THE RECEPTION OF ARABIC-LANGUAGE WORKS TRANSLATED INTO ENGLISH AND PUBLISHED IN THE U.S. BEFORE AND AFTER SEPTEMBER 11

A dissertation submitted to
Kent State University in partial
fulfillment of the requirements for the
degree of Doctor of Philosophy

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DEDICATION

To my parents, Najeh and Zahreih
To my wife, Noor
To my sons, Omar and Mutaz
To my family and friends
ACKNOWLEDGMENTS

I would like to express the sincerest appreciation and gratitude to my advisor, Dr. Richard Kelly Washbourne for his continuous guidance, support, and patience. Without his guidance this dissertation would not have been possible. I would like to thank the rest of my dissertation committee: Dr. Dr. Sue Ellen Wright, Dr. Erik Angelone, and Abed el-Rahman Tayyara for insightful comments and feedback.

A very special thanks goes to Dr. Françoise Massardier-Kenney, Dr. Carol Maier, Dr. Judy Wakabayashi, and Dr. Isabel Lacruz for their support, help and encouragement.

I must thank my parents, wife, sons, brothers, and sister for their caring and support.

Finally, I would like to acknowledge my friends, Dr. Muaweya Al-shunnaq, Dr. Mohammed Bataineh, and Hossam Hawatmeh for their friendship and support.

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Kent, Ohio

May 2016
ABSTRACT

The current study aims to investigate the reception of Arabic language works translated into English and published in The U.S. before and after September 11 as reflected in paratexts. This study seeks to explicitly answer these questions: 1) What are the socio-cultural factors that shaped the production and reception of Arabic language works translated into English and published in The U.S. both before and after 9/11? 2) What is the role of human agents, specifically publishers, translators, and authors, in the production and reception of Arabic-language works translated into English and published in The U.S. both before and after 9/11? 3) To what extent can paratexts affect and reveal aspects of Arabic-language works translated into English and published in The U.S. before and after 9/11? and 4) What is the role of 9/11 in shaping the process of production and reception?

In order to form a comprehensive image of the reception of these works, both cultural and social frameworks are examined. The cultural framework involves major concepts from polysystem theory, namely, Toury’s preliminary norms and Even-Zohar’s justifications for importing and translating a literary work from one culture into another. The analysis covers only paratextual material.

The social framework involves in-depth analysis of the role of the main human agents (stakeholders) involved in the process of reception, such as translators, authors, and publishers. This analysis is carried out by building on some of Bourdieu’s main concepts such as: field, habitus, and forms of capital (cultural, social, economic, and symbolic). Moreover, the analysis focuses particularly on the role of publishers, which is investigated by drawing on publishing theory. As for the periodization of the study, the entire study is classified into two periods, pre- and post-September 11, 2001.
The results of the study show that paratexts can be used to identify the norms that govern translation from Arabic into English, i.e., Toury’s preliminary norms. Moreover, the results show that the reasons behind selecting certain genres, authors, and themes to be translated and published are not merely literary reasons (Said 1977). Finally, the results of the study show that the 9/11 attacks impacted both the process of translation and the publishing of Arabic language works.
Chapter 1: Introduction: Arabic, Arabic Literature, September 11 and Translation

1.1. Introduction

One of the many critical shifts the field of translation studies has witnessed in the last decade is the attempt to explore the reception of translated works through the role of the involved human agent. The focus on human agents came as a result of the work of translation scholars (e.g., Brems and Ramos Pinto 2013; Wilson 2013; Sapiro 2008; Gouanvic 2005; and Hekkanen 2004) who suggest that descriptive translation studies, and more specifically, polysystem theories, have not addressed the role of human agents in detail and thus can be supplemented by a sociological approach. In order to investigate the role of the human agent in the reception process, scholars have built on studies from the field of sociology, a fact that corresponds to the interdisciplinary nature of the field of Translation Studies (see Inghilleri 2014, Wilson 2013, Poupaud 2008, and Wolf 2006). The main concepts that scholars have adopted from the field of sociology have included: field, habitus, and forms of capital, terms originally developed by the French sociologist Pierre Bourdieu. These terms are defined as:

- **Habitus**: “a structuring structure, which organises practices and the perception of practices.” (1984:170).
- **Field**: “configuration[s] of objective relations between positions” (Bourdieu and Wacquant, 1992:97)
- **Economic, Cultural, and Social Capital:**
capital can present itself in three fundamental guises: as economic capital, which is immediately and directly convertible into money and may be institutionalized in the forms of property rights; as cultural capital, which is convertible, on certain conditions, into economic capital and may be institutionalized in the forms of educational qualifications; and as social capital, made up of social obligations ('connections'), which is convertible, in certain conditions, into economic capital and may be institutionalized in the forms of a title of nobility. (Bourdieu, 1986:1)

- Symbolic Capital: “the form that the various species of capital assume when they are perceived and recognized as legitimate” (Bourdieu, 1989:17).

In order to build a comprehensive image about the reception of Arabic-language works translated into English and published in the U.S., one should investigate both the cultural and social factors that accompanied the production and reception of these works. An extensive analysis of UNESCO’s *Index Translationum* shows that the number of works translated from the Arabic language published in the U.S. from 1988 to 2009 is 585 works in the humanities. These works will be classified into two major types: literary and non-literary works. The latter can include but are not limited to: autobiographies, religious, political, and historical works. In order to highlight and investigate the effect of the September 11 attacks on the production and

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The non-literary works category includes Arabic works written in different areas other than the literary i.e., (P: Language And Literature) and published in the U.S before September 11. The literary works category includes all works of this category fall under class P and then almost all of the literary works fall under the sub-classes of PJ, PZ and PN except for three works which fall under the sub-classes of PQ and PK.
reception of works translated from the Arabic language published in the U.S., the current study suggests a division of the scope of study into two periods. The first one is referred to as pre-September 11 and starts in 1988, the year Naguib Mahfouz won the Noble Prize in Literature, and ends in 2001, the year that witnessed the September 11 attacks. The second period is referred to as post-September 11. This period starts in 2002 and ends in 2009. The reasons behind selecting 2009 as the end date for the second period comes as a result of two factors: first, the UNESCO’s Index Translationum provides statistics only up to 2009. Second, there are no other reliable sources from which to extract statistics about works translated from the Arabic language published in the U.S. Selecting September 11 as a turning point in both periods is predicated on the association held worldwide between Islam, Arabs, and the person who claimed responsibility for those attacks, Osama bin Laden. Of course, such a historic event can shape, or at least, affect, the way works translated from the Arabic language are produced and received in the U.S.

As stated above, the current study aims at investigating both the cultural and social factors that shaped the production and reception of Arabic-language works translated into English and published in the U.S. before and after the September 11 attacks. As for the cultural aspects, the study will draw on polysystem theories, and particularly, on Toury’s preliminary norms to investigate the factors related to preliminary norms that govern the translation from Arabic into English. To do so, the study will provide a descriptive analysis of these factors and norms through a close reading of the paratexts associated with the translated works in both of its classifications, and as in Genette’s (1997) terms: peritext and epitext. Textual analysis of the works in question is beyond the scope of this study.

The study focuses also on the role of the main human stakeholders who shape the reception of Arabic-language works translated into English and published in the U.S., which is a
topic that has received little attention, specifically in the Arabic-English language pair. The stakeholders that will be investigated in this study are: authors, translators, and publishers. The role and objectives of publishers will be explored by drawing on publishing theory. This study will also investigate the role of power and patronage (Lefevere 1992) on the decision-making of those human agents in selecting works and authors either to translate or to publish. The overall analysis of the data described above within the suggested periodization aims at describing the reception factors and thus the reception of Arabic-language works translated into English and published in the U.S. before and after September 11.

1.2. Translated Works in the U.S.

According to ‘Three Percent’, which is a website that provides statistics about international literature, the share of translated books in the U.S. present only 3% of all published books. This percentage is a very well known figure and the website uses this percentage as its name to draw attention to the low percentage of translations published in the U.S.

Moreover, the UNESCO’s Index Translationum presents more detailed statistics about different aspects of translation and translated works in a given country. A thorough investigation of this website shows the following results:

- The number of translated works published in the U.S. from different source languages over two decades is 52,515 works.
- The number of translated works published in the U.S. from different source languages within the period of 1989 to 2009 is 37,316 works.
Based on the second point, the percentage of Arabic works translated and published in the US is about 1.57%, which is a relatively low percentage with respect to the most commonly translated languages.

The top ten languages translated and published in the U.S. are (French 10,396, German 9,928, English 4,288, Spanish 3,829, Russian 3,390, Italian 3,130, Hebrew 2,343, Japanese 2,068, Greek (Ancient 1,453) 1739, Latin 1,642.

The U.S. rank is 15th out of the top fifty countries that publish translated works, with 52,515 titles.

These statistics suggest that translated works do not represent a major source of the U.S. book market. Moreover, these statistics clearly show that the U.S., as a country, is less interested in publishing translated books compared to other European countries such as Germany (269,724), Spain (232,850), and France (198,573).

Answers and explanations for this indifference are multiple.

Janhsen explains that:

Is all of it due to the often-quoted ignorance of the English-speaking world and especially of the United States towards other literatures and cultures? Could it also be related to how we regard and treat our foreign rights potential? To me, the answer is twofold; it points into two directions. (2007:147)

In a reflective essay, Abrams (2014) investigates thoroughly ways to answer the question “Why Americans Don’t Read Foreign Fiction” that the American author Morris poses. Moreover, Abrams tries to illustrate the situation of US readers’ neglect of translated fiction from a different angle by asking some US publishers about their explanations. For example, Gurewich attributes the problem to US publishing policies (1). In other words, he explains that
the lack of American editors’ knowledge of foreign languages decreases the interest in publishing translated works in the US, which in turn reduces the availability of these books in the US market. He further clarifies that American readers are being ‘intimidated’ by US editors and publishers who present mostly American writers. Glusman, who is an American editor, insists that American readers are not being introduced to foreign writers. Moreover, he relates the issue of the lack of interest of American readers toward foreign translated works to U.S. national attitudes and policies toward foreign language, which he associates with the policies of the American schools which do not focus enough on teaching foreign languages. Finally, Glusman indicates that financial issues play a vital role in not publishing many translated foreign works in the US market such as the expenses of translating a book.

1.3. Arabic and Arabic Literature in the U.S.

The previous section clearly shows that Arabic, as a source language, did not constitute a major share in the translated and published works in the US in either of its types: literary and non-literary works. However, and according to the UNESCO’s Index Translationum the number of works translated from the Arabic language and published in the U.S. from 1988 to 2009 is 585 works in the humanities.

Arabic literature can be defined as writing in the Arabic language in both of its types: prose and poetry. Beeston et al (1983) use another typology for classifying Arabic literature, which was originally suggested by the well-known Arab writer Taha Husain. This typology divides the composition in Arabic “into three categories, prose, verse and Qur’ān” (34).
The emergence of Arabic literature can be traced back to the beginning of the 5th century, i.e., the pre-Islamic era. According to Allen (2000), in general, the history of Arabic literature can be divided into two main periods. “The first great temporal divide is one that constitutes an important aspect of Islamic history: that between the Islamic and pre-Islamic periods, the latter being also referred to as the ‘period of ignorance’ (Arabic, Ja¯hiliyyah)” (2).

Qasidah, which is a form of poetry or verse, was the one of the most prestigious and dominant types of literature during the pre-Islamic period, which, according to Gibb (1963:13) “were first recited in the time of ‘Abd al-Muttalib’, that is, in the first half of the sixth century”. Gibb defines Qasidah as:

Complex odes, qasidas, in which a series of themes are elaborated with unsurpassed vigour, vividness of imagination, and precision of imagery, in an infinitely rich and highly articulated language, showing little or no traces of dialect, and cast into complex and flexible metrical schemes that rhyme throughout the poem. (Ibid.)

Beeston et al (1983) summarize the purposes of composing Qasidah:

1. Panegyric (madih/madh);
2. Lampooning (hija’);
3. Love (ghazal); and
4. Lamentation (ritha’) (Beeston et al:38)

Moreover, Mu’allaqat (lit. English ‘the suspended’), which is a type of poetry, was perceived as the most outstanding and distinguished type of qasidah at that time. This type of poetry is called Mu’allaqat because they were hung on the curtain walls of Ka’aba in Mecca. Gibb describes the Mu’allaqat as “an anthology of seven ‘Golden Odes’ made by a rawi
[narrator] of the eight century, to which three other odes are commonly appended. The ten poems are by as many hands, the masters of pre-Islamic poetry, and each is regarded as its author’s masterpiece” (22). Likewise, Beeston et al (38) explains that these Mu‘allaqat “represent the standard type of pre-Islamic Qasidah, usually ranging from about thirty to a hundred lines but seldom exceeding a hundred”.

According to Lefevere (1992), the reception of Arabic and Islamic literature, especially the qasidah, in English has been affected by its ‘low status’ in the Euro-American culture. Lefevere argues that this low status resulted into two types of reaction toward this literature: either refusing to know this type of literature or receiving this literature through the reductive lens of ‘dominant’ and ‘dominated’ literature of ‘dominant/dominated relationship’. Moreover, Lefevere insists that there are other reasons that precluded the process of naturalizing the qasidah into Euro-American culture such as the “incompatibility of the poetics of the European and the Islamic systems” (75). Finally, Lefevere associates this problem to the ideology of the Euro-American peoples who still believe that the Arabic and Islamic literature belongs to an inferior nation and culture and thus consider it inferior.

After the advent of Islam in the beginning of the 6th century, Muslims considered the Qur’an as the superior literary Arabic work, which greatly influenced their life, culture and literature. In this regard Gibb clarifies that “as a literary monument the Koran thus stands by itself, a production unique in Arabic literature, having neither forerunners nor successors in its own idiom” (36).

Arabic literature, during the Islamic period, continued to grow and flourish in both prose and poetry. However, this growth started to decline in 1258 when the Mongols invaded and destroyed Baghdad (141). Subsequently, Arabic literature did not achieve any quantum leap until
the Renaissance era (known in Arabic as the Nahdah era). This era witnessed the emergence of modern Arabic literature. According to Badawi this era began in 1798, which is the year that marks the beginning of the French campaign in Egypt. Badawi (1993) highlights and explains the importance of this date:

The date is significant, for it marks the dramatic opening of the Arab world, which was then part of the Ottoman Empire, to the West, ultimately with momentous consequences in its political, economic, social, and cultural development. (1993:1)

The modern Arabic literature period experienced the emergence of new literary genres such as novels and short stories. These literary forms were originally Western forms that were acquired by Arab authors and writers (91). Johnson-Davies’s book Memories in Translation: A Life between the Lines of Arabic Literature (2006) presents an overview of this very crucial era in the history of Arabic literature, which took place not only in Egypt but also in many Arab countries during the nineteenth century. Many pioneer authors, writers, and poets from different Arab countries contributed to the development of modern Arabic literature such as Naguib Mahfouz, Yusuf Idris, Tawfiq al-Hakim, Tayeb Saleh, Louis Awad, Ghassan Kanafani, Bader Shakir al-Sayyab, Mahmoud Darwish, Hanan Al-Shaykh, Alifa Rifaat, Salwa Baker, and Buthayna al-Nasiri.

Obviously, Arabic literature has been transferred to the West by means of translation. That is to say, we are investigating the status of Arabic translated literature in the U.S. Many scholars have tackled the issue of the status and reception of Arabic translated literature in the West in general and the U.S. in specific. Altoma (2005) provides an overview of the history of Arabic translated literature in the West by dividing into three stages: 1947-1967, 1968-1988, and
Moreover, Altoma’s book provides a bibliography of Arabic translated literary works from 1847 to 2003. Altoma also allocates a separate chapter to discuss Naguib Mahfouz’s translated works due to the efforts Mahfouz exerted to develop modern Arabic literature and to celebrate Mahfuz as a Nobel Prize winner.

These translations, in general, achieved recognition in the West and introduced Arab authors and their works to the English readership, and to put it in Johnson-Davies’s words, “it is only by being translated that the Arab writer has a chance of achieving any serious recognition” (59). However, the position of Arabic literature in the West is still a debatable issue; for example, Said (1995) states “For of all the major world literatures, Arabic remains relatively unknown and unread in the West for reasons that are unique, and I think remarkable at a time when tastes here for the non-Western are more developed than before and, even more compelling” (97).

In the same vein, Clark (2000) questions the lack of recognition of contemporary Arabic literature in the West. He views the reasons some scholars suggest for this dearth of recognizing Arabic literature in the West compared to other literatures. As reported by Clark, the first reason is the conspiracy theory, which revolves around the idea of deliberate negligence from the West toward the Arabic culture and literature. The rest of the reasons are connected to the publishing policies in the West, which do not invest enough in publishing Arabic literature, adhering to the prevailing belief “that there is no interest in Arabic literature” (2). Moreover, Clark summarizes the situation of the Arabic literature in the West: “Arabic literature remains largely known only to Middle East specialists. It has not yet become part of world literature” (3). Moreover, Aboul-Ela (2001) argues that the reasons behind not recognizing Arabic literature in the U.S. are ‘complex’ (42). Further, he explains, “[Y]et the results of this reception are not. Arabs are still
seen (perhaps must be seen) as one-dimensional-a flowing traditional robe, a catchy tune or a subtitled movie about fundamentalism” (42).

Nevertheless, many Arabic literary and non-literary works have been translated and published in the West. The UNESCO’s Index Translationum shows that the number of these works in the period from 1988 to 2009 is 585 titles in the humanities.

As far as the topics and themes of Arab literary works published in the West, scholars state that many of these works present certain stereotypes and images about Arabs and Arabic society and culture.

Qisasukhra (2012) suggests that the translated works are politically and economically motivated rather than purely based on aesthetic criteria. Furthermore, he explains that publishers play a vital role in the process of selecting works to publish in the West by giving priority to the theme of the work over its aesthetic criteria. These themes include but are not limited to “corruption, [and] the role of Arab women in their societies and sexual relations (particularly in closed societies)” (2). Qisasukhra argues that the political factor i.e, the West’s endeavor to become more knowledgeable about the East, can greatly shape the process of importing Arabic Literature.

As discussed earlier, the range of images about Arabs expressed in the published literary works in the U.S. seems to be reduced and limited to certain fixed images about the East in general and Arabs in specific. Aboul-Ela believes that publishers also contribute to providing these stereotypes and reduced images about Arabs by selecting certain works that echo these stereotypes. He confirms that “the mainstream American publisher shows a strong preference for the more traditional face of Arabic literature” (44). Similarly, Suleiman (2014) explains that publishers take into consideration the expectation of the target readership such as Orientalism.
The notion of Orientalism will be discussed thoroughly in chapter three. In his remarkable book, Said (1977) defines Orientalism as:

Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and (most of the time) “the Occident.” Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, “mind,” destiny, and so on. (2)

Additionally, Suleiman explains that selecting Arabic novels as a literary genre also suits the Western target readership since novels are a welcomed genre in the West. This practice suggests that the conformity to the target culture polysystem limits the cultural authenticity of works available in translation.

Said (1995) perceives the reduced images about Arabs from a political standpoint. He argues: “All of them derive unquestioningly in one way or another from U.S. government policy, which has long considered the Arabs to be either terrorists or mindless stooges to be milked for their money or abundant and expensive oil” (99).

The current analysis of Arabic works translated into English and published in the US from 1988 to 2009 seeks to provide a clear image of the reasons behind selecting certain genres, authors, and themes to be translated and published.
1.4. The impact of 9/11 on translation and Arabic

The 9/11 attacks have impacted the way the entire world views Arabs, Muslims, and the Arabic language as well. Many Western countries and specifically the U.S. started to be more interested in knowing about Arabs and their language, Arabic, after the 9/11 attacks. Nordlinger (2002) describes the situation as follows:

After The 9/11 attacks, the West realized that it knew little about the Arab world—in fact, dangerously little. Why do they hate us so, and did this come out of the blue. It seemed imperative to learn more about the Arabs—to learn, for example, what they were saying to one another, in their media, in their schools, and in their mosques. The Arab world had always been dark this way; it needed to come into the light. (33)

The call toward knowing more about the Arabic language can be also found in the American official political discourse. As reported by Rafael (2010), “President George W. Bush spoke about the country’s dire need for translators to shore up national security. He promised to spend $114 million to expand the teaching of so-called critical languages such as Arabic, Farsi, Chinese, and so forth” (385).

One of the US based institutes that were used before and after 9/11 to know more about Arabs and Muslims is The Middle East Media Research Institute (MEMRI). In general, MEMRI is responsible for providing translations for Arabic news, reports, and speeches about Americans. In her article “Tiny Think Tank Gets Big Press”, Salai (2002) discusses different views about MEMRI, views that do not focus on the quality of translation that MEMRI provides, but on the goals and purposes of the institute. For example, a member of the Washington-based Council on
American-Islamic Relations named Ibrahim Hooper questions the purposes and goals of MEMRI, maintaining that this institute works on defaming Muslims by disseminating “the worst possible quotes from the Muslim world” (1). In the organization’s defense, the president of the institute, Yigal Carmon, insists that selecting news for translation is not ‘biased against Arabic speakers’ (1).

Ernst (2013) explains that the images of Arabs and Muslims, from the Americans’ point of view, was mixed before 9/11 and became more negative after that:

Before 2001, survey data on American opinions regarding Islam revealed a fairly even split between positive and negative impressions of Islam, although the majority of Americans registered no opinion at all because of lack of knowledge. But the balance has shifted over the past decade, as negative perceptions of Islam have become more widespread. (2013:3)

The negative images about Arabs and Muslims and even attitudes constitute another topic that some scholars address. In her article ‘Look, Mohammed the Terrorist is Coming!” Cultural Racism, Nation-Based Racism, and the Intersectionality of Oppressions after 9/11’, Naber (2008) argues that after 9/11 Americans have tended to connect or link Arabs and Muslims with negative images such as terrorism and Islamic fundamentalism; some went further and consider Muslims and Arabs as their enemies. This kind of connection is based on only the physical appearances of those people such as their skin color, clothes, and some other factors such as their nation of origin and names (279).

The writer gives examples of several stories that occurred in California in which Americans connect people with the above-mentioned features with terrorism. One of her examples took place at some American schools in California, such as when: “school kids would
shout ‘Look, Mohammed the terrorist is coming!’ when a young boy named Mohammed would enter the playground” (290).

The above-discussed opinions clearly show that the interest in knowing more about Arabs and Muslims and thus their literature and culture has increased after the 9/11 attacks. Analyzing Arabic-language works translated into English and published in the U.S. before and after September 11 should help examine these views and identify the reasons behind this interest. Moreover, the analysis aims at comparing and contrasting the types of works translated and their themes in the two periods.

1.5. Research Problem

Investigating the factors that govern the translation from one language and one culture into another constitutes a major interest in the field of translation studies. Many scholars have investigated these factors from different perspectives such as the cultural (Toury 1995, Even-Zohar 1990, Casanova 2010, and Lefevere 1992) and the social (Inghilleri 2014, Wilson 2013, Poupaud 2008, and Wolf 2006).

Scholars who study the cultural factors that have shaped translation between cultures draw on theories from Descriptive Translation Studies. In general, this turn focuses on empirically describing, explaining, and predicting phenomena in translation. This type of research seeks to uncover the regularities, norms and/or laws that govern translation and translators’ choices (Toury 1995). For example, Even-Zohar (1990) insists that the selection of works to be translated is shaped according to the power relations that govern the translation flows among cultures. He further mentions three reasons or ‘conditions’ for translating from
other cultures:

(a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (1990:47)

In the same vein, Toury discusses the norms that govern both the process of translation and the process of importing other literatures. He classifies norms into two main types: ‘preliminary’ and ‘operational’ norms. The first set of norms can be divided into two sub-sets: ‘translation policy’ and ‘directness of translation.’ The former norms have to do with the norms that govern the selection of works to be translated, while the later “involve the threshold tolerance for translating from languages other than the ultimate source language” (47). As for operational norms, these consist of two sub-categories: ‘matricial norms’ and ‘textual-linguistic norms.’ In general, these two types deal with the decisions a translator opts for while translating. Since textual analysis is beyond the scope of this study, only Toury’s ‘preliminary norms’ will be investigated, as the other types of norms have to do with the textual element of a given work.

Some scholars in the social turn suggest that the polysystem approaches marked by the works of Itamar-Zohar and Toury to study translation from a socio-cultural perspective did not address the role of human agents in detail. Moreover, those scholars insist that sociology can provide useful insight for investigate the role of the human stakeholders such as authors, translators, and publishers in depth. Some of these scholars’ main arguments can be summarized as follows:
In the wake of the “cultural turn”, the 1990s saw the emergence of domains in Translation Studies such as postcolonial translation, ethnographic approaches, or feminist translation. These new approaches redefined traditional concepts and helped to give shape to a view of translation as cultural practice. Questions concerning the conditions of the production and also reception of translation reveal, however, that discussions have only occasionally touched upon social implications like the interaction between translation and institutions, or the role of social agents and agencies in the translation process. (Wolf, 2006:129)

Scholars who draw on sociology to examine the role of human agents in the production and reception process of translated works have focused on different aspects of the human agents using different methods. For example, Wilson (2013) brings on both paratexts and some of Bourdieu’s terms such as social capital to study the reception of Australian literature in Italy. Through this case study she emphasizes the important role that publishers and funding play in the reception of literary translation. In the same manner, Haddadian-Moghaddam (2014) investigates the reception of foreign literary translation in Iran from a sociological perspective. He highlights the role of the main human stakeholders such as translators and publishers and their motives for selecting literary works to translate or to publish. Moreover, this work touches upon some other important and relevant issues such as censorship and copyright.

A survey of the literature shows that most of the studies in the field of translation studies that apply socio-cultural approaches to investigate translation are limited to Western languages and cultures. That is to say, the Arabic-English language pair is neglected and not well investigated from a socio-cultural perspective. Consequently, there is a need to examine the applicability of these approaches to this specific language pair. Khalifa and Elgindy’s work
(2014) presents one of the rare studies that deals with Arabic translated works using this framework. In general, their study examines the role of the main stakeholders in the process of producing Arabic translated works such as authors and translators. Moreover, their work discusses the phases that Arabic translations into English have gone through (1908 – 1967, 1968 – 1988, and 1988-2001) and suggests post-September 11 productions as a new phase. However, Khalifa and Elgindy’s work only scratches the surface of socio-cultural aspect of works translated from Arabic. In other words, they did not investigate in depth the role of translators, authors, and publishers in the process of production and reception, nor did they produce statistical data to corroborate these interventions. Moreover, their work did not deal with a specific country or countries of publication for these works, which is a factor that should be taken into consideration in order to achieve reliable results.

The current study will use paratexts as the main source of data, which are a rarely used text feature for analytical or comparative purposes, especially for the Arabic language. In general, this type of research pays considerable attention to the linguistic aspects of translation such as translatability and equivalence based on textual analysis. Thus, depending on paratextual material to conduct research that involves the Arabic language and moving beyond the linguistic aspect of translation constitute a priority for research in this area.

According to Genette (1997), the paratext associated with a text refers to its “accompanying productions” (1). As noted above, Genette further classified paratext into two main types: peritext and epitext. The first type refers to all types of paratexual elements that appear on or inside the body of the book itself, such as the book cover, introduction, and preface. Epitext, by contrast, refers to all types of paratexual elements published separate from the book, such as reviews, interviews, and advertisements. Moreover, paratexts constitute a new avenue for
research in the field of translation studies. Paratexts can be studied to uncover ideas that were not expressed explicitly in the text itself and to provide extra information about the text that may help the translator in understanding and translating it. In this regard, Sehnaz (2002) claims that paratexual material “can be used in order to reveal translational phenomena that are either absent or only implicit in translated text themselves” (1). Paratexual material can be studied to help determine the “shifts” that translators or even publishers have executed in the translation of a book or production of a translation. In her article “Packaging ‘Huda’: Sha’rawi’s Memories in the United States Reception Environment,” for example, Kahf (2009) claims that the translator used a different cover for the book in order to meet the expectations of the reception environment, i.e., to portray Arab women seeking to be rescued from the “European ‘window’ of rescue” (9). Such insights reveal that there is much to be learned from this relatively new avenue and invite researchers to investigate its applicability and usability for different language pairs such as Arabic-English.

### 1.6. Research Questions

The current study aims at investigating the reception of Arabic-language works translated into English and published in the U.S. before and after September 11. This study seeks to explicitly answer the following questions:

1. What are the socio-cultural factors that shaped the production and reception of Arabic-language works translated into English and published in the U.S. both before and after 9/11?
2. What is the role of human agents, specifically publishers, translators, and authors, in the production and reception of Arabic language works translated into English and published in the U.S. both before and after 9/11?

3. To what extent can paratexts affect and reveal aspects of the reception of Arabic language works translated into English and published in the U.S. before and after 9/11?

4. What is the role of 9/11 in shaping the processes of production and reception?

### 1.7. Significance of the Study

The importance of this study stems from the fact that it deals with Arabic-language works translated into English and published in the U.S. from a sociological perspective, i.e., the role of the main stakeholders and social agents in the process of production and reception of these works, a topic that has received little attention, specifically with the Arabic-English language pair.

Investigating the role of publishers thoroughly constitutes another important aspect of this study. Bourdieu (1983; 2008) Linn (2006), and Sapiro (2008) underscore the crucial role that publishers play in the circulation of books. However, these studies only focus on Western languages and there is no single study that deals thoroughly with the issue of the role of the publisher in the production and reception of works translated from Arabic into English.

Moreover, the use of paratexts as an avenue to study the reception of Arabic translated works affords another potential contribution to this study, as these paratextual materials can affect and shape the way works translated from Arabic are received. Indeed, these paratexts can play a very vital role in understanding the reception of the translated works. In this regard Sapiro
(2008) cites Bourdieu, “As Bourdieu (2002) reminded us, citing Marx, texts circulate without their context; their signification is provided by the context of reception” (163).

Identifying the role of power and patronage (Lefevere 1992) on the decision-making of the human agents (publishers and translators) in selecting works and authors either to translate or to publish represent another unique aspect of this study.

Finally, this study attempts to tie and connect all these factors to an important historical and political event, September 11. This event changed the way Americans, in specific, and the West in general, perceive Arabs, Arabic, Muslims, and Islam. Emphasizing the role of the 9/11 attacks in the reception of translated works can pave the way for researchers who are interested in studying the role of political events and conflicts in the field of Translation Studies. In this regard, Baker (2010) argues, “translators and interpreters reframe aspects of political conflicts” (115; see also Baker 2006, 2010a). Many of the works translated from the Arabic language into English provide reductive images of Arabs, that is to say, only certain works are selected to be translated and published. Baker (2010 b) explains “how narratives elaborated about Arab and Muslim communities through translation do not have to be ‘linguistically inaccurate’ to be misleading”. In the same manner, Said (1977) examines in depth the issue of Arab images in the West in his well-know book ‘Orientalism’ in addition to many other issues. He explains:

This is the apogee of Orientalist confidence. No merely asserted generality is denied in the dignity of the truth; no theoretical list of Oriental attributes is without application to the behavior of Orientals in the real world. On the other hand there are Westerners, and on the other there are Arab-Orientals; the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion; the latter none of these things. (1977:49)
The idea of reduced images can be exemplified in the following quotation by Goldschmidt (2002):

Even though most Westerners may not know who Abbasids were, references to the caliph of Baghdad or Harun al-Rashid conjure up images of Disney’s Aladdin and The Arabian Nights—a never—never land of flying carpets, genies released from magic lamps, and scattering gold and jewels. (73)

As we have seen in the above paragraphs and in section 1.3., the idea of reduced and limited images constitutes a major concern for many scholars. Thus, this idea will be examined more comprehensively in chapter three. In other words, translation plays a role in filtering and privileging certain images, challenging or reinforcing them.
Chapter 2: Review of Related Literature

This chapter provides a comprehensive overview of the main concepts, theories, and frameworks that will be examined in this study. The chapter begins with presenting two newly established trends or turns in the field of Translation Studies. The first disciplinary development is Descriptive Translation Studies and the second is the social turn. The discussion of the Descriptive Translation Studies trend includes analyzing the polysystem theories and their applicability in tracing and identifying the cultural factors behind importing a literature from one culture into another. The chapter also offers a separate sub-section to introduce the social turn in the field of Translation Studies. Introducing this turn involves a historical overview of the beginnings of the turn, its objectives, its main theories, and its theoreticians and their main contributions. Moreover, Chapter 2 allocates considerable space to reviewing Pierre Bourdieu’s main terms such as field and forms of capital and their influence in the field of Translation Studies.

The importance of the publishing field constitutes another main focus in chapter two. This section tackles a wide-range of key topics in the field of publishing such as: the definition and history of publishing, different departments in a publishing house, and the processes of designing, editing, producing and marketing books. Finally, Chapter 2 thoroughly examines the issue of paratext, its applicability and its implications, in its both types, peritext and epitext, in the field of Translation Studies.
2.1. Descriptive Translation Studies and Polysystem Theories

Translation Studies, as a newly established field, has been influenced by many schools of thought and neighboring disciplines as well. This influence includes borrowing and adopting theories, methods, frameworks, concepts, and terms from these disciplines such as cognitive psychology, linguistics, and cultural studies. Consequently, the impact of these schools and disciplines gave rise to the emergence of several research turns with different areas of focus and different priorities in the field of Translation Studies. As discussed earlier in chapter one, Descriptive Translation Studies constitute a major turn in the field of Translation Studies. In general, this turn focuses on empirically “describing, explaining, and predicting phenomena” in translation. This type of research aims at revealing the norms and/or laws that govern both translation and the translator’s choices (Toury, 1995:1).

The polysystem theory is among the main influential theories in the Descriptive Translation Studies turn. According to Baker and Malmkjær (1998), polysystem theory was first developed by Russian literary scholars in the 1920s. However, the emergence of the polysystem in the field of Translation Studies started in the 1970s. Even-Zohar, who is one of the prominent figures in this regard, adopted ideas from Russian Formalists such as Roman Jakobson, Boris Eikhenbaum, and Jurij Tynjanov and built on them to introduce his model of polysystem theory (Baker and Malmkjær 176). In his work, “Polysystem Studies”, Even-Zohar (1990a) also gives credit to the Russian Formalists who initiated this theory and asserts that he first advocates polysystem in his own works in 1969. Even-Zohar defines polysystem as “a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently
different options, yet functioning as one structured whole, whose members are interdependent” (11).

In other words, Even-Zohar views literature, society, culture and language as different systems “rather than conglomerates of disparate elements” (9). Moreover, he argues that understanding these elements as systems can facilitate uncovering the laws that govern different phenomena and at the same time, predict “unknown” phenomena (9-10).

Baker and Malmkjær (1998) discusses thoroughly Even-Zohar’s model of Polysystem theory. The following quote considers the level of a given literature in the polysystem as a whole:

According to Even-Zohar’s model, the polysystem is conceived as a heterogeneous and hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole. From the first part of this definition, it follows that polysystems can be postulated to account for phenomena existing on various levels, so that the polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems besides the literary, such as for example the artistic, the religious or the political. (1998:177-178)

To this point, it is clear that Even-Zohar’s model of polysystem takes into account both existing and unrevealed phenomena at the cultural and the social level as well. As far as the literature is concerned, Baker and Malmkjær explain:

Furthermore, being placed in this way in a larger sociocultural context, ‘literature’
comes to be viewed not just as a collection of texts but also more broadly as a set of factors governing the production promotion and reception of these texts. (178)

Codde (2003) considers the polysystem theory to be “a comprehensive model to explain the relationships among various cultural systems as well as among the different subsystems of any particular cultural system” (92).

The literary system constitutes a major focus in Even-Zohar’s model of polysystem, and before we move on to discuss “The Position Of Translated Literature within the Literary Polysystem,” it is important to explain what the Literary System means. According to Even-Zohar the Literary System is defined as:

The network of relations that is hypothesized to obtain between a number of activities called “literary,” and consequently these activities themselves observed via that network.

Or:

The complex of activities, or any section thereof, for which systemic relations can be hypothesized to support the option of considering them literary. (28)

According to Even-Zohar the literary system includes six factors: Producer and Producers, Consumer and Consumers, Institution, Market, Repertoire, and Product. These factors suggest clearly that the process of production and reception of a literary work is not only shaped and governed by the literary work itself, but also by some other cultural and sociological aspects such as the writer and the market.

Since this study tackles translated works, it will only investigate the position of these translated works in the literary system in question i.e., the American literary system. Even-Zohar argues that translated works have two specific relationships:
(a) in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature (to put it in the most cautious way); and (b) in the way they adopt specific norms, behaviors, and policies—in short, in their use of the literary repertoire—which results from their relations with the other home co-systems.

(46).

The correlation between translated texts in a given literary system does not constitute a priority for the current study since it addresses only one source language of the translated works, i.e., the Arabic language. As far as the position of translated texts is concerned, Even-Zohar argues that translated literature can occupy either a central or peripheral position in a literary polysystem. A central position for a translated literature can be obtained only when this translated literature “participates actively in shaping the center of the polysystem” (46). Even-Zohar explains that there are three situations in which a translated literature can obtain a central position in a literary polysystem:

(a) when a polysystem has not yet been crystallized, that is to say, when a literature is “young,” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak,” or both; and (c) when there are turning points, crises, or literary vacuums in a literature. (47)

Translated literature, otherwise, should take a peripheral position in the literary polysystem. That is to say, translated literature can only take a central position in a literary polysystem in the previously three mentioned cases.
Moreover, Even-Zohar (2012) explains that once a translated literature has acquired a peripheral position in the literary polysystem “it has no influence on major processes and is modelled according to norms already conventionally established by an already dominant type in the target literature.” (165). He adds in this case “translated literature adheres to norms which have been rejected either recently or long before by the (newly) established center.” (165).

As many theories in the field of Translation Studies, polysystem theory has received criticism from a number of scholars such as Edwin Gentzler. In his book *Contemporary Translation Theories*, Gentzler (1993) studies the advantages and disadvantages of the polysystem theory. Some of the advantages of the polysystem theory can be summarized in the following points:

1. Literature is not studied in isolation, i.e., other forces are involved in the study of literature such as economic and social factors;
2. Texts are not examined in isolation, i.e., the relationships among these texts are taken into consideration. Thus, this theory gives importance to multiple texts and not single texts. (120-121)

Gentzler discusses some of the disadvantages for the polysystem theory. These disadvantages include, but are not limited to:

1. Inferring and suggesting universals relies only on some case studies;
2. Implementing some irrelevant frameworks from the Formalists’ approach into the field of Translation Studies;
3. Considering Even-Zohar’s model as a hypothetical model which rarely “relates texts to the “real conditions’ of their production”(123).
4. Imposing restrictions on the nature of research carried out in the field of Translation Studies since this model tries to establish approved facts.

In the same vein, Munday (2012:178) suggest that Even-Zohar’s theory has some drawbacks such as restricting its scope to literary works. That is to say, Even-Zohar’s theory neglects pragmatic, or non-literary, text types such as legal and scientific.

Regardless of the criticism leveled against Even-Zohar’s theory, polysystem theory has gained solid ground in the field of Translation Studies since it was first introduced by Even-Zohar. Thus, many scholars have adopted Even-Zohar’s model of polysystem theory to investigate the position of certain translated literature in a given literary system (See Andringa, Els 2006, Oğuz 2012, and Ngcobo, Sandiso 2015).

The work of scholars in Descriptive Translation Studies has not been limited to Even-Zohar’s polysystem theory. As discussed in Chapter 1, other scholars such as Toury have also investigated the norms that govern translating and introducing a foreign literature into a given culture and literature. However, and as mentioned earlier, some other scholars suggest that these theories developed within Descriptive Translation Studies have not accounted thoroughly for the role of the human agents involved in the production and reception of translated works in depth. Thus, those scholars have adopted methods and frameworks from other fields such as sociology, which have led to the emergence of the social turn. The social turn will be investigated in depth in the following section by highlighting its major contributions and contributors.
2.2. The Social Turn in Translation Studies

This section presents a general overview of the emergence of the social turn in the field of Translation Studies. It also reviews some studies that apply social frameworks or examine different phenomena in the field of Translation Studies translation from a sociological perspective.

In his introduction to his edited book, *Sociocultural Aspects of Translating and Interpreting*, Pym (2006) suggests that the origin of the social turn in the field of Translation Studies can be traced to the 1970s. In other words, Pym argues that the social turn started to emerge within a larger turn, i.e., Descriptive Translation Studies. Within this turn, Pym argues that many theorists in their works (Nida 1969, Pergnier 1980, and Brisset 1990) have focused only on the text, indicating that these works have neglected other important factors such as translators, or in Pym’s words, ‘mediators’ (2). Pym states:

Contextualized translators are similarly rare in most of the classical references of Descriptive Translation Studies as well (Popovič, Levý, Holmes, Even-Zohar), where the focus is mostly on translation as a series of changes (“shifts”) manifested in texts, or as an effect (“interference”) on a cultural system. (2006:2-3)

For Pym, only some scholars from the Descriptive Translation Studies turn have touched upon the sociological aspects of translators. Those scholars are Toury (1995), Lefevere (1992), and Venuti (1995). He also adds that functional approaches also have moved beyond analyzing texts to examining the role of the translator in the translation process (3). However, he insists that investigating the role of the mediator is more palpable in interpreting research than in translation.
Pym questions the progress that scholars in the field of Translation Studies have made regarding the social aspects of the mediator, inviting more research in this regard, “We would like to know more about who is doing the mediating, for whom, within what networks, and with what social effects” (4). Moreover, Pym indicates that all the papers in his edited volume draw on the previously discussed theories and on some other terms such as Bourdieu’s concepts of habitus and forms of capital.

As for the difference between the social and the cultural aspects or factors of translation, Pym suggests:

[W]e might surmise that social factors tend to have a quantitative aspect and can be associated with relations between people. Cultural factors, on the other hand, are more predominantly qualitative and can be related to signifying practices (texts, discourses). (14)

This quotation suggests that there is a clear-cut difference between the social and the cultural factors. The latter type of factors focuses on the text itself, power relations and political influence among cultures, while the former, the social factors, concentrate on the role of the human agents such as translators and publishers in the translation process.

The emergence of the sociological turn has also been highlighted by Wolf (2007) in her introduction to Constructing a Sociology of Translation. She summarizes the main approaches or turns that investigate the social aspect of translation. Among the approaches that she considers are: the system approaches such as Polysystem theory (Even-Zohar), descriptive and empirical approaches (Toury and Hermans), cultural approaches (Lefevere), and functionalist approaches or Skopos (Vermeer). Then, Wolf moves to consider the main theoretical frameworks within the social turn which she discusses under three categories: “Sociology of agents,” “Sociology of the
translation process,” and “Sociology of the cultural product” (13). The first category addresses the human agents participating in producing a translation, while the second focuses on “historical and cultural factors and the processes of identity formation through translation” (15). The last category highlights the role of “translation as a cultural product which circulates in inter- and transnational transfer” (16-17). Likewise, Chesterman (2006:16) classifies translation sociology into three types: “the sociology of translations, as products in an international market; the sociology of translators; and the sociology of translating, i.e. the translating process”.

Moreover, Wolf suggests that translation should be investigated as a social practice. She explains that human agents perform not only the act of translating but also choosing and disseminating the translation (1). Consequently, she asserts the association between Translation Studies and Sociology in order to construct what she calls “Sociology of Translation Studies” (2). The importance of examining the role of the human agent in the process of translation came as a result of Wolf’s understanding of the process of translation as consisting of or depending on two levels, the “cultural” and the “social”, which, in her point of view, should not be separated (4). Moreover, she explains that the former component refers to factors such as religion and power, while the latter refers to the “agents” who carry out the translation process, which includes production and distribution as well.

Wolf continues to call for the need to establish an inclusive outline to examine translation from sociological perspectives. In her article “The Implications of a Sociological Turn: Methodological and Disciplinary Questions”, Wolf (2009) explains that Translation Studies has witnessed more research into both the cultural and the social factors involved in translation. However, she insists that none of these studies suggest a fully-fledged framework to investigate translation from a sociological viewpoint. Further, she indicates that some scholars (Simeoni
1998, 2007, Wolf 1999, 2006, 2007, Gouanvic 2007 and Buzelin 2007) have ventured applicable frameworks to consider translation from a sociological orientation or by drawing on theories from the field of sociology (73). Moreover, Wolf offers an overview of the scholars who have adopted theories and frameworks from outside Translation Studies to examine the sociological aspects of translation such as (Hermans 2007; Vermeer 2006; Tyulenev 2009; Fuchs 2009; Buden 2003 and 2009; and Wuggenig 2008).

In a recent edited book, *The Sociological Turn in Translation and Interpreting Studies*, Angelelli (2014) indicates that highlighting the role of the human agent in the translation process resulted in the emergence of the sociological turn. She also argues that examining the role of human agent from a sociological perspective has included different interdisciplinary perspectives such as “the Sociology of Language, Sociolinguistics, and Historiography” (2).

Presenting all these studies and views about the emergence of the sociological turn in the field of Translation Studies is meant to underscore the significance of this turn in examining the social factors involved in the process of translation.

Many studies in the field of Translation Studies have investigated translation from a sociological perspective and the following paragraphs shed some light on some of these studies. The focus of the sociological studies covers a wide range of themes and topics such as the role and position of translators and other participating agents in the translation process and production, power and cultural issues, some theoretical issues that concern the establishment of sociology of translation, and the influence of Bourdieu’s theories in the field of Translation Studies.

Many studies have investigated the role of human agents who participate in the translation production; some have focused on specific agents such as translators and some other
studies have addressed the role of different human agents such as editors and publishers. For example, Osman (2014) investigates the habitus of Hunayn ibn Ishaq, who is one of the most prominent translators during the Islamic Golden Era and specifically during the Abbasid dynasty. She focuses on the translation strategies that Ibn Ishaq adopted to translate different text types from different languages into Arabic. She concludes that his habitus allowed him to generate and apply different successful translation strategies that allowed him to translate a massive amount of works from Persian, Syriac, and Greek into Arabic. In the same vein Dam and Zethsen (2014) study the status of two sets of translators: Danish translators who work at the European Union and Danish translators who work in Denmark. In order to form an image about the status of two groups, Dam and Zethsen designed a questionnaire asking the translators about factors indicative of their status such as visibility, education/expertise, remuneration, and power/influence. The results of the study show that the first group, the Danish translators at the European Union, is superior in terms of their occupational status compared to Danish translators placed in Denmark.

Some other studies moved beyond investigating only the role and position of only one human agent, i.e., translators, into incorporating other stakeholders such as editors and publishers. Linn (2006) examines both the role of publishers and translators and more specifically one Spanish translator in increasing the number of translated works from Danish literature into Spanish from 1950 to 2000. The study focuses on the changes that accompanied the translation of three different types of works such as theological and children’s literature. Linn concludes that there are different factors that led to the increasing interest in translating Danish works such as economic, and religious factors. In the same vein, Kujamäki (2006) explores the factors that govern the German publishers’ interest in Finnish literature in the 1920s and 1930s such as the political factors. He states:
The basic motivation was a political and increasingly racial turning towards the North. The initial openness to Finnish literature gave way to decided closure with respect to texts, themes and details that were not suited to the norms of the target-culture ideological context. (2006:50)

Some other scholars incorporated issues related to political and power relations in investigating translation from a sociological perspective. For example, Nitsa Ben-Ari (2014) examines the habitus of the Israeli Revisionists, which is a certain group of translators, publishers, and editors. Moreover, Ben-Ari attempts to find the relationship between this group’s sociopolitical agenda and their roles as translators, publishers, and editors. The results of the study show that individuals selected their jobs as a last resort, i.e., they were forced to work in these positions. The results also prove that what created and shaped individuals’ selection is their “power struggle within the cultural field” (38) and not their literary habitus.

Wolf (2006) touches upon the effect of gender in translation production by drawing on Bourdieu’s notions of forms of capital. More specifically, her study examines the female publishing field (Wolf’s term, 138) and its policies in order to understand the power relations in this specific field. The study shows that, as with any other publishing field, the publication of women writers or the female publishing field is shaped by the networking and exchange “between the agents’ habituses, capitals and their stakes in the field” (139).

As we have seen, then, since the emergence of the social turn in the field of Translation Studies, many studies have investigated different issues from a sociological perspective by building on different frameworks. The previously discussed studies are meant only to familiarize the reader with the type of research that focuses on the sociological aspect of translation.
2.2.1. Bourdieu’s Main Concepts

As we have seen in the previous sections and chapters, the main concepts that scholars have adopted from the field of sociology have included: field, habitus, and forms of capital, terms originally developed by the French sociologist Pierre Bourdieu. These terms are defined as:

- **Habitus**: “a structuring structure, which organises practices and the perception of practices.” (1984:170).

- **Field**: “configuration[s] of objective relations between positions” (Bourdieu and Wacquant, 1992:97).

- **Economic, Cultural, and Social Capital**: capital can present itself in three fundamental guises: as economic capital, which is immediately and directly convertible into money and may be institutionalized in the forms of property rights; as cultural capital, which is convertible, on certain conditions, into economic capital and may be institutionalized in the forms of educational qualifications; and as social capital, made up of social obligations (‘connections’), which is convertible, in certain conditions, into economic capital and may be institutionalized in the forms of a title of nobility. (Bourdieu, 1986:1)

- **Symbolic Capital**: “the form that the various species of capital assume when they are perceived and recognized as legitimate” (Bourdieu, 1989:17).

The above quoted definitions are further illustrated in the following simplified definitions:
• Habitus: the way of acting or style of living that is governed by the social structure. In other words, habitus is the embodied mental structure that regulates individual’s dispositions, actions and behaviors.
• Field: any field that exist in a social world such as the field of art, science, education, and religion etc.
• Economic Capital: individual’s economic resources such as cash and assets.
• Symbolic Capital: any form of power or resources that an individual can attain through his or her status, credit, honor, appreciation, prestige, and recognition.
• Cultural Capital: the set of skills, qualifications, knowledge, credentials, and experience that enable individuals to achieve success.
• Social Capital: the network of relationships and memberships that an individual posses.

These concepts have greatly influenced the social turn, that is to say, many scholars have drawn on some of these concepts and/or all of them to investigate the sociological aspects of translation. Among the sociological aspects, scholars investigate the role of the human agents involved in the production and reception of translated works such as translators, editors, and publishers. The previous sections discussed some of the studies that have applied and examined some of Bourdieu’s terms and theories such as (Wolf 2006 and 2007, Linn 2006, and Osman 2014). To further shed light on the importance of these terms in the social turn, a number of the studies that have incorporated Bourdieu’s terms will be discussed in the following paragraphs.

Inghilleri (2005) studies the applicability of Bourdieu’s terms of habitus in addition to other notions such as capital and field in translation research. She confirms that Bourdieu’s terms have contributed to the development of the sociological turn in the field of Translation Studies.

Liu (2012) examines the habitus of a Chinese translator named Yan Fu and its
relationship with the field in the 1990s in China. First, she presents an overview of the emergence of the sociological turn in the field of Translation Studies. Then, she considers Bourdieu’s notion of habitus in terms of its origins and its applicability in translation research. She maintains that the habitus of the translator plays a crucial role in the way he/she carries out translation and that “the translator becomes the agent of the writer, transferring the writer’s discourse into the target culture” (1172), and that applies to the translator in question, Yan Fu.

Heilbron and Sapiro (2007) study the circulation of texts in the international field by drawing on some of Bourdieu’s major concepts. Similar to other sociological studies, this work stresses the importance of the human agents involved in the process of production. However, what distinguishes this work is its call to move beyond the textual factors into incorporating non-textual materials, i.e., paratexts, when investigating the role of those agents.

Publishing is another topic that Bourdieu has explored. In his article, “A Conservative Revolution in Publishing”, Bourdieu (2008) examines the literary publishing field in France between 1995 and 1996. In order to establish a clear image about the literary publishing field in France, Bourdieu examines sixteen variables such as: weight on the market, financial or commercial dependency on other publishers, legal and financial status, and symbolic capital. He concludes that:

It may be possible, however, that sociology, despised professionally by the pharisees of the cult of art because it destroys their illusions, is really the closest ally of those who wish to defend the precious assets acquired by opposing the autonomy of the literary and artistic field to the commercial forces that would subordinate it. These are high stakes, both from a political and a literary point of view, for those who make a living from literature, those who live for literature and
those who depend on these first two groups in order to access the world of
literature. (2008:154)

In her article “Translation and The Field of Publishing: A Commentary on Pierre
Bourdieu’s article and then suggests three aspects to develop Bourdieu’s publishing theory: the
shift from local markets to international markets, the policies of the publishers, and the reception
of the published works. Finally she emphasizes the connection and the applicability of
Bourdieu’s theory of publishing to the field of Translation Studies. These connections are: 1) the
influence of power can be investigated to understand the types of works translated from one
language into another; 2) the policies of the publishers can be understood by analyzing them
within both the local and global markets; and 3) selecting an author to translate by the translator
can be explored bearing in mind the conditions that publishers impose on the translators in
addition to the role of other factors such as politics and economics.

The previous section presents a detailed examination of Bourdieu’s main concepts and
terms and their influence in the field of Translation Studies. Moreover, the section reviews a
wide-range of studies that have applied or drawn on Bourdieu’s concepts and terms to consider
translation from a sociological perspective.

2.3. Publishing Theories

Some of the Bourdieu’s theories pay considerable attention to the issue of publishing.
The following paragraphs present an overview of the main contributions from the publishing
field or theory.
Smith (2012) provides an extensive presentation of a wide range of topics related to publishing theory. Among these topics are the definition and history of publishing, publishers’ choices of works, departments in a publishing house, designing, editing, and book production and marketing.

Smith first defines publishing as “the mechanical and digital reproduction and distribution of identical copies of a written or illustrated works” (19) and indicates that publishing history goes back more than 550 years. Moreover, Smith discusses the different departments in a publishing house and their roles and responsibilities. These departments are:

1. “Editorial department”: this unit is responsible for acquiring new books, coordinating between authors, and supervising the process of publishing a book.

2. “Design and production departments”: the role of this division is to observe the process of producing printed and electronic books. It is also responsible for the digital distribution of books.

3. “Marketing department”: “is responsible for the branding, packaging, publicity and promotion of the firm’s output, and has input into what a firm publishes” (10).

4. “Sales department”: this section is in charge of financial issues such as the profitability of a certain publication.

5. “Distribution and order fulfillment”: this branch takes charge of issues such as distributing the publications of the company and fulfilling orders placed by customers.

6. “Finance department”: this department is accountable for all the financial matters of the publishing house, including the organization’s dues and duties. (9-11).

Smith also discusses the reasons that lead publishers to select certain books or works to publish. He argues that selecting a work to publish requires considerable effort of identifying the
needs and expectations of the readers. Moreover, Smith suggests a chart or a matrix that publishers follow when deciding on a book to publish. This matrix consists of seven criteria: “growth market, competition, author reputation, reliability and platform, access to market, competitive position, design and print capabilities (print and digital), and investment” (95). Smith discusses the issues that editors should take into consideration when selecting a book to publish. He explains that editors should try to answer seven questions, which can be summarized in the following points:

1) The demand for selecting this particular book and the features or characteristics that distinguishes it from other existing books

2) The timeline for publishing this specific type of book

3) The expected readership and the ways to make this book available to them

4) The size of the market

5) The content of the book

6) The possibility of adopting the book into other formats such as movies and TV shows

7) The success and reputation of the author (96)

As for the aspects and considerations that play a part in putting a book on a bestseller list, Smith’s lists include the following factors (see Figure. 1):
Fig. 1. Factors involved in rating a book. (78)
These factors explain that not only the content of the book can determine the
successfulness of a book, according to bestseller criteria. That is to say, promoting a book, its
author and even its translators via media and marketing can count toward achieving and, perhaps
guaranteeing, a place on bestseller lists.

Designing a published book is also among the issues that Smith discusses in his book. In
this regard, he argues that many players participate in the design process such as designers,
editors, and marketing managers. Smith maintains that the decisions that those people make
regarding the designing of the publication are very important since they affect the readers’
decision in buying the publication. As far as book covers are concerned, Smith suggests:

Cover designs attract attention, define genre, and create brand identity for
imprints, authors, and series. For thrillers like the French *serie noire*, romances
like Mills and Boon/ Harlequin, children’s book like Ladybird, and the many
Penguin sub-lists (Pelican, Modern Classics, Puffin), covers have long been a
major component of book marketing. The design of the cover is thus of great
importance to the publisher, the bookseller and the reader and represents and
important part of the contribution designers make to publishing. (128)

Book marketing consists another major component of Smith’s book. First, he defines
marketing as promoting, advertising, and disseminating the publication to shops, sellers and
readers. Smith argues that marketing is one of the main components of the publishing process
since, in his view, the successfulness of the publication can only be measured when it reaches the
envisioned readership. Besides, he suggests that in order for the publishers to achieve a
considerable amount of profit and meet the expectations of the customers, they should take into
consideration “marketing mix”. This mix consists of four main aspects or components: “product,
price, place, and promotion” (167). He further explains that the product, i.e., the publication should meet the expectations of the readers in terms of content and design. As for the price, he explains that the publication’s price should be affordable for the readers. He adds that publishers should also take into account the mode for selling the publication, i.e., electronic or printed books. Finally, he highlights the important role that different promoting strategies can play in selling the publication.

Promotion strategies seem to occupy a vital role in the product life cycle. In this regard, Smith differentiates between two types of advertising and marketing: promotion and publicity. The latter includes any complimentary or free of charges activities such as reviews in its different types (TV, radio, or printed media) and blogs. By contrast, the former type includes any priced activity such as advertisements in its different types (TV, radio, and printed media), posters, and author tours (172). However, he argues that it is not easy to differentiate between free and paid marketing communication because “[a]ll marketing activity entails cost (direct or indirect), including publicity activities” (172).

Smith suggests a number of activities, or as he names it “marketing toolbox”, that publishing houses should consider when marketing for a given publication. He explains that publishers can pick and select from the following activities depending on the type of the publication:

1) Marketing by the product itself
2) Promotional material
3) Point-of-sales promotion
4) Events
5) Media publicity
6) Communities, viral marketing and ‘free’ publicity

7) Metadata and cataloguing

8) Industry information (172-178)

One of the last issues that Smith considers in his book is the ways and techniques to observe and track the success of a book. These methods are:

1) Nielsen BookScan

2) Keeping an eye on major book buyers

3) Bestseller lists (182-183)

In the same vein, Greco (2005) entertains various aspects of publishing theories with special reference to the publishing field in the U.S. In general, there are some shared themes between Smith and Greco’s book and, at the same time, there are some discrepancies between the two books. To put it differently, Greco’s book discusses some other themes and topics that are not discussed in Smith’s book. Some of these topics, which are relevant to the publishing theory, will be investigated in the following paragraphs.

Greco (2005) discusses in depth the mediums and means for circulating books in the U.S. These means includes:

1) General retailers

2) The college market

3) Libraries and institutions

4) Schools

5) Direct consumers

6) Sales to wholesalers and jobbers (supplying titles to general retailers, colleges, libraries and institutions, schools). (40-43)
He also discusses the situation of book companies in the U.S., highlighting the great number of mergers and acquisitions among these companies from 1960 to 2003. Greco explains that this situation in the U.S. can be attributed to planned marketing and goals and to the advent of the international market.

Greco provides a detailed survey of the largest book companies in the U.S in terms of the profit they generated. The descending order of these companies, from most profitable to least, was as follows:

1) Random House was the largest English-language publisher in the world
2) Pearson’s Penguin Putnam was second
3) HarperCollins was a distant third.

Then, Greco proceeds to consider a special type of book companies, which is university presses. He maintains that one of the main features that distinguishes university presses from other types of book companies is that university presses are recognized as nonprofit presses. Further, he explores the establishment of three main university presses in the U.S., their published works, their policies, and their organizational structure.

Chapter six investigates a very crucial topic in the field of publishing, which is the criteria or methods that publishers use in order to select a certain book to publish. Greco considers the following three methods:

1) “Over the transom”: this method includes books that are “sent unsolicited to a publishing house firm with a “To Whom It May Concern” letter” (150).
2) “Direct referral”: this method refers to authors who are being referred or recommend to the editor or by their colleagues.
3) “Agents”: those agents were known in 1990s in the U.S. and most of their recommendations were for religious books and course books.

Greco also highlights the importance of marketing a publication in the book industry. He also discusses some methods that publishers use to promote their publications, these methods are: 1) the author tour: readings and signings; 2) the author tour: radio and television; and 3) book reviews (194-198)

Finally, Greco observes a number of aspects that play a crucial role in consumer behavior and attitude toward buying books in the U.S. According to Greco, these aspects are:

1) Motivation: there are some factors that gear consumer’s motivation toward buying books in addition to the price of the publication. These factors can include book cover type or format and reviews.

2) Book categories: fiction constitutes the largest category that U.S. readers buy. After that comes the religious, cooking, and nonfiction respectively.

3) Location: location refers to the place or channels of distribution where costumers buy their books. Greco reveals that large chains are ranked as the preferred channel of distribution. Book clubs and small chains are ranked in the second and the third place, respectively.

4) Age: publishers also should take into consideration the factor of age when they start the process of publishing a book. According to Greco, people aged 55 to 64 comprises the largest group of clients. The second largest group consists of people older than 65 and third group includes people aged 50 to 54.

5) Households: in this category includes different factors such as income, number of the family, and the education level of the head of the family. Moreover, all of these factors play a crucial
role in the purchase trend or attitude of the consumer. For example: families that generate income more than $75,000 purchased one third of the books sold.

6) Occupation: these occupations are classified into different categories, and this classification shows that “professional-managerial group” presents the largest group of readers. The second and the third largest groups are “retired and unemployment” and “craftsman” (218).

7) Geographical Issues: there are differences in the purchasing patterns according to the region. For example, the largest region is the Pacific region in terms of buying habits.

All the themes and topics that are discussed in Greco’s second edition (2005) were re-introduced in a new edition of the same book with the contribution of two other authors: Milliot and Wharton in (2014). One of the major differences between the two editions is that the third edition pays more attention to digital publishing and electronic books as a major part of the book industry in the U.S.

Greco, who is a specialized professor in the publishing field, has written another book in (2007) entitled The Culture and Commerce of Publishing in the 21st Century with two other experts in the field: Clara E. Rodriguez, and Robert M. Wharton. The book’s major theme is to demonstrate that publishing, as an activity, is both a commercial and cultural one. Moreover, the book investigates various topics and issues related to the book industry in the U.S. First, this volume differentiates between two types of book publishing, which are scholarly and commercial (“trade”) publishing. Then, the book examines the issue of competitiveness in the book industry both at the national and international level. The book suggests that there are a number of forces that can affect competitiveness in the book industry:

1) Rivalry

2) Threat of substitutes
Moreover, the authors of the book study the trends of the consumers toward buying books touching upon crucial issues such as the relationships between gender, race, and ethnicity and buying books. The book also observes the main challenges for the book industry in the U.S. such as the drop in reading rates “the decline in reading” (207). Another important topic that the book explores is the influence of digital publishing in the industry and the financial matters for both printed and electronic publications.

The impact of technology on publishing seems to be a shared topic that many scholars have touched upon. For example: in his article “Experimentation and Innovation in U.S. Publishing Today: Findings from the Book Industry Study Group”, Healy (2008) reports the results of a survey conducted by the Book Industry Study Group (BISG), which show that publishers are concerned and, at the same time, uncertain about the impact of technology on the book industry. In general, the respondents explain that there are two factors that might affect implementing new technologies in the field of publishing, namely time and money. However, the author himself seems not to be concerned, and on the contrary, he expresses his optimism regarding the impact of technology on the book industry. He further explains that, besides the optimism, there is “determination, and the willingness to use new tools and techniques in the process of creating the future” (239).

Some articles and studies adopted some of the theories and terms discussed in the above paragraphs. For example, Ahuile (2012) examines the Spanish book publishing industry in the U.S. market. She explores different aspects of the Spanish books published in the U.S. such as
the publisher, marketing, bestsellers, e-books, distributors/wholesalers, points-of-sale, book fairs, media, and libraries. Similarly, Alonso (2005) investigates several characteristics of the Hispanic market for book publishing in the U.S. She starts by providing some general information and statistics about the Hispanic population in the U.S., such as their country of origin and their educational level and the features that distinguishes the Hispanic consumer. Then, she moves to discuss issues related to the Hispanic book market in the U.S. such as: book publishers, editorial, marketing and publicity, distribution and sales, and economics of Spanish-language publishing. She concludes that the “The three main elements of publishing—content, marketing and distribution—are being improved on a daily basis. However, there is still much more room to grow” (70).

The above discussion explores the crucial role that the publishing theory can play in explaining different aspects that accompany the process of publishing a book, which includes acquiring a book to publish, designing and producing the book, marketing the book, and distributing the book. The discussion also highlights some important matters associated with the present work such as the role that publishers play in the process of publishing a book including all the steps involved in the publishing process. Moreover, the analysis emphasizes another related aspect to the current work, which is the vital role that a book cover can play in marketing a book and attracting the attention of the readers.

2.4. Paratext in Translation Studies

According to Genette (1997), the paratext associated with a text refers to its “accompanying productions” (1). As stated in Chapter 1, Genette further classified paratext into
two main types: peritext and epitext. The first type refers to all types of paratexual elements that appear on or inside the body of the book itself, such as the book cover, introduction, and preface. Epitext, by contrast, refers to all types of paratexual elements that can be found outside the book, such as reviews, interviews, and advertisements. Genette (1997) thoroughly discusses both types of paratext—peritext and epitext—and examines a wide range subcategories of both types. It is worth mentioning that Genette’s discussion of paratext is restricted to literary works and not literary translated works.

In Translation Studies, many scholars have used paratexts in its both types as an avenue to examine different phenomena in the field. Many of those scholars have demonstrated that paratexts are not merely supplementary materials for the text. For example, paratexts can be studied to uncover ideas that were not expressed explicitly in the text itself and to provide extra information about the text that may help the translator in understanding and translating it. In this regard, Sehnaz (2002) claims that paratexual material “can be used in order to reveal translational phenomena that are either absent or only implicit in translated texts themselves” (1). The following paragraphs review some of the works in the field of Translation Studies that have considered the role of paratexts in translation.

Kovala (1996) argues that the paratexts can be used either to help the potential reader comprehend the text in question i.e., reception, or to attract the expected readership. More specifically, Kovala examines the ideological role of paratexts in the translations of Anglo-American literature in Finland between 1890 and 1939. In this context, the ideological role in question refers mainly to “religious-conservative ideology” (119). Furthermore, he clarifies that those paratextual materials tend to demonstrate what he calls ‘ideological closure’. In other words, Kovala argues that the surrounding paratexts of the analyzed works were employed to
regulate the mode of reading of the reader “since they involved and supported background assumptions concerning literature and the world” (140). In the same vein, Koş (2008) investigates the ideological perspectives and attitudes toward women expressed in the translations of the French writer works Simone de Beauvoir into Turkish. Koş explores the paratextual materials accompanying eleven examples of Simone de Beauvoir’s works and concludes that:

The analysis of the paratextual elements of the translations from Simone de Beauvoir’s oeuvre has furnished us with interesting information on how the paratextual strategies mirror the shift in the stance towards the woman question and feminism in Turkey in the 1980s. (2008:66)

In other words, Koş shows that the various translations of these works were not accompanied by the same paratextual materials, such as front cover, back cover, blurb, title, preface, etc. The usage of these unlike or dissimilar paratexts reflects different attitudes toward women in Turkey through presenting these works either as a Romantic novel, a real story, or a story of women’s liberation etc.

In his article “The Peritextual Framework of Jean-Jacques Rousseau’s First Discourse in Eighteenth-Century English Translations (1751–1779)”, Spittael (2014) also stresses the importance of using paratexts to investigate the reception of translated works. Spittael investigates particular types of paratextual materials such as translator’s prefaces and title pages to study the reception of some of Rousseau’s works in Britain. He argues that the changes and the alterations performed on the translator’s prefaces and title pages were used to promote the existence or visibility of the author. For example, the translated versions of some titles were elaborated or extended to show that author’s work won some prestigious literary prizes. In
Spittael words, ‘Rousseau’s identity is transformed from “Citizen of Geneva” to “Mr. Rousseau of Geneva,” and ultimately he is styled the celebrated philosopher “J. J. Rousseau.”’ (74). In a similar way, Alvstad (2014) examines the role of paratexts in promoting the visibility of authors as the only agent in the translation process, viz., ignoring the translator’s role. Alvstad employs a distinctive term to discuss his argument, which is “the translation pact”. He explains that translators and publishers formulate this “pact” by using paratexts. In addition this “pact” call on readers to receive translated works as original works written by the authors and “readers have to respond by either accepting or challenging it” (282).

Toledano-Buendía (2013) considers the impact of translator’s notes on the reception of the translated text. She examines the impact of two types of the translator’s notes (explanatory and discursive notes) on the target readership. She explains that both types of notes can convey different types of messages and functions such as “the relationship of the translator with the text; the degree of visibility of the translator and the text; and also the norms and translation trends in force at a specific moment in time” (161). Moreover, Toledano-Buendía maintains that the translator’s notes can be seen as a tool that can enhance the translator’s visibility. In other words, using notes by translators entails and suggests that translation cannot be seen as a purely linguistic transfer from one language into another.

Paratextual materials can be employed to function in different ways, as discussed above, and one of these ways is what Baker calls “framing” (2010). In this regard, Baker explains that “Apart from images, captions, and the manipulation of titles, paratexts are an important site of framing in book translation: they include cover images and blurb, introductions, prefaces and footnotes” (121). In this context, framing might mean using paratexts in order to shape and influence the way readers read a translated work.
To this end, it is clear that paratexts do play a crucial role in the reception, framing, and interpreting of a text. To put it another way, a thorough analysis of the paratextual materials can reveal information about different aspects of the translation process such as the visibility of the translator or the author, the stance of the translator toward a specific issue, the translational norms that govern the translation from one language into another, and the reception of the translated work in general.

Chapter 4 will provide a thorough analysis of the paratexual materials of 16 works from the previously mentioned types of works i.e., literary and non-literary works in the two aforementioned periods, i.e., pre- and post-September 11. The analysis of the paratexts will be achieved by providing a descriptive analysis for the data in question using different theoretical frameworks according to the type of data and aim of analysis. Specifically, the analysis will concentrate on the different functions that the paratexts in question have entailed, suggested or implicated. As for illustrated book covers, the study will use theories from the fields of semiotics and graphic design. These book covers can further be explained by analyzing their images and illustrations with respect to some ideas such as: stereotypes, Orientalism, representation, and self and other.
Chapter 3: Methodology

In order to conduct the proposed study and to answer the proposed questions, the following method, which describes in detail both data collection and data analysis, will be followed.

3.1. Qualitative Data

The qualitative data of this study consist of paratexual materials for a representative sample of Arabic-language works translated into English and published in the U.S. Representativeness were obtained by examining eight works from the previously mentioned types of works i.e., literary and non-literary works in the two aforementioned periods, i.e., pre- and post-September 11. As far as the text selection criteria are concerned, only works that have available and accessible paratextual materials were investigated, and a randomization technique i.e., a drawing was applied to select the works in question. In this context, the study examined the two types of paratext suggested by Genette: peritext and epitext (1997).

3.2. Quantitative Data

3.2.1. Surveys
In order to identify both translators’ and publishers’ norms in addition to identifying the impact of 9/11 of their decisions, etc. two separate surveys were sent out to a representative sample of both translators and publishers from the two periods.

### 3.2.1.1. Publishers’ Surveys

The aim of sending these surveys for publishers is to find answers to the following questions:

1. What are the factors that determine their selections of the translated works and authors?
2. What are the factors that determine their selection of the book covers?
3. What is the impact of patronage\(^2\) (Lefevere 1992) on these decisions?
4. What are the reason/s behind their level of interest in the Arabic translated works?
5. What are the respective roles (if any) of the different participants and departments in the publishing process such as editorial, design and production, marketing, sales, distribution and order fulfillment, and finance roles? (Smith 2012)
6. What is the impact of 9/11 on these policies, attitudes and decisions?

The answers for all these questions will help identify the role of Toury's ‘preliminary norm’, i.e., the reasons behind importing a literature from a given culture, which in turn may help in identifying publishers’ norms. These answers can also help us identify the role of Bourdieu’s forms of capital (cultural, social, economic, and symbolic) in the process of selecting a work. In other words, finding answers for the proposed questions can help identify the role of publishers in the production and reception process of Arabic-language works translated into English and published in the U.S. before and after September 11, and the effect of September 11.

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\(^2\) Lefevere (2004: 15) defines patronage as “something like the powers (persons, institutions) than can further or hinder the reading, writing, and rewriting of literature”.
3.2.1.2. Translators’ Surveys

The aim of these surveys is to ascertain:

1. What are the factors that determine their selections of authors to translate?
2. What are the factors that determine their selections of a specific type of work or genre?
3. What is their role in selecting book covers?
4. What is the impact of patronage (Lefevere 1992) on these decisions?
5. What is the impact of 9/11 on these policies, attitudes and decisions?

In the same manner, finding answers for these questions can reveal the ‘preliminary norms’ that govern translators’ decisions in selecting works and authors to translate. Moreover, the answers for these questions can reveal both the form of capital the translator intended to build or achieve by translating a certain, work, author, or genre, and the role of these forms of capital in the selection process.

3.3. Statistics

Based on UNESCO’s Index Translationum the current study will provide lists of the following key statistics:

- Top 10 ³ publishers pre- and post- September 11.

³ In this regard, top ten does not necessarily refer to the top ten translators or publishers who have appeared in the UNESCO’s Index Translationum from a statistical perspective. Rather, it might refer to how prolific or influential the publisher or the translator is. Moreover, these lists are not purely determined on statistical data, but also on the intangibles of prestige, etc.
• Top 10 translators pre- and post- September 11.

• Top 10 translated authors pre- and post- September 11.

• Top 10 translated countries pre- and post- September 11.

• Types of works translated pre- and post- September 11 and the dominant genre before and after. Here genre can be classified into two major types: literary and non-literary.

• Number of books translated before and after September 11.

These top-ten lists are generated for two main purposes. First, to identify if there are any discrepancies between pre- and post- September 11 lists. Second, to provide explanations for these discrepancies depending on the results of the surveys and the analysis of the paratextual material such as interviews and reviews.

3.4. Data Analysis

Analyzing both the qualitative and quantitative data shed light on the production and reception of Arabic-language works translated into English and published in the U.S. before and after September 11 from both cultural and sociological perspectives. As explained in the sections above, the analysis of the paratexts provides a descriptive analysis for the data in question using different theoretical frameworks according to the type of data and aim of analysis.

Chapter four is dedicated to examining the cultural aspects that accompanied the production and reception of these works. The study will draw on polysystem theory, and particularly, on Toury’s preliminary norms to investigate the factors related to preliminary norms that govern the translation from Arabic into English. To do so, the study will provide a descriptive analysis of these factors and norms through a close reading of the paratexts of the
translated works in both of its classifications: peritext and epitext. Textual analysis of the works in question is beyond the scope of this study.

As explained in Chapter 2, many scholars have argued that paratexts can be used for different motivations other than objectively introducing a text or a work to its readers. In order to evaluate the effect of the paratexts on the reception of Arabic-language works translated into English and published in the U.S, the current study provides a thorough analysis of these paratextual materials. Then, by building on other studies that have tackled the functions of paratexts, the current study will suggest a typology for the visible functions of paratexts.

The social framework involves in-depth analysis of the role of the main human agents (stakeholders) involved in the process of reception, such as translators, authors, and publishers. The analysis of the quantitative data will be approached by building on some of Bourdieu’s terms: field and forms of capital (cultural, social, economic, and symbolic). Moreover, the discussion will draw on theories from the field of publishing such as Smith (2012) in order to provide a comprehensive investigation of the role the publishing houses and their departments play in the process.
Chapter 4: The Role of Cultural Factors in the Reception of Arabic Translated Works Published in the U.S. Before and After September 11

In order to build a comprehensive image about the reception of Arabic-language works translated into English and published in the U.S., one should investigate both the cultural and social factors that accompanied the production and reception of these works. These works are classified (see Chapter 1) into two major types: literary and non-literary. The latter can include but are not limited to autobiographies, religious, political, and historical works. In order to highlight and investigate the effect of the September 11 attacks on the production and reception of works translated from the Arabic language published in the U.S., the current study suggests a division of the scope of study into two periods. The first one is referred to as pre-September 11 and starts in 1988, the year Naguib Mahfouz won the Nobel Prize in Literature, and ends in 2001, the year that witnessed the September 11 attacks. The second period is referred to as post-September 11. This period starts in 2002 and ends in 2009.

Chapter four is dedicated to examining the cultural aspects that accompanied the production and reception of these works. The study will draw on polysystem theory, and particularly, on Toury’s preliminary norms to investigate the factors related to preliminary norms that govern the translation from Arabic into English. To do so, the study will provide a descriptive analysis of these factors and norms through a close reading of the paratexts of the translated works in both of its classifications, and as in Genette’s (1997) terms: peritext and epitext. Textual analysis of the works in question is beyond the scope of this study.
4.1. Functions of Paratext

As explained in chapter two, many scholars have argued that paratexts can be used for different motivations other than objectively introducing a text or a work to its readers. In order to evaluate the effect of the paratexts on the reception of Arabic-language works translated into English and published in the U.S, the current study provides a thorough analysis of these paratextual materials. Then, by building on other studies that have tackled the functions of paratexts, the current study will suggest a typology for the apparent functions of paratexts.

Since they were first discussed by Genette, many scholars (Desrochers Apollon 2014; Suleiman 2013; Flotow 1998; Kovala 1996; Effron 2010; Armstrong 2007; Turrer 2011; Birke and Christ 2013; Lofgren 2004; Berger 2004 etc.) have examined the functions that paratexts can perform in the process of the reception of a given work in a given culture. These examined functions were originally developed by building on Genette’s understanding of the purposes of paratexts. The following table presents the predominant general functions as introduced and/or examined by the above-mentioned scholars:

<table>
<thead>
<tr>
<th>Author’s name</th>
<th>Suggested and/or examined functions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suleiman 2013</td>
<td>• Invoking a certain ideology: (in this case, employing Arabic in cultural and religious arguments)</td>
</tr>
<tr>
<td>Flotow (1998)</td>
<td>• Invoking a certain ideology (in this case promoting feminist translators and translation strategies)</td>
</tr>
<tr>
<td>Kovala (1996)</td>
<td>• Invoking a certain ideology: (in this case, “religious conservative ideology” (119)</td>
</tr>
<tr>
<td>Effron (2010)</td>
<td>• “Rewriting and reaffirming generic boundaries” (205)</td>
</tr>
<tr>
<td>Armstrong (2007)</td>
<td>• Constructing meaning</td>
</tr>
<tr>
<td></td>
<td>• Marketing and promoting the work in question</td>
</tr>
</tbody>
</table>
| Turrer (2011)          | • Shaping the reception of a given work  
|                       | • Regulating the mood of reading         |
| Birke and Christ 2013  | • ‘Interpretive function’: (regulating mood of reading)  
|                       | • ‘Commercial function’                   |
|                       | • ‘Navigational function’ (controlling the forms of reception or the reader’s reception of the text) (67-68) |
| Lofgren (2004)         | • Changing and shifting in ideology toward cultural and political issues |
| Berger (2004)          | • Marketing and promoting the text in question  
|                       | Shaping ideology                          |
|                       | • “They allow us to locate the text within a precise context and evaluate its position within a culture that cherished the book and the written word.” (57) |
| Genette and Maclean (1991) | • ‘Pure information’                       |
|                       | • ‘An authorial and/or editorial intention or interpretation’ |
|                       | • ‘A real decision’                        |
|                       | • ‘A matter of an undertaking’              |
|                       | • ‘Advice, or even of injunction’          |
|                       | • ‘Performative’ (268)                     |

Rockenberger (2015) has suggested a number of functions that combine both her proposed functions and the functions suggested by Genette. The functions proposed by Rockenberger seem to be a very comprehensive set that includes almost all other functions suggested by other scholars. However, one of the observable shortcomings of this list is that it describes the functions in a very general and broad manner. Moreover, there is an overlap between certain functions such as staging, pragmatic and ideological. That is to say, a line should be drawn between the overlapped functions and, at the same time, some other functions such as ideological and staging should be or can be further sub-divided or spelled out. The following table presents the suggested functions by Rockenberger:
<table>
<thead>
<tr>
<th>Function</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Referential</td>
<td>“Identifying the work, establishing its legal and discursive fingerprint;”</td>
</tr>
<tr>
<td>2) Self-referential</td>
<td>“Drawing attention to the paratexts or its elements;”</td>
</tr>
<tr>
<td>3) Ornamental</td>
<td>“Decorating and looking nice;” (this applies to other types of translations such as translating video games).</td>
</tr>
<tr>
<td>4) Generic</td>
<td>“Categorizing the work, indicating genre, establishing a ‘genre pact’ concerning the appropriate attitude of reception”;</td>
</tr>
<tr>
<td>5) Meta-Communicative</td>
<td>“Explicitly excogitating the conditions and constraints of mediated communication in general and the work’s placing in particular”;</td>
</tr>
<tr>
<td>6) Pragmatic</td>
<td>“Controlling and managing the work’s overall reception”;</td>
</tr>
<tr>
<td>7) Informative</td>
<td>“Mediating true empirical data, clarifying internal and external relations and prosperities of the work, explicitly revealing intentions, removing epistemic obstacles to the reader’s understanding; referring to other helpful information or services”;</td>
</tr>
<tr>
<td>8) Staging</td>
<td>“Image cultivation of self-display, biased depiction of the author and/or his work, thereby promoting certain expectations or pro-attitude”;</td>
</tr>
<tr>
<td>9) Ideological</td>
<td>“Promoting a certain viewpoint and trying to change the recipient’s belief to fit that of the authors”;</td>
</tr>
<tr>
<td>10) Hermeneutic</td>
<td>“Offering certain cognitive framing, directing attentions exposing certain aspects of qualities, mediating relevant contexts, instructing the understanding or the interpretation- i.e, the explanation of the text’s characteristics as a result of authorial decision and actions- and thus widening or restricting interpretative opinions”;</td>
</tr>
<tr>
<td>11) Evaluative</td>
<td>“Claiming or demanding value and cultural significance”;</td>
</tr>
<tr>
<td>12) Commercial</td>
<td>Advertising, praising, selling; attracting or directing buyer’s attention; cultivating needs; referring to and recommending other products;</td>
</tr>
<tr>
<td>13) Legal</td>
<td>(a) “Informative (informing about legal entitlements), (b) Illocutionary (symbolically establishing legal rights and obligations, formal or informal contracts and guarantees)”</td>
</tr>
</tbody>
</table>
The functions advocated by Rockenberger will be adopted in the current study with some modifications; these adjustments include sub-dividing some of the functions, namely the staging (8) and the ideological (9) functions. After that, all the functions will be examined in the current study with great emphasis on functions 8 and 9. For example, the item that is called ‘ideological’ will be used as a heading, which will have different subheadings under it. These subheadings are meant to address issues relevant to the topic of the current research such as Orientalism and stereotypes. Thus, the current study presents the following sub-divisions for functions 8 and 9:

8) Staging:
   a) Promoting the author, translator, and or/ the work itself.
   b) Marginalizing the author, translator, and/or the work itself.
   c) Locating, distinguishing and differentiating the author as a universal author.
   d) Exhorting the reader to read in a specific way.

9) Ideological:
   a) Including or excluding ideological stands about different issues such as:
      politics, culture, and gender
   b) Drawing or re-drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam
   c) Promoting positive images about the West such as:

<table>
<thead>
<tr>
<th>14) Pedagogical</th>
<th>“Establishing standards for behavior”;</th>
</tr>
</thead>
<tbody>
<tr>
<td>15) Instructive,</td>
<td>“Or to employ a term suggested by Brike and Christ (2013, p. 63) “navigational” (facilitating and guiding reception and use of the product, offering orientation, suggesting, organizing and structuring possible approaches to the product, recommendation actions”;</td>
</tr>
<tr>
<td>Operational</td>
<td></td>
</tr>
<tr>
<td>16) Personalization</td>
<td>“Only for interactive paratext elements; temporarily adjusting elements to personal needs”. (Rockenberger 262-263)</td>
</tr>
</tbody>
</table>
I. Civilized and modernized society

II. Peaceful innocent society

III. Sympathetic society

IV. Supportive society

V. Guardian, liberator, and rescuer society

d) Promoting and conveying negative images about the East such as:

I. Society, Arabs, Middle East, and Muslims in general

II. Gender role expectations

III. Religion

IV. Political stereotypes

V. Orientalism

e) Imposing different political and ideological stands

f) Identifying the role of censorship

g) Expressing feminist views

h) Establishing a binary opposition between East and West

Now, and before starting to analyze the works in question, it is crucial to offer considerations for a definition of some problematic terms in this chapter, namely, the East and the West. Many scholars (e.g., Said 1977; Lemaire 2013; Hall 1996; Schmid 2014; Shohat and Stam 2014; and Birchwood and Dimmock 2005) have examined the binary opposition between the two terms East and West. They also have attempted to define these terms by establishing and building on different attributes or values of each term such as geographical, cultural, religious, and ideological. For example, Lemaire built his definition of the East/Orient on geographical and religious considerations, stating that:
in this book “the Orient” refers to the countries along the eastern and southern seaboard of the Mediterranean; to what is sometimes called the Levant or simply “the East.” At times it also refers to Moorish Spain. At once a geographical and a cultural concept, it is inextricably linked with Islam. (Lemaire, 2013: 1)

Said (1977) distinguishes between what he calls “the Orient” and “the Occident”. His distinction is not only based on geographical and religious considerations but also on ideological and power considerations. He explains:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European material civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles.

(1)

Hall (1996) differentiates between Western societies and non-Western societies. According to Hall each type of these societies has its own characteristics, which are constructed by the cultural, ideological, and power differences between these societies. He clarifies:

for example, “western” = urban = developed; or “non-western” = non-industrial = rural = agricultural = under-developed... For example, “the West” = developed =
good = desirable; or the “non-West” = under-developed = bad = undesirable.) It produces a certain kind of knowledge about a subject and certain attitudes towards it. In short, it functions as an ideology. (186)

Using binary vocabularies to encapsulate each term: ‘East/Orient’ and ‘West/Occident’ seems to be a shared feature among many scholars who have examined these problematic terms. In his book entitled (Re-) Framing the Arab-Muslim: Mediating Orientalism in Contemporary Arab American Life Writing, Schmidt (2014:147) suggests a list of binary terms (based also on Sandikcioglu) that distinguishes the two terms:

<table>
<thead>
<tr>
<th>Table 3</th>
<th>A List of Binary Terms to Distinguish East and West</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Orientalism</strong></td>
<td>Occident</td>
</tr>
<tr>
<td>Agent</td>
<td>American/European</td>
</tr>
<tr>
<td>Location</td>
<td>West</td>
</tr>
<tr>
<td>Race</td>
<td>White</td>
</tr>
<tr>
<td>Ideology</td>
<td>Enlightenment</td>
</tr>
<tr>
<td>Social Order</td>
<td>Democracy</td>
</tr>
<tr>
<td></td>
<td>Secularism</td>
</tr>
<tr>
<td></td>
<td>Rule of Law</td>
</tr>
<tr>
<td>Economic Order</td>
<td>Capitalism</td>
</tr>
<tr>
<td>Religion</td>
<td>Christianity</td>
</tr>
<tr>
<td>Orientalism</td>
<td>Occident</td>
</tr>
<tr>
<td>Other Collective Values</td>
<td>Progress</td>
</tr>
<tr>
<td></td>
<td>Civilization</td>
</tr>
<tr>
<td></td>
<td>Power</td>
</tr>
<tr>
<td></td>
<td>Maturity</td>
</tr>
<tr>
<td></td>
<td>Rationality</td>
</tr>
<tr>
<td></td>
<td>Stability</td>
</tr>
<tr>
<td></td>
<td>Modesty</td>
</tr>
</tbody>
</table>

Source: Schmidt, 2014:147 based on Sandikcioglu: 2010

Definitions of East/Orient and West/Occident thus demonstrably account for certain considerations such as: geographical, economic, religious, ideological, and cultural, although
consensus between these priorities has not been reached. For the purpose of the current study the operational definitions for these two terms are:

East/Orient: refers to all Arabic-speaking countries that are officially members of the League of Arab States regardless of their geographical location. And West/Occident: refers to all European countries.

4.2. Data Analysis

As explained in chapter one, the qualitative data of this study are based on paratexual materials for a representative sample of Arabic-language works translated into English and published in the U.S. Representativeness is obtained by examining 8 works from the previously mentioned categories of works, i.e., literary and non-literary works in the two aforementioned periods, i.e., pre- and post-September 11. As far as the text selection criteria is concerned, the researcher will investigate works that have available and accessible paratexual materials, and a randomization technique i.e., a drawing will be applied to select the works in question. In this

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4 In other words, East/Orient in this study may also refer to Arab countries outside the Middle East such as North Africa, and at the same time, this definition excludes countries in South Asia and Southeast Asia. According to the official website for the League of Arab States there are twenty-two countries including: Algeria, Bahrain, Comoros, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Tunisia, United Arab Emirates, Yemen, and Syria. However, the official website of the League lists only 21 countries excluding Syria by that for political reasons “but due to recent uprising in Syria and their government’s brutal way of dealing with political opponents, the league suspended this member state and now counts 21 members.” Yet for the purpose of this study, Syria is not going to be excluded.

5 (Albania, Andorra, Armenia, Austria, Azerbaijan, Belarus, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Kazakhstan, Kosovo, Latvia, Liechtenstein, Lithuania, Luxembourg, Macedonia, Malta, Moldova, Monaco, Montenegro, Netherlands, Norway, Poland, Portugal, Romania, Russia, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom, and Vatican City), the United States of America, Canada, Australia, Israel and New Zealand. This definition takes into account two considerations: religious (Christian, Jewish and Secular Societies), and cultural and Ideological (civil societies). In agreement with the criteria and norms of the current study’s definition, Turkey, Kosovo and Kazakhstan as European countries will be not excluded when mentioning to the West although most of the population in these countries are Muslims. However, according to the constitution of these countries, Islam is not the official religion rather, their constitutions declare that these countries are secular.
context, the study will examine the two types of paratext suggested by Genette: peritext and epitext (1997). Moreover, and for the purpose of differentiating between views expressed by different voices, the researcher will further classify the paratexts of the works in question into three different categories: author’s voice, translator’s voice, and other voices. The genres included in these voices include but are not limited to preface, afterword, publisher’s introductions, and notes on the text. The last category, other voices, includes all kinds of reviews written by reviewers other than the author and translator of the work such as: editors, publishers, critics, journalists, essayists, columnists, other authors. Before we move to the analysis section, it is crucial to mention that the following analysis does not reflect or include the current researcher’s ideological, political or religious views about the issues and the works that will be analyzed in the following section and elsewhere in the dissertation. Rather the current researcher provides a descriptive analysis of the sixteen works and connects the analysis to its appropriate theoretical framework.

4.3. Pre-September 11 Literary Works:

This period includes four literary works written by Arab authors and were published in the U.S before September 11. These works are: *Midaq Alley* by Naguib Mahfouz, *Memoirs of a Woman Doctor* by Nawal El Saadawi, *Little Mountain* by Elias Khoury, and *Year of The Elephant* by Leila Abouzeid.

4.3.1. *Midaq Alley* by Naguib Mahfouz

*Midaq Alley* is the English translation for the Arabic Novel *Zuqaq al-Midaq*. This novel was originally written by the well-known Arab (Egyptian) novelist Naguib Mahfouz and
translated later into many languages, published by different publishers, and also adapted into a movie. The version that will be analyzed in this chapter was translated by the English professor Trevor Le Gassick and published in the U.S by Three Continents Press (Washington, D.C. 1989).

Naguib Mahfouz was a prolific contemporary Egyptian novelist who died in 2006. He was the first Arab writer to win the Nobel Prize for literature (1988); most of his works depict the life of the middle class in Egypt in addition to describing the relationships of the Egyptian family.

In general, Mahfouz presents a full description of an actual place in Egypt called Midaq, a typical poor alley. Hamedeh, who is a young gorgeous woman, is the main character in the novel. Hamedeh is a feminine adjective, which literally means in Arabic ‘a person with good morals and reputation’. Contrary to the implications of her name, Hamedeh decides to sacrifice her honest, although poor life, with her poor ex-husband by getting married to a rich, dishonest man in order to achieve her lust for the fancy life that she has always searched for. Faraj, her new husband, turns out to be a pimp who gives her whatever she dreams of at the expense of her committing adultery with the soldiers of the enemy, i.e. the British.

4.3.1.1. Author’s Voice

Does not apply to this work; the author of this did not produce any paratexts.

4.3.1.2. Translator’s Voice

The translator’s voice is presented through both his introduction and his note on the translation. In the latter, Trevor Le Gassick explains the procedures and methods that he adopted in order to translate Mahfouz’s novel into English, and more specifically for English native
speakers. This process included deleting repetitive phrases and expression and providing definitions for some cultural and religious words.

Moreover, and from a different viewpoint, the note on translation for this work can be seen as a tool or device that the translator employed to promote the translator’s visibility. The translator tries to differentiate his own style of writing from the author’s style. The “very little deliberate editing” that was applied to the original work can be seen as an example of this differentiation (xxiii). In addition, the translator clearly declares the difficulties that he faced “to convey the spirit of a work of fiction” (xxiii) in an attempt to leave his own trace on the translated work. In this regard, it is important to know that translator’s invisibility is a term used by Venuti to “describe the translator’s situation and activity in contemporary Anglo-American culture” (1). Venuti stresses that translators in the United Kingdom and the United States are not visible in part because they adhere to notions of fluency and transparency. Thus, he calls for the visibility of translators. In the same way, Pym describes the situation of translators as being “anonymous,” suggesting that translators should be more visible inasmuch as they add value to translated works (53-55).

The analysis in the introduction uncovers some functions such as the ideological function, which can be spotted in different places in the introduction. The first sub-category of the ideological function has to do with the writer of the introduction’s attempt to draw or re-draw the map of what is Islam: traditional/orthodox and unorthodox/modern Islam. This framing can be seen through the values that Trevor Le Gassick attributes to Islam and Muslims such as ‘traditional’ (xix). Another sub-category that one can draw the attention to is the effort to promote positive images about the West and to promote and convey negative images about the East. The positive images about the West include depicting the Western society as modern one
and using less charged language to refer to the British colonization of Egypt, such as using the word ‘control’. In his description of the settings of Mahfouz’ novels, Trevor Le Gassick states, “in the middle and late thirties he wrote three novels depicting aspects of life in ancient Egypt that had obvious significance for his countrymen still living under forms of British control” (xviii). On the other hand, the negative images about the East involve using negatively loaded terms to describe the Egyptian monarch at that time, such as describing king Farouk of Egypt as a ‘tyrannical’ king (xviii). The negative images about the East also include labeling the Egyptian society with critical categories such as ‘conservative’ (xvii). The latter negative image can be perceived in this context as a way to accuse the Eastern societies as being not modern and not liberal societies like the Western ones.

Finally, the introduction identifies the role of censorship in preventing some of Mahfouz’s works from appearing in Egypt. Moreover, Trevor Le Gassick identifies the role of censorship and connects it to religious reasons. That is to say, according to Trevor Le Gassick the reason behind not publishing Mahfouz’s novel *Children of Our Quarter* is religious. To put it in Trevor Le Gassick words, “[The author’s] treatment of the subject proved unpopular with Egypt’s religious establishment and he felt best advised to refrain from publishing it in book from within Egypt” (xx). Thus, identifying the role of censorship can be seen as an invitation to the Westerner readers to discover the ‘religious’ reason(s) behind all this controversy about Mahfouz’s works and consequently the type of themes and issues that Mahfouz addresses in his writings.

4.3.1.3. Other Voices

This sub-section, and for the matter of clarification, will further be divided into two sections: the first one includes all paratexts by other voices that appear inside the work in
question, i.e., peritext. And the second involves the paratexts by other voices that appear outside the work, i.e., epitext.

4.3.1.3.1. Other Voices Peritext

This section will analyze all types of paratexual elements that appear on or inside the body of the book itself, such as the book cover, introduction, and preface, that are expressed by writers other than the author and the translator of the work in question. The peritexts for the current work includes: the book cover, an essay by Salma Khadra Jayyusi (v-xiv), and the blurb on the back cover.

The prefacing essay by Salma Khadra Jayyusi, who is a Jordanian-Palestinian poet, writer, translator, and literary critic, encapsulates different ideological, political, religious, and literary implications for the Western readers. These implications can play a crucial role in the reception of *Midaq Alley* in specific and any other Arabic literary work in general. From the beginning of her essay, and on different occasions as well, Jayyusi proclaims the binary oppositions between East and West by using direct and indirect terms such as ‘East,’ ‘West,’ ‘foreigners,’ ‘us,’ and ‘Arabs’.

Unlike Trevor Le Gassick, Jayyusi highlights the fact that the West has negative stereotypes and misconceptions about Arabs and the Arabic language. At the same time, Jayyusi tries to promote positive values about Arabs, such as their eagerness to live in ‘peace’. However, Jayyusi’s support for Arabs and the Arabic language can be seen from a different viewpoint as a staging strategy. In other words, promoting the Arabic novel as a new, successful, emerging genre in the Arab world, and promoting, locating and distinguishing Mahfuz as a universal writer can be considered as a staging strategy to shift the readers’ expectations about the novel in

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6 ‘Universal’ in this dissertation is used to refer to Arab authors who go beyond their national borders in terms of their themes, literary value of their works, and/or their fame.
question. The shift can occur at different levels such as the literary, the cultural and the religious and the political levels. The literary shift can suggest to the Western readers that the novel, which is originally a Western genre, is becoming a common literary genre in the Arab world. That is to say, highlighting the fact that the Arabic novel is a successful genre in the Arab world, can be seen as an embedded suggestion for Western readers to read novels from other cultures namely, the Arabic. This shift cannot be seen as a negative shift since different languages and cultures have long been borrowing and adopting literary genres from each other.

As far as the cultural shift is concerned, Jayyusi explains “that good literature like that of Naguib Mahfouz”, which in addition to addressing universal themes such as love and time, managed “to break through the barrier of fear” by also addressing taboo themes in the East such as sex, politics, and existential themes. By addressing such themes Mahfouz “will always, if given the opportunity, get through to others and erase prejudices and misconceived impressions” (xiii). That is to say, Jayyusi’s indication of Mahfouz’s bravery in addressing taboo themes in the Eastern culture can perform staging functions by encouraging Western readers to discover these taboos in the Eastern culture. Moreover, one way or another, declaring that Mahfouz addresses taboo themes in ‘the Eastern culture’ can report some ideological functions. These ideological functions include both promoting negative images about the East such as its being a backward society that used to refuse to address themes such as politics. This in turn, suggests the opposite, i.e., positive images about the West such as being a civilized, modernized, and liberated society.

Finally, and according to Jayyusi during the Nobel ceremony, Mahfuz expressed clearly his desire for “a just and comprehensive peace” between Israel and Palestine (xiv). The fact that Jayyusi mentions Mahfouz’s political position about the Palestinian-Israeli conflict without expressing her own position can also be interpreted as a sign of supporting the solution of the “a
just and comprehensive peace” (xiv). By doing so, Jayyusi’s position contradicts another conception about Arabs in general and Palestinians in specific, namely their refusal for a “comprehensive peace” solution.

The introduction to this novel also places great emphasis on the issue of promoting Mahfouz as a universal writer by praising his literary qualities and characteristics and also by celebrating him as a Nobel Prize winner. The introduction presents some examples that have different functions such as staging and ideological. The staging can be inferred by the introduction’s attempts to distinguish the author as a universal author and to praise his universal themes.

The blurb simply promotes the author of the work, the translator, the essayist, and the work itself. However, the focus mainly targets the work and the author by mentioning his credentials and literary qualities.

4.3.1.3.2. Other Voices Epitext

Two major functions for other voice epitext can be identified: staging and ideological functions. The staging function has two sub-functions: promoting the author and his work and differentiating and distinguishing the author. The first sub-function is displayed by the repeated mention by many reviewers of the Nobel Prize that Mahfouz won, in addition to celebrating Mahfouz as the leader of the Arabic novel, which is a new literary genre in the Arabic language. The second sub-function refers to comparing Mahfouz’s literary style to the style of Western novelists and writers such as the French novelist Honoré de Balzac.

The ideological function can also be classified into three sub-functions: drawing or re-drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam, promoting positive images about the West, and promoting and conveying negative images about
the East. The first sub-function is presented by discussing Mahfouz’s religious views and the reaction from the Egyptian society toward these views in one of the book reviews:

Mahfouz was not only committed to social justice, he was also highly critical of religious fundamentalism, so expressed throughout his writing career. In 1994, he was stabbed in the neck by Islamic fanatics who took objection to his “Children of Gebelawi,” which represents Mohammad in less than flattering terms, although less egregiously than Salman Rushdie's “The Satanic Verses”. (Proyect, 2003:5)

The above quotation includes direct references to ‘traditional/orthodox Islam’ by using language such as ‘fundamentalism’ and ‘Islamic fanatics’. This direct reference can be understood as direct indication to the other type of Islam, which might be in this case unorthodox/modern Islam. Moreover, the mentioning of the instance of stabbing itself can be seen as a clear attempt by the author to attract people’s attention, in general, and Western readership attention, in particular, to how violent the reaction of conservative and fundamental Muslims toward even non-mainstream opinions or matters can be.

The last two ideological sub-functions include promoting and conveying negative images about the East and, at the same time, promoting and conveying positive images about the West. The negative images about the East are expressed indirectly in this type of paratext. For example, Proyect (2003) states clearly that the theme of the novel at hand addresses the Egyptian reaction toward what he calls ‘Western-influenced modernization’ (1). Describing the British colonization as a type of modernization can, of course, be classified as a way to promote positive images about the West. Meanwhile, using modernization as a value to hang on the Western society can suggest that the Eastern society is the opposite, i.e., not modernized or backward societies that try to imitate the Western ones.
Finally, in another instance, Proyect brings to the surface a particular scene from the novel in which some of the main characters expressed their sadness and regret for the end of the war because they lost their jobs (4). Using this quote suggests that people in that Alley, which is a representative sample of Egyptians in specific and Arabs in general at that time, perceived colonization as a means of freedom and liberation which would lead to a better life. In addition to that, the Egyptians’ hope that the British colonization is not over suggests a positive image about the West and the role of colonization.

4.3.2. Memoirs of a Woman Doctor: A Novel by Nawal El-Saadawi

Memoirs of a Woman Doctor: A Novel is the English translation of the Arabic novel Mudhakkirat tabibah by the Egyptian writer Nawal El-Saadawi. The edition that will be analyzed in this chapter was translated by the English scholar Catherine Cobham and published in the U.S by City Lights Books Press (San Francisco 1989).

Nawal El-Saadawi is a contemporary Egyptian feminist physician and writer who was born in 1930. She is considered as a human rights activist in general and women’s human rights defender in specific.

In this novel the writer recounts the stages of her life as a woman growing up in a conservative society, depicting all forms of discrimination that her society practices against women. El-Saadawi describes this discrimination in her early childhood by narrating different instances in which her mother has given freedom of action to her brothers while restricting hers even in the most insignificant things such as playing outside the house. El-Saadawi, the heroine of the novel, has grown up with persistent questions about the gender roles in her society and the inequality of their rights. As a means of expressing her opposition to these roles and to face
injustice against women, El-Saadawi started early in her life to rebel against societal traditions. This rebellion is presented throughout her life especially when she decided to study medicine at the university. In this regard, El-Saadawi explains that it was atypical for women to study medicine at that time in her society. Then, she moves on to discuss more of the traditional roles that her society assigns to women especially after marriage. She explains that Eastern men, even her husband who deceived her at the beginning of their marriage, believe that the suitable place for a woman is her home. This means, that a woman should not get busy or distracted by her work, but rather she should take care of her house by cooking, cleaning, and raising up her children.

4.3.2.1. Author’s Voice

El-Saadawi employs her introduction to the novel for different purposes other than introducing the work. These purposes are manifested through her ideological stand about gender roles in the Egyptian society, and through promoting negative images about the Egyptian society, the Egyptian government, and the role of men as well. All these ideological functions, to a certain extent, overlap. For example, El-Saadawi clearly articulates her strong feeling of annoyance toward the traditional role of women in the Egyptian society at two levels: before and after marriage. She explains that according to these roles, women are being oppressed by either the society or by “the institution of marriage” (7). The latter means of oppression, i.e., “the institution of marriage”, implies both criticism of and accusation toward men as oppressors. In other words, El-Saadawi’s stand regarding the role of women in her society overlap with her attempt to promote negative images about the role of men and society. Moreover, El-Saadawi
continues to promote negative images about the Egyptian government through depicting it as a dictatorial and oppressive force that intervenes in the work of publishing houses. This intervention includes censoring the process of publishing literary works and forcing the publisher and the author to delete the problematic parts of these works (7).

Finally, El-Saadawi tries to distinguish and differentiate herself as a feminist writer through expressing feminist views. This can be considered as a staging technique that aims at exhorting the reader to read in a specific way, i.e., to sympathize with the oppressed Arab women (7-8).

4.3.2.2. Translator’s Voice

Does not apply to this work; the translator of this work did not produce any paratexts.

4.3.2.3. Other Voices

4.3.2.3.1. Other Voices Peritext

The peritext of the current work includes: the front cover and the blurb. The front cover accounts only for the author and her novel in an attempt to promote both. That is to say, the front cover completely excludes any mention of the translator of the novel, which can marginalize the translator.

The blurb only includes the publisher’s statement about the novel. A close-analysis of this statement reveals some hidden functions that are implied by the use of specific language. In summarizing the novel, the publisher generalizes the case of El-Saadawi’s village in suppressing women’s rights to include the entire society by stating “Rebelling against the constraints of
family and society, a young Egyptian woman decides to study medicine, becoming the only woman in a class of men” (back cover). This type of generalization can be perceived as an endeavor to convey negative images about the Egyptian society. Moreover, the summary includes references to charged events in the novel such as the publisher statement, “She realizes men are not gods as her mother had taught her” (back cover). This statement can be interpreted as a way to assert the inequality of gender role in the Egyptian and thus Arabic society i.e., favoring men over women.

4.3.2.3.2. Other Voices Epitext

The use of paratext to deliberately express ideological and staging functions can be also identified in the paratexts that surround El-Saadawi’s novel. Besides indicating other functions such as identifying, introducing and summarizing the work, the paratexts at hand encompass ideological and staging functions that can be also sub-divided. The staging function can include the reviewers’ efforts to present both the work and its author as feminist. This effort in addition to the above expressed stereotypes and images about gender role can be considered as a framing strategy employed by those reviewers to attract the attention of the Western readers and to invite the readers to empathize with the author. Moreover, those reviewers also strive to distinguish El-Saadawi as an international author who deserves to be read.

The ideological function expressed by other voices in the epitext can be sub-divided into three major sub-functions. These sub-functions are: identifying and emphasizing the role of censorship, conveying negative images and stereotypes about the Egyptian society and the
gender roles in that society, and including and excluding ideological stands about the society and gender role.

The idea of identifying the role of censorship in excluding some excerpts from El-Saadawi’s novel is evident in this type of paratext. Some reviewers, such as Gabriel (2000), went even further and declared that the novel “was heavily censored” (1). Using ‘heavily’ as an adverb to describe the manner in which the censorship happened can be seen as a way to motivate readers to read this ‘heavily’ censored novel.

The second sub-function mainly concerns promoting negative images and stereotypes about society and gender roles. For example, Gabriel deliberately criticizes the Egyptian society, and more particularly, the Egyptian government, for not being just and liberal. This criticism can be grasped from Gabriel’s mention of some events in which El-Saadawi was fired from the Ministry of Health and even being imprisoned because of “her views on women” (1).

Finally, the first two sub-functions can be seen and/or overlap with the third sub-function, including and excluding ideological stands about the society and gender role. In other words, highlighting the role of censorship in limiting the freedom of expression for authors, and attributing negative images about the East can be classified as a way to include the reviewers’ ideological stands about Eastern society and gender roles.

4.3.3. *Little Mountain* by Elias Khoury

*Little Mountain* (Arabic *Aj- Jabal al-saghir*) is one of the Lebanese novelist Elias Khoury’s most popular works. The edition that will be analyzed in this chapter is translated by
the Arabic translator Maia Tabet, forwarded by Edward W. Said, and published in the U.S. by University of Minnesota Press (Minneapolis 1989).

Elias Khoury is a Lebanese novelist, critic, and playwright who was born 1948 in Beirut. In addition to writing novels and plays, Khoury served as chief editor for the cultural section in the Lebanese newspaper An-Nahar and currently he works as a chief editor for the Journal of Palestine Studies.

In sum, the novel narrates the struggle of the protagonist of the novel during the Lebanese civil war. It starts by describing how Elias Khoury was exiled from his Christian neighborhood Al-Ashrafiyyah because of his politics and his joining the national armed forces. Elias Khoury ended up in another exile in France because of the consequences of the Lebanese civil war. The novel gained more recognition both in the Arab world and the West as well because of Edward Said’s forward to it.

4.3.3.1. Author’s Voice

Does not apply to this work; the author of this work did not produce any paratexts.

4.3.3.2. Translator’s Voice

Does not apply to this work; the translator of this work did not produce any paratexts.

4.3.3.3. Other Voices

4.3.3.3.1. Other Voices Peritext
Edward Said’s foreword, in addition to the publisher’s statement, the front cover, and the blurb, constitute the peritext of this novel. Both the front cover and the blurb give importance to the fact that the well-known Palestinian-American literary critic Edward Said has forwarded the novel. The front cover mentions the forwarder’s name right below the author’s name using the same font type and size (See image 1). This strategy from the designer of the book cover, most probably the publisher, can be explained as a staging strategy, which aims to promote the work itself. Moreover, it is obvious that the front cover does not account for the translator of the current work, which also can be identified as another staging strategy that, to a certain extent, marginalizes the translator. In the same manner, the blurb continues to celebrate Edward Said’s foreword by employing an excerpt from it to identify and summarize the novel.

Edward Said introduces the novel by an informative and ideologically loaded essay. Besides his endeavors to promote the current work (*Little Mountain*) and its author, Edward Said presents some of his ideas about the East and the West and their relationship. Most of Edward Said’s opinions about the relationship between the East and the West are articulated in his remarkable book *Orientalism* (1977). To return to the foreword of this work, one can identify embedded ideological and staging functions.

The staging function includes promoting the author and his work and, at the same time, the attempt to locate, distinguish and differentiate the author not as a universal author but as a unique author in the Arab world. The uniqueness of the author and his work in the Arab world emerge as a result of coming from societies that are different from other Arabic societies i.e, the Lebanese and the Palestinian. Said states “In such societies the novel is both a risky and high problematic form. Typically its subjects are urgently political, and its concerns radically
existential” (xiv). He further explains that authors from these two societies tackle different themes, such as resistance, that are not addressed by authors from other Arab countries.

By contrast with the paratext of the two previously discussed works, the paratexts of this work struggle to promote negative images about the West and at the same time promote positive images about the East. The negative images about the West are presented in different ways. The first one includes using charged language to describe the West such as “colonialism” (x). Needless to say, using ‘colonialism’ to refer to or describe any of the Western occupation for any country in the East, is, perhaps, a way to condemn and accuse the West of controlling many countries in the East. The second negative image is presented in the author’s suggestions and indications of the criteria that the West applies in assessing literary works. According to Said, the West does not account for the aesthetic part of a literary work, rather they bank on other criteria such as politics. To support his argument, Said explains:

> For of all the major literatures and languages, Arabic is by far the least known and the most grudgingly regarded by Europeans and Americans, a huge irony given that all Arabs regard the immense literary and cultural worth of their language as one of their principal contributions to the world. (ix)

Said continues to underscore his idea by narrating an instance in which an American publisher requested him to suggest a Third World work for translating. Said recommended Mahfouz but the publisher refused his recommendation, saying “Arabic after all is a controversial language” (xi).

Along the same lines, Said claims that since Arabic is “central to Islam” (ix) it has been “belittled, attacked or ignored by foreigners for whom it has represented a last defended bastion of Arabism and Islam” (x). The West’s interest in attacking the Arabic language can be considered
as another method or technique that Said employs to promote more negative images about the West.

Analyzing Said’s rigorous language thoroughly can reveal some embedded positive images about the East. First, using positively charged vocabulary such as “resistant” (xvi) to describe some societies in the East such as the Lebanese and the Palestinian. In other words, “resistant”, specifically in the political sense refers to a movement of counterattack on the occupier or the colonizer. Moreover, stating that “Arabic is… the language of Koran and therefore is central to Islam” (ix) seems to be an attempt by Said to give more importance or superior status to Arabic language over the other languages. That is to say, associating Arabic with a sacred text, the Holy Quran, and with a religion as well can be interpreted as a way to parse Arabic and raise its status and thus the East since Arabic is a property of the East.
4.3.3.2. Other Voices Epitext

*Little Mountain* has been reviewed in some widely read newspapers and websites such as the Guardian, the Independent, and *Publishers Weekly*. Moreover, reviewers in these publications invariably take note of Edward’s Said foreword to the novel. The only function revealed after analyzing these examples of epitext—one that can serve the goal of this study—is an ideological function that can be seen in *The Guardian*’s review. This function is expressed by *The Guardian*’s attempt to include one of Khoury’s own ideological stands about Israelis, which is sympathetic. That is to say, the reviewer explains that Khoury “believes Palestinians need to understand the Holocaust” (2). *The Guardian* quotes Khoury’s opinion about the Holocaust as “one of the disasters of the world that must not be repeated” (2). Mentioning and emphasizing Khoury’s sympathy with Israel—which is a Western country according our definition of West—can also perform a staging function, which involves exhorting the reader to read in a specific way. In this case ‘the reader’ refers to the Western reader and ‘specific way’ can be interpreted keeping in mind that the author of the novel is not a biased author but is sympathetic with the West. That is to say, the author is supposed to provide a subjective narrative about the events of the novel, which involves a critical political event, the civil war in Lebanon.

4.3.4. *Year of the Elephant* by Leila Abouzeid

*Year of the Elephant* is the English translation for the Arabic novel *Am Al-Fil*. The edition that will be analyzed in this chapter is written by the Moroccan female author Leila Abouzeid and translated into English by professor Barbara Parmenter. This edition is introduced
by the late American writer Elizabeth Warnock Fernea and published by University of Texas at Austin: Center for Middle Eastern Studies Press (Austin, Texas 1989).

Leila Abouzeid is a contemporary Moroccan woman writer who was born in 1950 and lived under the French and Spanish colonization. The latter issue was reflected in her writings, which were translated to several languages. She also worked as a translator, journalists and radio presenter in Morocco.

*Year of The Elephant* summarizes the reality of Moroccan women’s main problems and suffering during and after the French colonization and sheds more light on one of these major problems: divorce. According to the novel, divorce, in Morocco, is being imposed by husbands over wives without consideration of their opinion and even without granting them any rights after unilaterally divorcing. Thus, this kind of divorce can have consequences—such as psychological, economic and social problems—for the wives, who might end up homeless on the street. To return to the events of the story, the novel takes place during the Moroccan national movement against French colonization represented by the struggle of the main characters of the novel: Zahra and her husband. Eventually, after Morocco has gained independence, Zahra’s husband became an important official in the Moroccan government. This official adapted very quickly to his new high-class life, whereas his wife remained committed to her traditional old life. For these reasons Zahra’s husband thought that his wife does not suit his new life any more and decided to divorce her.

### 4.3.4.1. Author’s Voice: Preface and Title

The main aims of the preface are twofold. The first one is to celebrate the translated edition of the novel and to give credit to the major participants in this endeavor. By doing so, the
author promotes both the work and the translator. Recognizing the translator and the translation as successful can be interpreted as a way to inform the Western reader that the translation is objective, i.e., the translation is not an exaggeration of the original. The second focus of the preface is to convey that the events of the story represent real-life situations. The author explains, “I have not created these stories. I have simply told them as they are” (x). In other words, it can be said that the author deliberately suggests to the Western readers that the images of the Eastern society and the men and women depicted are not invented stereotypes, rather they are based on actual persons which can be seen as an attempt from the author to promote positive images about the East. According to the current study classifications of functions: this function falls under the category of promoting positive images about the East.

4.3.4.2. Translator’s Voice

Does not apply to this work; the translator of this work did not produce any paratexts.

4.3.4.3. Other Voices

4.3.4.3.1. Other Voices: Peritext

The peritext is represented by Elizabeth Fernea’s introduction and glossary. The main function delivered in the introduction is promoting negative images about the East, which is a sub-function that falls under the ideological function. The negative images are meant to target Islam, gender roles, and Arab rulers.
A clear direct example about the negative images perpetuated about Islam is expressed in Elizabeth Fernea’s explanations and interpretations of some events of the novel. For example, in discussing the consequences of Zahra’s divorce, Elizabeth Fernea states:

Zahra is then faced with a bleak future, since her husband, her source of livelihood, has discarded her, and the religious law by which her life has been bound has been found inadequate, a further comment on the need for reform of family law which has been expressed in the area since independence. (Fernea, 1989:xxiii)

Here, it is important to clarify that the religious law, Islamic in this case, has ensured the rights of women even after they get divorced. Thus, they can still live in dignity with what Islam imposed on the husband with respect to the rights of alimony. Nevertheless, consciously labeling Islam law with negative values such as ‘inadequate’ can be interpreted as deliberate effort to promote negative images about Islam.

The second negative image about the East is meant to target Arab rulers in general and Middle Eastern rulers in specific. Elizabeth Fernea begins with mentioning the Moroccan royal family’s involvement in the struggle against the French. Yet, Elizabeth Fernea seizes the chance to hang negative values on the Middle Eastern rulers by accusing them of being traitors of their own people. To put it in Elizabeth Fernea’s words, “This [mentioning the Moroccan royal family’s involvement in the struggle against the French], too, is in contrast with the experience of other Middle Eastern countries. In Egypt for example, the royal family collaborated with, indeed was part of the British mandate government” (xvi).

4.3.4.3.2. Other Voices: Epitext
The analysis of the other voices expressed in the epitext also uncovers some functions. Besides promoting the author and her work, one can recognize some other functions such as identifying the novel as a feminist novel; this can also perform a staging function, i.e., differentiating the author as a feminist (University of Texas Press 2003). By doing so, the reviewer exhorts the readers to read in a specific way, i.e., having in mind that the original author is expected to explain the injustice that Eastern women suffer from in their societies.

There are also other functions that one can highlight in the epitext such as the ideological function. On the first hand, and among the sub-divisions of the ideological functions, one can point to a recurring function which is the attempt—consciously or unconsciously—to promote positive images about the West. This promotion is manifested in using neutral values to refer to the Western colonization of some Eastern countries. Among the examples that are employed in the epitext of this novel is using only “France” to refer to the French colonization of Morocco as opposed to colonialism or colonial. (University of Texas Press)

On the other hand, the epitext at hand also reveals another recurring function, which is the attempt to promote negative images about the East. The negative images captured in this epitext target Islam as a religion. Given the difficulties that the heroine of the novel went through after she was divorced, the following statement by the University of Texas Press can be seen as an attempt to suggest negative images about Islam in general and marriage law in Islam in specific. The publisher clearly states, “Year of the Elephant is uniquely Moroccan and emerges from North African Islamic culture itself” (1).

In other words, Using ‘Islamic’ as a label to the Moroccan culture entails that the injustice that the heroine of the novel suffered from is coming from both the society and the religion.
4.4. Pre-September 11 Non-Literary Works

This period includes four non-literary works written in Arabic and published in the U.S before September 11, 2001. In order to classify the non-literary works into specific categories the researcher of the current study follows the Library of Congress Classification. The official website of the Library of Congress provides the following classification.

A: General Works
B: Philosophy. Psychology. Religion
C: Auxiliary Sciences Of History
D: World History and History of Europe, Asia, Africa, Australia, New Zealand, Etc.
E: History of The Americas
AF: History of The Americas -
G: Geography. Anthropology. Recreation
H: Social Sciences
J: Political Science
K: Law
L: Education
M: Music and Books on Music
N: Fine Arts
P: Language And Literature
Q: Science
R: Medicine
S: Agriculture
The non-literary works category includes four works written Arabic in different areas other than the literary i.e., (P: Language And Literature) and published in the U.S before September 11. These works are: *Qaddafi’s Green Book, Reading in the Quran, The Perfumed Garden*, and *On Fevers*.

### 4.4.1. *Qaddafi’s Green Book (Historical)*

The *Green Book* was written originally in Arabic by the late Libyan president Muammar al-Qadhdhafi. This publication represents al-Qaddafi’s perspectives, views, and solutions to different aspects of life. Each of these aspects, which include the political, economic, and social, is presented in a separate chapter. This edition is introduced by Henry M. Christman and was published in the U.S. by Prometheus Books (New York 1988).

Muammar al-Qadhafi is the late Libyan president who ruled Libya for about 44 years. Muammar al-Qadhdhafi was captured and killed by the forces of the National Transitional Council in his hometown in Sirte in 2011.

#### 4.4.1.1. Author’s Voice

Does not apply to this work; the author of this work does not feature any paratexts.
4.4.1.2. Translator’s Voice

Does not apply to this work; the translator of this work did not produce any paratexts.

4.4.1.3. Other Voices

4.4.1.3.1. Other Voices Peritext

This category of the paratext of the work at hand includes only an introduction by Henry M. Christman. A close reading of the introduction exposes the deliberate utilization of it for ideological and staging functions.

The ideological functions are displayed in different sub-functions: including or excluding ideological stands about different issues such as: politics, culture, and gender, drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam, promoting positive images about the West, and promoting and conveying negative images about the East.

The ideological stands that Christman conveys are mainly political. On many occasion he notably paints Muammar Qaddafî not only as a national and international terrorist figure but also as a promoter of terrorism in the world. For example, Christman starts his introduction by describing and identifying Muammar Qaddafî as “Mastermind of a military coup that brought him to power, and reputed ringleader of international terrorism” (7). Opting to depict Muammar Qaddafî as a terrorist rather than a tyrannical or dictatorial ruler has to do with the ideological
political stand of the reviewer. These political attitudes are cited in another part of the introduction in which Christman considers Qaddafi’s funding for parties that fight against Israel as a terrorist action not a resistance action as many Arabs and Muslims would see them. Moreover, Christman employs charged language to describe the parties that Qaddafi funded “the most extreme and most vicious anti-Israel guerrillas and terrorist that he can locate anywhere in the Arab world and elsewhere” (29). Labeling the parties that were fighting against Israel as terrorist directly conveys the political stand of Christman regarding these parties and Qaddafi as well and, at the same time, Christman’s political viewpoints toward Israel.

Drawing the map about what is Islam, i.e., traditional/orthodox and/or unorthodox/modern Islam comprises the second ideological sub-functions displayed in the introduction. In discussing the secondary role of religion in Qaddafi’s political views, Christman explains:

It has been said that by subordinating religion to the political system, Qaddafi reveals himself “a modernist in terms of Islamic thought,” rather than the fundamentalist he is “falsely labeled” to be; that “he has much more in common with Ataturk’s secularization of the state than fundamentalist efforts at Islamicisation of the state”. (15)

The above quote provides a straightforward classification of ‘types of Islam’, i.e., modern and fundamental. Distinguishing the existence of fundamental Islam and modern Islam, can be interpreted as an attempt to attach certain values to each type. For example, some Western views consider fundamental Islam and thus fundamental Muslims as the root of terrorism and extremist views in different aspects of life.
The last ideological sub-function apparent in the introduction is promoting positive images about the West, and promoting and conveying negative images about the East. These two sub-functions are established in the binary opposition that Christman applies when referring to the West and the East. That is to say, Christman consciously paints the West with positively charged values, meanwhile attributing negative values to the East. To put it in Christman’s words:

This is not to overdraw comparisons between an America long gone and the Libya of today, of course. On the contrary, to raise the point dramatizes the striking differences between the modern so-called First World of the West and East, and the developing Third World that lags decades, even generations behind (22).

4.4.1.3.2. Other Voices Epitext

The main functions expressed by other voices that appeared outside the work at hand are concerned with staging, imposing or including different political and ideological stands, and marginalizing the work.

The staging function includes exhorting the reader to read in a specific way. In this regard, ‘specific way’ can be interpreted as the attempt by the reviewers to make a connection between Qaddafi’s book and Islam. This idea can be clarified further by discussing some examples displayed in the epitext. For example, in a review that appears in The Guardian, Daniel Kalder (2010) describes the Green Book as a work about “Islamic socialism” (1). Thus, right from the beginning, anyone who happens to read this review might directly presuppose that all
ideas and themes expressed in the *Green Book* are Islamic, which is not the case. In contrast with these opinions that associate the *Green Book* with Islam and consider the following quotation from *The New York Times* in (2011), which challenges the association:

> Some scholars have compared the Green Book’s political and economic ideology to Rousseau, Mao and Marx; others have traced its threads back to Islamic philosophy. But the book contains hardly any external references — no mentions of religious texts or political and economic thinkers that might have influenced Qaddafi. (2)

The second function conveyed in the epitext is imposing or including different political and ideological stands that specifically have to do with portraying Qaddafi as a dictator. These characterizations are evident in many occasions in this type of paratext. Qaddafi has been described by some reviewers as a “dictator” such as *The Guardian* (2010: 1) and *The New York Times* (2011: 1), to name but a few.

Finally, the passion toward marginalizing the work itself, i.e., *Qaddafi’s Green Book* seems to be another shared function that many reviewers struggled to establish. Marginalizing the work can be seen through the negatively charged language the reviewers employed to describe and judge the work. For example *The New York Times* (Ibid.) described the work as “peculiar” (1), and The BBC News (2011) labeled it as “bizarre”, “contradictory”, and “rubbish”, and “rambling” (1).

**4.4.2. Readings in the Quran (Religious)**

The Library of Congress classification includes *Readings in the Quran* under the general Class B which is “Philosophy. Psychology. Religion” and then under the subclass BP which is
“Islam. Bahaism. Theosophy”. The subclass BP is further classified numerically, and the number of the work under discussion is BP 110, which is “Koran”.

According to Muslims, the Holy Quran (also written as Koran) is the Book revealed to Prophet Mohammed through the angel Gabriel from Allah (God). Muslims believe that the Quran is Allah’s word to all human beings to guide them throughout their lives. Muslims all over the world believe in and sanctify the Quran, which was revealed in the Arabic language. Consequently, Muslims consider Quran as the finest and holiest masterpiece in Arabic.

The edition that will be analyzed in this chapter, entitled Readings in the Quran, is a selection of some of the Quranic chapters (Arabic surah) collected and translated by the British scholar, Christian Bishop, and translator Cragg Kenneth. This edition was published in the U.S by Collins (San Francisco, California 1988).

4.4.2.1. Author’s Voice

Does not apply to this work; the book is a sacred book.

4.4.2.2. Translator’s Voice

The translator’s voice is displayed in two separate sections: his preface and his introductory essay. So as not to violate his classifications, the current study analyzes each type of his paratexts independently.

The preface is employed by the translator to introduce his translated work, explain the rationale behind his introduction, and to provide a short historical background about Islam and
the Quran and its translation into English. A close reading of the preface also uncovers some other ideological and staging functions.

The ideological functions are represented by the translator’s struggle to impose his ideological religious stands. First, the translator states consciously that he opted not to transliterate the Arabic word ‘Allah’; rather he deliberately translated it into the English word ‘God’. Cragg (1988) observes, “The English word ‘God’ has been used throughout for Allah (and not the unhappy ‘Englishing’ of the resonant Arabic word” (11).

The usage of ‘God’ and not ‘Allah’ consciously by the translator can be interpreted as a way to express his religious ideologies or beliefs. In the field of Translation Studies this translation technique can be called manipulation, cultural substitution, and/or domestication. God in some Christian denominations refers to the Trinity i.e., God, Son, and Holy Spirit whereas in Islam it refers to the only God. In other words, cultures and religions perceive the concept of God differently and have different names according to their understanding. It seems to be, more likely, that the two words ‘God’ and ‘Allah’ have different denotations and connotations. Thus, translating the Arabic word ‘Allah’ into English as ‘God’ entails a theological ideological function.

Secondly, The translator continues to include his religious views in the preface by indicating that Prophet Muhammad is not the last prophet. Cragg implicitly suggests this stand by using single quotation mark with the phrase that describes Prophet Muhammad as ‘the seal of the prophets’ (8). This practice—using single quotation marks—may be seen as a technique to problematize the phrase, i.e., questioning the validity of the phrase.

The staging function in the preface has to do with the translator’s attempt to distort the image of the Quran in the eyes of both Muslims and Christians. The distortion is evident in the
translator’s claim that the Holy Quran failed in addressing and explaining crucial matters in Christianity. To put it in his own words:

The Quran’s disallowing of the crucial Christian understanding that ‘God in Christ reconciled the world’ made one unhappy. There was its failure to appreciate what Christians mean by ‘the Word made flesh’ and what they saw to be the Cross in the heart of God. (Cragg, 9)

By stating that, the translator aims at affecting and shaping the mood of reading for any type of readers. That is to say, readers may read the translated version of the Quran while influenced by an assumption about its inadequacy or bias in addressing Christian religious issues.

The second part of the translator’s paratexts is presented in his introductory essay. The essay covers a wide range of topics such as providing a brief historical background about Islam and Quran, explaining his rationale behind selecting certain chapters to translate, describing the difficulties in translating the Quran etc. The presentation of all these themes incorporates some ideological functions.

First, Cragg’s practice of assigning certain values to Islam, Muslims, and Islamic methods of interpreting the Quran—such as “orthodox,” “modern,” (27) “radical conservatives,” (69) and “radical Muslims” (77)—can be recognized as an endeavor to drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam.

The second ideological function displayed—although on few occasions—in the introductory essay is promoting negative images about the East and mainly about Muslims and Islam. This tendency coincides with the translator’s use of charged language to describe Muslims and Islam. For example, in his discussion of the two different stages of Prophet Muhammad’s preaching, Mecca and Medina, Cragg labels the Islamic establishment in Medina as “regime”
Needless to say, ‘regime’, in a political context implies negative connotations. In another instance, Cragg writes, “As some aver, there has been no authentic Islam since the first four ‘rightly guided Caliphs’” (77). Cragg claims—although indirectly—that today’s Islam is not authentic can be understood as an effort to underestimate, distort, and deform the status of Islam and Muslims.

The last ideological function observed in the introduction is Cragg’s inclusion of his own ideological and religious beliefs about the Quran. These beliefs revolve around the idea that the Quran was “silent” (25 and 26) in addressing some vital religious issues. Moreover, Cragg implies that the Quran does not appropriately address the personal life of the Prophet Muhammad when he was in Medina. As Cragg contends, “But, integral as they in the Quran, these features concerning the personal circle of the Prophet of Medina are significantly few” (25).

4.4.2.3. Other Voices

4.4.2.3.1. Other Voices Peritext

Does not apply to this work; the work does not have any paratexts expressed by voices in the peritext.

4.4.2.3.2. Other Voices Epitext

In general, the shared functions presented in this type of paratext are the staging and the ideological functions. As for the staging function, reviewers attempt to particularly promote the translator of the work by highlighting his credentials and abilities. The reviewers did not only
credit Cragg for his mastery of Arabic but rather, and more importantly, for his ability to understand and interpret Quran. These views can be summarized in Georgetown University Press’s description of Cragg (2006) as “one of the West's most gifted interpreters of Islam” (1).

The ideological function is demonstrated by the tendency toward drawing the line between East and West. This attitude focuses on the religious aspect. For example, Sussex Academic Press (2011) declares, “Readings in the Quran aims to meet the needs of non-Muslims” (1).


*The Perfumed Garden of Cheikh Nefzaoui: A Manual of Arabian Erotology* falls under the “Social Sciences” category according to The Library of Congress classification. The subclass of the book is HQ which is “The Family. Marriage. Women”. The subclass HQ is further classified as HQ 461, which is Erotica.

The book is a sexual manual written by the Arabic Muslim Cheikh and scholar Muhammad ibn Umar Nefzaoui in the twelfth century. The manual is divided into twenty-one chapters and addresses a wide range of topics such as: sexual health, sexual positions, ways to boost sexual drive, infertility, pregnancy, etc.

The edition that will be analyzed in this section was translated by the British Orientalist and translator Sir Richard Francis Burton 1886. The edition examined here was published in the U.S. by Signet Classics (New York 1999).
4.4.3.1. Author’s Voice

The author’s voice is manifested through his introduction. Besides introducing the work to the readers we can refer to only a staging function, which is exhorting the reader to read in a specific way. More specifically, the author states, “I swear by God that it is necessary to know this book. It is only the shameless boor and the enemy of all science who will not read it, or make fun of it” (5). That is to say, the author suggests to the potential readership that the book is not merely a sexual manual that one reads for fun and pleasure. Rather, it is a scientific book that addresses serious health and sexual issues.

4.4.3.2. Translator’s Voice

A close reading of the translator’s notes entitled “Notes of the translator respecting the Cheikh Nefzaoui” (xi) shows that it encapsulates one function, the ideological function of promoting and conveying negative images about the East and including ideological stands about gender and culture.

The Perfumed Garden was not Burton’s first translated erotica, as he translated two other Sanskrit erotic works: Ananga Ranga and Kama Sutra (Cavendish, 2015). His views and stands about Arabs and Muslims expressed in his introduction to The Perfumed Garden are based on his knowledge of Arabic, Arabs, and Muslims and his visit to Mecca and Medina (today part of Saudi Arabia) as a pilgrimage between 1852 and 1853. Burton visited Makkah disguised as a Muslim. Here it is important to mention that only Muslims are allowed to enter Mecca. According to Wrobel (2008) “Richard Francis Burton's Personal Narrative of Pilgrimage to El-
Medinah and Meccah, which recounted his 1852-53 journey to Mecca disguised as an Arab and his entry into that hallowed site (after having performed a self circumcision to further hide his white Christian identity)” (28). In the same vein, Young (Ibid) confirms “He was a master of disguise, easily passing himself as an Indian or a Muslim” (8).

Moreover, Burton’s views about Islam, Muslims, and Arabs and sexual issues should be considered in light of another aspect of the author. First, Burton seems to be interested in the sexual behavior of humans and in translating erotic works from different cultures. According to Cavendish (Ibid) “his [Burton’s] translations of erotica put him in danger of prosecution for pornography” (9). In the same vein, Young (2007) explains that Burton’s “interest in human sexual practices shocked and fascinated his fellow country men” (8).

Sir Richard Francis Burton depicts the East and mainly Arabs and the roles of gender in the East with negative images directly and indirectly. Depicting Arabs with negative images can be seen in Burton’s description of the author as one “who had a better knowledge in general of literature and medicine than is commonly found with Arabs”. (ix) Indeed, this claim portrays Arabs as backward; the translator ignores the contributions that Arab scholars made in that era in the medical field, such as Avicenna (Ibn Sina), Ibn al-Nafis, and Alhazen (Ibn al-Haytham), to name a few. As for literature, Arabs have always been proud of their abilities to compose both prose and poetry.

Promoting negative images about the East, particularly conveying negative stereotypes about gender roles or the images of women in the Arabic and Islamic culture, was identified in another instance. Burton examines reasons for the omissions of some sexual issues that he thinks the author should have addressed. Burton proposes and examines the matter, wondering “should
we look for the cause of this gap to the contempt which Mussulman in reality feels for women” (xiv). The previous quotation consciously states that women are being looked down or despised by men in the Islamic culture.

The last identified ideological function in the translator’s note is the attitude toward including ideological stands about the Islamic and Arabic culture. The ideological stand in this case refers to translator’s attempt to suggest that pederasty was popular in the Islamic culture. Consider the following quotation:

> It is only to be regretted that this work, so complete in many respects, is defective in so far as it makes no mention of a custom too common with the Arabs not to deserve particular attention. I speak of the taste so universal with the old Greeks and Romans, namely, the preference they give to a boy before a woman, or even to treat the latter as a boy. (Sir Burton, xiii)

The translator claims that Arabs, from a sexual point of view, prefer boys to women. He further “regrets” that the author of the work in question neglected to examine this topic although it was “too common” at that time (xiii).

4.4.3.3. Other Voices

4.4.3.3.1. Other Voices Peritext

Does not apply to this work; the work does not have any peritext.

4.4.3.3.2. Other Voices Epitext
This type of paratext is represented by an article published in *Historytoday* by the British journalist Tim Stanley in (2012) and by the publisher’s page about the book. The latter introduces and promotes the book by quoting the author himself: “I swear before God, certainly! The knowledge of this book is necessary. It will be only the shamefully ignorant, the enemy of all science who does not read it, or who turns it into ridicule” (1). The function behind using this quote is to suggest to the readers that the book at hand is worth reading and should be considered more than just a sexual manual.

Tim Stanley’s article involves some ideological functions that are connected with promoting stereotypes about the East. Stanley identifies some of these stereotypes by going back to present how the West perceive the East during the Victorian Era. He says, “[…To] the Victorians the Islamic world was mysterious, exotic and erotic” (1). Stanley’s obvious approach toward displaying the Western negative stereotypes and images about the East continues to appear in his article. He reports some instances in the 20th century by which Westerners depicted Arabs and Muslims by using Oriental images. For example, Stanley narrates that:

> The image of the Islamic world as an oasis of sensual delights lasted well into the 20th century. In the 1920s female audiences swooned over Rudolph Valentino starring as The Sheik. In the 1970s the Italian director Pier Paolo Pasolini enjoyed a box office hit with his erotic interpretation of the Arabian Nights. (1)

Finally, Stanley clarifies that the Western stereotypes about the East have changed in the 20th century because of the Islamic Revolution in Iran “which catapulted a radical interpretation of Shia into our consciousness – obsessed with poverty, morally censorious and aggressively anti-western” (1).
4.4.4. Ibn al-Jazzar on Fevers

Ibn al-Jazzar’s book entitled *On Fevers: a Critical Edition of Zad al-musafir wa-qut al-hadir: Provisions for The Traveller and The Nourishment for The Sedentary*, is one of the most important and valuable medical books in the Islamic history. Ibn al-Jazzar wrote this influential medical book in the tenth century under the Fatimids dynasty, which established a new House of Wisdom for several reasons such as: translating scientific and philosophical works from other cultures and conducting research in different areas such as medicine, physics, and mathematics. The newly founded House of Wisdom “-modelled on that already existing in Baghdad – soon became a site of medical teaching. Ibn al-Jazzar started to teach at the Bayt al-Hikmah, while continuing to see his patients at home” (Vanzan, 2012, 175). Vanzan suggest that Ibn al-Jazzar received less appreciation in the Arab world than what he received in the West. She explains that the hostile situation against Ibn al-Jazzar from his own people is based on religious matters. She refers to Lucchetta, who translated Ibn al-Jazzar’s book *Kitab Siyasat al-Sibyan wa Tadbirihim* into Italian, to further explain this issue:

Lucchetta affirms that the negligence of Tunisian historians towards Ibn al-Jazzar is due to his sympathy with the Shi’a Fatimids. This inference is drawn from the fact that Ibn al-Jazzar was a close friend of Abu Talib, uncle of the Fatimid caliph al-Mu‘izz: since most of the Tunisian historians were Sunni, continues Lucchetta, they disregarded Ibn al-Jazzar. (178)

The edition that will be analyzed in this chapter is translated by professor Gerrit Bos and published in the U.S. by Kegan Paul (New York 2000). Here, it is worth mentioning that the edition listed by the Translationum Index, which was published by Kegan Paul (New York
1996), will not be analyzed because it is not available. In this regard the researcher of the current study consulted a librarian specialist at Kent State University and she suggested that using the 2000 edition should not cause any problem, as the 2000 edition does not have any indication that it is a second edition or was even revised. Hence one can safely assume that the 2000 edition is identical with the 1996 in terms of the paratext.

Ibn al-Jazzar’s book is expensive (more than $400.00), a fact that should be considered in analyzing the reception of this particular treatise. The expensive price of the Ibn- al-Jazzar’s treatise does not adhere to the “marketing mix” suggested by Smith (2012) that publishers are expected to take into account to achieve a considerable amount of profit. This mix consists of four main aspects or components: “product, price, place, and promotion” (167). Smith further explains that the product, i.e., the publication should meet the expectations of the readers in terms of content and design. As for the price, he explains that the publication’s price should be affordable for the readers. Based on these indicators one can claim that the publisher of this book is targeting specific types of readership or parties such as different types of libraries such as academic libraries, medical school libraries, and other specialized libraries. Moreover, one can highlight the important role that patrons such as institutions interested in the medical field and in the history of science and governmental institutions can play in sponsoring the purchasing of these expensive types of books.

In general, Ibn al-Jazzar, who was a famous Muslim physician during the tenth century, provides a comprehensive analysis and description of different kind of diseases and methods for treating them.

4.4.4.1. Author’s Voice
Does not apply to this work; the author of this work did not produce any paratexts.

4.4.4.2. Translator’s Voice

Gerrit Bos’s voice is expressed through his preface and introduction. In these two types of peritext, Gerrit Bos introduces Ibn al-Jazzar’s book by discussing its six chapters separately. In the section allocated for each chapter, Gerrit Bos explains a type of fever according to Ibn al-Jazzar, its symptoms and treatment. Gerrit Bos also connects Ibn al-Jazzar’s analysis of these types of fevers to the analysis of the Greek scholar Galen and also to some other Muslim scholars’ analysis such as those of Ibn-Sina and al-Majusi.

As far as the functions displayed through the introduction is concerned, one can note both ideological and staging functions. The latter refers to promoting the author and his work. Promoting the work itself is evident in some cases in the preface: first, mentioning the languages that the current book has been translated into such as Greek, Hebrew and Latin (v); second, highlighting the influence of the book in Western universities and medical schools (v); third, asserting that the current book is “his most famous work” (1); fourth, stressing that the current work is the only translated and published Islamic work that deals with fever. Moreover, promoting the author is established in the preface by celebrating his influence on the Western medicine; it is also established in the introduction by indicating that he “was a prolific author in the field of medicine” (1).

The ideological function is displayed by the translator’s attempt to draw the line between the East and the West. In other words the translator clearly explains that the current book belongs
to “Islamic medicine” and that the text is “one of the most influential medical handbooks in the history of Western medicine” (v). Other than this function, the entire introduction is meant to introduce the work to its readers.

4.4.4.3. Other Voices

4.4.4.3.1. Other Voices Peritext

Does not apply to this work; there are no other voices expressed in the epitext.

4.4.4.3.2. Other Voices Epitext

The other voices expressed outside the book, the epitext, are not different from the translator’s voice in terms of the functions that are involved within these two types, with one exception. First, let us start with the similarities; the main function conveyed in the epitext is the attempt to promote the author and his work. In order to do so, the reviewers in the epitext employed the same techniques that the translator used such as highlighting the influence of the book in the West and highlighting the fact that the book was translated into several languages (Gul A. Russell: 2004).

The only discrepancy is located in a book review by Russell and published in Bulletin of the History of Medicine. In this review, Russell promotes the translator and more importantly accredits him for making the book visible to the readers. He states “the Zad al-musafir is being made available mainly by the scholarship of Bos” (1).
4.5. Post -September 11 Literary Works:

This period includes four literary works written by Arab authors and published in the U.S after September 11. These works are: *The Bleeding of the Stone* by Ibrahim Al-Koni, *The Secret Life of Saeed: The Pessoptimist* by Emile Habiby, *B as in Beirut* by Iman Humaydan Younes, and *Girls of Riyadh* by Rajaa Alsanea.

4.5.1. *The Bleeding of The Stone* by Ibrahim Al-Koni

*The Bleeding of The Stone* is the English Translation for the Arabic Novel *Nazif Al-hajar*. The Arabic version of this novel was written by the Libyan novelist Ibrahim al-Koni. The version that will be analyzed in this chapter was translated by two translators: the English translator Christopher Tingley and the Palestinian translator May Jayyusi. This edition was published in the U.S by Interlink Books (Massachusetts 2002).

In sum, Al-Koni narrates details about the life of the Tuareg, a North-African nomadic tribe located primarily in the Maghreb, in the desert through the main character of the novel, Asouf. The events of the novel revolve around the secret relationship between Asouf and a wild sheep that lives in the Libyan desert called the moufflon or the *Waddan*. Through this relationship, Al-Koni treats different topics such as the secret of existence, mankind relationships, and spirituality.

4.5.1.1. Author’s Voice
Does not apply to this work; the author of this work does not have any paratexts.

4.5.1.2. Translator’s Voice

Does not apply to this work; the translator of this work does not have any paratexts.

4.5.1.3. Other Voices

4.5.1.3.1. Other Voices Peritext

The other voices are found in the blurb, which contains a summary of the novel, a brief about the author and a quotation from the Booklist which is an online website that provides reviews for different types of books. The analysis of the summary does not uncover any attempt to include any ideological or staging function. Yet, the other two parts of the blurb proved the opposite. For example, the quote from the Booklist aims at distinguishing and differentiating Al-Koni as a universal author by comparing him to other universal authors namely, Gabriel García Márquez and Isabel Allende. Using this quote on the blurb can also be interpreted as an attempt from the publisher to promote the book and its author as well. The latter point is evident in the third part of the blurb in which the publisher refers to Al-Koni as “a master of magical realism” (back cover), which can also be understood as a way of universalizing Al-Koni as an author since that literary genre is not popular in the Arabic literature traditions.

4.5.1.3.2. Other Voices Epitext
A comprehensive and through analysis of the epitext uncovers the embedded functions included in this type of paratexts. These functions are mainly ideological and staging functions. The latter involves two sub-functions namely, promoting the author, his work, and the translators of the work and locating, differentiating, and distinguishing the author and his work. There are, of course, differences between these two sub-functions; the former can be achieved through parsing the author, the work, and the translator by listing their credentials, positions and awards or prizes and ranking the author or the work as the best or one of the best Arabic works. The latter can be obtained identifying or registering the work as universal.

Promoting the author was a common view among many of the voices expressed in the epitext. The reviewers apply the methods mentioned above in order to accomplish their goal of promoting the author, the work, and the translator. For example, the author was described by Peter Whittaker in *New Internationalist Magazine* (2004) as “one of Libya’s foremost novelists” (1). Moreover, Interlink Books (2005) labels al-Koni as “One of the Arab world’s most important writers” (1).

The second staging sub-function is locating, distinguishing, and differentiating the author as a universal author. One strategy is used by some reviewers to accomplish this function, namely highlighting the idea that he is a master of a universal literary genre, i.e., magical realism. In other words, this strategy used to depict al-Koni as a universal author is by presenting him as skilled in writing works that adhere to the characteristics of the magical realism as a literary genre. Peter Whittaker in *The New Internationalist Magazine* (Ibid.) indicates that al-Koni incorporates these features and components in his writings in general and in this novel in specific.
The ideological function enclosed in the epitext refers to including ideological stands about the Islamic culture. This function is demonstrated in *Kirkus Reviews* (2001). The ideological viewpoint expressed by the review involves an embedded criticism and mocking of the Islamic culture for blaming and accusing the West for its interventions in the Islamic world.

To clarify this point further consider the following quotation:

Asouf's peace is routinely disrupted by the “Christian tourists” who flock to observe ancient religious paintings hidden away on the walls of honeycombed caves, and more severely threatened by ebullient “Westerners” who enlist him to guide their hunt for the moufflon, a species of wild sheep believed to be a sacred animal. (Kirkus, 2001:1)

Maintaining that it is both “Christian tourists” and “Westerners” are responsible for interrupting and threatening the peaceful life that Asouf used to have can be taken as an embedded criticism of the Islamic culture. That is to say, using quotation marks with both “Christian” and “Westerners” is meant to question and problematize that assumption i.e., that it could be not only Christian and Westerners who are responsible for threatening and disturbing Asouf’s life.

4.5.2. *The Secret Life of Saeed the Pessoptimist* by Emil Habiby

*The Secret Life of Saeed the Pessoptimist* is the English translation for the Arabic novel *Waqqai al-gharibah fii ikhtifaa Saeed Abi al-Nahs al-Mutasha’il* known in Arabic as *Al-Mutashsail* by the Palestinian writer and journalist Emil Habiby. The edition that will be
analyzed in this study is translated by Salma Khadra Jayyusi and Le Trevor Gassick and published in the U.S by Interlink Books (New York 2002).

Emil Habiby was an Arabic Israel citizen who was born in Haifa in 1921 and died in 1996. Emil Habiby was a writer and politician; as he wrote novels and was a member of the Palestine communist party. After he was granted the Israeli citizenship, Habiby became a member of the Israel communist party and served in the Knesset, i.e., the Israeli Parliament.

The Pessoptimist is the well-known title for this satirical novel. The novel describes the life of a Palestinian, named Saeed, who lives inside the state of Israel. The novel consists of three parts that represent the Palestinian history and cause from 1984 to 1972. In this novel Habib uses a mixed style to narrate the events of the story which combines both Arabic and Western features. The novel also carries the imprints of symbolism; for example, Saeed represents an example of a Palestinian who stayed in Palestine after the 1948 defeat. Moreover, the names of the three parts of the novel represent the stages of the Palestinian struggle against Israel.

4.5.2.1. Author’s Voice

Does not apply to this work; the author of this work does not have any paratexts.

4.5.2.2. Translator’s Voice

Does not apply to this work; the translators of this work does not have any paratexts.

4.5.2.3. Other Voices

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4.5.2.3.1. Other Voices Peritext

Although Salma Khadra Jayyusi is one of the two translators of the novel, she opted to introduce the work in a separate introduction written by her only (ix). Thus, her introduction is classified under the Other Voices Peritext category.

Salma Khadra Jayyusi deliberately utilizes the introduction not only to introduce Habib’s novel but also to achieve some other functions associated with the ideological and staging functions.

Besides promoting Habiby as a prominent Arab novelist, Salma Khadra Jayyusi tries to locate, distinguish, and differentiate the author at two levels: universal and national, or, Arabic. The latter level is achieved not only by distinguishing Habiby as one of the best Arab novelists but by celebrating him as a pan-Arab novelist. In this regard it important to define Pan-Arabism. While there are many definitions for this term, the following definition by Dawisha (2002) can be considered a comprehensive definition:

The nation thus defined is: a human solidarity, whose members believe that they form a coherent cultural whole, and who manifest a strong desire for political separateness and sovereignty. Applied to the Arab world, this definition goes beyond the linguistic, religious, historical, and emotional bonds that tie the Arabic-speaking people to each other. For the purpose of conceptual precision, this cultural uniformity would be termed Arabism. (1)

The ideological functions in the introduction mainly concern Jayyusi’s endeavors to include her own ideological perception of the Palestinian-Israeli conflict. In general, her positions, as deduced from the introduction, can be classified into two major categories: first,
justifying the Palestinian resistance and showing sympathy toward the Palestinian cause; and second, attempting to condemn and criticize the state of Israel’s policies in Palestine. The following table, which includes phrases that Salma Khadra Jayyusi employed in referring to both sides of the conflict, the Palestinian and the Israeli, can clarify this point further.

### Table 4
A List of Expressions Used by Jayyusi to Describe Palestine and Israel

<table>
<thead>
<tr>
<th>Phrases and terms used in reference to Israel, Israelis</th>
<th>Phrases and terms used in reference to Palestine, the Palestinian resistance, and Palestinian fighters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colonialism</td>
<td>Resistance</td>
</tr>
<tr>
<td>Zionist State</td>
<td>Palestine</td>
</tr>
<tr>
<td>Israeli soldiers</td>
<td>Freedom fighter</td>
</tr>
<tr>
<td>The enemy</td>
<td>Diaspora</td>
</tr>
<tr>
<td>Oppressor</td>
<td>Palestinian Catastrophe</td>
</tr>
<tr>
<td>Israeli aggression</td>
<td>Dies as a martyr</td>
</tr>
<tr>
<td>Israel’s cruel policy</td>
<td></td>
</tr>
<tr>
<td>The history of some thirty years of repression</td>
<td></td>
</tr>
<tr>
<td>Victimize</td>
<td></td>
</tr>
</tbody>
</table>

Lastly, one cannot ignore Jayyusi’s—as well as many other Palestinians—embedded ideology concerning both the international community and the Arab world, specifically with respect to the fact that the international community in general and the Arab world in specific were behind the occupation of Palestine, namely, that they both conspired against Palestine. This position is also evident in Jayyusi’s introduction. Accusations toward the international community can be seen in one of the phrases that she employs to discuss the Palestinian-Israeli conflict: “Recent literary works revolving around the Palestinian experience usually end on a note of affirmation, but they can hardly escape a tragic realization of universal injustice” (xix). Moreover, the following quote clearly includes Jayyusi’s accusation toward Arabs:
In fact, Habiby seems to suggest that, in Trevor Gassick’s words, ‘a silent conspiracy based on the evident mutual material interest of the Arab and Jewish oligarchies of Palestine was the major factor in the creation of Israel. (xviii)

4.5.2.3.2. Other Voices Epitext

The other voices represented in the epitext carry also ideological and staging functions. The latter includes two sub-functions: promoting the author and at the same time, distinguishing him. The first sub-function is achieved by highlighting Habib’s style of writing in addition to the literary prizes that he won (Kutub 2012; Whiting 2012; Interlink Publishing 2005). The second sub-function is accomplished by comparing Habib’s style of writing to universal writers such as the French writer and poet Voltaire (Kutub, Ibid.).

The ideological function consists of including ideological and political stands toward the author and the Israeli policies against Palestinians. The ideological attitudes about Habib are displayed by the some reviewers’ interpretations of Habib’s acceptance of two awards: one from Palestine and the other from Israel. According to Kutub (2012)—a specialized website in Arabic literature—“His willingness to accept both [prizes] reflected his belief in coexistence” (1). Moreover, Avakian (2011) went further and stated:

Habib represented several unpopular positions in Palestinian politics. He was not uprooted; he remained in Haifa all his life. He never changed his belief in a one-state solution or in coexistence with the Jewish population of Israel- Palestine. As double-edged as his reference to the Jews as “cousins” may be, the longing it represents is real. (3)
Finally, some reviewers included their own ideological views about Israeli policies toward Palestinians and Arabs. For example, Scott (2010) maintains, “the Israel Lobby...This well funded and expertly organized pro-Israeli political apparatus has exercised in the U.S. a systematically repressive effect on the assertion of any sort of pan-Arab nationalist sentiment” (2). He gives some examples to illustrate the anti-Arab/Palestinian policy for the Israel Lobby. In this regard, he indicates that he was warned and advised from his colleagues at the City University of New York about including “pro-Palestinian” works in his syllabi (1). Scott explains that he refused to exclude these “pro-Palestinian” works and as a result he “was denied tenure as promised” (1).

4.5.3. *B as in Beirut* by Iman Humaydan Younes

*B as in Beirut* is the English translation for the Arabic novel *Ba mithl bayt... mithl Bayrout* by the Lebanese novelist Iman Humaydan Younes. The edition that will be analyzed in this study was translated by the American translator Max Weiss and published in the U.S. by Interlink (Massachusetts 2008).

Iman Humaydan Younes portrays the scene during the Lebanese civil war from different Lebanese perspectives represented through the four main female heroines: Warda, Lilian, Maha and Camilia. The heroines of the novel represent the heterogeneous religious and cultural mixture of Lebanese society such as Christians, Muslims, Shiite, Druze militias etc. All these heroines have lived in the same building during the war. The life story of each one of them represents and reflects the images and the suffering of Lebanese society during that time.
4.5.3.1. Author’s Voice

Does not apply to this work; the author of this work does not have any paratexts.

4.5.3.2. Translator’s Voice

The translator’s voice is demonstrated in the translator’s notes. However, these notes do not include any functions other than defining some cultural and religious terms.

4.5.3.3. Other Voices

4.5.3.3.1. Other Voices Peritext

The blurb is the only form of other voices that are articulated within the text itself, i.e., the peritext. Promoting the work and its author is the only function displayed in the blurb. Highlighting the universal acclaim that the novel received, labeling the novel as “extraordinary” (back cover), and mentioning the languages the novel was translated into consist of the main techniques for promoting the novel and the author (back cover).

4.5.3.3.2. Other Voices Epitext

The major functions revealed in the epitext are staging and ideological functions. Many voices promote the work and the author and at the same time distinguishing and differentiating the author as a universal author. The effort toward promoting the author and her work is evident

**Table 5**
A List Of Expressions Used by Different Reviewers to Praise Younes’s Novel

<table>
<thead>
<tr>
<th>Reviewer</th>
<th>Language used to praise the work and/or the author</th>
<th>Language used to praise the author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midwest Book Review</td>
<td>a grand piece of fiction</td>
<td></td>
</tr>
<tr>
<td>The Daily Star, Beirut</td>
<td>fine literary fiction</td>
<td>her brilliantly economic plot transitions</td>
</tr>
<tr>
<td>Multicultural Review</td>
<td>fascinating and haunting</td>
<td></td>
</tr>
<tr>
<td>The Jordan Times</td>
<td>very compelling novel</td>
<td></td>
</tr>
<tr>
<td>PopMatters</td>
<td></td>
<td>Younes has the knowledge of experience and the open-mindedness of a first-time novelist</td>
</tr>
<tr>
<td>Publishers Weekly</td>
<td></td>
<td>Lebanese novelist Younes artfully presents the overlapping struggles of four woman</td>
</tr>
</tbody>
</table>

Distinguishing and differentiating the author as a universal author is another staging function shown by the epitext. This sub-function is fulfilled by two means: first, by comparing the author of the current work to Western authors such as the French novelist Balzac; and second, by underscoring the universality of the themes of the novel (Mikdashi 2008).

The ideological functions found in the epitext mainly refer to one sub-function, which is expressing feminist views. These opinions are observed in Smucker’s review (Ibid.) and more prominently in Mikdashi’s review. In her attempt to answer one of the author’s questions about
women’s ability to “pull off” their “past” (3), Smucker states, “To say yes would be to trap these women in a stereotype of weakness” (Ibid.), a statement that can be interpreted as an embedded criticism of the stereotypes held about women in the Eastern culture.

Feminist views are more obvious in Mikdashi’s review in which she tries to associate men with aggression and women with love. In this regard Mikdashi states, “The world Younes draws is one where men occupy the space of politics, danger, and violence, while women are tasked with trying to love, live, and find peace in a chaotic world” (196). Mikdashi goes further in analyzing the novel from a feminist point of view and proposes that “female characters do not accept any responsibility for the war around them, which they often explicitly attribute to men” (Ibid.). Finally Mikdashi claims that the author of the current novel “is aware of, and frustrated with, the gender politics of her novel, and perhaps, her world” (Ibid.). “Her world” refers to the Lebanese society and as a result to the Eastern societies. In other words, Mikdashi’s review suggests that Eastern societies favor men over women.

4.5.4. Girls of Riyadh by Rajaa Alsanea

_Girls of Riyadh_ is the English translation of the Arabic novel _Banat Ar-Riyadh_ by the Saudi dentist and novelist Rajaa Alsanea. The edition that will be analyzed in this section was translated by the American scholar and translator Marilyn Louise Booth and published in the U.S. by Penguin Press (New York 2007).

Rajaa Alsanea is contemporary Saudi writer known for her controversial novel, _Girls of Riyadh_.

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In an interview with Al-Arabiya, a Saudi news channel, Rajaa Alsanea (2013) said that she wrote *Girls of Riyadh* when she was only eighteen years old and it was published when she was twenty-three. The novel describes the private life of four high-class rich Saudi girls: Gamrah, Michelle, Lamees and Sadeem. Rajaa Alsanea courageously presents the events of the novel through fifty emails that are sent to the Internet users in Saudi Arabi through yahoo groups. These emails uncover the secrets of these girls through presenting their romantic relationships.

4.5.4.1. Author’s Voice

The analysis of Alsanea’s note uncovers one ideological function, which is Alsanea’s attempt to include her ideological views about the culture and gender in her own society. Alsanea’s ideological opinions about Saudi society revolves around the idea of suggesting that although the Saudi society is, as perceived by the West and herself, “conservative Islamic society”, there is “another side of Saudi life” that she wants “to reveal… to the Western world” (vii).

4.5.4.2. Translator’s Voice

The translator’s voice is demonstrated in the translator’s notes. However, these notes do not include any functions other than defining some cultural and religious terms.

4.5.4.3. Other Voices
4.5.4.3.1. Other Voices Peritext

Does not apply to this work; no other voices were identified in the peritext.

4.5.4.3.2. Other Voices Epitext

The epitext expressed by other voices carries out some ideological and staging functions. The staging functions include four sub-functions: promoting the author, translator, and/or the work itself, marginalizing the author, translator, and/or the work itself, locating, distinguishing and differentiating the author as a universal author and exhorting the reader to read in a specific way. All of these sub-functions will be analyzed and supported by examples from different reviewers to explain them further. Moreover The ideological sub-functions recognized in the epitext include: promoting positive images about the West, promoting and conveying negative images about the East, identifying the role of censorship, expressing feminist views, and drawing or re-drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam.

The first and the second sub-function of the staging function are contradictory but still exist in the epitext. First, some reviewers praise the work in terms of its aesthetics namely, its narrative structure; for example Seattle Times (2008) describes the works as “Engaging,” “enlightening,” and “enjoyable” (1). Other reviewers such as Adil (2007), The Guardian (2007), and Al-Ghadeer (2006) emphasize the fact that the novel was a bestseller in the Middle East. On the second hand, other reviewers criticize the work for different reasons. For example, Publisher Weekly (2008) states, “Readers looking for quality Arabic fiction have much better options” (1).
Al-Ghadeer criticizes the work for its poor writing style and “the narrative's aesthetic limitations” (302). She further questions the ranking that the novel achieved on bestseller lists (303).

The third staging sub-function is locating, distinguishing, and differentiating the work as universal. This sub-function is obtained by either comparing the novel with popular Western series and/or classifying the work under Western literary genre categories namely, Chick Literature or ‘Chick Lit’. In this regard Fest (2009) explains, “Chick lit can be regarded as modern fairy tales, as a guilty pleasure or purely escapist reading” (44). Fest adds, “chick lit’s main theme is arguably the heroine’s search for true love, the protagonist’s working life is very often at the center, too” (Ibid). Al-Ghadeer (Ibid.), and The Guardian (2007) identify Girls of Riyadh as Chick Literature.

The last staging sub-function identified in the epitext is the attempt to exhort the reader to read in a specific way, in this case inviting the readers to understand the controversial aspects of the novel. The controversy of the novel was stirred by many reviewers (Kirkus Reviews (2007) and Adil (2007)) in an attempt to indicate to potential readers that the themes of the novel are atypical in the Middle East and particularly in Saudi culture.

The tendency toward promoting positive images about the West in general and the U.S in specific, as an ideological sub-function, is displayed in many reviews through celebrating the West as the ideal place for freedom and modernity is obvious in Adil’s review:

Like their New York sisters, the girls of Riyadh live lives of branded plenitude. They watch Hollywood blockbusters, carry miniature pedigree dogs in designer handbags, go to the gym, console themselves with rhinoplasty and chemical peels, drink daddy's secret stash of Dom Perignon and dance the night away in
Badgley Mishka or Roberto Cavalli. However, sequestered under Sharia law with little in the way of basic human rights, they must display a great deal more ingenuity than their Western counterparts in order to meet men. (1)

On the contrary, many reviewers promote and convey negative images about the East. These negative aspects, according to the reviewers, are ascribed mainly to the religion i.e., Islam, and Arabic society in general and the Saudi society in specific. The reviews try to portray Islam as an obstacle and barrier for Muslims, both men and women, from approaching civilization and development and as restrictive of their freedoms. *Kirkus Reviews* deliberately accuses Islam for not allowing people to undergo plastic surgeries stating, “These four privileged members of the ‘velvet class’ enjoy expensive cars, first-class flights and plastic surgery (which is against the laws of Islam)” (1). That is to say, *Kirkus Reviews* is enforcing the condemnation of Islam for restricting peoples’ freedom. Promoting negative stereotypes about Islam is also achieved by labeling Islam with negatively loaded language; Penguin Books USA portrays Islam as biased in dealing with men and women, claiming, “As sophisticated as [the main characters of the novel, Gamrah, Sadeem, Michelle, and Lamees] are, they, like all Saudi women, must contend with their culture’s conflicting attitudes about sexuality and its deeply rooted class and religious prejudices” (2015:1). Moreover, reviewers try to promote negative stereotypes about the Arabic society and Saudi society; Al-Ghadeer (2006), for example, paints Saudi society as “old” and “patriarchal” (297). This attitude is also evident in *The Guardian* review:

In the western imagination, as Rajaa Alsanea correctly says in her novel Girls of Riyadh, Saudi Arabia is made up of oil wells, terrorists and ‘women dressed in black from head to toe’. (1)
The quotation suggests that Alsanea was describing how the West judges the East. However, the addition of the word “correctly”, clearly suggest that The Guardian, in this case the West, is deliberately arguing that these stereotypes and negative images are true.

Identifying the role of censorship constitutes a shared function that reviewers in the epitext highlight. Reviewers such as Los Angeles Times (2005); Library Journal (2007); and Adil (2007) articulated this function by highlighting the fact that the novel was “banned” in Saudi Arabia when it was first published.

4.6. Post -September 11 Non-Literary Works:

This section provides an analysis of four non-literary works. As noted in section (3.3.) the Library of Congress Classification will be adopted in order to classify the non-literary works into sub-categories. These works are: Moral Teachings of Islam: Prophetic Traditions from Al-Adab Al-Mufrad, Averroes on Plato’s Republic, Thura's diary: My Life in Wartime Iraq, and Osama Bin Laden: America's Enemy in His Own Words.

4.6.1. Moral Teachings of Islam: Prophetic Traditions from Al-Adab Al-Mufrad

According to the Library of Congress Classification, Moral Teachings of Islam: Prophetic Traditions from Al-Adab Al-Mufrad is classified as follows:

CLASS B: - PHILOSOPHY. PSYCHOLOGY. RELIGION
BP: Islam. Bahai Faith. Theosophy, etc.
BP 135: Hadith literature. Traditions. Sunna
The edition that will be analyzed in this section was written by Muhammad ibn Ismail al-Bukhari in the ninth century, translated by professor Abdul Ali Hamid, and published in the U.S. by Altamira Press (Maryland 2003).

al-Bukhari is one of the most well-known classical Islamic scholars in the ninth century. He was best known for his endeavor to collect Prophet Mohammad *hadiths*, i.e., sayings which he collected in his well known book in the Islamic world entitled *Sahih al-Bukhari*.

*Moral Teachings of Islam: Prophetic Traditions from Al-Adab Al-Mufrad* is the English translation for the Arabic book *Al-Adab Al-Mufrad*. This book includes a large number of Prophet Muhammad’s *hadiths* (sayings of Prophet Muhammad) collected and organized by the Islamic scholar Muhammad ibn Ismail al-Bukhari. These *hadiths* represent Prophet Muhammad’s morals and teachings regarding different aspects of life. *Al-Adab Al-Mufrad* is part of Al-Bukhari’s popular book *Sahih al-Bukhari* in which he collected a large number of authentic *hadiths*. *Al-Adab Al-Mufrad*, which is specialized in Islamic morals.

### 4.6.1.1. Author’s Voice

Does not apply to this work; the author of this work did not produce any paratexts.

### 4.6.1.2. Translator’s Voice

Abdul Ali Hamid uses the introduction to include staging and ideological functions. The staging functions can be recognized in the translator’s effort to promote the author and the work. Promoting the author by praising his great abilities to memorize *hadith*, studying *hadith* at early
age, and visiting “the main centers of learning in the Muslim world” (6) to collect and verify the authenticity of hadiths. Hamid clarifies that it is crucial to note that having a good memory was one of the important features that the narrator of the hadith should have. This feature is used as a measurement in order to evaluate the degree of the authenticity for the hadith/s that he/she narrates (3). As far as promoting the work, the translator considers the hadiths in al-Bukhari’s books, including the ones under discussion, as “the most authentic” (3) among all other collections by other Islamic scholars.

The translator’s struggle to prove that the hadiths narrated by al-Bukhari are authentic represents the translator’s position toward these hadiths i.e., confirming that these hadiths are authentic. The translator also tries to include his ideological position about the status of hadith in Islam and the importance of obeying the Prophet Muhammad by citing verses from the Holy Quran (1-3). The last ideological stand incorporated in the introduction is exemplified by the translator’s use of the word Allah instead of God throughout the introduction. Using Allah can also be understood as an indication that God and Allah cannot be used interchangeably in Islamic discourse.

Promoting positive images about Islam, Muslims, and Prophet Muhammad is another ideological function that is shown in different parts of the introduction. Many of these positive images are articulated in the translator’s discussion of the three types of the Islamic code of conduct: ‘Duties towards those with whom a person lives,’ Good conduct,’ and ‘Etiquette to be observed in daily routines’ (4). The translator associates Islam, Muslims, and Prophet Muhammad with positive vocabulary and phrases such as “honesty,” “modesty,” “good behavior,” “showing kindness to animals is also the duty of a Muslim,” “do not cause harm or embarrassment to others” etc. (4-5)
Finally, it is crucial to mention that no ideological or staging functions were identified in the translator’s glossary and acknowledgements.

4.6.1.3. Other Voices

4.6.1.3.1. Other Voices Peritext

The brief by the International Sacred Literature Trust is the only form of peritext for the current book i.e., Moral teachings of Islam: prophetic traditions from al-Adab al-mufrad. The only function recognized here is the attempt to include an ideological stand promoting mutual understanding among faiths and religions. Moreover, the brief attempts at promoting the idea of peaceful co-existence among religions and faiths and mutual acceptance. The following quote can clarify this idea further:

Our religious traditions are diverse, but as with the natural environment, we are discovering the global interdependence of human hearts and minds, the Trust invites all to participate in the modern experience of interfaith encounter and exchange which marks a new phase in the quest to discover our full humanity.

(The International Sacred Literature Trust, vi)

4.6.1.3.2. Other Voices Epitext

The functions cited in the epitext also include staging and ideological. The staging function expressed in the epitext is promoting the author, the work, and the translator.
Promoting the work is achieved by praising the work as a good source for those looking to know about Islam (Halstead 2005). Considering *hadith* narrated by al-Bukhari as one of the “most authentic” books about the Prophet’s teachings and morals can be considered as strategy to promoting the author (Halstead 1). Finally, promoting the translator was evident in Halstead and another review by Cassinelli (2004); both reviews credit the translator for his informative introduction and his selections and edition of the original work.

The ideological functions inserted in the epitext are: including ideological stands about religions, faiths, and *hadith* and conveying positive images about Islam, Muslims, and Prophet Muhammad.

The ideological attitudes toward *hadith* can be classified into only two subcategories: confirming the authenticity of the *hadiths* narrated by Al-Bukhari, which is evident in Halstead review (Ibid.), and questioning the authenticity of *hadiths* as suggested by Cassinelli (Ibid.). To further clarify the latter subcategory, consider the following:

According to our translator, Abdul ali Hamid, al-Bukhari provided a collection of hadith, which “...is regarded as the most authentic collection....” I have only one cavil here: According to whom?. (65)

The second ideological position inserted in the epitext is the call toward mutual understanding, peace, and coexistence among religions and faiths. In this regard, Spring (2003) states, “This portrait and vision are deserving of study by those who seek peace and by those who are currently trying to bring a measure of security, development, and tranquility to Central Asia” (1).

Promoting positive images about Islam, Muslims, and Prophet Muhammad is another apparent function revealed in the epitext. For example, Cassinelli notes, “To paraphrase a famous
Western thinker, ‘To give a man full knowledge of true morality, I would send him to no other book than Moral Teachings of Islam’” (65). Depicting the teaching and morals of Islam as “true morality” (Ibid.) shows a tendency toward presenting the positiveness of Islam. Moreover, Halstead asserts, “The prophetic traditions included here encompass a wide range of issues, particularly virtues and good conduct” (1).

4.6.2. Averroes on Plato’s Republic

The edition that will be analyzed in this section is written originally in Arabic by Averroes (Ibn Rushd) and translated into English by professor Ralph Lerner based on the Hebrew version by Samuel ben Judah because the Arabic manuscript is lost. This edition was published in the U.S. by Cornell University Press (New York 2005).

Averroes (Arabic name: Ibn Rushd) was a famous Muslim, astronomer, physician, Islamic scholar, judge, and philosopher. He was born in 1126 in Cordoba in Al-Andalus (Spain today). He was one of the most well known Islamic philosophers who translated and commented on a number of Aristotle’s works. Moreover Ibn Rushd was considered a controversial philosopher among Muslim scholars because of some of his philosophical views and interpretations of some of the Islamic issues or Shariah law and some of the Prophet Mohammad’s sayings.

In general, Averroes summarizes and explains the major political and philosophical arguments that appeared in Plato’s well-known social, philosophical, and political book, The Republic.
4.6.2.1. Author’s Voice

Does not apply to this work; the translator of this work does not have any paratexts.

4.6.2.2. Translator’s Voice

The translator expresses his voice in three different types of paratext, namely, the preface, the introduction, and the appendices. However, only the introduction carries out ideological functions. These ideological functions are: promoting negative images about Islam and the Quran and including ideological stands about Islam.

The negatives images and stereotypes about Islam are articulated deliberately in the introduction in many instances. For example, Lerner (2005) indicates that Islam suppresses philosophy as a science. Moreover, Lerner (Ibid.) criticizes “Jihad” by considering it as a form of “physical coercion” that forces people to convert to Islam (xxv).

In this regard it is crucial to explain that Jihad as a term has been defined and understood narrowly in the West. Moore (2012) argues:

For many Americans, their first introduction to jihād occurred on September 11, 2001, with the terrorist attacks on the World Trade Center and the Pentagon. These attacks were viewed as a holy war against the United States by radical Muslims who despised American policies in the Muslim world. (181)

In the same vein, Burkholder (2002) employs Oxford Dictionary of Current English definition of Jihad-ihad: “/ji-hahd/ n. a holy war fought by Muslims against unbelievers.- to show the narrow Western perception of Jihad”. He states: “This is how the West typically understands
the word jihad. It is the fight against Islam's enemies -- infidel invaders or military occupiers. But within Islam itself, there is considerable debate about the true meaning of the concept” (1). Then he clarifies:

First, the obligatory etymological detour. The word jihad comes from the Arabic jahada, which is perhaps best translated as "struggle," "effort," or "striving." In its theological context, however, jihad's meanings can easily encompass "...any kind of struggle which has spiritual significance. Giving up smoking can count as Jihad, for example, or controlling one's temper.” (See Related Sites.) (Ibid.)

The other ideological function noted in the introduction includes the translator’s own ideological opinions about Islamic issues. For example, Lerner problematizes the completeness and the accuracy of the Islamic law, something held as a fact by Muslims, when he wonders about the usefulness of Plato’s theories to Islam. Lerner states, “can that Law, which presents itself as a complete and sufficient…be in need of supplement and correction” (xiii).

4.6.2.3. Other Voices

4.6.2.3.1. Other Voices Peritext

The other voices displayed in the peritext contain excerpts from editorial reviews presented in the blurb in addition to the publisher brief. Both types are meant to promote the author, the work, and the translator.

4.6.2.3.2. Other Voices Epitext
The epitext also contains staging and ideological functions. The former includes promoting, mainly, the translator and his translation. The ideological functions refer to including ideological opinions about Islam and Islamic issues.

The second ideological function revealed in the epitext is the attitude toward including ideological viewpoints about Islam and Islamic issues. Berman (1969) implicitly questions the prophecy of Muhammad by not adding the word ‘prophet’ when talking about him. Moreover, Berman struggles throughout his review to prove that Islam does not represent the “ideal state” (439). First, he builds his argument by stating that, “since the republic was in Averroes’ opinion a manual for the best government, this would lead one to expect the identity of the Shariah state with the state outlined in the Republic” (436). Then, to prove the opposite, he concludes, “The ideal state of Plato is not identical with the state based on Islam.” (439). By doing so, Berman consciously indicate that Islam is not “ideal”.

4.6.3. *Thura's Diary: My Life in Wartime Iraq* (Historical)

According to the Library of Congress Classification, *Thura's Diary: My Life in Wartime Iraq* is classified as the following:

Class D - World History And History Of Europe, Asia, Africa, Australia, New Zealand, Etc.
Subclass DS: Asia: DS 79. 76: Iraq

The edition that will be analyzed in this section was written by the Iraqi writer Thura Al-Windawi, translated by Robin Bray and published in the U.S. by Viking (New York 2004).

4.6.3.1. Author’s Voice

Does not apply to this work; the author of this work did not produce any paratexts.

4.6.3.2. Translator’s Voice

Does not apply to this work; the author of this work did not produce any paratexts.

4.6.3.3. Other Voices

4.6.3.3.1. Other Voices Peritext

The introduction to this work suggests an ideological function, which includes an ideological and political stand concerning Saddam Hussein. This political viewpoint is represented holding him primarily responsible for the U.N. economic sanctions that were imposed against Iraq (vii).

The book jacket cover contains two excerpts from the work followed by commentary, which also included ideological functions. The ideological opinion that is articulated in the commentary is meant to focus on Iraq’s suffering during his rule, “For years, Thura and her family lived under the repressive regime of Saddam Hussein in an atmosphere of secrecy and
terror” (book jacket). Moreover, another ideological and political opinion revealed by the commentary suggests that the U.S. troops are not responsible for the chaos that happened after the war in Iraq. In addition, these excerpts suggest that the relationship between the U.S. soldiers and Iraqi people is positive as illustrated by the following quotation from Al-Windawi, which is mentioned on the book cover:

We saw plenty of American soldiers close up. One was around my age. He had beautiful sunglasses, and when I got close I could see he was really handsome. I had all sorts of questions I wanted to ask him. Will I be able to talk to that soldier one day— that soldier, who’s free to go wherever he likes in my country now? (2004, back cover)

4.6.3.3.2. Other Voices Epitext

The identified functions of the epitext are mostly ideological: including ideological and political stands about different issues, conveying negative images about the East, and promoting positive images about the West.

The ideological opinions implanted in the epitext are: first, focusing on presenting Saddam Hussein as dictator and presenting the struggle—both political and economic—that Iraqis suffered from during his rule. Second, suggesting that Iraqis who took over from Saddam were primarily responsible for the chaos that ensued from the war. The first political opinion is expressed through directly depicting Saddam as a tyrant and holding Saddam and his regime responsible for the Iraqis’ suffering during his rule. For example, Sonderbooks (2005) states, “We don’t hear about many hardships under Saddam Hussein’s regime” (1). The second opinion
is also marked by many reviews; *Florida Media Quarterly* (2006) echoes this idea by saying, “Thura Al-Windawi chronicles her family’s struggle to survive the Iraqi war that toppled Saddam Hussein from power” (27).

The last political opinion articulated in the epitext is meant to present Iraqis as responsible for the chaos followed the war. In commenting on Thura’s life after the war, *Sonderbooks* declares:

> The thing in the diary that struck me most was Thura’s indignation that, after the war, she had to wear a headscarf in public in order to be safe. Although she is a Muslim, under Saddam Hussein’s regime she was able to dress as she wished. How awful it would be if overthrowing the old regime has made the lives of Iraqi women MORE oppressed. (1)

Of course, reporting that Thura “had to wear a headscarf in public in order to be safe” (1), can be interpreted as an attempt to hold Iraqis themselves or the “religious extremists” blameworthy for that unsafety (*Florida Media Quarterly*, 2006:27).

The negative images about the East are voiced through the conscious focus of the reviewers such as John Green and *Florida Media Quarterly* on two sentences or ideas said by Thura in her diary. These two ideas are: she was forced to wear a headscarf and that she criticizes gender roles in Iraq. John Green (Ibid.) describes the Iraqis who forced Thura to wear headscarf as “religious zealots” (1613), and Florida Media Quarterly portray them as “religious extremists” (Ibid.).
4.6.4. *Osama Bin Laden: America's Enemy in His Own Words*

*Osama Bin Laden: America's Enemy in His Own Words*, is classified under the Social Science category in the Library of Congress book classification.

The book includes twenty statements said by Osama Bin Laden between 1994 and 2004. These statements are collected and translated by the American lawyer Randall B. Hamud and published in the U.S. by Nadeem Publishing (California 2005).

4.6.4.1. **Author’s Voice**

Does not apply to this work; the author of this work does not have any paratexts.

4.6.4.2. **Translator’s Voice**

The translator expresses his voice in the acknowledgment, the editor’s note, preface, introduction, and foreword. All these types of peritext include both staging and ideological functions. Exhorting the reader to read in a specific way is the only staging function identified in the acknowledgment. The author tells the readers before they read the book “that Islam is not the enemy” (iv).

The ideological functions displayed by the translator revolve mainly around including ideological and political stands about different issues, which can be summarized in the following: criticizing and blaming the U.S. government for not knowing Bin Laden well, presenting the reasons behind Bin Laden’s hostile attitude toward the U.S and the West, tracing
the genesis of Bin Laden’s religious thoughts, tracing the relationship between Bin Laden and the U.S. and Saudi Arabia, and differentiating between the war on terrorism and holy war between religions. The following paragraphs will thoroughly discuss these political and ideological views.

One of the major political views expressed by the translator is his attempt to blame and criticize the U.S. government for not knowing Bin Laden well, which, according to the translator (Hamud), could have been the best solution for Americans to win the war on terrorism (xxxii). To support his idea, Hamud quotes the well-known Chinese proverb “Know the enemy and know yourself; in a hundred battles you will never be in peril” (xxix). Hamud also criticizes the Bush administration’s decision about waging the war in Iraq, explaining that they should have focused their attention on knowing Bin Laden better. Moreover, Hamud asserts that Bin Laden took the war in Iraq as a pretext to gather Muslims from all over the world “to rise up in Jihad (holy war) to combat the new Christian Crusader, America.” (xxix).

The second political opinion presented by Hamud is his attempt to emphasize that President Bush misled Americans when he told them that Bin Laden attacked the U.S. because he hates them. The following quotation should further explain Hamud’s political argument:

The result was that until now most Americans remained totally ignorant about Mr. Bin Laden and his messages. Thus, they believed President Bush when he addressed a Joint Session of Congress on September 20, 2001, and told them that Mr. Bin Laden had attacked us because he hated our freedom. That was untrue. Since 1994, Mr. Bin Laden has been telling us that he does not hate us because of our freedom. Rather, he claims to have righteous grievances that have resulted from certain foreign policies toward the Middle East and the Islamic word. (xxxii)
Moreover, and on a different occasion, Hamud presents what, in his point of view, are the real reasons behind Bin Laden’s hostile attitude toward the U.S. and the West. In general and according to Hamud’s reading of Bin Laden, Bin Laden’s motives are strongly connected with the U.S. and the West’s anti-Islamic policies in many Islamic countries such as Kashmir, Lebanon, Serbia, Kosovo, Somalia, Sudan, Iraq, and Palestine (lxvii). For example, “In the eyes of Mr. Bin Laden and the majority of the Arab Middle East, the creation of the state of Israel was no more than a product of Western colonialism and mendacity” (lxvii). Moreover, “Mr. Bin Laden feels that the current Iraq war is absolute proof of a Christian-Zionist Crusade against Islam” (lxvii). For Hamud, “at the very least, we could have reviewed our foreign polices and corrected them so that Mr. Bin Laden’s message would not have had so much resonance in the Islamic world” (xxxiii). More importantly, Hamud says, “What I mean by defeat is the complete discrediting of his message by changing the policies that created him in the first place. In that way, he will lose traction is the Islamic world and the Mujahideen [Islamic warriors] will go back home to their families” (xxxiii).

The third ideological stand conveyed by the translator is tracing the genesis of Bin Laden’s religious thoughts and connecting them to, according to the translator, radical Islam. Hamud argues that “Taqi al-Din Ahmed in Taymiya (1263-1328), known as ‘Ibn Taymiya,’ was the first Muslim scholar who rationalized violence against other Muslims” (L). Then Hamud moves on to claim, “Ibn Taymiya’s teachings are especially important to Wahhabis like Mr. Bin Laden” (L). Moreover, Hamud claims, “Suffice to say that Mr. Bin Laden is a Wahhabi and that Wahhabism 7 emphasizes Jihad as the lifeblood of Islam” (xl). In this regard Hamud explains that there are two types of Jihad: “defensive and offensive Jihad” (lxiv). For Hamud, the second type

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7 Riexinger (2013) defines Wahhabism as "one of the most important Islamic religious cum political movements in the Islamic World during the last 300 years" (105). Moreover, Karim (2105) suggests, "Compared to other sects with- in the tradition of Islam, Wahhabism is a fairly modern variant, emerging in 18th century Ara-bia". (15)
of Jihad and “because of the absence of a contemporary Caliph, offensive Jihad cannot be invoked.” (lxiv).

The last political viewpoint communicated by Hamud is presented by his struggle to explain that the War on terrorism should not be misunderstood or even equated with holy war between religions. In order to do so, Hamud starts by indicating that both sides of the equation i.e., Bin Laden and President Bush have labeled the discourse about war with religious vocabulary. Hamud contends:

Like it or not, President Bush’s use of the word “crusade” in describing the war on terrorism at a news conference on September 16, 2001, and his incursion into Iraq have placed the question of modern-day Crusade against the Muslims on the radar screens of Islam’s 1.2 billion followers. What shall the world do if one percent of the Muslims (12,000,000) opt for jihad?. (liv)

Then, Hamud explains, “Mr. Bin Laden feels that the current Iraq War is absolute proof of a Christian-Zionist Crusade against Islam” (lxxii). Thus, Bin Laden starts “importuning the world’s Muslims to rise up in Jihad (holy war) to combat the new Christian Crusader, America” (xxix). Yet, Hamud wants to emphasize that “I want to win the war on terrorism before it becomes a global holy war against Islam that American cannot possibly win, and I am not alone in that view” (xxx). Hamud concludes:

Armed with that information, the reader will then be better able not only to evaluate the current direction of the war on terrorism but also to seek necessary and immediate course changes to avoid transforming such a concise war into an indeterminate global holy war between Islam and Christianity. (lxxv)
4.6.4.3. Other Voices

4.6.4.3.1. Other Voices Peritext

Does not apply to this work; the work does not have any paratexts expressed by voices in the peritext.

4.6.4.3.2. Other Voices Epitext

The analysis of the other voices articulated in the epitext show the insertion of ideological functions, namely including and excluding stands about different issues such as politics and culture. The following paragraphs will explain these ideological stands as they appear in the epitext.

The first ideological viewpoint demonstrated in the epitext is the attempt to show and then prove that both Bin Laden and Al Qaeda are driven by an ‘ideological agenda’. In his book review Williams (2005) claims that Bin Laden is motivated by “radical ideology”, which “becomes more widely embraced in the Muslim world” (1). Khatchadourian (2006) addresses the issue of Bin Laden’s ideology thoroughly. He starts by suggesting, “a third of all Americans believe that bin Laden has no ideological agenda” (26). Second, Khatchadourian suggests that Bin Laden is guided by religious ideology: “Bin Laden often frames his jihad against the United States as a religious conflict” (28). Finally, to support his argument, Khatchadourian quotes a leader of Al Qaeda named Abu Jandal saying, “Al Qaeda became an ideology” (29).
Underestimating or disproving the reasons that Bin Laden provides for justifying the war against the U.S. constitutes the second ideological stand presented in the epitext. For example, Bin Laden believes that the U.S. is primarily responsible for the suffering of Muslims in different countries such as Tajikistan, Bosnia-Herzegovina, and Burma (28). Meanwhile, Khatchadourian argues, “[Bin Laden] ignores regions where America has sided with Muslims, such as Kosovo” (Ibid.).

The third ideological position communicated in the epitext is presenting Muslims in different Islamic countries as backing and supporting or, at least, sympathizing with Bin Laden’s ideology. Khatchadourian maintains that “bin Laden’s message resonates with millions of Muslims” (Ibid.); in this discourse, in general, the U.S. was held responsible for attacking Islamic countries all over the globe. To support his argument, Khatchadourian reports some results from the University of Maryland and Zogby International’s study about the Arab world:

more than half the respondents said they found some form of legitimacy in bin Laden’s pronouncements. (Thirty-five percent said they sympathized with him for “standing up” to the United States; 19 percent said they sympathized with his position on various Muslim causes). (28-29)

The last ideological political view voiced in the epitext is the implicit criticism for president Bush’s administration or the U.S. government, at that time, for not venturing to know Bin Laden well before the September 11 attacks. Fresh Fiction (2005) blames the U.S. government for not taking Bin Laden’s threats seriously and argues that as a result “the American people paid a heavy price” (1). In the same vein, Books and Knowledge (2012) argues that knowing the enemy consists a crucial step toward defeating him and points out that “until now Americans knew very little about Mr. Bin Laden” (1).
4.7. Conclusion and Results

As we have discussed in Chapter 1, Toury discusses the norms that govern both the process of translation and the process of importing other literatures. He classifies norms into two main types: ‘preliminary’ and ‘operational’ norms. The first set of norms can be divided into two sub-sets: ‘translation policy’ and ‘directness of translation.’ The former norms have to do with the norms that govern the selection of works to be translated, while the latter “involve the threshold tolerance for translating from languages other than the ultimate source language” (58).

As for operational norms, these consist of two sub-categories: ‘matricial norms’ and ‘textual-linguistic norms.’ In general, these two types deal with the decisions a translator makes while translating. Since textual analysis is beyond the scope of this study, only Toury’s ‘preliminary norms’ will be investigated, as the other types of norms have to do with the textual element of a given work.

The extensive analysis of the sixteen books in chapter four shows that there are several norms that govern the selection of Arabic works to be translated into English. That is to say, the functions that the paratexts of the sixteen works performed can be summarized in the following categories, which are not absolute, i.e., they intersect. For example, the paratext about Quran includes different categories such as discussing the gender role in Islam, which falls under the ideological category in addition to the devotional functions expressed in that type of paratext.

1. Political and Ideological such as:

   A. Criticizing gender roles in the East

   B. Identifying the role of censorship in preventing some of the works from appearing in the Arab world

   C. Providing various different views about Bin Laden’s hostile attitudes toward the West
D. Offering different views about the Arab-Israel relationship

2. Theological such as:
   A. Promoting negative images about Islam and Muslims.
   B. Providing a narrow definition for the Islamic concept Jihad;
   C. Questioning major concepts in Islam such as the prophethood of Prophet Muhammad
   D. Suggesting the inadequacy of the Holy Quran in dealing with various topics such as
      the failure of Quran in addressing and explaining crucial matters in Christianity

3. Literary such as:
   A. Highlighting the literary qualities and characteristics of authors
   B. Highlighting the literary qualities and characteristics of works
   C. Celebrating prizewinning works and authors
   D. Celebrating bestselling works

4. Didactic and Informational such as:
   A. Highlighting the influence of some scientific and medical books in Western universities and medical schools (in the framework of the history of European science and ideas. )

5. Moral Instruction and/or Devotional such as:
   A. Calling for mutual understanding and coexistence among religions and faiths
   B. Promoting the notion of peace among cultures
   C. Insisting on not misunderstanding the war on terrorism as a holy war among religions

These factors might have helped promote and/or hinder the reception of Arabic-language works translated into English and published in the U.S. before and after September 11.
Identifying whether these factors helped promote or hinder the reception of these works would require analyzing readers’ responses, which is also beyond the scope of the current study.

The analysis of sixteen works shows that the norms that govern the selection of Arabic works in both eras, pre- and post- September 11, are similar but not identical. However, one can refer to some ideological and theological differences in the two aforementioned eras. That is to say, examining the paratexts of the sixteen analyzed works demonstrates the rise of particular ideological and theological stands in the post September 11 era. These viewpoints include the following:

1. Ideological and Political:
   A. Targeting literary works from countries such as Iraq and Saudi Arabia
   B. Shifting the stereotypes about the east from Orientalism into Terrorism
   C. Connecting Bin Laden’s passion toward Jihad with his radical Wahhabi views about Islam
   D. Warning both the East and the West against equating or changing the war on terrorism into a war between Islam and Christianity;
   E. Providing different explanations for Bin Laden’s hostile attitudes toward the West

2. Theological:
   A. Referring to the Islamic concept Jihad and attempting at defining it
   B. Criticizing Jihad

The above discussion presents the role of September 11 in shaping the process of production and reception of Arabic-language from a cultural angle. Moreover, Chapter 4 examines the role of September 11 from a social point of view i.e., from the main stakeholders’-authors, translators, and publishers- viewpoints.
As far as ‘directness of translation’ is concerned, the analysis demonstrates only one instance of indirect translation namely, Averroes on Plato’s Republic. This case happen because the Arabic manuscript was lost which necessitate the translation from Hebrew. This translation it still constitutes Arabic into English model, however, via another language i.e., Hebrew.
Chapter 5: The Role of Human Agents in the Reception of Translated Works Published Before and After 9/11

As we have seen, Chapter 4 examined the cultural aspects that accompanied the production and reception of Arabic-language works translated into English and published in the U.S. The analysis of the sixteen works selected was approached by first providing a descriptive analysis of the paratexts of the translated works in both of its classifications, and as in Genette’s (1997) terms peritext and epitext; and second, by drawing on polysystem theories, particularly Toury’s preliminary norms, thereby identifying the factors related to preliminary norms that govern the translation from Arabic into English.

Chapter 5 will examine the social factors that accompanied the production and reception of these works. The social framework involves in-depth analysis of the role of the main human agents (stakeholders) involved in the process of reception, such as translators, authors, and publishers. This analysis builds on some of Bourdieu’s main concepts such as: field and forms of capital (cultural, social, economic, and symbolic). Moreover, the analysis focuses particularly on the role of publishers, which is investigated by drawing on publishing theory. As for the periodization of the study, the entire study is classified into two periods, pre- and post-September 11, 2001.

5.1. The Role of the Main Human Agents

5.1.1. Authors
As we have seen in chapter two, no study [of Arabic-English literary translations] has considered the role of authors themselves in the reception process of translated works. The current study argues that authors should be considered as a major stakeholder in the reception process of a translated work as they are first wave of reception to themselves in translation.

To understand the role of the authors of the selected sixteen works, the researcher will analyze both any type of paratext articulated by or about the authors of the sixteen works in question and the related questions about authors in the translators and publishers surveys. Approaching the authors of these sixteen works via surveys, questionnaires, and/or interviews is beyond the scope of this study.

5.1.1.1. Paratextual Analysis

The analysis in chapter three shows that there are norms that govern translation from Arabic into English. These norms are inseparable from the factors that play a crucial role in selecting certain authors to translate and then publish.

The following factors were extracted from the chapter three analysis; these are motivations for publication according to the paratext:

Table 6
Motivations For Publication According To The Results Of The Paratext

<table>
<thead>
<tr>
<th>Author’s name</th>
<th>Factors for selecting his/her work</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Naguib Mahfouz</td>
<td>1. Literary</td>
</tr>
<tr>
<td></td>
<td>2. Political</td>
</tr>
<tr>
<td></td>
<td>3. Ideological</td>
</tr>
<tr>
<td>2. Nawal El Saadawi</td>
<td>1. Literary</td>
</tr>
<tr>
<td></td>
<td>2. Ideological</td>
</tr>
<tr>
<td></td>
<td>3. Political</td>
</tr>
</tbody>
</table>
According to the analysis in Chapter 3, one can say that authors have played a role in the process of translation and product of translation i.e., translated texts, a role that can be sub-classified into two sub-roles: direct and indirect. The direct role involves: writing while having a readership in mind and promoting their own works through their websites, tours, and readings. And the indirect role involves: the literary fame of the author or the work such as the prizes and awards for both the work and the author, the universality of the author or his/her theme, the type

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 3. | Elias Khoury | 1. Literary  
2. Political  
3. Ideological |
| 4. | Leila Abouzeid | 1. Literary  
2. Ideological |
| 5. | Qaddafi’s Green Book | 1. Political  
2. Ideological |
| 6. | Readings in the Quran | 1. Theological  
2. Political  
3. Ideological |
| 7. | The Perfumed Garden | 1. Ideological  
2. Theological |
| 8. | Ibn Al-Jazzar on Fevers | 1. Didactic and Informational |
| 9. | Ibrahim Al-Koni | 1. Literary |
| 10. | Emil Habib | 1. Literary  
2. Political  
3. Ideological |
| 11. | Iman Humaydan Younes | 1. Literary  
2. Ideological |
| 12. | Rajaa Alsanea | 1. Ideological |
| 13. | Moral teachings of Islam | 1. Ideological  
2. Theological |
| 14. | Averroes | 1. Ideological  
2. Theological |
| 15. | Thura Al-Windawi | 1. Ideological  
2. Political |
| 16. | Osama bin Laden | 1. Political  
2. Ideological  
3. Theological |
of the theme, such as crisis in the Middle East, political, cultural religious themes, criticism of Eastern culture, politics, traditions, society and viewing hidden parts of the Eastern culture. It is also crucial to bear in mind that these factors are not absolute i.e., they intersect. Moreover, these avenues (tours, websites, and reading) were accessible to contemporary authors and not to classical authors such as al-Jazzar.

According to the paratexts two out of these sixteen authors wrote their works while having a particular readership in mind, in this case the Western readership. These authors are Rajaa Alsanea, the writer of Girls of Riyadh and Thura Al-Windawi, the writer of Thura's Diary: My Life in Wartime Iraq. For example, Rajaa Alsanea declares in her Author’s note that “It never occurred to me, when I wrote my novel (Banat Al-Riyadh), that I would be releasing it in any language other than Arabic. I did not think the Western world would actually be interested” (vii). After a few lines Rajaa Alsanea to a certain extent contradicts herself and argues, “I felt it is my duty to reveal another side of the Saudi life to the Western world. The task was not easy, however” (vii).

Thura Al-Windawi the author of Thura's Diary: My Life in Wartime Iraq seems also to have not only Arabs as her addressee but also Westerners. This can be inferred from the dedication section in which she dedicates her work, “to the people of Iraq, America, and Britain”. Moreover, The Horn Book Magazine suggests “Al-Windawi seems to have begun her diary with an audience in mind” (464). Dragon Books went further and argues that “[t]he writing seems to be overly manufactured, almost hiding behind a false veneer, as if the writer is only too aware of an audience on the other side of the BBC cameras that first presented her story to the media” (1).
As for promotion strategies (Smith 2012) that the authors have followed to promote their works such as websites, tours, and readings, the intensive search and analysis revealed that none of the sixteen authors in question employed any of the strategies for promoting their works such as tours and readings.

The factors mentioned under the indirect role can be examined through both the paratext of these sixteen works and the answers to the questions concerning authors on the translators and publishers survey. First, the analysis of the paratext clearly shows that all of the eight literary authors were identified as universal authors except Rajaa Alsanea. The latter author, and according to the paratext, was translated and published because of the themes of her novel (see Chapter 3 for more details). Second, the other eight non-literary authors were translated and published for the themes they address, namely political, ideological, and/or theological. Finally, the intensive search shows that some of the sixteen authors in question won national and international prizes and awards before being published, which can also be seen as an indirect role that helped promote them. Those authors are Naguib Mahfouz: Nobel Prize (1988); Ibrahim Al-Koni: Al-Gaddafi International Prize for Human Rights (2002); and Emil Habiby: Al-Quds Prize (1992) and the Israel Prize for Arabic literature (1992).

5.1.1.2. Data from Publishers and Translators Survey

The answers to the translators and publishers surveys also explained the criteria that both translators and publishers depend on to select an author to translate or publish. First, (90.91%) of the publishers who participated in the current survey suggested that author’s skills, qualifications, knowledge, credentials, and experience play a crucial role in selecting an author to
publish. Moreover, (81.82%) of the publishers indicated that the author’s status, credit, honor, appreciation, prestige, and recognition affect the publishers’ decision in selecting an author to publish. That is to say, the literary fame and the universality of the authors played a role in promoting them, i.e., inviting publishers to publish them. As far as translation is concerned, (80.00%) of the participating translators confirmed that the author’s skills, qualifications, knowledge, credentials, and experience shape the translators’ decision in selecting an author to translate. Moreover, (73.33%) of the translators stated that the author’s status, credit, honor, appreciation, prestige, and recognition constitute another consideration for selecting an author to translate.

5.2. Survey Analysis

5.2.1. Publishers’ Survey

Analyzing the answers for the questions included in the publishers’ surveys will help identifying the role of Toury’s ‘preliminary norm’, i.e., the reasons behind importing a literature from a given culture, which in turn should help identifying publishers’ norms. These answers can also help us identifying the role of Bourdieu’s forms of capital (cultural, social, economic, and symbolic) in the process of selecting a work to publish. In other words, finding answers for the proposed questions can help identifying the role of publishers in the production and reception process of Arabic-language works translated into English and published in the U.S. before and after September 11, and the effect of September 11 thereon.
In chapter 1, the researcher states that the aim of sending the surveys to the publishers is to find answers to the following questions:

1. What are the factors that determine their selections of the translated works and authors?
2. What are the factors that determine their selection of the book covers?
3. What is the impact of patronage (Lefevere 1992) on these decisions?
4. What are the reason/s behind their level of interest in the Arabic translated works?
5. What are the respective roles (if any) of the different participants and departments in the publishing process such as editorial, design and production, marketing, sales, distribution and order fulfillment, and finance roles? (Smith 2012)
6. What is the impact of 9/11 on these policies, attitudes and decisions?

All of these questions will be answered according to the results of the surveys:

1. What are the factors that determine their selections of the translated works, translators, and authors?

   A. The translated works:

   **Table 7**
   **The Factors That Determine the Publishers’ Selections of the Translated Works**

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree and Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Academic factors</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>2. The theme of the work</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>3. The type (genre) of the work</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>4. The author of the work</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>5. The needs of the market</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>6. The expected prestige from publishing the work</td>
<td>9</td>
<td>81.82%</td>
</tr>
<tr>
<td>7. The expected profit from publishing the work</td>
<td>8</td>
<td>72.73%</td>
</tr>
</tbody>
</table>
Table One shows that most of the factors that determine the publishers’ selections of the translated works adhere to general guidelines suggested by different scholars and specialists in the publishing field such as Smith (2012) and Greco (2005) (See Chapter 2 for more details). These guidelines and theories were examined thoroughly in Chapter 2. However, it is important to highlight the fact that (45.45%) of the publishers who participated in the current survey identified the impact of sponsor’s preference or support from a funding source in shaping the publishers’ decision in selecting a work to publish, which is a missing factor in the publishing theories that were examined in this dissertation. In addition to that, (81.82%) of the publishers stated that the expected prestige from publishing the work also has affected their decisions in selecting a work to publish.

Publishers who participated in the current survey attempted to establish two forms of capital during the process of publishing a translated work. These two forms are economic capital, and this can be seen through the percentage of publishers (72.73%) who consider the expected profit from publishing a work as a major factor in shaping their decision to publish a work. Moreover, (81.82%) of the publishers confirmed that the expected prestige from publishing the work shapes their publishing decision. In other words those publishers tried to build on their symbolic capital by considering the expected prestige from publishing the translated work.
Moreover, these factors can be seen as the main reason/s behind the publishers’ level of interest in the Arabic translated works. In other words, the above table provides answers for question number four: What are the reason/s behind the publishers’ level of interest in the Arabic translated works?

B. The Authors and translators:

Table 8
The Factors That Determine the Publishers’ Selections of the Authors and Translators

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree and Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. His/her skills, qualifications, knowledge, credentials, and experience</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>2. His/her status, credit, honor, appreciation, prestige, and recognition</td>
<td>9</td>
<td>81.82%</td>
</tr>
<tr>
<td>3. His/her network of relationships</td>
<td>6</td>
<td>54.55%</td>
</tr>
<tr>
<td>4. The gender of the translator</td>
<td>0</td>
<td>00.00%</td>
</tr>
<tr>
<td>5. The gender of the author</td>
<td>0</td>
<td>00.00%</td>
</tr>
<tr>
<td>6. The country of origin of the author</td>
<td>0</td>
<td>00.00%</td>
</tr>
<tr>
<td>7. Sponsor’s selection</td>
<td>1</td>
<td>9.09%</td>
</tr>
<tr>
<td>8. Others</td>
<td>3</td>
<td>27.27%</td>
</tr>
</tbody>
</table>

The results of the publishers’ survey explains that Bourdieu’s main concepts namely, symbolic, cultural, and social capital that were investigated thoroughly in Chapters 1 and 2, play an important role in the publishers’ decision in selecting an author and a translator to publish. (90.91%) of the publishers explained that cultural capital of the translator and the author play a significant role in selecting a translator or an author to publish. Moreover, (81.82%) of the publishers confirmed that symbolic capital of the translator or the authors shapes the publishers’ decision/s. Finally, (54.55%) indicated that social capital of the translator and the authors influence the publishers’ decision in selecting authors and translators to publish.
2. What are the factors that determine their selection of the book covers?

Table 9  
The Factors That Determine the Publishers’ Selection of the Book Covers  

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree and Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>The book cover reflects the content of the book</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>The book cover is expected to attract more readers</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>The book cover suits the expectations of the target readers</td>
<td>9</td>
<td>81.82%</td>
</tr>
<tr>
<td>The book cover adheres to the translator’s suggestions</td>
<td>3</td>
<td>27.27%</td>
</tr>
<tr>
<td>The book cover is a copy from the original work</td>
<td>2</td>
<td>18.18%</td>
</tr>
<tr>
<td>The book cover adheres to the sponsor’s suggestions</td>
<td>2</td>
<td>18.18%</td>
</tr>
</tbody>
</table>

The results explain that publishers observe the strategies suggested by specialists in the publishing field such as Smith (2012). However, (18.18%) of the publishers recognized the role of the sponsor’s suggestions in selecting the book cover.

3. What is the impact of patronage (Lefevere 1992) on these decisions?

The results of the publishers’ survey prove that patronage (Lefevere 1992) has an impact on the publishers’ decisions at three different levels:

A. In selecting a work:

(45.45 %) of the publishers indicated that sponsors’ preference or support from a funding source play a role in selecting a work to publish.

B. In selecting an author or a translator:

(9.09%) of the publishers revealed that sponsors’ selection play a role in selecting an author or a translator to publish.
C. In selecting a book cover

(18.18%) of the publishers pointed out that sponsors’ suggestions play a role in selecting the book cover.

4. What are the respective roles (if any) of the different participants and departments in the publishing process such as editorial, design and production, marketing, sales, distribution and order fulfillment, and finance roles? (Smith 2012)

Table 10
The Respective Roles of the Different Participants and Departments in the Publishing Process

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree and Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>The publishing house or company has different departments</td>
<td>7</td>
<td>63.64%</td>
</tr>
<tr>
<td>Each department has specific tasks and responsibilities</td>
<td>6</td>
<td>54.55%</td>
</tr>
<tr>
<td>Publishing a translated book goes through the following process:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. Editorial process</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>II. Design and production process</td>
<td>11</td>
<td>100.00%</td>
</tr>
<tr>
<td>III. Marketing process</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>IV. Sales</td>
<td>10</td>
<td>90.91%</td>
</tr>
<tr>
<td>V. Distribution and order fulfillment</td>
<td>11</td>
<td>100.00%</td>
</tr>
</tbody>
</table>

Among the publishers who participated in the survey, (63.64%) confirmed that their publishing houses have different departments and (54.55%) asserted that each department has specific tasks and responsibilities. As for the publishing processes that a translated work goes through, all of them emphasized that a work goes through the following process: editorial, design and production, and distribution and fulfillment processes. Moreover, (90.91%) of the participants stressed that a book goes through marketing and sales processes after production.

5. What is the impact of 9/11 on these policies, attitudes and decisions?
Table 11
The Impact of 9/11 on Publishers’ Policies, Attitudes and Decisions

| September 11 increased the interest in publishing Arabic translated works in general | 4 | 36.36% |
| September 11 increased the interest in publishing Arabic works written by authors from specific countries such as Saudi Arabia and Iraq | 4 | 36.36% |
| September 11 increased the interest in publishing Arabic fiction translated works in general | 3 | 27.27% |
| September 11 increased the role of sponsorship in publishing Arabic translated works | 5 | 45.45% |

The results of the survey show that September 11 has impacted the publishers’ policies, attitudes and decisions regarding publishing Arabic translated works in the U.S. The most evident impact is the increase in the role of sponsorship in publishing Arabic translated works. The results also shows that there is an increased interest in publishing Arabic translated works in general and from specific countries such as Saudi Arabia and Iraq.

To sum up, the answers for the proposed questions helped identify the role of publishers in the production and reception process of Arabic-language works translated into English and published in the U.S. before and after September 11, and the effect of September 11. The role of publishers can be understood through identifying:

1. The role of Toury's ‘preliminary norm’, i.e., the reasons behind importing a literature from a given culture, which in turn may help identifying publishers’ norms. Based on the analysis, these norms can be summarized as follows:

   a. Financial Factors

      I. The needs of the market

      II. The expected profit from publishing the work

      III. Sponsor’s preference or support from a funding source
b. Academic Factors

I. The theme of the work

II. The type (genre) of the work

c. Prestigious/Marketing factors

I. The expected prestige from publishing the work

II. The prizes the work won

III. The status of the work on top-lists

IV. The author of the work

V. The translator of the work

2. The role of Bourdieu’s forms of capital (cultural, social, economic, and symbolic) in the process of selecting a work to publish

a. The results of the publishers’ survey explains that Bourdieu’s main concepts, namely, symbolic, cultural, and social capital and field play an important role in the publishers’ decisions in selecting an author and a translator to publish.

b. The results of the publishers’ survey show that publishers aim also at expanding different forms of capital—economic, symbolic, and cultural—by publishing a translated work.

5.2.2. Translators’ Survey

In the same manner, finding answers for the questions addressed to the translators can help identifying the ‘preliminary norms’ that govern translators’ decisions in selecting works and authors to translate. Moreover, the answers to these questions can help identify both the forms of
capital the translator intended to build or achieve by translating a certain work, author, or genre, and the role of these forms of capital in the selection process.

The results of the survey are presented through the following tables; each table shows the answers for each of the five questions that were addressed to the translators.

These questions are:

1. What are the factors that determine their selections of a specific type of work or genre to translate?

<table>
<thead>
<tr>
<th>Table 12</th>
<th>The Factors That Determine Translators’ Selections of a Specific Type of Work or Genre to Translate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Question</td>
<td>Strongly Agree</td>
</tr>
<tr>
<td>The author of the work</td>
<td>14</td>
</tr>
<tr>
<td>The theme of the work</td>
<td>13</td>
</tr>
<tr>
<td>The type (genre) of the work</td>
<td>13</td>
</tr>
<tr>
<td>Specialization in a specific area or genre</td>
<td>11</td>
</tr>
<tr>
<td>Academic factors</td>
<td>6</td>
</tr>
<tr>
<td>The expected prestige from publishing the work</td>
<td>5</td>
</tr>
<tr>
<td>The status of the work on top-lists</td>
<td>4</td>
</tr>
<tr>
<td>Referred by someone</td>
<td>4</td>
</tr>
<tr>
<td>Sponsor’s preference or support from a funding source</td>
<td>4</td>
</tr>
<tr>
<td>The prizes the work won</td>
<td>3</td>
</tr>
<tr>
<td>The success of the work in the market</td>
<td>3</td>
</tr>
<tr>
<td>The needs of the market</td>
<td>2</td>
</tr>
<tr>
<td>The expected profit from publishing the work</td>
<td>0</td>
</tr>
</tbody>
</table>

The answers for three sub-questions in the table above, namely, the theme of the work (86.67%), the genre of the work (86.67%), specialization in a specific area or genre (73.33%), explain that Bourdieusian field play a major role in translators’ decisions in selecting a work to
translate. Moreover, the answers for three other sub-questions; the expected prestige from publishing the work (33.33%), the status of the work on top-lists (26.67%), and the prizes the work won (20.00%), indicate that those translators attempt at expanding their symbolic capital by translating a specific work. As far as economic capital is concerned, the results of the survey show that the participating translators did not consider economic capital as a factor in their decision to translate a work or not. In other words, (00.00%) stated that the expected profit from publishing the work shapes their decision to select a work to translate.

2. What are the factors that determine their selection of an author to translate?

**Table 13**

<table>
<thead>
<tr>
<th>Question</th>
<th>Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>The author’s skills, qualifications, knowledge, credentials, and experience</td>
<td>12</td>
<td>80.00%</td>
</tr>
<tr>
<td>The author’s status, credit, honor, appreciation, prestige, and recognition</td>
<td>11</td>
<td>73.33%</td>
</tr>
<tr>
<td>The possibility of publishing the work</td>
<td>10</td>
<td>66.67%</td>
</tr>
<tr>
<td>The country of origin of the author</td>
<td>5</td>
<td>33.33%</td>
</tr>
<tr>
<td>Others</td>
<td>3</td>
<td>20.00%</td>
</tr>
<tr>
<td>Sponsor’s selection</td>
<td>2</td>
<td>13.33%</td>
</tr>
<tr>
<td>Expected economic profit</td>
<td>1</td>
<td>6.67%</td>
</tr>
<tr>
<td>The author’s network of relationships and memberships</td>
<td>0</td>
<td>00.00%</td>
</tr>
<tr>
<td>The gender of the author</td>
<td>0</td>
<td>00.00%</td>
</tr>
</tbody>
</table>

The answers for the above table show that three forms of capital—cultural capital, symbolic capital, and economic capital—play a key role in determining the translators’ selection of an author to translate. That is to say, (80.00%) of the participated translators specified that the author’s skills, qualifications, knowledge, credentials, and experience, i.e., cultural capital, determine their selection of an author to translate. Moreover, (73.33%) of participating
translators affirmed that the author’s status, credit, honor, appreciation, prestige, and recognition i.e., symbolic capital govern their choice to select an author to translate. Finally, (6.67%) of the participated translators explained that the expected economic profit i.e., economic capital influences their decision to translate an author.

3. What is their role in selecting book covers?

Table 14
The Role of Translators in Selecting Book Covers

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Translator did not play a role in selecting book cover</td>
<td>8</td>
<td>53.33%</td>
<td></td>
</tr>
<tr>
<td>b. The book cover is expected to reflect the content of the book</td>
<td>10</td>
<td>66.67%</td>
<td></td>
</tr>
<tr>
<td>c. The book cover is expected to attract more readers</td>
<td>9</td>
<td>60.00%</td>
<td></td>
</tr>
<tr>
<td>d. The book cover suits the expectations of the target readers</td>
<td>7</td>
<td>46.67%</td>
<td></td>
</tr>
<tr>
<td>e. The book cover adheres to the publisher’s suggestions</td>
<td>6</td>
<td>40.00%</td>
<td></td>
</tr>
<tr>
<td>f. The book cover adheres to the sponsor’s suggestions</td>
<td>1</td>
<td>6.67%</td>
<td></td>
</tr>
<tr>
<td>g. The book cover is a copy from the original work</td>
<td>0</td>
<td>00.00%</td>
<td></td>
</tr>
</tbody>
</table>

The results show some facts regarding the role of translators in selecting a book cover for their translated works. (53.33%) of the translators declared that they do not have any role in selecting the book cover and, at the same time, (40.00%) of the translators clarified that the book cover adheres to the publisher’s suggestions. This can be linked to Smith’s observation that “[t]he design of the cover is thus of great importance to the publisher” (18) since “[c]over designs attract attention, define genre, and create brand identity for imprints, authors, and series” (Ibid.). Points ‘b,’ ‘c,’ and ‘d’ can also be explained according to Smith’s statement. Finally, no
one of the translators thought the original cover ought to be re-used. That is to say, all of the translators believed that the translated works always come with new book covers different from the original ones. This can be attributed to the fact that book covers are used to “attract attention” of the readers. Thus, designing a new cover and ignoring the original one can be seen as a strategy to accommodate the expectations of the target readership.

4. What is the impact of patronage (Lefevere 1992) on these decisions?

The results of the translators’ survey prove that patronage (Lefevere 1992) has an impact on the translators’ decisions at three different levels:

a. In selecting a specific type of work or genre to translate:
   
   (26.67%) of the participating translators revealed that sponsor’s preference or support from a funding source play a role in selecting a specific type of work or genre to translate.

b. In selecting an author to translate:

   (13.33%) of the participating translators reported that a sponsor’s selection determines their decision in selecting an author to translate.

   c. In selecting a book cover

   (6.67%) of the participating translators pointed out that the book cover selection adheres to the sponsor’s suggestions.

5. What is the impact of 9/11 on these policies, attitudes and decisions?

<table>
<thead>
<tr>
<th>Question</th>
<th>Agree and Strongly Agree</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 11 increased the interest in translating Arabic fiction works</td>
<td>9</td>
<td>60.00%</td>
</tr>
<tr>
<td>September 11 increased the interest in translating Arabic works in general</td>
<td>7</td>
<td>46.67%</td>
</tr>
</tbody>
</table>
The answers for the questions in the table above show that September 11 has affected translators’ policies, attitudes and decisions regarding translating Arabic language works in general. According to (46.67%) of the participating translators, September 11 increased the interest in translating Arabic works in general. Moreover, (60.00%) of the translators confirmed that the interest in translating Arabic fiction works has increased, and (33.33%) of the translators indicated that interest in translating Arabic religious works has increased after September 11.

Moreover, (40.00%) of the translators claimed that September 11 increased the interest in translating Arabic works written by authors from specific countries such as Saudi Arabia and Iraq. As far as sponsorship is concerned, (33.33%) of the participated translators suggested that...
September 11 increased the role of sponsorship in translating Arabic works. Finally, (13.33%) of the participated translators stated that September 11 affected the selection of book covers.

In conclusion, the answers for these questions helped identifying the role of translators in the production and reception process of Arabic-language works translated into English and published in the U.S. before and after September 11, and the effect of September 11. The role of translators can be understood through identifying:

1. The ‘preliminary norms’ that govern translators’ decisions in selecting works and authors to translate.

   a. Academic/ Specialization factors
      I. The theme of the work
      II. The type (genre) of the work
      III. The author of the work

   b. Prestige factors
      I. The expected prestige from publishing the work
      II. The status of the work on top-lists
      III. The prizes the work won

   c. Financial Factors
      I. Sponsor’s preference or support from a funding source
      II. The success of the work in the market
      III. The needs of the market

2. The form of capital the translator intended to build or achieve by translating a certain, work, author, or genre, and the role of these forms of capital in the selection process.

   a. The forms of capital the translator intended to build or achieve by translating a certain, work, author, or genre:
      I. Symbolic capital

   b. The role of forms of capital in the selection process:
5.3. Statistics

First of all, it is very important to mention that compiling a reliable bibliography of Arabic language works translated into English and published in the U.S. is beyond the scope of the current study. Due to the absence of reliable sources that provide statistical data about Arabic translated works, the current study, and for the statistical section in chapter 5, builds on the data provided by UNESCO’s Index Translationum. Moreover, one of the future directions for the current study will focus on compiling a complete bibliography for Arabic translated works and published in the U.S. In this regard, we should note that the report prepared by Büchler et al. (2011) entitled *Literary Translation From Arabic Into English In The United Kingdom And Ireland, 1990-2010*, can be used as model to be followed in that direction, although Büchler’s report deals only with literary works in The United Kingdom and Ireland and that the intended bibliography will focus on both the literary and the non-literary works in the U.S.

Using the UNESCO’s Index Translationum, the current study provides lists of the following key statistics:

- Top 10 publishers pre- and post- September 11.

  A. Pre-9/11 Publishers

<table>
<thead>
<tr>
<th>Publisher</th>
<th>Number of Published Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. State University of New York Press</td>
<td>36</td>
</tr>
<tr>
<td>2. Three Continents Press</td>
<td>24</td>
</tr>
</tbody>
</table>

Table 16
Top 10 Publishers Pre-September 11
<table>
<thead>
<tr>
<th>Publisher</th>
<th>Number of Published Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Syracuse University Press</td>
<td>12</td>
</tr>
<tr>
<td>2. Interlink Books</td>
<td>10</td>
</tr>
<tr>
<td>3. Anchor Books</td>
<td>7</td>
</tr>
<tr>
<td>4. Fons Vitae</td>
<td>6</td>
</tr>
<tr>
<td>5. University of Texas Press</td>
<td>6</td>
</tr>
<tr>
<td>6. Amana Publications</td>
<td>5</td>
</tr>
<tr>
<td>7. Bahá’í Publishing Trust</td>
<td>5</td>
</tr>
<tr>
<td>8. Brigham Young University Press</td>
<td>5</td>
</tr>
<tr>
<td>9. White Thread Press</td>
<td>5</td>
</tr>
<tr>
<td>10. Markus Wiener Publishers</td>
<td>4</td>
</tr>
<tr>
<td>11. Gorgias Press</td>
<td>4</td>
</tr>
<tr>
<td>12. Edwin Mellen Press</td>
<td>4</td>
</tr>
<tr>
<td>13. Dover Publications</td>
<td>4</td>
</tr>
</tbody>
</table>

The comparison between the pre and post top-ten publishers shows that there are discrepancies between the two lists. The three major publishers in the pre-era (State University of New York Press 36, Three Continents Press 24, and Doubleday 20), for instance, do not appear on the post top-ten-publishers. The top-ten-publishers post 9/11 witnesses the emergence of new publishers such as Syracuse University Press. Moreover, the two lists show that four publishers appeared in both lists namely, Interlink Books, Amana Publications, Anchor Books, and University of Texas Press.
Depending on the results of the publishers’ surveys, the following explanations for these discrepancies can be suggested:

1. Factors that have to do with the works, the authors and/or translators

   According to the results of the publishers’ survey, it can be argued that the following factors played a role in both the absence of some publishers from the top ten list and the emergence of some others. These factors are:

   a) The needs of the market
   b) The theme of the work
   c) The type (genre) of the work
   d) The author of the work
   e) The translator of the work
   f) The expected profit from publishing the work
   g) The expected prestige from publishing the work
   h) Academic factors

   The policies and visions of a publishing house can employ these factors in order to either move toward publishing Arabic translated works or away from it. That is to say, if a publishing house believes that there might be a possible financial profit or an expected prestige from publishing a work it might opt for publishing that work. By the same token, if a publishing house deems that the types of the translated books are not within its range of specialization or the market does not need these translated works, these considerations might affect its decisions to publish the work or not.

2. Factors that have to do with September 11
According to the results of the publishers’ survey, it can be said that the emergence of new publishers after September 11 can be due to the following factors:

a) September 11 increased the interest in publishing Arabic translated works in general
b) September 11 increased the role of sponsorship in publishing Arabic translated works

- Top 10 translators pre- and post- September 11.

A. Pre-Translators

**Table 18**
**Top 10 Translators Pre- September 11**

<table>
<thead>
<tr>
<th>Translator Name</th>
<th>Number of Translated works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Johnson-Davies, Denys</td>
<td>12</td>
</tr>
<tr>
<td>2. Hutchins, William M.</td>
<td>12 (7 as a co-translator)</td>
</tr>
<tr>
<td>3. Wormhoudt, Arthur</td>
<td>12</td>
</tr>
<tr>
<td>4. Kenny E. Olive</td>
<td>9 (7 as a co-translator and 2 as a single translator)</td>
</tr>
<tr>
<td>5. Theroux, Pete</td>
<td>8 (all as a single translator)</td>
</tr>
<tr>
<td>6. Cobham, Catherine</td>
<td>7 (all as a single translator)</td>
</tr>
<tr>
<td>7. Ali, Abdullah Yusuf</td>
<td>6 (all as a single translator)</td>
</tr>
<tr>
<td>8. Burton, Richard Francis</td>
<td>6 (all as a single translator)</td>
</tr>
<tr>
<td>9. Jayyusi, May</td>
<td>6 (all of them as a co-translator)</td>
</tr>
<tr>
<td>10. Christopher Tingley</td>
<td>5 (all of them as a co-translator)</td>
</tr>
<tr>
<td>11. Cleary, Thomas F.</td>
<td>4</td>
</tr>
<tr>
<td>12. Boullata, Issa J.</td>
<td>4</td>
</tr>
<tr>
<td>13. Frangieh, Bassam</td>
<td>4</td>
</tr>
</tbody>
</table>

B. Post-Translators

**Table 19**
**Top 10 Translators Post- September 11**

<table>
<thead>
<tr>
<th>Translator Name</th>
<th>Number of Translated works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Booth, Marilyn</td>
<td>5 (4 as a sole translator and 1 as a co-translator)</td>
</tr>
<tr>
<td>2. Tingley, Christopher</td>
<td>4 (all of them as a co-translator)</td>
</tr>
<tr>
<td>3. Calderbank, Anthony</td>
<td>3 (2 as a sole translator and 1 as a co-translator)</td>
</tr>
<tr>
<td>4. Davies, Humphrey T.</td>
<td>3 (2 as a sole translator and 1 as a co-translator)</td>
</tr>
<tr>
<td>5. Ahmed Ali, S. V.</td>
<td>2 (Both as a sole-translator)</td>
</tr>
</tbody>
</table>
The results of the translators’ surveys provide the following explanations for the discrepancies between the top ten lists in both periods i.e., pre and post:

1. Factors that have to do with the works
   a. The theme of the work
   b. The type (genre) of the work
   c. The author of the work
   d. Specialization in a specific area or genre

   The existence or the absence of any of these factors might have affected translators’ decisions to translate Arabic language works or not translate.

2. Factors that have to do with the authors
   a. The author’s status, credit, honor, appreciation, prestige, and recognition
   b. The author’s skills, qualifications, knowledge, credentials, and experience
   c. The possibility of publishing the work
The existence or the absence of any of these factors might have affected translators’ decisions in translating Arabic language works or not. For example, if translators do not foresee any possibility for publishing a work, they might not translate that work.

3. Factors that have to do with September 11
   
   a. September 11 increased the interest in translating Arabic works in general
   
   b. September 11 increased the interest in translating Arabic fiction works
   
   c. September 11 increased the interest in translating Arabic religious works

   These factors can help explain the reappearance of some translators’ names in both lists or even the emergence of new names. That is to say, September 11 affected translators’ decisions in translating Arabic language works. For example, Hutchins, William M., Tingley, Christopher, and Ali, Abdullah Yusuf appear in both lists.

   • Top 10 translated authors pre- and post- September 11

   A. Pre-Authors

<table>
<thead>
<tr>
<th>Author</th>
<th>Number of Translated Works</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mahfouz, Naguib</td>
<td>38</td>
<td>Egypt</td>
</tr>
<tr>
<td>2. Al-Tabari, Abu Jafar Muḥammad Bin Jarir</td>
<td>31</td>
<td>Islamic Country(^8)</td>
</tr>
<tr>
<td>3. Quran: Sacred Book</td>
<td>26</td>
<td>Quran</td>
</tr>
<tr>
<td>4. Al-Ghazzali</td>
<td>8</td>
<td>Islamic Country</td>
</tr>
<tr>
<td>5. Gibran, Khalil</td>
<td>7</td>
<td>Lebanon</td>
</tr>
<tr>
<td>6. Baha Allah</td>
<td>7</td>
<td>Iran</td>
</tr>
<tr>
<td>7. Faqih, Ahmad Ibrahim</td>
<td>5</td>
<td>Libya</td>
</tr>
</tbody>
</table>

\(^8\) The term ‘Islamic Country’ will be used as the country of origin for any scholar or writer born within the border of the Islamic caliphate that was dissolved in 1923. The Islamic caliphate was spread over three continents: Asia, Africa, and Europe.

\(^9\) As explained in chapter three, According to Muslims, the Holy Quran (also written as Koran) is the Book revealed to prophet Mohammed (Peace be Upon Him) through the angel Gabriel from Allah (God).
Mahfouz’s appearance on both lists can be explained by the fact that he won Nobel Prize. First translators might see a good chance for getting published or achieving more prestige by translating him. Second, and according to the results of the publishers’ survey, publishers might consider the prize that the author won as a crucial factor for achieving profit and prestige and for marketing any work by Mahfouz.
The appearance of the Holy Quran in both lists can be attributed to different functions that publishers and translators might have aimed at achieving. These functions were discussed and examined thoroughly in chapter three and include: Theological, Didactic and Informational, and Moral Instruction and/or Devotional.

The large number of books by Al-Tabari in the pre- September 11 lists is connected to the type of the work i.e., the history of the Islamic world. Thus, focusing on the history of the Islamic world can be associated with a given publisher’s areas of interest. That is to say, all the books by Al-Tabari that are published in the index are published by State University of New York Press which lists religious studies among its areas of interest. Moreover, this interest can be related to certain functions that publishers aim at achieving such as: ideological, political, and theological. Finally, in this regard, the current researcher suggests that conducting an interview with State University of New York Press in order to identify the reason/s or factor/s behind this specific interest in publishing the large number of works for the same author was beyond the scope of the study.

- Top 10 translated countries pre- and post- September 11

A. Pre-Countries

<table>
<thead>
<tr>
<th>Table 22</th>
<th>Top 10 Translated Countries Pre- September 11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Country</strong></td>
<td><strong>Number of works</strong></td>
</tr>
<tr>
<td>1. Islamic Country</td>
<td>107</td>
</tr>
<tr>
<td>2. Egypt</td>
<td>77</td>
</tr>
<tr>
<td>3. Lebanon</td>
<td>21</td>
</tr>
<tr>
<td>4. Syria</td>
<td>20</td>
</tr>
<tr>
<td>5. Palestine</td>
<td>16</td>
</tr>
<tr>
<td>6. Iraq</td>
<td>12</td>
</tr>
<tr>
<td>7. Saudi Arabia</td>
<td>12</td>
</tr>
<tr>
<td>8. Morocco</td>
<td>7</td>
</tr>
<tr>
<td>9. Libya</td>
<td>6</td>
</tr>
<tr>
<td>10. Yemen</td>
<td>6</td>
</tr>
</tbody>
</table>
Table 23
Top 10 Translated Countries Post- September 11

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Islamic Country</td>
<td>36</td>
</tr>
<tr>
<td>2. Egypt</td>
<td>20</td>
</tr>
<tr>
<td>3. Palestine</td>
<td>14</td>
</tr>
<tr>
<td>4. Iraq</td>
<td>13</td>
</tr>
<tr>
<td>5. Lebanon</td>
<td>10</td>
</tr>
<tr>
<td>6. Syria</td>
<td>6</td>
</tr>
<tr>
<td>7. Saudi Arabia</td>
<td>3</td>
</tr>
<tr>
<td>8. Morocco</td>
<td>3</td>
</tr>
<tr>
<td>9. Libya</td>
<td>1</td>
</tr>
<tr>
<td>10. Tunisia</td>
<td>1</td>
</tr>
<tr>
<td>11. Yemen</td>
<td>1</td>
</tr>
</tbody>
</table>

First, the appearance of the Islamic Country at the top of both periods can be interpreted in light of two factors. First, the fact that there are many countries and states that falls under the rule of the Islamic Country. Second, the fact that authors from the Islamic Country tackle religious and historical works which, according to the results, constitute a priority for publishers. Moreover, the presence of Egypt in both periods can be attributed to the fact that most of the translations target Mahfouz as a Nobel Prize winner.

Second, the two lists seem to be, to a certain extent, similar in terms of the translated countries. Yet, one observation is worth discussing and interpreting; the absence of some Arabic countries from both lists. According to the results of the publishers’ survey (00.00%) of publishers depend on the country of origin of the author in their decision to publish. However, and according to the translators’ survey, (33.33%) of the translators consider the country of origin of the author before carrying out the translation. The latter point might explain the absence of some countries in the most published countries lists.
• Types and numbers of works translated pre- and post-September 11 and the dominant
genre before and after. Here genre can be classified into two major types: literary and
non-literary.

1. Number of translated works pre-September 11 is 415:

A. 198 literary works: as explained in the definition of literary (see Chapter 1); all works
of this category fall under class P and then almost all of the literary works fall under
the sub-classes of PJ, PZ and PN except for three works which fall under the sub-
classes of PQ; These works are

Table 24
Works That Fall Under the Sub-Classes of PQ

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Sub-Class</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medieval Spanish <em>ejempla</em></td>
<td>PQ: French literature - Italian literature - Spanish literature - Portuguese literature</td>
<td>Translated from different languages: Bilingual ed. Kalilah wa-Dimnah [Arabic], [Spanish]</td>
</tr>
<tr>
<td>The story of Joseph in Spanish literature</td>
<td>PQ: French literature - Italian literature - Spanish literature - Portuguese literature</td>
<td>Translated from different languages: [Hebrew], [Arabic], [Spanish], [Ladino]</td>
</tr>
<tr>
<td>Jean Genet in Tangier</td>
<td>PQ: French literature - Italian literature - Spanish literature - Portuguese literature</td>
<td>Because it narrates the author encounters with the French novelist Jean Genet it is classified as French Literature.</td>
</tr>
</tbody>
</table>

B. 217 non-literary works: it might be helpful to sort out the non-literary works in order
to identify the ‘classes’ and then the fields that were translated from Arabic into
English and published in the U.S. The following table explains the non-literary subclasses:

Table 25
Subclasses of Non-Literary Works Pre-September 11

<table>
<thead>
<tr>
<th>Class</th>
<th>Number of works</th>
</tr>
</thead>
<tbody>
<tr>
<td>B: PHILOSOPHY. PSYCHOLOGY. RELIGION</td>
<td>123</td>
</tr>
<tr>
<td>D: WORLD HISTORY AND HISTORY OF EUROPE, ASIA, AFRICA, AUSTRALIA, NEW ZEALAND, ETC</td>
<td>55</td>
</tr>
<tr>
<td>K: LAW</td>
<td>9</td>
</tr>
<tr>
<td>H: SOCIAL SCIENCES</td>
<td>8</td>
</tr>
<tr>
<td>G: GEOGRAPHY. ANTHROPOLOGY. RECREATION</td>
<td>5</td>
</tr>
<tr>
<td>Q: SCIENCE</td>
<td>5</td>
</tr>
<tr>
<td>J: POLITICAL SCIENCE</td>
<td>3</td>
</tr>
<tr>
<td>L: EDUCATION</td>
<td>2</td>
</tr>
<tr>
<td>R: MEDICINE</td>
<td>2</td>
</tr>
<tr>
<td>A: GENERAL WORKS</td>
<td>1</td>
</tr>
<tr>
<td>C: AUXILIARY SCIENCES OF HISTORY</td>
<td>1</td>
</tr>
<tr>
<td>E: HISTORY OF THE AMERICAS</td>
<td>1</td>
</tr>
<tr>
<td>S: AGRICULTURE</td>
<td>1</td>
</tr>
<tr>
<td>T: TECHNOLOGY</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>217</strong></td>
</tr>
</tbody>
</table>

The list above shows that the interest in translating non-literary Arabic works focuses on the historical and religious works. The motivations for publication according to these indicators can be identified as ideological, political, monetary, and theological. At the same time and according to these indicators, we can also assume that other motives that were discussed in chapter three such as didactic and informational moral instruction and/or devotional do not constitute the main drive for translating non-literary works from Arabic into English since the last two motives are, usually, identified in other non-literary works. For example, an informational motive can be
identified in a scientific or medical work. Also, translating Averroes or Al Jazzar may reflect a strong-interest in the history of philosophy or science.

2. The number of translated works in the post-September 11 era is 170:

A. 82 literary works: all these works fall under class P and then almost all of the literary works fall under the sub-classes of PJ, PZ and PN except for one works which falls under the sub-class PK which is:

<table>
<thead>
<tr>
<th>Work Title</th>
<th>Sub-Class</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>The varieties of mystical experience of Urdū Ṣūfī poets</td>
<td>PK: Indo-Iranian languages and literatures</td>
<td>Translated from different languages: [Farsi, Western; Persian], [Arabic], [Urdu]</td>
</tr>
</tbody>
</table>

B. 88 non-literary works:

<table>
<thead>
<tr>
<th>Class</th>
<th>Number of works</th>
</tr>
</thead>
<tbody>
<tr>
<td>B: PHILOSOPHY. PSYCHOLOGY. RELIGION</td>
<td>53</td>
</tr>
<tr>
<td>D: WORLD HISTORY AND HISTORY OF EUROPE, ASIA, AFRICA, AUSTRALIA, NEW ZEALAND, ETC</td>
<td>14</td>
</tr>
<tr>
<td>H: SOCIAL SCIENCES</td>
<td>6</td>
</tr>
<tr>
<td>K: LAW</td>
<td>6</td>
</tr>
<tr>
<td>J: POLITICAL SCIENCE</td>
<td>3</td>
</tr>
<tr>
<td>R: MEDICINE</td>
<td>2</td>
</tr>
<tr>
<td>A: GENERAL WORKS</td>
<td>1</td>
</tr>
<tr>
<td>G: GEOGRAPHY. ANTHROPOLOGY.</td>
<td>1</td>
</tr>
</tbody>
</table>
The comparison between the types of non-literary works translated before and after September 11 does not show a crucial difference. In other words, both eras concentrate mainly on translating historical and religious works and neglect many other sub-non-literary classes such as Military Science, Naval Science, Medicine and Technology. In one way, the focus on the religious and historical works can be connected to political, ideological and theological motivations. However, at the same time, the apparent neglect of other sub-classes such as the technological and the scientific can be attributed to the fact that many of the contributions of these sciences are being originally introduced in the West.

5.4. Conclusion

To conclude, the results of both the surveys and the statistics have provided answers to the following two questions that were cited in Chapter 1:

1. What is the role of human agents, specifically publishers, translators, and authors, in the production and reception of Arabic language works translated into English and published in the U.S. both before and after 9/11?

1.1. Authors: The role of authors in the process of translation can be sub-classified into two sub-roles: direct and indirect roles:

I. The direct role involves: writing with a readership in mind.

II. The indirect role involves: the literary fame of the author or the work, the universality of the author or his/her theme, the type of the theme: crisis in the Middle
East, political, cultural religious themes, criticism of the Eastern culture, politics, traditions, society and viewing the hidden part of the Eastern culture.

1.2. Publishers:

A. Selecting a work to publish
B. Selecting an author to publish
C. Selecting a translator to publish
D. Designing a book cover
E. Editorial process
F. Design and production process
G. Marketing process
H. Sales
I. Distribution and order fulfillment

All of these roles are govern by factors discussed and examined in chapter four.

1.3. Translators:

A. Selecting a work to translate
B. Selecting an author to translate
C. Selecting a book cover

2. What is the role of 9/11 in shaping the process of production and reception?

First, the results of the analysis of both the translators’ and publishers’ surveys show that September 11 affected the process of production and reception of Arabic language works at two levels:

2.1. Translation level:

A. September 11 increased the interest in translating Arabic works in general
B. September 11 increased the interest in translating Arabic fiction works
C. September 11 increased the interest in translating Arabic religious works

2.2. Publication level:
A. September 11 increased the interest in publishing Arabic translated works in general
B. September 11 increased the interest in publishing Arabic works written by authors from specific countries such as Saudi Arabia and Iraq
C. September 11 increased the interest in publishing Arabic fiction translated works in general
D. September 11 increased the role of sponsorship in publishing Arabic translated works
Chapter 6: Conclusion and Results

6.1. Summary and Results of the Study

The results of the current study are presented as answers for the questions introduced in Chapter 1. The current study aimed at investigating the reception of Arabic-language works translated into English and published in the U.S. before and after September 11. This study sought to explicitly answer the following questions:

- What are the socio-cultural factors that shaped the production and reception of Arabic-language works translated into English and published in the U.S. both before and after 9/11?

The cultural factors, i.e., norms that govern the selection of Arabic works to be translated into English according to the paratexts include: political and ideological, theological, literary, didactic and informational, and moral instruction and/or devotional. Each one of these cultural factors can be further divided into sub-factors. The political and ideological factors include sub-factors such as: criticizing gender roles in the East, identifying the role of censorship in preventing some of the works from appearing in the Arab world, discussing the reasons behind Bin Laden’s hostile attitudes toward the West, offering various views about the Arab-Israeli relationship such as supporting and/or refusing the solution of a comprehensive peace with Israel. The theological factors also involve sub-factors such as: promoting negative images about Islam and Muslims, providing a narrow definition for the Islamic concept Jihad, questioning
major concepts in Islam such as the prophecy of Prophet Mohammad, and suggesting the inadequacy of the Holy Quran in dealing with different topics such as the failure of the Quran to address and explain crucial matters in Christianity. The literary factor contains sub-factors such as: highlighting the literary qualities and characteristics of authors such as being universal, highlighting the literary qualities and characteristics of works such as tackling universal themes, celebrating prizewinning works and authors, and celebrating bestselling works. The didactic and informational factor contains sub-factors such as: highlighting the influence of some scientific and medical books in in the framework of the history of European science and ideas. Finally, the moral instruction and/or devotional factor encompasses sub-factors such as: calling for mutual understanding and coexistence among religions and faiths, promoting the notion of peace among cultures, and insisting on not misunderstanding the war on terrorism as a holy war among religions.

The social factors can be identified through examining both publishers’ norms and translators’ norms. The former norms can also be identified at two levels: first, the role of Toury's ‘preliminary norm’, i.e., the reasons behind importing a literature from a given culture, which in turn may help identify publishers’ norms. Second, the role of Bourdieu’s forms of capital (cultural, social, economic, and symbolic) in the process of selecting a work. Based on the results of the analysis the former type of norms can be summarized in the following. First, financial factors such as: the needs of the market, the expected profit from publishing the work, sponsor’s preference or support from a funding source. Second, academic factors such as: the theme of the work and/or the type (genre) of the work. Finally, prestige/marketing factors such as: the expected prestige from publishing the work, the prizes the work has won, the status of the work in top lists, the author of the work, and the translator of the work.
The role of Bourdieu’s forms of capital (cultural, social, economic, and symbolic) in the process of selecting a work occurs at two levels. First, the results of the publishers’ survey explain that Bourdieu’s main concepts of symbolic, cultural, and social capital and field play an important role in the publishers’ decisions in selecting an author and a translator to publish. Second, the results of the publishers’ survey show that publishers aim also at expanding different forms of capital by publishing a translated work. These forms of capital are: economic, symbolic, and cultural capital.

Translators’ norms comprise the second social factor that shaped the production and reception of Arabic-language works translated into English and published in the U.S. both before and after 9/11. The role of translators can be understood through identifying: first, the ‘preliminary norms’ that govern translators’ decisions in selecting works and authors to translate. Second, the form of capital the translator intended to build or achieve by translating a certain work, author, or genre, and the role of these forms of capital in the selection process.

The ‘preliminary norms’ that govern translators’ decisions in selecting works and authors to translate consist of three factors: academic/specialization factors, prestige factors, and financial factors. The first set of factors includes sub-factors such as: the theme of the work, the type (genre) of the work, and the author of the work. The second type of factors involves: the expected prestige from publishing the work, the status of the work on top-lists, and the prizes the work has won. The third type of factors contains: sponsor’s preference or support from a funding source, the success of the work in the market, and the needs of the market.

The roles of Bourdieu’s forms of capital on translators decisions can also be characterized at two levels. First, the form of capital the translator intended to build or achieve
by translating a certain work, author, or genre which include only symbolic capital. Second, the role of these forms of capital in the selection process which includes: determining the translators’ selection of an author to translate and determining the translators’ selection of a work to translate.

- What is the role of human agents, specifically publishers, translators, and authors, in the production and reception of Arabic-language works translated into English and published in the U.S. both before and after 9/11?

The role of authors in the process of translation can be classified into two sub-roles: direct and indirect roles. The direct role involves: writing while having a Western readership in mind. Whereas, the indirect role involves the literary fame of the author or the work, the universality of the author or his/her theme involves (includes?? This bit is ungrammatical) the type of the theme: crisis in the Middle East; political, cultural religious themes; criticism of the Eastern culture, politics, traditions, society and viewing the “hidden” part of the Eastern culture.

The roles of the publishers in the process of publishing involve the following tasks: selecting a work, an author and a translator to publish, designing a book cover, editing designing and producing marketing, and selling a book, and distributing and fulfilling orders. All of these roles are governed by factors discussed and examined in Chapter 4.

The roles of the translators in the production and reception of Arabic-language works involve mainly selecting a work to translate, selecting an author to translate, and in some cases selecting a book cover.
• To what extent can paratexts affect and reveal aspects of the reception of Arabic language works translated into English and published in the U.S. before and after 9/11?

The results of the study show that the paratexts associated with Arabic language works translated into English and published in the U.S. before and after 9/11 perform two major functions: staging and ideological functions. The staging function involves four sub-functions: promoting the author, translator, and/or the work itself, marginalizing the author, translator, and/or the work itself, locating, distinguishing and differentiating the author as a universal author, and exhorting the reader to read in a specific way.

The analysis also demonstrates that paratexts express ideological functions such as: including or excluding ideological stands about different issues such as: politics, culture, and gender, drawing or re-drawing the map about what is Islam: traditional/orthodox and unorthodox/modern Islam, promoting positive images about the West (such as: civilized and modernized society, peaceful innocent society, sympathetic society, supportive society, and guardian, liberator, and rescuer society), promoting and conveying negative images about the East (such as: society, Arabs, Middle East, and Muslims in general, gender role expectations, religion, political stereotypes, Orientalism), imposing different political and ideological stands, identifying the role of censorship, expressing feminist views, and establishing a binary opposition between East and West.

• What is the role of 9/11 in shaping the process of production and reception?

The analysis of Chapter 4 and 5 shows that 9/11 plays a crucial role in shaping the process of production and reception at two levels: the cultural and social.
As far as the cultural level is concerned, the analysis of sixteen works shows that the norms that govern the selection of Arabic works in both eras, pre- and post- September 11, are similar but not identical. However, one can refer to some ideological and theological differences in the two aforementioned periods. That is to say, examining the paratexts of the sixteen analyzed works demonstrates the rise of particular ideological and theological stands in the post September 11 era. These viewpoints include the following: ideological and political and theological. The latter stands involve referring to the Islamic concept Jihad and attempting at defining it and criticizing Jihad.

The ideological and political views that became evident in the post September 11 period include: considering literary works from countries such as Iraq and Saudi Arabia, shifting the stereotypes about the east from Orientalism into Terrorism, connecting Bin Laden’s passion toward Jihad with his radical Wahhabi views about Islam, warning both the East and the West against equating or changing the war on terrorism into a war between Islam and Christianity and discussing the reasons behind Bin Laden’s hostile attitudes toward the West.

The change that happened at the social level affected two major stakeholders namely, publishers and translators.

The results of the survey show that September 11 has impacted the publishers’ policies, attitudes and decisions regarding publishing Arabic translated works in the U.S. the most evident impact is the increase in the role of sponsorship in publishing Arabic translated works. The results also show that there is an increase in interest in publishing Arabic translated works in general and from specific countries such as Saudi Arabia and Iraq.

The answers for the questions in the table above shows that September 11 has affected translators’ policies, attitudes and decisions regarding translating Arabic language works in
general. According to the participating translators, September 11 increased the interest in translating Arabic works in general (46.67%), Arabic works of fiction, (60.00%), and Arabic religious works (33.33%). Moreover, (40.00%) of the responding translators indicate that September 11 increased their interest in translating Arabic works written by authors from specific countries such as Saudi Arabia and Iraq. As far as sponsorship is concerned, (33.33%) of the participating translators suggest that September 11 increased the role of sponsorship in translating Arabic works. Finally, (13.33%) of the participated translators state that September 11 affected the selection of book covers.

Finally, a question related to the impact of September 11 on the cultural and social factors is the impact of patronage (Lefevere 1992) on these decisions.

The results of the publishers’ survey prove that patronage (Lefevere 1992) has an impact on the publishers’ decisions at three different levels:

a. In selecting a work:

(45.45%) of the publishers indicate that sponsor’s preference or support from a funding source play a role in selecting a work to publish.

b. In selecting an author or a translator:

(9.09%) of the publishers reveal that sponsors’ selection play a role in selecting an author or a translator to publish.

c. In selecting a book cover

(18.18%) of the publishers point out that sponsors’ suggestions play a role in selecting the book cover.

The results of the translators’ survey prove that patronage (Lefevere 1992) has an impact on the translators’ decisions at three different levels:
a. In selecting a specific type of work or genre to translate:

(26.67%) of the participating translators reveal that sponsors’ preference or support from a funding source play a role in selecting a specific type of work or genre to translate.

b. In selecting an author to translate:

(13.33%) of the participated translators report that sponsors’ selection determines their decision in selecting an author to translate.

c. In selecting a book cover

(6.67%) of the participated translators report that the book cover selection adheres to the sponsor’s suggestions.
6.2. Limitations

The following issues can be considered as limitations of the current study:

a. The shortage of reliable statistical data about Arabic-language works translated into English and published in the U.S. except for the UNESCO’s Index Translationum which is incomplete.

b. The absence of reliable sources for determining the most prestigious authors in the Arab world

c. The low percentage of responses from both translators and publishers

d. The difficulty in identifying Publishers’ motivations since they are not publicized.
6.3. Future Directions

In light of the results of the current study; it seems that there are several potential research ideas that might yield interesting results. For example, examining the reception of Arabic-language works translated into English and published in the other countries and focusing on some other historical political events such as the Arab Spring can further reveal the relationship between politics and translation. Moreover, replicating the current study by changing only the directionality i.e., examining the reception of English-language works translated into Arabic and published in different Arabic countries, should explain whether the same norms govern the translation from English into Arabic and whether the main stakeholders play the same roles in the process of reception and production. In the same vein, it would be helpful to examine the reception of Arabic-language works from specific genres mainly, children’s literature translated into English and published in different Western countries, in order to see if the same observations can be applied to this specific genre. Finally, conducting pilot studies in order to identify the reasons and factors behind the interest of a specific publisher in publishing Arabic-language works and conducting pilot studies to identify the reasons and factors behind a specific translator’s interest in translating Arabic-language works should shed more light on the role of these main stakeholders in the process of production and reception of translated works.

The analyses and the results of the current study have implications for future research within two turns in the field of translation studies: postcolonial and sociological. These implications also include new understandings for the functions that paratexts can perform on a given text or work.
In addition to the several functions that paratexts can perform that were discussed in this dissertation, it is predicted that certain types of paratexts for certain works can hinder the reception of these same works. That is to say, paratexts of a religious text can be a barrier for publishing, circulating and receiving that text itself regardless of the adequacy of its translation in certain cultures and countries. For example, the biased interpretations of Quran, Islam, and Muslims that appear in Cragg Kenneth’s preface and introductory essay to his translation of the Quran entitled Readings in the Quran might result in prohibiting the edition in some Islamic countries.

The act of prohibiting the circulation of a theological text in a certain country has precedents in the history of other religions. For example, Hollander (2003) claims that the paratexts that accompanied Dutch Bibles were the main reason behind the prohibition of some edition>s of the Bible in the Netherlands between 1522 and 15446. Hollander believes that several types of paratexts “allowed the addition of subjective elements to the Bible text”. (152-166) In a similar manner, Vries (2003) argues that the paratexts of religious texts such as the Bible can perform theological and political roles. He elaborates, “Since the theological elements of a Skopos tend to manifest themselves strongly in paratextual elements (introductions, marginal notes) it is especially the paratextual elements that have triggered theological, social and political difficulties” (193). Then, he provides an explanation for prohibiting some versions of the Bible in the Netherlands:“The fact that paratextual elements directly reflect the Skopos of the translation, showing how the translators and commissioners intend the Bible to function in communities, helps to explain prohibition practices of censors in the first half of the sixteenth century in the Netherlands and described by Hollander” (193).
Several implications for future research directions can be developed by examining both the data and the results of the current study from wider postcolonial and sociological perspectives.

The reception of Arabic language works translated into English cannot be fully understood without considering factors such as power relations between the two cultures in addition to the complex relationship between the colonizer or the oppressor, the West in this case, and the colonized or the oppressed, the East in this case. Thus, the results of the current study can also be viewed from postcolonial lenses. In this case, one can say that the hegemony of the target culture, i.e., the West and the subordination of the source culture, i.e., the East is manifested evidently in the paratexts of the translated works. According to Bassnett and Trivedi (199), “The Arabs, Edward Lane informed readers in notes to his popular translation of The Thousand and One Nights, were far more gullible than educated European readers and did not make the same clear distinction between the rational and the fictitious” (6). In the same vein, Lefevere (1992) suggests that the reception of Arabic and Islamic literature, especially the qasidah, in English has been affected by its ‘low status’ in the Euro-American culture. He associates this problem to the ideology of the Euro-American peoples who still believe that the Arabic and Islamic literature belongs to an inferior nation and culture and thus consider it inferior. In the same manner, Said (1977) examines in depth the issue by employing these terms: ‘Occident’ and ‘Orient’ to discuss the relationship between the West and the East. He explains “there are Westerners, and on the other there are Arab-Orientals; the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion; the latter none of these things.” (1977:49)
The asymmetrical power relations between the West, and the East resulted in producing various discourses about the East; the Western discourse about the East has changed or shifted over time. That is to say, the Western discourse about the East can be marked as an Oriental one during the early centuries as represented by the paratexts of some of the classical works such as Nafzawi’s work. Later on, in the nineteenth and twentieth centuries the discourse —although continued to depict the East as Orientals—shifted or started to include the notion of terrorism as a mean to marginalizing the other (see the paratextual analysis of Girls of Riyadh). The discussion of the translation of both literary and non-literary works, the selection of the texts to be translated, and its surrounding paratexts can further confirm that “[m]ore than ever, translation is now understood to be a politics as well as a poetics, an ethics as well as an aesthetics” (Brodzki, 2007, 2).

The focus of the postcolonial turn has shifted with the advent of the sociological turn to include other factors such as the social factors, and the role of the human agents such as translators and publishers in the translation process. Publishers as one of the major stakeholders who play a crucial role in shaping the process of reception and translation, have received considerable attention from Bourdieu. The current study has focused on the political, ideological, and economic factors that can play a role in shaping the reception of Arabic language works.

The economic factors were analyzed by building on theories from the publishing field and some of Bourdieu’s concepts such as economic capital. Yet, the results of the study can be further analyzed within a detailed framework of the economics of translation. This framework can focus on the market of translation, keeping in mind that “Discourse is a symbolic asset which can receive different values depending on the market on which it is offered” (Bourdieu, 1977, 645). The latter idea suggests that examining a given market for translated books can further
reveal the economic, in addition to the ideological and political, factors that shape the reception of translated works. In this regard, Heilbron and Sapiro (2007) explain, “the economic approach assimilates translated books into the most general category of goods, identifying them as merchandise produced, distributed and consumed according to the logic of national and international markets” (94).

Moreover, considering translated works as goods necessitates employing pure economic concepts such as market, niches, segmentation of the market, and profit. In her discussion for the international book market of translation Sapiro (2008) argues “The international book market can be regarded as structured, like the national markets, around the opposition between large-scale and small-scale circulation.” (159). Then she clarifies the U.S. market case “Some national book markets are divided into distinct segments, as in the United States, where the nonprofit publishers (mainly the university presses, but also independent presses such as The New Press) have a different economic organization from that of the trade publishers, though some trade publishers do publish upmarket books.” (160). As far as the book industry competitiveness factors are concerned, Sapiro (2010) argues that “Like very competitive open markets, the book market is concentrated around large conglomerates – oligopolies – while there is a growing number of small independent firms”. (421) Finally, Greco (2007) examines the issue of competitiveness in the book industry both at the national and international level. He suggests that there are a number of forces that can affect competitiveness in the book industry: 1) Rivalry, 2) Threat of substitutes, 3) Buyer power, 4) Supplier power, and 5) Barriers to entry and threat of entry (85-103)
6.4. Conclusion

The results of the analysis of chapters four and five support arguments and theories from different fields such as Translation Studies, Publishing, and Cultural and Literary Studies. The following paragraphs present the contributions of the current study.

The results show that paratexts can be used to identify the norms that govern the translation from Arabic into English, i.e., Toury’s preliminary norms. Paratexts have shown similar findings in other translation traditions and different languages and have been used to examine the role/s that translation agents such as publishers and translators play in transferring literary texts from one language and culture to another (Merkle 2009; O’Sullivan 2009; Demircioğlu 2009).

Moreover, the results of the study demonstrate that paratexts are not merely supplementary materials for the text (Baker 2010; Kovala 1996; Koş 2008; Spittaël 2014; Alvstad 2014; Toledano-Buendía 2013). For example, paratexts can be studied to uncover ideas that were not expressed explicitly in the text itself and to provide extra information about the text that may help the translator in understanding and translating it (Sehnaz 2002).

The methodology of the current study further supports that sociology can provide useful insight to investigate the role of the human stakeholders such as authors, translators, and publishers in depth (Wolf 2006, 2007, and 2009, Angelelli 2014 and Wilson 2013). In this regard, the results explain that the terms originally developed by the French sociologist Pierre Bourdieu such as field and forms of capital help researchers investigate and examine the role of the human agents involved in the production and reception of translated works such as translators, editors, and publishers.
Moreover, the results show that power and patronage (Lefevere 1992) have a role in the decision-making of those human agents in selecting works and authors either to translate or to publish.

The current analysis of Arabic works translated into English and published in the US from 1988 to 2009 provides a clear image of the reasons behind selecting certain genres, authors, and themes to be translated and published. These reasons are not merely literary (Said 1977). They include political, ideological, theological, and monetary reasons. Moreover, the analysis of the literary works proves that the range of images about Arabs expressed in the published literary works in the U.S. seems to be reduced and limited to certain fixed images about the East in general and Arabs in specific (see Said 1977 and Aboul-Ela 2001).

Finally, selecting September 11 as a turning point in both periods is predicated on the association held worldwide between Islam, Arabs, and the person who claimed responsibility for those attacks, Osama bin Laden. Of course, such a historic event can shape, or at least, affect, the way works translated from the Arabic language are produced and received in the U.S. First, the 9/11 attacks have impacted the way the entire world views Arabs, Muslims, and the Arabic language as well. Many Western countries and specifically the U.S. started to be more interested in knowing about Arabs and their language, Arabic, after the 9/11 attacks (see, Nordlinger 2002; by Rafael 2010; Salai 2002; and Ernst 2013). Second, The results of the study show that the 9/11 attacks impacted both the process of translation and publishing of Arabic language works.
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NON-TS REFERENCES (Reviews, Arabic translated Works, Works about Arabic, and 9/11)


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Websites


League of Arab States. No Title. N.p., n.d. Web. 15 Nov. 2015
## APPENDIX A: TRANSLATORS’ SURVEY

<table>
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<tr>
<th>No.</th>
<th>Question</th>
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<th>Neither agree nor disagree</th>
<th>Disagree</th>
<th>Strongly disagree</th>
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<td>c) The type (genre) of the work</td>
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<td>e) The prizes the work won</td>
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<td>f) The status of the work on top-lists</td>
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<td>j) The expected prestige from publishing the work</td>
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<td>k) Academic factors</td>
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<td></td>
<td>M) Specialization in a specific area or genre</td>
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<td>b) The author’s skills, qualifications, knowledge, credentials, and experience</td>
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<td>c) The author’s network of relationships and memberships</td>
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<td>e) The country of origin of the author</td>
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<td>h) The possibility of publishing the work</td>
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<td>i) Others</td>
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<td>3. What are the factors that determine your decisions to select a book cover:</td>
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<td>b) The book cover is expected to attract more readers</td>
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<td>c) The book cover suits the expectations of the target readers</td>
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<td>d) The book cover adheres to the publisher’s suggestions</td>
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<td>e) The book cover is a copy from the original work</td>
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<td>g) The book cover is expected to reflect the content of the book</td>
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<td>4. What is the impact of September 11 on your decisions:</td>
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<td>c)</td>
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<td>September 11 decreased the interest in translating Arabic religious works.</td>
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<td>g)</td>
<td>September 11 increased the interest in translating Arabic works written by authors from specific countries such as Saudi Arabia and Iraq.</td>
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<td>h)</td>
<td>September 11 decreased the interest in translating Arabic works written by authors from specific countries such as Saudi Arabia and Iraq.</td>
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<td>i)</td>
<td>September 11 affected the selection of book covers</td>
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<td>j)</td>
<td>September 11 increased the role of the translators in selecting book covers.</td>
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### APPENDIX B: PUBLISHERS’ SURVEY

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<td>k) The expected prestige from publishing the work</td>
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<td>l) Academic factors</td>
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<td>Neither agree nor disagree</td>
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<td>c) His/her network of relationships</td>
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<td>h) Others</td>
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<td>a) The book cover reflects the content of the book</td>
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<td>b) The book cover is expected to attract more readers</td>
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<td>Question</td>
<td>Strongly agree</td>
<td>Agree</td>
<td>Neither agree nor disagree</td>
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<td>c) The book cover suits the expectations of the target readers</td>
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<td>d) The book cover adheres to the translator’s suggestions</td>
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<td>e) The book cover is a copy from the original work</td>
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<td>f) The book cover adheres to the sponsor’s suggestions</td>
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4. What are the roles of the different participants and departments in the publishing process

<p>| a) The publishing house or company has different departments             |                |       |                             |          |                   |
| b) Each department has specific tasks and responsibilities              |                |       |                             |          |                   |
| c) Publishing a translated book goes through the following process      |                |       |                             |          |                   |
| I. Editorial process                                                    |                |       |                             |          |                   |
| II. Design and production process                                       |                |       |                             |          |                   |
| III. Marketing process                                                  |                |       |                             |          |                   |
| IV. Sales                                                               |                |       |                             |          |                   |
| V. Distribution and order fulfillment                                   |                |       |                             |          |                   |</p>
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<tr>
<th>Question</th>
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<th>Agree</th>
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<th>Disagree</th>
<th>Strongly disagree</th>
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<td>a) September 11 increased the interest in publishing Arabic translated works in general.</td>
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<td>b) September 11 decreased the interest in publishing Arabic translated works in general.</td>
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<td>c) September 11 increased the interest in publishing religious Arabic translated works.</td>
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<td>d) September 11 decreased the interest in publishing religious Arabic translated works.</td>
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<td>e) September 11 increased the interest in publishing Arabic works written by authors from specific countries such as Saudi Arabia and Iraq.</td>
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<td>f) September 11 affected the selection of book covers</td>
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<td>g) September 11 increased the role of the publishing houses in selecting book covers.</td>
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