

# *Annotated Books Received*

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## Arabic

**Darwish, Mahmoud.** *Unfortunately, It Was Paradise: Selected Poems.* Translated and edited by **Munir Akash** and **Carolyn Forché.** Berkeley: University of California Press, 2003. 210 pp. Paper: \$16.95; ISBN 0-520-23754-4.

Darwish, the leading poetic voice of the Palestinian people, is presented here in the most comprehensive collection of his work ever translated into English, one which spans his entire career of nearly four decades. (Although the earliest selection contained here dates from 1967, the bulk of the text is drawn from collections published after 1985.) Assimilating centuries of Arabic poetic forms while also applying modern poetic sensibilities, answering the soul call of an anguished historical context while also remaining true to the internal demands of the poetic tradition, this poet-exile has managed to become both a voice for the Palestinian diaspora and one of the most important poets in the Arabic language. Akash is the coeditor of *The Adam of Two Edens* (2000), a previous English edition of Darwish's poetry, and (with Khaled Mattawa) of *Post Gibran: Anthology of New Arab American Writing* (1999). Forché has also translated Claribel Alegria (*Sorrow*, 1999; *Flowers from the Volcano*, 1982), while her own poetry includes *Blue Hour* (2003), *The Angel of History* (1994), and *The Country Between Us* (1981).

## Catalan

**Belbel, Sergi.** *Blood.* Translated by **Marion Peter Holt.** New Brunswick, NJ: Estreno Plays, 2004. 74 pp. Paper: \$8.00; ISBN 1-888463-17-1. [*La sang.* Barcelona: Edicions 62, 1998.]

Belbel established himself in the 1990s as the most important Catalan playwright of the post-Franco generation. His dedication to the theater extends to every area, being deeply involved also in directing, teaching, and translating dramatic works from other languages. His play *After the Rain* (*Després de la Pluja*, 1993) received the Molière French Theatre Prize for comedy in 1999. In contrast to that work, *Blood* is a wrenching drama that explores terrorism at the microcosmic level. It has been staged to much acclaim in several European cities. This edition from Estreno includes a brief biography of the playwright by David George (University of Wales), and a note on the play from Australian director Scott Gooding. Earlier works by Belbel, including *Deep Down*, *Caresses*, and *After the Rain*, have appeared in English in various collections of international drama in translation. Two musicals, *Sóc Lletja* (1997) and *El temps de Planck* (2000), are not yet available in English. Holt is professor emeritus of Theatre and Spanish at CUNY. Other playwrights recently translated by Holt include Antonio Buero Vallejo (*The Music Window*, 1994; *The Sleep of Reason*, 1998), José María Rodríguez Méndez (*Autumn Flower*, 2001), and Jaime Salom (*Three Comedies: Behind the Scenes in Eden, Rigmaroles, and The Other William*, 2004; with Greg Racz and Phyllis Zatlin).

## Chinese

**Chow, Bannie,** and **Thomas Cleary,** translators. *Autumn Willows: Poetry by Women of China's Golden Age.* Ashland, OR: Story Line Press, 2003. 117 pp. Paper: 15.00; ISBN 1-58654-025-4.

In addition to the great poets whose names come down to us from the legendary Tang period, names such as Li Bo, Du Fu, and Wang Wei, there were other deserving names that faded into obscurity as the Tang influence itself faded. Three of those lost poets—women whose

talent and verse gained acclaim equal to their contemporaries—are represented in this collection. Li Ye and Yu Xuanji were Taoist priestesses who died violently after running afoul of the social and political order (even in that time of relatively greater freedoms for Chinese women). Xue Tao was a slave and courtesan to the Chinese military hierarchy. The poignancy and beauty of their work give testimony to the circumstances of their lives. Chow was raised in mainland China and lived in other parts of southeast Asia before moving to the U.S. She has been an interpreter and translator since 1977. Cleary has published over sixty English translations from Chinese, Japanese, Sanskrit, Pali, Old Bengali, and Arabic. His work includes widely popular editions of *The Art of War* by Sun Tzu and *The Book of Five Rings* by Musashi Miyamoto.

**Laozi** (Lao-tzu). *The Classic of the Way and Virtue: A New Translation of the Tao-te Ching of Laozi as Interpreted by Wang Bi*. Translated by **Richard John Lynn**. New York: Columbia University Press, 2004. 256 pp. Paper: \$14.95; ISBN 0-231-10581-9.

The hardcover edition of this recent and highly regarded translation was published in 1999, also by Columbia U P. The translator provides an extensive introduction that, in addition to a note on the translation, includes a capsule biography of Wang Bi and a brief exploration of the importance of his commentaries to Chinese thought. (Wang's third-century commentary on the *Tao-te Ching* was the first, and is widely acknowledged as the most sophisticated.) The volume contains a bibliography of primary and secondary sources, a comprehensive glossary, including a list of proper nouns, and a full index. Lynn has also translated Wang Bi's interpretation of the *I Ching* (see later entry under this heading), in addition to publishing a biography of the thirteenth and fourteenth-century poet *Kuan Yün Shih* (1980) and a revised edition of the *Guide to Chinese Poetry and Drama* (1984).

**Lynn, Richard John**, translator. *The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi*. New York: Columbia University Press, 2004. 602 pp. Paper: \$17.95; ISBN 0-231-08295-9.

Seen through the eyes of Wang Bi—the foremost interpreter of the *I Ching* for seven hundred years—this ancient text assumed much of the Confucian aspect that has influenced its interpretation since his time. The translator provides an introduction that gives attention equally to the primary text, Wang Bi's social and historical context, Wang's commentary, and matters of interest to the translation. The volume contains a bibliography of primary and secondary sources, a comprehensive glossary, including a list of proper nouns, and a full index. In addition, the introduction concludes with a brief explanation of casting methods, while the back of the book holds a tear-out chart of the trigrams and hexagrams of the *I Ching*. The hardcover edition of this recent and important translation was published in 1994, also by Columbia U P. Lynn has also translated Wang Bi's interpretation of Lao-tzu's *Tao-te Ching* (see previous entry under this heading), in addition to publishing a biography of the thirteenth and fourteenth-century poet *Kuan Yün Shih* (1980) and a revised edition of the *Guide to Chinese Poetry and Drama* (1984).

**Plaks, Andrew**, translator and editor. *Ta Hsüeh and Chung Yung (The Highest Order of Cultivation and On the Practice of the Mean)*. New York: Penguin, 2003. 166 pp. Paper: \$14.00; ISBN 0-140-44784-9.

Together with the *Mencius* and the *Analects* (which Penguin issued in the 1970s in translations by D. C. Lau), the short texts known as the *Ta Hsüeh* and the *Chung Yung* make up the so-called “Four Books” of the Confucian tradition of Chinese scholarship. The first addresses the social and political dimensions of human experience, while the second focuses

on unity and harmony between the human self and the universe. Their role in the history of Chinese education and thought is almost scriptural in nature. In addition to his introduction, Plaks (a long-time professor of East Asian Studies at Princeton University) also provides a note on these new translations, extensive reader's notes for each text, an appendix on some of the basic concepts that appear in the writings, and appendices on proof-texts and the textual history for the two texts. The volume is further supplemented by a preface from Xinzhong Yao, a list of suggested reading, and a table of parallel chronologies for Chinese dynastic periods and major Confucian thinkers and texts. Among Professor Plaks other publications is *The Four Masterworks of the Ming Novel* (1987).

**Sun-tzu** (Sunzi). *The Art of War*. Translated by **John Minford**. New York: Penguin Books, 2003 (2002). 386 pp. Paper: \$14.00; ISBN 0-14-043919-6.

One of the most recent of the several English-language translations of a well-known text, this edition from Minford is a paperback version of the edition released in hardback by Viking Penguin in 2002. The text is fully presented twice: once by itself, and once along with commentaries drawn from the various traditional commentators. An introduction for the lay reader is accompanied by a note on the text and translation, including pronunciation notes; a considerable (and lightly annotated) list of suggested readings, including titles in English, French, and Chinese; an annotated list of the Chinese commentators; and a chronology. Minford translated the last two volumes of the Penguin Classics five-volume edition of the classic Chinese novel *The Story of the Stone* (also known as *The Dream of the Red Chamber*).

**Weinberger, Eliot**, editor. *The New Directions Anthology of Classical Chinese Poetry*. New York: New Directions, 2003. 268 pp. Cloth: \$24.95; ISBN 0-8112-1540-7. Paper: \$15.95; ISBN 0-8112-1605-5.

Weinberger's intent with this collection is to illustrate by example the impact of Chinese poetry upon American modernist poetics. To this end, he presents Chinese translations by four well-known modernist poets—Pound, Williams, Rexroth, and Snyder—along with those of the contemporary Sinologist, translator, and poet David Hinton. Approximately two hundred poems are included, representing the work of almost forty poets from the classical Chinese period. For about thirty of the poems, multiple translations are presented side by side. In most cases, these are versions from two or three different translators, but in half a dozen cases they are retractions by the same poet. Following the translations are several selected essays on Chinese poetry from the translators and one from the ancient and legendary Chinese literary critic Lu Chi. Weinberger's introduction relates a compressed history of the American fascination with and relationship to the Chinese poetic tradition. The end matter includes a list of sources plus extensive notes on the included Chinese poets, with occasional abbreviated notes on the poems themselves. Previous publications by Weinberger concerning Chinese poetry include *19 Ways of Looking at Wang Wei* (1987) and his translation of Bei Dao's *Unlock* (2000). Weinberger is one the primary translators of Octavio Paz, including *The Collected Poems of Octavio Paz 1957–1987* (1987) and *A Tale of Two Gardens: Poems from India, 1952–1995* (1997), and has translated several other Spanish-language writers such as Jorge Luis Borges (*Selected Non-Fictions*, 1999), Vicente Huidobro (*Altazor*, 1988), and Xavier Villaurrutia (*Nostalgia for Death*, 1993).

## Croatian

**Krleža, Miroslav.** *The Banquet in Blitva*. Translated by **Edward Dennis Goy** and **Jasna Levinger-Goy**. Evanston, IL: Northwestern University Press, 2004. 346 pp. Paper: \$25.95; ISBN 0-8101-1862-9. [*Banket u Blitvi*. Zagreb: Hrvatska Akademija Znanosti i umjetnosti, 1964 (1938).]

This scathing political satire by Krleža, one of the most important Central European writers of the twentieth century, and some say the century's finest Croatian writer, contains the first two books of what was published as a trilogy in 1964. These two, however, were also published together in Croatian in 1938 (the third book was not written until 1962). This first-time English translation includes a short translator's afterword and an appendix of textual notes. Krleža published a variety of essays, stories, and poetry, but only four novels. In addition to the current title, *The Return of Philip Latinowicz* and *On the Edge of Reason* have both been translated into English. The fourth novel, *Banners (Zastave)*, has not been translated. Before his death in 2000, Edward Dennis Goy published several books on Croato-Serbian literature, including a collection of translated poetry from the oral traditions of Serbia, Bosnia and Hercegovina (*A Green Pine*), and co-translated with Dennis Ward a volume of *Selected Poems* by Dragutin Tadijanovic.

**Ugrešić, Dubravka.** *Thank You for Not Reading: Essays on Literary Trivia*. Translated by **Celia Hawkesworth**. Normal, IL: Dalkey Archive Press, 2003. 230 pp. Paper: \$13.95; ISBN 1-56478-298-0. [*Zabranjeno citanje*. Beograd, Yugoslavia: Edicija Geopoetika, 2001. (orig. published as *Verboten te lezen!*; Breda, 2001).]

Although it begins as a collection of essays on contemporary book culture—that nexus consisting of books, literature, readers, writers, publishers, and the book market—Ugrešić's own book eventually becomes a commentary on the status of intellectual discourse in the context of global media and the global marketplace. Composed of sharply pointed criticism and sharply pointed humor in equal measure, these essays contribute to the current discussion generated by such figures as Neil Postman, Sven Birkerts, and Thomas Frank, with a key difference being that Ugrešić is often more fun to read. Other books by Ugrešić available in English include the novel *The Museum of Unconditional Surrender* (1999) and two books of essays, *The Culture of Lies: Antipolitical Essays* (1998) and *Have a Nice Day: From the Balkan War to the American Dream* (1994), all of which were also translated by Hawkesworth. In addition, the fiction work *Fording the Stream of Consciousness* (1993) was translated by Michael Henry Heim and *In the Jaws of Life* (1993) was translated by Hawkesworth, Heim and Andrew Wachtel. Most recently, she published in Croatian a work of fiction titled *Ministartvo boli* (2004). Ugrešić has received the Swiss "Charles Veillon" essay prize, the Dutch Artist in Resistance Prize, and the Heinrich Mann Prize. In addition to her work with Ugrešić, Hawkesworth has translated the Serbian writers Ivo Andrić (*The Damned Yard and Other Stories* and *The Days of the Consuls*, both 1992) and Vladimir Arsenijević (*In the Hold*, 1996), as well as translating or writing several books on the literature, language, and sociopolitical culture of the Balkans region. Her most recent translation is *Night* (2004), by the Croatian writer Vedrana Rudan.

## Czech

**Čapek, Karel.** *R.U.R (Rossum's Universal Robots)*. Translated by **Claudia Novack**. New York: Penguin Books, 2004. 84 pp. Paper: \$8.00; ISBN 0-14-118208-3. [Prague: Aventinum, 1921.]

This version of Čapek's celebrated stage script is Novack's first published translation, although it also appeared in a different form in *Toward the Radical Center: A Karel Čapek Reader* (Catbird Press, 1990). The text includes an introduction by Ivan Klíma (translated by Peter Kussi).

## Danish

**Nordbrandt, Henrik.** *The Hangman's Lament: Poems*. Translated by **Thom Satterlee**. Bilingual. Copenhagen/Los Angeles: Green Integer Books, 2003. 180 pp. Paper: \$10.95; ISBN 1-931243-56-5.

About twenty years have passed since the Curbstone publications of Nordbrandt in the late 70s and early 80s. Satterlee's new collection of translations returns this leading European poet once again to English, with selections drawn from each of the books of poetry published by Nordbrandt between 1984 and 1995 (fifty-two poems in all). While in manuscript, this translation was awarded the American-Scandinavian Foundation Translation Prize. The translator's introduction reintroduces Nordbrandt, as a person and a poet, to the uninitiated reader.

**Palma, Rubén.** *The Trail We Leave*. Translated by **Alexander Taylor**. Willimantic, CT: Curbstone Press, 2004. 166 pp. Paper: \$14.95; ISBN 1-931896-09-7. [*Fra lufthavn til lufthavn*. Højbjerg, Denmark: Hoveland, 2001.]

A native of Santiago, Palma left Chile in 1974, at the age of 19, to escape the political upheaval of that period. After 25 years in Denmark, his Danish-language fiction receives high praise from Danish reviewers. Through the stories in this collection (a Lannan Translation Selection), we witness immigrants and exiles struggling to navigate the shocks of cultural displacement. Palma has published two other works of fiction in Danish (the novel *Brevet til Danmark* [1989] and the short-story collection *Møder med Danmark* [1993]), but this is the first to be translated into English. He has also written a stage play and the libretto for a musical. The end matter for this volume contains a short biography of the author and a brief translator's note. Taylor has translated several Danish writers, including Benny Anderson, Klaus Rifbjerg, Ole Sarvig, and Jens August Schade.

## Dutch

**Dorrestein, Renate.** *Without Mercy*. Translated by **Hester Velmans**. New York: Viking Penguin, 2003. 223 pp. Cloth: \$24.95; ISBN 0-670-03188-7. [*Zonder genade*. Amsterdam: Uitgeverij Contact, 2001.]

Since her first novel in 1983, Dorrestein has become one of Holland's most popular novelists, with well over a dozen published titles. *A Heart of Stone* brought her to the attention of American readers in 2001. (An earlier novel, *Unnatural Mothers (Ontaarde moeders)*, was published in the U.S. in 1994.) In this story, the senseless murder of a teenage son forces a married couple to rethink and re-imagine a marriage that had seemed "perfect." Over the course of a single weekend, they attempt to mend the fraying relationship and disentangle the

secrets they keep from each other. Velmans' translation of *A Heart of Stone* received the Vondel Translation Prize (a biennial prize for English translations of Dutch and Flemish literature, administered by The Society of Authors in London). Her translation of Dorrestein's *A Crying Shame* (*Verborgen gebreken*) was recently published in Britain. She also translated *The Lily Theater* (*Het Lelietheatre*) by Lulu Wang in 2000.

## French

**Beausoleil, Claude.** *Life in the Singular: Selected Poems, 1993–1999*. Translated by **Daniel Sloate**. Toronto: Guernica Editions, 2004. 116 pp. Paper: \$10.00; ISBN 1-55071-188-1.

The poems in this collection were drawn from five earlier publications by Beausoleil: *Le Déchiffrement du Monde* (1993); *La Manière d'Être* (1994); *La Vie Singulière* (1994); *Rue du Jour* (1995); and *Exilé* (1999). A previous collection of translated work, *Concrete City: Selected Poems, 1972–1982*, was published by Guernica in 1983. Daniel Sloate has recently translated the poets Hélène Dorion (*No End to the World: Selected Poems*, 2004) and Fulvio Caccia (*Selected Poems*, 2000), a collection of essays by André Roy (*Parallel to Life: A Notebook*, 2001), and co-translated with Peter Vranckx a collection of fiction by Sylvia Chaput (*Isabelle's Notebooks*, 2002). A collection of Sloate's own poetry, *Of Dissonance and Shadows*, was published by Guernica in 2001.

**Bénabou, Marcel.** *To Write on Tamara?* Translated by **Steven Rendall**. Lincoln: University of Nebraska Press, 2004. 179 pp. Cloth: \$50.00; ISBN 0-8032-1336-0. Paper: \$19.95; ISBN 0-8032-6215-9. [*Écrire sur Tamara*. Paris: Presses Universitaires de France, 2002.]

In form, both memoir and novel; in effect, both confession and meditation; in voice, both personal and redactive: Bénabou's most recent full-length "fiction" work resists genre or category, as one might expect from a long-time member of the French experimental writer's group Oulipo. As the text unfolds, the reader encounters the fragmentary and episodic memories of the protagonist, Manuel, as he recalls Tamara, the enduring romantic fantasy of his younger self—an experience that the young Manuel himself often read through the lens of such sentimental characters as those found in the pages of Proust, Goethe, Flaubert, Stendhal, or Balzac. The effect is as if personal history were mixed with "reflection on the mysteries of memory, change, writing, and literary form," as *Library Journal* said of a previous work, *Jacob, Menahem & Mimoun: A Family Epic* (1998). Two other books by Bénabou have been brought into English: *Dump This Book While You Still Can!* (2001) and *Why I Have Not Written Any of My Books* (1996). Several shorter, more Oulipian sorts of books have not been translated, such as *Rendre à Cézanne* (1993), *L'Hannibal perdu* (1997), *Altitude et profondeur* (1999) and, recently, *Doukipleudonktan?* and *L'Appentis revisité et autres textes* (both 2003). He has also recently published an historical and critical reflection upon the Oulipo group itself, titled *Un Art simple et tout d'exécution: Cinq leçons de l'Oulipo, cinq leçons sur l'Oulipo* (2001). In addition to translating three of the four Bénabou books available in English, Rendall has translated a variety of figures, ranging from the French social historians Michel de Certeau and Jacques Le Goff to the German philosopher Jürgen Habermas and archeologist Miroslav Verner.

**Bonnefoy, Yves.** *Shakespeare and the French Poet*. Edited by **John Naughton**. Chicago: University of Chicago Press, 2004. 302 pp. Cloth: \$55.00; ISBN 0-226-06442-5. Paper: \$22.50; ISBN 0-226-06443-3.

Beyond being one of the most esteemed living French poets (he received the Prix Goncourt for Poetry in 1987), Bonnefoy is also France's most knowledgeable Shakespearean critic and

the leading translator of Shakespeare into French. Over the past fifty years, he has translated over a dozen of the plays and many of the sonnets. Gathered from various times in Bonnefoy's career, ten of the essays here were originally collected under the title *Théâtre et Poésie: Shakespeare et Yeats* (1998), while two others appeared in *Sous l'horizon du langage* (2002). Also included is an interview with Bonnefoy conducted in 2002 by Naughton, who is Bonnefoy's principal English translator. Collectively, the essays meditate in equal measure on Shakespeare's major plays and on the task and challenge of translating English verse into French, including the differences ("the opposing metaphysics") between these two as poetic languages. Although Naughton translated or co-translated multiple essays, several other translators contributed to the task. Each essay is individually credited, and a set of notes on the translators can be found at the back. Naughton also provides an introduction to Bonnefoy's work with Shakespeare and discusses how Bonnefoy's critical and philosophical stance affects both that work and the task of translating Bonnefoy's prose. The end matter includes a list of the original sources for each essay and a bibliography of Bonnefoy's principal works in poetry, prose, and translation, including existing English translations of these.

**Céline, Louis-Ferdinand.** *The Church: A Comedy in Five Acts*. Translated by **Mark Spitzer** and **Simon Green**. Copenhagen/Los Angeles: Green Integer Books, 2003. 303 pp. Paper: \$13.95; ISBN 1-892295-78-4. [*L'Église: comédie en cinq actes*. Paris: Denoël et Steele, 1933.]

*The Church* is one of the few dramatic works that Céline produced. Here, the translators reproduce Céline's viciously satirical voice, as well as his wit. In their foreword, they also note that they used the text from the 1952 Gallimard edition, rather than the original 1933 version. Green Integer has also published Céline's *Ballets without Music, without Dancers, without Anything* (1999). Spitzer has previously translated *The Collected Poems of Georges Bataille* (1998) and *From Absinthe to Abyssinia* (2002), a selection of obscure and previously untranslated work from Rimbaud. Green translated *Bérénice's Golden Mane* (1998), by Claude Simon.

**Dentière, Marie.** *Epistle to Marguerite de Navarre and Preface to a Sermon by John Calvin*. Translated and edited by **Mary B. McKinley**. Chicago: The University of Chicago Press, 2004. 139 pp. Cloth: \$50.00; ISBN 0-226-14278-7. Paper: \$18.00; ISBN 0-226-14279-5.

Dentière, of aristocratic birth, left her convent in the 1520s to become involved in the reform movement, married a former priest and moved to Switzerland, and was active in the Calvinist takeover of Geneva. The texts presented here (the first from 1539, the second from 1561) contribute to our understanding of the role of women in the Reformation and the transmission of religious ideas during this period. The volume includes an extensive introduction from McKinley on Dentière and the texts, including a synopsis of Reformation activity in Geneva and France during the time of Dentière's writing. A short note on the translation (and on Dentière's rhetoric) comes at the end of the introduction and is followed by a bibliography of relevant primary and secondary sources. This volume and three others found under this heading (see entries for Scudéry and Villedieu) represent the latest titles in the series "The Other Voices in Early Modern Europe." As in each title of this series, the series editors open the volume with an introduction that delineates the justifications for, the issues examined by, and the historical backdrop of the series. The volume concludes with a series bibliography and a brief index. (The series introduction and series bibliography are consistent from title to title in the series, with the exception that entries in the volume editor's bibliography are not repeated in the series bibliography.) McKinley has previously published on Montaigne,

including *Words in a Corner: Studies in Montaigne's Latin Quotations* (1981) and *Les terrains vagues des "Essais": Itinéraires et intertextes* (1996).

**Dorion, Hélène.** *No End to the World: Selected Poems.* Translated by **Daniel Sloate.** Toronto: Guernica Editions, 2004. 142 pp. Paper: 13.00; ISBN 1-55071-184-9. [*Sans bord, sans bout du monde*, 1995; *Les murs de la grotte*, 1998; Paris: Éditions de La Différence.]

Dorion has published over a dozen books of poetry in Quebec, France, and Belgium. As the heading indicates, this translated edition is taken from two of those publications. A previous English edition of her poetry, also published by Guernica, is *The Edges of Light* (1995), translated by Andrea Moorhead. Recent work by Dorion includes *Sous l'arche du temps: essai* (2003) and *Jours de sable: récit* (2002), an autobiographical narrative. Also in 2002, a collected edition of her poetry was published under the title *D'Argile et de souffle: Poèmes choisis, 1983–2000*, edited by Pierre Nepveu. She has also, with Francois-Michel Durazzo, translated into French the contemporary Catalan poet Carles Duarte i Montserrat (*Le silence*, 2002). Sloate has also recently translated the poets Claude Beausoleil (*Life in the Singular: Selected Poems, 1993–1999*, 2004) and Fulvio Caccia (*Selected Poems*, 2000), a collection of essays by André Roy (*Parallel to Life: A Notebook*, 2001), and co-translated with Peter Vranckx a collection of fiction by Sylvia Chaput (*Isabelle's Notebooks*, 2002). A collection of Sloate's own poetry, *Of Dissonance and Shadows*, was published by Guernica in 2001.

**Ducharme, Réjean.** *Go Figure.* Translated by **Will Browning.** Vancouver: Talonbooks, 2003. 281 pp. Paper: \$15.95; ISBN 0-88922-482-X. [*Va savoir.* Paris: Éditions Gallimard, 1994.]

One of the most original voices in Quebecois literature, Ducharme has played an influential role in the transformation of that literature since the 1960s. His novels have garnered numerous awards, and he has also received a number of lifetime awards, including France's Grand Prix National des Lettres for Literary Contribution (in 1999). In this novel, a personal tragedy has widened a gulf of alienation between a husband and wife. The story is narrated in the man's voice as a kind of journal, as he rehabilitates a rural house fallen into disuse and awaits the woman's return from a wandering journey across Europe and Africa. Browning also translated an earlier novel by Ducharme, *The Daughter of Christopher Columbus* (2000).

**Frémon, Jean.** *Island of the Dead.* Translated by **Cole Swensen.** Copenhagen/Los Angeles: Green Integer Books, 2003. 280 pp. Paper: \$12.95; ISBN 1-931243-31-X. [*L'Île des morts.* Paris: P.O.L., 1994.]

In this fictional work, Frémon creates a world out of seemingly random bits of knowledge and descriptive fragments. These bits and fragments, however, weave an interconnecting skein of philosophical, scientific, religious, and literary ideas that search out the meaning of everyday life and the ways we each experience it. This book follows in the path established by Frémon's earlier *Le jardin botanique* (1988). He has also published collections of poetry and fiction (*Le vraie nature des ombres*, 2000; *Le Singe mendiant*, 1991) and three novels, including *Échéance* (1983). Swensen has also translated Pierre Alferi (*Oxo*, 2004; *Natural Gaits*, 1995), Olivier Cadiot (*Art Poetic*, 1999), and contributed to a collection of Frémon's work titled *Distant Noise* (2003).

**Lévinas, Emmanuel.** *Unforeseen History.* Translated by **Nidra Poller.** Urbana: University of Illinois Press, 2004. 180 pp. Cloth: \$34.95; ISBN 0-250-02883-X. [*Les imprévus de l'histoire.* Saint-Clément-la-Rivière, France: Éditions Fata Morgana, 1994.]

The essays in this collection, published in France shortly before Lévinas' death in 1995, range in time from 1929 to 1980, plus three interviews from 1980, 1987, and 1992. Included are a 1934 essay on Hitlerism; essays on Husserl, Heidegger, and Jean Wahl; essays on Sartre and existentialism; and essays on secularism, political conflict, and coexistence with the other. This edition includes a foreword by Don Ihde, an introduction by Richard Cohen, and an introduction to the French edition by Pierre Hayat. Poller contributes a short but delightful translator's note. The end matter includes notes and a detailed index. Previously, Poller translated *Humanism of the Other* (2003) by Lévinas. She has also translated Michel Jeanneret's *Perpetual Motion* (2001) and the novel *Monnew* (1993) by Ahmadou Kourouma.

**Maillart, Ella K.** *Forbidden Journey: From Peking to Kashmir*. Translated by **Thomas McGreevy**. Evanston, IL: Northwestern University Press, 2003. 334 pp. Paper: \$22.95; ISBN 0-8101-1985-4. [*Oasis interdites: de Pékin au Cachemire*. Paris: B. Grasset, 1937.]

Maillart's report of her 1935 journey, with newspaperman Peter Fleming, to retrace the steps of Marco Polo is considered a classic of modern travel literature. McGreevy's translation first appeared in Britain in 1937, from Heinemann. This reissue, under the Marlboro Press imprint, includes an introduction by Dervla Murphy that was included with the 1983 British reprint from Cadogan Books.

**Makine, Andreï.** *A Hero's Daughter*. Translated by **Geoffrey Strachan**. New York: Arcade Publishing, 2003. 213 pp. Cloth: \$23.95; ISBN 1-55970-687-2. [*La fille d'un héros de l'Union soviétique*. Paris: R. Laffont, 1990.]

In 1995, Makine's novel *Le testament français* (*Dreams of My Russian Summers*, 1997) won the Prix Goncourt and the Prix Médicis, drawing comparisons to major literary figures of the nineteenth century such as Proust, Chekov, and Balzac. *A Hero's Daughter* was his debut novel in 1990, telling the story of a seventeen year-old girl, daughter of a Soviet war hero, whose liaison with a Western athlete brings her within the grips of Soviet authorities and the KGB. Other work by Makine available in English includes *Music of a Life* (2002) and *Requiem for a Lost Empire* (2001). His most recent novels are *La femme qui attendait* (2003) and *La terre et le ciel de Jacques Dorme* (2003). Strachan has translated each of Makine's novels to appear in English (seven altogether, with an eighth, *The Earth and Sky of Jacques Dorme*, forthcoming).

**Mauriac, François.** *God and Mammon* and *What Was Lost*. Translated by **Raymond N. MacKenzie**. Dual edition. Lanham, MD: Rowman & Littlefield Publishers, 2003. 216 pp. Cloth: \$70.00; ISBN 0-7425-3168-6. Paper: \$24.95; ISBN 0-7425-3169-4. [*Dieu et Mammon*. Paris: Éditions du Capitole, 1929; *Ce Qui Était Perdu*. Paris: B. Grasset, 1930.]

Mauriac won the 1952 Nobel Prize in literature, making him one of the most prominent Catholic novelists of the modern period. Although he published several novels and monographs, he is most widely known in English for the novel *Thérèse Desqueyroux*. MacKenzie produces a new translation of two other important, and mutually related, works: the 1930 novel *What Was Lost* and the 1929 essay *God and Mammon*, which constitutes the theoretical underpinning for the novel. Mauriac's essay is an attempt to solve a perceived conflict between his art and his faith, while the novel tries to embody his solution in the lives of its characters. As such, the two together represent a key moment in the career of this important writer. MacKenzie's introduction provides critical context for these two texts.

**Mérimée, Prosper.** *Prosper Mérimée: Plays on Hispanic Themes.* Translated and edited by **Oscar Mandel.** New York: Peter Lang Publishing, 2003. 205 pp. Paper: \$29.95; ISBN 0-8204-6308-6.

Although the stage plays of the nineteenth-century writer Mérimée have seldom been translated into English, and seldom been produced even in France, opera lovers are familiar with at least one of his stories: he created the tale of *Carmen* that served as the foundation of the opera by Bizet. Here, Mandel presents five Mérimée plays set either in Spain or in the Spanish-speaking Americas. These are *Carvajal's Family*, *The Gilded Coach*, *The Opportunity*, and *Inès Mendo* (the last actually written as two short plays continuing the same story). After a brief foreword, Mandel provides an extensive introduction to Mérimée's dramatic work, in which he also makes the case for this corpus deserving more attention than it has received in the past. The introduction is followed by a selective bibliography. Mandel published another play by Mérimée, *The Spaniards in Denmark*, in 1996. He has also translated drama by Molière, Corneille, Marivaux, Tirso de Molina, Ludwig Tieck, and August von Kotzebue.

**Merleau-Ponty, Maurice.** *Nature: Course Notes from the Collège de France.* Translated by **Robert Vallier.** Evanston, IL: Northwestern University Press, 2003. 333 pp. Cloth: \$89.95; ISBN 0-8101-1445-3. Paper: \$25.95; ISBN 0-8101-1446-1. [*La Nature: Notes, cours du Collège de France.* Éditions du Seuil, 1995.]

These notes are derived from three courses on the concept of Nature taught by Merleau-Ponty in 1956-57, 1957-58, and 1959-60. The notes for the first two courses come from an unknown auditor of the courses; the third set comes from Merleau-Ponty's own lecture notes. Northwestern anticipates publishing in the near future two additional sets of course notes that appeared in French following this volume. Endnotes to the current texts were provided for the French edition by Dominique Séglaud, who also compiled the course notes themselves. Vallier contributes a translator's introduction that details a context for these courses, the ideas contained within them, and the texts from which the notes themselves are derived.

**Monémbo, Tierno.** *The Oldest Orphan.* Translated by **Monique Fleury Nagem.** Lincoln: University of Nebraska Press, 2004. 112 pp. Cloth: \$35.00; ISBN 0-8032-3224-1. Paper: \$15.00; ISBN 0-8032-8285-0. [*L'Aîné des Orphelins.* Paris: Editions du Seuil, 2000.]

Monémbo was among the African authors invited to Rwanda after the 1994 massacres to participate in a project called "Rwanda: writing in the obligation to memory." This novel, awarded the Prix Tropiques by the French Agency for Development, is his contribution to that project. Told in the voice of an adolescent on death row in a Kigali prison, the story relates his experiences wandering the countryside after his parents and village are massacred, his adventures as a hoodlum on the streets of Kigali, and his days in jail. The power of the novel rests in the transformation of the narrative voice: the dispassionate report that begins his story dawns to a slow reawakening to the horror of his parents' death and his own experience. An introduction by Adele King gives a brief background and history of the genocide, a description of the writers' project that occasioned the book, a short biography of Monémbo's career, and remarks on the story. Monémbo has published eight other novels, the most recent being *Peuls* (2004), *Cinéma* (1997), and *Les écailles du ciel* (1997). His first novel, *The Bush Toads* (*Les crapauds brousse*, 1979), is the only previous work available in English. Nagem, a professor of modern languages at McNeese State University, has previously translated Chantal Chawaf (*Redemption*, 1992; *Mother Love; Mother Earth*, 1992), Dominique Rolin (*The Garden of Delights*, 1998), and Céleste Mogador (*Memoirs of a Courtesan in Nineteenth-Century Paris*, 2001).

**Proust, Marcel.** *Swann's Way*. Translated by **Lydia Davis**. New York: Viking Penguin, 2003. 491 pp. Cloth: \$27.95; ISBN 0-670-03245-X. [*Du côté de chez Swann*. Paris: Éditions Gallimard, 1987 (1914).]

For this first volume of the highly anticipated new translation of Proust's masterwork—the first complete retranslation since the 1920's—Davis's rendition has received wide acclaim and recognition for its affinity to the original French text. The project, conceived and first published by Penguin UK Modern Classics, is based upon the latest authoritative French text—the Pléiade edition supervised by Jean-Yves Tadié (1987). Each of the subsequent volumes (of which the appearance in the U.S. will be staggered across several years) has been translated by a different translator, one per volume. The current edition includes an introduction by Davis (plus a translation note), a brief list of titles for suggested reading, endnotes to the text, and a concise synopsis. Davis has also translated such prominent French authors as Maurice Blanchot (*Death Sentence* and *The Last Man*), Michel Leiris (*Rules of the Game*), and Pierre Jean Jouve (*Hecate* and *Vagadu*). Her own writing includes two story collections, *Samuel Johnson Is Indignant* (2001) and *Almost No Memory* (1997), in addition to other short fiction and one novel.

**Scudéry, Madeleine de.** *Selected Letters, Orations, and Rhetorical Dialogues*. Translated and edited by **Jane Donawerth** and **Julie Strongson**. Chicago: The University of Chicago Press, 2004. 205 pp. Cloth: \$60.00; ISBN 0-226-14403-8. Paper: \$25.00; ISBN 0-226-14404-6.

Perhaps the most popular French novelist of her time (supporting herself through her writing), Scudéry was also an influential figure in the French salon culture and a fierce defender of women's education. This collection presents selections from her *Amorous Letters* (model letters for various occasions and purposes), fictional orations from her *Famous Women, or Heroic Speeches*, and rhetorical dialogues from her *Conversations*. Most of these appear here in English either for the first time ever, or for the first time since the seventeenth century. The translators/editors provide an extensive introduction on Scudéry, her role as a rhetorical theorist (including some background on women and rhetoric during the Renaissance), and her role in constructing a mode of discourse between women for her time and succeeding centuries. Their introduction is followed by a bibliography of primary and secondary sources. This volume and three others found under this heading (see entries for Dentièrre and Villedieu, as well as another entry for Scudéry below) represent the latest titles in the series "The Other Voices in Early Modern Europe." As in each title of this series, the series editors open the volume with an introduction that delineates the justifications for, the issues examined by, and the historical backdrop of the series. The volume concludes with a series bibliography and a brief index. (The series introduction and series bibliography are consistent from title to title in the series, with the exception that entries in the volume editor's bibliography are not repeated in the series bibliography.) Donawerth, a professor at the University of Maryland, is the author of *Shakespeare and the Sixteenth-Century Study of Language* and editor of *Rhetorical Theory by Women before 1900*.

**Scudéry, Madeleine de.** *The Story of Sapho*. Translated by **Karen Newman**. Chicago: University of Chicago Press, 2003. 186 pp. Cloth: \$45.00; ISBN 0-226-14398-8. Paper: \$18.00; ISBN 0-226-14399-6.

Scudéry's multivolume novels were popular bestsellers in the seventeenth century, widely read in their French originals and quickly translated into several different languages. Their popularity also carried into the eighteenth century. Despite this, there have been no recent translations of her novels into English, nor are there any modern editions of those works even

in French. This edition presents, for the first time in modern English, a self-contained section of the novel *Artamène; ou, le Grand Cyrus*. The story portrays a woman writer modeled on the figure of the Greek poet Sappho and enumerates the travails of a woman writer. Also included here is a translation of the last of Scudéry's *Heroic Speeches*, a fictional oration in which Sappho is presented extolling the talents of women and exhorting them to write. Newman provides an introduction to Scudéry, the story, and the translation. A short bibliography of both English- and French-language critical studies follows the text of the story and the oration. This volume and three others found under this heading (see entries for Dentièrre and Villedieu, as well as another entry for Scudéry below) represent the latest titles in the series "The Other Voices in Early Modern Europe." As in each title of this series, the series editors open the volume with an introduction that delineates the justifications for, the issues examined by, and the historical backdrop of the series. The volume concludes with a series bibliography and a brief index. (The series introduction and series bibliography are consistent from title to title in the series, with the exception that entries in the volume editor's bibliography are not repeated in the series bibliography.) Newman is dean of the graduate school at Brown University and author of *Fashioning Femininity and English Renaissance Drama* (1991)

**Sellier, André.** *A History of the Dora Camp*. Translated by **Stephen Wright** and **Susan Taponier**. Chicago: Ivan R. Dee, 2003. 547 pp. Cloth: \$35.00; ISBN 1-56663-511-X. [*Histoire du camp de Dora*. Paris: Editions La Découverte, 1998.]

The Mittelbau-Dora complex began as a subcamp of Buchenwald, but near the end of the war it became one of the largest Nazi concentration camps. The prisoners there were put to work in a huge underground factory building V-2 rockets. This is the first full-length history of that camp. Although André Sellier is a survivor of the Dora camp, as well as a former slave labor on its V-2 production line, the book is not a memoir. As an accomplished historian, Sellier uses his own memories and those of other survivors to supplement the scarce written record available on the Mittelbau-Dora operations, achieving a text that is both scholarly and powerfully engaged. A brief foreword appears from Michael J. Neufeld, while Jens-Christian Wagner supplies an afterword that places the Mittelbau-Dora history in the context of the larger research on the Nazi concentration camps. The book also contains a biographical glossary, extensive endnotes, a short author's discussion of the sources, a bibliography, twenty pages of maps, twenty pages of photographs and illustrations, and three indexes: a subject index, an index of prisoners, and an index of non-prisoners.

**Shapiro, Norman R.**, translator. *Creole Echoes: The Francophone Poetry of Nineteenth-Century Louisiana*. Bilingual. Urbana: University of Illinois Press, 2004. 273 pp. Cloth: \$49.94; ISBN 0-252-02876-7. Paper: \$19.95; ISBN 0-252-07149-2.

A large body of French-language writing from America, extending from the late eighteenth to the early twentieth century, has been marginalized in contemporary American and French literary studies. In part, this derives from the fact that the formal study of literature during the nineteenth and much of the twentieth century was influenced by nationalism, and thus directed most of its efforts toward the study of national literatures. But the Creole populations of the Americas did not constitute a nation (nor was there clear agreement upon who or what a "Creole" was). As a result, this body of writing has lain mostly dormant. The current collection brings to light a selection of poetic texts from that corpus—namely, from writers who spent some part of their lives in or around New Orleans during the nineteenth century. These writers display a variety of backgrounds, from Creoles "of color" to French émigrés and exiles to French Creoles of long-established colonial families. M. Lynn Weiss provides a well-grounded introduction to the collection, as well as introductions to each writer, notes to

the texts, and a list of titles for further reading. Werner Sollors contributes a foreword, while Shapiro adds a preface. Shapiro is widely known for his translations of French fables and farce, including *The Fabulists French: Verse Fables of Nine Centuries*, which won ALTA's outstanding translation award for 1992. Other recent work by Shapiro includes two plays by the New Orleans-based "free man of color" Victor Séjour, *The Fortune-Teller* and *The Jew of Seville* (both 2002), and *One Hundred and One Poems by Paul Verlaine: A Bilingual Edition* (1999).

**Verlaine, Paul.** *The Cursed Poets*. Translated by **Chase Madar**. Copenhagen/Los Angeles: Green Integer Books, 2003. 150 pp. Paper: \$11.95; ISBN 1-931243-15-8. [*Les poètes maudits*. Paris: L. Vanier, 1888.]

This collection of poet profiles, written by Verlaine for the French journals *Lutèce* and *La Vogue* and first published together in 1888, highlighted or introduced several important young poets to French readers of the time. Madar's translation is the first full edition of these essays available in English. Poetic text used by Verlaine is presented bilingually. Madar has also translated Luis Buñuel's *The Exterminating Angel* (2003).

**Villedieu, Madame de** (Marie-Catherine Desjardins). *Memoirs of the Life of Henriette-Sylvie de Molière*. Translated and edited by **Donna Kuizenga**. Chicago: The University of Chicago Press, 2004. 225 pp. Cloth: \$56.00; ISBN 0-226-14419-4. Paper: \$21.00; ISBN 0-226-14420-8. [*Memoires de la vie de Henriette-Sylvie de Molière*. Paris: Chez Claude Barbin, 1672-74.]

Villedieu was an influential figure in the development of the early modern French novel. She wrote prolifically and innovatively and was the first French woman playwright to have a work produced by a professional theater company. This semiautobiographical novel presents the story of an ambitious woman who writes the story of her life, using narrative strategies that challenge the conventions of the time. The novel blends history with fiction, and employs elements of autobiography, novel, memoir, and epistolary novel without definitively taking any of those forms. The introduction from Kuizenga covers Villedieu, her works, the current text, and the translation. The introduction is followed by an extensive bibliography of Villedieu's works, existing English translations, other primary sources, and secondary sources. This volume and three others found under this heading (see entries for Dentière and Scudéry) represent the latest titles in the series "The Other Voices in Early Modern Europe." As in each title of this series, the series editors open the volume with an introduction that delineates the justifications for, the issues examined by, and the historical backdrop of the series. The volume concludes with a series bibliography and a brief index. (The series introduction and series bibliography are consistent from title to title in the series, with the exception that entries in the volume editor's bibliography are not repeated in the series bibliography.) Kuizenga is associate dean of the College of Arts and Sciences at the University of Vermont, author of *Narrative Strategies in "La Princesse de Clèves"* (1976), and co-editor of *Women Writers in Pre-Revolutionary France: Strategies of Emancipation* (1997).

## German

**Bernhard, Thomas.** *Three Novellas*. Translated by **Peter Jansen** and **Kenneth J. Northcott**. Chicago: The University of Chicago Press, 2003. 174 pp. Cloth: \$25.00; ISBN 0-226-04432-7.

Three novellas are included in this collection: *Amras*, *Playing Watten*, and *Walking*. Two of them have never before been published in English. All three show an early preoccupation with the themes—illness and madness, isolation, tragic friendships—that would obsess

Bernhard throughout his writing career. These translators have contributed much to the transplantation of Bernhard into English, having also co-translated three of his plays (*Histrionics*, 1990). In addition, Northcott is the translator of Bernhard's *The Voice Imitator* (1997).

**Grass, Günter.** *Crabwalk*. Translated by **Krishna Winston**. New York: Harcourt, 2003. 234 pp. Cloth: \$25.00; ISBN 0-15-100764-0. Paper: \$13.00; ISBN 0-15-602970-7. [*Im Krebsgang*. Göttingen: Steidl Verlag, 2002.]

No book since *The Tin Drum* has created as much excitement and discussion as the horrendous account of the sinking of the German cruise ship *Wilhelm Gustloff*, which was used as a refugee carrier and attacked by a Soviet submarine in January 1945, shortly before the end of World War II. Some 9,000 people, mostly women and children, went down in the Baltic Sea, making it the deadliest maritime disaster of all time. Krishna Winston won the 2001 Helen & Kurt Wolff Prize for her translation of Grass's novel *Ein weites Feld (Too Far Afield)*. She has translated over twenty books by such authors as Oskar Schlemmer, Golo Mann, Peter Handke, and Goethe.

**Hein, Christopher.** *Willenbrock*. Translated by **Philip Boehm**. New York: Metropolitan Books/Henry Holt, 2003. 322 pp. Cloth: \$24.00; ISBN 0-8050-6731-0. [Frankfurt: Suhrkamp Verlag, 2000.]

In the new unified Germany, Bernd Willenbrock, a former East German engineer, builds a thriving used-car dealership. Prosperity seems to be guaranteed. However, a series of menacing incidents begin to erode Willenbrock's confidence and inner certainty. He becomes obsessed with external safety and feels incapable of stopping the rising violence around him. Hein shows how affluence comes at the price of lurking aggression, and freedom is pervaded by insecurity. Philip Boehm has translated numerous works from the German and the Polish, including a recent collection of diaries from the Warsaw Ghetto (*Words to Outlive Us*, 2002) as well as novels and stories by Franz Kafka, Herta Müller, and Ida Fink. He is also a playwright and a theater director.

**Hettche, Thomas.** *The Arbogast Case*. Translated by **Elizabeth Gaffney**. New York: Farrar, Straus and Giroux, 2003. 344 pp. Cloth: \$25.00; ISBN 0-374-13812-5. [*Der Fall Arbogast*. Cologne: DuMont Buchverlag, 2001.]

The topic of this novel was inspired by an actual trial that caused a great furor at the time. On a warm September afternoon in 1953, Hans Arbogast, a traveling salesman, offers a ride to a hitchhiker—a striking young woman named Marie. They have a brief but passionate encounter in a meadow at dusk. And then she is dead. Arbogast is put on trial and sentenced to life imprisonment. He spends fourteen years in prison, and then the case is reopened because a forensic expert finds herself drawn into the case, with unexpected consequences. Hettche, a previous winner of the Robert Walser Prize, has written a fascinating thriller in which erotic love and death are intimately intertwined. Elizabeth Gaffney is editor-at-large of *The Paris Review* and has also translated Zoë Jenny's *The Pollen Room* (1999).

**Jünger, Ernst.** *Storm of Steel*. Translated by **Michael Hofmann**. New York: Penguin Books, 2004. 289 pp. Paper: \$15.00; ISBN 0-14-243790-5. [*In Stahlgewittern*. Stuttgart: E. Klett, 1961 (1920).]

Shorn of adornment, and straightforwardly occupied with the savagery of total war, *Storm of Steel* was one of the first published memoirs of “the Great War” and, during its first few

decades, drew the admiration of writers such as Gide, Brecht, Borges and Böll. It first appeared in English in 1929, in a translation by Basil Creighton. In this new translation, Hofmann provides an extended introduction reviewing the history of the text and Jünger's relationship to it, as well as making the case for a new translation. (Hofmann's translation was also published in London by Allen Lane in 2003.) The introduction is followed by a short, multilingual (and slightly idiosyncratic) bibliography of titles relevant to this genre of literature. Other widely read books by Jünger include *Copse 125*, *On the Marble Cliffs*, *The Glass Bees*, *Aladdin's Problem* and *Heliopolis* (the last title is not available in English). Michael Hofmann has translated prolifically for the past several years, particularly works by Joseph Roth, Wolfgang Koeppen, Peter Stephan Jungk, Franz Kafka, and his father, Gert Hofmann. His most recent projects, in addition to this one, have included *The Stalin Organ*, by Gert Ledig, and *Tigor* and *The Perfect American*, by Jungk (all 2004).

**Koeppen, Wolfgang.** *A Sad Affair*. Translated by **Michael Hofmann**. New York: W. W. Norton & Company, 2003. 176 pp. Cloth: \$23.95; ISBN 0-393-05718-6. [*Eine unglückliche liebe*. Berlin: Bruno Cassirer, 1934.]

Few non-German readers know that Koeppen—author of the highly regarded 1950s trilogy on post-war Germany, *Pigeons on the Grass*, *The Hothouse*, and *Death in Rome*—had his first novel published in 1934. Banned by the Nazis in 1936, the novel drifted into relative obscurity and had never been translated into English until now. Unlike those later stories, this one is a very intense, graphic, and personal story of unrequited love. In his engaging introduction, Hofmann notes that its pacing and style almost anticipate the Beat novels that would come along twenty years later. Winner of the Büchner Prize in 1962, Koeppen is now recognized as one of the preeminent literary voices of twentieth-century Germany. Hofmann, whose work in translation has received several prestigious awards, is considered one of the foremost translators from German to English.

**Schivelbusch, Wolfgang.** *The Culture of Defeat: On National Trauma, Mourning, and Recovery*. Translated by **Jefferson Chase**. New York: Metropolitan Books/Henry Holt, 2003. 391 pp. Cloth: \$27.50; ISBN 0-8050-4421-3. [*Die Kultur der Niederlage*. Berlin: Alexander Fest Verlag, 2001.]

Schivelbusch focuses on three seminal cases of defeat: the South after the Civil War, France in the wake of the Franco-Russian War, and Germany following World War I. During that sixty-year period, the world moved from regional to global conflagration. The perspective that the author brings to the study of these defeats opens new territory for historical inquiry by investigating not the conquerors but the conquered. In a sense, Schivelbusch changes our understanding of war. And it is no coincidence that the introduction opens with a quote from Heinrich Mann: "The vanquished are the first to learn what history holds in store." Jefferson Chase is also the translator of Thomas Mann's *Death in Venice and Other Stories*.

**Wagenbach, Klaus.** *Kafka*. Translated by **Ewald Osers**, with an introduction by Ritchie Robertson. Cambridge, MA: Harvard University Press, 2003. 176 pp. Cloth: \$21.50; ISBN 0-674-01138-4.

Wagenbach has written six books on Kafka, including the first major critical biography. In this study, he draws upon a wealth of new and recent information to produce an in-depth portrait of the author, who was caught between the irresistible attractions of the world and the constant desire for solitude and isolation. Ritchie Robertson is the author of *Kafka: Judaism, Politics and Literature*. Osers, who translates frequently from Czech, has also recently translated Arnost Lustig's *Lovely Green Eyes* (2002).

**Zischler, Hanns.** *Kafka Goes To The Movies*. Translated by **Susan H. Gillespie**. Chicago: The University of Chicago Press, 2003. 138 pp. Cloth: \$30.00; ISBN 0-226-98671-3. [*Kafka geht ins Kino*. Reinbek: Rowohlt Verlag, 1996.]

Zischler, the German actor and film director, spent many years of scholarly investigation to provide the first account of Kafka's moviegoing life. The venture into Kafka's world of movies began in 1978, when Zischler was working on a television movie about Kafka. It was then that he came across Kafka's notes on the cinema in his early diaries and letters.

Zischler's research took him not only to Kafka's native Prague but also to film archives in Munich, Milan, and Paris. The book is greatly embellished by many photographs, stills, and illustrations. Gillespie has many translations to her credit, including works by Theodor Adorno, Friedrich Hölderlin, and Helga Königsdorf (*Fission*, 2000), among others.

### Greek (Classical)

**Aristophanes.** *Lysistrata*. Translated by **Sarah Ruden**. Indianapolis: Hackett Publishing Co., 2003. 135 pp. Cloth: \$24.95; ISBN 0-87220-604-1. Paper: \$5.95; ISBN 0-87220-603-3.

Ruden's new translation uses a very down-to-earth idiom, intended to capture both the comedic thrust of Aristophanes' play and the imagination and attention of students and other readers encountering classical drama for the first time, an aim that she expands upon in her preface. For those same readers, she also includes background commentaries on Athenian democracy, ancient Greek warfare, Athenian women, and Greek comedy. A selected bibliography and an index to the commentaries conclude the volume. Ruden's translation of the *Satyricon* by Petronius appeared in 2000.

**Cashford, Jules**, translator. *The Homeric Hymns*. New York: Penguin Books, 2003. 212 pp. Paper: \$12.00; ISBN 0-140-43782-7.

This new translation by Cashford is accompanied by a scholarly introduction and notes from Nicholas Richardson. Cashford adds a brief translator's note. Also included is a short bibliography of previous translations and critical studies. Cashford's other publications include *The Moon: Myth and Image* (2003) and, with Anne Baring, *The Myth of the Goddess: Evolution of an Image* (1991). Richardson has published an edition of the *Homeric Hymn to Demeter* and provided Volume VI (covering books 21-24) of G. S. Kirk's critical series *The Iliad: A Commentary* (1985-1993).

**Dillon, John, and Tania Gergel**, translators. *The Greek Sophists*. New York: Penguin Books, 2003. 419 pp. Paper: \$14.00; ISBN 0-140-43689-8.

Each chapter of this collection centers upon the work of a figure of interest in the Greek sophistic movement. The ten chapters encompass Protagoras of Abdera; Gorgias of Leontini; Prodicus of Ceos; Hippias of Elis; Antiphon (of Athens); Thrasymachus of Chalcedon; Critias of Athens; the brothers Euthydemus and Dionysodorus of Chios; Alcidas of Elaea; and two anonymous works known as the *Anonymous Iamblichi* and the *Double Arguments*. Each chapter is preceded by introductory notes. In addition, the translators/editors provide a variety of ancillary material. These include a chronology; an introduction (briefly addressing the background of the sophistic movement, the individual figures chosen, the sources, and a few remarks on the translation); a bibliography with both general works and titles on the individual sophists; a conspectus on the authors of the source materials; extensive endnotes; an index of rhetorical terms; and a general index. The translators are classical scholars at

Trinity College, Dublin (Dillon) and King's College, London (Gergel). John Dillon has also recently published *The Heirs of Plato* (2003), while Tania Gergel has edited a volume on Alexander the Great, for which publication is pending.

**Ehrman, Bart D.**, translator and editor. *The Apostolic Fathers*. Bilingual. Cambridge, MA: Harvard University Press, 2003. Volume I – Loeb Classical Library 24: 443 pp.; Cloth: \$21.50; ISBN 0-674-99607-0. Volume II – Loeb Classical Library 25: 481 pp.; Cloth: \$21.50; ISBN 0-674-99608-9.

Ehrman has made fresh translations for these volumes—taking into consideration new scholarship, new manuscript discoveries, and current-day English usage—to replace the editions done by Kirsopp Lake over ninety years ago. Accordingly, he has also written a new general introduction and new individual introductions to each text. Volume I contains the texts for the first and second letters of Clement, the letters of Ignatius, the letter of Polycarp and the account of his martyrdom, and the very early text known as the *Didache*. Volume II contains the epistle of Barnabas, the fragments from Papias and Quadratus, the epistle to Diognetus, and the long revelation text known as the *Shepherd of Hermas*. The second volume also has an index of biblical citations for both volumes. Ehrman is a professor of religious studies at the University of North Carolina and a scholar of the early Christian period. His recent publications include *The New Testament: A Historical Introduction to the Early Christian Writings* (1997) and *Lost Christianities: The Battle for Scripture and the Faiths We Never Knew* (2002).

**Heraclitus**. *Fragments*. Translated by **Brooks Haxton**. New York: Penguin Books, 2003. 97 pp. Paper: \$14.00; ISBN 0-14-243765-4.

The hardcover edition of this recent translation was published in 2001 by Viking. The translator provides an introduction and a short note on the translation. A foreword by the psychologist James Hillman is also included. Besides seven books of original poetry, Brooks Haxton has published a translation of *Selected Poems* (2002) by Victor Hugo and an anthology of poems from the ancient Greek, *Dances for Flute and Thunder* (1999), which received a nomination for a PEN translation award.

**Rayor, Diane**, translator. *The Homeric Hymns*. Berkeley: University of California Press, 2004. 176 pp. Cloth: \$35.00; ISBN 0-520-23991-1. Paper: \$14.95; ISBN 0-520-23993-8.

Rayor accompanies her new translation of the hymns with an introduction tailored more to the uninitiated reader than the classical scholar. This and her notes serve to place the hymns in their historical and aesthetic context. The introduction also includes comments upon the translation and other textual considerations. A select bibliography lists Greek texts and commentaries, along with a collection of critical texts both general and focused. A convenient glossary provides pronunciation guidelines using syllable and stress indications, and a map of the ancient Aegean region precedes the introduction. Rayor is also the author and translator of *Sappho's Lyre: Archaic Lyric and Women Poets of Ancient Greece* (1991) and the translator, along with Stanley Lombardo, of *Callimachus: Hymns, Epigrams, Select Fragments* (1988).

**Sophocles**. *Theban Plays*. Translated by **Peter Meineck** and **Paul Woodruff**. Indianapolis: Hackett Publishing, 2003. 301 pp. Cloth: \$29.95; ISBN 0-87220-586-X. Paper: \$8.95; ISBN 0-87220-585-1.

The translations contained in this new text are the result of both collaborative and individual work: *Antigone* is the work of Woodruff, while *Oedipus at Colonus* is from Meineck, and *Oedipus Tyrannus* is a collaborative effort. The extensive introduction also gains from the

input of both translators: Woodruff looks at the life of Sophocles and the origination dates for the three plays; Meineck looks at the history of Athenian theater and performance; Woodruff then returns with a thorough discussion of each individual play. Also, the text of all three scripts benefit from Meineck's experience in producing and staging ancient Greek dramas. The volume also includes a preface by Woodruff, lists of suggested reading for Sophocles and for each of the plays, a note on the translations, and a chart showing the family tree for the Theban royal family. Supporting footnotes lend clarity for the reader, while endnotes are used for comment and to point out passages and lines where critical opinion differs on reading and interpretation. In an appendix, Woodruff briefly describes Hegel's reading of *Antigone* and his regard for the play as an embodiment of central principles of his philosophy. Finally, a substantial selected bibliography is divided between texts of interest to the general reader and those of interest to scholars, and further subdivided according to topic area. Meineck is the producing artistic director for the Aquila Theatre Company, in residence at New York University. His translation of the *Oresteia* cycle received the ATA's Lewis Galantière Award in 2000. He has also translated a collected volume of Aristophanes (*Aristophanes I: Clouds, Wasps, Birds*; 1998). Woodruff is a professor of philosophy at the University of Texas who has translated Euripides' *Bacchae* (1998) and a condensed version of Thucydides (*On Justice, Power, and Human Nature*; 1993), as well as co-translating Plato's *Symposium* and *Phaedrus* with Alexander Nehamas.

### Greek (Modern)

**Galanaki, Rhea.** *Eleni, or Nobody*. Translated by **David Connolly**. Evanston, IL: Northwestern University Press, 2003. 186 pp. Cloth: \$25.95; ISBN 0-8101-1885-8. [*Helenē, ē, Ho kanenas*. Athens: Ekdoseis Agra, 1998.]

Galanaki is one of Greece's leading contemporary writers, and the original publication of this book won the 1999 Greek State Prize for Best Novel, as well as being short-listed for the European Aristeion Prize for literature. Her story is based on the life of Eleni Altamura-Boukoura, a nineteenth-century figure who was Greece's first trained female painter. She disguised herself as a man to study painting in Italy, where she met and married the Italian painter Francesco Saverio Altamura. The majority of the story addresses the time after Altamura abandons Eleni and their two children, and Eleni returns to Athens to make her way as a painter. Two previous novels, *I Shall Sign as Loui* (2000; *Tha hypographo Loui*, 1993) and *The Life of Ismail Ferik Pasha* (1996; *Ho vios tou Ismael Pherik Pasa*, 1990) also deal with nineteenth-century historical figures. Her most recent books are *Ho aionas ton lavyrinthon* (2002) and *Hena schedon galazio cheri* (2004), not yet translated into English. Connolly has translated a wide variety of modern Greek texts, including poetry by Nikephoros Vrettakos, poetry and essays by Odysseas Elytes, literary fiction by Alexis Stamates, drama by Pavlos Matesis, Homeric criticism by D. N. Maronites, and popular fiction by Petros Markaris.

**Lampadaridou-Pothou, Maria.** *A Woman of Lemnos*. Edited by Rhoda Helfman Kaufman. Toronto: Guernica Editions, 2002. 187 pp. Paper: \$13.00; ISBN 1-55071-120-2.

Since the late 1960s, Lampadaridou-Pothou has published thirty-five books, including novels, plays, poetry, essays, and short stories. Her early work was praised by Samuel Beckett, and she has twice been honored by the Academy of Athens for her novels. Nevertheless, this is practically the only published appearance, of any of her writing, in English. (A translation of her novel *Byzantium, The Fall*, published by Terzo Books in 2001, is not widely available.) The volume collects three stage plays from early in her career, plus selected poems from a

1989 collection titled *The Mystic Passage (Mystiko Perasma)*. Two of the plays, *The Glass Box* and *Bidding You Farewell*, are in the tradition of theater of the absurd. The third, *Antigone or The Nostalgia of Tragedy*, is a modern retelling of Sophocles written in 1967 to protest the Greek dictatorship. Kaufman provides a short introduction to the collection as well as one for each of the plays, while the author adds a brief collective introduction to the plays and a preface to her *Antigone*. Jacques Lacarrière contributes an introduction to the poems. The translation work is divided among three different translators: Athan Athanasopoulos, Theony Condos, and Minos Pothos.

**Matsas, Nestor.** *This Child Died Tomorrow: The Holocaust Diary of a Greek Boy*. Translated by **Jason Rigas**. New York: Pella Publishing, 2003. 114 pp. Paper: ISBN 0-918618-87-8. [*Auto to paidi pethane aurio: hemerologio katoches, Martes-Oktovres '44*. Athens: Pitsilos, 1987.]

As a twelve-year-old Greek Jewish boy, the writer and documentary filmmaker Nestor Matsas began to record in a diary his experience of the German occupation of Athens during World War II. Forty years later another twelve-year-old boy, an American of Greek descent named Jason Rigas, read Matsas' diary and wished to translate it into English. The result is this touching example of Holocaust literature, reminiscent of the account by Anne Frank. Rigas adds a translator's note, a brief introduction, and a short essay on the history of the Greek Jews. Matsas has directed over 150 documentary films, published many short stories and novellas, and written thirty books. Among his most popular is a trilogy of "memoirs" of historical figures: *The Memoirs of Alexander the Great*, *The Memoirs of Socrates*, and *The Memoirs of Jesus*. Only the first has been translated into English (*The Memoirs of Alexander the Great According to the Babylon Manuscript*, 1984; translated by Fotios K. Litsas).

## Hebrew

**Alexander, Tamar, and Elena Romano**, anthologists. *Once Upon a Time . . . Maimonides: Traditional Hebrew Tales, an Anthology*. Translated by **Rhoda Henelde Abecasis**. Lancaster, CA: Labyrinthos, 2004. 380 pp. Cloth: \$38.00; ISBN 0-911437-47-9. Paper: \$28.00; ISBN 0-911437-53-3. [*Erase una vez . . . Maimónides: Cuentos tradicionales Hebreos, antología*. Córdoba, Spain: Ediciones El Almendro, 1988.]

This anthology consists of one hundred five folk tales and legends about Maimonides, the influential medieval philosopher, physician, and rabbi. All of these tales were either collected from ancient books or manuscripts (many from the Israel Folklore Archive) or gathered with contemporary fieldwork. The volume is a title in the Henry J. Leir Library of Sephardica, edited by Moshe Lazar. Lazar contributes a foreword to the anthology. The anthologists supply a preamble and an extensive introduction and typological discussion on the tales, many of which are hagiographic in nature. Following the tales is a typology, with bibliographical notes, and several indices regarding sources and additional narrative typologies. Abecasis translated this edition from both Spanish and Hebrew texts.

**Izakson, Miron C.** *Nathan and His Wives*. Translated by **Betsy Rosenberg**. Syracuse, NY: Syracuse University Press, 2003. 219 pp. Cloth: \$24.95; ISBN 0-8156-0788-1. [*Nashotav shel Natan*. Tel Aviv: Hakibbutz Hameuchad Publishing House, 2003.]

Through the characters of Nathan, a rich tycoon, his personal secretary, Meir (the narrator), and the women in their lives, Izakson explores the intricacies of human relationships and the instability of moral and geographic boundaries in contemporary society. Rosenberg has previously translated Aron Appelfeld (*Badenheim 1939*, 2001) and several juvenile titles from David Grossman.

## Hungarian

**Radnóti, Miklós.** *Forced March: Selected Poems.* Translated by **Clive Wilmer** and **George Gömöri.** London: Enitharmon Press, 2003 / Chester Springs, PA: Dufour Editions, 2004. 96 pp. Paper: \$21.95; ISBN 1-900564-53-X.

Executed by firing-squad at the age of 35, in a labor camp in 1944, Radnóti is now regarded as one of the preeminent figures of modern Hungarian poetry. In this revised edition of the collection first published in 1979, the translators have revised most of the translations and added new translations not published in the first edition. The new edition contains, in addition to the introduction and the translator's note from the first edition, a preface to the revised edition, an appendix of notes and a selected bibliography of Radnóti in English translation, plus a list of English-language secondary texts on his poetry. Clive Wilmer, who is currently at Cambridge University, has published five collections of poetry, the most recent being *The Falls* (2001). In 1998, he received The Endre Ady Memorial Medal for Translation from the Hungarian PEN Club. George Gömöri is a poet (winner of the Salvatore Quasimodo Prize and the Ada Negri Poetry Prize) and a scholar of modern Hungarian and Polish literature who taught at Cambridge University until 2001. Wilmer and Gömöri have also co-translated two collections of György Petri, one of which (*Eternal Monday*) was shortlisted for the Weidenfeld Translation Prize in 2001.

**Sajgó, Szabolcs.** *It's Only Friday Night.* Translated by **Valerie Woods.** Bilingual. Toronto: Annecto Publishing, 2002. 205 pp. Paper: ISBN 0-9730143-0-X. [*Még Csak Péntek Este.* Kecskemét, Hungary: Korda Könyvkiadó.]

This collection of poems is the first by Sajgó to be translated into English. He is a Jesuit priest who writes and directs a spiritual retreat and conference center in Dobogóko, Hungary. In his work he seeks, with a poetic hand, to “comprehend the heartbeat of God.” Another published collection, *Elárult Látomás* (1987), has not yet been translated into English.

## Italian

**Banti, Anna** (Lucia Lopresti). *Artemisia.* Translated by **Shirley D'Ardia Caracciolo.** Lincoln: University of Nebraska Press, 2004. 239 pp. Paper: \$15.00; ISBN 0-8032-6213-2. [*Artemisia.* Florence: G. C. Sansoni, 1947.]

Caracciolo's translation of this now-classic, and stylistically original, novel of historical fiction first appeared in 1988. The new edition (under the Bison Books imprint) has added an introduction from Susan Sontag, in which she meditates upon the relationship between Banti, her text, and her subject—the seventeenth-century artist Artemisia Gentileschi. As with the 1988 edition, an afterword by Caracciolo follows the text of the novel. Of the sixteen works of fiction produced by Banti, English translations exist only for *Artemisia* and two others—*A Piercing Cry* (1996) and *The Signorina and Other Stories* (2001).

**Camilleri, Andrea.** *The Snack Thief.* 298 pp. Cloth: \$21.95; ISBN 0-670-03223-9. [*Il ladro di merendine.* Palermo: Sellerio, 1996.] *Voice of the Violin.* 249 pp. Cloth: \$21.95; ISBN 0-670-03143-7. [*La voce del violino.* Palermo: Sellerio, 1997.] Both translated by **Stephen Sartarelli.** New York: Viking Penguin, 2003.

These titles are recent English translations of Camilleri's popular Montalbano series—a set of Sicilian police procedurals, the protagonist for which is an engaging inspector named Salvo Montalbano. In the first, a young boy whose mother has disappeared becomes endangered

when the inspector exposes government corruption and international intrigue. In the second, a reclusive violinist holds the key to the murder of a young woman who is suffocated in her bed. Other titles to appear in English from this series include *The Shape of Water* and *The Terra-Cotta Dog* (both 2002) and *Excursion to Tindari* (2004), all translated by Sartarelli. In addition to Camilleri, Sartarelli has translated Gianni Riotta's *Prince of the Clouds* (2000) from the Italian, among others, as well as a variety of art books. From the French, he has translated Luc Montagnier's *Virus* (2000) and co-translated Casanova's autobiography *The Story of My Life* (2000).

**Leopardi, Giacomo.** *Selected Poems.* Translated by **Thomas G. Bergin** and **Anne Paolucci.** Bilingual. Smyrna, DE: Griffon House Publications, 2004. 180 pp. Paper: \$19.95; ISBN 1-932107-05-3.

Work on these selections from the early nineteenth-century poet Leopardi was begun in 1986, born out of a mutual desire by the translators to contend with some of the more challenging aspects of carrying Leopardi's poetry into English. The project was interrupted for several years when Bergin died in 1987. Paolucci resumed work on the translations in 2002. Her introduction presents an engaging discussion of the difficulties, for a translator, that underlie Leopardi's work. In addition to several of the more familiar poems, the volume also includes such works as "Bruto minore," "La ginestra," and "Aspasia," which pose some of the most difficult challenges to a translator. Paolucci also includes excerpts from Leopardi's journals, notebooks, and letters (presented in English only) that help to illuminate several of the poems. Bergin was well-known for his translations of Dante, Boccaccio, Petrarch, and Machiavelli. Paolucci, in addition to publishing her own fiction, poetry, and plays, has written on Pirandello, Albee, Greek tragedy and other critical topics. She is the founder and president of the Council on National Literatures.

**Parise, Goffredo.** *The Smell of Blood.* Translated by **John Shepley.** Evanston, IL: Northwestern University Press, 2003. 204 pp. Paper: \$17.95; ISBN 0-8101-6076-5. [*L'odore del sangue.* Milan: Rizzoli, 1997.]

Parise, during his lifetime, published almost a dozen books of fiction (story collections and novels) and several journalistic works. He wrote the current novel in 1979, but put it away and didn't look at it again until a few days before his death in 1986. It was published posthumously in Italy several years later. His two short story collections were translated into English as *Solitudes* (1985) and *Abecedary* (1990). Three of his novels appeared in English during the 1950s and 60s: *The Boss (Il padrone)*, *Don Gastone and the Ladies (Il prete bello)*, and his first novel, *The Dead Boy and the Comets (Il ragazzo morto e le comete)*. Shepley has translated several major Italian writers, including Ferdinando Camon, Pier Paolo Pasolini, and Oriana Fallaci. His most recent work includes collections by Beppe Fenoglio (*The Twenty-Three Days of the City of Alba*, 2002) and Guiseppa Borgese (*Beautiful Women*, 2001) as well as *The Forty-Nine Steps* (2001) by Roberto Calasso and the memoir/autobiography from the artist Saul Steinberg, *Reflections and Shadows* (2002).

**Pirandello, Luigi.** *Naked.* Translated by **Nina daVinci Nichols.** Toronto: Guernica Editions, 2004. 88 pp. Paper: \$10.00; ISBN 1-55071-161-X. [*Vestire gli ignudi.* Florence: Bemporad, 1923.]

This new translation of one of Pirandello's "tragical farces" is accompanied by an introduction from the translator. Previous English translations of this play have appeared in 1923 (Arthur Livingston), 1962 (William Murray), and 1998 (Nicholas Wright and Gaylor McFarlane). Nichols has also published, with Jana O'Keefe Bazzoni, a study entitled *Pirandello & Film.*

**Porta, Antonio** (Leo Paolazzi). *Kisses, Dreams & Other Infidelities*. Translated by **Anthony Molino**. Riverside, CA: Xenos Books, 2004. 163 pp. Paper: \$15.00; ISBN 1-879378-49-3. [*L'Aire della fine; Brevi Lettere, 1976–1981*. Catania, Italy: Lunarionuovo, 1982; *Se fosse tutto un tradimento*. Milan: Guanda Editore, 1981.]

As the entry header indicates, this volume from Xenos combines two separate books by Porta. The first, a collection of poetry, appeared in English as *Kisses from Another Dream* (City Lights, 1987). The second, a collection of short stories, appeared as *Dreams & Other Infidelities* (Xenos, 1999). At his untimely death in 1989, Porta was considered one of the most important Italian writers. His original and provocative style brought him wide recognition: he was translated throughout the world, and in 1984 was awarded the Viareggio Poetry Prize for his collection *Invasioni*. These two books, originally published within a few months of each other, together express his search for meaning and authenticity through language, imagination, and fantasy. For this combined edition, Molino has revised the translations of the poems from *Kisses* and has extracted statements by Porta from other sources to create a set of introductory author's remarks to the two texts. An afterword by Molino closes the volume. Other poetry by Porta available in English includes *Passenger: Selected Poems* (1985), *Invasions and Other Poems* (1986), and *Metropolis* (1999). A novel, *The King of the Storeroom*, appeared in English in 1992. Posthumous collections of prose—*Los(t) Angeles* (1996)—and poetry—*Yellow* (2002)—have not been translated. In addition to the books contained in this volume, Molino also translated Porta's *Melusine: A Ballad and a Diary* (1991). Other poets he has translated include Lucio Mariani (*Echoes of Memory*, 2003) and Valerio Magrelli (*The Contagion of Matter*, 2000; *Nearsights*, 1991). In 2000, he won the Raiziss/de Palchi Translation Award for his translation of Manlio Santanelli's existential play *Emergency Exit*.

**Valesio, Paolo**. *Every Afternoon Can Make the World Stand Still: Thirty Sonnets, 1987–2000*. Translated by **Michael Palma**. Bilingual. Stony Brook, NY: Gradiva Publications, 2002. 79 pp. Paper: \$13.00; ISBN 1-892021-16-1.

The majority of these sonnets (eighteen) first appeared in Valesio's collection *Avventure dell'Uomo e del Figlio* (1996). Four others later appeared in the journal *Gradiva*, while the remaining poems are previously unpublished. In the words of John Hollander's introduction, the resulting collection is one that "itself functions as a poem," and dwells not only on the profane, the sacred, and love (of diverse sorts), but indirectly on poetry and the writing of poetry. In addition to the previously named collection, in recent years Valesio has also published the collections *Anniversari* (1999), *Piazza delle preghiere massacrate* (1999), and *Dardi* (2000). Other recent translations by Palma include a *terza rima* translation of Dante's *Inferno* (2002), *The Siege: A Sequence of Poems* (2002) from Ljuba Merlina Bortolani, *Infinite Present: Selected Poems of Maura Del Serra* (2002), and *The Transparent Life and Other Poems* (2000) from Luigi Fontanella. A full-length collection of Palma's own poetry, *A Fortune in Gold*, appeared in 2000.

**Virno, Paolo**. *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*. Translated by **Isabella Bertolotti, James Cascaito** and **Andrea Casson**. Los Angeles: Semiotext(e) / Cambridge: The MIT Press, 2004. 115 pp. Paper: \$13.95; ISBN 1-58435-021-0. [*Grammatica della moltitudine: Per una analisi delle forme di vita contemporanee*. Soveria Manelli, Italy: Rubbettino Editore, 2001.]

Italian political thinker Paolo Virno applies Spinoza's concept of the "multitude," in contrast to the Hobbesian "people" of classical political philosophy, to rethink the social and political

context of the contemporary West. His provocative conclusion: just as the West in the 1930's accomplished a seemingly paradoxical transformation to a "socialism of capital" (the welfare state), so too the West in the past two decades has been edging toward another, even more paradoxical, condition—a "communism of capital." Virno is professor of the philosophy of language at the University of Cosenza in Calabria, Italy. Of his several books and monographs, this is the first to be translated into English.

## Japanese

**Kirino, Natsuo.** *Out*. Translated by **Stephen Snyder**. New York: Kodansha America, 2003. 359 pp. Cloth: \$22.95; ISBN 4-7700-2905-5. [*Auto/Out*. Tokyo: Kodansha Ltd., 1997.]

Kirino has won not only Japan's top mystery award (for this novel, in 1998), but also one of its major literary awards, the Naoki Prize in 1999, for her novel *Soft Cheeks*. She has thus established herself as a mystery writer who goes beyond the conventional crime novel. In *Out*, she uses the story of a young mother who strangles her husband to place a spotlight on the pressures and prejudices at work upon women in contemporary Japan. Recent books by Kirino include *Kogen* (2000) and *Gurotesuku* (2003). Snyder has translated several other contemporary Japanese writers such as Ryu Murakami (*Coin Locker Babies*, 1995), Akira Yoshimura (*On Parole*, 1999), and Miri Yu (*Gold Rush*, 2002).

**Ohno, Kazuo, and Yoshito Ohno.** *Kazuo Ohno's World: From Without and Within*. Translated by **John Barrett**. Middletown, CT: Wesleyan University Press, 2004. 344 pp. Paper: \$34.95; ISBN 0-8195-6694-2. [*Tamashii no Kate* (1999) and *Keiko no Kotoba* (1997). Tokyo: Film Art Sha.]

Kazuo Ohno was instrumental in creating the Japanese dance form known as *butoh*, and he is widely regarded as its greatest performer. Because *butoh* has influenced both modern and postmodern dance around the world, Ohno has been likewise influential. This window into his work and thought combines two books—*Food for the Soul* and *Workshop Words*—that appeared separately in Japan in the late 1990s. The first is a set of interviews with his son and co-performer Yoshito Ohno, who provides the view from "without." The second is a collection of talks and instructions that Ohno gave to his students in workshops between the late 1970s and 1997, which provides the view from "within." The volume also includes over 100 black-and-white photographs of Ohno in performances and workshops, which give additional illustration to his spoken thoughts on dance. The resulting text is a commentary upon the significance of dance as art form and as social tool, as well as a retrospective upon the career of one of the twentieth century's greatest dancers. Barrett prefaces the text with a short translator's note, and an introduction is provided by Toshio Mizohata. The end matter includes endnotes by Barrett, plus two appendices that give chronologies of Ohno's life and career and his public performances. Barrett also translated the Japanese texts incorporated into *Butoh: Shades of Darkness* (1985), the first significant English-language publication on *butoh*.

## Latin

**Statius.** *The Silvae of Statius*. Translated by **Betty Rose Nagle**. Bloomington: Indiana University Press, 2004. 244 pp. Cloth: \$39.95; ISBN 0-253-34387-9. Paper: \$14.95; ISBN 0-253-21667-2.

In addition to their status as "occasional" poems, the *Silvae* of the Roman poet Statius serve witness to the social and cultural world of first-century Rome. Here, Nagle provides us with

the first complete verse translation of the *Silvae* in English. (Three previous complete translations—the 2003 Loeb Classical Library version by D. R. Shackleton Bailey, the 1928 Loeb version by J. H. Mozley, and the 1908 version by D. A. Slater—are all prose translations. Available verse translations are partial.) Nagle’s thorough introduction gives historical and literary context for both the poet and the poems, as well as addressing points regarding the text and the translation. She adds an appendix of titles, two appendices on textual matters, an extensive glossary of proper names, endnotes, and a list of cited works. Nagle has also translated the *Fasti* of Ovid for her book *Ovid’s Fasti: Roman Holidays* (1995).

## Native American

**Swann, Brian**, editor. *Voices from Four Directions: Contemporary Translations of the Native Literatures of North America*. Lincoln: University of Nebraska Press, 2004. 619 pp. Cloth: \$70.00; ISBN 0-8032-4300-6. Paper: \$27.50; ISBN 0-8032-9310-0.

This volume is a follow-up to Swann’s previous compilation, *Coming to Light: Contemporary Translations of the Native Literatures of North America* (1994). The collected pieces are gathered from the North, West, South, and East of the U.S. and Canada (despite the subtitle, native material from current-day Mexico is not included here). Numerous translators (some of whom are of native descent themselves) provide either retranslations of “classical” native material or first translations of more recent material. Several of the recent creations are either original English or else have been translated by their creators. Each tale or poem is prefaced with an introduction to contextualize the piece and provide the reader with background for interpretation. In most cases, this introduction is written by one or more of the translators. Swann gives a short introduction that addresses the various challenges—some political and social—that confront the translator of Native American literatures. Swann has also edited or co-edited several other collections of Native American literature or essays by or about Native American literature, including *On the Translation of Native American Literatures* (1992) and *Here First: Autobiographical Essays by Native American Writers* (2000).

## Norwegian

**Sandel, Cora**. *Alberta and Jacob*. Translated by **Elizabeth Rokkan**. London: Peter Owen Ltd., 2003 / Chester Springs, PA: Dufour Editions, 2004. 240 pp. Paper: \$19.95; ISBN 0-7206-1184-9. [*Alberte og Jakob*. Oslo: Gyldendal, 1926.]

The first installment in a three-part, semi-autobiographical coming-of-age story (known as the *Alberta* trilogy), this novel helped to establish Sandel in the Scandinavian canon. It first appeared in English translation in 1962, eliciting comparisons to writers such as Flaubert, Tolstoy, and the Brontës. This is a Peter Owen Modern Classics reissue of that translation. Rokkan also translated the other two novels in the trilogy (*Alberta Alone* and *Alberta and Freedom*) as well as other titles by Sandel such as *Kranes Café* and *The Silken Thread*. Other Norwegian writers translated by Rokkan include Tarjei Vesaas (*The Ice Palace*, *Spring Night*) and, more recently, Jostein Gaarder.

**Skram, Amalie and Erik.** *Caught in the Enchanter's Net: Amalie and Erik Skram's Letters*. Edited and translated by **Janet Garton**. Norwich, England: Norvik Press, 2003 / Chester Springs, PA: Dufour Editions, 2004. 462 pp. Paper: \$44.95; ISBN 1-870041-52-6. ["*Elskede Amalie*". *Brevvekslingen mellom Amalie og Erik Skram 1882-1899*, Vols. I-III. Oslo: Gyldendal, 2002].

In 1882, Amalie Müller was not quite yet an emerging literary figure; Erik Skram was a journalist and a writer whose legacy as a novelist had not yet been determined. Later, Amalie Skram would come to be regarded as Norway's most important Naturalist writer, while Erik would be remembered primarily as her husband and mentor, although he continued to play an important role in Scandinavian literary and cultural debate through the turn of the century. The period of these letters covers the time from their first meeting, through their marriage, to a painful final separation. This is also the period during which most of Amalie Skram's novels and other fiction were written and published. Of her eleven novels (one unfinished), only five have been translated into English, all in the past 20 years: *Constance Ring*, *Lucie*, *Betrayal*, and *Under Observation* (a combined edition of *Professor Hieronimus* and *At St. Jørgen's*.) Erik Skram's most significant novel, *Gertrude Coldbjørnsen*, is untranslated. In this volume, Garton provides a foreword and an introductory essay on the authors, extensive notes to the letters, a bibliography of primary texts by the authors as well as secondary literature, and a name index. Garton has translated several Norwegian writers and has published extensively on Norwegian women writers, including *Norwegian Women's Writing, 1850-1990* (1993) and *Contemporary Norwegian Women's Writing: An Anthology* (1995).

**Vesaas, Tarjei.** *The Boat in the Evening*. Translated by **Elizabeth Rokkan**. London: Peter Owen Ltd., 2003 / Chester Springs, PA: Dufour Editions, 2004. 184 pp. Paper: \$19.95; ISBN 0-7206-1198-6. [*Baaten om kvelden*. Oslo: Gyldendal, 1968.]

This novel, which Vesaas felt to be the culmination of his life's experience, was his last published work. Its acclaim gained him a finalist standing for the Nobel Prize for a third time. Rokkan's translation first appeared in 1971; this is a Peter Owen Modern Classics reissue of that translation. Rokkan also translated other titles by Vesaas such as *The Ice Palace* and *Spring Night*. Other Norwegian writers translated by Rokkan include Cora Sandel (the *Alberta* trilogy) and, more recently, Jostein Gaarder.

## Polish

**Tokarczuk, Olga.** *House of Day, House of Night*. Translated by **Antonia Lloyd-Jones**. Evanston, IL: Northwestern University Press, 2003. 293 pp. Paper: \$17.95; ISBN 0-8101-1892-0. [*Dom dzienny, dom nocny*. Wałbrzych: Wydawnictwo Ruta, 1998.]

An "epic of a small place," this Günter Grass Prize-winning novel marks the English-language debut (save for an essay appearance in *Granta*) of one of Poland's most popular and highly regarded young writers. In poetically crafted, Jungian-tinged prose fragments, it tells a richly layered history of a small town in the region of Silesia. Tokarczuk's first book, *Podróż ludzi księgi* (*Journey of the People of the Book*), won the Polish Bookseller's Prize in 1993. Her most recent fiction is the 2001 short-story collection *Gra na wielu bębenkach* (*Playing on a Multitude of Drums*). Lloyd-Jones has previously translated Jarosław Iwaszkiewicz (*The Birch Grove and Other Stories*, 2002), and Paweł Huelle (*Moving House and Other Stories*, 1994; *Who Was David Weiser?*, 1991).

**Tulli, Magdalena.** *Dreams and Stones*. Translated by **Bill Johnston**. New York: Archipelago Books, 2004. 110 pp. Cloth: \$20.00; ISBN 0-97286-92-6-3. [*Sny i kamienie*. Wydawnictwo OPEN, 1995.]

This novel, which reads like a lyrical, meditative prose poem, earned Tulli the Koscielski Foundation Prize for Polish writers. The story told here is the emergence of a city (a symbolic Warsaw)—a story told not as a history, but from the inside out, organically, from the perspective of the stones that have an obligation to become buildings, the iron and steel that form the bone of the emerging city, the countless artisans and laborers who faithfully serve the process of growth, the uniforms that mark out their roles, the tools they use, the bread that feeds them: a growth process organic, yet at the same time pressed toward certain shapes and forms by will, by intention, by belief, by the forces that lay the blueprints that both envision and constrain possibility. Tulli, like Tokarczuk (above), is one of Poland's talented "new generation," those writers who came onto the Polish literary scene after 1989. This book was her debut novel in Poland and now marks her first appearance in English. Two other novels—*Tryby* (2003) and *W czerwieni* (*In Red*, 1998)—have also received wide acclaim. In addition to her own writing, Tulli has translated Proust and Calvino into Polish. Johnston received an NEA poetry translation fellowship in 1999. His recent translations include Gustaw Herling's *The Noonday Cemetery and Other Stories* (2003), Jerzy Pilch's *His Current Woman* (2002), and Stefan Zeromski's *The Faithful River* (1999). A collection of stories by Witold Gombrowicz, *Bacacay*, will be published this year by Archipelago, and *Polish Memories*, autobiographical sketches of Gombrowicz's early life in Poland, is also due this year.

### Portuguese

**Suárez-Araúz, Nicomedes**, editor. *Literary Amazonia: Modern Writing by Amazonian Authors*. Gainesville, FL: University Press of Florida, 2004. 193 pp. Cloth: \$39.95; ISBN 0-8130-2728-4.

Dispensing with conventional geopolitical boundaries for categorizing literatures, this collection of prose and poetry presents a variety of twentieth-century writers from the Amazonian basin, with the Portuguese-speaking and the Spanish-speaking regions each well-represented. The result establishes a strong case for the position of this region within the mainstream of Latin American literary history and for its status as a coherent cultural locus. Suárez-Araúz, who also contributes several selections to the volume, offers a thorough introduction that delineates an updated history and vision of Amazonian literature. Following the literary selections are short biographies of all contributors, including translators as well as authors. Two dozen translators are represented, several of whose names will be familiar to long-time members of ALTA. Suárez-Araúz has authored or edited several books, including the collection of poetry *Edible Amazonia* (2002) and *Loén: Amazonia, Amnesia, América* (1997).

### Romanian

**Danilov, Nichita.** *Second-Hand Souls: Selected Writing*. Translated by **Sean Cotter**. Prague: Twisted Spoon Press, 2003. 153 pp. Paper: \$13.50; ISBN 80-86264-08-4.

Danilov's *Cîmp negru* (1982) received the Romanian Writer's Prize for First Books. He has since published several volumes of poetry and prose. This collection, the first major English translation of Danilov's writing, was drawn from three different works: *Apocolipsa de carton*

(1993), *Nouă variațiuni pentru orgă* (1999), and *Suflete la Second-Hand* (2000). The selections consist of both poetry and prose, with the poetry presented bilingually. Danilov's writing emanates from a deeply spiritual core, one that resonates with the mystical tradition of Eckhart, John of the Cross, and the Areopagite. At the same time, he writes from a stance intensely skeptical of the possibility of commensurable communication between the created world and the "uncreated" world of the divine. His response takes the form of an ethical surrealist poetics, one constantly aware of inevitable limitation. Cotter, who provides this volume with a sensitive introduction to Danilov and his work, has also published a translation of Liliana Ursu's *Goldsmith Market: Poems* (2003) and contributed to the volume *Singular Destinies: Contemporary Poets of Bessarabia* (2003, with Cristina Cîrstea and Adam Sorkin).

## Russian

**Aygi, Gennady.** *Child-and-Rose*. Translated by **Peter France**. New York: New Directions, 2003. 192 pp. Paper: \$14.95; ISBN 0-8112-1536-9.

Nominated several times for the Nobel Prize in literature, Aygi is one of the most important Russian poets of the twentieth century. In this collection, he and France (his friend for almost thirty years as well as his translator) have chosen and arranged poems and prose on the themes of childhood, sleep, and silence in relation to poetic creation. The materials included span the period from 1972 to 2002. Bei Dao contributes a preface to the collection, while France's foreword not only provides a context for this material, but also reflects on the trajectory of Aygi's poetic career, on his provincial Chuvash origins and how those origins shape his thoughts on the relationship between the modern poet and the communal world of tradition. Previous collections of Aygi's poetry in English include *Salute—to Singing* (2002), *Degree: of Stability* (1999), *Selected Poems, 1954-1994* (1997), and *Veronica's Book* (1989), all translated by France. In addition to his work with Aygi, France is responsible for several other translations from both Russian and French, including translations of Aleksandr Blok, Boris Pasternak, Jean-Jacques Rousseau, and Denis Diderot.

**Mandelstam, Osip.** *The Moscow & Voronezh Notebooks: Osip Mandelstam, Poems 1930–1937*. Translated by **Richard** and **Elizabeth McKane**. Tarnet, Northumberland, UK: Bloodaxe Books Ltd., 2003 / Chester Springs, PA: Dufour Editions, 2004. 215 pp. Paper: \$24.95; ISBN 1-85224-631-6.

This new edition combines the translations previously published by Bloodaxe Books as *The Moscow Notebooks* (1991) and *The Voronezh Notebooks* (1996). All ancillary matter is retained from the previous editions and presented in the same relationship to the primary texts as previously, the effect of which is to present the previous editions sequentially in one volume. This material includes brief introductions to each text by Richard McKane, longer introductions to each text by Victor Krivulin (both translated by Richard McKane), and a translator's preface to the Voronezh notebooks by Richard McKane. Other material includes endnotes for each set of notebooks, an errata for the Moscow notebooks, and a short note on the texts of the Voronezh notebooks. New material for this edition comes in the form of a revised acknowledgements page and an envoi not used in either of the previous editions: the text of Nadezhda Mandelstam's last letter to her husband (in late October 1938). Richard McKane has also translated the poetry of Anna Akhmatova (*Selected Poems*, 1969) and other Russian poets, as well as several Turkish poets such as Oktay Rifat (*Selected Poems*, 2004) and Nâzım Hikmet (*Beyond the Walls: Selected Poems*, 2002). He recently edited an anthology of Russian poets (*Ten Russian Poets: Surviving the 20<sup>th</sup> Century*, 2003) to which

he contributed several translations, and he has begun in recent years to work extensively with poets from the former Soviet republics.

## Sanskrit

**Bryant, Edwin F.**, translator and editor. *Krishna: The Beautiful Legend of God (Śrīmad Bhāgavata Purāna Book X)*. New York: Penguin Books, 2003. 596 pp. Paper: \$16.00; ISBN 0-140-44799-7.

The story contained in this book is the principal source-text for the tales of Krishna, incarnation of the supreme being of Hindu tradition. It recounts his childhood and adolescence in the forests of Vrndāvana. In his remarks on this new translation, Bryant notes that he has maintained “a literal translation” of the text, with exceptions which he lists. In addition to Book X of the Bhāgavata Purāna, Bryant has also included five chapters from Book XI that pertain to Krishna. His extensive introduction sets the historical context for the story; describes the theology, philosophy, and sociology that underlie the text; and discusses the status of the Bhāgavata as literature. In addition, Bryant supplies copious notes to the text; a glossary of Sanskrit terms and names; a Sanskrit pronunciation guide; a list of the sources mentioned in either the primary text or the editorial material; and a short bibliography. A professor of Hinduism at Rutgers University, Bryant’s most recent publications are *The Indo-Aryan Controversy: Evidence and Inference in Indian History* (2004) and *The Hare Krishna Movement: The Post-Charismatic Fate of a Religious Transplant* (2004).

**Fitzgerald, James L.**, translator and editor. *The Mahābhārata, Volume 7: Book 11. The Book of the Women; Book 12. The Book of Peace, Part One*. Chicago: The University of Chicago Press, 2004. 849 pp. Cloth: \$85.00; ISBN 0-226-25250-7.

The massive project of rendering a complete modern English translation of the *Mahābhārata* was begun by J. A. B. van Buitenen in the 1970s. Before his death in 1979, van Buitenen had completed the first three volumes of a projected ten-volume work, covering the first five books of the eighteen that comprise this ancient epic. Those five books present the prelude to the great war that lies at the heart of the epic. He had also translated and edited a version of the *Bhagavad Gītā*, which Kṛṣṇa (Krishna) delivers immediately before the war itself begins. After a hiatus of nearly twenty-five years, the publishing project is now resumed under the general editorship of Fitzgerald, who will supervise the completion of Volumes 4 through 10. Fitzgerald himself has taken on the translation work for Volume 7 (the current volume, which begins with the aftermath of the war and continues through Chapter 167 of Book 12) and Volume 8 (which will follow, containing the second part of Book 12). Additional translators are scheduled for other volumes in the project. In his general introduction to the volume, Fitzgerald addresses the continuities with van Buitenen’s previous volumes (primarily in format), as well as the unavoidable discontinuities in translation style and tone (given the gap in time and the introduction of multiple new translators). He also provides a summary of the events that transpire in Books 6 through 10 of the *Mahābhārata* (the war passages). Knowledge of those events is useful to the reader of the current volume, but the war books will not be published until later in the project. In addition to his general introduction, Fitzgerald includes an extensive complement of editorial material, including separate introductions to the individual books. The appendices include an annotated list of characters and places, along with charts delineating the interrelationships of main characters. Also found here are appendices addressing a number of different sorts of translation challenges and decisions, as well as departures from the authoritative Pune edition of the Sanskrit text. Following the appendices is a thorough set of notes to the translations. A glossary of Sanskrit

words, a concordance, a meticulous list of primary and secondary references, and an index (of proper names only) completes the apparatus. Fitzgerald is professor of Sanskrit and Indian religions and philosophy at the University of Tennessee, and is currently interim head of the Department of Religious Studies. He studied with Professor van Buitenen at the University of Chicago.

## Slovenian

**Šalamun, Tomaž.** *Poker*. Translated by **Joshua Beckman** and the author. Brooklyn, NY: Ugly Duckling Presse, 2003 (dist. by Small Press Distribution; Berkeley, CA). 74 pp. Paper: \$10.00; ISBN 0-9727684-2-4. [*Poker*. Ljubljana: T. Šalamun, 1966.]

Šalamun is widely considered the premier poet of Slovenia and one of the most popular from Central Europe. Several collections of English translations have appeared over the past fifteen years—*Feast* (2000), *The Four Questions of Melancholy* (1997), *The Shepherd, The Hunter* (1992), and *The Selected Poems of Tomaž Šalamun* (1988)—along with an extended, book-length ballad, *A Ballad for Metka Krasovec* (2001), and some limited-edition publications: *Painted Desert* (1996), *Turbines and Snow* (both 1973). The collection translated here is Šalamun's first book, published by himself in 1966. The distinctive rhythms, playfulness, and surreal imagery are recognizably present even in this early stage of his poetic career. Šalamun's original-language publications are too numerous to list here, but the most recent include *Od Tam* (2003) and *Table* (2001). Beckman also translated Šalamun's *Feast*. His own poetry includes the recent collections *Your Time Has Come* (2004) and *Something I Expected To Be Different* (2001).

## Spanish

**Agustini, Delmira.** *Selected Poetry of Delmira Agustini: Poetics of Eros*. Translated and edited by **Alejandro Cáceres**. Bilingual. Carbondale, IL: Southern Illinois University Press, 2003. 216 pp. Cloth: \$40.00; ISBN 0-8093-2537-3.

Agustini published three volumes of poetry before dying at the hands of her ex-husband at the age of twenty-seven; a fourth volume was published posthumously. The explicit and daring nature of her poetry was not accepted by her fellow turn-of-the-century—and very Catholic—Uruguayans, and criticism of the time attempted to de-eroticize her poems. In recent years her work is being revisited and studied extensively, although she is still not widely available in English translation. Cáceres has chosen about half of Agustini's 130 poems to translate here, including selections from each of her four collections: *El libro blanco (Frágil)*, *Cantos de la mañana*, *Los cálices vacíos*, and *Los astros del abismo*. All of the poems universally accepted as her best work are represented. The result is the most comprehensive collection of Agustini available in English. An introduction by Cáceres reviews Agustini's life and places her work in a cultural, literary, and critical context; Willis Barnstone contributes a foreword. Cáceres also edited the definitive critical edition of Agustini's complete poems, *Poesías completas* (1999).

**Alexander, Tamar, and Elena Romano,** anthologists. *Once Upon a Time . . . Maimonides: Traditional Hebrew Tales, an Anthology*. Translated by **Rhoda Henelde Abecasis**. Lancaster, CA: Labyrinthos, 2004. 380 pp. Cloth: \$38.00; ISBN 0-911437-47-9. Paper: \$28.00; ISBN 0-911437-53-3. [*Erase una vez . . . Maimónides: Cuentos tradicionales Hebreos, antología*. Córdoba, Spain: Ediciones El Almendro, 1988.]

This anthology consists of one hundred five folk tales and legends about Maimonides, the influential medieval philosopher, physician, and rabbi. All of these tales were either collected from ancient books or manuscripts (many from the Israel Folklore Archive) or gathered with contemporary fieldwork. The volume is a title in the Henry J. Leir Library of Sephardica, edited by Moshe Lazar. Lazar contributes a foreword to the anthology. The anthologists supply a preamble and an extensive introduction and typological discussion on the tales, many of which are hagiographic in nature. Following the tales is a typology, with bibliographical notes, and several indices regarding sources and additional narrative typologies. Abecasis translated this edition from both Spanish and Hebrew texts.

**Bell, Andrea L., and Yolanda Molina-Gavilán**, editors. *Cosmos Latinos: An Anthology of Science Fiction from Latin America and Spain*. Middletown, CT: Wesleyan University Press, 2003. 363 pp. Cloth: \$70.00; ISBN 0-8195-6633-0. Paper: \$24.95; ISBN 0-8195-6634-9.

A recent title in the Wesleyan Early Classics of Science Fiction Series, this collection introduces to the Anglophone reader twenty-seven stories from eight Latin American countries and Spain, spanning the mid-nineteenth century to the early twenty-first. In addition, through their introduction to the volume and individual introductions to each story and author, the editors provide a critical and historical view of the science-fiction genre in Latin America and Spain and its development as a vehicle for critiquing regional culture, history, and politics. The included authors range from Miguel de Unamuno to Hugo Correa (the Chilean writer credited with launching modern science fiction in Latin America in the late 50s and early 60s) to vibrant young writers from current-day Cuba. Translations are provided by the editors and by several contributors: a mix of academics, former students of the editors, and freelance translators. A selected bibliography includes both primary and secondary sources, the first almost exclusively Spanish-language titles, the second predominantly Spanish but also including English-language titles. The back material also provides some explanatory notes on the stories or the authors. Molina-Gavilán is originally from Madrid and is now a professor of Spanish at Eckerd College. She co-translated *The Delta Function* (1991), by Rosa Montero, and is the author of *Ciencia ficción en Español: Una mitología moderna ante el cambio* (2002). Bell is a professor of modern languages at Hamline University.

**Casas, Bartolomé de las**. *An Account, Much Abbreviated, of the Destruction of the Indies*. Translated by **Andrew Hurley**. Indianapolis: Hackett Publishing Co., 2003. 184 pp. Cloth: \$34.95; ISBN 0-87220-626-2. Paper: \$8.95; ISBN 0-87220-625-4. [*Brevísima relación de la destrucción de las Indias*. Madrid: Edicions Cátedra, 1996.]

Although there have been several English translations of this momentous text (the most recent being that by Nigel Griffin for Penguin in 1992), Hurley's new version departs from the standard approaches. As he explains in his translator's note, Hurley has elected to use an English lexicon consistent with the period; that is, he uses no words that weren't available in English before the mid-sixteenth century (about 1560) and retains, in large degree, Las Casas' expressive style. (As noted in the header for this entry, Hurley used the 1996 Las Casas text as edited by André Saint-Lu.) The resulting translation serves to remind the reader of the essential "otherness" of this sixteenth-century Spanish cleric who has become so assimilated to the modern academic canon. This scholarly edition includes an extensive introduction by the editor, Franklin W. Knight, a short bibliography of previous translations of the text as well as Las Casas' anthologies, and a map of the Spanish-controlled Americas circa 1550. In addition, Las Casas' text is followed by several texts pertinent to the events he describes: "The Laws of Burgos" (a set of royal ordinances, issued in 1512–1513, for the government and treatment of the "Indians"); "New Laws of the Indies" (additional statutes issued in 1542);

“A Treatise on the Just Causes for War against the Indians” (by the jurist Juan Ginés de Sepúlveda, defending the servitude of the indigenous population); “The True History of the Conquest of Mexico by Captain Bernal Díaz del Castillo”; and an excerpt from *Cartas de relación* by Hernán Cortés. A glossary of political and military terms, a table of weights and measures from the text, and an index complete the accompanying material. Hurley’s reputation as a translator from the Spanish is well established, having translated such authors as Jorge Luis Borges (Hurley’s translations are being used for the current Penguin editions of Borges), Reinaldo Arenas (over half a dozen books), Fernando Arrabal, and Armando Valladares. In addition to *Las Casas*, his most recent translations include *The Queen of the South* by Arturo Pérez-Reverte (2004), *No One Will See Me Cry* by Cristina Rivera Garza (2003), and *Dear First Love* by Zoé Valdés (2002).

**Cela, Camilo José.** *The Family of Pascal Duarte*. Translated by **Anthony Kerrigan**. Normal, IL: Dalkey Archive Press, 2004. 166 pp. Paper: \$12.95; ISBN 1-56478-359-6. [*La familia de Pascual Duarte*. Burgos, Spain: Ediciones Aldecoa, 1942.]

Originally published in 1964, this translation by Kerrigan is now issued for the first time as an edition from the Dalkey Archive. The original novel, rendered as a series of confessions by the murderer Pascal Duarte, whose confessions also reveal the background of his brutal life, was the first of ten novels published by Cela, winner of the Nobel Prize for Literature in 1989. Kerrigan is well-known for translating several important Spanish-language authors, including Pablo Neruda, Jorge Luis Borges, and Miguel de Unamuno. He won a National Book Award in 1975 for his translation of Unamuno’s *The Agony of Christianity and Essays on Faith*.

**Estrada, Rafael Pérez.** *Devoured by the Moon: Selected Poems*. Translated by **Steven J. Stewart**. Bilingual. Brooklyn, NY: Hanging Loose Press, 2004. 142 pp. Cloth: \$25.00; ISBN 1-931236-38-0. Paper: \$14.00; ISBN 1-931236-37-2.

Estrada published approximately forty books before his death in 2000; much of his early work (beginning in 1968) was published by local presses in his hometown of Málaga, Spain. This is the first appearance of his work in English. Chosen from several collections published between 1985 and 2000, this assortment of prose poems, aphorisms, and brief narrative tableaux display a surrealistic style in the manner of Borges, Calvino, or Michaux. Estrada has also been compared to the Spanish avant-gardist Ramón Gómez de la Serna. The translator, who has also published a short book of poetry (*Cynthia, in the Moment of Her Dying*, 2004) adds a note to the volume, and Mark Aldrich provides a brief introduction.

**Huidobro, Vicente.** *Altazor, or A Voyage in a Parachute*. Translated by **Eliot Weinberger**. Bilingual. Middletown, CT: Wesleyan University Press, 2003 (1988). 165 pp. Paper: \$19.95; ISBN 0-8195-6678-0. [*Altazor*. Madrid: Compañía Ibero Americana de Publicaciones, 1931.]

Huidobro, the Chilean-born poet who proclaimed a movement he called “Creationism” at the height of the modernist period, wrote this book-length poem as both a paean to and a verbal incarnation of flight. It was considered untranslatable by many, until Weinberger’s version appeared in 1988 from Graywolf Press, an edition long out of print. Weinberger has taken the opportunity of Wesleyan’s reissue to revise the translation and expand upon his introduction. In addition to Huidobro, Weinberger is one the primary translators of Octavio Paz, including *The Collected Poems of Octavio Paz 1957–1987* (1987) and *A Tale of Two Gardens: Poems from India, 1952–1995* (1997), and has translated several other Spanish-language writers such as Jorge Luis Borges (*Selected Non-Fictions*, 1999; winner of the National Book Critics Circle Award) and Xavier Villaurrutia (*Nostalgia for Death*, 1993).

**Mistral, Gabriela.** *Selected Poems of Gabriela Mistral*. Translated by **Ursula K. Le Guin**.

Bilingual. Albuquerque: University of New Mexico Press, 2003. 431 pp. Cloth: \$34.95; ISBN 0-8263-2818-0.

As Le Guin points out in her introduction, there is a curious lack of availability to Mistral's work (given her status as a Nobel laureate), and not only in English. After exploring possible reasons for this limited availability, and describing the urges that led her to embrace the task of translating Mistral, Le Guin graces the reader with one hundred sixty-four poems out of the roughly four hundred that comprise Mistral's poetic oeuvre. The poems are drawn from all four of Mistral's principal published collections—*Desolation*, *Tenderness*, *Clearcut*, and *Winepress*—as well as from the posthumous *Poem of Chile* and some uncollected poems. The collection is organized according to these same six divisions, and Le Guin provides an introduction to each section. A brief chronology of Mistral's life is included at the back of the volume, while V. B. Price contributes a foreword. Le Guin is widely known for her own novels and short stories. Her recent work includes the novel *The Other Wind* (2001) and the collections *Changing Planes* (2003) and *The Birthday of the World* (2002). She has also published five volumes of poetry, including *Blue Moon Over Thurman Street* (1993), a translation of the *Tao Te Ching* (1997), and a volume of mutual translations with the Argentine poet Diana Bellessi (*The Twins, the Dream: Two Voices / Las gemelas, el sueño: Dos voces*, 1996).

**Mistral, Gabriela, and Victoria Ocampo.** *This America of Ours: The Letters of Gabriela Mistral and Victoria Ocampo*. Translated and ed. by **Elizabeth Horan** and **Doris Meyer**. Austin: University of Texas Press, 2003. 387 pp. Cloth: \$60.00; ISBN 0-292-73455-7. Paper: \$29.95; ISBN 0-292-70540-9.

This volume brings together the complete correspondence between Chilean poet Mistral, Latin America's first Nobel laureate (1945), and Argentinean essayist Ocampo, founder of the influential literary journal (and later publishing house) *Sur*. Through this correspondence, we see their thoughts about each other, their stances on the intellectual and political atmosphere of their time, and their respective approaches to literature, feminism, and negotiating the issues of identity, nationality, and gender in their cultural climate. The letters span a thirty-year period from 1926 to 1956 (shortly before Mistral's death in 1957). An appendix to the letters contains added writings: a poem by Mistral to commemorate Ocampo; an essay on Ocampo by Mistral; an exchange of letters about Mistral between Ocampo and Roger Caillois; two essays by Ocampo on Mistral; and a set of written answers by Ocampo to interview questions regarding her friendship with Mistral. Additional material includes an introduction to the two figures, their friendship, and their public and private professional relationship; an annotated, simultaneous chronology of the lives and careers of the two women and their correspondence; a dictionary of the names that appear in the correspondence; and a list of the primary and secondary texts cited. Horan is the author of *Gabriela Mistral: An Artist and Her People* (1994) and has translated Carmen Lyra (*The Subversive Voice of Carmen Lyra*, 2000) and Marjorie Agosín (*Happiness*, 1993). Meyer is the author of *Victoria Ocampo: Against the Wind and the Tide* (1979); she also has co-translated Nellie Campobello (*Cartucho; and, My Mother's Hands*, 1988).

**Neruda, Pablo.** *The Essential Neruda: Selected Poems*. Edited by **Mark Eisner**. Bilingual. San Francisco: City Lights Books, 2004. 222 pp. Paper: \$16.95; ISBN 0-87286-428-6.

To celebrate the Neruda centennial, City Lights and Fundación Pablo Neruda present fifty of Neruda's most important and well-known poems in this collection edited by Eisner, who has

also created a film documentary on Neruda's life called *Neruda! Presente!*. Eisner also translates some of the poems included here, and he is joined by an eminent group of poets, translators, and Neruda scholars who revisit or retranslate some of their past translations. These include Alastair Reid, Stephen Mitchell, Robert Hass, John Felstiner, Forrest Gander, Stephen Kessler, and Jack Hirschman. Eisner has added an introduction, and Lawrence Ferlinghetti contributes a short preface.

**Neruda, Pablo.** *The Poetry of Pablo Neruda*. Edited by Ilan Stavans. New York: Farrar, Straus and Giroux: 2003. 1036 pp. Cloth: \$40.00; ISBN 0-374-29995-1.

Fittingly, in this year of the Neruda centennial, Stavans has produced the most comprehensive single-volume collection of Neruda's work available in English. This is not a critical edition; rather, Stavans attempts "to offer the reader an image of Neruda's entire poetic arc." He includes approximately 600 poems, encompassing the work of three dozen translators, chosen from almost three dozen collections. (A small handful of collections are not represented, nor the uncollected poems.) The poems are presented chronologically by the date of the collections in which they originally appeared. In some cases, Stavans has commissioned new translations or asked translators to revisit their existing renditions. To compensate for the impracticality of a fully bilingual edition for a volume of this size, selected poems (approximately fifteen percent of the collection) are printed in the original Spanish as well as in translation. Also, in several instances (and since Neruda often encouraged a multiplicity of translators), Stavans includes more than one translation of a poem to allow the reader to compare interpretations. In addition to his introduction, Stavans provides a bibliography that includes a complete list of Neruda's published translations of other poets into Spanish; all the published volumes of translations of Neruda into English; a selected list of critical and biographical studies, as well as personal accounts, memoirs, eulogies, appearances in fiction, and recorded material of (or based upon) Neruda's poetry; an annotated bibliography of all of Neruda's Spanish-language poetry collections; and an index of first lines.

**Neruda, Pablo.** *Residence on Earth*. New York: New Directions, 2004 (1973). 382 pp. Paper: \$14.95; ISBN 0-8112-1581-4. [*Residencia en la Tierra*. Santiago: 1933, 1935, 1947.] *The Captain's Verses*. New York: New Directions, 2004 (1972). 151 pp. Paper: \$11.95; ISBN 0-8112-1580-6. [*Los versos del Capitán*. Naples: 1952.] Both bilingual; both translated by **Donald D. Walsh**.

In observance of the Neruda centennial, New Directions has reissued paperback editions of these two collections central to the body of Neruda's work. Although an English version of the first two volumes of *Residence on Earth* had appeared in 1946 (in a translation by Angel Flores), Walsh's translation was the first edition available in English to include the complete poems of all three volumes. Likewise, this version of *The Captain's Verses* was the first to be published in English. The current edition of *Residence on Earth* contains a new introduction written by Jim Harrison. In addition to his Neruda work, Walsh also translated several titles by Ernesto Cardenal.

**Rio, Nela.** *Sustaining the Gaze: When Images Tremble / Sosteniendo la mirada: cuando las imagines tiemblan / Soutenant le regard: quand les images tremblant*. Translated by **Elizabeth Gamble Miller** and **Jill Valéry**. Trilingual. Fredericton, Canada: Broken Jaw Press, 2004. 62 pp. Paper: \$12.00; ISBN 1-55391-028-1.

The poems included in this trilingual volume were inspired by Rio's translation into English of 1983 testimonies given by Guatemalan refugees, and they are taken from her 2002 bilingual collection *En las noches que desvisten otras noches/During Nights that Undress*

*Other Nights*. The poems are accompanied by excerpts from those testimonies and by photographs of Guatemalan women taken by photographer Brian Atkinson in the Guatemalan jungle in the mid 1990s. Rio has a collection of original poetry coming from Broken Jaw in 2004, *El espacio de la luz/The Space of Light*, also translated by Elizabeth Gamble Miller. In addition to Rio, Miller has translated Carlos Ernesto Garcia (*Even Rage Will Rot*, 1994) and Hugo Lindo (*The Ways of Rain*, 1986; *Only the Voice*, 1984). Valéry has translated the Quebec poet Fred Cogswell into English and has published essays on French Canadian literature.

**Rio, Nela.** *Túnel de proa verde / Tunnel of the Green Prow*. Translated by **Hugh Hazelton**. Bilingual. Fredericton, Canada: Broken Jaw Press, 2004 (1998). 88 pp. Paper: \$13.50; ISBN 1-896647-10-3.

Broken Jaw has issued a second edition of this cycle of poems dealing with political oppression and human rights. Rio, a Canadian citizen originally from Argentina, has in recent years published her work bilingually in the original. This includes *Cuerpo amado/Beloved Body* (2002), also translated by Hazelton, and *El espacio de la luz/The Space of Light* (2004), translated by Elizabeth Gamble Miller. As a translator, Hazelton specializes in Latin American writers living in Canada. He was principal translator and co-editor of *Compañeros: An Anthology of Writings about Latin America* (1990). He has also translated the fiction of Pablo Urbanyi (*Sunset*, 2002) and Alfonso Kijadurías (*The Better to See You*, 1993). His own poetry includes the recently published *antimatter* (2003).

**Rizik, Marisela.** *Of Forgotten Times*. Translated by **Isabel Z. Brown**. Willimantic, CT: Curbstone Press, 2004. 216 pp. Paper: \$15.95; ISBN 1-931896-00-3. [*El Tiempo del olvido*. Santo Domingo, Dominican Republic: Editora Taller, 1996.]

Writer and filmmaker Rizik is a native of Santo Domingo who now lives in Oregon. In this first novel, she repurposes the conventions of the traditional romance story to examine the meanings of social inequality for the women of two Caribbean families—one rural, one urban—and to explore the possible meanings of love and happiness in a contemporary context. Brown, a professor of Spanish and Latin American culture at the University of South Alabama, is the author of *Customs and Cultures of the Dominican Republic* (1999).

**Sinisterra, José Sanchis.** *The Siege of Leningrad (A Story Without End)*. Translated by **Mary-Alice Lessing**. New Brunswick, NJ: Estreno Plays, 2003. 74 pp. Paper: \$8.00; ISBN 1-888463-16-3. [*El cerco de Leningrado: Historia sin final*. Madrid: Sociedad General de Autores y Editores, 1995.]

The stage plays of Sanchis Sinisterra pursue an aesthetics of theatricality in a “minor key,” eschewing commercial spectacle and inhabited by characters at the margins of power. To achieve this, the author employs metatheater, minimalist staging, humor and pathos, the juxtaposition of realism and fantasy, ruptures of time and space, and the hybridization of genre forms and linguistic registers. This play (the title of which is a metaphorical reference to the falling of the Berlin Wall) centers on two elderly actresses, sifting through the remains of the past in the abandoned theater that once housed their dramatic company. Together with two previous plays, *Ñaque o de piojos y actors* (1980) and *¡Ay, Carmela!* (1986), it defines what can be called the author’s “trilogy of the empty stage.” Other recent works by Sanchis Sinisterra include *El lector por horas* (1999) and *Marsal Marsal: Perdida en los Apalaches: juguete cuántico* (1999). Lessing has also translated the play *Vanzetti* (1999) by Luis Araújo.

**Suárez-Araúz, Nicomedes**, editor. *Literary Amazonia: Modern Writing by Amazonian Authors*. Gainesville, FL: University Press of Florida, 2004. 193 pp. Cloth: \$39.95; ISBN 0-8130-2728-4.

Dispensing with conventional geopolitical boundaries for categorizing literatures, this collection of prose and poetry presents a variety of twentieth-century writers from the Amazonian basin, with the Portuguese-speaking and the Spanish-speaking regions each well-represented. The result establishes a strong case for the position of this region within the mainstream of Latin American literary history and for its status as a coherent cultural locus. Suárez-Araúz, who also contributes several selections to the volume, offers a thorough introduction that delineates an updated history and vision of Amazonian literature. Following the literary selections are short biographies of all contributors, including translators as well as authors. Two dozen translators are represented, several of whose names will be familiar to long-time members of ALTA. Suárez-Araúz has authored or edited several books, including the collection of poetry *Edible Amazonia* (2002) and *Loén: Amazonia, Amnesis, América* (1997).

**Urbanyi, Pablo**. *Sunset*. Translated by **Hugh Hazelton**. Fredericton, NB, Canada: Broken Jaw Press, 2002. 214 pp. Paper: \$15.00; ISBN 1-55391-014-1. [*Puesta de sol*. Ottawa: Girol, 1997.]

Urbanyi, though born in Hungary and based in Ottawa, writes in Spanish by virtue of having grown up and lived in Argentina until 1976. Four of his satirical novels have been translated to French—including this one, as *La Vérité de Pinocchio* (2004)—but only two are available in English: *Sunset* and *The Nowhere Idea* (1982). The story of *Sunset* revolves around the ethical and moral questions regarding the right to die or to live—or perhaps the obligation to do one or the other—and the contemporary medical practices that make such questions so pressing, and complex, today. Other novels by Urbanyi include *Silver* (1994), a finalist for the Argentine Planeta Award; *2058, en la Corte de Eutopía* (1999); and most recently, *Una Epopeya de nuestros tiempos, o, Cómo el mundo verdadero acabó convirtiéndose en una fábula* (2004). He has also published four short story collections. Hazelton specializes in Latin American writers living in Canada. He was principal translator and co-editor of *Compañeros: An Anthology of Writings about Latin America* (1990). He has also translated the poetry of Nela Rio (*Tunnel of the Green Prow*, 1998; *Like a Dove*, 2002; *Beloved Body*, 2002) and fiction from Alfonso Kijadurías (*The Better to See You*, 1993). His own poetry includes the recently published *antimatter* (2003).

**Zárate, Jesús**. *Jail*. Translated by **Gregory Rabassa**. Minneapolis: Aliform Publishing, 2003. 236 pp. Paper: \$14.95; ISBN 0-9707652-3-1. [*La cárcel*. Barcelona: Editorial Planeta, 1972.]

The Columbian writer Jesús Zárate was of the same generation as Gabriel García Márquez and Alvaro Mutis. For many years, he wrote a regular column for a Bogotá newspaper, but he also wrote numerous plays (three of which are collected under the title *Tres piezas de teatro*) and short stories (including the collections *No todo es así* and *El día de mi muerte*). He also wrote two novels, *El cartero* and this one, *La cárcel*, which won Spain's Premio Planeta in 1972. In *Jail*, Zárate's protagonist is an imprisoned writer named Castán, who begins writing this book to record the conversations and interplay between he and his fellow prisoners. The result is an extended speculation on the nature and dimensions of freedom and incarceration, guilt and innocence. Rabassa has translated some of the most important Latin American writers of the twentieth century, including García Márquez and Julio Cortázar. His most recent translations include *My World Is Not of This Kingdom* (2003), by João de Melo, and *Rosario Tijeras* (2004), by Jorge Franco Ramos.

## Swedish

**Ekman, Kerstin.** *City of Light*. Translated by **Linda Schenck**. Norwich, England: Norvik Press, 2003 / Chester Springs, PA: Dufour Editions, 2004. 482 pp. Paper: \$23.95; ISBN 1-870041-54-2. [*En stad av ljus*. Stockholm: Albert Bonniers Förlag, 1983.]

Ekman's epic *Women and the City* tetralogy, which confirmed her reputation as a major contemporary Swedish author, concludes with this novel. The preceding titles in the series—*Witches' Rings*, *The Spring*, and *The Angel House*—are also available in English from Norvik Press. The tetralogy chronicles the lives of women over the past 100 years in the Swedish town of Katrineholm, as the modern world seeps slowly into the lives of ordinary folk. In concluding that tale, the story in *City of Light* delves deeply into the female psyche and explores love in a rich variety of forms. Other novels by Ekman that are available in English include *Blackwater* (1996), *Under the Snow* (1996), and *The Forest of Hours* (1998). A new series, the *Vargskinnet* (*Wolfskin*) trilogy, has not been translated. Schenck translated the first and second titles in the *Women and the City* tetralogy. In addition to various non-fiction work, she has also translated *April Witch* (2002) by Majgull Axelsson.

## Vietnamese

**Nguyen, Nguyet Cam, and Dana Sachs**, translators. *Two Cakes Fit for a King: Folktales from Vietnam*. Honolulu: University of Hawai'i Press, 2003. 113 pp. Paper: \$16.95; ISBN 0-8248-2668-X.

The stories in this collection of Vietnamese folktales are accompanied by illustrations that draw upon traditional Vietnamese painting and illustration styles. The illustrator, Bui Hoai Mai, also supplies the introduction (translated by Nguyen and Sachs), which looks at the symbolisms of each story in turn, as well as discussing the tendency of Vietnamese folklore to rely upon naturalistic elements while deemphasizing the supernatural. Nguyen, who primarily translates from English into Vietnamese, is an instructor in Vietnamese at the University of California, Berkeley. Sachs is the co-translator of Le Minh Khue's first collection of fiction published in English, *The Stars, the Earth, the River* (1997). Nguyen and Sachs have also recently edited a collection of stories by Huy Thiep Nguyen (translated by various others) titled *Crossing the River* (2003).

## Welsh

**Clancy, Joseph P.**, translator and editor. *Medieval Welsh Poems*. Dublin: Four Courts Press, 2003 (dist. in North America by ISBS; Portland, OR). 396 pp. Cloth: \$65.00; ISBN 1-85182-696-3. Paper: \$29.95; ISBN 1-85182-783-8.

Clancy has essentially combined his two previous collections titled *Medieval Welsh Lyrics* (1965) and *The Earliest Welsh Poems* (1970), which have been out of print for several years. However, this edition omits some selections from those titles and adds others, while also extensively revising the earlier translations in light of recent scholarship. The result is the most substantial single collection of medieval Welsh verse available in English, containing over 150 poems from the late sixth century to the early sixteenth century, plus an extensive introduction, a guide to Welsh pronunciation, extensive endnotes, and a glossary of names and places. In recent years, Clancy has translated four volumes of *The Plays of Saunders Lewis* (vols. I and II in 1985, vols. III and IV in 2002), plus a collection of his *Selected Poems*

(1993). He has also translated Alun Llywelyn-Williams (*The Light in the Gloom: Poems and Prose*, 1998), and in 1999 he published *Other Words: Essays on Poetry and Translation*.

## Translation Studies

**Baer, Brian James, and Geoffrey S. Koby**, editors. *Beyond the Ivory Tower: Rethinking translation pedagogy*. American Translators Association Scholarly Monograph Series, Volume XII. Amsterdam/ Philadelphia: John Benjamins Publishing Co., 2003. 259 pp. Cloth: \$132.00; ISBN 1-58811-399-X.

This volume in the ATA monograph series focuses on pedagogical issues that often get overlooked in the ongoing theory vs. practice debate in translation studies. The contributors are all teachers of translation as well as translators, and they offer a critical discussion of pedagogical methods. The book is divided into three sections, dealing respectively with translation as process, translation as product, and developments in translation-related technologies. Of particular interest to ALTA readers will be an essay by Carol Maier on the use of multiple translations in workshop settings to foster reflection on and discussion of ideology and the translation of gender.

**Burnett, Paula**, editor. *The EMLIT Project: European Minority Literatures In Translation*. Multilingual. London: Brunel University Press, 2003. 501 pp. Paper: £9.99 (plus £5.00 s+h); ISBN 1-902316-36-3.

Six European universities collaborated to produce this European Union–supported project. Short literary texts were selected and translated from minority languages of two types: (1) languages of ancient origin within Europe and (2) languages from outside Europe that now have an established presence there. The texts include poetry, plays from comedy to tragedy, prose from fiction to memoir and children’s stories. There are 33 writers represented from 19 minority languages—Scottish Gaelic, Welsh, Bengali, Urdu, Hindi, Sinhala, Picard, Walloon, Lingala, Sorbian, Greek, Turkish, Sicilian, Albanian, Galician, Arabic, Amazic, Gun, and Catalan. The first section of the book presents all 48 original texts in their original languages. This is followed by five sections in which each text is presented in translation in the five most widespread European languages: English, French, German, Italian, and Spanish. All supplementary material—introduction, notes on each minority language community, and biographical notes on the authors—also appears in each of the five major languages. Finally, the book also comes with a CD containing ten of the writers reading from their works in the original language.

**Hooker, Mark T.** *Tolkien Through Russian Eyes*. Zollikofen, Switzerland: Walking Tree Publishers, 2003. 320 pp. Paper: \$20.49; ISBN 3-9521424-7-6. (For information on purchasing within the U.S., contact the author at <mthooker@indiana.edu>.)

During the Soviet era, *The Lord of the Rings* was banned, which led to its being translated by a number of underground translators. After the collapse of the Soviet Union, many in Russia actively sought out new sets of spiritual values to fill the void left by the seventy years of obligatory State atheism. Because of its underlying Christian elements, the Russian audience for Tolkien’s work expanded substantially. As a result, there are numerous contemporary published translations, all competing for the reader’s attention. Many of the “translations” are more Tolkienesque than Tolkienian, having been adapted to the Russian cultural climate. Hooker relates this translation and publication history of the Tolkien texts in Russia and examines its sociological impact.

**Petrilli, Susan**, editor. *Translation Translation*. Approaches to Translation Studies, Volume 21. Amsterdam/ New York: Rodopi, 2003. 660 pp. Cloth: \$155.00; ISBN 90-420-0947-0.

Drawn from a wide-ranging variety of disciplinary areas—linguistics, philosophy, literary criticism, cultural studies, gender studies, biology and the medical sciences, as well as translation studies itself—the essays in this extensive collection are unified by the shared approach of looking at translation through the lens of semiotics. This approach is predicated on the twin assumptions that translation itself is a sign process and that all sign processes are translation processes. Thus, the included essays look not only at translation across recognized language boundaries but translation within language boundaries and also translation across the boundaries between verbal languages and nonverbal languages. Included among the names the reader will encounter in this collection are those of Susan Bassnett, Anthony Pym, Gideon Toury, Douglas Robinson, and Eugene Nida.

**Robinson, Douglas**. *Becoming a Translator: An Introduction to the Theory and Practice of Translation*; Second Ed. London/New York: Routledge, 2003 (1997). 301 pp. Paper: \$32.95; ISBN 0-415-30033-9.

This edition updates Robinson's 1997 original, which bore the subtitle "An Accelerated Course." The book is intended as a resource for those learning to be a professional translator and those teaching such students. As such, it treats the task of translation in the broadest sense of its applications, with the task of literary translation being just one of many such applications. The revisions to this edition apply throughout the text, with new exercises and examples; new e-mail exchanges from the Lantra-L discussion list, showing how translators have dealt with a range of real-world problems; updated lists for further reading; extensive coverage of new translation technologies; and a thorough list of translation-related resources.

## Reference

**Caso, Adolph**. *The Kàso English to Italian Dictionary*. Boston: Branden Books, 2003. 525 pp. Paper: \$19.95; ISBN 0-8283-2082-9.

This rather unique dictionary has no definitions, nor does it have complete translations of English words to Italian. Caso has set himself the project of regularizing the systems of phonological representation in the Western languages. He has chosen to use Italian as the base for this project on the claim that Italian, with a small number of adjustments, can be easily represented with a one-to-one relationship of graphemes to phonemes. He hopes to exploit the system thus established and migrate it by stages to the other languages. Thus, each English-language entry in the dictionary is marked by four representations, all on one line but in two columns: in the first column, the conventional English representation of the word and the conventional Italian representation of the single Italian word closest (one presumes) to the English; in the second column, a second English representation of the word, with a single accent marking one vowel in the word for emphasis (and with occasional slight phonological substitutions) and a second Italian representation of the word with similar phonological marks and adjustments as for the English. That's it: perhaps the most streamlined dictionary you'll ever see. Its use as a reference for literary translation (or as a language reference, for that matter) is probably minimal, but it's an interesting approach to simplifying the mastery of pronunciation for those attempting to cross from one language to the other.

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