

LITERARY TRANSLATION FROM ARABIC INTO ITALIAN 2010–2020

Mariangela Masullo and Pamela Murgia

Series editor **Alexandra Büchler**

LLENYDDIAETH
AR DRAWS
FFINIAU
LITERATURE
ACROSS
FRONTIERS



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

With the support of



In partnership with



The present study was commissioned in the framework of the LEILA Research project supported by the Anna Lindh Foundation and coordinated by Literature Across Frontiers in partnership with ArabLit and iReMMO.

The LEILA Research project represents the initial research phase of the cooperation project LEILA - *Arabic Literature in European Languages* coordinated by iReMMO and co-financed by the Creative Europe Programme of the European Union.

Series editor: Alexandra Büchler

Copyright © Mariangela Masullo and Pamela Murgia 2021

The Anna Lindh Foundation is an international organisation which promotes intercultural exchanges and common projects among the civil societies of the Euro-Mediterranean region.

www.annalindhfoundation.org

ArabLit, ArabLit Quarterly and ALQ Books are a translator-centred collective that produces a website, quarterly magazine, and a limited book series focused on Arabic literatures in translation.

www.arablit.org

iReMMO - Institut de Recherche et d'Études Méditerranée Moyen-Orient is an independent research institute based in Paris.

www.iremno.org

Literature Across Frontiers - European Platform for Literary Exchange, Translation and Policy Debate is based at the University of Wales Trinity Saint David.

www.lit-across-frontiers.org

The content of this publication is the sole responsibility of its author/s and does not necessarily reflect the position of the Anna Lindh Foundation.



This document is published under the Creative Commons License CC BY-NC-ND 4.0, Attribution-Non Commercial No Derivatives. You are free to share — copy and redistribute the material in any medium or format — under the following terms: Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use; Non Commercial — You may not use the material for commercial purposes; No Derivatives — If you remix, transform, or build upon the material, you may not distribute the modified material.

Literary Translation from Arabic into Italian

2010 – 2020

Mariangela Masullo PhD, University of Macerata

Pamela Murgia PhD, University of Urbino

About the authors

Mariangela Masullo earned her PhD in Arabic Literature at the University L'Orientale in Naples. She is Associate Professor of Arabic Language and Literature at the University of Macerata, and a member of the Italian Society for Middle Eastern Studies (SeSaMO), as well as member of both the Istituto per L'Oriente Carlo Nallino (IPOCAN) and the European Association for Modern Arabic Literature (EURAMAL). Her research interests cover Arabic contemporary poetry, Iraqi poetry from *al-shi'r al-ḥurr* movement to today, women's writing during the *Nahḍa*, and the transition from classical to modern in Arabic poetry. She participated to the TEM project in 2010 with a research on translations of Arabic Literature into Italian in the previous 50 years. She has published a monograph on Nāzīk al-Malā'ika (2015), and an annotated translation of Amal al-Joubouri's *Agar before the Occupation / Agar after the Occupation* into Italian (2019), as well as essays in academic reviews and journals.

Pamela Murgia teaches Arabic Language at University of Urbino and Arabic Translation at SSML CIELS Bologna. She obtained her PhD in Translation and Language Sciences from University Pompeu Fabra, Barcelona, with a thesis on the political discourse of Hamas. She also holds a Master in Translation from Arabic at SSML of Vicenza. Her professional experience includes a research project with the University of Cagliari, researching the discourse on identity in Palestinian refugee camps in Lebanon, as well as literary and legal translation. Her current research interests include discourse analysis, identity, political discourse, translation and linguistics of Arabic language.

Contents

Introduction	6
Scope and methodology	6
1. Data analysis	7
1.1 1985 - 2010	7
1.2 The decade 2010-2021	8
1.2.a Quantitative analysis	8
1.2.b Number of translations per year	9
1.2.c Genres	9
1.2.d Countries of origin	10
1.2.e Publishers	11
1.2.f Arabic translation in comparison with other languages	12
1.2.g Comparison with previous research: summary	13
1.3 Qualitative analysis	14
1.3.a Narrative genres	14
1.3.b Children's literature	15
1.3.c Non-fiction	16
1.3.d Poetry	16
1.4. Translation to languages other than Italian	17
1.5 Arab authors writing in other languages	18
2. Dissemination and reception	19
2.1 Availability	19
2.2 Book fairs	22

2.3 Festivals	24
2.4 Literary prizes and awards	26
2.5. Media	28
2.5.a. Traditional Media	28
2.5.b. Social Media	29
2.5. c. Blogs and websites	29
3. Translations and translators	32
3.1 General remarks	32
3.2 Results from the survey	33
3.2.a. Contact with publishers	34
3.2.b. Work conditions and remuneration	35
3.2.c Participation in dissemination	35
3.2.d Quality monitoring	35
4. Publishers	37
4. 1 General remarks	37
4.2 Results from the survey	39
4.3 Public and private support for translation of Arabic literature	40
4.4 Controversies	41
5. Language training opportunities	43
5.1. Teaching of Arabic	43
5.2. Grammars and Textbooks	47
6. Conclusions and Recommendations	48
Note by the Authors	52
Acknowledgements	52
BIBLIOGRAPHY	53

ANNEX 1.	1
BIBLIOGRAPHY OF TRANSLATIONS FROM ARABIC INTO ITALIAN 2010-2020	1

Introduction

This study is an update of the report *Translating from Arabic into Italian* prepared in the framework of the mapping of translation in the Mediterranean, co-produced by the Anna Lindh Foundation and Transeuropéennes in 2010 and published on Transeuropéennes' website, where it is no longer available at the time of writing. The first survey covered translations from Arabic into Italian from 1985 to 2010; the present study is its direct continuation, focusing on translations of contemporary Arabic literature in the years 2010-2020/2021. It deals with modern prose (novels, short stories, children's literature) and poetry, and mentions other fields such as classical literature, drama, specialist publications, which are taken into account only for statistical purposes.

The study focuses on the decade 2010-2020, however, the exceptional conditions of the pandemic in 2020 led to significant changes in publishing, with publications and book events being cancelled or postponed. For this reason, publications and events from the first months of 2021 (January- June) are included as they often form part of original plans for 2020.

Scope and methodology

Section 1 begins with a short comparison of the period covered by this study with the preceding decade 2000-2010. The following paragraphs analyse the data acquired from the bibliographical database. Quantitative analysis is made through diagrams and is followed by qualitative analysis.

Section 2 deals with dissemination of the translations and their reception in the media; festivals, literary events and literary prizes are taken into account. Section 3 examines the translators' conditions, offering some general reflections on the general framework and presenting results from the survey conducted among translators from Arabic. Section 4 deals with the results of the survey conducted with the publishers, giving some general remarks. Section 5 is devoted to issues such as Arabic language training opportunities. Section 6 presents conclusions and recommendations. A complete bibliography of the translated works is given in tabular form in Annex I.

1. Data analysis

1.1 1985 - 2010

The general framework of the state of translation from Arabic to Italian from 1985 to 2010 showed a trend of slow but constant growth. From 1900 to 1988 about 40 prose books were translated, and in 1989-99 the number of translations reached 112, with an approximate increase of 180%¹. The turning point was the Nobel prize awarded to Naguib Mahfouz in 1988, which led, though not immediately, to a growing interest in Arabic literature. After 2000 this wave decreased slightly for a short time, a few publishers closed their specialized series or imprints, but at the same time others started their own.

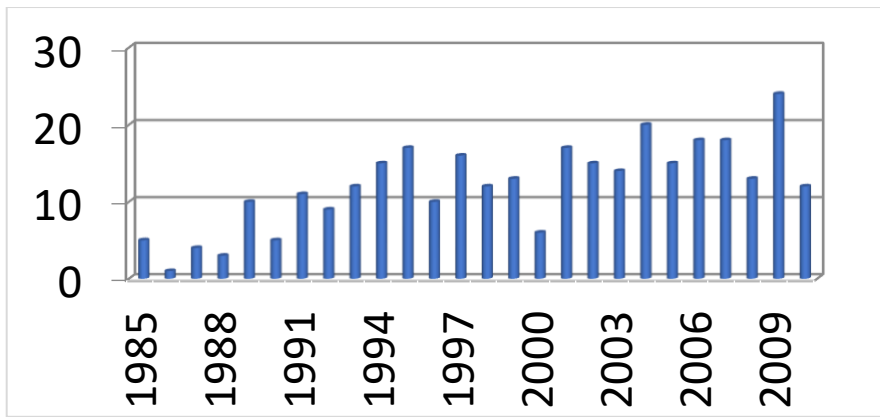
The overview showed a fragmented situation. On the one hand, the most representative authors, both contemporary and classics, were translated, on the other, most publishers didn't seem to have a clearly defined project but followed a general, sometimes superficial interest in the Arab and wider Islamic world. Translation was often complementary to research, with most translators being academics. Only in a few cases were the translators native speakers or Arabic, or non-specialists.

No professional order and its related register ('albo') existed for translators, therefore one of the main issues for them was having a standard contract or compliance with social security formalities, and insurance and tax contributions as it happens with others professional categories in Italy². As another consequence, there was no uniformity neither in contracts nor in remuneration, which was largely considered insufficient for the work and skills required³.

¹ Camera D'Afflitto 2000: 132. It is understood that the numbers are estimates, because several of the texts are missing publication date, and in some cases they are actually re-prints.

² Several professional categories in Italy are legally regulated through a professional order, which ensures the professional's trustworthiness, and gives its members fiscal guarantees. The members enter the order after succeeding in an examination, and are enrolled in a public register ('albo'). Italian translators have been asking for decades the central government to create a professional order for them so to have the same conditions that other professionals have.

³ Masullo 2018: 18-19.



1.2 The decade 2010-2021

1.2.a Quantitative analysis

The following chapters report the findings of the quantitative analysis of the database. As previously mentioned, only data from 2010 to 2020 are being considered for the purpose of statistical analysis. The data from 2021 have been collected in the database but excluded from the quantitative analysis, as the study brief stipulated that the period under examination is up to 2020. Due to the Covid-19 pandemic, a decrease in general production and sales was registered in Italy, which is a factor to take into consideration while interpreting the data. Location and dimension of publishers are the two determining factors in the outcome of the pandemic: 80% of the production belongs to big publishers; most of active publishers are localised in the North (52,2%), 29% in the Center, and 18% in the South. A quarter of publishers active in 2020 are located in Milan and Rome.

Marketing also suffered from the pandemic, since the major means of promoting new publications before 2020 were presentations in independent bookshops and cultural events, which were not possible during the implementation of lockdown and other restrictive measures. In 2018, 52% of active publishers participated in festivals of book fairs, and 41% organized conferences, seminars or festivals. In 2020 scenario, e-stores increased their activity⁴.

⁴ Source: Istituto Italiano di Statistica ISTAT: <https://www.istat.it/it/files//2020/04/Testo-integrale.pdf>.

1.2.b Number of translations per year

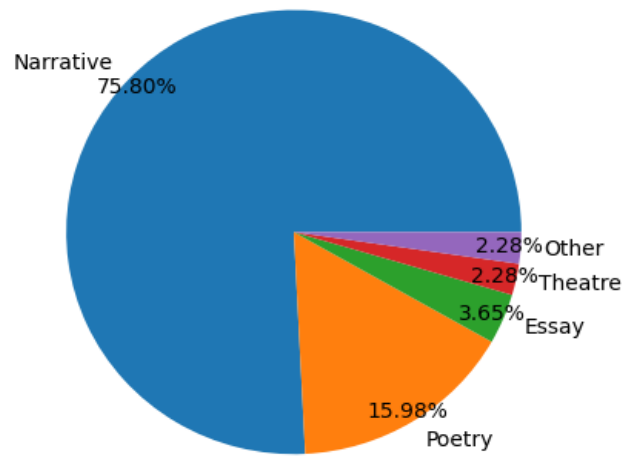
The quantitative analysis of the database aims at identifying major trends in translation from Arabic in Italy, with a comparative perspective on the previous study mentioned earlier.

The first trend to be considered is the number of translations per year. We can observe three peaks in 2010, 2018 and 2020, with what appears to be a growing trend, whereas we can reasonably expect a rise in 2021, with 14 publications in the first semester only. In 2011, we can assume a rising interest due to the Arab revolts that started in Tunisia; however, cross-referencing these results with the findings on country of origin, prevailing genres and publishers, we observe that other factors may be at play behind this specific trend, and we will expand on this later.

1.2.c Genres

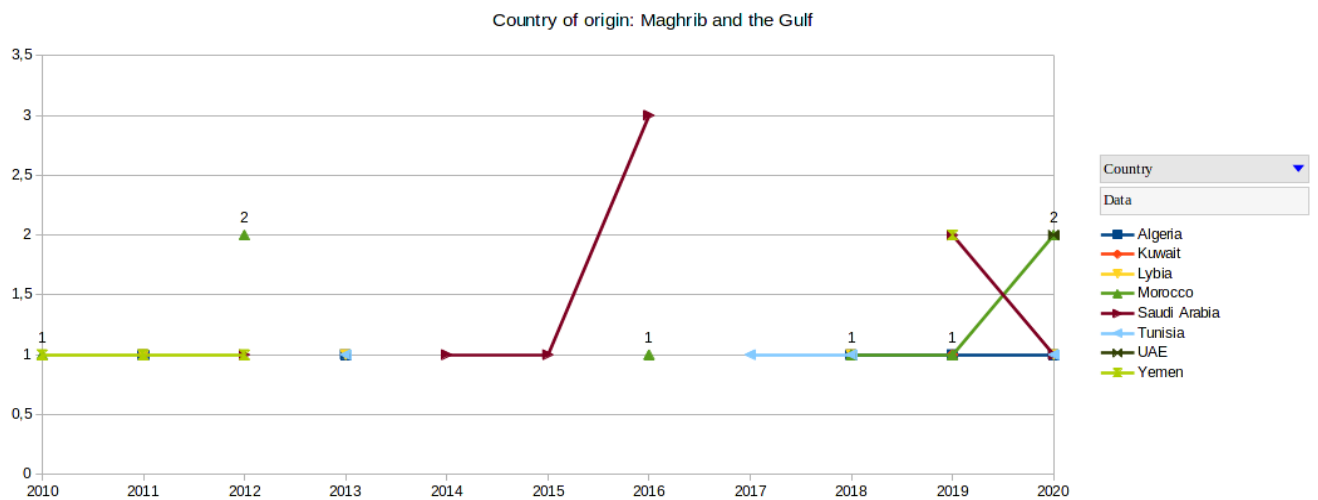
In continuity with the previous study, the prevailing genre is fiction and poetry, with respectively 76% and 16% of the whole production. Novels occupy the first place, with 66% of the total production, followed by poetry (especially contemporary), and short stories (12%). Some genres appear to be on the rise, such as children's literature (12%) and theatrical plays (2%). Non-fiction remains marginal, with sporadic appearances that do not surpass two publications a year. A more significant rise emerges in the genre of children's literature starting from 2018.

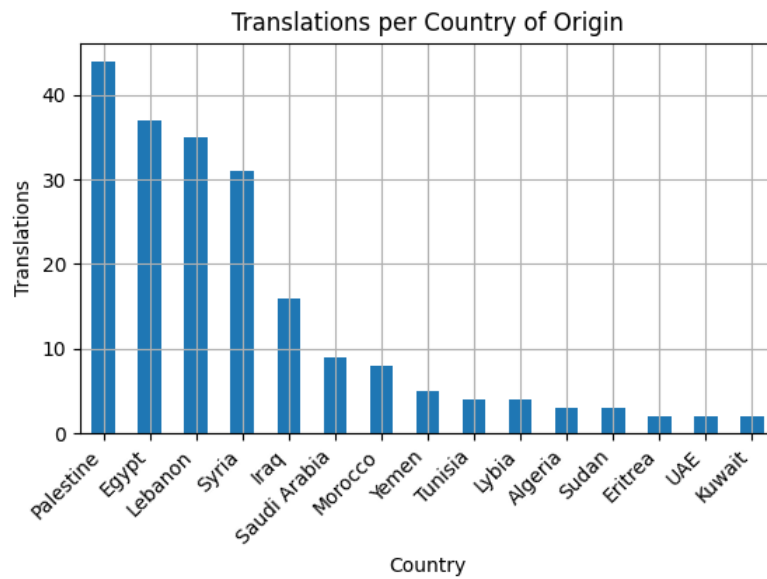
Genres of translations



1.2.d Countries of origin

Concerning the countries of origin, the dataset appears strongly polarised, with a prevalence of the Mashreq area distributed among Egypt, Palestine, Lebanon, Syria, followed by Iraq with 16 translations. Starting especially from 2018, we observe a new rise in publications. This three-year span is characterised by a major diversification in the country of origin, with countries from the Maghreb and the Gulf gaining a slightly higher representation.

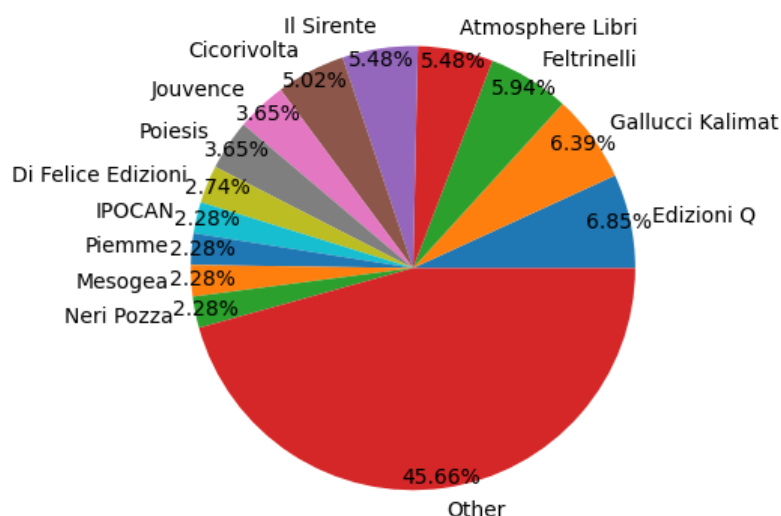




1.2.e Publishers

We find, first of all, a strong prevalence of minor publishers; some of them specialised in the publication of Arabic literature. In some cases, such as Edizioni Q, there also is a good number of area-related publications, in this case Palestine. Major publishers may have renowned and productive translators who propose new translations, as is the case with Elisabetta Bartuli and publishers Feltrinelli, Brioschi and Mesogea; however, as it emerges from the surveys, their interest in publishing Arabic authors has not grown any further in recent years, and more than 55% of the publishers have brought out only one book in the whole decade.

More prolific publishers (Others have less than 5 publications)



1.2.f Arabic translation in comparison with other languages

In comparison with translation from other languages, we can observe a slight increase in the percentage of Arabic translation among other translations, which represent an average of 19%. Data from 2015 are not available, and data from 2020 are currently being processed.

Table 1: Translations from Arabic and other languages. *Translations from English, French, German, Spanish; **Minority languages, Latin⁵

Year	Total number	Translations*	Translations from other languages**	Translations from Arabic	% of translations from Arabic / all translations
2011	10317	9913	377	27	0.26%
2012	10223	9875	336	12	0.12%
2013	9959	9601	337	21	0.21%

⁵ Source: Istituto Nazionale di Statistica – ISTAT (www.istat.it).

2014	9013	8658	337	18	0.20%
2015	-	-	-	-	-
2016	10487	10109	366	12	0.12%
2017	12175	11838	321	16	0.15%
2018	12926	12443	455	28	0.22%
2019	12598	12035	538	25	0.20%

1.2.g Comparison with previous research: summary

Overall, we can observe a rise in the number of publications. While the average of the previous decade was 15 translations per year, the latter decade shows an average of 19.3.

Moreover, a growing interest was shown in multiple genres, such as children's literature, theatre and graphic novel, while publication of books concerning Islam, philosophy and classical prose has slightly decreased.

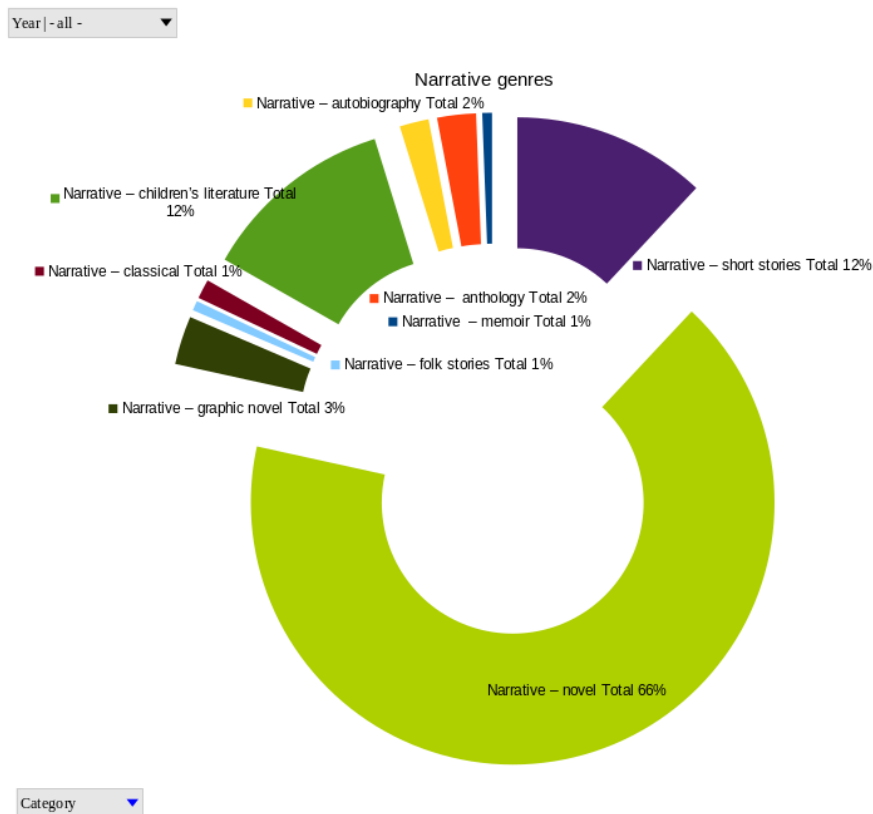
As far as authors are concerned, there is a wider distribution: more writers are translated but with a lower average of works per author.

Translations from Arabic constitute a higher percentage of the total amount of published translations: while the decade 2000-2010 showed an average of 0,10%, the decade 2011-2020 shows a percentage of 0,19%.

1.3 Qualitative analysis

1.3.a Narrative genres

Novel remains the dominant genre within narrative. For what concerns new sub-genres, there is a significant presence of collections of short stories (12%), either by a single author or as anthologies from multiple authors edited by Italian translators.



The themes dealt with in the novels are diverse, but there are some trends that can be singled out. Italian translators and editors are mostly aware of the risks of orientalist representations, and publishers seem to have by and large outgrown this limited perspective, with the exception of a handful of novels that display orientalist choices in titles and covers (see section 4.3). The literature has become, in Comito's analysis, a new space where political and societal changes brought about by the Arab uprisings are foregrounded. Some observations from this analysis are worth reporting: the diversification of genres mirrors actual diversification of genres in original production, with the rise in genre writing, for example science-fiction, especially dystopia and horror, and detective fiction; however,

the dominant genre is, in Comito's opinion, the historical novel. On the one hand, we can say that the Italian publishing market has been receptive towards Arabic production; on the other hand, novels such as *Vertigo* by Ahmad Murad were advertised as "the first detective story of the Arab world", a claim which remains untrue, but which pursued an exoticizing market strategy⁶. As for other sub-genres, the graphic novel gains popularity, although it still remains a marginal genre with only five titles, most of them of social and political interest, with authors such as Zeina Abirached, Magdy el-Shafee and Samia Atout. For example, Zeina Abirached's *Mi ricordo Beirut* (I remember Beirut) deals with Lebanon's civil war through an autobiographical perspective; Magdy El-Shafee's *Metro* was banned in Egypt officially on the grounds of morally offensive contents (references to nudity and sex), although the censorship was probably due to its critical stance towards Mubarak's regime.

1.3.b. Children's literature

Translation of children's literature has increased significantly. Gallucci Kalimat is the leading publisher in this sector, with funding from the Sharja International Book Fair's Translation Grant programme. Most of its production are translations of the popular Lebanese author Fatima Sharafeddine. Other publishers are Poiesis, Mesogea, Edizioni Q, Atmosphere and Rizzoli. There are cases worth mentioning: some books by Fatima Sharafeddine are educational stories meant to teach children about important figures in Arab history, such as Ibn Battuta, Ibn Sina, Ibn Khaldun, and the choice of translating them and making them available to Italian children constitutes an interesting project, making it possible to learn about Arab history from an early age. Other examples are publications by Edizioni Q, such as *La piccola lanterna* (The Little Lantern) by Ghassan Kanafani, originally a story written and illustrated by the author for his niece, is a "libro-gioco", a read-and-play book for children. This is the third time the story was published, following previous two editions (although not interactive), published by the Associazione Sardegna Palestina in Cagliari, in 2010 and 2014. Another publication from Edizioni Q, *Ma che bella storia!* (What a beautiful story!) is labelled as a short story collection, since it was not necessarily meant for children, but can be mentioned in this category as a work by children and an interesting exchange project: the book, a bilingual edition, is a collection of stories and drawings by Italian children from a

⁶ Comito 2020:21,30-34.

school in Rome and children of the Palestinian refugee camp in Burj al-Shamali (Tyre, Lebanon), inspired by an illustration of the editor Simonetta Lambertini representing the “Big mouth tree”, which needed words to tell its story. In this case, the children were at the same time authors and readers, since they read the stories by Palestinian children in translation and illustrated them, and the Italian stories were read and illustrated by Palestinian children.

1.3.c Non-fiction

The amount of published non-fiction books is limited, eight in all. Some concern social and political issues (‘Alaa al-Aswani, Ezzat el-Kamhawi) and literature (Abdelfattah Kilito, Taha Husayn). As for the subject of Islam, there has been only a new edition of the Quran by Ida Zilio Grandi and critical interpretations of Al-Mahalli, Jalal al-Din and Al-Suyuti.

1.3.d. Poetry

Poetry represents 16% of published translations from Arabic. The main sub-genre is contemporary poetry with 30 books (74% of poetry publications), followed by classical and pre-Islamic poetry. Compared to the previous survey (22%), this is a slight decrease, which may be due to the fall in classical and pre-Islamic translations, as well as to a general crisis of the editorial market. Historically, publishing houses did not care for foreign poetry, considering it ‘too difficult’ for a wide readership, and therefore yielding scant returns. Today, in a market where publishers are frequently facing financial difficulties, poetry may appear as an unsafe investment. Only one major publisher, Mondadori, has recently brought out an anthology of translated poetry, *In Guerra non mi cercate (Don’t search for me in a war)*⁷, edited by four academics working in Italy and abroad and published in 2018.

Authors’ choices for translation are often influenced by international events, or emblematic cases. The international campaigns for human rights dedicated to the poets Ashraf Fayadh and Faraj Bayrakdar led to the publication of their work, previously turned down by several publishers⁸. It is worth mentioning the increase in bilingual editions, probably due to a

⁷ Corrao et. Alii: 2018.

⁸ Anonymized information from the translators’ survey.

growing demand, as well as more sophisticated editorial tools and software. The general impression is that the average quality of poetry translations has increased.

1.4. Translation to languages other than Italian

An interesting phenomenon that emerged in the analysis is the translation of Arabic literature into Sardinian, a romance language spoken in the island of Sardinia. The most recent text is a translation of Zakariya Tamer, *Segamentu de ancas* (Breaking knees) by Alessandro Columbu, published in 2015 by Ilisso (Nuoro), and *Su Pessottimista*, a translation of the theatrical monologue *al-Mutasha'il* (the Pessottimist), written and played by actor Mohammed Bakri and adapted from Emile's Habibi work under the same title, published by Edizioni Q in 2009. Alessandro Columbu, who earned his Ph.D. with a thesis on Tamer, declared:

Many, especially back home and in Italy, have asked me why I translated the sixty-three stories of Tamer's *Taksir Rukab* into Sardinian. I could've done the same into Italian, the only language that enjoys official status in Sardinia, and perhaps hoped to see it published by a major Italian house. The public's interest in Syria has risen and for an academic-wannabe, the publication of a translation can be a massive boost to one's career. Also, and most importantly, although not my mother tongue, Italian is the language in which I received my primary and higher education [...]. Sardinian, on the other hand, is a poorly standardized language, which enjoys only a façade/gesture-politics status as one of the official languages in Sardinia's local statute of autonomy. In practice, from the point of view of sociolinguistics, Sardinian is still unofficially treated as a dialect of Italian.⁹

The language variety chosen for this project is LSC¹⁰ (Limba Sarda Comuna, "common Sardinian language"), standardised by the Regione Sardegna as a written form in order to use it for institutional communication, which does not aim at substituting spoken varieties¹¹. On the other hand, *Su Pessottimista* was translated first from Palestinian Arabic of Galilee

⁹ Columbu, Alessandro, "On Why I Translated Zakaria Tamer's Stories from Arabic into Sardinian", Arablit, <https://arablit.org/2015/11/18/on-why-i-translated-zakaria-tamers-stories-from-arabic-into-sardinian/>

¹⁰ Personal communication to the author.

¹¹ "Limba Sarda Comuna. Norme linguistiche di riferimento a carattere sperimentale per la comunicazione scritta dell'Amministrazione regionale" (Limba Sarda Comuna: sperimental linguistic frame of reference for written communication by regional administration), <http://www.regione.sardegna.it/documenti/1_72_20060418160308.pdf>.

into Italian by Wasim Dahmash, and into Campidanese Sardinian dialect by Michele Zurru. In this case, using a spoken variety of a romance language such as Sardinian was perceived as more adequate to translate the colloquial variety of Arabic.

1.5 Arab authors writing in other languages

Several Arab authors who have been translated into Italian do not write in Arabic and these translations are not included in the main database. Among anglophone authors, we can mention Suad Amiry and Susan Abulhawa, both published by the big publisher Feltrinelli. Major publishers however appear to have lost interest and translation of Arabic literature has been to domain of smaller specialized publishers, such as Edizioni Q, il Sirente, Mesogea, Lorusso, Lantana. The other most common language is French, adopted by authors such as Maram al-Masri, who published trilingual and self-translated editions, Adimi Khaouter, Ghacem Moncef, Yasmine Ghata, Yasmina Khadra, Fouad Laroui, Amin Malouf. Francophone authors from the Maghrib, either residing there or in France, can be considered a specific category, due to their significant number. Some authors publish in multiple languages: for example, Joumana Haddad has been translated from both her original Arabic and English works (*I killed Shehrazade*, 2011) and has published an original Italian story for children, *Le sette vite di Luca: una fiaba ecologica* (Luca's seven lives: an ecological tale, Mondadori, Milano, 2011). Similarly, American-Libyan writer Hisham Matar published an original Italian tale for children, *Il libro di Dot* (The book of Dot, ReNoir Comics, 2017). Other languages include Dutch and German. Some of these authors have emigrated to or received education in European countries and the United States, for example Susan Abulhawa and Salman Abu Sitta; others, such as the case of Joumana Haddad, travelled extensively as visitors or as guests in festivals and literature-related events. The Syrian-Italian author Shady Hamadi has also published some essays and autobiographical works in Italian, focused on the context of the Syrian war and his personal experience as a refugee, such as *La felicità araba* (Arab happiness, Add Editore, Torino, 2016) and *Voci di anime* (Souls' voices, Fionde-Marietti, Milano, 2011). The series "Altriarabi – Migrante" from publisher Il Sirente was specially dedicated to "Europeans of Arab descent born between 1971 and 1994", with a specific interest in the themes of identity and cultural encounter.

Some authors resort to self-translation, such as the Algerian writer Amal Bouchareb, who wrote and translated into Italian the detective short stories *l'anticonformista* (Buendia Books, 2020) and *l'odore* (Buendia Books, 2018).

A special case is that of Algerian-Berber-Italian author Amara Lakhous. His first work in Italian was a self-translation, or “rewriting”, *Conflitto di civiltà per un ascensore in Piazza Vittorio* (Clash of civilizations for an elevator in Piazza Vittorio, 2006) from his novel *Kayfa tarḍa’u min al-dhi’ba dūna an ta’aḍḍaka* (How to suckle a wolf’s milk while avoiding its bites). According to Casini, this novel, relegated to “immigration literature”, is part of a wider genre in Arabic literature, the “European topic”, where Europe as a destination is processed and represented as the Other. Yet, the main theme is not redefinition of national identity, but the self-representation of the migrating self in the new environment; in fact, the original Arabic title is a reference to the “bites” of the destination society¹². His identity as an immigrant and an Italian citizen is stylistically further explored in his writing techniques, which developed into a process of bilingual writing, where the author writes the Italian and Arabic versions of his novels simultaneously, freely deciding where to add or cut from one version or the other, in order to “ ‘Arabicize’ the Italian, and to ‘Italianize’ the Arabic”¹³.

Lakhous’ more recent works include *Divorzio all’islamica in viale Marconi* (Divorce Islamic Style, in Arabic *al-Qāhira as-Saghīra*, Little Cairo, Edizioni e/o, Roma, 2010), *Un pirata piccolo piccolo* (A very small pirate, Edizioni e/o, Roma, 2011), *Contesa per un maialino italianissimo a San Salvario* (Dispute Over a Very Italian Piglet, Edizioni e/o, Roma, 2013).

2. Dissemination and reception

2.1 Availability

Translations from Arabic are usually available in both public and University **libraries**, the latter being a valuable source especially for older literature. As for public libraries, in the last 10 years public libraries have shown growing interest in translated books, with projects of

¹² Casini 2016: 176-177.

¹³ Ray, M., “Interview. Full Stop”, from Amara Lakhous’ official website, <http://www.amaralakhous.com/2014/10/20/interview-full-stop/>.

multicultural sections and trainings for librarians. This availability offers to an audience of both Italian and Arab speakers suitable titles in translations and in the original language¹⁴.

In the last ten years the distribution in **bookshops** has greatly increased, even though only books by major publishers such as Bompiani, Feltrinelli and Mondadori are easily available in chain stores. However, the interest showed by consumers has been historically low, so usually, the books are not on sale for a long time. Independent bookshops are keener to find and distribute translated Arabic literature from small and medium publishers¹⁵.

While bookshops often host book presentations, with translators and authors when available, very few have projects dealing specifically with Arabic literature. Among the main **independent bookshops** specialized in Arabic literature are the following:

Griot in Rome¹⁶ is a specialized bookshop on African and Arabic literature, open since 2006. Besides texts by Arab, African and diasporic authors, it offers language classes in Arabic, Persian, Swahili and Wolof. Griot organizes meetings, book clubs and press releases, which were online during the pandemic restrictions of 2020.

Tamu in Naples¹⁷ covers literature from Maghrib to Afghanistan, as well as post-colonial and gender studies. It often coordinates with the University of Naples “L’Orientale”, and therefore has a special focus on Arabic Literature.

The famous Milan-based international publisher **Al-Mutawassit** publishes books in original Arabic and has also published several translations by contemporary Italian authors into Arabic. In Milan there is also the international bookshop **Il libro**, specialized in languages and language learning¹⁸.

Zaum in Bari¹⁹ is a general bookshop which has been hosting regular events on Arabic literature since 2016, with a special focus on contemporary Arabic poetry²⁰.

¹⁴ Battista 2006: 159-168.

¹⁵ Also translations into other European languages can be available, when a given text results not translated into Italian.

¹⁶ <https://libreriagriot.it/>

¹⁷ <https://tamulibri.com/chi-siamo.html>

¹⁸ <https://www.il-libro.it/>

¹⁹ <https://www.libreriazaum.it/>

Big **online shops and websites** today carry a much better selection of books translated from Arabic, compared to ten years ago. Most publishers now have their own websites, making their books, which are difficult to obtain in bookshops, more available. Larger publishers are also producing **e-book**, but the translations from Arabic are not usually published in the form of **audio books**.

Podcasts are a quite recent phenomenon. Among them we can list:

Radio 3 Mondo²¹, a public broadcast, in 2020 dedicated a podcast to the program *Anime Arabe* in Turin's Book Fair (see 2.2). It includes interviews with Arab authors Ahdaf Soueif, Adlène Meddi, who were invited to *Anime Arabe*, and with the Italian researchers Marta Bellingreri and Paola Caridi.

Wikiradio,²² a Radio 3 program which occasionally hosts episodes on Arabic literature and culture.

The **Spotify podcast "Come lo traduci?"** (How do you translate it?). In February 2021 it hosted the researcher and translator Cristina Dozio for an episode focused on Arabic literature. Its title is "Sei bella come la luna" (You are as beautiful as the moon)²³, quoting a well-known metaphor in classical literature.

Riverberi di Letteratura Araba (Echos of Arabic literature) ²⁴, by the translator and researcher Jolanda Guardi. Hosted on Youtube, it consists mainly of the short story's reading of 'Urmann' by Yusuf Idriss, translated by Nadia Rocchetti and Guardi herself. Guardi read the story in 12 episodes. The first two episodes of the podcast were dedicated to *Utopia* by Ahmed Khaled Tawfiq, translated by Barbara Benini.

²⁰ These events, stopped by the pandemics, are usually organized by the translator Silvia Moresi.

²¹ <https://www.raipplayradio.it/audio/2020/05/RADIO3--MONDO---Anime-arabe--21682617-ecc5-4fbb-9f32-51c841311260.html>

²² <https://www.raipplayradio.it/programmi/wikiradio/>

²³ <https://open.spotify.com/episode/0EXnwCRAhk4aGAcouZ125r>

²⁴ All the episodes are available on the Youtube channel of the ILA centre for learning Arabic https://www.youtube.com/channel/UC_BXsVCCutr5mwwdE4KZdWQ

2.2 Book fairs

Book fairs regularly host Arabic authors. The **Salone Internazionale del Libro di Torino** (the International Book Fair in Torino) has been running a section called *Anime Arabe* (Arab Souls) devoted to Arabic literature since 2016. It is worth mentioning this program's history: in 2015 the Turin book fair announced that Saudi Arabia would be the guest of honor for the 2016 edition. The choice became controversial because of censorship and threats to freedom of expression in Saudi Arabia; the journalist and blogger Paola Caridi commented "Will there be books on those shelves?"²⁵. During the summer the organizers announced that Saudi Arabia would no longer be invited. On October 2015 Paola Caridi and Lucia Sorbera, an Italian researcher currently working as Senior Lecturer in the Department of Arabic Language and Cultures at the University of Sydney, co-wrote an open letter²⁶. Its aim was "to transcend national borders [...] [and to] shift from a geopolitical to a geo-cultural criterion".²⁷

This call, significantly entitled "Invitate a Torino la Letteratura Araba, l'unica patria degli scrittori" (Please invite to Turin Arabic Literature, the one and only writers' homeland"), aroused interest. Hundreds of intellectuals, both in Italy and in the diaspora, supported Caridi and Sorbera's call. As a result, the book fair's invited the two to participate in creating and directing the *Anime Arabe* program, dedicated to Arabic language and literature. Since then, *Anime Arabe* has been a constant feature of Turin's book fair. Each year the organizers choose a theme related both to research fields and to Italian publications in the previous years. Arab authors from the Middle East and from the Arab diaspora are invited to present their translated books. This is a non-exhaustive list:

2016: [dedicated to the theme of borders] May Telmissany, Sinan Antoon, Ahdaf Soueif, Adonis, Muhammad Aladdin, Shady Hamadi, Tahar Ben Jelloun, Yasmina Khadra.

2017 [dedicated to freedom of expression, exile and counternarratives]: Bahia Shehab, Muhammad Dibo, Faïza Guène.

²⁵ <https://www.invisiblearabs.com/2015/05/18/gli-scaffali-vuoti-di-ryadh-ospiti-a-torino/>

²⁶ <https://www.invisiblearabs.com/2015/10/06/invitate-a-torino-la-letteratura-araba-lunica-patria-degli-scrittori/>

²⁷ Caridi – Sorbera 2015.

2018: [dedicated to narratives]: Yasmine al-Rifae, Samar Yazbek, Boualem Sansal.

2019: [dedicated to cities]: Adlène Meddi, Kamel Daoud, Samia Benbrahim, Suad Amiry.

2020: [online edition, originally dedicated to 'lives']: Hoda Barakat, Ahdaf Soueif, Adlène Meddi.

It is worth noting that one of the main cultural events in Italy such as the Turin Bookfair has added Arabic literature to its program following the heartfelt advice of a number of intellectuals. This proves that a change of attitude in a wider audience is possible. The fair of course depends on a cultural but also market-oriented vision, so *Anime Arabe* has arisen some criticism about the selections' criteria, considered to be not oriented enough towards literature in Arabic, and overly addressing the publishers' marketing needs²⁸. However, it represents the widest national showcase for Arabic literature; besides, it must be highlighted that *Anime Arabe*, as part of a book fair, has no didactic aim. According to the organizers, the events are always sold-out and the publishers are satisfied with books sales – which, needless to say, is the ultimate aim of a book fair, alongside with the circulation of works and audience expansion. Even though not anyone agrees with the rationale of the program, it is undeniable that the “Torino Book Fair [represents] the vanguard of a new way of conceiving cultural events”²⁹. Perhaps it would be beneficial to have stricter coordination with academics, in order to make their research results available to a wider audience.

Bologna Children's Book Fair is an international event dedicated to children's literature, that is increasingly paying attention to Arab publishers and to translations into Italian.

In 2014 the children book *Non aprire questo libro* (Don't open this book, Kalimat), by Fatima Sharafeddine, illustrated by the Iranian artist Fereshteh Najafi, had a special mention in the

²⁸ See <https://editoriaraba.com/2016/04/28/le-anime-poco-arabe-del-salone-del-libro-di-torino-2016/>.

²⁹ Caridi – Sorbera 2015.

category *New Horizons*³⁰. In 2016 the UAE publisher Kalimat won the BOP, Bologna Prize for the Best Children’s Publisher of the Year.³¹

Besides, Bologna Children’s Book Fair has been running an annual translation competition, “In Altre Parole” (In Other Words”). Addressed at aspiring translators working into Italian from a range of languages, it changes the focus language each year “to encourage linguistic and cultural diversity”³². Arabic was the selected language for two years in a row. In 2020, the winners of the competition were *ex-aequo* Luce Lacquaniti and Mara Rossi³³. In 2021 the winner was Federico Pozzuoli³⁴. In both cases, the jury was composed of the translators Elisabetta Bartuli and Cristina Dozio³⁵. In 2020 Sharjah was designated as guest of honour of Bologna Children’s Book Fair, but due to COVID restrictions, the 2020 edition was held online, and Sharjah’s participation as guest of honour has been postponed to 2022.³⁶

2.3 Festivals

While Italy has – so far – no festivals entirely dedicated to Arabic literature, Arab authors are represented in major literary events, including specific sub-sections, meetings and presentations. Presentations are usually linked to publications of the same or previous year, festivals being an important showcase for publishers.

The **Festivaletteratura in Mantova**, one of the main literary events in Italy from 1997, hosts a section devoted to Arabic Literature since 2000. The 2020 festival edition was online and had a space dedicated to Tunis, as the focus of the annual project “Una città in libri” (A City in Books). Several writers and intellectuals from Maghrib, writing either in Arabic or French, were invited, such as Fouad Laroui, Aymen Daboussi, Mohamed Harmel, Sami Mokaddem,

³⁰ <https://editoriaraba.com/2014/03/28/leditoria-per-linfanzia-pubblicata-in-arabo-che-vince-alla-fiera-del-libro-per-ragazzi-di-bologna/>

³¹ <https://www.bolognachildrensbookfair.com/highlights/premi/bop-bologna-prize-best-childrens-publishers-of-the-year/vincitori-delle-edizioni-precedenti/2706.html>

³² <https://www.bolognachildrensbookfair.com/en/highlights/translators-centre/1036.html>

³³ www.bolognachildrensbookfair.com/highlights/centro-traduttori/in-altre-parole-concorso-di-traduzione-xi-edizione/vincitrici-2020/10322.html+&cd=1&hl=it&ct=clnk&gl=it

³⁴ <https://www.bolognachildrensbookfair.com/highlights/centro-traduttori/in-altre-parole-concorso-di-traduzione-xi-edizione/vincitore-2021/11004.html>

³⁵ <http://www.bolognachildrensbookfair.com/highlights/centro-traduttori/in-altre-parole-concorso-di-traduzione-x-edizione/giuria-2020-in-altre-parole/6096.html>

³⁶ <https://www.bolognachildrensbookfair.com/en/about/sharjah-2022/9602.html>

Nadia Khiari, Shukri al-Mabkhout. In addition, Suad Amiry was invited for a meeting with Elisabetta Bartuli, the editorial consultant for Arabic literature at the festival from 2001. Hisham Matar was hosted in a meeting with two Italian writers, Melania Mazzucco and Elisabetta Bucciarelli. The Tunisian musician and performer Emel Mathlouthi gave several concerts throughout the festival. It also features a web radio, which hosted Tunisian authors Ali Bécheur, Yamen Manaï, Ahmed Mahfoud, and the Tunisian publisher Elisabeth Daldoul, founder of Elyazad publishing house.³⁷ In a general overview, dozens of Arabic authors have been invited through the years. In a non-exhaustive list, we may count:

2011: Alaa al-Aswani, Hisham Matar.

2012: due to restrictions and lower budget as a consequence of an earthquake that affected Mantova, the festival was smaller and apparently had no Arab authors invited.

2013: Jamila Hassoune, Ahdaf Soueif, Ahmed Mourad, Nadine Kaadan.

2014: [the focus being on Palestinian literature] Elias Khoury, Mourid Barghouti, Souad Amiry. It's worth mentioning the Translation Slam! where the literary translators from Arabic Ramona Ciucani and Elena Chiti translated impromptu an unpublished poem by Mourid Barghouti, with the public proclaiming the winner.

2015: writer Kamel Daoud, illustrators Lena Mehrej and Mohammed Shennawy.

2016: the focus of "Una città in libri" was Alexandria; texts by Edwar al-Kharrat, Ibrahim Abdelmeguid, Naguib Mahfuz, Youssef Ziedan, Radwa Ashour were made available to the participants.

2017: Zeina Abirached, Shukri al-Mabkhout, Faraj Bayrakdar, Jonas Hassen Khemiri, Hisham Matar, Wajdi Mouawad.

2018: Inaam Kachachi, Kaouther Adimi, Bachtyar Ali.

2019: Amin Maalouf, Nawal al-Sa'dawi³⁸.

This list is not necessarily exhaustive, yet it clearly shows that many Arab authors and performers have been involved over the years. The selection criteria are based on the latest

³⁷ The list of events is available at <https://2020.festivaletteratura.it/tunisi/>

³⁸ The source of these lists is the official website of the Festivaletteratura: <https://www.festivaletteratura.it/>

books releases, but also involve experts which may suggest that significant authors not yet well-known in Italy. There are no available data about the success of these events, yet the organizers confirm that small publishers benefit from this showcase increasing their sales, and that the events are always well attended.³⁹

Among other festivals which have been inviting Arab authors on a regular basis⁴⁰ we should mention the *Internazionale* festival in Ferrara⁴¹, the Sabir Festival in Messina, Catania and Reggio Calabria⁴², the Festival della Letteratura Mediterranea in Lucera⁴³, the international literature festival Incroci di civiltà in Venice⁴⁴, the Festival delle Letterature Migranti in Palermo⁴⁵, the Ritratti di Poesia Festival in Rome, and the Pordenonelegge Festival in Pordenone⁴⁶. In addition, countless minor festivals have occasionally invited Arab authors, who were sometimes on a promotional tour in Italy⁴⁷.

Even though a festival devoted to Arabic literature has not yet been established in Italy, it is a good sign that Arabic literature is included in international events, which testifies to the mainstreaming of Arabic literature. Avoiding orientalist stereotypes and clichés requires the cooperation of the organizers with experts and specialists, both in Arabic literature and in the MENA region.

2.4 Literary prizes and awards

In recent years literary prizes in Italy included translated Arabic literature, and two such prizes were awarded directly to the translator. Among the most significant awards are the following:

³⁹ Information provided by Elisabetta Bartuli as the festival consultant for Arabic literature, on 30/06/2020.

⁴⁰ Elisabetta Bartuli works as volunteer Scientific Advisor for Arab culture for the following festivals: Festivaletteratura, Mantova (from 2002), Torino Spiritualità (from 2006 to 2008), Circolo dei lettori, Torino (from 2008 to 2011), Incroci di civiltà, Venezia (from 2008 to 2012), Festival Mediterraneo è, Lucera (from 2012 to 2015), Festival Internazionale, Ferrara (from 2012), Festival Sabir, Messina (from 2014).

⁴¹ <https://www.internazionale.it/festival>

⁴² <http://www.sabirfest.it/>

⁴³ <https://www.mediterraneoecultura.it/>

⁴⁴ <https://www.unive.it/pag/11642/>

⁴⁵ <https://www.festivaletteraturemigranti.it/>

⁴⁶ <https://www.pordenonelegge.it/>

⁴⁷ For update and records see editoriaraba.com.

2016: translator Ramona Ciucani won the 'Premio Appiani per la traduzione' (Appiani Award for translation) at the Elbabookfest for her translation of the poetry collection *Il giocatore d'azzardo* (The Gambler, Mesogea) by Mahmoud Darwish. The second place went to Barbara Teresi for her translation of *Frankenstein a Baghdad* (Frankenstein in Baghdad, E/O)⁴⁸.

The Premio Letterario Città di Castello in 2016 awarded the poetry anthology *Le mie poesie più belle* (My most beautiful poems, Jouvence) by Nizar Qabbani, translated by Silvia Moresi and Nabil Salameh⁴⁹.

2017: Faraj Bayrakdar was the winner of the Career Award of the Festival Internazionale di Poesia civile "Città di Vercelli" 2017 (International Festival of civil (sic) poetry "Città di Vercelli")⁵⁰.

2018: Elena Chiti won the Premio Marazza 2018 for her translation of Faraj Bayrakdar's collection *Specchi dell'assenza* (Mirrors for the absence, Interlinea)⁵¹.

2019: publisher E/O won Sharjah Translation Award 'Turjuman' for *Una piccola morte* (A little death) by Mohamed Hasan Alwan, translated by Barbara Teresi⁵².

2020: Premio biennale Mario Lattes per la Traduzione (Biennial Translation Prize Mario). The first edition in 2020 was devoted to Arabic Literature. The five finalists were Maria Avino (for translating *Morire è un mestiere difficile* – Death is Hard Work, Bompiani, by Khaled Khalifa), Samuela Pagani (*Corriere di notte* – Night Courier, La Nave di Teseo) by Hoda Barakat), Nadia Rocchetti (*Viaggio contro il tempo* – Flight Against Time, Jouvence, by Emily Nasrallah), Monica Ruocco (*Il suonatore di nuvole*, The cloud player, Argo, by Ali Bader), Barbara Teresi (*Una piccola morte* by Mohamed Hasan Alwan). The winner was Maria Avino,

⁴⁸ This is a literary prize to award independent publishers. <https://www.elbabookfestival.com/premio-lorenzo-claris-appiani-2016/>

⁴⁹ <https://www.premioletterariocdc.it/wp-content/uploads/2016/12/PremioLetterarioCdC-ScalettaPremiazione2016.pdf>

⁵⁰ <https://www.lastampa.it/vercelli/2017/10/11/news/il-dissidente-siriano-faraj-bayrakdar-premiato-dal-festival-di-poesia-civile-1.34399675>

⁵¹ <https://www.ssml.eu/chiti/elena-chiti-vince-il-premio-marazza-2018/#:~:text=Segnalata%20tra%20i%20migliori%203,per%20la%20Traduzione%20di%20Poesia.>

⁵² <https://www.edizionieo.it/news/1846/le-edizioni-e-o-vincono-il-turjuman-award>

who was praised for her ability to convey cultural aspects with a skilled, refined use of Italian rather than with footnotes and explanations⁵³.

Besides these awards, on a few occasions, Arabic literature was shortlisted in literary prizes and award. In 2020 Khaled Mattawa's *Morire è un mestiere difficile* was among the finalists of the Premio Gregor von Rezzori - Città di Firenze⁵⁴. In 2020 Cristina Dozio's translation of *Ogni volta che prendo il volo* (Each time I take flight, Franco Brioschi Editori by Youssef Fadel) was listed among the three finalists for the Babel Prize- Laboratorio Formentini⁵⁵.

In the field of books for young readers, *Faten* (Gallucci Kalimat) was shortlisted for the Premio Strega Ragazzi (Strega Prize – Children's Section) 2021 for ages 11+ Category.⁵⁶

2.5. Media

2.5.a. Traditional Media

Mainstream media do not in general devote regular attention to Arabic literature. Their focus is still on conflict and political events or on social issues such as women's oppression, sexuality or censorship. Literature from the Arab world is presented usually in connection with special events.

At the end of 2015 the magazine *Internazionale*⁵⁷ published a special issue, called *Storie* (Stories). It contained short stories, news stories and comics selected by Mona Anis, an Egyptian journalist and writer, and translated into Italian by Elena Chiti, Ramona Ciucani, Cristina Dozio, Giacomo Longhi and Barbara Teresi, under Elisabetta Bartuli's supervision

⁵³https://fondazionebottarilattes.it/wp-content/uploads/2020/06/2_Finalisti-e-motivazioni_Premio-Mario-Lattes-Traduzione_-2020-2.pdf

⁵⁴ This literary prize awards the best translated narrative text published in Italy in the previous year. 2020 edition was held online, with the winner being interviewed by an author. Mattawa was interviewed by Hisham Matar, who was the winner of the first edition of the Premio Gregor von Rezzori in 2007 with his *Nessuno al mondo (In The Country of Men)*. <https://editoriaraba.com/2020/06/23/hisham-matar-intervista-khaled-khalifa-al-premio-gregor-von-rezzori-2020/>

⁵⁵ <https://www.laboratorioformentini.it/premio-babel-laboratorio-formentini-2020-la-terzina-finalista/>

⁵⁶ The winner will be announced in September 2021. The Strega Prize is one of the main literary awards in Italy. This section for children's literature was introduced in 2016, in collaboration with Bologna Children's Book Fair. <https://www.bolognachildrensbookfair.com/en/highlights/awards/strega-prize-ragazze-e-ragazzi/-strega-prize-ragazze-e-ragazzi-2021/10544.html>

⁵⁷ This magazine selects and publishes articles from the international press.

and coordination⁵⁸. The focus on Egypt was signalled by the cover design showing Nefertiti reading a book, by the illustrator Lorenzo Mattotti.⁵⁹

Online media had tremendous growth in 2020 as a consequence of the pandemic restrictions. The 2020 edition of the Turin Book fair was entirely online, as well as the Bologna Children's Book Fair and many other events.

2.5.b. Social Media

The most widely used network is probably Facebook, due to the average users' age and the possibility of combining long texts with pictures and videos. Facebook is used by publishers, organizers of literary events, and translators themselves to promote newly published books. Since 2020, due to the pandemic restrictions, Facebook has also been a major place for virtual books presentations and debates. These exceptional circumstances also had positive consequences, with online events being well attended by a more general audience than would have been able to attend physical events, also in terms of geographical reach.

2.5. c. Blogs and websites

There is a very small number of dedicated websites and blogs, while reviews of translations are scattered in a number of personal blogs and on general-interest literary websites. It must be noted, though, that in many cases reviews appear to be promotions organized by the publishers through offering books to be read before their release, or excerpts from press releases. The general impression is still of an orientalist approach towards the stereotypical themes of women's oppression, or an anecdotal interest related to some international news.

Nonetheless there are websites and blogs specialized in Arabic literature, which represent a valuable resource both for students and scholars of Arabic, and for readers interested in the subject.

⁵⁸https://www.internazionale.it/opinione/giulia-zoli/2015/01/13/facciamo-amicizia-2?fbclid=IwAR2FdEbMrL_WoI92SSnzwvsa59hYDdUkFAal_J7JtZSTenDzlYHkOt4Oq8Q;

see also <https://editoriaraba.com/2014/12/29/storie-egiziane-su-internazionale/>

⁵⁹ <https://www.internazionale.it/copertine/2014>

The leading websites/blogs for Arabic literature in Italian are the following:

Arablit⁶⁰, run by the Arabic Professor Isabella Camera D’Afflitto. It is a website with a predominantly university audience. It offers a comprehensive, often annotated bibliography up to 2018, divided by countries. This bibliography is an update of the one contained in the seminal textbook *Letteratura araba contemporanea* (Contemporary Arabic Literature), written by Camera D’Afflitto in 2007⁶¹. As it was already mentioned in the study about translation from Arabic in the previous decade, Camera D’Afflitto has been selecting, translating and editing a significant part of Arabic contemporary fiction published in Italy since 1980’s. Arablit.it is directly linked to the academic review *Arablit*, directed by Camera D’Afflitto herself⁶².

Editoria Araba⁶³, which was founded in 2012 by Chiara Comito, a blogger with a background in Arabic Studies. It is a reader-oriented blog, with a communicative and popular approach. According to the founder, its model was Marcia L. Qualey’s *Arab Lit Quarterly*⁶⁴. It offers comprehensive information about literature, as well as literary events and general reflections on the subject of Arabic literature translated into Italian⁶⁵. According to the data provided, a new post can have 500-600 visits in a day. The most viewed posts are usually related to Palestine, but the most successful post was written in 2015, after the terrorist attack to the satirical magazine *Charlie Hebdo* in Paris. It contained comics by an Arab illustrator condemning the massacre; it reached 35,000 views and was also shared by other

⁶⁰ <http://www.arablit.it/homeitalia.htm>

⁶¹ Camera D’Afflitto 2007: 325-365; translations are listed in pp. 346-348, 353-359.

⁶² Published by the *Istituto per l’Oriente Carlo Nallino*, it is an academic review dedicated to contemporary Arabic Literature. Even though most articles target literary professionals and critics, translation is represented through excerpts and through reviews of newly published books.

⁶³ <https://editoriaraba.com/>

⁶⁴ <https://arablit.org/>

⁶⁵ Its subtitle says ‘Libri, autori ed eventi letterari da Maghreb, Medio Oriente e Golfo’ (Books, authors and literary events from Maghrib, Middle East and the Gulf).

media⁶⁶. This clearly indicates that a wider public can be interested in Arabic culture and shows the potential of a broader dissemination⁶⁷.

The blog **Letturearabe**⁶⁸, run by Jolanda Guardi since 2000. It has a rather personal approach, with analysis and comments on both translated and original texts. Special attention is devoted to Algerian literature in Arabic and graphic novels, following Guardi's research fields. The blog has not been updated since September 2020; meanwhile, the author began posting short Youtube videos called "Sorsi di letteratura araba" (Sips of Arabic Literature) hosted in the ILA channel, where she presents and comments texts with a more educational approach.⁶⁹

Besides these blogs and websites entirely devoted to Arabic literature, its translation and dissemination, other blogs occasionally deal with Arabic literature. Among them are **Arabi Invisibili** (Invisible Arabs)⁷⁰, run by the journalist Paola Caridi. Named after her book of the same title, it is mainly devoted to politics but it also opens up to cultural and literary issues. This has happened more frequently since 2016, Caridi being involved in the *Anime Arabe* program in Turin's Book fair and becoming editor of the series "La stanza del mondo" for the publisher Hopeful Monster since 2021.

The translator Federica Pistono contributes to the blog **UNIMED**⁷¹ (Unione delle Università del Mediterraneo - Union of the Mediterranean Universities)⁷². This is a collective blog hosted on the website of *Il fatto quotidiano*, one of the most widespread newspapers in

⁶⁶ Thanks to Chiara Comito for providing this information. The aforementioned post is available at <https://editoriaraba.com/2015/01/08/matite-arabe-per-charlie-hebdo/>. The title of the post is 'Arab pencils for Charlie Hebdo'.

⁶⁷Comito and other editors (Chiara Comito, Fernanda Fischione, Anna Gabai, Silvia Moresi, and Olga Solombrino, with Christian Elia as the Editor-in-Chief) are launching a promotional periodical, *Arabpop*, devoted to contemporary arts and literature from the Arab countries after the 2011 uprisings. The first issue is due in September 2021, published by Tamu Edizioni, the publishing branch of Tamu bookshop. <https://www.arabpop.it/wp-content/uploads/2021/03/Manifesto-EN.pdf>

⁶⁸ <http://letturarearabe.altervista.org/>. Guardi is the executive editor of *Arabesque*, a soon-to-appear periodical devoted to Arabic culture, which also deals with translations. This periodical is directed by the writer Amal Bouchareb and its first issue is supposed to be launched in July 2021. <https://www.puntoacapo-editrice.com/arabesque>

⁶⁹ This is the first episode: <https://www.youtube.com/watch?v=DeVwnTzrOHg&t=19s>.

⁷⁰ <https://www.invisiblearabs.com/>

⁷¹ <https://www.ilfattoquotidiano.it/blog/centrostudiunimed/>

⁷² This network of universities from various Mediterranean countries aims at promoting cooperation amongst researchers, as its website states. <https://www.uni-med.net/chi-siamo/>

Italy. Pistono's posts, published approximately once a month, deal mainly with translations of Arabic literature into Italian, focusing on the latest publications. It is a useful tool with information about newly published books, even though it may appear a bit self-referential, given that Pistono is one of the most prolific translators of the last decade.

Arabook⁷³ is a blog dedicated to Arab publications. It is run by Enrica Battista, who currently manages Arabook by Kutubiyat, the only Arab book distributor in Italy⁷⁴. Battista has a research background in Arabic children's literature, and has used her knowledge in her work, closely following the related market, scouting, participating in and organising events and activities. Though not dedicated to literature, this blog regularly presents newly released translations and comments on the main book fairs, events and awards.

3. Translations and translators

3.1 General remarks

A general overview of the state of literary translation from Arabic in the decade 2010-2020 shows two main issues.

Firstly, translators' professional status has not changed yet. As it has been already pointed out (1.1), literary translators and translators in general are still not registered as a professional category in Italy. This implies no standard contract, lack of job security and benefits such as maternity leave, and the impossibility to have minimum payment requirements, unlike other professionals. As a consequence, publishers may feel they are entitled to offer low rates, forcing translators to accept contracts with low or non-existent remuneration. Another issue is the payment of royalties, which, apparently, is seldom honoured.

It is unclear why Italian translators never gained the right to their professional register, although they have their own professional organizations. The Associazione Italiana Traduttori e Interpreti (AITI - Italian Association for Translators and Interpreters), founded

⁷³ <https://www.arabook.it/blog-1/>

⁷⁴ <https://www.arabook.it/>

in 1950, has 1224 members ⁷⁵ who work in various fields of translation (law, science, technology, publishing) and interpreting (commerce, conference, healthcare). In 2016 the Sic-Cgil Labour Union launched STRADE⁷⁶, a section representing translators working in publishing. Its main goal is to protect and promote the interests of all translators working with Italian authors' legal rights. Other issues concern minimum payment requirements, the creation of a specific fund to support the work and training of translators in the publishing industry, changes to authors' rights law and a more transparent system for managing the proceeds of reprography (photocopies)⁷⁷. As for grants and scholarships, In 2011 the Biblioteche di Roma (Rome's Libraries) government institution network has opened the Casa delle Traduzioni (Translations' House) ⁷⁸, which has a research library and offers residencies for translators working from Italian into European languages⁷⁹.

Secondly, as for translators from Arabic, a new generation has emerged and is still emerging. University professors and researchers previously constituted the majority of the translators from Arabic, but today they work alongside a number of translators not involved in academia. The latter have a background in Arabic studies, have usually spent time in Arab countries, and some of them are professionally trained at the "Master in Traduzione editoriale–letteraria dall'arabo" (see 5.1). An increasing number of translators are of Arab origin, which means that Arabic is their first language or they are bilingual.

3.2 Results from the survey

The collected data show that 92 translators from Arabic into Italian were active in the decade 2010-2020. An overwhelming majority translated only one book. Translators who

⁷⁵ In December 2020. <https://aiti.org/en>

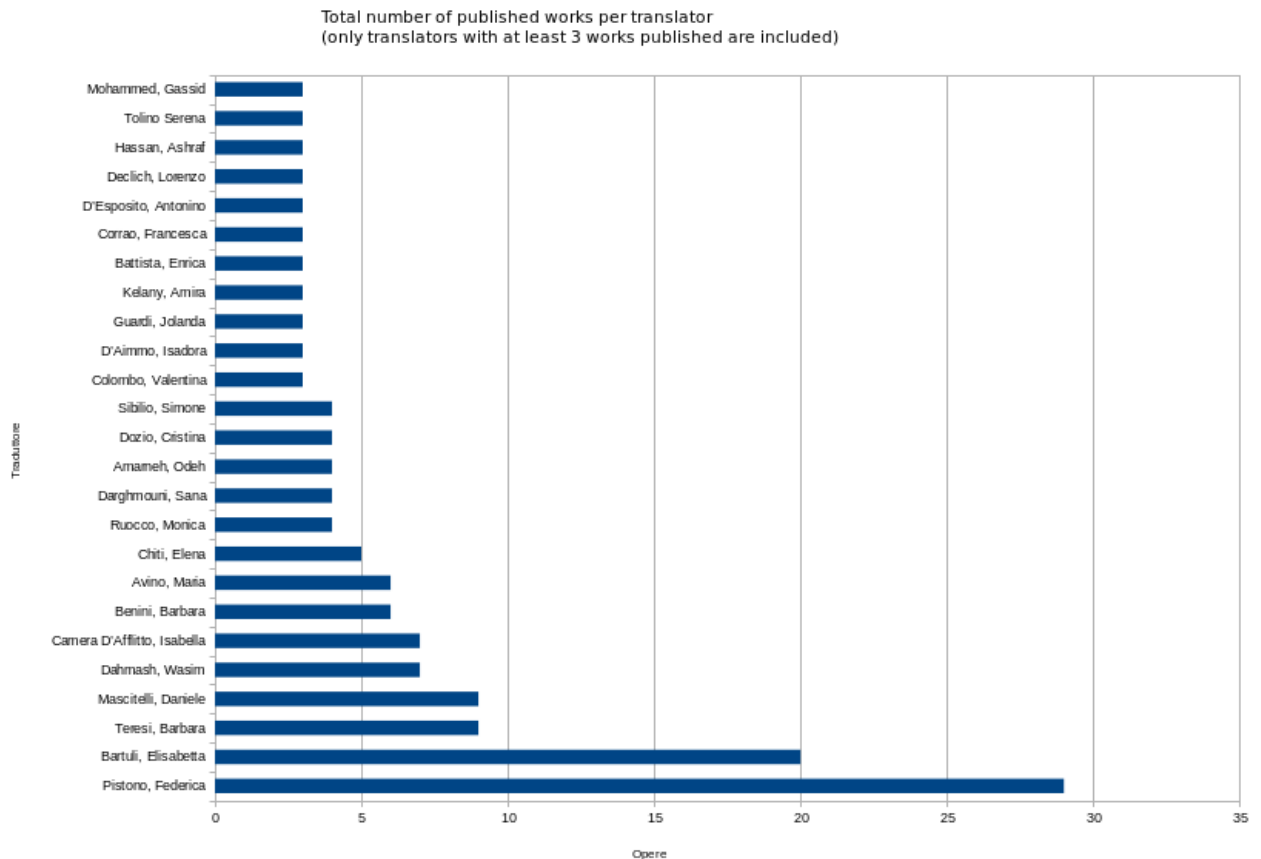
⁷⁶ Sezione Traduttori Editoriali – CGIL -Confederazione Generale Italiana del Lavoro. (Editorial Translations' section of the General Italian Work Confederation). STRADE has a very active network; among its latest initiatives is a survey conducted among 263 publishers to enquire about their working conditions during the pandemic which, unsurprisingly, has showed an increase in late payments and worsening of working conditions. The survey is available at http://www.traduttorestrade.it/wp-content/uploads/2021/05/strade_inchiesta_andamento_lavorativo_covid.pdf

⁷⁷http://www.traduttorestrade.it/chi-siamo-about-us/?fbclid=IwAR0IP4OTWKXp0F4MRXA2TiLxbJnyFwZZ3xXnR1E9zfwzGVoaG1aaoZ_IH2w English below the Italian text.

⁷⁸ <https://www.re-cit.org/2018/04/10/casa-delle-traduzioni-roma-italia/>

⁷⁹ The Casa della Traduzione" is a member of the network of European literary translation RECIT (Réseau européen des centres internationaux de traducteurs littéraires). <https://www.re-cit.org/2018/04/10/casa-delle-traduzioni-roma-italia/> <https://www.cepell.it/it/il-centro-left/notizie/notizia/241-casa-delle-traduzioni-di-roma-seconda-edizione-per-il-bando-di-assegnazione-delle-borse-di-soggiorno.html>

published at least three books, or have a background in translation studies, were contacted to respond to a survey for this study and 15 of them agreed to share their opinions. Among them there are academics, professionals, experts and younger translators, some of whom are of Arab origin.



3.2.a. Contact with publishers

Translators who have been active before 2010 note that in the last ten years, according to their experience, the market has been increasingly divided between general and academic publications, which reflects the composition of today's translators. Younger translators usually propose texts to publishers, with mixed success, as it is small and medium publishers who are usually more open to such proposals. Translators who also work as scouts and consultants are often contacted by publishers themselves, or have an ongoing relationship with one or a few publishers. It is generally challenging for the publishers to overcome their concerns and prejudices, such as "Arabic literature will not sell", as stated by one of the

translators in the survey. Publishers are often interested in authors and their image, rather than the writing per se; large publishers often ask for titles which were awarded an international prize. Translators who work with small and medium publishers confirm that they usually establish a relationship of trust with them, and, as our data in Annex 1 suggests, they tend to publish several texts with the same publisher.

3.2.b. Work conditions and remuneration

Translators agree that remuneration is inadequate, though a few experienced translators note that rates for translating from Arabic may be slightly higher than for translating from European languages. Meanwhile, some translators conclude that the situation is not helped by some of their colleagues' availability to work for very low pay or even for free. Many translators have a full-time job – a significant number of non-academic translators work as school teachers, often in languages but also in other subjects – which means that the time they can devote to translation is limited. This may be related to the absence of a standard contract (see. 3.1). One of the interviewed translators described the STRADE legal office as extremely helpful in negotiating better conditions.

3.2.c Participation in dissemination

Translators from Arabic participate in book launches, book fairs or literary festivals more frequently than translators from European languages. They usually have personal ties with the translated authors, therefore they often propose presentations to festivals or book events, or sometimes are asked to organize them; they are also asked to work as interpreters, even though this is not their specialized field, because of their linguistic knowledge and the difficulties in finding professional interpreters from Arabic. In general, because of their participation at these events, they attain a certain degree of visibility, even if this does not necessarily correspond to a higher economic compensation.

3.2.d Quality monitoring

Translators from Arabic, when considering the Italian market, lament a general lack of monitoring the quality of texts by publishers. Experts note that many translations would benefit from editing by an external specialist. Professional readers in Arabic are almost non-

existent in publishing houses; therefore, the editing process, if applied, can be made comparing versions from European languages, not involving the source text and making unnecessary editorial interventions in the target text.

3.3 A note on translation

A structured reflection on the quality of translations is beyond the scope of this study. Nonetheless, it is a theme too important to be completely ignored, therefore a brief note on the current general framework is included.

Italy lacks a tradition on translation studies about Arabic literature. In the last twenty years, several academics specialized in Arabic literature and actively engaged in translations, such as Isabella Camera D’Afflitto, Monica Ruocco⁸⁰, Elisabetta Bartuli and Jolanda Guardi, studied the phenomenon on a few occasions. Their conclusions, though dating back a few years, are still valid. In general, these studies have a more pragmatic rather than theory-oriented approach⁸¹, probably due to the necessity of presenting the complexity of Arabic literature in a more accessible way for a non-specialist reader. As a consequence, there is still no shared set of theoretical approaches, and every translator is virtually free to apply their own criteria. Over time, a polarization has developed. On the one hand, there is the tendency towards what can be called *domestication strategy*, using Venuti’s term⁸². The aspiration to a polished language in the target text, according to some translators, makes it advisable to refine it, especially when the source text language syntax differs consistently, as is the case with Arabic compared to Italian. An example is the use of verbal tenses, that should be translated with a completely different structure in Italian. According to Bartuli “the main difficulty is to avoid temporal inconsistencies, which would be annoying for the reader [...]”⁸³, so the translator’s work should be focused on making the target text flow through changes of tenses, even when that distances it from the source text. Camera D’Afflitto attributes Arabic literature’s scarce success in Italy also to “the lack of preparation

⁸⁰ D’Afflitto edited a volume funded by the Italian Ministry for Culture, entirely devoted to the Arab-Islamic presence in Italian publishing, with an historic approach (see D’Afflitto 2000). D’Afflitto and Ruocco co-edited the only review issue entirely devoted to translation from Arabic into Italian (see D’Afflitto – Ruocco 2001). For complete references of all the studies on the topic of translated Arabic literature into Italian see the Bibliography, Section 1.

⁸¹ Guardi 2007: 11.

⁸² Venuti 2008².

⁸³ Mazzarelli 2019.

of some publishers in proposing [to the Italian audience] translations often at inferior levels, literal rather than literary; moreover [they are] cluttered with pedantic footnotes, which should be more appropriate for academic texts rather than fiction”⁸⁴. Other issues are the ‘over-translation of religious terms’, which should be avoided as much as possible, as well as the rendering of the *realia* with transliterations⁸⁵. The ultimate aim is to present to the reader a polished target text so as to encourage the reader.

On the other hand, we may find the tendency to Venuti’s *foreignization strategy*. It implies the translator’s engagement in post-colonial theory and their awareness of the cultural implications of linguistic choices in terms of “exploring the new possibilities that a language [like] Arabic can offer to Italian, thus making the reader used to new styles”⁸⁶. It can be hypothesized that most of translations fall between the two poles of this dichotomy, with the translator operating their own choices in a variable theory-conscious approach. This issue is undoubtedly complicated and would require an entire dissertation. Here, for the sake of brevity, only a succinct observation will be offered. Perhaps a more flexible approach such as Mona Baker’s concept of *equivalence* (at/above word level, grammatical, textual, pragmatic)⁸⁷ may be added to Venuti’s translation strategies. This multifaceted approach would help to overcome the pitfalls that occur when translating from Arabic into Italian, conceiving them primarily as carriers of cultural and ethical values.

4. Publishers

4. 1 General remarks

In the last ten years there has been a constant growth of interest in Arabic literature on the part of publishers. Nonetheless, the general overview still shows a very fragmented situation, with most of the 66 active publishers having only one book. Based on the collected data, three types of publishers can be identified:

⁸⁴ Camera D’Afflitto 2020: 139.

⁸⁵ Mazzarelli 2019.

⁸⁶ Guardi 2007: 15-16.

⁸⁷ See Baker 20011.

1. Specialized publishers, with a rationale and an often multi-year project. Among them we may count **Edizioni Q**, the most prolific publisher with 15 publications, primarily focused on Palestine. **Gallucci Kalimat**, with 14 texts, is the children's literature market leader, as well as the second most active publisher. In 2016 **Atmosphere Libri** has launched the series "Maktaba 'arabiyya", which includes, up to now, 14 translated books. **Cicorivolta**, a small publisher, has 11 fiction translations, almost all by the same translator. **Il Sirente**, with the series "Altriarabi", published 11 translated novels between 2010 and 2018. **Jouvence**, which was very active during the previous twenty years, has been through management changes and has relaunched the publication of Arabic literature with the series "Barzakh", which to date includes nine texts, both poetry and prose. The academic publishing house **IPOCAN** has recently launched the series "Collana di Letterature del mondo islamico", "Letteratura egiziana contemporanea", and "Traduzioni, studi e ricerche sulla *nahḍah*", which includes a total amount of five publications up to now. **Franco Brioschi** has published four books from 2018 to 2021; Arabic literature is part of the series "Gli Altri", and is listed on their website under the label "Arab World"⁸⁸. The **Edizioni Ca'Foscari**, connected with the University of Venice, has launched the series "I grandi libri della letteratura araba" (Great works from Arabic literature"). It aims at publishing bilingual editions of fundamental texts translated and annotated by academics. It has published 3 books to date⁸⁹. **Mesogea**, which in the previous years was very active, has continued translating but on a minor scale. **MREditori** has launched two series dealing with Arabic literature. "Riyāḥ", it is a project presented as targeting "a curious audience, not satisfied with well-known authors".⁹⁰ Until now, it includes two titles. The series "Nisā" is dedicated to literature written by women, as the name suggests. The publisher presents it as "unique in Italian book market, [and] aims at unmasking taboos and myths about the Arab woman (*sic*), through women's words"⁹¹. It counts, up to now, two published volumes. **Di Felice Edizioni** entered the market of translated Arabic literature with 6 books.

⁸⁸ https://www.brioschieditore.it/catalogo-libri.php?area=arabo#catalogo_libri

⁸⁹ <https://edizionicafoscari.unive.it/it/edizioni4/collane/i-grandi-libri-della-letteratura-araba/booksList>

⁹⁰ <https://mreditori.it/collana-riya%e1%b8%a5/>

⁹¹ <https://mreditori.it/collana-nisa/>

Publishing houses which had track record in publishing translations from Arabic such as Ilisso, Edizioni Lavoro, have stopped their series. Other publishers such as **Qulture Edizioni** launched the series “Collana Araba” in 2011 but did not publish more than the first title. ‘Sporadic’ publishers, such as **Interlinea** and **Nottetempo**, often appear to be following a translator’s proposal or testing the market with no editorial planning for more titles, probably because of disappointing sales, which may have been the case with most publishers.

2. Major publishers, who tend to invest only in internationally known authors with the impetus often being international prizes (IPAF, Sheikh Zayed Book Award, the Kalima Translation Project, Man Booker Prize) or based their choices on translations into English or French. Among them we may count **Feltrinelli**, which is among the largest and most prolific publishers with 10 titles by well-known authors such as Darwish, Khoury and al-Aswani. It has included also lesser-known writers such as Jaber and Douaihy thanks to their collaboration with Elisabetta Bartuli as a consultant and translator⁹². **Bompiani** has published three novels by Khaled Khalifa and two narrative anthologies. **Einaudi** published Hisham Matar’s work from English. Other major publishers such as **Mondadori**, **Marsilio** (which are actually divisions of the same company, together with Einaudi and several other brands⁹³) has occasionally published texts from Arabic, without much investment on marketing and sales promotion.

4.2 Results from the survey

Publishers with at least three books were contacted to respond to a survey for this study and 8 of them agreed. All of them are small and medium publishers, whereas major publishers have ignored our request, which was the case already with the previous survey. Despite the lack of participation from most publishers, it is still possible to give a general overview, cross-referencing the information with the detailed answers received from translators, as well as bloggers, book fair and festival organizers, and book distributors.

⁹² Franco Brioschi editore currently works with Elisabetta Bartuli as a scout and coordinator of the series dedicated to Arabic Literature. Several publishers like Sonzogno, Mesogea, Saggiatore, Feltrinelli, Giunti, Einaudi, Epoché work with Bartuli as a reviewer of literary translations from Arabic. Bartuli is also member of the editorial board at Mesogea publishing house (Messina). Information provided by Elisabetta Bartuli on 29/06/2020.

⁹³ <https://www.mondadori.it/i-nostri-brand/libri>

As already observed in the translators' survey, small and medium publishers tend to use the same team of translators and both sides confirm that this collaboration is beneficial. Larger publishing houses may ask for a sample translation before giving a contract.

As for **copyright acquisitions**, most publishers negotiate directly with the author. Small and medium publishers do not appear to work frequently with literary agents, unlike large publishers, who can invest in best-seller authors represented by agencies⁹⁴. **Relationships** with Arab publishers are frequently formed during international book fairs, both in Europe and in the Arab world, whereas most translators have a direct relationship with authors. The **average print run** of titles translated from Arabic can range from 200 to 2000 copies.

The lack of **funding** seems to be an issue (see 4.3): Arabic literature is considered not to be a best-selling category, worthy of investments.

When asked in the survey to provide a rationale for their **criteria** in text choices, publishers gave two main reasons. Firstly, small publishers tend to have direct relationships with authors and translators, who often propose texts. Therefore, in this case, even though the choice is motivated by the books' literary quality, it also has a personal component. One publisher even gave the motivation of 'sentiment' as the criterion for selecting texts for translation.

Secondly, most publishers who specialize either entirely or through an Arabic literature series, have a background of political engagement. Consequently, their criteria can reflect their interest in causes such as Palestine, the Syrian war or Iraq occupation and civil war. This attitude may lead to a reflection about how considering Arabic literature for its specific literary and aesthetic value still cannot be taken for granted with most publishers, and confirms a trend already established in previous years.

4.3 Public and private support for translation of Arabic literature

As already said (4.2), most publishers mention lack of funding as an obstacle to pursuing and implementing Arabic literature translation projects. On a few occasions, publishers did

⁹⁴ This is inferred, since big publishers did not respond to the survey.

receive economic support which involved translations from Arabic. Among them are the following:

Il Sirente, which in 2015 launched the “Altriarabi Migrante” series (see 1.5.), selected as Creative Europe literary translation project. Publications ceased in 2017⁹⁵.

IPOCAN, which in 2017 received a substantial five-year contribution from the Ministry of Education (Contributo quinquennale del Miur), which allowed them to add new translations to its catalogue⁹⁶. Their Arabic literature series is currently ongoing.

Gallucci, which in 2018 started an ongoing partnership with UAE publisher Kalimat, that currently still supports the publication of children’s books in translation⁹⁷.

Other publishers confirm they have received financial support from private sources but chose not to reveal the details.

4.4 Controversies

Changing the title of translated books is one example of sometimes controversial editorial decisions made with an eye on the commercial market and pandering to stereotypical, exoticising views about Arab societies. This is the case with Hanan al-Shaykh’s books, published by the major publisher Piemme:

Arabic Title of Hanan al-Shaykh’s novels	Italian Title	English Translation of Italian Title	Translated English Title
حكايتي شرح يطول	<i>La sposa ribelle</i> (2010)	The Rebel Bride	<i>The Locust and the Bird</i> (2009)
حكاية زهرة	<i>Mio Signore, mio carnefice</i> (2011)	My Lord, my Oppressor	<i>The Story of Zahra</i> (1994)
إنها لندن يا عزيزي	<i>Fresco sulle labbra, fuoco nel cuore</i> (2013)	Cold lips, burning heart	<i>Only in London</i> (2001)

These titles do not relate to the contents of the books and the translators Serena Tolino and Ashraf Hassan were not informed about the publisher’s decision, let alone consulted⁹⁸.

⁹⁵ <https://www.sirente.it/collana-altriarabi-migrante/>

⁹⁶ <https://www.ipocan.it/index.php/it/2-non-categorizzato/87-contributo-quinquennale-del-miur>

⁹⁷ <https://www.arabook.it/2018/11/29/libri-ponte-sul-mediterraneo-la-nuova-collana-di-gallucci-editore-e-kalimat/>

On a few occasions Feltrinelli decided to change titles, following marketing criteria. *Sharīd al-manāzil* by Jabbour Douaihy (translated by Elisabetta Bartuli in 2012) changed into *San Giorgio guardava altrove* (S. Georges was looking elsewhere): the original title was considered too difficult to be translated and the author himself gave permission to change the title in a contract clause. *Amīrka* by Rabee Jaber, translated by Elisabetta Bartuli in 2014, became *Come fili di seta* (Like silk threads): this locution was excerpted from a sentence selected by the translator for the back cover. *Sinalcol* by Elyas Khoury, translated by Elisabetta Bartuli in 2014, was given the title *Specchi rotti* (Broken mirrors), taken from the subtitle of the French translation⁹⁹.

Nisyān.com by Ahlam al-Mostaghanemi, translated by Camilla Albanese for Sonzogno in 2013, was entitled *L'arte del dimenticare* (The art of forgetting), thus maintaining the original focus on forgetfulness but changing the perspective. Its subtitle states "Love him as you do, forget him as he would", so directing the reader towards an ironic self-help dimension.

The results of the survey show that small and medium publishers usually collaborate with the translator for the title choice, which tend to be proposed by the translators themselves. This may not happen with larger publishers with decisions made by editorial and communication managers who pursue their own marketing strategies. Translators are not necessarily involved in the process of the title choice, unless this is specified in their contracts with the publishers. Such decisions either perpetuate stereotypes or allow a more authentic presentation of Arabic literature and society to Italian readers.

For a long time, book covers have represented another problematic issue with cover designers focusing on stereotypes with images of "veiled women and minarets". Hanan al-Shaykh's *Musk al-Ghazal*, published into Italian in 1994 with the title *Donne nel deserto* (Women in the desert, translated by Samuela Pagani), was reprinted in 2013 by the same

⁹⁸ Personal conversation with Serena Tolino, on 28/06/2021.

⁹⁹ Personal conversation with Elisabetta Bartuli, on 29/06/2021.

publisher, Jouvence. The reprint cover differs from the first release, which was colourful and stylized, showing a veiled woman's eyes, in black and white¹⁰⁰.

The case of the very same picture used for three different book covers with a perceived generic "Arab-Islamic" setting is an emblematic example of this orientalist attitude. Samar Yazbek's *Lo specchio del mio segreto* (My secret's mirror, Castelvechi, 2011), the Iraqi writer Younis Tawfik's *La ragazza di piazza Tahrir* (The girl from Tahrir Square, Barbera, 2012, written in Italian), the Iranian author Parinoush Saniee's *Quello che mi spetta* (What I am entitled to, 2013) all have the same cover: a sepia-tone image of a young woman's face with an intense gaze, framed with a hijab. This raises the question of whether cover designers pay any attention to the contents of the book and why marketing strategies don't distance themselves from superficial exotic stereotypes¹⁰¹. The cover of Khoury's *Specchi rotti* also sparked another controversy: a female nude, clearly inspired by Orientalist paintings, lying with her back turned to the viewer, seen in a reflection from a broken mirror¹⁰². Though the broken mirror may be interpreted as echoing the book title, indeed this cover seems a poor, misleading choice that alludes to a non-existent erotic and orientalist content.

Such covers can be still occasionally found today, although it seems that this trend is slowly decreasing.

5. Language training opportunities

5.1. Teaching of Arabic

Arabic language and literature has a long history of being taught in Italy, and can be divided into three main stages:

¹⁰⁰ <https://editoriaraba.com/2013/11/18/novita-arabiste-in-libreria/>

¹⁰¹ This issue is analysed in the following post by Chiara Comito: <https://editoriaraba.com/2012/06/22/aaa-grafici-editoriali-creativi-cercasi-disperatamente-astenersi-disegnatori-di-donne-e-veli/>

¹⁰² <https://editoriaraba.com/2014/03/20/una-copertina-per-elias-khoury/>

1. Historical and religious teaching (XVI-XVIII century), related to the need to understand Islam and the Quran, and thus focused on *fuṣḥā*. It aimed to dismiss Islam and serve Christian missionaries working in Arabic-speaking areas.

2. ‘Colonial’ teaching (XVIII-XX century), as part of the European political trend of expansion and colonization. Italy had colonies in Libya; the need to understand the locals led to the writing of manuals and textbooks for dialects, in addition to the most famous grammar text for classical Arabic, *Grammatica Teorico-pratica* by Laura Veccia Vaglieri in 1937¹⁰³.

3. Communicative teaching (end of XX century - today) as a consequence of decolonization and of the role of Arab countries on the international scene. This led to considering Arabic as a means for communication, therefore using a communicative approach ¹⁰⁴. As Lancioni sums up, “the contemporary approach ...[is]: to teach Arabic as any other language would be taught”¹⁰⁵, also meaning using the same set of learning aids.

First evidence of teaching Arabic in Italian **Universities** dates back to 1575 in Rome, when Pope Sisto IV promoted the first Arabic Chair¹⁰⁶. In modern times, the first universities which began to offer classes in Arabic language were, in chronological order, in Rome (La Sapienza University, Naples (Università degli Studi di Napoli “L’Orientale”, formerly Istituto Universitario Orientale), Venice (Ca’Foscari University), Palermo (Università degli Studi di Palermo)¹⁰⁷. Besides these major teaching centres, today a conspicuous number of Universities offer BA and MA in Arabic ¹⁰⁸. The main difference among these training opportunities is that not all the programmes offer classes literature and civilization in addition to language. This is peculiar, since the Italian Educational System in 1999 ratified a

¹⁰³ This “theoretical and practical” text was designed for Italian students of Italian high schools (“regi licei”) in Libya (Lancioni 2018: 15). It was a common teaching instrument for Arabic in Universities at least until 90s.

¹⁰⁴ Lancioni 2018: 11-19.

¹⁰⁵ Lancioni 2018: 18.

¹⁰⁶ Kalati 2003: 305.

¹⁰⁷ See Kalati 2003; Kalati 2004.

¹⁰⁸ A non-exhaustive list of both public and private Universities which offer Arabic courses accounts 37 places: Bari, Bergamo, Bologna “Alma Mater Studiorum”, Bologna SSML CIELS, Cagliari, Caserta, Catania, Florence, Forlì, Genova, Lecce, Macerata, Messina, Milano Bicocca, Milano IULM, Milano Sacro Cuore, Milano Statale, Napoli “L’Orientale”, Palermo, Pavia, Perugia, Pesaro-Urbino, Pescara, Pisa, Reggio Calabria, Roma 3, Roma “La Sapienza”, Roma LUISS, Roma Tor Vergata, Roma Unint, Salerno, Sassari, Siena, Torino, Trieste, Venezia “Ca’ Foscari”, Viterbo.

reform of academic disciplines ('Settori scientifico-disciplinari', known with the acronym SSD), which put together Arabic Language and Literature as subject, under the name sector L-OR/12. Therefore the discipline considers language and literature inseparable, but the programs often do not offer literature as part of Language and Translation programs.¹⁰⁹

Postgraduate degrees and specialization courses are available, though still very few. The *Scuola Superiore per Mediatori Linguistici* in Vicenza has been running a postgraduate degree course called "Master in Traduzione editoriale-letteraria dall'arabo" (Editorial and Literary Translation from Arabic)¹¹⁰ for 15 years. The Course is directed by Elisabetta Bartuli; the teaching board is made up of professional translators, professors and researchers involved in translating and/or translation studies.¹¹¹ Until now, this is the only postgraduate course that offers formal training for translators of Arabic literature.¹¹²

Arabic classes are also offered in **schools**, usually in language-oriented high schools ('licei linguistici') as the second or third language¹¹³. For decades this was a complementary activity autonomously planned by interested institutes. In 2013 the Italian Ministry for Education added Arabic to the list of disciplines offered in high schools¹¹⁴, under the label A112 – later transformed into AL24 –.¹¹⁵ Therefore, teachers' training courses (called at first SSIS, and later TFA¹¹⁶) were activated, and hiring processes began. Between 2013 and 2015,

¹⁰⁹ This applies to the so-called 'oriental languages' and to African languages, listed under the common acronym L-OR. European and American languages have two different acronyms: L-LIN for 'Language and Translation' (Lingua e Traduzione) and L-LETT for Literature. For the language didactics consequences in the teaching of Arabic as a foreign language and the use of literature as a didactic instrument for teaching languages see Langone 2018.

¹¹⁰ <https://www.ssml.eu/ssml/master/>

¹¹¹ <https://www.ssml.eu/ssml/>

¹¹² Over the years, other postgraduate courses have been made available, but not on a regular basis. The Scuola Superiore per Mediazione Linguistica "Nelson Mandela" in Matera has offered in 2018 a 24 h Master in Commercial Negotiation in Arabic; in 2019 has proposed a an Undergraduate Course in Juridical Translation from Arabic. No further information about this courses is available.

<https://www.ssmlnelsonmandela.it/master/master-trattativa-commerciale-lingua-araba/>;

<https://www.ssmlnelsonmandela.it/master/master-traduzione-giuridica-lingua-araba/>

¹¹³ Della Puppa 2018: 430.

¹¹⁴ "Istituti secondari di secondo grado".

¹¹⁵ <http://www.edscuola.eu/wordpress/wp-content/uploads/2016/02/tabelladiconfluenza.pdf>.

¹¹⁶ SSIS: scuola di specializzazione all'insegnamento secondario (school specialised in training secondary and high school teachers). TFA: tirocinio formativo attivo (active formative training). These specialization courses were held by Universities; participants would obtain a teaching qualification that allows them to participate in selections and to be included on lists for positions in schools.

17 out of 20 regional districts ¹¹⁷ temporarily introduced Arabic classes in high schools, showing considerable interest in this newly established discipline. Nonetheless, this interest did not lead to the creation of permanent teaching positions. In 2018 a national selection held in Milan with 44 participants led to the creation of a list of qualified Arabic teachers for each Italian region (up to 8 persons for each list)¹¹⁸. Apparently very few of them have been hired until now, because the majority of high schools never created these positions¹¹⁹, contributing to a sense of a wasted opportunity. The 2020 ongoing selection still does not include positions for Arabic teachers¹²⁰.

Arabic is also taught in primary schools, but in a less structured framework. It is usually offered as an extracurricular activity, in projects where the objective of maintaining L1 for pupils with non-Italian citizenship intersects with the request to extend learning Arabic as SL to a mix of users.¹²¹

In recent years, the possibility of learning and sitting exams in Arabic has been made available through **certifications**. In 2016 ILA center in Milan launched its certification, in compliance with CEFR¹²². It offers training courses for Arabic teachers and CLIL¹²³ teachers; alongside the classes, it offers exams to get the ILA certification, and textbooks¹²⁴ for A1, A2, B1 levels.

¹¹⁷ Della Puppa 2018: 429.

¹¹⁸ All the lists are available at <https://usr.istruzione.lombardia.gov.it/etichetta/concorso-docenti-2018-al24arabo/>

¹¹⁹ For example, in the Campania region there are a few schools where Arabic has been taught for several years even before the introduction of the category of Arabic teaching (Villaggio dei Ragazzi in Maddaloni (CE); liceo Alfano I in Salerno; liceo Elio Vittorini in Naples). Apparently, no other schools have introduced new programs, and therefore no one on the list has been hired. The list of the Abruzzo region contains only one qualified teacher, who has never been contacted by schools for 3 years. In Sardinia, no schools have introduced the AL24 class, although there is someone in the lists; on the other hand, teaching of Russian and Chinese is present and on the rise, and sometimes preferred to Arabic.

¹²⁰ https://www.miur.gov.it/documents/20182/2440612/ALLEGATO+1+Prospetto+Ripartizione+Posti_ORD.pdf/114bd025-0923-45ac-e7e5-8c58d1e007b6?t=1588091017008

¹²¹ Ibid.

¹²² http://www.certificazionearabo.com/en/about_us_arabic_certificate_specific_training/

¹²³ Content and Language Integrated Learning.

¹²⁴ See attached bibliography.

In 2021 the University of Venice¹²⁵ launched the CALI certificate (Arabic language certificate for intermediate levels), in cooperation with American Councils for International Education. It offers a language exam for the intermediate levels of CEFR (B1 and B2 levels). Ca' Foscari is currently the first university in Italy to offer a certificate in Arabic.¹²⁶

5.2. Grammars and Textbooks

The variety of grammars and textbooks has increased greatly in the last 15 years. For many years, practically the only textbook available for teaching Arabic has been the *Grammatica Teorico-Pratica dell'Arabo*, by Laura Veccia Vaglieri (see 5.1). In 1998 the *Grammatica teorico-pratica di Arabo Moderno* by Agnese Manca was released: the approach towards teaching and communication is similar to Veccia-Vaglieri, the only difference being that a more media-oriented vocabulary is offered to the students.

In 2010 Hoepli launched its first volume dedicated to the Arabic Language, *Corso di Arabo contemporaneo* (Contemporary Arabic Course) by Olivier Durand, Angela Daiana Langone and Giuliano Mion. This text is part of the *Collana di Studi Orientali* (Oriental Studies Series), devoted to grammar and textbooks of non-European Languages, which has included several other volumes devoted to Arabic through the years. These textbooks deal with Modern Standard Arabic and dialects, and include a manual to learn Arabic letters and writing, and a volume for Business Arabic. The latest text, *Lingua araba e società contemporanea*. (Arabic Language and Contemporary Society), by Airò, Bertoni, Odeh, Barakat was released in May 2021. Its subtitle states “Apprendere l’arabo attraverso i media” (Learning Arabic through the media); in the preface the authors declare that the volume is the “result of a long experience of university teaching, aims at presenting Arabic as a *language of culture* [“lingua di cultura”]”.¹²⁷

In 2010 Zanichelli released the Italian version of the French grammar *Manuel d’Arabe modern*, by Luc-Will Deheuvels, under the title *Grammatica Araba. Manuale di arabo*

¹²⁵ Ca' Foscari also leads a laboratory Didactics of Arabic (DAR, didattica dell’arabo in ricerca), mainly focused on the teaching of Arabic in non-academic contexts. <https://www.unive.it/pag/17221/>. This university also hosts the Arab-Itals project, which investigates the language learning aspects related to as come LS in Arabic Countries, Italian as L2 for Arabic-speaking learners, Arabic as LS in Italy. <https://www.italy.it/arabitals>.

¹²⁶ https://www.unive.it/pag/16584/?tx_news_pi1%5Bnews%5D=10635&cHash=8b9258b6ca2638a22dd4716f9e10a66d

¹²⁷ Airò et al. 2021: III.

moderno (Arabic Grammar. A textbook for Modern Arabic); the editor prof. Antonella Ghersetti, rather than just translating the original book, adapted several parts for the Italian students.

In 2011 the Istituto per l'Oriente Carlo Nallino published an expansive revision and modernization of volume 1 of the Arabic grammar by Veccia Vaglieri; the author, prof. Maria Avino, added a volume for grammar exercises and revised theory with examples from contemporary media and literature, though maintaining the core of the original approach.

Over the past 15 years several other publishing houses have launched grammars and textbooks¹²⁸. The general impression is that the publishing market has acquired an increasing awareness of the commercial potential of Arabic, both through universities courses and self-learning. Attention is devoted to dialects; besides, *Arabo per affari* (Business Arabic) by Darghmouni, is up to now is the only example of Arabic for special purposes offered to an Italian audience. Authors are, in an overwhelming majority, university professors and instructors of Arabic.

6. Conclusions and Recommendations

Arabic literature in Italian translation is still a niche category. Nonetheless, in the last decade interest from publishers and readers has increased significantly, from 0,10% to 0,19 %, with a 90% increase. This is due to an awareness of the potential of this market, to the initiative of translators and consultants and to an increasing attention to international events. Yet this quantitative growth is not always paired with qualitative improvements; many translations are often too literal, overlook cultural features or would benefit from a more polished target language. If this is not changed, publishers' concerns regarding prejudices about Arabic literature being 'too difficult' may become a self-fulfilling prophesy, and may limit a true comprehension of its artistic value.

Major publishers still prefer well-known writers; small and medium publishers promote lesser-known and emerging writers. This results in limited distribution and visibility, even though online selling has improved availability, and shows that market mechanisms have

¹²⁸ For all the references, see the attached bibliography.

not so far changed much. The selection of texts for translation is often made by the publishers only from a commercial perspective. As a translator interviewed for our survey pointed out: “I am asked [by publishers] to translate only living poets, so that they can participate in festivals and literary events”. This applies also to novelists of course, and suggests an attention to events which is understandable, but risks to overwhelm the literary criteria which should constitute the basis for selection of titles.

The political engagement related to the perception of Arabic literature constitutes another issue. Small publishers and translators often have noble and idealistic intentions, but this can lead to a misrepresentation of Arabic literature as a means to understand contemporary history and to denounce violation of human rights, often from a gendered perspective. As Camera D’Afflitto pointed out 21 years ago in a still valid consideration, “sometimes one can have the impression that these readers’ interests are tied to the [political] cause promoted by Arab authors, rather than to the type of literature(s) produced by these very same authors”¹²⁹.

Arabic literature needs to be considered for its artistic value, as any other literature. **Children’s literature** in this respect represents an interesting case study. It is still labelled as ‘world literature’ in most cases, but it is appreciated by librarians, bookshop owners and parents mainly for its educational value, which is trans-cultural and universal. This growing genre would probably benefit from a more generalist market positioning: agents such as Enrica Battista with her company Arabook are making an effort to pursue this goal, but it should be extended on a national scale.

Generally speaking, **translators** would benefit from the creation of a register, so as to achieve a standard contract with higher remuneration and better legal guarantees. This would lead to improved work conditions, thereby increasing the quality of translations. Some translators from Arabic could benefit from a reflection on the needs of the cultural Italian milieu, on what is important to translate for its artistic value.

¹²⁹ Camera D’Afflitto 2000: 140.

Publishers (especially small and medium ones) should turn to editorial consultants and scouts on a regular basis, so as to become more aware of current trends in Arabic literature. They would also benefit from engaging copy editors and proof-readers, as suggested by Elisabetta Bartuli, every publisher should have an editor to review the quality of the target language and the text fluency¹³⁰. Major publishers as well would benefit from specialist who may suggest bolder investments on lesser-known but valid authors.

Festivals and book fairs have proven to be of great help in reaching a wider audience and contributing to a greater awareness of Arabic literature. The *Anime Arabe* program in Turin's book fair has shown the great potential to engage with a broader public, and so did the Festivaletteratura in Mantova, as well as the other festivals in Italy.

Generally speaking, it would be advisable to have more cooperation between publishers, event organizers and **academics**, who currently appear to be working separately. 'Academic' and 'general' translations may in some cases be combined, in order to intersect their competences and abilities to raise the quality of translated Arabic literature.

Finally, we strongly recommend to implement **Arabic teaching in Italian schools**, in order to enable the younger generations, both Italian and of Arab origin to read, understand and appreciate Arabic literature, and to develop a better knowledge and awareness of a less exotic and more real 'Arab world'.

¹³⁰ Personal conversation with Elisabetta Bartuli, on 29/06/2020.

Note by the Authors

This study is the result of both researchers' efforts. Mariangela Masullo started compiling the bibliography of translated works, contacted translators and publishers and wrote the Introduction, the paragraphs 1.1. , 1.3. d., the sections 2, 3, 4, 5, 6. Pamela Murgia later joined this study; she completed and finalised the bibliography, developed the graphs and diagrams, wrote section 1 (except for par. 1.1. and 1.3. d) and Annex 1. All websites and blogs have been verified on 28/06/2021.

Acknowledgements

I wish to thank friends and colleagues who gave me support during the preparation of this study. First of all, Pamela Murgia for her contribution and her availability. My friend and colleague at Macerata University, Maria Elena Paniconi, helped me with stimulating exchanges and ongoing support during the various stages of this work. Elisabetta Bartuli generously shared her valuable knowledge and experience with me. Isabella Camera D'Afflitto kindly shared with me her long experience as translator and academic. Chiara Comito answered my numerous questions with great availability. Enrica Battista provided me with useful insights about the publishing sector and book market, especially for children's literature. Silvia Moresi gave me information about the Zaum bookshop activities; Serena Tolino kindly shared her experience as a translator.

This study would not be complete without reflecting the voices of translators themselves. I thank the translators who kindly agreed to share with me their opinions: Marco Ammar, Elisabetta Bartuli, Isabella Camera D'Afflitto, Elena Chiti, Wassim Dahmash, Sana Darghmouni, Jolanda Guardi, Amira Kelany, Gassid Mohamed, Silvia Moresi, Pamela Murgia, Maria Elena Paniconi, Federica Pistono, Simone Sibilio, Serena Tolino.

Eight publishers responded to the survey. Many thanks to: Atmosphere Edizioni, De Felice Edizioni, Edizioni E/O, Edizioni Q, Gallucci, Mesogea, MREditori, Multimedia Edizioni.

During the research for this study, it became clear that it is necessary to contact also figures other than translators and publishers. Thanks to Lucia Sorbera for responding to our survey

regarding the *Anime Arabe* program; to Chiara Comito for responding about her activity as a blogger; to Elisabetta Bartuli for answering my question about the Festivalletteratura in Mantova, and to Enrica Battista for responding to the survey on behalf of her company Arabook.

Mariangela Masullo

BIBLIOGRAPHY

1. STUDIES ON ARABIC LITERATURE AND TRANSLATION

BAKER, Mona (2011²) *In Other Words. A Coursebook on Translation*. Oxford – New York, Routledge.

CAMERA D’AFFLITTO, Isabella (2007²) *Letteratura araba contemporanea. Dalla nahḍa a oggi*, Rome, Carocci.

CAMERA D’AFFLITTO, Isabella (2000) “L’editoria italiana e la letteratura araba contemporanea”. In *La presenza arabo-islamica nell’editoria italiana*, I. Camera D’Afflitto (ed. by), Ministero per i Beni e le Attività Culturali, Divisione Editoria, Rome, Istituto Poligrafico dello Stato, 2 voll.

CAMERA D’AFFLITTO, Isabella, (1999) “L’Italie découvre la littérature Arabe: est-ce grâce à Mahfuz?”. In *The Translation of Contemporary Arabic Literature in Europe*, 2, Toledo, Escuela de Traductores, pp. 15-28.

CAMERA D’AFFLITTO, Isabella, RUOCCO Monica (eds), *Il Traduttore Nuovo*, 56, 1 (2001), pp. 17-22 (special issue on translating from Arabic into Italian).

CASINI, Lorenzo (2016), “Immaginario, migrazione e politica nella scrittura di Amara Lakhous: *Kayfa tarḍa’u min al-dhi’ba dūna an ta’addaka* e la sua autotraduzione *conflitto di civiltà per un ascensore a Piazza Vittorio*”. *Imago, a journal of social imagery*, 7, 5, pp. 169-182.

COMITO, Chiara (2020), “È il momento del romanzo arabo?”. In *Arabpop. Arte e letteratura in rivolta dai paesi arabi*, ed. by C. Comito, S. Moresi, Milano, Mimesis, pp. 15-40.

GUARDI, Jolanda (2005) "The Status of Algerian Literature in Italy: between random Approaches and the Perpetuation of Stereotypes". *Intercultural Communication Studies*, 14, 4, 93-102.

GUARDI, Jolanda (2007) "Tradurre dall'arabo: una riflessione". *Culture. Annali del Dipartimento di Lingue e Culture Contemporanee della Facoltà di Scienze Politiche dell'Università degli Studi di Milano* 20, 11- 23 [reprinted as a volume in 2013, Milan, Montedit, 11-23].

MAZZARELLI, Paola (2019) "Rispettare l'Altro non significa tradurlo alla lettera. *Tradurre. Pratiche, teorie, strumenti*, 17, <https://rivistatradurre.it/rispettare-laltro-non-significa-tradurlo-alla-lettera/> [interview to Elisabetta Bartuli].

RUOCCO Monica (2000) "A Survey of Translations and Studies on Arabic Literature published in Italy (1987-1997)". *Edebiyat*, 3, 1, 63-75.

VENUTI, Lawrence (2008²) *The Translator's Invisibility: A History of Translation*. Oxford – New York, Routledge.

2. ARABIC TEACHING IN ITALY

BATTISTA, Enrica (2006) "Progettare una biblioteca multiculturale: Bolzano e Modena come case studies". In *Mediterraneo e migrazioni oggi*, E.Trevisan Semi (ed.) Bologna, Casa editrice il Ponte, 159-168.

DELLA PUPPA, Francesca (2018) "Lingua araba a scuola: nuove prospettive glottodidattiche". In *La didattica delle lingue nel nuovo millennio. Le sfide dell'internazionalizzazione*, eds. Carmel Mary Coonan – Ada Bier – Elena Ballarin. Venice, Ca' Foscari Edizioni, 429-440.

KALATI, Ali (2003) "Storia dell'insegnamento dell'arabo in Italia (I parte: Roma e Napoli)". *Annali della Facoltà di Lingue e Letteratura Straniere*, Sassari, Università di Sassari, 299-330.

KALATI, Ali (2004) "Storia dell'insegnamento dell'arabo in Italia (II parte: Palermo e Venezia)". *Annali della Facoltà di Lingue e Letteratura Straniere*, Sassari, Università di Sassari, 279-295.

LANCIONI, Giuliano (2018) "Insegnamento dell'arabo e certificazione: una panoramica". In *Didattica dell'arabo e certificazione linguistica: riflessioni e iniziative*, eds. Giuliano Lancioni,

Cristina Solimando, Rome, Università degli Studi Roma Tre, Dipartimento di Lingue, Letterature e Culture Straniere, 11-30.

LANGONE, Daiana (2018) "Brevi riflessioni sull'uso della letteratura nella didattica della lingua araba". *Linguæ & - Rivista di Lingue e Culture Moderne* 2, 83-97.

3. GRAMMARS, TEXTBOOKS AND HANDBOOKS

ABDELSAYED, Ibraam G.M. (2020). *L'arabo egiziano per gli italiani. Corso base*. Milan, Hoepli. (with MP3 files available online).

AIRÒ, Barbara – BERTONATI, Sefania – ODEH, Yaser – BARAKAT, Maha Salim (2021) *Lingua araba e società contemporanea. Apprendere l'arabo attraverso i media*. Milan, Zanichelli.

BENCHINA, Hocine – ROCCHETTI, Nadia (2019) *Ilà – Certificazione Lingua Araba Livello B1 Competenze orali*, Milan, Edizioni Centro Studi Ilà.

BENCHINA, Hocine – ROCCHETTI, Nadia (2020) *Ilà – Certificazione Lingua Araba Livello A1 Competenze orali*, Milan, Edizioni Centro Studi Ilà.

BENCHINA, Hocine – ROCCHETTI, Nadia (2020) *Ilà – Certificazione Lingua Araba Livello A2 Competenze orali*, Milan, Edizioni Centro Studi Ilà.

DARGHMOUNI, Sana (2016) *Arabo per affari. Guida al linguaggio nel mondo del lavoro*. Milan, Hoepli.

DARGHMOUNI, Sana (2019) *Kalima / parola. Lezioni di scrittura e grammatica araba con esercizi*. Milan, Le Monnier Università – Mondadori Education.

DEHEUVELS, L-W. (2010) *Grammatica araba. Manuale di arabo moderno con esercizi e cd audio per l'ascolto*. Italian Edition edited by Antonella Ghersetti, Milan, Zanichelli [2 vols; with 2 audio CDs with MP3 files]

DURAND, Olivier – Langone, Angela Daiana – Mion, Giuliano (2010) *Corso di arabo contemporaneo. Lingua standard* [with 2 audio CDs], Milan, Hoepli.

DURAND, Olivier – Ventura, Annamaria (2017). *Grammatica di arabo mediorientale. Lingua šāmi*. Milan, Hoepli.

LADIKOFF, Lucy (2002) *Ahlan. Grammatica araba didattico-comunicativa*. Rome, Carocci.

MANCA, Agnese (1989) *Grammatica teorico-pratica di Arabo letterario Moderno*. Rome, Associazione Nazionale di Amicizia e Cooperazione Italo-Araba.

MION, Giuliano – D’ANNA, Luca (2021) *Grammatica di arabo standard moderno. Fonologia, morfologia e sintassi*. Milan, Hoepli.

RUOCCO, Monica – DE BENEDITTIS, Andrea (2019) *Introduzione alla scrittura araba*. Milan, Hoepli.

RUOCCO, Monica – SAI, Fatima (2018). *Comprendere e parlare arabo* (with MP3 files available online), Milan, Hoepli.

SALEM, Alma – Solimando, Cristina (2011) *Imparare l’arabo conversando. Corso elementare*. Rome, Carocci editore. [with CD-ROM].

SOAVE, Marco – ROCCHETTI, Nadia (2021) *Ilà – Certificazione Lingua Araba Livello A1 Wordlist*. Milan, Edizioni Centro Studi Ilà.

TRESSO, Claudia Maria (2002) *Il verbo arabo. Morfologia, paradigmi di coniugazione, forme base e forme derivate di verbi regolari, geminati, con radicale hamza e deboli*. Milan, Hoepli.

TRESSO, Claudia Maria (1997) *Lingua araba contemporanea*. Milan, Hoepli [first edition with 2 audio CDs; reprints with MP3 files available online]

VECCIA VAGLIERI, Laura (1937) *Grammatica teorico-pratica della lingua araba*. Rome, Istituto per l’Oriente Carlo Alfonso Nallino, 2 vols [I vol: *Lettura e scrittura; morfologia e nozioni di sintassi*; vol. 2 *Complemento della morfologia e sintassi*; with several reprints].

VECCIA VAGLIERI, Laura – AVINO, Maria (2011) *Grammatica teorico-pratica della lingua araba*. Rome, Istituto per l’Oriente Carlo Alfonso Nallino, 2 vols. [vol. 1,1 *Morfologia e nozioni sintattiche rivedute e aggiornate da Maria Avino*; vol. 1, 2 *Esercizi in lingua araba moderna*].

4. WEBSITES

CARIDI, Paola – SORBERA, Lucia (2015) “Borders Are There to Be Crossed”. *Jadaliyya.com*, 1/11. <https://www.jadaliyya.com/Details/32653/Borders-Are-There-to-Be-Crossed>

COLUMBU, Alessandro (2015) “On Why I Translated Zakaria Tamer’s Stories from Arabic into Sardinian”. *Arablit*, 18/11 <https://arablit.org/2015/11/18/on-why-i-translated-zakaria-tamers-stories-from-arabic-into-sardinian/>

RAY, M., (2014) “Interview. Full Stop”, from Amara Lakhous’ official website, <http://www.amaralakhous.com/2014/10/20/interview-full-stop/>.

4.1 . BLOG AND WEBSITES RELATED TO ARABIC LITERATURE TRANSLATED INTO ITALIAN

<http://www.arablit.it/homeitalia.htm>

<https://www.arabook.it/blog-1/>

<https://editoriaraba.com/>

<https://www.invisiblearabs.com/>

http://letturarabe.altervista.org/?doing_wp_cron=1625042079.553364992141723632812

<5 https://www.ilfattoquotidiano.it/blog/centrostudiunimed/>

4.2. FESTIVAL AND LITERARY EVENTS

<https://2020.festivaletteratura.it/tunisi/>

<https://www.bolognachildrensbookfair.com>

<https://www.festivaletteraturemigranti.it/>

<https://www.internazionale.it/festival>

<https://www.mediterraneoecultura.it/>

<https://www.pordenonelegge.it/>

<http://www.sabirfest.it/>

<https://www.unive.it/pag/11642/>

4.3. LITERARY PRIZES AND AWARDS

<https://www.edizionieo.it/news/1846/le-edizioni-e-o-vincono-il-turjuman-award>

<https://www.elbabookfestival.com/premio-lorenzo-claris-appiani-2016/>

https://fondazionebottarilattes.it/wp-content/uploads/2020/06/2_Finalisti-e-motivazioni_Premio-Mario-Lattes-Traduzione_-2020-2.pdf

<https://www.lastampa.it/vercelli/2017/10/11/news/il-dissidente-siriano-faraj-bayrakdar-premiato-dal-festival-di-poesia-civile-1.34399675>

<https://www.premioletterariocdc.it/wp-content/uploads/2016/12/PremioLetterarioCdC-ScalettaPremiazione2016.pdf>

ANNEX 1.**BIBLIOGRAPHY OF TRANSLATIONS FROM ARABIC INTO ITALIAN 2010-2020**

GENRE	AUTHOR	TITLE	ORIGINAL TITLE	TRANSLATOR(S)	PUBLISHER	CITY	YEAR	ORIGIN
Narrative – graphic novel	Abirached, Zeina	Mi ricordo Beirut	أتذكر	Cresti, S.A	Becco Giallo	Padova	2010	Lebanon
Narrative – novel	Al-Neimi, Salwa	Il libro dei segreti	كتاب السرار	Prevedello, Francesca	Feltrinelli	Milano	2010	Syria
Narrative – novel	Al-Shaykh, Hanan	La sposa ribelle	حكايي شرح يطول	Tolino, S., Hassan, A.	Piemme	Milano	2010	Lebanon
Narrative – classical	Al-Sulaimi	Le regole della buona compagnia	كتاب ادب الصحبة	Favaro, Sabrina	Mimesis	Sesto San Giovanni (MI)	2010	
Narrative – novel	All-Ahdal, Wajy	Un asino in mezzo ai suoni	حمامين الاغاني	De Angelis, Francesco	Poesis	Alberobello (BA)	2010	Yemen
Narrative – novel	Antoon, Sinan	Rapsodia Irachena	إعجام	Ciucani, Ramona	Feltrinelli	Milano	2010	Iraq
Narrative – novel	Badr, Liana	Le stelle di Gerico	نجوم أريحا	Camera D’Afflitto, Isabella	Edizioni Lavoro	Roma	2010	Palestine
Poetry –	Darwish,	Come fiori di	كزهرة اللوز أو أبعد	Haidar, Chirine	Epoché	Milano	2010	Palestine

contemporary	Mahmoud	mandorlo o più lontano						
Narrative – novel	Douaihy, Jabbour	Pioggia di giugno	مطر حزيران	Bartuli, Elisabetta	Feltrinelli	Milano	2010	Lebanon
Essay – Islam	Ibn 'Abbas	Il viaggio notturno e l'ascensione del Profeta	الإسراء والمعراج	Zilio Grandi, Ida	Einaudi	Torino	2010	
Narrative – classical	Ibn Hazm	Il collare della colomba	الطوق الحمامة	Jevolella, Massimo	Urra	Milano	2010	
Quran	Il Corano	القرآن		Zilio Grandi, Ida	Mondadori	Milano	2010	
Essay – literature	Kilito, Abdelfattah	Tu non parlerai la mia lingua	لن تتكلم لغتي.	Paniconi, Maria Elena	Mesogea	Messina	2010	Morocco
Narrative – novel	Mahfouz, Naguib	Per le strade del Cairo	القاهرة الجديدة	Di Falco, Daniela	NewtonCompton	Roma	2010	Egypt
Narrative – anthology	Tamer, Zakariyya	l'ironia del porcospino	[collection]	Langone, Daiana, Pizzati, Sergio	Aracne	Aprilia	2010	Syria
Narrative – novel	Telmissany, May	Dunyazad	دونيازاد	Ciucani, Ramona	ev casa editrice	San Marco Vecchio	2010	Egypt
Narrative – novel	Yazbek, Samar	Il profumo della cannella	رائحة القرفة	La Barbera, C.	Castelvecchi	Roma	2010	Syria
Narrative – novel	Ziedan, Youssef	Azazel	عزازيل	Dechlich,	Neri Pozza	Vicenza	2010	Egypt

				Lorenzo, Mascitelli, Daniele				
Narrative – novel	Daoud, Suheir Abu Oksa	Le finestre di Ghazalah	شبابيك الغزالة	D’Aimmo, Isadora	città del Sole edizioni	Napoli	2011	Palestine
Narrative – short stories	AA. VV.	Qui finisce la terra. Antologia di scrittori palestinesi in Israele		D’Aimmo, Isadora	Il Sirente	Fagnano Alto (AQ)	2011	
Essay – Politics	Al-Aswani, ‘Ala	La rivoluzione egiziana		Caridi, Paola	Feltrinelli	Milano	2011	Egypt
Poetry – contemporary	Al-Masri, Maram	Anime scalze	رواح حافية الأقدام	Marzano, Raffaella	Multimedia Edizioni	Baronissi	2011	Syria
Narrative – novel	Al-Shaykh, Hanan	Mio signore, mio carnefice	حكاية زهرة	Hassan, Ashraf, Tolino, Serena	Piemme	Milano	2011	Lebanon
Narrative – novel	Al-Uthman, Layla	Il messaggio segreto delle farfalle	صمت الفرشات	Colombo, Valentina	NewtonCompton	Roma	2011	Kuwait
Narrative – novel	Haitham, Hind	Ocra Rossa	حرب الالخشب	Nosenzo, Silvia	Qulture	Roma	2011	Yemen
Narrative – novel	Humaydan Younes , Iman	Donne di Beirut	باء مثل بيت.. مثل بيروت	Ruocco, Monica	La Linea	Bologna	2011	Lebanon
Poetry – preislamic	Ibn al-Ward, ‘Urwa	Una voce nel deserto	ديوان	Capezio, Oriana	Ariele	Milano	2011	

Narrative – novel	Jaber, Rabee	come fili di seta	أميركا	Bartuli, Elisabetta	Feltrinelli	Milano	2011	Lebanon
Narrative – novel	Kanafani, Ghassan	L'altra cosa (Chi ha ucciso Layla al- Hayk?)	الشيء الآخر	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2011	Palestine
Narrative – novel	Kanafani, Ghassan	L'innamorato	العاشق	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2011	Palestine
Narrative – short stories	Kanafani, Ghassan	Uomini e fucili	عن الرجال والبنادق	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2011	Palestine
Narrative – novel	Khalifa, Khaled	Elogio dell'odio	مديح الكراهية	Prevedello, Francesca	Bompiani	Milano	2011	Syria
Narrative – novel	Khalifa, Sahar	L'eredità	الميراث	Raiola, Lorenza	Ilisso	Nuoro	2011	Palestine
Narrative – novel	Lakhous, Amara	Un pirata piccolo piccolo	البق والقرصان	Leggio, Francesco	E/O edizioni	Roma	2011	Algeria
Poetry – contemporary - anthology	Mikhail, Dunia	La guerra lavora duro	الحرب يعمل بجد	Chiti, Elena	San Marco dei Giustiniani	Genova	2011	Iraq
Narrative – novel	Moghrabi, Razan	Le donne del vento arabo	نساء الريح	Renna, Giuseppe	NewtonCompton	Roma	2011	Lybia
Poetry –	Moustafa,	Inciampo non		Carlino, Bianca	Dante et	Napoli	2011	Palestine

contemporary	Joumana	appena cammino lentamente			Decartes			
Narrative – novel	Musallam, Akram	La danza dello scorpione	سيرة العقرب الذي يتصيب عرفاً	Mattar, Leila	Il Sirente	Fagnano Alto (AQ)	2011	Palestine
Narrative – short stories	Sadek, Abou Hamed	Storie della partenza, sogni del ritorno	حكايات الرحيل - أحلام العودة	Napolitano, Valentina	Edizioni San Lorenzo	Lugano	2011	Palestine
Narrative – novel	Saghieh, Hazem	Dillo alla luna	مذكرات رندا الترانس	Bontempo, Alessandro	Piemme	Milano	2011	Lebanon
Narrative – novel	Salmawy, Mohamed	Colazione al Cairo	أجنحة الفراشة	Cartolano, Carmine	Giunti	Firenze	2011	Egypt
Narrative – novel	Sobh, Alawiya	il suo nome è passione	اسمه الغرام	Colombo, Valentina	Mondadori	Milano	2011	Lebanon
Narrative – novel	Yazbek, Samar	Lo specchio del mio segreto	لها مرايا	Chiti, Elena	Castelvecchi	Roma	2011	Syria
Narrative – novel	Ziedan, Youssef	Nabateo lo scriba	النبطي	Mascitelli, Daniele	Neri Pozza	Vicenza	2011	Egypt
Narrative – novel	Al-Achaari, Mohammed	L'arco e la farfalla	القوس والفراشة	Viviani, Paola	Fazi Editore	Roma	2012	Morocco
Narrative – short stories	Al-Mogren, Samar	Le donne del peccato	نساء المنكر	Teresi, Barbara	Castelvecchi	Roma	2012	Saudi Arabia
Narrative – novel	Al-Muqri, Ali	Il bell'ebreo	اليهودي الحالي	Avino, Maria	Piemme	Milano	2012	Yemen

Theatre	Awad, Ahmad Rafiq	Il Paese del mare	بلاد البحر	Isopi, Alessandro	Edizioni Q	Roma	2012	Palestine
Narrative – novel	Blasim, Hassan	Il matto di piazza della Libertà	مجنون ساحة الحرية	Teresi, Barbara	Il Sirente	Fagnano Alto (AQ)	2012	Iraq
Narrative – novel	Douaihy, Jabbour	San Giorgio guardava altrove	شريد المنازل	Bartuli, Elisabetta, Bahri, Hamza	Feltrinelli	Milano	2012	Lebanon
Narrative – novel	Hassoune, Jamila	La libraia di Marrakesh		Mobiglia, S.	Mesogea	Messina	2012	Morocco
Narrative – short stories	Kanafani, Ghassan	La terra degli aranci tristi e altri racconti	أرض البرتقال الحزين	Dahmash, Wasim	Amicizia Sardegna-Palestina	Cagliari	2012	Palestine
Narrative – novel	Mourad, Ahmed	Vertigo	فيرتيجو	Teresi, Barbara	Marsilio	Milano	2012	Egypt
Narrative – novel	Taher, Bahaa	L'oasi del tramonto	واحة الغروب	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2012	Egypt
Narrative – short stories	Tamer, Zakariyya	Il tuono	الرعد	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2012	Syria
Narrative – short stories	Tamer, Zakariyya	Primavera nella cenere e altri	ربيع في الرماد	Pistono, Federica	Cicorivolta	Villafranca Lunigiana	2012	Syria

		racconti				(MS)		
Narrative – novel	'Azzam, Fadi	Sarmada	سرمدة	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2013	Syria
Narrative – graphic novel	Al-Ali, Naji	Filastin. L'arte della resistenza del vignettista palestinese Naji al- Ali		Comitato di solidarietà con il popolo palestinese (Torino), Fay R. ,Ledvinka	Eris	Torino	2013	Palestine
Narrative – novel	Al-Berry, Khaled	Danza orientale	رقصة شرقية	Declich, Lorenzo, Mascitelli, Daniele	Mondadori	Milano	2013	Egypt
Narrative – novel	Al-Shaykh, Hanan	Fresco sulle labbra, fuoco nel cuore	إنها لندن يا عزيزي	Hassan, Ashraf, Tolino, Serena	Piemme	Milano	2013	Lebanon
Theatre	Awad, Ahmad Rafiq	Re Churchill	مسرحية "الملك تشرشل	Amarneh, Odeh, Haitali, Diab	Calmenia Editore	Roma	2013	Palestine
Philosophy	Gibran Gibran Khalil	Il Profeta e il bambino. Inediti e testimoniznze	[?collection]	Medici, Francesco	Editrice La scuola	Brescia	2013	Lebanon

Poetry – contemporary	Haji, Golan	L'autunno, qui, è magico e immenso	الخريف هنا ساحر وكبير	Zanelli, Patrizia	Il Sirente	Fagnano Alto (AQ)	2013	Syria
Narrative – novel	Hassan, Rosa Yassin	Bozza	بروفة	Sai, Fatima	Il Sirente	Fagnano Alto (AQ)	2013	Syria
Narrative – novel	Hussin, Jabbar Yassin	Nel mio paese d'argilla. L'esilio e il ritorno a Baghdad di uno scrittore iracheno. L'Iraq a dieci anni dalla guerra		Trani, A., Ladikoff, Lucy	Poesis	Alberobello	2013	Iraq
Narrative – novel	Kachachi, Inaam	La nipote americana	الحفيدة الأمريكية	Pistono, Federica	Cicorivolta	Villafranca Lunigiana (MS)	2013	Iraq
Narrative – novel	Kanafani, Ghassan	Uomini sotto il sole	رجال في الشمس	Camera D'Afflitto, Isabella	Edizioni Lavoro	Roma	2013	Palestine
Narrative – novel	Matar, Hisham	Anatomia di una scomparsa	اختفاء	Pareschi, Monica	Einaudi	Torino	2013	Lybia
Narrative – novel	Mosteghanemi, Ahlam	L'arte di dimenticare	نسيان.com	Albanese, Camilla	Sonzogno	Milano	2013	Algeria
Narrative – novel	Mourad,	Polvere di diamante	تراب الماس	Teresi, Barbara	Marsilio	Milano	2013	Egypt

	Ahmed							
Narrative – novel	Salih, Tayeb	Le nozze di al-Zain	عرس الزين	Declich, Lorenzo, Mascitelli, Daniele	Sellerio	Palermo	2013	Sudan
Narrative – novel	Selmi, Habib	Gli odori di Marie-Claire	روائح ماري كبير	Bartuli, Elisabetta, Soave, Marco	Mesogea	Messina	2013	Tunisia
Narrative – children’s literature	Sharafeddin, Fatima	Il favoloso viaggio di Ibn Battuta	ابن بطوطة	Ghazy, R.	Rizzoli	Milano	2013	Lebanon
Narrative – short stories	Shukair, Mahmud	Mia cugina Condoleeza	ابنة خالتي كونداليزا	Ammar, Marco	Edizioni Q	Roma	2013	Palestine
Narrative – novel	Sobh, Alawiya	I miei sogni nei tuoi	دنيا	Cartolano, Carmine	Mondadori	Milano	2013	Lebanon
Narrative – novel	Taj Elsir, Amir	il cacciatore di larve	صائد اليرقات	Pagani, Samuela	Nottetempo	Milano	2013	Sudan
Narrative – novel	Ziedan, Youssef	Sette luoghi	محال	Mascitelli, Daniele	Neri Pozza	Vicenza	2013	Egypt
Narrative – novel	Al-Aswani, ‘Ala	Cairo Automobile Club	نادي السيارات	Bartuli, Elisabetta, Dozio, Cristina	Feltrinelli	Milano	2014	Egypt
Narrative – novel	Al-Ramli,	Dita di datteri	تمر الأصابع	Pistono,	Cicorivolta	Villafranca	2014	Iraq

	Muhsin			Federica		Lunigiana (MS)		
Narrative – novel	Alem, Raja	Il collare della colomba	طوق الحمام	Avino, Maria	Marsilio	Milano	2014	Saudi Arabia
Narrative – short stories	Azzam, Samira	Palestinese! E altri racconti	[collection]	Dahmash, Wasim	Edizioni Q	Roma	2014	Palestine
Narrative – short stories	Bannura, Jamal	Per non dimenticare e altri racconti	الشيء المفقود	Di Gregorio, Eugenia	Edizioni Q	Roma	2014	Palestine
Poetry – contemporary	Darwish, Mahmoud	Stato d'assedio	حالة حصار	Dahmash, Wasim	Edizioni Q	Roma	2014	Palestine
Poetry – contemporary	El Hage, Nada	Veli di passione	أثواب العشق	Colombo, Valentina	Interlinea	Novara	2014	Lebanon
Essay – Politics	El-kamhawi, Ezzat	Vergogna tra le due sponde		Massa, Marianna	Edizioni Ensemble	Roma	2014	Egypt
Poetry – contemporary	Haidar, Talal	Il venditore del tempo	بياع الزمن	Haidar, Rami, Sibilio, Simone	Edizioni Q	Roma	2014	Lebanon
Narrative – short stories	Hussin, Jabbar Yassin	Il lettore di Baghdad	القارئ البغدادي	Bartuli, Elisabetta	Valtrend	Napoli	2014	Iraq
Narrative – children's literature	Hussin, Jabbar Yassin	Sogno di Baghdad		Dettori, Giovanni, Devoto, Silvia	Poesis	Alberobello	2014	Iraq
Narrative –	Khalifa,	La conchiglia. I miei	القوقعة: يوميات	Pistono,	Castelvecchi	Roma	2014	Syria

autobiography	Mustafa	anni nelle prigioni siriane	متلصص	Federica				
Narrative – novel	Khoury, Elyas	Specchi rotti	المرايا المكسورة	Bartuli, Elisabetta	Feltrinelli	Milano	2014	Lebanon
Narrative – novel	Khoury, Elyas	la porta del sole	باب الشمس	Bartuli, Elisabetta	Feltrinelli	Milano	2014	Lebanon
Narrative – short stories	Shibli, Adania	Pallidi segni di quiete	[collection]	Ruocco, Monica	Argo	Lecce	2014	Palestine
Narrative – short stories	Shukair, Mahmud	La foto di Shakira e altri racconti	صورة شكيرة	Ammar, Marco, Murgia, Pamela	Edizioni Q	Roma	2014	Palestine
Narrative – novel	Sirees, Nihal	Il silenzio e il tumulto	الصمت والصخب	Pistono, Federica	Il Sirente	Fagnano Alto (AQ)	2014	Syria
Narrative – novel	Al-Bishr, Badriya	Profumo di caffè e cardamomo	هند والعسكر	Pistono, Federica	Atmosphere Libri	Roma	2015	Saudi Arabia
Narrative – anthology	AA. VV.	Antologia della letteratura araba contemporanea dalla Nahda a oggi		Avino, Maria, Camera D’Afflitto, Isabella, Salem, Alma	Carocci Editore	Roma	2015	
Narrative – short stories	AA. VV.	Storie		Anis, Mona	Internazionale, n. 1083		2015	
Narrative – novel	Al-Ramli,	Cugini, addio	القَتِيَت المُبَعَّر	Pistono,	Cicorivolta	Villafranca	2015	Iraq

	Muhsin			Federica		Lunigiana (MS)		
Narrative – novel	Aladdin, Muhammad	Cani sciolti	كلب بلد مدرب	Benini, Barbara	Il Sirente	Fagnano Alto (AQ)	2015	Egypt
Theatre	Awad, Ahmad Rafiq	la colonia felice	المستوطنة السعيدة	Isopi, Alessandro, Amarneh, O.	città del Sole edizioni	Reggio Calabria	2015	Palestine
Poetry – contemporary	Darwish, Mahmoud	Il giocatore d'azzardo	"لا أريد لهذه القصيدة أن تنتهي"	Ciucani, Ramona	Mesogea	Messina	2015	Palestine
Narrative – novel	Dibo, Muhammad	E se fossi morto	كمن يشهد موته	Pistono, Federica	Il Sirente	Fagnano Alto (AQ)	2015	Syria
Narrative – novel	El-kamhawi, Ezzat	La città del piacere	مدينة اللذة	D'Aimmo, Isadora	Il Sirente	Fagnano Alto (AQ)	2015	Egypt
Narrative – autobiography	Giabra, Giabra Ibrahim	I pozzi di Betlemme	البئر الأولى	Dahmash, Wasim	Jouvence	Milano	2015	Palestine
Narrative – novel	Ibrahim, Sonallah	Le stagioni di Zhat	ذات	Bartuli, Elisabetta	Calabuig	Milano	2015	Egypt
Narrative – short stories	Maarouf, Mazen	Barzellette per miliziani	نكات للمسلحين	Teresi, Barbara	Sellerio	Palermo	2015	Palestine
Narrative – novel	Saadawi, Ahmed	Frankenstein a Baghdad	فرانكشتاين في بغداد	Teresi, Barbara	E/O edizioni	Roma	2015	Iraq
Essay – Islam	Al-Mahalli, Jalal	Esegesi del Corano.	تفسير الجلالين	Gonzaga, Paolo	Istituto Italiano	Milano	2016	Egypt

	al Din, Al-Suyuti, Jalal al-Din	Tafsir al-Jalalayn			di Studi Islamici			
Narrative – novel	Alem, Raja	Khatem. Una bambina d'Arabia	خاتم	Pistono, Federica	Atmosphere Libri	Roma	2016	Saudi Arabia
Narrative – short stories	Bannura, Jamal	Una lanterna che non si spegne e altri racconti	سراج لم ينطفئ	Agus, Alice, Murgia, Pamela	Edizioni Q	Roma	2016	Palestine
Poetry – contemporary	Bayrakdar, Faraj	Il luogo stretto	حمامة مطلقة الجناحين	Chiti, Elena	Nottetempo	Milano	2016	Syria
Poetry – contemporary	Fayadh, Ashraf	Le istruzioni sono all'interno	التعليمات بالداخل	Mohammed Gassid, Darghmouni, Sana	Terra d'ulivi edizioni	Lecce	2016	Saudi Arabia
Narrative – novel	Imam, Tareq	Le mani dell'assassino	هدوء القتلة	Benini, Barbara	Atmosphere Libri	Roma	2016	Egypt
Narrative – children's literature	Kanafani, Ghassan	Libro-gioco con la piccola lanterna	القنديل الصغيرة	Dahmash, Wasim	Edizioni Q	Roma	2016	Palestine
History – History	Kanafani, Ghassan	La rivolta del 1936-1939 in Palestina. Contesto, dettagli,	ثورة 1936-1939 في فلسطين	El Qaisi, Khaled, Francesca Antinucci	Centro Documentazione Palestinese	Roma	2016	Palestine

		analisi						
Narrative – novel	Khal, Abdo	Le scintille dell'inferno	تري بشرر	Pistono, Federica	Atmosphere Libri	Roma	2016	Saudi Arabia
Narrative – folk stories	Le mille e una notte. Edizione condotta sul più antico manoscritto arabo stabilito da Muhsin Mahdi			Casari, Mario, Denaro, Roberta	Feltrinelli	Milano	2016	
Poetry – contemporary	Najmi, Hassan	Il sorriso dell'alchimista	[collection]	Jalled, Amel	Di Felice Edizioni	Martinsicuro (TE)	2016	Morocco
Poetry – contemporary - anthology	Qabbani, Nizar	Le mie poesie più belle	[collection]	Salameh, Nabil, Moresi, Silvia	Jouvence	Milano	2016	Syria
Narrative – novel	Al-Mabkhout, Shoukri	L'italiano	الطلياني	Teresi, Barbara	E/O edizioni	Roma	2017	Tunisia
Narrative – anthology	AA. VV.	Voci di scrittori arabi di ieri e di oggi		Camera D'Afflitto, Isabella	Bompiani	Milano	2017	Lebanon
Poetry –	Abd El Mohsen,	La venditrice di	أختار من جلدی	Waly, Nagla	Di Felice Edizioni	Martinsicuro	2017	Egypt

contemporary	Emad	gelsomini	أريكة قاتلي			(TE)		
Narrative – graphic novel	Abirached, Zeina	il piano orientale	البيانو الشرقي	Lana, R.	BAO publishing	Milano	2017	Lebanon
Poetry – contemporary	Al-Mahmoud, Yousef	Sulla cima di un garofano	أعالي القرنفل	Amarneh, Odeh	Di Felice Edizioni	Martinsicuro (TE)	2017	Palestine
Narrative – novel	Bader, Ali	Il suonatore di nuvole	عازف الغيوم	Ruocco, Monica	Argo	Lecce	2017	Iraq
Poetry – contemporary	Bayrakdar, Faraj	Specchi dell'assenza	مرايا الغياب	Pagani, Samuela	Interlinea	Novara	2017	Syria
Narrative – novel	Dabbagh, Selma	Fuori da Gaza	غزة / Out of it تحت الجلد (2015)	Benini, Barbara	Il Sirente	Fagnano Alto (AQ)	2017	Palestine
Narrative – anthology	Darwish, Mahmoud	Una trilogia palestinese	[collection]	Bartuli, Elisabetta, Ciucani, Ramona	Feltrinelli	Milano	2017	Palestine
Narrative – graphic novel	El Shafee, Magdy	Metro	مترو	Pagani, Emanuela	Il Sirente	Fagnano Alto (AQ)	2017	Egypt
Narrative – novel	Hassan, Rosa Yassin	I guardiani dell'aria	حراس الهواء	Pistono, Federica	Poesis	Alberobello	2017	Syria
Narrative – novel	Hussey, Taha	Adib. Storia di un letterato	أديب	Paniconi, Maria Elena	Edizioni Ca'Foscari	Venezia	2017	Egypt
Narrative – novel	Kanafani,	Tutto ciò che vi	ما تبقى لكم	Capobianco,	Cicorivolta	Villafranca	2017	Palestine

	Ghassan	resta		Emanuela		Lunigiana (MS)		
Poetry – contemporary - anthology	Nasrallah, Ibrahim	Versi	[collection]	Dahmash, Wasim	Edizioni Q	Roma	2017	Palestine
Narrative – memoir	Qutb, Sayyid	Un bambino di paese	طفل من القرية	Mustapha Ammar, Layla	IPOCAN	Roma	2017	Egypt
Poetry – contemporary	Sudani, Murad	"I segni del narciso" e "I desideri"	رغبات \ إشارات النجس	Amarneh, Odeh, Gampaolo, Mattia	Di Felice Edizioni	Martinsicuro (TE)	2017	Palestine
Biography	Yazbek, Samar	Passaggi in Siria	عبور	Grechi, Andrea	Sellerio	Palermo	2017	Syria
Narrative – novel	Fawaz El- Hassan, Jana	Piano 99	طبق 99	Kelany, Amira	Atmosphere Libri	Roma	2018	Palestine
Poetry – contemporary - anthology	AA. VV.	In guerra non mi cercate. Poesia araba delle rivoluzioni e oltre	[collection]	Capezio, Oriana, Chiti, Elena, Corrao, F.M., Sibilio, S.	Le Monnier Università	Milano	2018	
Narrative – novel	Abdel Aziz, Basma	La fila	الطابور	Fischione, Fernanda	Nero edizioni	Roma	2018	Egypt
Narrative – novel	Al-Aswani, 'Ala	Sono corso verso il Nilo	جمهورية كأن	Bartuli, Elisabetta,	Feltrinelli	Milano	2018	Egypt

				Dozio, Cristina				
Narrative – novel	Al-Najjar, Taghreed	Contro corrente. Storia di una ragazza che vale 100 figli maschi.	ست الكل	Mattar, Leila	Giunti	Firenze	2018	Palestine
Narrative – novel	Al- Sa'dawi, Nawal	Zeina	زينة	Pistono, Federica	Atmosphere Libri	Roma	2018	Egypt
Poetry – preislamic	Al-Shanfara	Shanfara. Il bandito del deserto [reprint]	لامية العرب	Gabrieli, Francesco	La vita felice	Milano	2018	
Narrative – short stories	Atly, Raad	Storie di una Siria tradita	الهاربون من الحياة	Pistono, Federica	Bianca e Volta	Trieste	2018	Syria
Narrative – graphic novel	Atout, Samia	In piazza, in piazza, tutti in piazza	عالمدان رائج جاي	Zenga, Francesco	Edizioni Q	Roma	2018	Palestine
Narrative – novel	Bakr, Salwa	Il concorso		Nicosia, Aldo	Edizioni Q	Roma	2018	Egypt
Narrative – short stories	Bouchareb, Amal	L'odore		Bouchareb, Amal	Buendia Books		2018	Syria
Poetry – contemporary	Darwish, Mahmoud	Undici pianeti	أحد عشر كوكبًا	Moresi, Silvia	Jouvence	Milano	2018	Palestine
Narrative – novel	Haji, Jabir	Fuga dalla piccola Roma	مرسى فاطمة	Mohammed, Gassid	L'Arcoiaio	Forlimpopoli	2018	Eritrea
Narrative – novel	Hassan, Maha	I tamburi dell'amore	طبول الحب	Pistono, Federica	Poesis	Alberobello	2018	Syria

Narrative – novel	Kachachi, Inaam	Dispersi	طشاري	Bartuli, Elisabetta	Franco Brioschi Editore	Milano	2018	Iraq
Narrative – novel	Khalifa, Khaled	Non ci sono coltelli nelle cucine di questa città	لا سكاكين في مطابخ هذه المدينة	Avino, Maria	Bompiani	Milano	2018	Syria
Narrative – novel	Matar, Hisham	Il ritorno. Padri, figli e la terra fra di loro	العودة	Nadotti, Anna	Einaudi	Torino	2018	Lybia
Poetry – contemporary	Moksidi, Mohammed	Il guardiano del nulla e altre poesie	حارس اللاشيء وقصائد أخرى	Sibilio, Simone	Ca'Foscarina	Venezia	2018	Morocco
Narrative – novel	Naji, Ahmad	Vita. Istruzioni per l'uso	استخدام الحياة	Rossi, Elisabetta, Fischione, Fernanda	Il Sirente	Fagnano Alto (AQ)	2018	Egypt
Narrative – novel	Nasrallah, Emily	Viaggio contro il tempo	الإقلاع عكس الزمن	Rocchetti, Nadia	Jouvence	Milano	2018	Lebanon
Poetry – classical	Qahtan, Ibn Hud	I testamenti dei re e dei principi della stirpe di Qahtan Ibn Hud		Mascitelli, Daniele	l'ERMA di Bretschneider	Roma	2018	
Narrative – novel	Riahi, Kamel	Bisturi (ovvero vita e passione di Khadigia)	مشروط	Leggio, Francesco	Jouvence	Milano	2018	Tunisia

Narrative – children’s literature	Sharafeddin, Fatima	Avicenna	ابن سينا	Bartuli, Elisabetta	Gallucci Kalimat	Roma	2018	Lebanon
Narrative – children’s literature	Sharafeddin, Fatima	Zia Osha	العمة عوشة	Camera D’Afflitto, Isabella	Gallucci Kalimat	Roma	2018	Lebanon
Narrative – children’s literature	Sharafeddin, Fatima	I miei piedi	قدماي	Bartuli, Elisabetta, Battista, Enrica	Gallucci Kalimat	Roma	2018	Lebanon
Narrative – children’s literature	Sharafeddin, Fatima	Intorno a casa mia	قريب من بيتي	Corrao, Francesca	Gallucci Kalimat	Roma	2018	Lebanon
Narrative – children’s literature	Sharafeddin, Fatima	Le mie mani	يدي	Bartuli, Elisabetta, Battista, Enrica	Gallucci Kalimat	Roma	2018	Lebanon
Narrative – novel	Wannous, Dima	Quelli che hanno paura	الخائفون	Bartuli, Elisabetta, Dozio, Cristina	Baldini+Castoldi	Milano	2018	Syria
Theatre	Yusuf, Idris	Al-Farāfir. Commedia in due atti	الفرافر	Suriano, Alba Rosa	Edizioni Ca’Foscari	Venezia	2018	Egypt
Narrative – novel	Ziedan, Youssef	Guantanamo	جونتنامو	Mascitelli,	Neri Pozza	Vicenza	2018	Egypt

				Daniele				
Narrative – novel	Tawfiq, Ahmed Khaled	Utopia	يوتوبيا	Benini, Barbara	Atmosphere Libri	Roma	2019	Lebanon
Narrative – novel	Ahmed, Bader	Tra due porte		Pistono, Federica	Poesis	Alberobello	2019	Yemen
Biography	Al Sa'dawi, Nawal	Memorie di una donna medico	مذكرت طبية	Dell'Anna, Stefania	Fandango Libri	Roma	2019	Egypt
Poetry – contemporary	Al-Jubouri, Amal	Agar prima dell'occupazione, Agar dopo l'occupazione	هاجر قبل الاحتلال / هاجر بعد الاحتلال	Masullo, Mariangela	EUM	Macerata	2019	Iraq
Narrative – autobiography	Al-Khalil, Samira	Diario di Samira al- Khalil. Parola dall'assedio	سميرة الخليل: يوميات الحصار في سوريا	Saleh, Yassin al- Haj, D'Esposito, Antonino, De Luca, Giovanna, Haddad, Sami	MREditori	Aversa	2019	Syria
Poetry – contemporary - anthology	al-Mala'ika, Nazik	La notte mi chiede chi sono e altre sette poesie	[collection]	Orelli, Luisa	San Marco dei Giustiniani	Genova	2019	Iraq
Narrative – novel	Al-Ramli, Muhsin	I giardini del presidente	حدائق الرئيس	Pistono, Federica	Atmosphere Libri	Roma	2019	Iraq
Poetry – classical	Al-San'ani,	Il verdetto finale nel		Mascitelli,	Pisa University	Pisa	2019	Yemen

	Sa'ban b. Salim	contenzioso fra la dama e la cortigiana		Daniele	Press			
Narrative – novel	Al-Sanousi, Saoud	canna di bambù	ساق البامبو	Kelany, Amira	Atmosphere Libri	Roma	2019	Kuwait
Narrative – novel	Alwan, Mohammed Hasan	Una piccola morte	موت صغير	Teresi, Barbara	E/O edizioni	Roma	2019	Saudi Arabia
Narrative – novel	Bader, Ali	L'infedele	الكافرة	Sciortino, Maria Grazia	Argo	Lecce	2019	Iraq
Narrative – novel	Barakat, Hoda	Corriere di notte	بريد الليل	Pagani, Samuela	La Nave di Teseo	Milano	2019	Lebanon
Narrative – children's literature	Daher, Rania Zbib	Il canto del mare	صوت البحر	Bartuli, Elisabetta	Gallucci Kalimat	Roma	2019	Lebanon
Narrative – novel	Fadel, Youssef	Ogni volta che prendo il volo	تطائر أزرق نادر يُحلّق معي	Dozio, Cristina	Franco Brioschi Editore	Milano	2019	Morocco
Poetry – contemporary	Fayadh, Ashraf	Epicrisi	سيرة مرضية	Darghmouni, Sana	Di Felice Edizioni	Martinsicuro (TE)	2019	Saudi Arabia
Narrative – novel	Fishere, Izzedine C.	Abbracciarsi sul ponte di Brooklyn	عناق عند جسر بروكلين	Bartuli, Elisabetta	Franco Brioschi Editore	Milano	2019	Egypt
Narrative – novel	Hussey, Taha	I giorni	الأيام	Rizzitano, Umberto	IPOCAN	Roma	2019	Egypt
Narrative – novel	Khalifa, Khaled	Morire è un	الموت عمل شاق	Avino, Maria	Bompiani	Milano	2019	Syria

		mestiere difficile						
Poetry – contemporary	Nasrallah, Ibrahim	Specchi degli angeli	مرايا الملائكة	Dahmash, Wasim	Edizioni Q	Roma	2019	Palestine
Narrative – short stories	Salem, George	La storia della sete antica	حكاية الظمأ القديم	Salem, Alma, D'Esposito, Antonino	MREditori	Aversa	2019	Syria
Narrative – children's literature	Sharafeddin, Fatima	Ibn Khaldun	ابن خلدون	Camera D'Afflitto, Isabella	Gallucci Kalimat	Roma	2019	Lebanon
Narrative – children's literature	Sharafeddin, Fatima	Averroé	ابن رشد	Corrao, Francesca	Gallucci Kalimat	Roma	2019	Lebanon
Narrative – novel	Wattar, Tahar	La candela e i labirinti. Viaggio nelle vite di Orfeo	الشمعة والدهاليز	Benchina, Hocine	Jouvence	Milano	2019	Algeria
essay- biography	Yazbek, Samar	Diciannove donne	تسع عشر امرأة	Fallerini, Antonella	Sellerio	Palermo	2019	Syria
Poetry – contemporary	Zaqtan, Ghassan	In cammino invocano i fratelli	[collection]	Sibilio, Simone	Edizioni Q	Roma	2019	Palestine
Narrative – children's literature	Abulhoul, Dubai	Il Jinn del mare	خطاف رفاي	Federico Taibi, Barraaj, Samar Mahfouz	Gallucci Kalimat	Roma	2020	UAE

Narrative – children’s literature	Al Khayat, Maytha	Nonna Mudi è alla moda	يدوه موزي على الموضة	Battista, Enrica	Gallucci Kalimat	Roma	2020	UAE
Narrative – novel	Al Sa’dawi, Nawal	L’amore ai tempi del petrolio	الحب في زمن النفط..رواية	Dell’Anna, Stefania	Fandango Libri	Roma	2020	Egypt
Poetry – classical	Al-Ballanubi	Il Canzoniere di al-Ballanubi: studio, edizioni, traduzioni	ديوان	Licitra, Ilenia	IPOCAN	Roma	2020	
Poetry – contemporary	Al-Hakmaoui, Jalal	Andate un po’ al cinema!	اذهبوا قليلا إلى السينما	Guardi, Jolanda	Edizioni Centro Studi Ilà	Milano	2020	Morocco
Narrative – short stories	Bouchareb, Amal	L’anticonformista	المتمردة	Bouchareb, Amal	Buendia Books		2020	Palestine
Narrative – children’s literature	Cogliani, Solveig	Delfina	ديلفينا		Edizioni Q	Roma	2020	
Poetry – contemporary	Danial, Hadi	La testa dei tanti capelli	رأس تداولته القبعات	Darghmouni, Sana	Di Felice Edizioni	Martinsicuro (TE)	2020	Syria
Narrative – children’s literature	Daqqa, Walid	La storia segreta dell’olio	حكاية سر الزيت	Pistono, Federica	Atmosphere Libri	Roma	2020	Palestine
Poetry – contemporary	Darwish, Mahmoud	Inni universali di pace dalla Palestina	[collection]	Zaghoul, Saleh	Jouvence	Milano	2020	Palestine

		– Elogio dell'ombra alta						
Narrative – children's literature	El Mur, Salah	Il treno	القطار	Magno, Anita	Mesogea	Messina	2020	Sudan
Narrative – children's literature	Ghandour, Nahla	L'amico scomparso	اختفى صديقي	Camera D'Afflitto, Isabella	Gallucci Kalimat	Roma	2020	Lebanon
Narrative – novel	Habib, Selmi	Le donne di al-Basatin	نساء البساتين	Pistono, Federica	Atmosphere Libri	Roma	2020	Tunisia
Narrative – children's literature	Hachimi, Amina	I tre gatti	علياء و الثلاث قطط	Longhi, Giacomo	Gallucci Kalimat	Roma	2020	Morocco
Poetry – contemporary	Haidar, Talal	Il segreto del tempo	سر الزمان	D'Esposito, Antonino, Haidar, R.	MREditori	Aversa	2020	Lebanon
Narrative – novel	Hassan, Maha	Metro per Aleppo	مترو حلب	Pistono, Federica	Poesis	Alberobello	2020	Syria
Narrative – novel	Hifni, Zaynab	Volti	ملامح	Guardi, Jolanda	Jouvence	Milano	2020	Saudi Arabia
Essay – literature	Hussey, Taha	La poesia araba preislamica	في شعر الجاهلي	Viviani, Paola	IPOCAN	Roma	2020	Egypt
Narrative – novel	Hussey, Taha	Conversazioni del	حديث الأربعاء	Passerini,	IPOCAN	Roma	2020	Egypt

		mercoledì		Isabella				
Narrative – novel	Imam, Tareq	La vedova scrive lettere in segreto	الأرملة تكتب الخطابات سراً	Benini, Barbara	Poesis	Alberobello	2020	Egypt
Narrative – novel	Khaal, Abu Bakr	Titanic africani	تيتانيكات أفريقية	Benini, Barbara	Atmosphere Libri	Roma	2020	Eritrea
Narrative – novel	Khoury, Elyas	Specchi rotti	المرايا المكسورة: سينالكول	Bartuli, Elisabetta	Feltrinelli	Milano	2020	Lebanon
Narrative – novel	Matar, Hisham	Un punto di approdo	شهر في سينا	Nadotti, Anna	Einaudi	Torino	2020	Lybia
Theatre	Sa'd Allāh, Wannūs	Rituali di segni e metamorfosi	طقوس الاشارة والتحويلات	Censi, Martina	Edizioni Ca'Foscari	Venezia	2020	Syria
Narrative – children's literature	Sharafeddin, Fatima	Fatin	فاتن	Teresi, Barbara	Gallucci Kalimat	Roma	2020	Lebanon
Narrative – children's literature	Sharafeddin, Fatima	Non aprire questo libro!	لا تفتحي هذا الكتاب	Bartuli, Elisabetta	Gallucci Kalimat	Roma	2020	Lebanon
Narrative – novel	Yahya, Abbad	Delitto a Ramallah	جريمة في رام الله	Pistono, Federica, Mohammed, Gassid	MREditori	Aversa	2020	Palestine
Narrative – novel	Ziedan, Youssef	Nel castello di	فردقان: اعتقال	Mascitelli,	Neri Pozza	Vicenza	2020	Egypt

		Fardaqaan	الشيخ الرئيس	Daniele				
Narrative – novel	Fawaz El-Hassan, Jana	Io, lei e le altre	أنا، هي و الأخریات	Kelany, Amira	MREditori	Aversa	2021	Lebanon
Narrative – anthology	AA. VV.	Voci di scrittori arabi di oggi e domani		Avino, Maria, Camera D’Afflitto, Isabella	Bompiani	Milano	2021	Egypt
Narrative – short stories	AA. VV.	Kòshari. Antologia di racconti arabi e maltesi		Nicosia, Aldo et alii	Progedit	Bari	2021	
Narrative – novel	Al-Amir, Rasha	Il giorno del giudizio	يوم الدين	Tondi, Arianna	La Tartaruga	Milano	2021	Lebanon
Narrative – novel	Al-Ashmawy, Ashraf	Toya	تويا	Bartuli, Elisabetta, Longhi, Giacomo	Franco Brioschi Editore	Milano	2021	Egypt
Narrative – novel	Al-Muqri, Ali	Donna proibita	حرمة	Pistono, Federica	Atmosphere Libri	Roma	2021	Yemen
Poetry – contemporary	Almadhoun, Ghayath	Adrenalina	أدرينالين	Guardi, Jolanda	Edizioni Centro Studi Ilà	Milano	2021	Palestine
Narrative – novel	Azem, Ibtisam	Il libro della scomparsa	سفر الاختفاء	Teresi, Barbara	Hopeful Monster	Torino	2021	Palestine
Poetry –	Darwish,	Una sedia sul muro	كرسي على سور عكا	Balata,	Edizioni Centro	Milano	2021	Palestine

contemporary	Najwan	di Acri		Valentina	Studi Ilà			
Narrative – novel	Elsir, Amir Tag	Ebola '76	إيبولا 76	Pistono, Federica	Atmosphere Libri	Roma	2021	Sudan
Poetry – contemporary	Najmi, Hassan	In disparte e altre poesie	على انفراد	Darghmouni, Sana	Astarte	Pisa	2021	Morocco
Narrative – short stories	Othman, Arwa	Leggende e foglioline d'henne	يحدث في تنكا بلاد النامس	Pistono, Federica	MREditori	Aversa	2021	Yemen
Narrative – novel	Shibli, Adania	Un dettaglio minore	تفصيل ثانوي	Ruocco, Monica	La Nave di Teseo	Milano	2021	Palestine