to subscribe. Suppressing particular aspects of the source text narratives (as in examples 1 and 2) and foregrounding others (as in example 3), the translatorial agents came across as partisan, taking highly visible and interventionist roles in the dissemination of some of the public narratives encoded in the text.

In its journey to English, *Madīḥ Alkarāhiyya* was deprived of a conclusion. The omission of the novel's concluding chapter reduces the work to a memoir of the veiled fundamentalist, thus embedding in the mind of the reader a familiar and exotic image of the Muslim woman Other and reconfirming accepted notions about two globally circulated narratives: the Muslim and Arab woman and Islamic fundamentalism.

In a 2016 interview, Khalifa noted that he had not been aware of this change. The UK edition of *In Praise of Hatred* has the following statement: "the author would like to note that the publishers have chosen to leave out a chapter (chapter four) which appeared in the original Arabic edition at the end of the book." In a 2013 interview with *ArabLit*, Leri Price affirmed that she had been "heavily involved in the editorial decisions in the first three chapters." In her response to the editorial omission of the last chapter, she explained that she had not been involved at all. In her words: "although I was aware that the editor wanted to make changes to the ending, I didn't actually understand the proposed extent of the final revision until just before the book went into production."

As mentioned earlier, the narrator's activities for the MB eventually led to her imprisonment. Although she is released after seven and a half years, she remains metaphorically imprisoned. The closing lines of the published translation concludes her story with a stifling and grim description of sectarian hatred:

> when [a jailor] got up and handed me the piece of paper which authorized my release, he reached out to shake my hand, so I reached out to transfer the poison of my hatred. I shook the hand of my enemy and looked into his eyes, and I knew he was dead." (p. 316)

While the closing lines above confirm the narrator's former hatred and her desire for vengeance, the expunged chapter portrays a drastically different character. It depicts the narrator's embrace of tolerance, diversity, and coexistence, as well as her withdrawal from the world of extremism and her conversion to pluralism and emancipation. This radical transformation appears at the very beginning of the expunged chapter when the narrator labels herself as "an outsider to this city" (Khalifa, 2006, p. 319). In her grandfather's house, she finds "big crowds of people coming to greet [her] and make sure [she has] not become insane." (p. 320) She finds it hard to assimilate into her society because "all places had lost their once-celebrated luster" (p. 322). Before she decides to resume her medical studies at the University of Aleppo, she "gets rid of the books of famous Islamic scholars that talk about the awaiting torture in the grave without acknowledging how wide God's mercy is." (p. 323) She thinks that getting rid of these books is not enough; she sets them on fire, watching from a distance how the flying flames "purify [her] former hatred" (p. 323). This point in the chapter "marks the death of sectarian hatred in [her] heart" (p. 323). She finds it hard to stay in her grandfather's house whose inhabitants "have become insane" (p. 332). Her aunt, Maryam, asks "a carpenter to build a casket for her and in which she takes up residence in complete surrender to death." (p. 333)

Unable to live "in this depressing city" (p. 334), the narrator eventually leaves Syria for London in search of solace. She gets rid of her veil and "heavy black clothes" (p. 371). She begins medical training at a London-based hospital, spending nighttime "drinking champagne" and "listening to rap music in a bar crowded with dancers" (p. 372). Despite the good chances that London has to offer, she continues to be dominated by the experience of the cell. She meets with Bakr, her exiled uncle, who once recruited her into the MB. She holds him accountable for the death of her brother, and asks him "to apologise to the sons of the other sect" (p. 377).

The English version, however, blocks the narrator's radical conversion to coexistence and emancipation. It concludes with that typical imprisoned and oppressed Muslim woman, obsessed with hatred, thus reducing Khalifa's work to a memoir of the veiled fundamentalist Other. In her 2016 *ArabLit review*, Kosova points out that "this entrapment occurs" because the English text is "rendered familiar and, therefore, realistic for the US/UK reviewers and publishers: the veiled, fundamentalist female character trapped in a world of violence and sectarianism." Therefore, the omission of the last chapter helped to construct repeated and homogenised images of Muslim woman, assimilating the work to the generic conventions of what Marilyn Booth calls "Orientalist ethnographicism" (2010, p. 151).

6.2 Lexical selectivity
Lexical selectivity is defined as the use of specific lexical items in the published translation that are denotatively and connotatively different from their source-text counterparts, and whose cumulative effect feeds into mainstream narratives pertinent to the source culture. It is used to promote stereotypical and ethnographic representations about the image of the Muslim woman within the confines of outlandishness, sensuality, seclusion, and Islamicisation. However, it should be noted that shifts in narratives may not have been intentionally motivated, and that the shifts discussed below may have resulted from nuances of 'language' not having been understood by the translator (Abu-Ayyash, 2017). The goal is to discuss how the choice of specific lexical items over others can feed into mainstream narratives circulating beyond the immediate text. Although some of the translation shifts

examined below are radical or potentially problematic, and have the effect of perpetuating specific narratives about the source culture, others seem more casual and part of Anglophone literary translation norms.

Example 1:

ننهض بهدوء إلى فراشنا بعد أن نتأكد من أن القمل لن يستوطن قطنه، ونطمئن إلى أن أجسادنا المحرومة **ما زالت تحلم كأجساد أية نساء بالشهوات السبع**. (302)

Gloss translation:
We went to bed quietly and made sure that lice hadn't settled in its bedding. We felt reassured that our deprived bodies were still capable of dreaming – like the bodies of any normal women – **about the seven common desires**.

Published translation:
We got into bed quietly after making sure that lice hadn't settled in the bedding. We felt reassured that our deprived bodies were still capable of dreaming, like the bodies of any normal women, **with predatory lust**. (282)

Khalifa's use of الشهوات السبع (the seven desires) is striking in this context. However, given the narrator's depiction of her physical and emotional struggles in prison, the seven desires include her desire and longing for "tender and soft silk dresses", "delicious food", "clean bed", "bedding", "clean bathroom", and "friends and families" (Khalifa, 2006, p. 282-4).

The use of "predatory lust" in the target text reinforces the exotic image of the narrator, whose desire is 'predatory' and exotically fierce. These lexical choices could also portray another image for the narrator within the stereotypical framework of outlandishness and sensuality, thus perpetuating an image of the Oriental, sensational character as an exotic, outlandish, and oppressed Other.

In example 2, the narrator's embrace of femininity with her aunts in dance and songs is rendered within the broader context of the Islamicisation of the source text narratives.

Example 2:

تعلقت بمروة وصوتها العذب، يتعالى في الليالي منشدا **أغاني عذبة عن الهجر و الفراق**. (37)

Gloss translation:
I became attached to Marwa and her sweet voice which rose at night with sweet **songs of love and separation**.

Published translation:
I clung to Marwa as her sweet voice rose **in songs of the Prophet's flight to Mecca**. (31)

Unlike Maryam, who voices conservative Sunni Muslim norms, Marwa is free-spirited, urging the narrator to embrace her femininity in songs and dance. The narrator invites Marwa to her room and clings to her sweet voice, which rises at night in songs of love and separation by Umm Kulthūm, a classical Egyptian singer. Yet, Marwa's sweet voice, according to the English version, rises "in songs of the Prophet's flight to Mecca" (31). The effect of this choice may transform the narrator's celebration of femininity to a spiritual one, often practiced by Sufi Muslims. Thus, Umm Kulthum's songs of love and separation and her status and regional appeal in the Arab world have all taken religious connotations. The Islamicisation of the narratives undertaken in the text through the lenses of contemporary images of the Arab world can erase the text's various references to

Arabism. Beyond the Islamicisation of this narrative, it is worth noting that the Prophet Muhammad did not in fact escape to Mecca but *from* Mecca.

In example 3, lexical selectivity constructs reductive identity categories about the Muslim woman other. The trope of seclusion and oppression could serve as an explanatory framework for a predetermined and prevailing discourse about the Muslim woman that the translation might have aimed to represent and reinforce. Ultimately, these images can be said to have contributed to the perpetuation of the hegemony of the self/other and we/they dichotomies in translation between the Arabic-English language pair.

Example 3:

سأجلس بين يديه خادمة مطيعة معترفه بقوامته علي، **وأتعبد ربي كي يلهمني أسرة صالحة** (26)

Gloss translation:
I would sit between his hands as an obedient housemaid, acknowledge his guardianship over me, **and worship my God so He would give me a righteous family.**

Published translation:
I would sit by his side an obedient servant, acknowledge his guardianship over me, **and worship my lord so he would inspire me to a virtuous captive** (20).

Through daydreaming, the narrator finds a pathway out, conjuring the image of the "halal man" whom she will obey indefinitely. The narrator's obedience to her spouse is derived from Islamic traditions, which grant the husband guardianship over the wife. Voicing conservative Islamic teachings, the narrator is keen to sit between his hands as an obedient wife, acknowledge his guardianship over [her], and worship God so He would give [her] a righteous family. In the published translation, the image of the Muslim woman appears to be equated with the trope of captivity, seclusion and oppression. Although the use of 'captive' in the published translation might have resulted from nuances of language not having been understood by the translator, it can further contribute to the consolidation of the Muslim woman's seclusion in her own household. The image of the Muslim woman as "captive" in her household is a frame in its own right and may well activate a stereotypical imaging of the Orient, the most dominant of which is the 'imperial harem' that had long dominated the imagination of Western Orientalism. Whether agential or otherwise, such framing of the source text narrative evokes the eccentricity of the Other, which belongs not only to an anachronistic Orientalist discourse of the Muslim woman past but of the Muslim woman present.

In the next two examples, the use of lexical selectivity reinforces the narrator's obsession with sectarian hatred, which could further exoticise the narrator's image in the target text.

Example 4:

رغبت باحتضان أمي والبكاء في حضنها كأي طفلة صغيرة، **إلا أن الدموع تحجرت في عيني.**
(244)

Gloss translation:
I wanted to hug my mother and cry in her arms like a little child, **but my tears could not gush from my eyes.**

Published translation:
I wanted to hug my mother and cry in her arms like a little child, but **hatred dominated me to my very core**. (232)

In this example, the narrator is lamenting the death of her brother Hussam, who was shot in the Palmyra prison massacre. She "wanted to cry in her mother's arms, but tears could not gush from [her] eyes." (244) In the published translation, however, the narrator's inability to cry in the arms of her mother is attributed to an unavoidable obsession with sectarian hatred, and this is evident in "hatred dominated me to my very core." These choices can block the very possibility of understanding the narrator's embrace of hatred. While it is true that the novel is full of hatred, it is important to note that what pushes the narrator over the brink of hatred is her private suffering which intersects with states of inequality running through society. Although Khalifa portrays the narrator's embrace of violence and hatred in different forms, he leaves, at the same time, a room for us to sympathise, albeit carefully, with the narrator, especially in his depiction of her embrace of sectarian hatred as a counter-narrative in the face of totalitarian iniquity and corruption running through the pre-2011 Syrian society.

Example 5:

لم يكن متحمسا لدائرة الكراهية **التي أحاطتني كسوار في معصم** (134)
Gloss translation
He (the narrator's father) was not excited about **my accumulation of hatred, which encircled me the way a bracelet does on one's wrist**.
Published translation:
He no longer paid any attention to anything, and was no longer an ardent follower of the hatred **which I displayed proudly, like a fabulous bracelet encircling my wrist.** (130)

Khalifa's depiction of how hatred controls the narrator as a bracelet encircling her wrist is further accentuated in the published translation through the use of lexical choices, such as "which I displayed proudly" and "fabulous". These choices remind the readers of the circle of hatred that she praises with zeal and in which she takes up residence, which further contribute to the consolidation of the narrative of sectarianism depicted in the novel.

7. Peritextual framing: The packaging of the translation

The process of narrative framing can also be enacted through the thresholds of translation peritexts. Front and back covers, conceived as promotional peritext, are the most important types of peritext since they establish connections between the text and its audience. They are frames in their own right; their verbal and visual elements reveal the kind of story told inside. They represent the "physical appearance of the book" on which many items of information are communicated to readers (Genette, 1997, p. 23).

7.1 Front cover of the US and UK editions: The visual tropes of veiling and the saving of the Muslim woman
The US and UK publishers rely heavily on the visual trope of veiling and the saving of the Muslim woman, thus constructing hackneyed images of the source culture. This is reflected in the way peritextual materials are designed and packaged for the consumption of the target readership. The front cover of both editions has the

following elements: an image, an excerpt from a 2008 teaser review originally published in *The New York Times*, the novel's title, and the author's name.
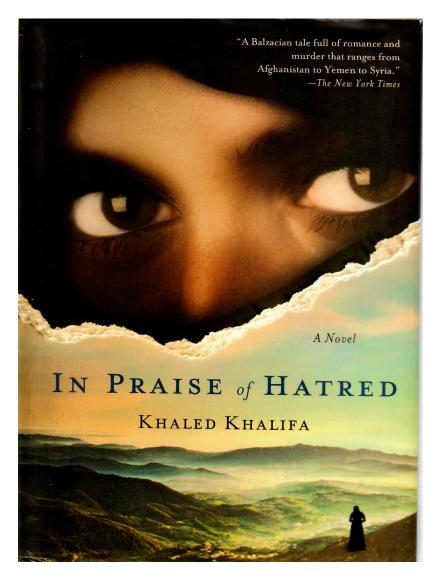

Figure 1: *In praise of hatred* (2012 hardback): US edition front cover

The US publisher uses an image of a woman's face mostly veiled. This image contributes to the elaboration of the public narrative of oppression, thus achieving a 'staging' function of peritext, i.e. a biased portrayal of the work with the likely intention of reiterating the rhetoric of the familiar Other. This image, which implies exoticism, may have been intended to reinforce the Oriental identity of the text.

The veil clichés the text and constructs the boundaries of its reception within the freedom/oppression and us/them dichotomies. This agential framing strategy unveils the publisher's positionality to the narrative in question. Besides, it promotes one of the most enduring metaphors in hegemonic Western narratives about Arab and Muslim otherness. This is nothing new. As Adam Talib noted in his 2013 talk *Translating for Bigots*, veil-framed books are publishers' favourite marketing strategy for sending a "come-hither" call to an Anglophone readership.

The publisher recycles the trope of the saving of the Muslim Woman as a practice of mimicry, devised to capture Western preconceptions with a glimpse of absolute difference. It draws on notions of silence and imprisonment, thus foregrounding the East/West divide and the acute difference between liberation and oppression (Said, 1977). A glance at the image shows that this Muslim woman is clad in a veil. It depicts her half-veiled face while her eyes are piercing and staring at an assumed audience. This image is inviting the audience to read the book and enter into her mysterious and seductive world. Besides, on the right-hand side of the cover stands a woman wrapped in a black *Abaya*, which presents the Muslim woman as helpless and worthy of saving. Both images link the book to what could be termed Orientalisation through visual design, which can be defined as a conscious crafting of visual design in order to disseminate a narrative that would stereotype or – euphemistically – essentialise the Orient.

Unlike the US edition, the UK edition features an image of a high, dome-shaped gate. The mosaics on both doorsteps and walls sketch an image of early Islamic architecture, of which Khalifa offers a lucid picture as he walks us through the aristocratic Aleppine society and its age-old antiquities. The image of a woman standing behind high walls and fully covered in black alludes to the narrator's life in the high-walled and well-protected house of her grandfather. Here, the UK publisher relies on the trope of the saving of the Muslim woman, which further elucidates the public narrative of seclusion. Wrapped in black behind high walls, the woman appears helpless and worthy of saving, which further elucidates the notions of immurement and oppression.
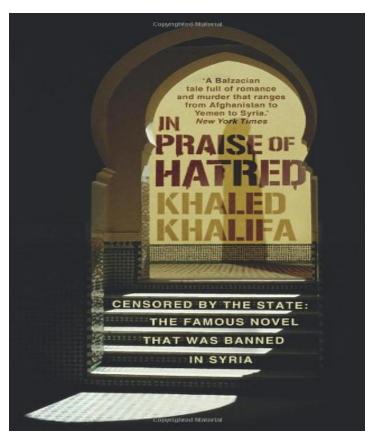

Figure 2: *In praise of hatred* (2012 hardback): UK edition front cover

The inscription of Orientalising peritexts might have been intended to function as "truth effect" (Booth, 2010, 150). The veiled woman standing behind high walls translates into an act of "exposé", that such a visual frame is meant to represent and reinforce. It clichés the text as Third World fiction, thus substantiating Western preconceptions of the oppressed Other. This is indicative of the much-lamented issues afflicting the translation into English of Arabic works of literature whose agents want– and believe readers expect – an anthropological reading from these works.

A quote from a 2008 *New York Times* teaser review by Robert Worth appears on the front covers of both editions, which reads "*a Balzacian tale full of romance and murder that ranges from Afghanistan to Yemen to Syria.*" This review was published four years before the book's publication in English. It might have given *Madīḥ Alkarāhiyya* a little boost for translation into English. Statements from this review touch on censorship policy, the discourse of romance and sensuality, and the public narrative of terrorism. All of which might have maximised the chances for commissioning the book.

By comparing Khalifa's literary style to that of Balzac, the publisher domesticates the context of reception. However, domestication in this context entails exoticisation (Jacquemond, 2004; Shamma, 2005). For one thing, this Balzacian tale is "full of romance", which further reinforces the book's Oriental identity. The inscription of 'romance' on both editions indicates the subject matter of the book, constructing interpretive frames that further stereotype the book within the public discourse of sensuality. Additionally, the reference to 'murder' and 'Afghanistan' brings this 'Balzacian tale' closer the discourse of terrorism. Finally, the inscription of words, such "BANNED" and "CENSORED" sends the reader abroad. Both words are frames in their own right because a banned story is necessarily alluring and an object of curiosity and scandal.

7.2 Back cover: The US edition

The US edition quotes statements from Robert Worth's *New York Times* review in which anthropological representations of the source culture are promoted.

The quote, "THE FAMOUS NOVEL THAT WAS BANNED IN SYRIA", is an instance of selective appropriation of textual material for a number of reasons: first, Worth (2008) praises the literary merits of the work. The novel, quoting his words, "became a finalist for the International Prize for Arabic Fiction." Secondly, Worth (2008) praises Khalifa as "one of the rising stars of Arab fiction," and "a rare public voice". However, none of his praise has been quoted. Instead, the publisher only touches on censorship policies in Syria, which is understood as a contextual framing strategy, connecting the text to the outside world.

In the *International Acclaim*, the publisher quotes excerpts from published reviews in which the novel's political context is accentuated. This material underestimates the book's literary worth for a number of reasons. Firstly, an extract from a 2012 *Guardian* review by Maya Jaggi reminds the readers that the novel appears in English "with a grim timeliness". This extract is an instance of contextual framing, bringing this pre-2011 novel closer to the context of the Syrian revolution. The appearance of the novel with "a grim timeliness" anachronises Khalifa's work and strips it from the historical context of the political unrest and upheavals that engulfed Syria in the early 1980s and from which it emerges.
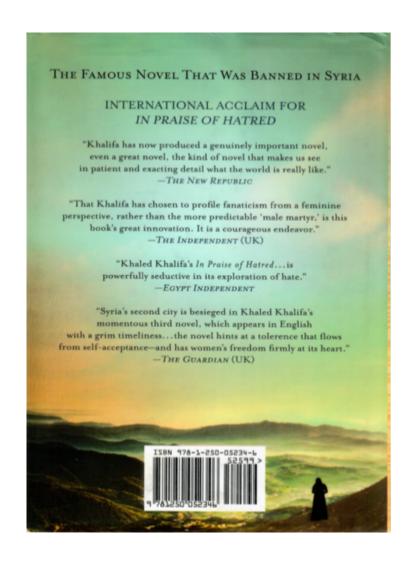
Figure 3: *In praise of hatred* (2012 hardback): US edition back cover

Secondly, another extract from the same review reminds readers that the book "hints at a tolerance that flows from self-acceptance – and has women's freedom firmly at its heart". The reference to 'freedom' can be misleading for a number of reasons: first, the expunged chapter, which is set in London, contests reviewers' understanding of the narrator's desire for 'freedom' and liberation. Secondly, this chapter elucidates the narrator's withdrawal from the world of fundamentalism she once praised with zeal. It does not conclude with the very much-expected sense of social and sexual liberation, nor does it seek to unveil the narrator's desire for emancipation. On the contrary, in the closing lines of this chapter, the narrator remains "an ugly, virgin lizard" (Khalifa, 2006, p. 390). She recaptures images of death, melancholy, and loneliness as she heads to central London. In her words:

> Night fell and I was still feeling the numbness of my feet and whole body. I was *lonely*, searching for *images of the dead* and other metaphors to exchange with other people like an ugly, *virgin* lizard. (p. 390 emphasis added)

Although these stereotypical images are not representative of women in Muslim societies, one could argue that the promotion of such images does seep into and colour the general mode of reading.

7.3 Back cover: The UK edition
The UK edition acknowledges some of the literary merits of the book, being shortlisted for the International Prize for Arabic Fiction. Although it promotes the book by quoting extracts from critical reviews published in widely read print and online newspapers, it foregrounds the book's Orientalist identity.
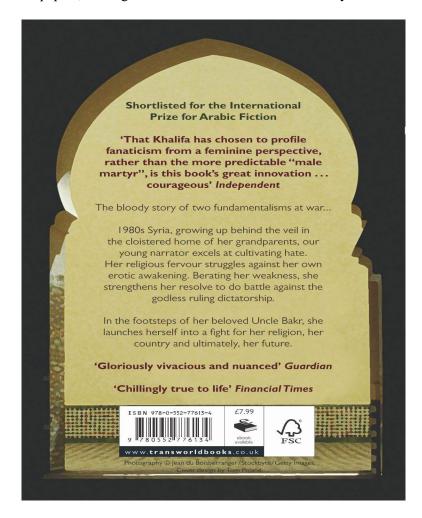

Shortlisted for the International Prize for Arabic Fiction

'That Khalifa has chosen to profile fanaticism from a feminine perspective, rather than the more predictable "male martyr", is this book's great innovation . . . courageous' *Independent*

The bloody story of two fundamentalisms at war...

1980s Syria, growing up behind the veil in the cloistered home of her grandparents, our young narrator excels at cultivating hate. Her religious fervour struggles against her own erotic awakening. Berating her weakness, she strengthens her resolve to do battle against the godless ruling dictatorship.

In the footsteps of her beloved Uncle Bakr, she launches herself into a fight for her religion, her country and ultimately, her future.

'Gloriously vivacious and nuanced' *Guardian*

'Chillingly true to life' *Financial Times*

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Cover design by Tom Poland.

Figure 4: *In praise of hatred* (2012 hardback): UK edition back cover

The UK edition includes a short synopsis of the work, which draws readers' attention to the story's protagonist who "[grows] up behind the veil in the cloistered home of her grandparents" and "excels at cultivating hate." It also reiterates the general discourse of sensuality, directing attention to the narrator's struggles to reconcile her commitment to conservative and religious traditions with her repressed sensuality. This is evident in the publisher's inclusion of the following statement: "her religious fervour struggles against her erotic awakening" which further renders the book more attuned to a seemingly universal depiction. Together, these frames render Khalifa's text both alien and digestible.

Conclusion

This article has examined some of the sociocultural dynamics of the concept of translation from the periphery as a consecrating practice, especially in terms of how the production and packaging of the text can become a means of foregrounding or suppressing certain narratives and of positioning and enacting agency. Through a close analysis of the strategies of selective appropriation of textual material, i.e. omission and lexical selectivity, and through an analysis of all peritextual devices crafted on the front and back covers of the UK and US editions, it showed that the translation of the source text was entangled with and contributed to pre-existing and ideologically-motivated public narratives circulating in the West. It also showed that the Anglophone translatorial agents demonstrated a proclivity to 'rewrite' some aspects of the text according to scripted first-world narratives about the Arab and Muslim world, and to feed entrenched stereotypes and public narratives about Syrians and Arabs through translation and translation peritext. These public narratives include contentious discourses on fundamentalism, as well as clichéd Orientalist depictions of the Muslim woman Other.

The implications of the production of *Madīḥ Alkarāhiyya* for the Anglophone market are elaborated throughout this article with an eye toward reevaluating the notion of translation from the peripheries of world literature as a consecrating practice. Firstly, the consecration of the text entailed a process of 'rewriting' in conformity with the expectancy or acceptability norms originating in the target culture. This rewriting could not be separated from the socio-cultural and historical context of representation with which the translatorial agents and target readers are familiar.

Secondly, a close analysis of textual, contextual, and peritextual framing strategies showed that consecration and peripheralisation are indivisible practices. The production of *Madīḥ Alkarāhiyya* was not as consecrating as one might have assumed. On the contrary, consecration encompassed layers of peripheralisation embedded within and around the translated text. That is to say, consecration was accompanied by a regressive counterweight that served to re-peripheralise the translated text when translation took place from less to more 'central' languages. This poses a provocative challenge to the general conception of translation from the peripheries of world literature as a consecrating practice and reveals the effects of power differentials within the circuits of cultural capital.

Thirdly, the translation of *Madīḥ Alkarāhiyya* allowed us to see the translation consecrators as central actors in the world of letters, not only as consecrators who enabled *Madīḥ Alkarāhiyya* to gain visibility and recognition in a central market, but as ones who have underestimated the literary worth of this translated text.

Finally, the translation of *Madīḥ Alkarāhiyya* provided an example of the target culture's contact with the source culture in which cultural power and significance were negotiated and struggle between the two cultures occurred. The construction of anthropological images of the source culture continued to propagate a structure of power and domination, which further extended the linguistic and cultural hegemony of English through cultural exchange from Arabic. Some of these images relied on the visual tropes of veiling and the saving of the Muslim woman. Here, the significant cultural-ethical problem such tropes raise is how to enable a reading of foreign literature without having to judge or interfere in the cultural others. In order to enhance the reading of foreign literature, publishers need to pay heed to cultural relativism, as opposed to cultural ethnocentrism, imperialism, and superiority. Cultural relativism calls for translational and publishing practices that accept cultural differences as products of different histories, expressions of different situations, and manifestations of different sociocultural realities. Unless translatorial agents produce Arabic literature beyond the confines of centuries-

old myths about the Orient, unless the space of peritextuality is used to enhance the reading experience rather than to promote stereotypical imaging of the source culture, the metaphor of translation from the peripheries of world literature as consecration can serve as a disguise for translation as deconsecration or peripheralisation.

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