

# ***Annotated Books Received***

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## **ALBANIAN:**

**Buçpapaj, Mujë.** *Fitorja e Padukshme: Poezi/The Invisible Victory: Poems.* Bilingual Edition. Translation by **Ukë Zenel Buçpapaj**. Introduction by Laura Bowers. Richardson. Marinaj Publishing. 2007. 167 pp. Paper \$10.00. ISBN 0-9728521-7-4.

Mujë Buçpapaj is one of the most important political and literary voices in Albania. In the early 1990s, he was a leading activist in establishing in his home country political pluralism and a free press. A graduate of The University of Tirana, he worked from 1991 until 2006 as an editor of the newspaper *Rilindja Demokratike (Democratic Revival)* and now serves as the director of the International Center of Culture “Arbnori” in Tirana. Buçpapaj has published two other collections of poetry as well as numerous articles, essays, and literary reviews. The poems that comprise *The Invisible Victory* were written between 1997 and 1999, a time that the Albanian poet says was “a very painful one” and a time that continues to resonate in his life and the lives of his countrymen. As Laura Bowers writes in the introduction, these poems are “a beautiful, intimate portrait of a people and a landscape torn by war — and of the scars that remain.”

**Shkreli, Azem.** *Blood of the Quill: Selected Poetry from Kosova.* Bilingual Edition. Translation, edited, and introduction by **Robert Elsie** and **Janice Mathie-Heck**. Los Angeles. Green Integer. 2008. 264 pp. Paper \$13.95. ISBN 978-1-933382-91-3.

Azem Shkreli (1938–1997) was one of Kosova’s most noted poets; he also wrote essays, novels, short stories, dramas, and screenplays. Born in the highlands of western Kosova, he studied Albanian language and literature at The University of Prishtina, during which time he also wrote for a daily newspaper and served as secretary of the Kosova Writers Union. Shkreli was the director of the Kosova Film Studios from 1975 to 1991, when he was expelled from his homeland by the new Serbian administration. His first two volumes of poetry, *Bulzat (The Buds)* and *Engjujt e rrugëve (The Street Angels)*, appeared in the early 1960s and were followed by eight more. He was particularly concerned with the status of Kosova and the entire Albanian nation, not just in relation to each other but to the rest of Europe as well. A feeling that the Albanians have been abandoned pervades Shkreli’s work; yet he also explores the many political, cultural, historical, and moral issues of this situation in trying to find a way for the Albanians themselves to find a solution to their predicament. Robert Elsie is one of the world’s leading experts on and translators of Albanian literature, having studied the country’s history, culture, and people for thirty years. A freelance interpreter and translator of Albanian and German, he earned a PhD in Linguistics at The University of Bonn and worked from 1982 to 1987 for the German Ministry of Foreign Affairs. He has written numerous critical articles on Albanian literature, and his recent translations include *Balkan Beauty, Balkan Blood: Modern Albanian Short Stories* (Northwestern University Press, 2006) and *The Condemned Apple: Selected Poetry of Visar Zhiti* (Green Integer, 2005). Janice Mathie-Heck is a literary translator, teacher, poet, and editor. She lives in

Canada and has had extensive experience teaching and counseling Albanian refugees. Her work has been published in *The Gauntlet*, *Freefall*, *Le Chinook*, and *Illyria*. Mathie-Heck and Elsie have collaborated frequently on translations, most recently on *Lightning from the Depths: An Anthology of Albanian Poetry* (Northwestern University Press, 2008); on Fatos Kongoli's novel *The Loser* (Seren Books, 2007); and on Albania's national epic, *The Highland Lute* (Palgrave Macmillan, 2005).

**Zeqo, Moikom.** *I Don't Believe in Ghosts: Poems by Moikom Zeqo*. Translation and introduction by **Wayne Miller**. Rochester. BOA Editions, Ltd. 2007. 160 pp. Paper \$21.95. ISBN 978-1-934414-01-9.

A freelance writer and journalist who works in Tirana, Albania, Moikom Zeqo has written novels, short stories, children's books, and several volumes of poetry, including *Vegime te vendlindjes (Visions of My Native Land)*, *Brenda vetes (Inside Oneself)*, and *Timpulli i Henes (Temple of the Moon)*. Albania's former Minister of Culture and former Director of the National History Museum, he has also published monographs and scholarly articles about Albanian literature, history, and archaeology. In 2001, Zeqo received one of his country's highest honors, the "Mjeshtër i Madh i Punës," which is given in recognition of exemplary work in a particular field. The poems included in *I Don't Believe in Ghosts* are drawn from *Meduza (Medusa)*, a collection that Zeqo wrote in the early 1970s and that was banned by the Albanian Communist Party because of its politically charged nature. The work only became openly available in 1995 after the fall of Albania's Communist government. In these poems, the author often shows how the myths and legends of the past are very much present today and how their timeless truths are crucial for understanding the modern world. Wayne Miller is a translator, poet, and Assistant Professor in the Department of English and Philosophy at The University of Central Missouri. He earned an MFA from The University of Houston and has published two collections of his own poetry: *Only the Senses Sleep* (New Issues, 2006), which won the William Rockhill Nelson Award; and *What Night Says to the Empty Boat* (Green Tower Press, 2005). Miller's awards include the Lucille Medwick Memorial Award from The Poetry Society of America, which he has received twice; and the Bess Hokin Prize from *Poetry* magazine and The Poetry Foundation. He also co-edits *Pleiades: A Journal of New Writing* and co-edited (with Kevin Prufer) *New European Poets* (Graywolf Press, 2008).

*Lightning from the Depths: An Anthology of Albanian Poetry*. Translation and edited by **Robert Elsie** and **Janice Mathie-Heck**. Introduction by Robert Elsie. Evanston. Northwestern University Press. 2008. 360 pp. Cloth \$41.95. ISBN 0-8101-2462-9.

*Lightning from the Depths* represents the first English anthology to include Albanian poetry from its beginnings in the late sixteenth century until today. Almost fifty poets from Albania, Kosova, and Macedonia provide a rich sampling

of verse that has been influenced by Eastern, Western, Christian, Islamic, and Communist traditions. The earliest poems often display strong religious overtones, while later ones examine such subjects as Albania's fight for independence (achieved in 1912); its Communist history and heritage; and the country's contemporary struggle for identity, an identity that belongs to those Albanians living in Kosova and Macedonia as well. As Robert Elsie writes in his introduction, "it is to be hoped that this selection will suffice to reveal some of the preoccupations, concerns, and dreams of the writers of this fascinating part of southeastern Europe." Robert Elsie is one of the world's leading experts on and translators of Albanian literature, having studied the country's history, culture, and people for thirty years. A freelance interpreter and translator of Albanian and German, he earned a PhD in Linguistics at The University of Bonn and worked from 1982 to 1987 for the German Ministry of Foreign Affairs. He has written numerous critical articles about Albanian literature, and his recent translations include *Balkan Beauty*, *Balkan Blood: Modern Albanian Short Stories* (Northwestern University Press, 2006) and *The Condemned Apple: Selected Poetry of Visar Zhiti* (Green Integer, 2005). Janice Mathie-Heck is a translator, teacher, poet, editor, and literary critic. She lives in Canada and has had extensive experience teaching and counseling Albanian refugees. Her work has been published in *The Gauntlet*, *Freefall*, *Le Chinook*, *filling Station*, *Jeta e re*, and *Illyria*. Mathie-Heck and Elsie have collaborated frequently on translations, most recently on Azem Shkreli's *Blood of the Quill: Selected Poetry from Kosova* (Green Integer, 2008); on Fatos Kongoli's novel *The Loser* (Seren Books, 2007); and on the national epic of Albania, Gjergj Fishta's *The Highland Lute* (Palgrave Macmillan, 2005).

#### **ARABIC:**

**Khalifeh, Sahar.** *The End of Spring.* (*Rabi' harr.* 2008.). Translation by **Paula Haydar.** Northampton. Interlink Books. 2008. 281 pp. Paper \$15.00. ISBN 978-1-56656-681-0.

Sahar Khalifeh (b. 1941) is a leading Arab writer and regarded by many as the foremost Palestinian novelist of her generation. Born in Nablus, a city in the West Bank, she earned a BA in English Literature from Birzeit University (also in the West Bank); and a PhD in Women's Studies and American Literature at The University of Iowa. Khalifeh has also taught at The University of Iowa and Birzeit University. In 1998, she founded the Women's Affairs Center in Nablus, and the center now has branches in Gaza City and Amman, Jordan. Khalifeh published her first novel, *We Are Not Your Slave Girls Anymore*, in 1974, although it was *Wild Thorns* (1975) that brought her widespread acclaim. In 2006, her novel *The Image, The Icon, and the Covenant* won the Naguib Mahfouz Medal for Literature. All of her works pay particular attention to the status, struggles, and plight of women, and Khalifeh has even been called the first Palestinian feminist. In *The End of Spring*, which has as its backdrop the Israeli siege of Yasir Arafat's headquarters in 2002, Khalifeh depicts the thoughts and actions of those who

fought back against the Israelis and those who were simply caught in the middle. As Khalifeh focuses on how a father and his two sons cope with their situation, she also shows how the role of women affects all aspects of Palestinian life under Israeli occupation: everyday events; the realities of the refugee camps; and the psychological and emotional states of civilians who live in a war zone. Paula Haydar is an instructor of Arabic at The University of Arkansas, where she earned an MFA in Literary Translation. Her translations include Elias Khoury's *Gates of the City* (University of Minnesota Press, 1993; republished in 2007 by Picador as *City Gates*); *The Journey of Little Ghandi* (U of Minnesota, 1994); and *The Kingdom of Strangers* (University of Arkansas Press, 1996). Haydar has also translated Rachid al-Daif's novel *This Side of Innocence* (Interlink, 2001) and co-translated (with Adnan Haydar) al-Daif's novel *Learning English* (Interlink, 2007).

**Younes, Iman Humaydan.** *Wild Mulberries.* (*Toot barri.* 2001.). Translation by **Michelle Hartman.** Northampton. Interlink Books. 2008. 129 pp. Paper \$13.95. ISBN 978-1-56656-700-8.

Iman Humaydan Younes is a Lebanese novelist, short-story writer, freelance journalist, and anthropologist. One of the founders of The Anthropological Society of Lebanon, she has conducted and published a number of studies on environmental and development issues in post-war Lebanon, including the nonfiction study *Neither Here Nor There: Narratives of the Families of the Disappeared in Lebanon*. Younes's first two novels — *B as in Beirut* (*Ba' mithl bait mithl Beirut*, 1997; tr. Max Weiss, Interlink, 2007) and *Wild Mulberries* — have received widespread international acclaim and have been translated into French and German. *Wild Mulberries* takes place in the 1930s in the mountains of Lebanon, where Sarah faces the onset of adulthood in a world on the brink of transformation but hesitant to take the final step. As her family and her village struggle to hold on to their traditions amidst historical, cultural, and economic changes, Sarah must decide whether to marry or search for her mother, who ran away twelve years ago and whom she can barely remember. A story about individuals and a nation, tradition and revolution, and hope and despair, Younes's novel presents a unique and under-represented view of this corner of the Middle East. Michelle Hartman is Associate Professor of Arabic literature and language at The Institute of Islamic Studies at McGill University. Her research interests include modern Arabic literature, particularly Lebanese women's writing; Francophone literature of the Arab world; and Arabic literature and the politics of translation. Hartman earned her DPhil at Oxford University and is the author of *Joseph, Jesus and Job: Readings of Intertextual Rescriptings of Religious Figures in Lebanese Women's Fiction* (Reichert Verlag, 2002). Her critical articles have appeared in *French Studies*, *Edebiyat*, and the *Journal of Middle Eastern Literatures*. She also co-translated (with Maher Barakat) Muhammad Kamil al-Khatib's acclaimed novel *Just Like a River* (Interlink, 2002).



## **BENGALI:**

**Tagore, Rabindranath.** *The Golden Boat: Selected Poems.* Translation and introduction by **Joe Winter.** London. Anvil Press Poetry. 2008. 208 pp. Paper \$18.95. ISBN 978-0-85646-406-5.

In 1913, Rabindranath Tagore became the first non-Westerner to win the Nobel Prize for Literature. He published approximately two hundred books, roughly a quarter of which were volumes of poetry. Still considered to be India's greatest writer, Tagore was also a prose-writer, painter, and social activist and reformer. This edition presents over seventy poems that illustrate the lasting impact that he has had on both Eastern and Western cultures. Joe Winter is a translator, poet, and secondary-school teacher who lived in Calcutta for twelve years (1994–2006). He has also translated Tagore's poetry collection *Song Offerings (Gitanjali)*, (Anvil, 2000); co-translated (with Devadatta Joardar) Tagore's essay collection *Of Myself (Atmaparichay)*, (Anvil, 2006); and translated Bengali poet Jibanananda Das's *Bengal the Beautiful* (Anvil, 2006) and *Naked Lonely Hand: Selected Poems of Jibanananda Das* (Anvil, 2003). In 2006, Winter received an award from The Tagore Institute of Calcutta for the many years he has spent studying, translating, and promoting Tagore's writings.

*Majestic Nights: Love Poems of Bengali Women.* Translation, selection, edited, and preface by **Carolyn Wright** and others. Buffalo. White Pine Press. 2008. 108 pp. Paper \$15.00. ISBN 978-1-893996-93-9.

The twenty-three poets in this collection reflect the changing nature of the experiences and roles of twentieth- and twenty-first century girls and women in the Indian subcontinent. These changes have affected all areas of their lives, in the process highlighting, questioning, and often redefining a number of central issues: equality; education; employment; social status; professional and private relationships; and especially the place of love amidst all these transformations. *Majestic Nights* also includes information about each of the poets and all of the translators. Carolyn Wright is a poet, teacher, and translator of Bengali and Spanish. After earning a PhD in English and Creative Writing at Syracuse University, she lived for four years in Calcutta and Dhaka, Bangladesh. Wright currently lives in Seattle, where she teaches in the Whidbey Writers Workshop MFA Program and serves as Translation Editor of *Artful Dodge*. Her own poetry collections include *Seasons of Mangoes and Brainfire* (2005) and *A Change of Maps* (2006), which was a finalist for the Alice Fay di Castagnola Award from The Poetry Society of America. She has also translated *Another Spring, Darkness: Selected Poems of Anuradha Mahapatra* (CALYX Books, 1996) and co-translated *The Game in Reverse: Poems of Taslima Nasrin* (George Braziller, 1995). The recipient of a Witter Bynner Foundation Grant and an NEA Literature Translation Fellowship, Wright is currently working on translating a collection of Nasrin's essays; an anthology with the working title *Palm Leaves from the High-Rise: Poems of Vijaya Mukhopadhyay*; and the memoir *Crossing the Seasonal River: A Journey among the Women of Bengal*.

## CHINESE:

**Wang, Xiaobo.** *Wang in Love and Bondage: Three Novellas by Wang Xiaobo.* Translation and introduction by **Hongling Zhang** and **Jason Sommer**. Albany. State University of New York Press. 2007. 155 pp. Cloth \$26.00. ISBN 978-0-7914-7065-7.

Just prior to his unexpected death, Wang Xiaobo (1952–1997) had attracted a growing audience interested in his witty and satiric essays; moreover, these essays marked a revival of a Chinese genre of writing that was used throughout the twentieth century for social commentary and the introduction of new topics for intellectual discussion. Media across China reported Wang's passing with regret and praised his contributions as an original thinker and literary pioneer. Almost all of his work was immediately published or republished, and most of it remains in print today. Wang's trilogy *The Golden Age, The Silver Age, and The Bronze Age*, which was composed of two novella collections and a novel, was named one of 1997's ten most influential books in China. Two of his collections of essays, *My Spiritual Home* and *The Silent Majority*, remain best-sellers today. Known for an odd sort of logic and witty approaches to their subject matter, Wang's writings explore such topics as the mass hysteria of the Cultural Revolution; the status and treatment of Chinese intellectuals; nationalism; moral and cultural conservatism in the East; and moral and cultural relativism in the West. *Wang in Love and Bondage* is a collection of three novellas that introduce English-speaking readers to worlds where individuals must figure out how to deal with situations characterized by submission and dominance and by tensions between the individual and the state. In "2015," a novella from *The Silver Age*, an artist sentenced to a labor camp — because his abstract paintings cannot be understood — encounters a cruel policewoman. "East Palace, West Palace" depicts the relationship between a writer all too aware of his masochism and a policeman unaware of his own sadistic side. The third novella in this collection, "The Golden Age," looks at why the authorities hate the idea of love and the narrator treasures it. Hongling Zhang is a translator, interpreter and instructor of Chinese, and a teacher of fiction writing at Fontbonne University in Missouri. She holds an MFA in Creative Writing from Washington University and an MA in Political Science from Hubei Academy of Social Science in Wuhan, China. Zhang has translated extensively from English into Chinese for *World Journal*, the largest Chinese newspaper in North America. Her own work, including short stories written in both Chinese and English, has appeared in *Tampa Review*, *The Riverfront Times*, and *World Journal*. Jason Sommer is Professor of English and Poet-in-Residence at Fontbonne University, where he has worked since 1985. He earned a PhD in English from St. Louis University and has also taught at University College, Dublin. Sommer's poetry collections include *The Man Who Sleeps in My Office* (University of Chicago Press, 2004) and *Other People's Troubles* (Chicago, 1997). The winner of an NEH grant and a Whiting Foundation Writers' Award, he has published work in *The New Republic*, *Ploughshares*, and *TriQuarterly*. Sommer's work is also included in *The New American Poets*.

**CROATIAN:**

**Ugrešić, Dubravka.** *Nobody's Home: Essays.* (*Nikog nema doma.* 2005.). Translation by **Ellen Elias-Bursać.** Rochester. Open Letter. 2008. 297 pp. Hardcover \$16.95. ISBN 978-1-934824-00-9.

Born in the former republic of Croatia, Dubravka Ugrešić has published five novels and three collections of essays. She studied Comparative Literature and Russian language and literature at The University of Zagreb, where she worked for twenty years at The Institute for the Theory of Literature. At the same time, she enjoyed a successful career as a writer of award-winning children's literature, novels, and short stories. In 1993, she left Croatia, in large part because of the hostility she ignited with her outspoken condemnation of the horrors of Yugoslavia's civil war and of the nationalism that led to it. Ugrešić now lives in Amsterdam, where she works as a freelance writer. Translations into English of her works include the novel *The Ministry of Pain* (tr. Michael Henry Heim, Ecco Press, 2006); the collection of stories *Lend Me Your Character* (tr. Celia Hawkesworth and Michael Henry Heim, Dalkey Archive Press, 2005); and the collection of essays *Thank You for Not Reading* (tr. Celia Hawkesworth and Damion Searls, Dalkey Archive, 2003). *Nobody's Home* contains almost fifty essays of varying lengths that cover subjects from globalism to gardening, flea markets to Communism, and plumbing to remembering. These insightful, provocative, and thoughtful pieces present an iconoclastic view of the world that has been praised by critics and reviewers in the *Times Literary Supplement*, the *New York Times*, and *Die Tageszeitung*. Ellen Elias-Bursać is the foremost translator of literature by writers from the former Yugoslavia. She taught Bosnian-Croatian-Serbian for over ten years at Harvard University, where she also co-chaired the South East Europe Study Group at The Center for European Studies. From 1972 until 1990, Elias-Bursać lived in Zagreb, working there as a freelance translator and also earning a PhD at The University of Zagreb. The co-author of the textbook *Bosnian, Croatian, Serbian* (Wisconsin University Press, 2006), she won the National Translation Award from the American Literary Translators Association for David Albahari's novel *Götz and Meyer* (Harcourt, 2005) and the Translation Prize Award from the American Association of Teachers of Slavic and East European Languages (AATSEEL) for Albahari's short-story collection *Words Are Something Else* (Northwestern University Press, 1996).

**CZECH:**

**Hakl, Emil.** *Of Kids and Parents.* (*O rodičích a dětech.* 2002.). Translation by **Marek Tomin.** Prague. Twisted Spoon Press. 2008. 154 pp. Paper \$14.50. ISBN 978-80-86264-30-1.

Born in Prague, Emil Hakl has established himself over the last ten years as one of the Czech Republic's foremost contemporary authors, having published three novels, two short-story collections, and a volume of poetry. A graduate of Jaroslav Ježek Conservatorium, he is the co-founder of the writer's group "Moderní analfabet" ("Modern Illiterates") and worked as a copywriter for

an advertising agency before devoting himself full-time to writing. Haki's works are just beginning to appear in translation across Europe. *Of Kids & Parents*, which won a 2003 Magnesia Litera Prize for Prose, follows a father and son as they take a walk through Prague, visiting the city's pubs and bars and exploring the connections between their personal lives and the larger history of the last sixty years of their corner of Europe. Yet as these two characters discuss all of the changes that have taken place, they wonder whether anything has actually changed. Marek Tomin is a freelance translator, journalist, contemporary art curator, and producer of documentaries. Born in Prague, he moved to England at the age of ten after his family was exiled in 1980 by the Communist regime; his parents were central figures in the Czech resistance movement of the 1970s. A graduate of Oxford University, Tomin returned in 1991 to Prague, where he worked for a time for the BBC and began translating Czech literature, primarily the works of Haki and poet and songwriter Pavel Zajíček.

**Klíma, Ladislav.** *The Sufferings of Prince Sternenhoch: A Grotesque Tale of Horror.* (*Utrpení knížete Šternenhocha — Groteskní romanetto.* 1928.).

Translation and note by **Carleton Bulkin**. Essay by Josef Zúmr. Prague.

Twisted Spoon Press. 2008. 244 pp. Paper \$16.00. ISBN 978-80-86264-33-2.

The works of Ladislav Klíma (1878–1928), one of the twentieth-century's most important Czech philosophers, influenced a wide range of artists, among them Bohumil Hrabal and the well-known underground rock band Plastic People of the Universe. Inspired by Berkeley, Schopenhauer, and Nietzsche, Klíma fused existentialism with extreme subjectivism and then tried to incorporate the resulting philosophy into everyday life. *The Sufferings of Prince Sternenhoch*, the only full-length work of fiction that the Czech philosopher prepared for publication during his lifetime (and the first of his books to appear in English), presents the essence of Klíma's worldview. The story describes the title character's descent into madness in a way that is hilarious, obscene, spiritual, and paradoxical. This edition also includes Klíma's essay "My Autobiography," which provides helpful insights into the philosophy of this unique thinker as well as into the novel itself. Carleton Bulkin earned an M.A. in Slavic Languages and Literatures from Indiana University and has translated Ilona Lacková's memoir *A False Dawn: My Life as a Gypsy Woman in Slovakia* (University of Herfordshire Press, 2000) and Czech author Otokar Březina's essay collection *Hidden History* (Twisted Spoon, 1997).

#### **DANISH:**

**Fogtdal, Peter H.** *The Tsar's Dwarf.* (*Zarens dværg.* 2006.). Translation by **Tiina Nunnally**. Hawthorne Books & Literary Arts. 2008. 286 pp. Paper \$10.00.

ISBN 0-9790188-0-3.

Peter H. Fogtdal has written twelve novels in Danish, two of which have been translated into Portuguese and three of which have been translated into French, including *Flødeskumsfronten* (*Le Front Chantilly*), which received The

Francophonian Literature Prize (Le Prix Littéraire de la Francophonie). He studied in the U.S. at The University of Florida and Cal State Fullerton, where he earned a degree in playwriting. Fogtdal, who has worked as a DJ for Denmark's national radio and as a satirical writer, now divides his time between Portland and Copenhagen. *The Tsar's Dwarf*, the first of his novels to be translated into English, is told from the first-person perspective of Sørine Bentsdatter, a female dwarf given as a gift to Peter the Great when he visits Denmark. In Russia, she serves as a jester and then becomes part of the Tsar's collection of curiosities, which includes reptiles, fossils, and an assortment of other human "oddities." Unexpectedly humorous at times and also deeply touching, Fogtdal's novel presents an unusual protagonist who says a great deal about many of humanity's most common experiences. Tiina Nunnally is a freelance translator, fiction writer, and member of the Affiliate Faculty of the Department of Scandinavian Studies at The University of Washington. She also works as a co-editor at Fjord Press & Oso Books. The author of *Maija: A Novel* (1995) and the two mystery novels *Runemaker* (1996) and *Fate of Ravens* (1998), Nunnally has translated more than forty works of Scandinavian fiction, including Danish author Peter Høeg's *Smilla's Sense of Snow* (Farrar, Straus and Giroux, 1993), which won the Lewis Galantieri Prize from the American Translators Association; Norwegian writer Sigrid Undset's three-part epic *Kristen Lavransdatter* (Penguin, 1997, 1999, 2000), the third part of which received a PEN/Book-of-the-Month Club Translation Prize; and Swedish novelist Per Olov Enquist's *The Book about Blanche and Marie* (Overlook, 2006).

**Nielsen, Carsten René.** *The World Cut Out with Crooked Scissors: Selected Prose Poems.* Translation by **David Keplinger** and **Carsten René Nielsen.** Kalamazoo. New Issues Poetry & Prose. Western Michigan University. 2007. 102 pp. Paper \$14.00. ISBN 978-1-930974-70-8.

Danish poet Carsten René Nielsen has published nine collections of verse since 1989. His first one, *Mechanic Loves Machinist*, won the Michael Strunge Poetry Prize, and his most recent one, *Forty-one Animals* (2005), received critical acclaim throughout Denmark. Nielsen has been awarded fellowships from the Danish Council on the Arts, and his poems have appeared in translation in Italy, Germany, Canada, and the U.S. *The World Cut Out with Crooked Scissors* contains prose poems from three of his collections: *Circles* (1998), *Clairobscur* (2001), and *Forty-one Animals*. David Keplinger notes that these poems contain a wealth of opposites: the present and the ancient; the real and the illusory; the horrible and the beautiful; and the order and decorum of the nineteenth-century contrasted with the "frantic spontaneity of the twenty-first" century. Keplinger is Director of Creative Writing at American University in Washington, D.C. and directed for five years the undergraduate creative writing program at Colorado State University – Pueblo. He has also taught at The University of Ostrava in the Czech Republic. His essays on creative writing pedagogy have appeared in such journals as *The American Voice* and *Teacher & Writers*. Keplinger's own poetry includes *The Rose Inside*, which won the 1999 T.S. Eliot Prize from Truman

State University Press, and *The Prayers of Others*, recipient of the 2006 Colorado Book Award. He has also received grants and fellowships from the NEA, the SOROS Foundation, and The Academy of American Poets.

### **ENGLISH (OLD):**

*Beowulf: A New Translation for Oral Delivery*. Translation and introduction by **Dick Ringler**. Indianapolis. Hackett Publishing Company, Inc. 2007. 304 pp. Paper \$9.95. ISBN 978-0-87220-893-3.

This new translation of *Beowulf* seeks to imitate in a way that is “rigorously self-consistent within certain fixed limits” the original Old English meter and thereby “to mimic (to the extent that this is possible) its acoustic qualities, phrasing, and general momentum.” A lengthy introduction provides a synopsis of the story; a discussion of oral and written versions of the epic; an analysis of the legend and lore behind the tale; and an overview of the narrative strategies and techniques in this classic work. Dick Ringler is Professor Emeritus of English and Scandinavian Studies at The University of Wisconsin-Madison and one of the world’s leading authorities on Icelandic language and literature. He has taught courses on Old Norse-Icelandic, the Vikings, Old English, *Beowulf*, and Anglo-Saxon cultural history. In addition to having published numerous critical articles, Ringler co-edited the third edition of *Bright’s Old English Grammar and Reader* and both edited and translated *Bard Of Iceland: Jónas Hallgrímsson, Poet and Scientist* (University of Wisconsin Press, 2002). In 2004, the President of Iceland awarded his country’s highest honor to Ringler: the Knight’s Cross of the Order of the Falcon.

### **ESTONIAN:**

**Unt, Mati**. *Diary of a Blood Donor*. (*Doonori meelespea*. 1990.). Translation by **Ants Eert**. Champaign. Dalkey Archive Press. 2008. 175 pp. Paper \$12.95. ISBN 978-1-56478-496-4.

Mati Unt (1944–2005) was one of Estonia’s most well-known writers of the twentieth century. In 1963, he received widespread recognition in his homeland for his first novel, *Hüvasti, kollane kass* (*Goodbye, Yellow Cat*). After studying journalism and Estonian language and literature at The University of Tartu, he became one of the leading figures of Estonia’s artistic and intellectual circles, writing fiction, plays, and criticism. Unt also served for a time as the director of the Youth Theatre in Tallinn and promoted avant-garde drama in Estonia after the fall of Communism. His works include the novels *The Debt*; *On the Existence of Life in Outer Space*; *Murder in a Hotel*; and *The Autumn Ball*, which brought him international acclaim. *Diary of a Blood Donor* weaves together a number of threads: moments from Estonian political history, including the first calls for independence in the mid-nineteenth century; life in modern Estonia; vampires; and elements of the Gothic novel. The result is a comedic mixture of the political

and the personal as well as the old and the new. Ants Eert is a translator of Estonian literature and a writer. Born in Estonia, he worked for many years as an engineer before retiring. He has translated several Estonian novels and published a fantasy-adventure novel.

#### **FRENCH:**

**Barbery, Muriel.** *The Elegance of the Hedgehog.* (*L'élégance du hérisson.* 2006.). Translation by **Alison Anderson.** New York. Europa Editions. 2008. 336 pp. Paper \$15.00. ISBN 978-1-933372-60-0.

*The Elegance of the Hedgehog* is Muriel Barbery's second novel and has spent over two years on the bestseller lists in France, where it has sold over 1.2 million copies. The winner of numerous awards, including the Georges Brazzans Prize and the Booksellers Prize, the book has also attracted a huge following in Germany, Italy, South Korea, Spain, and several other countries. Barbery, who studied and then taught philosophy at the high-school and university level in France, now lives in Japan. Her first novel, *Une gourmandise* (2000), told the story of a famous food critic given only one day to live. *The Elegance of the Hedgehog* follows the relationship between two characters: Renée Michel and Paloma. Renée, who works as a concierge in an apartment building in Paris, is a self-educated, highly cultured, and shy woman in her mid-50s. Paloma, the twelve-year-old daughter of a very rich family who lives in this apartment building, is disillusioned by the class-conscious adults around her. When these two individuals meet, they begin a journey filled with philosophical ideas, social commentary, satire, and a realization of what truly matters. Alison Anderson has been translating French literature into English for more than twenty-five years. Born in the U.S., she moved to Switzerland as a teenager and spent more than twenty years living in French-speaking countries. The author of the novels *Hidden Latitudes* and *Darwin's Wink*, Anderson earned a Licence ès Lettres (the equivalent of a BA) in French and Russian from The University of Lausanne and an MA in Translation Studies from The University of Geneva. She has taught English in France, Greece, and Croatia and worked as a translator for the French consulate in San Francisco. Her seventeen published translations include Louise Longo's true story *Let Me Survive* (Sheridan House, 1996); Nobel Laureate J.M.G. Le Clézio's novel *Onitsha* (University of Nebraska Press, 1997); Gérard Duruzoi's monograph *History of the Surrealist Movement* (University of Chicago Press, 2002); and Sélim Nassib's novel *The Palestinian Lover* (Europa, 2007). In 2004, Anderson received an NEA Literary Translation Fellowship to translate work by contemporary French author Christian Bobin.

**Blais, Marie-Claire.** *Augustino and the Choir of Destruction.* (*Augustino et le chœur de la destruction.* 2005.). Translation by **Nigel Spencer.** Toronto. House of Anansi Press, Inc. 2007. 224 pp. Paper \$18.95. ISBN 978-0-88784-752-3.

Canadian writer Marie-Claire Blais has published more than twenty-five books and received international acclaim for her works. A three-time winner of the Governor General's Literary Award for Fiction and a Chevalier de l'ordre des arts et des lettres, she often explores in her writings the relationship between suffering, reactions to suffering, and morality. *Augustino and the Choir of Destruction*, which received the 2007 Governor General's Award for Translation, represents the final volume in a trilogy (the first two parts are *These Festive Nights* and *Thunder and Light*). Set on an island in the Gulf of Mexico, the cast of characters includes kamikaze pilots, petty thieves, and the title character, a clairvoyant child all too aware of the actual and potential destruction around him. These various perspectives combine to present a view of the modern world that is moving, disturbing, and poetic. Nigel Spencer is a translator, editor, writer, and theater publicist. The co-founder of Toronto's Summer Centre Theatre and the Canadian literary journal *Matrix Magazine*, he has also taught literature and African Studies at Champlain College. In addition to having published numerous articles about politics, literature, and drama, Spencer has translated a number of Blais's works, including *The Collected Stage Drama of Marie-Claire Blais* (Cormorant Books, 2008); the novel *Thunder and Light* (Anansi, 2001), which also won the Governor General's Literary Award for Translation; *The Exile & The Sacred Travellers* (Ronsdale, 2000), a collection of short stories and a novella; and an anthology of her plays entitled *Wintersleep* (Ronsdale, 1998).

**Corneille, Pierre.** *The Theatre of Illusion.* Translation and introduction by **Richard Wilbur.** Orlando. Harcourt, Inc. 2008. 144 pp. Paper \$12.00. ISBN 978-0-15-603231-5.

Regarded as the father of French tragedy, Pierre Corneille (1606–1684) began by writing mostly comedies. Yet he himself found it difficult to categorize accurately *The Theatre of Illusion* (*L'illusion comique*, 1636), referring to it as a "strange monster," a "caprice," and "an extravagant trifle" whose last act is a tragedy. Not performed for almost three hundred years after it was first staged, Corneille's drama was revived in 1937 and is now judged to be one of his masterpieces. The hero, Clindor, attempts to win the love of Isabelle without letting his master find out about it; yet Isabelle wonders whether her suitor may be interested in someone else. A series of twists and turns involving adultery, murder, and escape unfolds in this unique play by one of the world's greatest dramatists. Richard Wilbur has translated numerous seventeenth-century French plays, including all of Molière's major comedies as well as works by Racine and Voltaire. Wilbur is also one of America's most well-known poets and a former Poet Laureate of the United States (1987–1988). He has published nine collections of poetry, including *Things of This World* (1956), which won both the National Book Award and the Pulitzer Prize, and *New and Collected Poems* (1989), which also won the Pulitzer. His numerous awards for poetry and



translation include the 1983 PEN Translation Prize for *Molière: Four Comedies* and the 2008 National Translation Award from the American Literary Translators Association for *The Theatre of Illusion*.

**Duras, Marguerite.** *The Sailor from Gibraltar.* (*Le Marin de Gibraltar.* 1952.). Translation by **Barbara Bray.** Rochester. Open Letter. 2008. 318 pp. Paper \$10.35. ISBN 978-1-934824-04-7.

Marguerite Duras (1914–1996) was a French novelist, playwright, and screenplay writer best-known for her autobiographical novel *The Lover* (1984) and for the screenplay for *Hiroshima Mon Amour*, the 1959 film directed by Alain Resnais. Born in Indochina (in what is now Vietnam) to French parents, she lived in that part of the world until the age of seventeen, when she left to study Law at the École des Sciences Politiques in Paris. A member of the French Resistance and later a journalist, Duras became one of the leading writers of the French “nouveau roman” (“new novel”) literary movement in the 1950s and early 1960s. Novels written in this style typically include precise physical descriptions of objects (in place of metaphors); nebulous points of view; and discontinuities of time and space. The narrator of *The Sailor from Gibraltar* has worked at the French Colonial Ministry for eight years, copying birth and death certificates to the point not only of absolute boredom but possible psychological breakdown. While vacationing in Florence, he decides to leave this miserable life behind and joins the crew of *The Gibraltar*, a yacht whose captain find herself on an eternal search for her intermittent lover. In its portrayal of searching for other people and other ways of life, Duras’s novel explores themes that appear in much of her work: boredom; loneliness; and the nature of love. Barbara Bray is a literary translator, freelance writer, and broadcaster who has lived in Paris since 1961. She studied French, English, and Italian at Cambridge University and has been a Visiting Fellow at Magdalen College, Oxford University. Bray has worked at BBC Radio as a writer, director, and script editor for drama, and she served for twelve years as president of Dear Conjunction, a bilingual (English-French) professional theater company in Paris. Her numerous translations of French novels and plays include works by Maurice Nadeau, Roger Caillois, Ismail Kadare, and Tahar Ben Jelloun. Bray also translated Duras’s novels *The Malady of Death*, *The Lover*, and *The War*. She has won the Scott Moncrieff Prize for French Translation four times: in 2001 for Amin Maalouf’s *On Identity*; in 1986 for *The Lover*; in 1973 for Michel Tournier’s *The Erl King*; and in 1966 for Henri Fluchero’s *From Tristram to Yorick*. Bray also received the French-American Foundation Translation Prize in 1986 for her translation of Caillois’s *The Writing of Stones*.

**Garron, Isabelle.** *Face Before Against.* (*Face devant contre.* 2002.). Translation by **Sarah Riggs.** Brooklyn. Litmus Press. 2008. 288 pp. Paper \$15.00. ISBN 978-1-933959-04-7.

Isabelle Garron (b. 1968) is a French poet, a teacher of Information Sciences and Communication, and a regular participant on the French cultural

radio show *Peinture Fraiche (Wet Paint)*, which discusses contemporary art. She has contributed poems to and done editorial work for a number of French journals, among them *Petite*, *Action Poétique*, *Action restreinte*, *Rehauts*, and *La Polygraphe*. Her works include *Qu'il faille* (Editions Flammarion, 2007); *Déferlage II* (Editions Les Cahiers de la Seine, 2002); and *Le corps échéant* (Editions Les Cahiers de la Seine, 2000). English translations of Garron's poetry have appeared in *Double Change, 1913: a journal of forms*, and *Verse. Face Before Against*, the first full-length version of one of her works to appear in English, presents in five "acts" a series of short poems that explore the identity of self and other; of the specific and the abstract; and of speech and action. Yet the brevity of Garron's poems belies their depth and complexity as they examine these themes. Sarah Riggs is a translator, poet, and visual artist. She is the author of *Waterwork* (Chax Press, 2007) and *Chain of Miniscule Decisions in the Form of a Feeling* (Reality Street Editions, 2007) and has also published a book of essays entitled *Word Sightings: Poetry and Visual Media in Stevens, Bishop, and O'Hara* (Routledge, 2002). An editor at *Double Change*, a French-American organization that publishes poetry from both countries, and the director of the non-profit arts organization *Tamas*, she has also taught in Paris for the overseas program run there by Columbia University. Her translations include Japanese-French poet Ryoko Sekiguchi's *Two Markets, Once Again* (Post-Apollo Press, 2008) and (with Omar Berrada) Marie Borel's *Wolf trot* (Fence Books, 2006).

**Laclos, Choderlos de.** *Dangerous Liaisons*. Translation, introduction, and annotations by **Helen Constantine**. New York. Penguin Classics. 2007. 448 pp. Paper \$11.00. ISBN 978-0-140-44957-0.

First published in 1782, *Les Liaisons Dangereuses* was an immediate success and caused an instant scandal. The novel portrays two members of the aristocracy, the Marquise de Merteuil and the Vicomte de Valmont, who amuse themselves by heartlessly toying with the feelings of others. Yet when Merteuil challenges Valmont to seduce an innocent girl who is pledged to marry Merteuil's former lover, these games not only become more complicated but for the first time quite serious, producing unexpected consequences for everyone. A tale of immorality and amorality, this scathing depiction of eighteenth-century French nobility has been seen by some — in particular Baudelaire — as one of the catalysts that led to the French Revolution. The author, Pierre Ambroise François Choderlos de Laclos (1741–1803), served for more than twenty years in the army as a military engineer. In later life, he rose to become the right hand of the Duke of Orleans and was appointed Inspector General of artillery by Napoleon. Yet Choderlos's public reputation suffered as a result of *Dangerous Liaisons*, which, after its initial success, was banned in France and many other countries until almost the twentieth century. Helen Constantine is a literary translator as well as co-editor (with her husband, David Constantine) of the journal *Modern Poetry in Translation*. She read French and Latin at Oxford University and then taught foreign languages for many years. In order to translate literature full-time, Constantine retired in 2002 as Head of Languages at Bartholemew School in the

district of West Oxfordshire. Her translations include two volumes of stories by French writers — *French Tales* (Oxford University Press, 2008) and *Paris Tales* (Oxford, 2004) — and Théophile Gautier's novel *Mademoiselle de Maupin* (Penguin Classics, 2006).

**Leduc, Violette.** *The Lady and the Little Fox Fur.* (*La Femme au petit renard.* 1967.). Translation by **Derek Coltman**. Foreword by Deborah Levy. London. Peter Owen. 2008. Chester Springs. Dufour Editions. 104 pp. Paper \$20.95. ISBN 978-0-7206-1217-2.

Violette Leduc (1907–1972) was a twentieth-century French writer whose works were enthusiastically praised by such figures as Simone de Beauvoir, Albert Camus, Jean Cocteau, and Jean-Paul Sartre. Her first novel, *L'Asphyxie*, was published by Camus for Editions Gallimard in 1945. *The Lady and the Little Fox Fur*, which was a bestseller in France, shows the world through the eyes of a lonely, poverty-stricken old woman who has lost her fortune and her dignity. Walking around Paris, she finds solace by creating a new world, one where everyday objects, the streets she walks on, and the entire city develop voices and personalities that she communicates with. Derek Coltman has translated over thirty works from French, including Leduc's novels *Thérèse and Isabelle* (1967) and *Mad in Pursuit* (1971); noted scholar of religion Georges Dumézil's *From Myth to Fiction* (University of Chicago Press, 1973); and Jean Varenne's classic work *Yoga and the Hindu Tradition* (U of Chicago, 1977).

**Navarre, Marguerite de.** *Selected Writings: A Bilingual Edition.* The Other Voice in Early Modern Europe Series. Translation and edited by **Rouben Cholakian** and **Mary Skemp**. Introduction by Rouben Cholakian. Chicago. University of Chicago Press. 2008. 432 pp. Paper \$27.50. ISBN 978-0-226-14272-2.

Marguerite de Navarre (1492–1549) was an accomplished and unique individual who helped shape the European Renaissance by virtue of the posts she held and the ideas and people she promoted. The older sister of Francis I, King of France, and the queen of Navarre by marriage, she was an influential and successful politician and diplomat (who helped to negotiate the Treaty of Madrid in 1526); a supporter of Humanism and the Protestant Reformation; a person who corresponded regularly with Erasmus and Calvin; and, later in life, a well-known writer who championed women's rights. This anthology presents a broad range of Marguerite's writings, most of which appears here for the first time in English: letters written in verse; fables; myths; pastoral tales; spiritual songs; and selections from the *Heptameron*, her incomplete masterpiece that imitates (and in several ways is more developed than) Boccaccio's *Decameron*. These pieces reveal the thoughts and feelings of one of history's most influential women during one of history's most important transitions. Rouben Cholakian worked for more than thirty years at Hamilton College, where he was Burgess Professor of Romance Languages and Literatures, taught in the French Department, and helped to direct the Junior Year in France program. He is the author of several

monographs, including *The Bayeux Tapestry and the Ethos of War* (Caravan Books, 1998) and *The Troubadour Lyric: A Psychocritical Reading* (Manchester University Press, 1990), and the co-author of *Marguerite de Navarre: Mother of the Renaissance* (Columbia University Press, 2005). Mary Skemp is a teacher and independent scholar who works in Madison, Wisconsin.

**Rolin, Olivier.** *Hotel Crystal. (Suite à l'hôtel Crystal. 2004.)*. Translation by **Jane Kuntz**. Champaign. Dalkey Archive Press. 2008. 190 pp. Paper \$12.95. ISBN 978-1-56478-492-6.

Olivier Rolin is one of France's most distinguished contemporary novelists. He studied philosophy and French Classical Literature at the École Normale Supérieure and is currently an editor for the French publisher Le Seuil and the magazine *Le Meilleur des mondes*. His works include *L'Invention du monde* (1993); *Port-Sudan* (1994), which won the Prix Femina; and *Tigre en papier* (2002; *Paper Tiger*, tr. William Cloonan, University of Nebraska Press, 2007), which was short-listed for the Goncourt Prize. *Hotel Crystal* tells the story of what happens after an editor discovers a mysterious manuscript that has been scribbled on hotel stationery and postcards. These notes purport to describe hotel rooms around the world, but they also reveal that the writer — one “Olivier Rolin” — may have connections to several international “networks” that are populated by members of the mafia and heroines in distress, among other colorful figures. This highly imaginative novel about a novel also comments on the status of international espionage, literary publicity tours, solitude, alienation, and French culture. Jane Kuntz is a literary translator and instructor of French language and culture at The University of Illinois at Urbana-Champaign, where she earned her PhD. A specialist in French North Africa and French cinema, she has also translated Lydie Salvayre's novels *Everyday Life* (Dalkey, 2006) and *The Power of Flies* (Dalkey, 2007); and, most recently, the novel *Pigeon Post* (written in French) by Rumanian author Dumitru Tsepeneag (Dalkey, 2008).

**Toussaint, Jean-Philippe.** *Monsieur. (Monsieur. 1986.)*. Translation by **John Lambert**. Champaign. Dalkey Archive Press. 2008. 107 pp. Paper \$12.95. ISBN 978-1-56478-505-3.

Jean-Philippe Toussaint (b. 1957) is a photographer, filmmaker, and the author of seven novels, including *Fuir*, which in 2006 won the prestigious Prix Médici. Born in Brussels, he moved to Paris in 1971 and studied History at the Sorbonne; he also taught French for several years in Algeria. His work is noted for its originality, comedic tone, and existentialist themes. *Monsieur* follows the rambling thoughts of a successful young executive in Paris as he goes about his life. This stream-of-consciousness novel leaves almost no detail unexamined as readers meet the narrator's secretary, nieces, fiancée, and neighbors. In the process, Toussaint puts on display the literary style for which he has become noted and comments — often wittily — on the realities of modern existence.

John Lambert is a literary translator and editor at signandsight.com, which provides reviews of the German-language feuilletons. A former journalist, he grew up in Vancouver and studied Asian Studies and Philosophy.

*French Women Poets of Nine Centuries: The Distaff & The Pen*. Bilingual Edition. Translation, selected, and preface by **Norman R. Shapiro**. Foreword by Rosanna Warren. Introductions by Roberta L. Krueger, Catherine Lafarge, and Catherine Perry. Baltimore. The Johns Hopkins University Press. 2008. 1232 pp. Cloth \$85.00. ISBN 978-0-8018-8804-5.

The first of its kind, this monumental anthology presents over six hundred poems by fifty-six poets, the first of whom wrote in the late twelfth century and the last of whom was born in 1930 and is still alive today. A substantial introduction for each of the three chronological divisions — the Middle Ages and the Renaissance, the Seventeenth and Eighteenth Centuries, and the Nineteenth and Twentieth Centuries — provides an overview of that era, and a brief biography of each poet supplies additional context. The bilingual format provides readers with the opportunity to explore in more detail the changing as well as constant features of French women's poetry over the last eight hundred years. Norman R. Shapiro has been one of the foremost translators of French literature for almost four decades. Professor of Romance Languages and Literatures at Wesleyan University and "writer-in-residence" at Adams House, Harvard, he has translated numerous works, including *Four Farces by Georges Feydeau*, which was nominated for the National Book Award for Translation; *The Fabulists French: Verse Fables of Nine Centuries*, winner of the National Translation Award from the American Literary Translators Association; and *One Hundred and One Poems by Paul Verlaine*, which won the Scaglione Translation Prize from the Modern Language Association. Shapiro's most recent translation is *The Complete Fables of Jean de La Fontaine* (University of Illinois Press, 2007).

#### **GERMAN:**

**Heidegger, Martin**. *Basic Concepts of Ancient Philosophy*. (*Die Grundbegriffe der antiken Philosophie*. 1993.). Studies in Continental Thought Series. Translation and foreword by **Richard Rojcewicz**. Bloomington. Indiana University Press. 2008. 272 pp. Cloth \$39.95. ISBN 978-0-253-34965-1.

This edition presents a lecture course that the great German philosopher Martin Heidegger taught in 1926 at The University of Marburg but that was not published until 1993. Of particular interest is that the course took place during the time when he was completing the last parts of his masterpiece *Sein und Zeit* (*Being and Time*). Heidegger discusses in these lectures the most important concepts of ancient Greek philosophers from Thales to Aristotle, in the process revealing some of the thinking that helped to shape — directly and indirectly — several of the most important arguments in *Being and Time*. A Greek-English glossary provides helpful translations of many key Greek words, and an editor's

afterword discusses the lectures in detail. Richard Rojcewicz teaches philosophy at Point Park University in Pittsburgh. A specialist in contemporary continental philosophy and ancient Greek thinkers, he is the author of the critical monograph *The Gods and Technology: A Reading of Heidegger* (SUNY Press, 2006) and translated Edmund Husserl's *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy: Second Book* (Kluwer, 1990) and Heidegger's *Phenomenological Interpretations of Aristotle* (Indiana University Press, 2001). Rojcewicz has co-translated (with André Schuwer) three of Heidegger's works: *Plato's Sophist* (2003); *Parmenides* (1998); and *Basic Questions of Philosophy* (1994) (all published by Indiana University Press).

**Kafka, Franz.** *Amerika: The Missing Person.* (*Der Verschollene: Kritische Ausgabe.* 1983.). Translation and preface by **Mark Harman.** New York. Schocken Books. 2008. 320 pp. Paper \$25.00. ISBN 978-0-8052-4211-9.

Franz Kafka's last request before he died in 1924 was that his friend Max Brod burn all of his writings. Fortunately, Brod ensured instead that all of the writer's work appeared in print, including the unfinished novel *Der Verschollene*, which Brod renamed *Amerika* and changed in other ways as well. In 1983, a restored version of the original text of the novel was finally published — Brod's edited version came out in 1927 — and this restored version is now available in English translation for the first time. *Amerika: The Missing Person* follows seventeen-year-old Karl Rossmann, who becomes involved with a housemaid and is consequently banished by his parents to America. Accompanied by two humorous, yet also somewhat malevolent companions, Rossmann experiences one mishap after another before ending up in Oklahoma, where he discovers a potential career in the theater. Funny and touching, one of Kafka's least-known works is now available in the most accurate version to date. Mark Harman is a literary translator and Professor of German and English at Elizabethtown College. He has also taught at Dartmouth, Oberlin, and The University of Pennsylvania. Harman studied at University College, Dublin and Ludwig Maximilian Universität in Munich before earning his PhD at Yale University. The author of numerous articles about modern German and Irish literature, he specializes in the works of Kafka, Robert Walser, Samuel Beckett, and James Joyce. Harman's published translations include *Robert Walser Rediscovered: Stories, Fairy-Tale Plays, and Critical Responses* (University Press of New England, 1985); *Soul of the Age: Selected Letters of Hermann Hesse* (Farrar, Straus & Giroux, 1991); and Kafka's *The Castle* (Schocken Books, 1998), which received the Modern Language Association's inaugural Lois Roth Translation Award. In addition, Harman has held a translator's residency at the European Literary Translators' Collegium in Straelen, Germany and received translation grants from the Federal Chancellery of Austria and the Austrian Ministry of Education and Art.

**Kaiser, Ingeborg.** *Rosa and the Wolves: Biographical Investigation into the Case of Rosa Luxemburg.* (*Róza und die Wölfe: Biografische Recherchen zu Rosa Luxemburg.* 2002.). Translation and introduction by **Patricia H. Stanley.** New York. iUniverse, Inc. 2008. 152 pp. Paper \$14.95. ISBN 978-0-595-48962-6.

Rosa Luxemburg (1871–1919) was a politically active Marxist and socialist theorist who co-founded what would become the Communist Party of Germany. Her passionate commitment to improving the working and living conditions of the lower classes was matched by her love of literature and poetry. *Rosa and the Wolves* weaves biography and speculation together to focus on both the public and private sides of this revolutionary thinker and activist. Ingeborg Kaiser lives in Basel and has published over thirty works, including novels, short-story and poetry collections, and radio and stage plays. Patricia H. Stanley is former Professor of German at Florida State University and has published numerous articles and several books, among them *Wolfgang Hildesheimer and His Critics* (Camden House, 1993) and *The Realm of Possibilities: Wolfgang Hildesheimer's Non-Traditional Non-Fictional Prose* (University Press of America, 1988). Stanley's other translations include *The Writer in Her Writing: Selected Short Stories of Adelheid Duvanel* (University Press of America, 1992).

**Pessl, Peter.** *Aquamarine: Final Tales of the Revolution.* (*Blumarine: Letzte Erzählungen zur Revolution.* 1998.). Translation and introduction by **Mark Kanak.** Prague. Twisted Spoon Press. 2008. 155 pp. Paper \$14.50. ISBN 978-80-86264-28-8.

A freelance writer since 1984, Peter Pessl has published poetry, prose, and short stories. He grew up in Germany and Austria and currently lives in Vienna. In addition to having worked as a writer and organizer for Austrian radio, Pessl has created works for audio spaces, installations, and performances. The seven tales that comprise *Aquamarine* follow two female characters as they journey across Mexico, encountering a variety of landscapes, cities, and people. Social and political reality begin to waver, however, as a dreamlike world emerges where time, identity, storytelling, and language itself circle back upon themselves. Mark Kanak is a literary translator, poet, and writer of radio plays who lives in Berlin and Chicago. He also serves as poetry editor for the London-based cultural journal *Stimulus* → *Respond* and received the 2006 Gertrude Stein Award for Innovative Poetry. Kanak's poems and translations have been published in various journals in both Germany and the U.S., including *Prague Literary Review* and *Umelec*. He has also translated into English German writer Heinrich Dubel's *Helicopter Hysteria* (Maas Verlag, 2005) and from English into German Jeff Tweedy's book of poetry *adult head*.

**Rilke, Rainer Maria.** *The Notebooks of Malte Laurids Brigge.* (*Die Aufzeichnungen des Malte Laurids Brigge.* 1910.). Translation and introduction by **Burton Pike.** Champaign. Dalkey Archive Press. 2008. 235 pp. Paper \$13.95. ISBN 978-1-56478-497-1.

One of the most important poets of the twentieth century, Rainer Maria Rilke (1875–1926) also wrote essays, plays, and stories. *The Notebooks of Malte Laurids Brigge*, his only major narrative, tells the story of a young poet examining the nature of artistic creation, time, and self-identity. The revolutionary form and style of this work suggest elements of modernism intertwined with those of autobiography to produce a perspective that is both original and daring. Burton Pike is a noted translator of German literature and Professor Emeritus of Comparative Literature at The CUNY Graduate Center. He has also taught at The University of Hamburg, Yale, Cornell, Queens College, and Hunter College. Pike is the author of the monographs *Robert Musil: An Introduction to His Work* and *The Image of the City in Modern Literature*. He has also translated Goethe's *The Sorrows of Young Werther* (Modern Library Classics, 2005); co-translated (with Sophie Wilkins) Robert Musil's novel *The Man Without Qualities* (2 vols., Knopf, 1996), which received a PEN/Book-of-the-Month Club Translation Prize; and co-translated and co-edited (with David S. Luft) an anthology of Musil's writings entitled *Precision and Soul: Essays and Addresses* (University of Chicago Press, 1995).

**Rosenkranz, Moses.** *Childhood: An Autobiographical Fragment.* (*Kindheit: Fragment einer Autobiographie.* 2003.). Judaic Traditions in Literature, Music, and Art Series. Translation by **David Dollenmayer.** Introduction by Matthias Huff. Syracuse. Syracuse University Press. 2007. 232 pp. Cloth \$24.95. ISBN 978-0-8156-3178-1.

Born in the Austro-Hungarian province of Bucovina, Moses Rosenkranz (1904–2003) held a number of jobs: translator of Rumanian folk songs and poetry; employee of the Romanian foreign ministry; and ghostwriter of the Queen of Rumania's German-language autobiography. He published his first volume of poetry in 1930 and wrote three more before spending ten years (1947–1957) in the Gulag. *Childhood*, which Rosenkranz wrote in 1958, recalls a variety of events between his birth and the year 1919. Growing up in an impoverished region, where a mix of languages — Polish, Ruthenian, German, Yiddish, and Romanian — were not only spoken but often spoken by the same people, he was a witness to a cultural scene long gone. The introductory essay by Matthias Huff contains over a dozen (translated) poems by Rozenkranz, and the original versions of the poems are included in the notes. David Dollenmayer, who received the 2008 Helen and Kurt Wolff Translator's Prize for *Childhood*, is a literary translator and Professor of German at Worcester Polytechnic University in Massachusetts. A specialist in contemporary German authors and eighteenth-, nineteenth-, and twentieth-century German literature and culture, he has written critical articles and books on such authors as Alfred Döblin, Christa Wolf, and Ingeborg Bachmann. Dollenmayer's recent translations include Anna Mitgutsch's



*House of Childhood* (Other Press, 2006); Michael Kleeberg's *The King of Corsica* (Other Press, 2008); Mietek Pemper's *The Road to Rescue: The Untold Story of Schindler's List* (Random House, 2008); and Peter Stephan Jungk's novel *Crossing the Hudson* (forthcoming).

**Wijkmark, Carl-Henning.** *Modern Death: The End of Humanity*. Translation by **Dan Farrelly**. Dublin. Carysfort Press. Chester Springs. Dufour Editions. 2008. 37 pp. Paper \$15.95. ISBN 978-1-904505-28-0.

Carl-Henning Wijkmark is an award-winning Swedish writer who has published six novels and several collections of essays. He has worked as a journalist, literary critic, translator, and teacher at The University of Stockholm. For the past twenty-five years, Wijkmark has been a full-time writer. His works, which discuss subjects such as humanism, art, the role of intellectuals, and political and social issues, have received international acclaim and a number of honors, among them the 1986 Dobloug Prize from the Swedish Academy, the 2003 Övralid Prize, and the 2007 August Prize. This edition presents an English translation of a German stage adaptation of Wijkmark's novel *Den moderna döden* (1978). In the play, a symposium of experts brought together by the government discusses strategies for dealing with an ageing population. The participants discuss in a highly ironic manner the topic of "caring for the old" through the widespread use of euthanasia as well as by means that border on the criminal. This trenchant plot device reveals many of the shortcomings of the arguments often used by younger generations when discussing how best to look after older ones. Dan Farrelly is a literary translator and German scholar. The co-editor of *Goethe and Schubert: Across the Divide* (Carysfort, 2004) and the author of *Goethe in East Germany, 1949–1989: Toward a History of Goethe Reception in the GDR* (Boydell & Brewer, Limited, 1998), he has also translated from German Ettore Ghibellino's controversial study *Goethe and Anna Amalia: A Forbidden Love?* (Carysfort, 2007); Georg Büchner's *Woyzeck* (Carysfort, 2004); and Goethe's *Urfaust* (Carysfort, 2003).

#### **GREEK (ANCIENT):**

**Aristophanes.** *Fragments*. The Loeb Classical Library 502. Bilingual Edition. Translation, edited, and preface by **Jeffrey Henderson**. Cambridge. Harvard University Press. 2008. 559 pp. Cloth \$24.00. ISBN 978-0-674-99615-1.

Aristophanes (ca. 456–380 BC) was considered the greatest comic playwright of antiquity, and his eleven surviving plays are the only known examples of Greek Old Comedy. Yet the ancient Greeks knew of twenty-nine additional plays, which have come down to us in the form of almost a thousand fragments. This edition includes these tantalizing snippets as well as the principal testimonia about the life and works of Aristophanes. Taken together, these texts reveal an unexpected amount of information about not only the playwright and his works — including their influence on later comic plays — but about ancient

Greek literature, history, and language. In addition, significant advances in recent modern scholarship provide material for individual summaries of each play's likely plot, characters, and themes. Jeffrey Henderson is William Goodwin Aurelio Professor of Greek Language and Literature at Boston University and has been General Editor of The Loeb Classical Library since 1999. He earned his PhD at Harvard and has taught at Yale and The University of Southern California. While at Boston University, Henderson has served as Dean of Arts and Sciences and also as Chair of the Department of Classical Studies. The recipient of two Guggenheim and two NEH Fellowships, he has published numerous scholarly articles about Aristophanes as well as the critical study *The Maculate Muse: Obscene Language in Attic Comedy* (Yale University Press, 1975). Henderson has also translated and edited a number of Aristophanes's plays, including *Frogs* (Focus Classical Library, 2008); *Birds* (Focus, 1999); *Clouds* (Focus, 1993); *Acharnians* (Focus, 1992); and *Lysistrata* (Clarendon Press, 1987). In 2002, he received the Charles J. Goodwin Award from the American Philological Association for translating and editing a four-volume edition of Aristophanes's plays (also available from The Loeb Classical Library).

**Athenaeus.** *The Learned Banqueters, Volume III. Books 6–7.* The Loeb Classical Library 224. Bilingual Edition. Translation and edited by **S. Douglas Olson**. Cambridge. Harvard University Press. 2008. 582 pp. Cloth \$24.00. ISBN 978-0-674-99624-3.

———. *The Learned Banqueters, Volume IV. Books 8–10.* 420e. The Loeb Classical Library 235. Bilingual Edition. Translation and edited by **S. Douglas Olson**. Cambridge. Harvard University Press. 2008. 512 pp. Cloth \$24.00. ISBN 978-0-674-99626-7.

The third and fourth volumes in this series (which updates The Loeb Classical Library's previous, seven-volume edition of *The Learned Banqueters*) continue Athenaeus's depiction of a succession of dinner parties notable for their guests' extensive recitations of otherwise-lost passages from ancient Greek literature. Discussions of contemporary intellectual matters, as well as popular cuisine, lend additional information about this historical era. S. Douglas Olson is Distinguished McKnight University Professor of Classical and Near Eastern Studies at The University of Minnesota. Currently (2008-2009) on leave as a Fellow at The National Humanities Center, he has also taught at Georgetown and The University of Illinois at Urbana-Champaign. Olson's interests include Greek literature of all genres and periods, with a particular focus on Attic Comedy and its reception in the Hellenistic and Roman eras. He currently serves as Editor of *Classical Journal* and has also translated Aristophanes's plays *Peace* (Oxford University Press, 1998) and *Acharnians* (Oxford UP, 2002) as well as the first two volumes of this updated edition of *The Learned Banqueters*.

**Euripides.** *Euripides: Fragments, Volume VII. Aegeus–Meleager.* The Loeb Classical Library 504. Bilingual Edition. Translation, edited, and introduction by **Christopher Collard** and **Martin Cropp**. Cambridge. Harvard University Press. 2008. 688 pp. Cloth \$24.00. ISBN 978-0-674-99625-0.

The great Greek dramatist Euripides composed approximately ninety plays between 455 and 406 BC, eighteen of which survive in complete form. This volume (the first of two planned volumes devoted to his fragments) represents the first part of the first complete English translation of the remaining fragmentary plays; it also includes a selection of testimonia that discuss the plays' content, which is particularly important as no more than one-fifth of any of these incomplete plays remains extant. A general introduction examines the broad range of evidence for these lost plays, and each dramatic work is preceded by a brief overview of what is known about the play's background, plot, characters, and influence on later authors and works. Christopher Collard is Professor Emeritus of Classics at The University of Wales, where he taught for more than twenty years. He was General Editor of the series of Euripides's plays put out by Aris & Phillips and has translated numerous Greek works by Euripides and Aeschylus. Collard's most recent translations include Aeschylus's *Persians and Other Plays* (Oxford World's Classics, forthcoming). Martin Cropp is Professor Emeritus of Greek and Roman Studies at The University of Calgary. He has translated and annotated Euripides's *Iphigenia in Tauris* (Aris & Phillips, 2000) and *Electra* (Aris, 1988) as well as co-edited *Euripides and Late Fifth Century Tragic Theatre* (University of Illinois Press, 2000), a collection of articles about the Greek dramatist.

#### **GREEK (MODERN):**

**Michalopoulou, Amanda.** *I'd Like.* (*Tha ithela.* 2005.). Translation by **Karen Emmerich**. Champaign. Dalkey Archive Press. 2008. 144 pp. Paper \$12.50. ISBN 978-1-56478-493-3.

Amanda Michalopoulou is the author of four novels, two collections of short stories, and a successful series of children's books. A native of Athens, she studied French literature in her hometown and then journalism in Paris. Since 1990, she has had a daily column in *Kathimerini* (*The Daily*), one of Greece's leading newspapers. Michalopoulou received the Revmata Award for her short-story collection *Life is Colourful Outside* and the Diavazo Award for her highly acclaimed novel *Yandes*. The thirteen short stories that comprise *I'd Like*, which received one of the first NEA International Literature Awards, are separate and yet interrelated to the extent that they recurrently suggest that they somehow form a novel. A wide range of characters, plots, and themes all have certain very similar details that produce the sense of surreal repetition. For example, "Dad and Childhood" depicts a little girl as she imagines talking to an adult version of herself, while "Pointe" relates what happens when a mother puts on the shoes that have been hurting her daughter's feet. Karen Emmerich translates modern Greek prose and poetry and is a PhD candidate in the Department of English and

Comparative Literature at Columbia University. A specialist in twentieth-century Greek literature and translation theory, she earned an MA in Comparative Literature from Aristotelian University of Thessaloniki and an MA in English and Comparative Literature from Columbia. Emmerich has received grants and fellowships from the PEN Translation Fund, the American Research Institute in Turkey, the Mellon Foundation, the Onassis Foundation, and the Fulbright Foundation. In 2007, she was awarded an NEA Literature Fellowship in Translation to translate ten volumes of poetry by Eleni Vakalo. Emmerich's translations include *Poems (1945–1971)* by Miltos Sachtouris (Archipelago Books, 2006) and Vassilis Vassilikos's novel *The Few Things I Know about Glafkos Thrassakis* (Seven Stories Press, 2005). In 2000, she won the Elizabeth Constantinides Memorial Translation Prize from the Modern Greek Studies Association for her translation of Margarita Karapanou's novel *Rien ne va plus*.

**Seferis, George.** *Six Nights on the Acropolis. (Hexi nyctes sten Akropole.* 1974.). Translation and introduction by **Susan Matthias.** Foreword by Roderick Beaton. River Vale. Cosmos Publishing Co., Inc. 2007. 211 pp. Paper \$24.95. ISBN 978-1-932455-17-5.

George Seferis (1900–1971), winner of the Nobel Prize for Literature in 1963, was one of Greece's foremost poets. Since his passing, the posthumous publication of his letters and diaries has shown him to be an accomplished writer of prose as well. These other writings have an added dimension in that they were written in part while Seferis was serving as a diplomat in Beirut and later as Greece's Ambassador to Great Britain. *Six Nights on the Acropolis*, which appears here for the first time in English, is the only novel he ever completed and draws on a number of the personal experiences recorded in these letters and diaries. Set in 1928, the novel depicts an Athens full of refugees from the Greek-Turkish War (1919–1922), known in Greece as the "Asia Minor Catastrophe" because of the Turks' decisive victory. As these survivors of war attempt to make new lives for themselves, a group of them roams around Athens and across Greece's landscapes and islands, in the process falling in love, following their artistic dreams, and coping with tragedy. A tale at times about a country and at times about the personal and professional life of one of the country's greatest literary figures, *Six Nights on the Acropolis* adds yet another layer to Seferis's already impressive and influential legacy. Susan Matthias is a literary translator and instructor in the Department of Comparative Literature at New York University, where she earned her PhD in Comparative Literature. She specializes in the Greek novel, the diary novel, and translation theory. Matthias has published articles about and translations of Greek literature in the *Journal of Modern Greek Studies*, *Modern Greek Studies Yearbook*, *Harvard Review*, and *Conjunctions*. Her translations include works by Nikos Kazantzakis, Odysseus Elytis, Pericles Sfiridis, and George Karteris, among others. *Six Nights on the Acropolis* won the 2006 Elizabeth Constantinides Memorial Translation Prize from the Modern Greek Studies Association.

## ICELANDIC:

**Ólafsson, Bragi.** *The Pets.* (*Gæluðýrin*. 2001.). Translation by **Janice Balfour**. Rochester. Open Letter. 2008. 157 pp. Cloth \$14.95. ISBN 978-1-934824-01-6.

The author of several books of poetry and short stories, Bragi Ólafsson has also published four novels, including *Time Off* and *The Pets*, both of which were nominated for the Icelandic Literature Prize. *The Ambassador*, his most recent novel, received the Icelandic Bookseller's Award for Best Novel of the Year and was also a finalist for the 2008 Nordic Literature Prize. Ólafsson also co-founded the publishing company Smekkleysa (Bad Taste) and has translated into Icelandic Paul Auster's novel *The Glass City* and poetry by Guillaume Apollinaire and Vicente Huidobro. *The Pets*, which is the first of Ólafsson's works to be translated into English, tells the comedic tale of what happens when Emil receives an unexpected visit from his former friend, Havard. Refusing to deal with the situation, Emil decides to hide under his bed until the unwanted visitor departs, but Havard has another plan: to break in, drink as much booze as he can, and host a bizarre party for Emil's friends. Janice Balfour currently lives in Iceland, where she works for the Icelandic Red Cross Association. She moved from Scotland to Iceland in 1972 and then studied Literature and Italian at The University of Iceland. Balfour has translated articles and texts for museums and also two (unpublished) short-story collections by Icelandic writer Gyrðir Elíasson.

## ITALIAN:

**Ginzburg, Natalia.** *The Wrong Door: The Complete Plays of Natalia Ginzburg.* Translation and essay by **Wendell Ricketts**. Preface and note by Natalia Ginzburg. Toronto. University of Toronto Press. 2008. 336 pp. Paper \$35.00. ISBN 978-0-8020-9569-5.

Natalia Ginzburg (1916–1991) was a novelist, essayist, playwright, and translator who remains known for integrating personal memories and historical events into stories about characters who live frustratingly monotonous lives. In addition to writing, she worked in Rome and Turin for the publishing house Giulio Einaudi. In 1983, she was elected to the Italian Parliament. *The Wrong Door* collects all of the eleven plays that Ginzburg wrote, from *I Married You to Cheer Myself Up* (1965) to *The Cormorant* (1991). These plays show many similarities with her novels in that both focus on family dramas where relationships are put under strain and the realities of Italian domestic life are put under scrutiny. Yet as Wendell Ricketts points out in the introduction, "her characters cling with remarkable tenacity to their wrecked lives," thereby providing additional commentary on the nature of life in modern Italy. A short preface and brief note by Ginzburg provide insightful context for approaching and appreciating the work of one of the twentieth-century's most important modernist writers. Ricketts is a writer and translator who lives in Italy, where he runs ProvenWrite, an Italian-to-English translation service whose clients have included The University of Pisa and The Disney Channel. He has an MA in English and Creative Writing from The University of New Mexico and has published fiction and poetry in such

journals as *Mississippi Review*, *Salt Hill*, and *Modern Words*. Ricketts's essays about politics, literature, and the arts have appeared in *Western American Literature*, *Contact Quarterly*, and *The Advocate*. His recent translations include *The Naples Chef Cooks: Pasta & First Courses — 51 Italian Recipes* (IPOC Press, 2008); *Communicating Success: Public Relations with an Italian Flair* (IPOC Press, 2007); and *Ferrara and Its Bread: The History of a Culinary Masterpiece across Seven Centuries* (Atlante Libri, 2007). In 2000, he received the PEN Renato Poggioli Translation Award for Italian for "The Plays of Natalia Ginzburg."

**Machiavelli, Niccolò.** *The Essential Writings of Machiavelli*. Translation and edited by **Peter Constantine**. Introduction by Albert Russell Ascoli. New York. The Modern Library. 2007. 516 pp. Paper \$17.95. ISBN 978-0-8129-7423-2.

Niccolò Machiavelli (1469–1527) was one of the Renaissance's greatest political thinkers and writers as well as an active, high-level Florentine diplomat, ambassador, and negotiator. He rose to become the most important advisor to the Gonfalonier of Florence, who was the most prominent member of the supreme executive council of Florence and the formal head of the civil administration. Machiavelli's fortunes then changed abruptly when a new government came to power in the city in 1512, and he was forced into exile until 1520, when he returned to Florence as the city's official historiographer and wrote *Florentine Histories*, one of his best-known works. *The Essential Writings of Machiavelli* is divided into four parts, each of which highlights different aspects of his many literary talents. "Political Works" contains the entire text of his most famous work, *The Prince*, and excerpts from *The Discourses*, *The Art of War*, and *Florentine Histories*. The seven pieces that compose "Political Essays and Treatises" include the subtly humorous "On the Nature of the French" and the more serious "A Caution to the Medici," which appears here for the first time in English. A selection of Machiavelli's literary works includes five works, among them *The Mandrake*, considered to be one of the Italian Renaissance's best dramatic pieces. A short collection of "Letters" rounds out this anthology, revealing sides of Machiavelli — e.g., humorous and emotional ones — that are rarely evident elsewhere in his writings. Peter Constantine works as a freelance literary translator and has published highly-acclaimed translations of authors such as Nikolai Gogol, Leo Tolstoy, Thomas Mann, and Isaac Babel, among others. He translates from Italian, German, Russian, French, and Ancient and Modern Greek. A former writer-in-residence at Princeton University (2002–2003), he is a senior editor of *Conjunctions* and co-edited the bilingual anthology *A Century of Greek Poetry, 1900–2000* (Cosmos Publishing, 2004). His recent translations include Sophocles's *Three Theban Plays* (Barnes & Noble Classics Series, 2008) and Tolstoy's *The Cossacks* (Modern Library, 2006). Constantine's many awards include the 2007 Helen and Kurt Wolff Translator's Prize for German writer Benjamin Lebert's novel *The Bird is a Raven* (Alfred Knopf, 2006); the 2004/2005 Hellenic Association of Translators of Literature Prize for modern Greek poet Stylianos Harkianakis's *Mother: A Moving Reflection of God* (ATF Press, 2005); the 1999 National Translation Award from the American Literary

Translators Association for *The Undiscovered Chekhov: Thirty-Eight New Stories* (Seven Stories Press, 1998); and the 1998 PEN/Book-of-the-Month Translation Prize for *Six Early Stories* by Thomas Mann (Sun & Moon Classics, 1997).

#### **JAPANESE:**

**Hiraide, Takashi.** *For the Fighting Spirit of the Walnut.* (*Kurumi no sen'i no tame ni.* 1982.). Bilingual Edition. Translation by **Sawako Nakayasu.** New York. New Directions. 2008. 144 pp. Paper \$17.95. ISBN 978-0-8112-1748-4.

Takashi Hiraide is considered one of the leading poets of Japan's post-war generation, and his work has been highly praised by Nobel Laureate Kenzaburō Ōe. The author of numerous articles of poetry criticism, Hiraide has been a visiting scholar at Freie Universität Berlin and poet-in-residence at The University of Iowa's International Writing Program. Since 1990, Hiraide has taught at Tama Art University, where he is Professor of Poetics and Art Science and a core member of the new Institute for Art Anthropology. *For the Fighting Spirit of the Walnut* contains one hundred eleven sections that form a book-length poem, yet these sections can also be interchanged narratively and chronologically. This unique blend of scientific observation, autobiography, hyper-realistic images, and playful language received widespread critical acclaim when it was first published, and the work remains an important representative of contemporary Japanese poetry. Sawako Nakayasu is a poet, translator, and editor of Factorial Press, which focuses on works in translation (mostly from Japanese), publishes and promotes collaborative writing, and produces the annual journal *Factorial*. Born in Japan, she moved at the age of six to the U.S. and studied at The University of California, San Diego and Brown University. Nakayasu has published two collections of her own poetry: *Nothing Fictional but the Accuracy or Arrangement* (Quale Press, 2005); and *So We Have Been Given Time Or* (Verse, 2004). In 2003, she received the U.S.-Japan Creative Artists' Program Fellowship from the NEA, and in 2008, an NEA Literature Fellowship in Translation to translate *The Collected Poems of Sagawa Chika*.

**Kafū, Nagai.** *Rivalry: A Geisha's Tale.* (*Udekurabe.* 1917.). Translation and introduction by **Stephen Snyder.** New York. Columbia University Press. 2007. 184 pp. Cloth \$24.95. ISBN 978-0-231-14118-5.

Nagai Kafū (1879–1959) was one of the most popular Japanese novelists of the first half of the twentieth century, gaining recognition particularly for his detailed depictions of Japan's Edo period (1600–1868). In 1916, he unexpectedly gave up his posts as an instructor at what later became Keio University and as editor of the influential journal *Mita Bungaku*. These decisions were based on Kafū's strong dissatisfaction with the direction that modern Japan had taken in its attempts to copy Western society and culture. Turning to the past, he became interested especially in the women of the Edo era (geishas, courtesans, and waitresses) because he felt that they embodied the aesthetic and cultural values

of a better way of life. In *Rivalry*, these values are explored when Komayo, a former geisha, returns to her previous way of life after the death of her husband. This decision, which she makes to escape poverty, leads to a highly charged situation: each of three potential patrons promises Komayo that he can turn her into a celebrity in this world of cultural refinement, intrigue, and ambition. Stephen Snyder is Associate Professor of Japanese at Middlebury College and has translated six works from Japanese, including Kirino Natsuo's novel *OUT* (Kodansha International, 2003); Yu Miri's novel *Gold Rush* (Welcome Rain, 2002); and Yoshimura Akira's novel *On Parole* (Harcourt, 2000). Snyder holds a PhD from Yale University, wrote his dissertation on Kafū's novels, and spent two years as a research student in the Department of Comparative Literature and Comparative Culture at The University of Tokyo. He has also taught at The University of Iowa and The University of Colorado at Boulder. A member of PEN American Center's Translation Committee, Snyder is also the author of *Fictions of Desire: Narrative Form in the Novels of Nagai Kafū* (University of Hawai'i Press, 2000) and co-editor of *Ōe and Beyond: Fiction in Contemporary Japan* (U of Hawai'i, 1998).

**Mizukami, Tsutomu.** *The Temple of the Wild Geese and Bamboo Dolls of Echizen: Two Novellas by Tsutomu Mizukami.* Translation and afterword by **Dennis Washburn.** Champaign. Dalkey Archive Press. 2008. 208 pp. Cloth \$22.95. ISBN 978-1-56478-490-2.

Relatively unknown outside of Japan, Tsutomu Mizukami (1919–2004) was a popular and prolific author of novels, detective stories, biographies, and plays. He was sent as a child by his parents to live and work in a temple, and he later studied literature at Ritsumeikan University in Kyoto. After spending a number of years migrating from one place to another, including China and Manchuria, Mizukami became an apprentice to the well-known writer Uno Kōji and began writing in earnest. In 1960, he received the Japan Detective Writer Club Prize for *Umi no Kiba* (*Fangs of the Sea*), and a series of later works established his long-term reputation. This edition includes two of his most successful works. *The Temple of the Wild Geese* (*Gan no Tera*, 1961), which received the prestigious Naoki Prize and was made into a film, is based on Mizukami's own experiences of temple life. In the story, a young orphan is raised by villagers but then sent at the age of ten to live and work in a Buddhist temple; his frustrations build for years until they finally erupt in a completely unexpected way. *Bamboo Dolls of Echizen* (*Echizen Take-ningyo*, 1963) received critical acclaim, became a best-seller, and was also turned into a movie. Kiusuke, a bamboo artisan, develops an unusual and touching relationship with Tamae, a prostitute who comes to pay her respects to the deceased artisan's father. Dennis Washburn is Professor of Japanese and Comparative Literature at Dartmouth, where he has taught since 1992. He earned a PhD in Japanese Literature at Yale and specializes in the study of nineteenth- and twentieth-century Japanese literature, postwar cinema, and Heian Period (794–1192) literature. The author of *The Dilemma of the Modern in Japanese Fiction*



(Yale University Press, 1995) and *Translating Mount Fuji: Modern Japanese Fiction and the Ethics of Identity* (Columbia University Press, 2006), Washburn has also translated Yokomitsu Riichi's novel *Shanghai* (Center for Japanese Studies, University of Michigan, 2001) and Ooka Shohei's novel *The Shade of Blossoms* (Center for Japanese Studies, 1998). In 2004, Japan's Ministry of Foreign Affairs awarded him a commendation for his contributions to the translation, study, and promotion of Japanese literature and culture.

**Yasuoka, Shotaro.** *The Glass Slipper and Other Stories*. Translation by **Royall Tyler**. Champaign. Dalkey Archive Press. 2008. 140 pp. Cloth \$22.95. ISBN 978-1-56478-504-6.

Shotaro Yasuoka (b. 1920) is one of the leading figures of postwar Japanese literature, having won the Akutagawa Prize (1953), Japan Literary Prize (1981), and Noma Literary Prize (1959, 1989). In 2001, he received the Cultural Merit Award for his lifetime of work. *The Glass Slipper and Other Stories*, which was the London Book Fair's Booktrust Translated Novel of the Month for November 2008, contains ten stories written during the early 1950s. Each story features a young man facing an important decision that requires him to look deeply and honestly at himself. For example, "The Glass Slipper" deals with a night watchman who meets Etsuko, a housekeeper for an American officer and his wife; when the officer discovers that the two have become romantically involved, the young Japanese man must decide what to do next. In this and similar situations, which have as their backdrop either World War II or the immediate post-war period, Yasuoka's characters must often confront their own personal failings as they each face their respective turning points. Royall Tyler is Professor Emeritus of Japanese and former Head of The Japan Centre at The Australian National University in Canberra. He earned a PhD in Japanese Literature from Columbia University and has also taught at Harvard, Ohio State University, The University of Wisconsin-Madison, and The University of Oslo. Tyler's highly regarded translations include *Japanese Tales* (Pantheon, 1987), a collection of two hundred twenty stories from medieval Japan; *Japanese Nō Dramas* (Penguin Classics, 1993); and an unabridged version of the classic eleventh-century work *The Tale of Genji* (Penguin Classics, 2001), which received the Japan-U.S. Friendship Commission's Translation Prize. His many contributions over the last forty years to the translation, study, and promotion of Japanese literature and culture were recognized in 2007 with a prestigious Japan Foundation Award and in 2008 with The Order of the Rising Sun, one of the highest decorations awarded by the Japanese government to foreigners.

**Yasushi, Inoue.** *The Blue Wolf: A Novel of the Life of Chinggis Khan.* (*Aoki ōkami*. 1959–1960). Translation and note by **Joshua A. Fogel**. Afterword by Inoue Yasushi. New York. Columbia University Press. 2008. 304 pp. Cloth \$29.50. ISBN 978-0-231-14616-6.

One of Japan's most important post-World War II novelists and poets, Inoue Yasushi (1907–1991) received every major Japanese literary prize, including the prestigious Akutagawa Prize, and was considered to be a living national treasure. Although he also wrote novels with contemporary settings and books about modern social problems, Yasushi was (and remains) best-known for his historical fiction, which was meticulously researched and extremely popular in Japan. His other works include *The Roof Tile of Tempyō*; *Confucius: A Novel*; *Journey beyond Samarkand*; and *The Samurai Banner of Furin Kazan*. The original publication of *The Blue Wolf* took the form of ten installments that appeared in the well-known cultural journal *Bungei shunjū*; since then, the book has had close to fifty printings in Japan. The novel takes as its central theme Chinggis Khan's intense interest in his ancestry: is he the illegitimate son of a Merkid tribesman or a descendant of the blue wolf, the mythical progenitor of the Mongols and the noble Borjigin line? As the great conqueror makes his way across Asia in the twelfth and thirteenth centuries, he views his many victories — as well as his relationship with his eldest son — through the prism of this question. Rich in cultural and historical detail, Yasushi's story puts an intriguing twist on one of history's most famous figures. Joshua A. Fogel is Canada Research Chair at York University in Toronto and a specialist in East Asian Studies, particularly in the area of Sino-Japanese cultural relations. He earned a PhD in History at Columbia University and has taught at Harvard, Princeton, The University of California, Santa Barbara, and Kyoto University. The author of five monographs, including *The Literature of Travel in the Japanese Rediscovery of China, 1862–1945* (Stanford University Press, 1996) and *Politics and Sinology: The Case of Naitō Konan* (Council on East Asian Studies, Harvard University, 1984), he has also edited almost fifteen works, among them *The Teleology of the Modern Nation-State: Japan and China* (University of Pennsylvania Press, 2004) and *Meeting of Minds: Intellectual and Religious Interaction in East Asian Traditions of Thought* (Columbia UP, 1996). Fogel's thirteen book-length translations include Yamamuro Shin'ichi's historical study *Manchuria under Japanese Dominion* (University of Pennsylvania Press, 2006); Yosano Akiko's *Travels in Manchuria and Mongolia* (Columbia UP, 2001); and Chin Shunshin's novel *The Taiping Rebellion* (ME Sharpe, 2000).

**Yoshikichi, Furui.** *White-Haired Melody.* (*Hakuhatsu no uta*. 1966.). Michigan Monograph Series in Japanese Studies 61. Translation by **Meredith McKinney**. Ann Arbor. The Center for Japanese Studies. The University of Michigan. 2008. 275 pp. Cloth \$29.95. ISBN 978-1-929280-46-9.

Furui Yoshikichi has been one of Japan's most important novelists of the last forty years, having received the prestigious Akutagawa Prize in 1970, the Tanizaki Prize in 1983, and the Kawabata Prize in 1986. Born in 1937, he studied

German literature and then was an instructor and professor of German at several universities in Japan; he retired in 1970 in order to devote himself full-time to writing. Yoshikichi has developed somewhat of a cult following in Japan for works that explore the boundary between reality and an “other” world that influences and shapes the normal world. Central to this exploration are the themes of alienation and loneliness in modern society. *White-Haired Melody* follows the daily life of a man approaching old age, presenting his activities through multiple perspectives and a complex manipulation of time. This unconventional novel examines the nature of ageing, memory, and the anticipation of death. Meredith McKinney is a literary translator of contemporary and classical Japanese fiction and Visiting Fellow and Lecturer in The Japan Centre at The Australian National University in Canberra. She lived in Japan for over twenty years and earned a PhD in medieval Japanese literature from The Australian National University. Her recent translations include *Kusamakura* (Penguin Classics, 2008), one of the major novels by Natsume Sōseki, the father of modern Japanese fiction; *The Pillow Book* (Penguin, 2007), the classic tale of eleventh-century court life in Kyoto; and an anthology of Yoshikichi’s works entitled *Ravine and Other Stories* (Stonebridge, 2000), which received the Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature from the Donald Keene Center at Columbia University.

*One Hundred Poets, One Poem Each: A Translation of the Ogura Hyakunin Isshu*. Translation and Introduction by **Peter McMillan**. Foreword by Donald Keene. Afterword by Eileen Kato. New York. Columbia University Press. 2008. 240 pp. Cloth \$39.50. ISBN 978-0-231-14398-1.

One of the most influential and referenced works in Japan’s literary tradition, the *Ogura Hyakunin Isshu* was compiled around 1237 by the renowned poet and scholar Fujiwara no Teika. The collection, which spans Japanese poetry from the seventh century to the middle of the twelfth, contains one hundred *waka* poems. Such poems were written with lines of five, seven, five, seven, and seven syllables, a form that preceded and influenced the *haiku*. Most of the works were composed by members of the Japanese court, although their subject matter, imagery, and mood varies considerably. In addition to a thorough introduction, this edition features calligraphic versions of the poems in Japanese; notes on the poems and poets; and an appendix containing the original Japanese form and a romanized transliteration of each *waka*. Rather than try to adhere to the difficult original meter — an approach that most past translations have used with often unsatisfactory results — Peter McMillan has chosen a much freer form. The result is a translation that has been acclaimed for conveying much more of the meaning and aesthetic effects of the original poems than previous English versions have. *One Hundred Poets, One Poem Each* received the Special Prize of The Japan Society of Translators (Nihon Honyakuka Kyokai) and the prestigious Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature from the Donald Keene Center at Columbia University. McMillan is a translator, poet, printmaker, and professor in the Department of

Foreign Studies and the Graduate School of International Cooperation at Kyorin University in Tokyo. He teaches courses on poetry, translation, and ekphrasis (the graphic description of a visual work of art) and also owns a gallery that specializes in contemporary Japanese art. After earning a PhD in English Literature at The University of South Carolina, McMillan studied classical Japanese and Japanese art at Princeton, Columbia, and Oxford.

*Songs and Stories of the Kojiki*. Translation, edited, and note by **Yoko Danno**. Illustrations by Horaku Nakamura. Tokyo. Ahadada Books. 2008. 164 pp. Paper \$14.95. ISBN 978-0-9781414-7-9.

Commissioned by the imperial family and completed in 712 by a high-ranking court official, the *Kojiki* stands as what is likely the earliest and most important collection of stories about the founding of Japan and the beginnings of the country's culture. This classic work was intended to provide legitimacy to the then-ruling Yamato family and so features genealogical information alongside myths, legends, and folklore. In the first book, "The Age of Deities," the creation of the Land of Eight Islands and of the various deities is related. The next two books chronicle "The Age of Emperors," beginning with Japan's first legendary emperor and concluding with the reign of Emperor Kenso in the late fifth century. Yet the emperors and empresses are never alone, surrounded as they are by a huge cast of characters: gods and goddesses; heroes and heroines; warriors and demons; and princesses and soothsayers. Yoko Danno is a translator, poet, and editor at Ikuta Press in Kobe, a small press that has published, among other things, annual bilingual anthologies of poetry. Born, raised, and educated in Japan, she has been writing poetry exclusively in English for almost forty years and has published several volumes of poems: *Trilogy*; *Dusty Mirror*; *Epitaph for Memories*; and (in collaboration with James C. Hopkins) *The Blue Door*.

#### **KOREAN:**

**Ch'oe, Yun**. *There a Petal Silently Falls: Three Stories by Ch'oe Yun*. Translation and afterword by **Bruce Fulton** and **Ju-chan Fulton**. New York. Columbia University Press. 2008. 200 pp. Cloth \$24.50. ISBN 978-0-231-14296-0.

In addition to being an award-winning author, Ch'oe Yun translates contemporary Korean fiction into French and is Professor of French Literature at Söngang University in Seoul. She received the 1992 Tongin Literature Prize for "The Gray Snowman" and the 1994 Yi Sang Literature Prize for "The Last of Hanak'o." Translations of her work have appeared in *Modern Korean Fiction: An Anthology* (Columbia UP, 2005) and *Land of Exile: Contemporary Korean Fiction* (East Gate, 2007). Ch'oe's writings are noted for fusing reality and fantasy, challenging authority, and reassessing history and memory. In this collection of three stories, she also shows the versatility that is another of her trademarks. The novella *There a Petal Silently Falls* (1988) examines the nature and

consequences of the Kwangju Massacre, which took place in 1980 and in which as many as 2,000 civilians were killed by the South Korean military dictatorship. The short story “Whisper Yet” (1993) explores the relationship between intellectuals, national division, and ideological reconciliation. “The Thirteen-Scent Flower” (1995) takes a humorous and satirical look at consumerism and academic rivalries by looking at what happens when two people create a flower with exotic fragrances. These three stories not only introduce English-speaking readers to an important voice in modern Korean literature but to the works that first established and then maintained the importance of that voice. Bruce Fulton holds the Young-Bin Min Chair in Korean Literature and Literary Translation at The University of British Columbia. He has been translating modern Korean fiction since 1980, and his translations include Hwang Sun-wôn’s *The Moving Castle* (1985), winner of the Republic of Korea Translation Prize; and (with Kim Chong-un) *A Ready-Made Life: Early Masters of Modern Korean Fiction* (1998), recipient of the Marshall R. Pihl Prize from The University of Hawai‘i’s Center for Korean Studies. Bruce Fulton and Ju-Chan Fulton have co-translated a number of volumes of modern Korean fiction: *Words of Farewell: Stories by Korean Women Writers* (Seal Press, 1989), which won the Korean Literature Translation Prize from the Korean Culture and Arts Foundation; *Wayfarer: New Fiction by Korean Women* (Women in Translation, 1997); Cho Sehüi’s novel *The Dwarf* (University of Hawai‘i, 2006); and, most recently, (with Marshall R. Pihl) the anthology *Land of Exile: Contemporary Korean Fiction* (East Gate, 2007).

**Sowöl, Kim.** *Azaleas: A Book of Poems.* (*Chindallekkot.* 1925.). Translation and introduction by **David R. McCann.** New York. Columbia University Press. 2007. 216 pp. Paper \$22.50. ISBN 978-0-231-13973-1.

Kim Sowöl (1902–1934) remains one of Korea’s most popular poets, despite having published only one book of poems. In the 1960s and 1970s, his work became part of the official middle- and high-school curricula in South Korea; in 2002, a survey conducted by the respected journal *Siin segye* (*Poet’s World*) revealed that Sowöl was readers’ favorite poet of the last hundred years. His verse has been praised for its expressiveness; incorporation of images and rhythms from folk-songs; and modernist qualities. This edition contains all one hundred twenty-seven poems of Sowöl’s only published work, *Azaleas*, and thus provides the full context of the dozen or so of his poems that are usually found in anthologies. These poems tell the story of a young writer who journeys from the north to Seoul, spends several years there, and then returns to the north. Part lyric, part biography, and part autobiography, *Azaleas* introduces English-speaking readers to the full breadth and depth of one of Korea’s most popular poets. David R. McCann is Korea Foundation Professor of Korean Literature and Director of the Korea Institute at Harvard University, where he earned his PhD in Korean Literature. Among his areas of interest are the history and translation of Korean poetry; Korean cultural formations; and the literatures of war. He has also taught at Cornell University, where he was Chair of the Department of Asian Studies and Editor of the Cornell East Asia Series. McCann has published

numerous articles and books on Korean literature and also edited *The Columbia Anthology of Modern Korean Poetry* (2004) and *Early Korean Literature: Selections and Introductions* (Columbia UP, 2000). Winner of the Daesan Foundation Translation Grant and the Korea PEN Center Translation Prize, he has translated *Traveler Maps: Poems by Ko Un* (Tamal Vista, 2004) and co-translated (with Jiwon Shin) *Enough to Say It's Far: Selected Poems of Pak Chaesam* (Princeton University Press, 2006). In 2006, the Korean government awarded McCann one of Korea's highest honors: The Order of Cultural Merit.

#### **LATIN:**

*Ciceronian Controversies*. The I Tatti Renaissance Library 26. Bilingual Edition. Translation by **Brian Duvick**. Edited by JoAnn DellaNeva. Cambridge. Harvard University Press. 2007. 291 pp. Cloth \$29.95. ISBN 978-0-674-02520-2.

The Ciceronian Quarrel is likely the most important literary debate that took place during the Renaissance. On one side of the argument stood the Ciceronians, who believed that writers should imitate only the Latin style of Cicero, while on the other side stood the Eclectics, who argued that it was acceptable to follow a range of literary styles. This edition collects for the first time the primary texts that constituted this controversy: the letters exchanged in the mid-1480s between Angelo Poliziano and Paolo Cortesi; those exchanged from 1512 to 1513 between Gianfrancesco Pico della Mirandola and Pietro Bembo; and those exchanged from 1532 to 1537 between Giovambattista Giralaldi and Celio Calcagnini. A substantive introduction and several works written in the late sixteenth century provide additional context for this historically crucial discussion that examined and influenced the role of the author, the use of Latin and vernacular languages, and the production of literature. Brian Duvick is Professor of History at The University of Colorado at Colorado Springs. A specialist in Ancient History, Mesopotamian History, and the History of Antiquity, he has also taught at The University of Notre Dame, Concordia College, and l'Institut Universitaire de Saint-Melaine in France. Duvick's research interests also include Later Greek, Medieval, and Renaissance intellectual history. He also translated from Latin *Proclus: On Plato's Cratylus* (Duckworth, 1997), and his current projects involve the critical study (co-authored with JoAnn DellaNeva) *Quarrels of Imitation in the Renaissance: Polemical Exchanges from Poliziano to Possevino* and the two-volume translation and analysis of *Trinitarian and Christological Works of Gregory of Nyssa*.

**Valla, Lorenzo.** *On the Donation of Constantine*. The I Tatti Renaissance Library 24. Bilingual Edition. Translation and introduction by **G.W. Bowersock**. Cambridge. Harvard University Press. 2007. 206 pp. Cloth \$29.95. ISBN 978-0-674-02533-2.

In the middle of the fifteenth century, debates about the political power of the papacy were centered around the *Constitutum Constantini* — often called the

“Donation of Constantine.” The document was supposedly written in 337 by Constantine the Great and granted Pope Sylvester (and every subsequent pope) the political power to rule over the western half of the Roman leader’s empire. However, in 1440, the humanist theorist Lorenzo Valla (1407–1457), who was also the secretary to Alfonso, King of Aragon and Sicily, attacked the validity of this document. Valla had already achieved fame for *On Elegance in the Latin Language*, which became a standard work for the reformation of Latin across Europe, and *Dialectical Disputations*, a polemical treatise on scholastic logic. *On the Donation of Constantine*, his most famous work, likely represents the first instance of modern philological criticism. Valla analyzes the Latin language and style of the “Donation of Constantine” (included in this bilingual edition in the original) and concludes that this crucial document could not have been written by the Roman emperor. G.W. Bowersock is Professor Emeritus of Ancient History at The Institute for Advanced Study, Princeton, where he worked for over twenty-five years. He has taught at New College, Oxford University and Harvard, where he was Chairman of the Department of Classics. A Fellow of the American Academy of Arts and Sciences and a Chevalier de la Légion d’Honneur, Bowersock served as Editor of Harvard University Press’s *Revealing Antiquity* series and has authored over three hundred articles and books on Greek, Roman, and Near Eastern history. His publications include *Mosaics as History: The Near East from Late Antiquity to Islam* (Harvard, 2006) and the co-translation of a volume of Xenophon’s writings for The Loeb Classical Library.

#### LITHUANIAN:

**Gavelis, Ričardas.** *Vilnius Poker.* (*Vilniaus pokeris.* 1989.). Translation by **Elizabeth Novickas.** Rochester. Open Letter. 2009. 485 pp. Cloth \$14.35. ISBN 978-1-934824-05-4.

Ričardas Gavelis (1950–2002) was a prose writer, playwright, and political and social commentator. He studied physics at Vilnius University and worked for the Physics Institute of the Lithuanian Academy of Science as well as for the magazine *Mokslas ir gyvenimas* (*Science and Life*). He has published three collections of short stories, several plays, and six novels, including *Seven Ways to Commit Suicide*, *The Last Generation of People on Earth*, and *The Life of Sun-Tzu in the Sacred City of Vilnius*. Gavelis frequently uses a combination of realism and surrealism to depict the main problems in modern Lithuanian society: the chasm between the impoverished masses and the corrupt, rich upper class; and the plight of individuals who must confront the removal of their economic, psychological, and spiritual security and happiness. *Vilnius Poker*, which brought Gavelis widespread recognition throughout his homeland, introduces readers to Vytautas Vargalys and his Soviet-era job, which requires him to create a digital library catalog that no one is allowed to access. Already transformed and haunted by the time he spent in labor camps, Vargalys now begins to suspect that *They* — demons in human form — are in control of everything that goes on in Vilnius. As he uncovers mounting evidence to support this theory, Vargalys

falls in love with Lolita, a beautiful woman who works in the library for which is creating the catalog. Told from four different perspectives, *Vilnius Poker* depicts the travails of two individuals living in a surreal world of suspicion and terror. Elizabeth Novickas graduated from The University of Illinois-Chicago with an MA in Lithuanian Language and Literature. She has worked as a computer system administrator, bookbinder, newspaper designer, and cartographer. *Vilnius Poker*, the first of Gavelis's novels to be translated into English, is her first full-length literary translation.

#### **NORWEGIAN:**

**Andersen, Merete Morken.** *Agnes & Molly.* (Mandel. 2005.). Translation by **Barbara J. Haveland.** London. The Maia Press Limited. Chester Springs. Dufour Editions. 2008. 398 pp. Paper \$21.95. ISBN 978-1-904559-28-3.

Merete Morken Andersen is a Norwegian author who has published five novels, several children's books, a collection of poetry, and a book about Henrik Ibsen. After earning a degree in Comparative Literature from The University of Bergen, she worked as editor of the literary journal *Vinduet (Window)* for five years and now serves as an editor for the publishing firm Aschehoug. In 2002, her novel *Hav av tid (Oceans of Time)* won the prestigious Norwegian Critics Prize for Literature. *Agnes & Molly* tells the story of two friends who are in love with Aksel, a married man with two children. After Aksel's wife becomes ill, he asks Molly to take care of the kids in her summerhouse, a decision that makes Agnes jealous and so she decides to "help" Molly. As these two individuals attempt to outmaneuver each other to see who can win the affection of both the children and Aksel, they explore the limits of friendship, jealousy, and love. Barbara J. Haveland has translated over ten works by major contemporary Danish and Norwegian authors, including all three novels of Jan Kjærstad's Wergeland trilogy (*The Seducer, The Conqueror, and The Discoverer*); Linn Ullmann's novel *Stella Descending*; Leif Davidsen's novel *The Woman from Bratislava*; and Andersen's *Oceans of Time*.

**Hauge, Olav H.** *The Dream We Carry: Selected and Last Poems of Olav H. Hauge.* Bilingual Edition. Translation by **Robert Bly** and **Robert Hedin.** Homage by Robert Bly. Port Townsend. Copper Canyon Press. 2008. 165 pp. Paper \$18.00. ISBN 978-1-55659-288-1.

Olav H. Hauge (1908–1994) remains one of Norway's most beloved poets and was a major figure of twentieth-century European poetry. Over the course of fifty years, he published seven volumes of poetry and five collections of translations from French, German, and English literature. After Hauge's death, it was discovered that he had kept a diary since the age of fifteen; numbering four thousand pages, the diary represents the largest literary diary in Norwegian. For most of his adult life, Hauge worked as a farmer, gardener, and orchardist on a small plot of land near his birthplace of Ulvik, a small village in the Hardanger



fjord region of western Norway. This close connection to the land and a simple lifestyle is reflected frequently in his works. At the same time, Hauge's lifelong interest in literature also appears in these poems as he explores the nature of traditional and contemporary poetry, writing, and art. *The Dream We Carry* includes poems from each of his seven published collections of poetry as well as a selection of his last, unpublished poems. Robert Bly is a poet, essayist, and editor who has translated poetry and prose from Norwegian, Swedish, German, Spanish, Persian, and Urdu. Born to parents of Norwegian stock, he received a Fulbright grant in 1956 to travel to Norway and translate Norwegian poetry into English. After his return, he founded, edited, and published a literary magazine devoted to translated poetry and entitled (successively) *The Fifties*, *The Sixties*, and *The Seventies*. The journal introduced readers to such then-unknown poets as Pablo Neruda, César Vallejo, Georg Trakl, and Henri Martinson. An award-winning poet himself, Bly received the National Book Award in Poetry in 1968 for *The Light Around the Body*. His numerous translations include the classic novel *Hunger* by Norwegian author and Nobel Laureate Knut Hamsun and a recent adaptation of Henrik Ibsen's play *Peer Gynt*. Robert Hedin is a translator, writer, poet, and co-founder and Director of the Anderson Center for Interdisciplinary Studies, Minnesota's largest artist community. He has edited twenty volumes of poetry and prose, including *Where One Voice Ends Another Begins: 150 Years of Minnesota Poetry* (2007) and *Old Glory: American War Poems from the Revolutionary War to the War on Terror* (2004). Hedin also currently edits Minnesota's oldest literary journal, *Great River Review*. He was also Poet-in-Residence at Wake Forest University for a number of years and Edelstein-Keller Minnesota Writer of Distinction at The University of Minnesota (2001–2002). Hedin and Bly also co-translated (with Roger Greenwald) *The Roads Have Come to an End Now: Selected and Last Poems of Rolf Jacobsen* (Copper Canyon Press, 2001), an anthology of the celebrated Norwegian modernist's verse.

**Kjærstad, Jan.** *The Conqueror. (Erobreren. 1996.)*. Translation by **Barbara J. Haveland**. Rochester. Open Letter. 2009. 481 pp. Cloth \$14.35. ISBN 978-1-934824-03-0.

Jan Kjærstad is one of Scandinavia's most critically acclaimed and successful contemporary writers. The recipient in 1984 of the Norwegian Critics Prize for Literature, in 2000 of the Doubloug Prize from the Swedish Academy, and in 2001 of the Nordic Council's Literature Prize, he earned two degrees in theology — one from The University of Oslo — and worked as an editor of the literary magazine *Vinduet (Window)*. His Wergeland trilogy — *The Seducer* (1993), *The Conqueror*, and *The Discoverer* (1999) — is an internationally acclaimed success, with *The Conqueror* having sold over a million copies worldwide. The first part of this trilogy relates what happens when Jonas Wergeland, the most popular television personality in Norway, stands trial for the murder of his wife. Picking up where *The Seducer* left off, *The Conqueror* follows a professor who has been hired to write the definitive biography of Wergeland. Yet his research uncovers mountains of contradictory evidence, all of which

becomes even more problematic when a mysterious woman shows up and proceeds to tell the professor what she knows about the “real” Wergeland. Composed of short passages that are self-referential and yet interconnected in unexpected ways, *The Conqueror* plays with narrative and history, cause and effect, and coherence and fragmentation. Barbara J. Haveland has translated more than ten works by major contemporary Norwegian and Danish authors, including Linn Ullmann’s novel *Stella Descending*; Leif Davidsen’s novel *The Woman from Bratislava*; and Merete Morken Andersen’s novels *Agnes & Molly* (Maia Press, 2008) and *Oceans of Time*. She has also translated the other two volumes in Kjærstad’s Wergeland trilogy.

### **PERSIAN:**

*Belonging: New Poetry by Iranians around the World*. Bilingual Edition. Translation, edited, and introduction by **Niloufar Talebi**. Berkeley. North Atlantic Books. 2008. 256 pp. Paper \$18.95. ISBN 978-1-55643-712-0.

This anthology brings together poems by almost twenty contemporary Iranian poets living around the world, including in Australia, Canada, Denmark, France, Germany, The Netherlands, Sweden, the U.K., and the U.S. These poets address a wide range of subject matter and use a broad range of styles, from rigorously formal to highly experimental. Yet these works also frequently have in common the search for and expression of modern Iranian identity, an identity complicated by the political and social situation in Iran today. Timely, insightful, and informative, *Belonging* adds an important — and often under-represented — voice to contemporary literature. Niloufar Talebi is the founder and current Artistic Director of The Translation Project, an organization created in 2003 to promote contemporary Iranian literature through readings, theater, film, and multimedia. She earned an MFA in Writing and Literature from Bennington College and also studied dance at the professional level. Talebi’s translations have appeared in anthologies and journals such as *Circumference*, *Two Lines*, and *Poetry International*. Her awards include a 2004–2005 Translation Grant from The International Center for Writing and Translation at The University of California at Irvine; a 2005 American Literary Translators Association Travel Fellowship Award; and one of the three 2006 Willis Barnstone Translation Prizes.

### **PORTUGUESE:**

**Almino, João**. *The Five Seasons of Love*. (*Cinco estações do amor*. 2001.). Translation by **Elizabeth Jackson**. Introduction by K. David Jackson. Austin. Host Publications. 2008. 155 pp. Paper \$15.00. ISBN 978-0-924047-51-0.

João Almino (b. 1950) is a Brazilian diplomat and writer best-known for his highly acclaimed *The Brasília Quartet*, which is made up of the novels *Ideas on Where to Spend the End of the World*, *Samba-Enredo*, *The Five Seasons of Love*, and *The Book of Emotions*. He earned a PhD in Political Science in Paris

and has taught at Universidad Nacional Autónoma de México, Universidade de Brasília, The University of California, Berkeley, and Stanford University. Almino's research has focused on authoritarianism and democracy in Brazil, and his publications in this area — among them, *The Authoritarian Democrats*, *Secrecy and Information*, and *Still Life: The Political Philosophy of Ecology* — have become standard reference works. *The Five Seasons of Love*, which won the 2003 Casa de las Americas Literary Award, introduces readers to a woman in her mid-50s reflecting on a life that has not turned out the way she hoped it would. In order to keep a vow that she made decades before as a student, Ana begins making plans for a party to celebrate the new millennium, but, as old friends reappear, the past and then the present take on new dimensions. Elizabeth Jackson is Visiting Assistant Professor of Portuguese at Wesleyan University, where she teaches courses on Portuguese language and on Brazilian literature and culture. She also serves as an instructor for Yale University's Summer Session in Brazil and taught for five years at The University of Texas at Austin after earning her PhD in Portuguese and Brazilian Language and Literatures there. Jackson's interests include translation, poetry, and music, and she co-translated (with her husband, K. David Jackson) Brazilian writer Patricia Galvão's famous novel *Industrial Park* (University of Nebraska Press, 1993).

**Antunes, António Lobo.** *Knowledge of Hell.* (*Conhecimento do inferno.* 1980.). Portuguese Literature Series. Translation by **Clifford E. Landers.** Champaign. Dalkey Archive Press. 2008. 312 pp. Paper \$13.95. ISBN 978-1-56478-436-0.

António Lobo Antunes has written eighteen novels (which have been translated into more than twenty languages) and been hailed internationally as one of the world's great contemporary writers. Born in Portugal in 1942, he studied psychiatry and then worked as a military doctor in Angola and later as a private clinical psychiatrist. His numerous awards include the Camões Prize (2007), which is considered to be the "Nobel Prize of Portuguese Literature" and is awarded by the Fundação Biblioteca Nacional in Portugal and the Departamento Nacional do Livro in Brazil. Antunes currently lives in Lisbon and continues to work as a private psychiatrist. *Knowledge of Hell* chronicles an imaginary conversation between the narrator and his daughter as the former drives back from vacation to Lisbon, where he works unhappily as a psychiatrist at a mental institution. In confronting a broad array of issues — a failed marriage, the empty promises of modern psychiatry, and his own role in suppressing the fight for Angola's independence, the narrator comments indirectly and directly on both Portugal's and the modern world's societal values and structures. Clifford E. Landers has translated over twenty book-length works from Portuguese by such authors as Rubem Fonseca, Jorge Amado, Marcos Rey, and Antunes. Professor Emeritus of Political Science at New Jersey City University, he is also the author of *Literary Translation: A Practical Guide* (Multilingual Matters, 2001) and in 1999 received the Mario Ferreira Award from the American Translator Association's Portuguese Language Division. In 2004, Landers received an NEA Literature

Fellowship in Translation for an anthology of Fonseca's work that was published as *The Taker and Other Stories* (Open Letter, 2008).

**Antunes, António Lobo.** *What Can I Do When Everything's On Fire?* (*Que Farei Quando Tudo Arde?* 2001.). Translation by **Gregory Rabassa**. New York. W.W. Norton. 2008. 480 pp. Paper \$19.95. ISBN 978-0-393-32948-3.

(See previous entry for information about the author.) *What Can I Do When Everything's On Fire?* takes readers on a journey that explores the limits of reality and madness. Set in the surreal and marginalized world of Lisbon's demimonde, the story explores the lives of a host of unusual characters as they struggle to define their identities. Paulo, the son of Lisbon's most flamboyant drag queen, tries to understand his current situation in the light of the difficult childhood that haunts him. History, hallucination, and present reality become interwoven in this search for peace, a search carried out first in a rehab facility and later in the hidden depths of a major European city. Gregory Rabassa is internationally renowned for his more than fifty translations of major Spanish and Portuguese authors, including Gabriel García Márquez, Julio Cortázar, Mario Vargas Llosa, and Jorge Amado. Distinguished Professor Emeritus of Romance Languages and Comparative Literature at Queens College, New York, he has received the National Book Award for Translation (for Cortázar's *Hopscotch*) and the National Medal of Arts, America's highest honor for artistic excellence. Rabassa's most recent translations from Portuguese are José Sarney's novels *Saraminda* (Aliform, 2007) and *Master of the Sea* (Aliform, 2005).

**Fonseca, Rubem.** *The Taker and Other Stories*. Translation by **Clifford E. Landers**. Rochester. Open Letter. 2008. 166 pp. Paper \$15.95. ISBN 978-1-934824-02-3.

Rubem Fonseca is one of Brazil's most well-known, popular, and critically acclaimed writers. He has received the prestigious Juan Rulfo Literature Prize (2003) and the Camões Prize (2003), which is considered to be the "Nobel Prize of Portuguese Literature" and is awarded by the Fundação Biblioteca Nacional in Portugal and the Departamento Nacional do Livro in Brazil. Fonseca's eight novels include *A grande arte* (1987; *High Art*, tr. Ellen Watson, Harper & Row, 1986); *Bufo & Spallanzani* (1987, tr. Clifford E. Landers, Dutton, 1990), and *Agosto* (1991), his most famous work. *The Taker and Other Stories* contains fifteen short stories that show another, equally important, and well-recognized side of Fonseca's writing; in these short pieces, which all take place in Rio de Janeiro, a broad range of characters — rich and poor, lovers and killers — interact with each other to paint a moving picture of contemporary Brazilian society. Clifford E. Landers has translated over twenty book-length works from Portuguese by such authors as António Lobo Antunes, Jorge Amado, Marcos Rey, and Fonseca. Professor Emeritus of Political Science at New Jersey City University, he is also the author of *Literary Translation: A Practical Guide* (Multilingual Matters, 2001) and in 1999 received the Mario Ferreira Award from

the American Translator Association's Portuguese Language Division. In 2004, Landers received an NEA Literature Fellowship in Translation for what became *The Taker and Other Stories*. His other most recent translation is António Lobo Antunes's *Knowledge of Hell* (Dalkey Archive Press, 2008).

**Queirós, Eça de.** *The City and the Mountains.* (*A cidade e as serras.* 1901.). Translation and afterword by **Margaret Jull Costa**. New York. New Directions. 2008. 256 pp. Paper \$15.95. ISBN 978-0-8112-1701-9.

Considered by many critics to be Portugal's greatest novelist and one of the nineteenth-century's best representatives of realism, José Maria Eça de Queirós (1845–1900) was a leading intellectual who wrote twenty books, founded a number of literary reviews, and for most of his life worked as a diplomat in Havana, London, and Paris. *The City and the Mountains* is a story about two worlds and their respective ways of life. Jacinto, who was born in Paris, returns to Portugal to the vast estate to which he is heir but has never visited. He discovers there a simplicity that reinvigorates a life that has been jaded by too many technological gadgets and too many dinner parties held by the elite of Paris society. Margaret Jull Costa's numerous translations include works by Portuguese, Spanish, and Latin American writers, among them Javier Marías, Bernardo Atxaga, Ramón del Valle-Inclán, Carmen Martín Gaité, and Luisa Valenzuela. She has also recently translated a number of works by Portuguese writer and Nobel Laureate José Saramago, including *Seeing* (2006), *The Double* (2005), *The Cave* (2003), and *All the Names* (2001). Jull Costa was joint-winner of the Portuguese Translation Prize in 1992 for Fernando Pessoa's *The Book of Disquiet* and was shortlisted for the same award in 1996 for Eça de Queirós's *The Relic* and in 2002 for Lidia Jorge's *The Migrant Painter of Birds*. Her most recent award is the 2008 PEN Translation Prize for Eça de Queiros's epic masterpiece *The Maias* (New Directions, 2007).

**Rodrigues, Nelson.** *Life As It Is: Selected Stories.* Translation and note by **Alex Ladd**. Austin. Host Publications. 2008. 314 pp. Paper \$20.00. ISBN 978-0-924047-61-9.

Nelson Rodrigues (1912–1980) was one of Brazil's greatest playwrights; he wrote seventeen full-length plays and an assortment of novels, movie scripts, and soap operas. Although virtually unknown in the U.S., his works have been frequently republished in his home country as well as adapted there for television and cinema. This anthology presents fifty-eight short stories that were written in the 1950s in his newspaper column *A Vida Como Ela É* (*Life As It Is*) and that appear here for the first time in English. They are characterized by a concise writing style, a trenchant sense of humor, and familiar plots involving mystery, murder, suicide, and adultery. Yet these stories also possess a surprising depth and complexity that incorporate, among other things, social commentary and psychology. Alex Ladd is a native speaker of Brazilian Portuguese and is accredited by the American Translators Association as a Portuguese-to-English

translator and interpreter. He studied Journalism and Spanish at New York University and has spent over ten years interpreting for such clients as the U.S. Federal Courts, U.S. State Department, and the United Nations. Ladd's translations include Rodrigues's plays *The Asphalt Kiss* (2005) and *All Nudity Shall be Punished* (2001); Armando Nascimento Rosa's play *Mary of Magdala* (2005); and lyrics for several compilations of Brazilian music.

## **RUSSIAN:**

**Kharms, Daniil.** *Today I Wrote Nothing: The Selected Writings of Daniil Kharms.* Translation, edited, and introduction by **Matvei Yankelevich.** New York: Overlook Duckworth, 2007. 272 pp. Cloth \$29.95. ISBN 978-1-58567-743-6.

Daniil Kharms (1905–1942) wrote children's literature to support himself but became well-known as a writer of short stories and poems that were absurd, eccentric, iconoclastic, and yet always rooted in real events and people. In 1928, he was a founding member of OBERIU (Union of Real Art), a collective of like-minded avant-garde and experimental artists. Although Kharms was unable for various reasons to publish his own poetry, his creativity and public performances gained him entrance to almost all of Leningrad's leading literary circles and salons. The Soviet authorities arrested him on several occasions: first in 1931 because his children's literature was deemed too absurd and, worse, did not promote Soviet ideology; and, finally, in 1941 because of his previous political record. After his second arrest, he died in prison of starvation during the Siege of Leningrad. Kharms's work has often been categorized as "absurdist," yet Matvei Yankelevich argues in the introduction that much of what the Russian author wrote, despite its apparent departures from reality, remains essentially realistic. *Today I Wrote Nothing* aims, therefore, to serve as a guide to a fuller and deeper appreciation of a complex writer who defies categorization and often even description. Many of the short prose pieces, plays, and poems appear here for the first time in English, as do the acclaimed novella "The Old Woman" and examples of what today would be called "micro-fiction." Matvei Yankelevich teaches Russian literature at Hunter College, City University of New York and is a founding editor of Ugly Duckling Presse, where he currently edits the Eastern European Poets Series and co-edits the poetry periodical *6x6*. His translations of Russian poetry and prose and his own original work have appeared in such publications as *LIT*, *New York Nights*, and *New American Writing*. Yankelevich has also recently co-translated several anthologies: *Night Wraps the Sky: Writing by and about Mayakovsky* (Farrar, Straus and Giroux, 2008); *An Invitation for Me to Think: Selected Poems of Alexander Vvedensky* (Green Integer, 2007); and *OBERIU: An Anthology of Russian Absurdism* (Northwestern University Press, 2006). He also writes essays about Russian-American poets for the online magazine *Octopus*, and his long poem *The Present Work* was published in 2006 by Palm Press.

**Shklovsky, Viktor.** *Literature and Cinematography.* (*Literatura i kinematograf.* 1923.). Translation by **Irina Masinovsky.** Introduction by Richard Sheldon. Champaign. Dalkey Archive Press. 2008. 75 pp. Paper \$14.95. ISBN 978-1-56478-482-7.

One of the leading figures of the Russian Formalist movement of the 1920s, Viktor Shklovsky (1893–1984) deeply influenced the theory and practice of literary criticism in the twentieth century. In *Literature and Cinematography*, he discusses the nature and function of the arts, pointing out both what they are and what they are not. Shklovsky pays particular attention to the ideas that art should “represent the real world” and that art should be “a means of communication.” Included in this examination are his views of the then-fledgling art of cinema. Irina Masinovsky has worked for over twenty-five years as a freelance and in-house translator and interpreter. Since 1994, she has been the Russian translator and interpreter, as well as translation coordinator and facilitator, for Boeing Commercial Space Company. As part of her duties, Masinovsky launched the first professional translation and interpreting services for the American-Norwegian-Russian-Ukrainian aerospace venture. Fluent also in Ukrainian and Hebrew, she holds an MSc in Biochemistry from Chernovtsy State University in Ukraine and an MA in Comparative Literature from The University of Washington, where she has taught Comparative Literature. She has interpreted for meetings between NASA and former Russian President Boris Yeltsin and for Boeing’s top management, including its president and vice-presidents. Her many translations include texts from a wide range of fields, among them literature, psychology, science, law, and marketing.

**Shvarts, Elena.** *Birdsong on the Seabed.* Bilingual Edition. Translation and introduction by **Sasha Dugdale.** Northumberland. Bloodaxe Books. Chester Springs. Dufour Editions. 2008. 171 pp. Paper \$27.95. ISBN 978-1-85224-783-6.

Elena Shvarts is a poet, prose writer, and native of St. Petersburg. She studied at The Leningrad Institute of Film, Music, and Theater and worked for many years translating plays for theaters throughout Leningrad. Shvarts’s poetry first appeared in the late 1960s in *samizdat* (underground literature) and abroad. It was not until 1984 that the first official publication of her work appeared in her homeland. Since then, she has published more than ten collections of poems and a collection of prose. In 1979, Shvarts received the prestigious Andrei Bely Literary Prize and, in 2003, the Triumph Prize. This edition presents more than fifty poems taken primarily from the collections *Birdsong on the Seabed* (1995), *West-East Wind* (1997), and *The Scribe’s Staff* (2002–2004). Writing in the tradition of other famous poets from St. Petersburg, such as Pushkin, Akhmatova, and Mandelstam, but also departing from that tradition, Shvarts often uses her native city as a point of literary departure. In the introduction, Sasha Dugdale describes this tradition, as well as Shvarts’s own personal take on it, in the following way: the exploration of the theme of “destruction and apocalypse” such that “Petersburg serves as a symbol for man’s uneasy relationship with natural forces: constantly at the mercy of these forces and often at the brink of

being overwhelmed.” Sasha Dugdale is a translator and poet who translates Russian plays for theaters in the U.K. and U.S. She also works at The Royal Court Theatre in London as a consultant and translator of Russian drama. Dugdale lived in Russia for five years and in 1999 started the Russian Theatre New Writing Project at The Royal Court. Dugdale’s own collections of poetry are *Notebook* (Carcenet/Oxford Poets, 2003), which won the Eric Gregory Award, and *The Estate* (Carcenet/ Oxford Poets, 2007).

### **SANSKRIT:**

*Dropping the Bow: Poems of Ancient India*. Second Edition. Translation, preface, and afterword by **Andrew Schelling**. Buffalo. White Pine Press. 2008. 128 pp. Paper \$15.00. ISBN 978-1-893996-92-2.

The roots of the poems in this anthology reach back two thousand years and belong to the *kavya*, the Sanskrit term for poetry in the highest sense of the art. Composers of such poetry, who wrote from around 400 BC until roughly the thirteenth century, recognized — and incorporated into their works — eight *rasas* (essences of aesthetic emotion): the erotic; the comic; the grievous; the angry; the heroic; the fearsome; the odious; and the marvelous. Yet the erotic remained the most important *rasa*, connoting primal love, such as that which exists in a family or between two lovers. This anthology draws from several collections, among them the *Subhasita-ratna-kosa*, which dates to the beginning of the twelfth century, and King Hala’s *Gaha-kosa* (*Book of Songs*), which dates back two millennia and predates all other Sanskrit collections by at least several centuries. This second edition of *Dropping the Bow*, which was first published in 1991 and won the Harold Morton Landon Translation Award from The Academy of American Poets, contains a new preface (in addition to the original afterword and notes on poets and poems). Andrew Schelling has been one of the leading translators of classical Indian poetry for almost twenty years. A poet and teacher of Sanskrit, poetry, and wilderness studies at Naropa University in Colorado, he travelled extensively throughout India and the Himalayas after studying Sanskrit and Asian literatures at The University of California, Berkeley. The recipient of two translation grants from the Witter Bynner Foundation for Poetry, Schelling is also a founding faculty member of The Deer Park Institute — a center for the study of classical Indian wisdom traditions — in Himachal Pradesh, India. His numerous translations include *For Love of the Dark One: Songs of Mirabai* (Shambhala, 1993; rev. 1998) and the anthology *The Cane Groves of Narmada River: Erotic Poems from Old India* (City Lights, 1998; rev. 2001).



**SPANISH:**

**Bolaño, Roberto.** *2666*. (2666. 2004.). Translation by **Natasha Wimmer**. New York. Farrar, Straus and Giroux. 2008. 912 pp. Cloth \$30.00. ISBN 978-0-374-10014-8.

The works of Chilean-born writer Roberto Bolaño (1953–2003) have enjoyed widespread critical and popular attention recently, making him one of the most recognized literary figures in the world today. After fleeing Chile, he moved to Mexico and then lived in Spain. His novel *Los detectives salvajes* (*The Savage Detectives*, tr. Natasha Wimmer, Farrar, 2007) won the prestigious Rómulo Gallegos Prize. The first draft of *2666* was given by Bolaño to his publisher shortly before the author's death, and the novel has received near-unanimous critical praise in Europe and Latin America as his greatest literary achievement. Divided into five parts that are linked thematically but not in a strict narrative sense, *2666* presents a collection of events that take place in European countries and Mexico between World War II and the 1990s. The characters — among them a reclusive German novelist, an American sportswriter, and a teenage student and her mentally unstable father — lead seemingly disparate lives that eventually intersect in Santa Teresa, a fictional town on the U.S.-Mexico border where hundreds of young factory workers have disappeared. As Bolaño weaves all of these elements together, an epic tapestry emerges in which the lines between art and reality waver and even disappear. Natasha Wimmer is a literary translator and editor living in New York City. She learned Spanish while living in Spain as a child and then studied Spanish literature in college. Her translations include Cuban writer Pedro Juan Gutiérrez's *Dirty Havana Trilogy* (2001); and Mario Vargas Llosa's *The Way to Paradise* (2003), *The Language of Passion* (2003), and *Letters to a Young Novelist* (2002). Wimmer's most recent translations are Bolaño's *The Savage Detectives* and Rodrigo Fresán's *Kensington Gardens* (Farrar, 2006).

**Bolaño, Roberto.** *The Romantic Dogs*. (*Los perros románticos: Poemas 1980–1998*. 2000.). Bilingual Edition. Translation by **Laura Healy**. New York. New Directions. 2008. 128 pp. Paper \$15.95. ISBN 978-0-8112-1801-6.

(See previous entry for information about the author.) *The Romantic Dogs* presents a different side of Bolaño by showcasing his abilities as a poet, which is, in fact, what he set out to be at the beginning of his literary career. The forty-four poems in this anthology vary greatly in form and length and contain all sorts of characters, from Nazi generals to God to the author himself. Funny, nostalgic, insightful, moving, and surreal, these works show readers an important aspect of one of the world's most well-known fiction writers, an aspect that has helped to shape the prose he is so famous for. Laura Healy is a literary translator, poet, and co-editor of the online poetry journal [PlanetOfTheMonsters.com](http://PlanetOfTheMonsters.com). She studied literary translation and Latin American Studies at Brown University and also at La Universidad de la República in Montevideo, Uruguay. Her translations of Bolaño's poetry have appeared in *Circumference*, *The Nation*, and *Harper's*.

**Bracho, Coral.** *Firefly under the Tongue: Selected Poems of Coral Bracho.* Bilingual Edition. Translation and introduction by **Forrest Gander.** New York. New Directions. 144 pp. Paper \$16.95. ISBN 978-0-8112-1684-5.

One of Mexico's foremost poets, Coral Bracho has published six books of poems, including *El ser que va a morir* and *Tierra de entraña ardiente*. Her work has appeared in English translation in such journals as *American Poetry Review*, *Bomb*, *Conjunctions*, *The Nation*, and *Poetry International*. Born in Mexico City in 1951, Bracho received the Aguacalientes National Poetry Prize in 1981 and a Guggenheim Fellowship in 2000. Her poems are characterized by long lines that create worlds wherein logic disappears while wonder and enchantment reign. *Firefly under the Tongue* presents poems beginning with her early collections — *Bajo el destello liquido* and *El ser que va a morir* — and then moving on to more recent works, such as *La voluntad del ambar* and *Ese espacio, ese jardín*, which won the Xavier Villaurrutia Prize. *Firefly under the Tongue*, which is the first anthology of Bracho's work in English, introduces readers to the breadth and depth of a highly influential contemporary writer. Forrest Gander is Professor of English and Comparative Literature at Brown University, where he also directs the Graduate Program in Literary Arts. In addition to writing novels and essays, he has also published numerous books of poetry, including *Eye Against Eye*, *Torn Awake*, and *Science & Steepleflower*. Gander's translations include *No Shelter: Selected Poems by Pura López-Colomé* (Graywolf, 2002) and (with Kent Johnson) Jaime Saenz's *The Night* (Princeton University Press, 2007) and *Immanent Visitor: Selected Poetry of Jaime Saenz* (University of California Press, 2002), which received a PEN Award for Poetry in Translation.

**Cadena, Agustín.** *Carne verde, piel negra/An Avocado from Michoacán.* Bilingual Edition. Translation by **C.M. Mayo.** Interview of author by C.M. Mayo. Los Altos. Tameme. 2007. 24 pp. Paper \$6.95. ISBN 978-0-9670493-5-9.

Born in Mexico, poet, fiction writer, essayist, and translator Agustín Cadena has published more than twenty books and received widespread recognition and a number of awards for his work. His most recent work, *Los pobres de espíritu*, won the Premio Nacional de Cuento San Luis Potosí, Mexico's most prestigious award for short-story writers. Cadena is also a teacher and conducts a seminar on Mexican culture and literature at The University of Debrecen in Hungary. This short story (originally published in 2005) features the narrator and his mother having a discussion about a strange fruit that the mother yearns for, a discussion filled with vibrant images and insights into the human heart. This edition also contains a short interview with the author about this work. C.M. Mayo is a literary translator, writer, poet, travel writer, and founding editor of Tameme, a bilingual (Spanish-English) chapbook press. Originally an economist by training, she has worked in Mexico City in the financial sector and taught international and development finance at the Instituto Tecnológico de México (ITAM). Mayo now serves on the faculty of The Writer's Center in Maryland and conducts writing workshops in Mexico City. Her own work includes the travel memoir *Miraculous Air: Journey of a Thousand Miles through Baja California*

(Milkweed Editions, 2007) and a collection of stories entitled *Sky over El Nido* (University of Georgia Press, 1999), which won the Flannery O'Connor Award for Short Fiction. Her novel *The Last Prince of the Mexican Empire* is forthcoming in 2009 from Unbridled Press. Mayo has translated numerous works of contemporary Mexican fiction and poetry and also edited *Mexico: A Traveler's Literary Companion* (Whereabouts Press, 2006), an anthology of Mexican fiction.

**Cela, Camilo José.** *Christ versus Arizona.* (*Cristo versus Arizona.* 1988.). Translation by **Martin Sokolinsky.** Champaign. Dalkey Archive Press. 2007. 249 pp. Paper \$13.95. ISBN 978-1-56478-341-7.

Camilo José Cela (1916–2002), who won the Nobel Prize for Literature in 1989, wrote more than seventy works that covered a wide range of genres — short stories, novels, novellas, poetry, plays, and travel books. Before becoming a full-time writer, he studied Law, Medicine, and Philosophy in Madrid and London and fought for Franco in the Spanish Civil War; he also worked as a newspaper writer and then literary censor for the government. His own works, among them the novels *La Familia de Pascual Duarte* (*The Family of Pascual Duarte*, 1942) and *La Colmena* (*The Hive*, 1951), were ironically themselves heavily censored or banned by the Spanish government because of their experimental and highly imaginative content and style. *Christ versus Arizona* takes place in 1881 in the context of the renewed westward expansion of the United States, the Mexican Revolution, and the famous shootout at the O.K. Corral. The narrator, Wendell L. Espana, tries in his monologue to keep track of hundreds of characters, events, and stories — all of which helped to shape the end of the nineteenth century and the entirety of the twentieth. Martin Sokolinsky is a literary translator of Spanish, French, and German and a retired professor of English who taught for many years at CUNY. He has translated over fifteen book-length works by such authors as Jacques Chessex, Roger Riou, Albert Kantof, Albert Spaggiari, and Alain Paris. Sokolinsky's recent translations include Klaus Hympendahl's *Pirates Aboard!* (Sheridan House, 2003) and Maud Fontenoy's *Across the Savage Sea* (Arcade, 2005).

**Cortázar, Julio.** *Final Exam.* (*Examen.* 1986.). Translation and introduction by **Alfred Mac Adam.** New York. New Directions. 2008. 256 pp. Paper \$14.95. ISBN 978-0-8112-1752-1.

Julio Cortázar (1914–1984), the Argentinian writer best-known for *Hopscotch*, was born in Brussels and grew up in Argentina after his parents returned there when he was four. He worked as a secondary-school teacher, Professor of French Literature at The University of Cuyo, Mendoza, and translator before going into self-imposed exile in France. *Final Exam*, which was written in 1950 and is considered by many critics to be one of Cortázar's best works, contains many of the experimental narrative elements for which he would later become famous. The story's characters move through a surreal atmosphere as they explore both Buenos Aires and themselves, all the while being followed

by a mysterious character. Alfred Mac Adam is Professor of Latin American literature at Barnard College – Columbia University, where he has taught since 1983. A specialist in twentieth-century Latin American literature and the former editor (1984–2004) of *Review: Latin American Literature and Arts*, he is the author of *Textual Confrontations: Comparative Readings in Latin American Literature* (University of Chicago Press, 1987). His translations include Fernando Pessoa's novel *The Book of Disquiet* (Exact Change, 2004); Carlos Fuentes's novels *The Years with Laura Diaz* (Harvest Books, 2001) and *Eagle's Throne* (Bloomsbury, 2006); and Mario Vargas Llosa's novels *The Real Life of Alejandro Mayta* (Farrar, Straus and Giroux, 1998) and *Who Killed Palomino Molero?* (Farrar, 1998). Mac Adam's most recent translation is Fernando Baez's historical study *A Universal History of the Destruction of Books: From Ancient Sumer to Modern-day Iraq* (Atlas & Co., 2008).

**Cuadra, Pablo Antonio.** *Seven Trees Against the Dying Light.* (*Siete árboles contra el atardecer.* 1980.). Bilingual Edition. Translation by **Greg Simon** and **Steven F. White.** Introduction by Steven F. White. Afterword by Greg Simon. Evanston. Northwestern University Press. 2007. 118 pp. Paper \$19.95. ISBN 978-0-8101-2474-5.

Pablo Antonio Cuadra (1912–2002) was one of Nicaragua's most prominent poets and political voices as well as one of Central America's most notable literary figures. He also wrote essays, plays, and literary criticism, often exploring in these genres — as he did in his poetry — the nature of Nicaraguan identity, morality, and indigenous legends and folklore. Cuadra's activism included helping organize the Blue Shirts Movement to oppose socialism and socialist ideas; speaking out against U.S. military intervention in Nicaragua; fighting for the rights of the poor; and going into self-imposed exile for a time after the Sandinista regime came into power in 1979. His literary career began as a teenager, when he and several other Nicaraguan poets formed "Vanguard," a literary movement that emphasized their native heritage yet encouraged their country to adopt a global attitude. Cuadra also edited the influential literary journal *El pez y la serpiente* (*The Fish and the Serpent*) and received a number of literary honors, including the Gabriela Mistral Inter-American Cultural Prize. *Seven Trees Against the Dying Light* is a collection of seven poems — each named after a different kind of tree — that explores, among other things, tradition, history, society, and politics. What emerges from this journey is, as Steven F. White puts it in his introduction, "another landscape, invisible but etched by history and animated by the collective memory of a people through folklore and popular songs as well as through myths of indigenous origin." White is Professor of Modern Languages at St. Lawrence University and has been Visiting Professor in Translation Studies at the Federal University of Santa Catarina in Florianópolis, Brazil. His research interests include contemporary poetry from Nicaragua, Chile, and Brazil; Latin America in film; ecocriticism; and literary translation. The recipient of a Fulbright grant (for research in Chile on contemporary Chilean poetry) and an NEA Literature Fellowship in Translation

(for the translation of Nicaraguan poetry), White has published numerous articles and several books, including *Culture and Customs of Nicaragua* (Greenwood Press, 2006). He edited and translated *The Birth of the Sun: Selected Poems of Pablo Antonio Cuadra (1935–1985)* (Unicorn Press, 1988); *Poets of Chile: A Bilingual Anthology, 1965–1985* (Unicorn, 1986); and *Poets of Nicaragua: A Bilingual Anthology, 1918–1979* (Unicorn, 1982). Greg Simon is an associate editor with Trask House Books and the *Salt River Review*. He has published translations of Spanish, Portuguese, German, and Russian poets, including (with Steven F. White) Cuban poet Gastón Baquero's *The Angel of Rain* (Eastern Washington University Press, 2006) and Federico García Lorca's *Poet in New York* (Farrar, Straus and Giroux, 1988); and (with White and Greg Hurley) *Rubén Darío: Selected Writings* (Penguin Classics, 2005). Simon has also translated works by Jorge Luis Borges and Pablo Neruda.

**Farès, Nabile.** *Hearing Your Story: Songs of History and Life for Sand Roses. A Trilingual Text for the Sahrawi People.* (*Escuchando tu historia.* 1978.). Trilingual Edition. Translation and note by **Peter Thompson**. Introduction by Réda Bensmaïa. New Orleans. UNO Press. 2008. 169 pp. Paper \$18.95. ISBN 978-0-9728143-7-9.

One of the leading figures in post-colonial Maghrebi (North African) literature and literary experimentation, Nabile Farès is an Algerian novelist, poet, and teacher. Currently Professor of Literature at The University of Grenoble, he studied Philosophy, Anthropology, and Literature in Algeria and France. He published his first novel, *Yahia, pas de chance* (*Yahia, No Chance*), in 1970. Farès's writing concerns itself in particular with questions of identity, especially how the formation of identity is affected by displacement, migration, exile, and outside political and cultural forces. *Hearing Your Story* was originally written in Spanish and then "translated" into French by Farès, although Peter Thompson (who worked exclusively from the Spanish) holds that the French translation "detoured and inflated" the original text by "adding images and emphasis." This edition presents Farès's text in all three languages. A series of seven cantos about the Sahrawi people in the Western Sahara, *Hearing Your Story* takes an unexpected perspective on issues such as colonialism, ownership of land, and how identity changes over time. Peter Thompson translates from French and Spanish and is Adjunct Professor of Foreign Languages at Roger Williams University in Rhode Island. A co-editor of *Ezra: An Online Journal of Translation*, he earned a PhD in Modern Literature at Brown University and has edited two widely used anthologies of French literature: *Littérature moderne du monde francophone* (1997) and *Négritude et nouveaux mondes* (1994). His translations include a bilingual collection of African writer Veronique Tadjo's poetry entitled *Latérite/Red Earth* (Eastern Washington University Press, 2005); and *An English Translation of Léon Paul Fargue's Poèmes* (Edwin Mellen Press, 2003).

**Goytisolo, Juan.** *Makbara*. (*Makbara*. 1980.). Translation by **Helen Lane**. Champaign. Dalkey Archive Press. 2008. 270 pp. Paper \$13.95. ISBN 978-1-56478-506-0.

One of Spain's most well-known contemporary authors, Juan Goytisolo has written numerous novels, essays, memoirs, and travel books. He grew up during the Spanish Civil War and went into self-imposed exile at the age of twenty-five to protest the Franco regime. Currently a resident of Morocco, he has also lived in France, Mexico, and the U.S., where he taught literature at Boston University, New York University, and The University of California, San Diego. Several of his early novels, among them *Marks of Identity*, were banned in Spain. Goytisolo's many awards include the 2002 Octavio Paz Prize for Literature, the 2004 Juan Rulfo Prize for Latin American Literature, and the 2008 National Prize for Literature from the Spanish Ministry of Culture. *Makbara* takes its title from an Arabic word used to refer to the spot in North African cemeteries where young couples meet for romantic encounters. With a wide range of backdrops and characters, the novel comments on everything from sex to ideology, using a highly experimental style to present its subject matter. Helen Lane (1921–2004) was an internationally recognized and acclaimed translator of Spanish, Portuguese, French, and Italian fiction. She translated or co-translated over one hundred works by such authors as Octavio Paz, Juan Carlos Onetti, Jorge Amado, Luisa Valenzuela, and Mario Vargas Llosa. Lane also translated Goytisolo's novel *State of Siege* (*City Lights*, 2002). After teaching at UCLA and NYU, she worked for ten years as Consulting Foreign Editor for Grove Press. In 1970, she became a full-time literary translator and moved to France, where she lived for most of the next twenty years. Her numerous awards include the National Book Award for Translation in 1974 (for Paz's *Alternating Current*); and two PEN/Book-of-the-Month Club Translation Prizes: one in 1975 (for Goytisolo's *Count Julian*) and one in 1985 (for Vargas Llosa's *The War at the End of the World*).

**Hernández, Felisberto.** *Lands of Memory*. Translation by **Esther Allen**. New York. New Directions. 2008. 212 pp. Paper \$14.95. ISBN 978-0-8112-1753-8.

Gabriel García Márquez has said that he would not be the writer he is had he not read the works of Felisberto Hernández (1902–1964). An artist by nature, Hernández founded his own conservatory of music at age sixteen and published ten books during his lifetime, each of which had an average length of sixty-eight pages. *Lands of Memory*, a *Times Literary Supplement* Best Book of the Year, contains two novellas and four stories that present shifting ways of life and being, ever-changing mental states, and the constant yet elusive presence of memory. Esther Allen is a literary translator of Spanish and French literature and an Assistant Professor in the Department of Modern Languages and Comparative Literature at Baruch College, CUNY. She also serves as the Executive Director of The Center for Literary Translation at Columbia University. Her interests include nineteenth- and twentieth-century Latin American and French literature, ecolinguistics, and Translation Studies. Allen has directed the work of the PEN

Translation Fund since its inception in 2003, and in 2006 she was named a Chevalier de l'ordre des arts et des lettres. Her numerous translations include *José Martí: Selected Writings* (Penguin Classics, 2002); Javier Marías's novel *Dark Back of Time* (New Directions, 2004); and Antonio Muñoz Molina's short novel *In Her Absence* (Other Press, 2007).

**Huerta, David.** *Before Saying Any of the Great Words: Selected Poetry of David Huerta*. Bilingual Edition. Translation and note by **Mark Schafer**. Port Townsend. Copper Canyon Press. 2008. 265 pp. Paper \$20.00. ISBN 978-1-55659-287-4.

Considered by many to be one of Mexico's leading contemporary poets, David Huerta has published nineteen books of verse and won a number of Mexico's most prestigious literary awards, including the Xavier Villaurrutia Prize in 2006 for his lifelong contribution to Mexican literature. Professor of Literature at Universidad Nacional Autónoma de México and an editor at the Mexican publishing house Fondo de Cultura Económica, Huerta has translated works from Italian to Spanish and writes a column for the weekly *Proceso*. He came to prominence in 1972 with *El jardín de la luz* (*The Garden of Light*) and since then has continued to be a part of the two most influential Latin American poetic movements of the late twentieth century: neobaroque and postmodern-language poetry. *Before Saying Any of the Great Words* contains poems that cover the breadth of Huerta's career, from his first work up to the present day, including selections from *Incurable*, the longest poem in Mexican literature. Mark Schafer is a visual artist and literary translator who has published six book-length translations of fiction by Eduardo Galeano, Jesús Gardea, Gloria Gervitz, Virgilio Piñera, and Alberto Ruy-Sánchez. He lived for four years in central Mexico, during which time he met and befriended a number of leading Mexican writers; one of them was Ruy-Sánchez, who authorized Schafer to translate his novel *Los nombres del aire* (*Mogador: The Names of the Air, City Lights*, 1992). Schafer later graduated with an MA in Hispanic Studies from Boston University. His awards include the Robert Fitzgerald Translation Prize and two NEA Literature Fellowships in Translation (1993, 2006), one of which was given to support *Before Saying Any of the Great Words*. He has known Huerta since 1988 and began translating the Mexican poet's work in 1996 at Huerta's request. Schafer's other translations include Gloria Gervitz's epic poem *Migraciones* (Junction Press/Shearsman Books, 2004) and a collection of stories by Jesús Gardea entitled *Stripping Away the Sorrows from This World* (Editorial Aldus, S.A./Mercury House, 1998).

**Laforet, Carmen.** *Nada*. (1945.). Translation by **Edith Grossman**. Introduction by Mario Vargas Llosa. New York. The Modern Library. 2008. 272 pp. Paper \$14.00. ISBN 978-0-679-64345-6.

Carmen Laforet (1921–2004), along with such writers as Camilo José Cela, helped to usher in a new age of Spanish literature following the country's Civil War. She influenced in particular the realist writers of 1950s Madrid and

remains best-known for her novel *Nada*, which won the first Premio Nadal (now Spain's oldest and most prestigious literary award). Laforet also wrote three other novels, including *La mujer nueva* (*The New Woman*), which won Spain's National Prize for Literature in 1955. Considered one of Spain's most important post-Civil War literary works, *Nada* tells a story that is part history and part autobiography. A young woman, Andrea, leaves her small, poor hometown to study in Barcelona, where she stays with her departed mother's relatives. Yet the warm childhood memories she has of staying with these relatives quickly vanish after she finds them living in poverty and characterized by all sorts of dysfunctional behavior. As Andrea comes to terms with this unexpected and depressing situation, she begins to experience a world that stifles and represses its inhabitants, in the process isolating them from each other and from themselves. In his introduction to *Nada*, Mario Vargas Llosa speculates that the novel's atmosphere tries "to capture an elusive, dangerous truth that could be expressed only in the labyrinths and symbols of fiction"; Laforet's story may be read, therefore, as a depiction of a country struggling to adjust to a new political and social reality. Edith Grossman has been one of the leading translators of contemporary Spanish-language literature for over twenty years. She has published more than thirty translations of works by such authors as Gabriel García Márquez, Carlos Fuentes, Mario Vargas Llosa, and Álvaro Mutis, among others. She earned a PhD in Latin American Studies at New York University and taught at the university level for many years before becoming a full-time translator in 1990. Grossman's many translations include García Márquez's *Love in the Time of Cholera* (Knopf, 1988); *Don Quixote* (Ecco/HarperCollins, 2004); Vargas Llosa's *The Bad Girl* (Farrar, Straus and Giroux, 2007); and Fuentes's collection of stories *Happy Families* (Random House, 2008). She has twice received the National Translation Award from the American Literary Translators Association and was awarded the 2006 Ralph Manheim Medal for Translation from the PEN American Center for her many highly acclaimed translations.

**Moya, Ana Gloria.** *Heaven of Drums. (Cielo de tambores.* 2003.). Translation by **W. Nick Hill.** Willimantic. Curbstone Press. 2007. 192 pp. Paper \$15.00. ISBN 978-1-931896-25-2.

Ana Gloria Moya, who works as a lawyer in the Argentinian province of Salta, is the author of three works of award-winning fiction. *Heaven of Drums*, which won the Sor Juana Inés de la Cruz prize, takes place between 1810 and 1820 in the midst of Argentina's fight for independence. María Kumbá, a mulatto healer-priestess, fighter, and nurse to the common soldiers, and Gregorio Rivas, mestizo son of a well-to-do Spanish businessman, help tell the story of national hero Manuel Belgrano. In the process, these two characters grapple with an issue at the heart of Argentinean identity: the complex and emotionally powerful presence of racial discrimination. W. Nick Hill is Professor Emeritus at Fairfield University, where he taught Latin American literature. He has published a number of works, including articles on Spanish-American literature; translations of Miguel Barnet's *Biography of a Runaway Slave* (Longitude Books, 1994) and



*Rachel's Song* (Curbstone, 1991); a chapbook of verse by Chilean poet Javier Campos; and (in Spanish) the critical study *Tradición y modernidad en la poesía de Carlos Germán Belli* (Editorial Pliegos, 1985). Hill's most recent translation is Cristina Sánchez-Andrade's novel *Your King No Longer Treads the Earth* (Curbstone, forthcoming 2009).

**Moya, Horacio Castellanos.** *Senselessness.* (*Insensatez*. 2004.). Translation by **Katherine Silver**. New York. New Directions. 2008. 160 pp. Paper \$15.95. ISBN 978-0-8112-1707-1.

Horacio Castellanos Moya is one of El Salvador's most important writers and has published eight novels, five short-story collections, and a volume of essays. Born in Honduras in 1957, he has lived in San Salvador, Costa Rica, Mexico, Canada, Spain, and Germany, and worked as a journalist, editor, and political analyst. In 1988, Moya won the Premio Nacional de Novela (National Novel Prize) from The University of El Salvador for his first novel, *La diáspora*. A later novel, *El Asco: Thomas Bernhard en San Salvador*, dealt with exposing political crimes and led to the author's receiving anonymous death threats; he then went into exile and is now part of the City of Asylum project in Pittsburgh. In *Senselessness*, the first of Moya's novels to appear in English, an unnamed narrator takes on a job proofreading a document for the Catholic Church. The document turns out to be an eleven-hundred-page report that chronicles how ten years earlier the army massacred and tortured thousands of indigenous villagers. As the narrator attempts to wrestle psychologically with what he is reading, he also attempts to distance himself from the events that took place in his own country. Although never clearly identified, the country in question is Guatemala, and Moya bases very closely the novel's "fictional" report on parts of *Nunca Más!* (*Never Again!*), a real-life, fourteen-hundred-page report prepared by the Archdiocese of Guatemala. Heart-wrenching and even at times darkly comedic, *Senselessness* takes an unflinching look at the horror in a corner of Central America that is often overshadowed by such countries as El Salvador and Nicaragua. Katherine Silver works as a translator as well as editor and consultant for academic and trade publishing houses. She studied Spanish in Latin America and translation at San Francisco State University. Silver's many translations include Antonio Skarmeta's novel *Burning Patience* (Pantheon, 1987) and Peruvian author Martin Adán's short novel *The Cardboard House* (Graywolf Press, 1990). She also translated Pedro Lemebel's novel *My Tender Matador* (Grove Press, 2004); Jorge Franco's novel *Paradise Travel* (Farrar, Straus and Giroux, 2006); and José Emilio Pacheco's *Selected Poems* (New Directions, 2006) and *Battles in the Desert & Other Stories* (New Directions, 2006). In addition, Silver edited the anthology *Chile: A Traveler's Companion* (Whereabouts Press, 2003), which is a collection of stories by famous (and not-so-famous) writers about fictional places of interest in Chile. She received a PEN Translation Fund Award, an NEA Literature Fellowship in Translation, and a Rainmaker Translation Grant for *Senselessness*.

**Mujica, Miguel Correa.** *North of Hell.* (*Al norte del infierno.* 1984.). Translation and afterword by **Alexis Romay.** Introduction by Reinaldo Arenas. Los Angeles. Green Integer. 2008. 135 pp. Paper \$11.95. ISBN 978-1-933382-95-1.

Born in Cuba in 1957, Miguel Correa Mujica came to the United States in 1980 during the Mariel boatlift. He is currently Assistant Professor of Modern Languages at The City University of New York. Correa Mujica studied Russian Language and Literature at Havana University and earned a PhD in Hispano-American Language and Literature from CUNY. He has also taught at St. Peter's College, Lehman College, Rutgers University, and Hunter College. His critical work has appeared in such magazines as *Letralia*, *Espéculo*, and *Fe de Errata*. In 2006, his second novel, *Furia del discurso humano*, received a first prize award from the Continental Association of Latin America and was a finalist in the Letras de Oro competition sponsored by The University of Miami. *North of Hell*, Correa Mujica's first novel, was an immediate sensation upon its publication: it won the Jesús Castellanos Literary Award and was broadcast chapter-by-chapter by a Miami radio station to an eager audience in both Florida and Cuba. As noted Cuban writer Reinaldo Arenas says in the introduction, *North of Hell* is unique because it "shows us two aspects almost never explored by Cuban literature: the life of a gagged and confined people, forced to applaud while secretly objecting, and the life of that same people who, once they've managed to abandon that place, begin the no less arid odyssey of the emigrant." An unflinching critique of life in Cuba and the Cuban government, *North of Hell* manages nonetheless to inject a tone of humor that helps to soften as well as sharpen the absurdity it depicts. Alexis Romay, who left Cuba in 1990, is a bilingual translator, poet, writer, editor, and publicist. He earned an MA in Spanish Language and Literature from CUNY and contributes to traditional and online publications such as *Encuentro en la red*; *Letralia*, *Tierra de Letras*; *Encuentro de la Cultura Cubana*; and *Letras Libres*. His first novel, *Salidas de emergencia*, was published in 2007 in Spain, and he has also written as well as translated several volumes of children's literature.

**Neruda, Pablo.** *The Hands of Day.* (*Las manos del día.* 1968.). Bilingual Edition. Translation and introduction by **William O'Daly.** Port Townsend. Copper Canyon Press. 2008. 217 pp. Paper \$17.00. ISBN 978-1-55659-272-0.

Chilean poet, writer, and politician Pablo Neruda (1904–1973) was one of the most influential poets of the twentieth century and received the Nobel Prize for Literature in 1971. This edition of *The Hands of Day* represents the first complete English translation of one of Neruda's last works, in which he explores the creative, non-material contribution of poets in a world where most people create physical, tangible things. Moving, thoughtful, and filled with humility, regret, and hope, these sixty-seven poems are also a deeply personal reflection about the relationship between a poet and the world he wrote so much about. William O'Daly is a translator, poet, fiction writer, and co-founder of Copper Canyon Press. His poems, essays, translations, and other articles have appeared in such publications as *American Poetry Review*, *Bloomsbury Review*,

and *Portland Review*. O'Daly has taught English and Creative Writing at Eastern Washington University and was literary editor for many years of the school's literary journal, *Willow Springs*. Among his many translations are seven volumes of Neruda's late and posthumously published poetry, including *The Book of Questions*, *The Sea and the Bells*, and *Still Another Day* (all of which have been published by Copper Canyon Press). In 2006, O'Daly received an NEA Literature Fellowship for Translation to support the translation of *The Hands of Day* and Neruda's book-length poem *World's End* (Copper Canyon, forthcoming 2009).

**Neruda, Pablo.** *Love Poems*. Bilingual Edition. Translation by **Donald D. Walsh**. New York. New Directions. 2008. 64 pp. Paper \$11.95. ISBN 978-0-8112-1729-3.

(See previous entry for information about the author.) The anonymous publication in 1952 of Neruda's *Los Versos del Capitán* (*The Captain's Verses*) caused a scandal because of the sensuality and passion of its poems. Yet they would become among the most celebrated poems he ever wrote, noteworthy in particular for their use of earthly imagery to reinterpret the world of love. This edition contains a selection of these poems in bilingual format. Donald D. Walsh is a leading translator of Neruda's poetry and has translated several other bilingual editions of his work: *Los Versos del Capitán/The Captain's Verses*; *Residencia en la Tierra/Residence on Earth*; and the epic hymn *España En El Corazón/Spain in Our Hearts*. Walsh has also translated Nicaraguan poet Ernesto Cardenal's *The Gospel in Solentiname* (Orbist Books, 1976) and edited Cardenal's *Zero Hour and Other Documentary Poems* (New Directions, 1980).

**Parra, Nicanor.** *After-Dinner Declarations*. (*Discursos de sobremesa*. 2006.). Bilingual Edition. Translation and introduction by **Dave Oliphant**. Austin. Host Publications. 2008. 513 pp. Paper \$25.00. ISBN 978-0-924047-63-3.

Chilean poet Nicanor Parra came to prominence in 1954 with the publication of *Poemas y antipoemas* (*Poems and Antipoems*), which is widely held to be one of the most important Spanish poetry collections of the twentieth century. He studied Physics at Brown University and Oxford University before becoming Professor of Theoretical Physics at The University of Chile in Santiago. His greatest influence has been as an "antipoet" who has influenced a large number of other poets, among them American Beat generation writers such as Allen Ginsberg. Parra's numerous accolades include the first Juan Rulfo Prize in 1991. The two hundred thirty-five poems in *After-Dinner Declarations* were delivered as a series of five "speeches" in the 1990s and are highly playful. A mixture of conversation, poetry, language, colloquialisms, puns, allusions, and subject matter, these verses explore some of the most fundamental issues of human existence. Dave Oliphant is a translator, poet, and writer who has been translating Spanish poetry for over forty years, focusing in particular on Chilean poets such as Parra, Enrique Lihn, and Oliver Welden. Oliphant worked for thirty years at The University of Texas at Austin, holding during this time several

different posts: senior lecturer in English, rhetoric, and writing; editor of the scholarly journal *The Library Chronicle*; and coordinator of the freshman seminar program. He is also the author of the poetry collection *Backtracking* (2004), the essay collection *Jazz Mavericks of the Lone Star State* (2007), and a number of other works. His translations include *Figures of Speech: Poems of Enrique Lihn* (Host, 1999) and Oliver Welden's *Love Hound* (Ponciá Vicencio, 2006).

**Radrigán, Juan.** *Finished from the Start and Other Plays.* Translation and introduction by **Ana Elena Puga** and **Mónica Núñez-Parra**. Note by Ana Elena Puga. Evanston. Northwestern University Press. 2008. 264 pp. Paper \$28.95. ISBN 978-0-8101-2342-7.

One of Chile's most popular and prolific playwrights, Juan Radrigán has written almost forty plays as well as two novels and a collection of poems. His plays, which he began writing thirty years ago, have been staged in the Teatro Nacional Chileno (Chilean National Theater) and have enjoyed widespread popular and critical success. Radrigán's touring company has visited countries throughout South America and Europe. In addition to receiving royalties and commissions for his work, Radrigán also teaches part-time and conducts theater workshops in Santiago, where he lives in a working-class neighborhood. The plays he wrote during Pinochet's dictatorship discuss the poverty, injustice, and indignities suffered by marginalized groups, while his later plays focus more on existential issues faced by the middle-class. This edition presents eight of Radrigán's earlier plays: *Testimony to the Deaths of Sabina* (*Testimonio de las muertes de Sabina*, 1979); *The Beasts* (*Las brutas*, 1980); the trilogy *Funeral Drums for Lambs and Wolves* (*Redoble fúnebre para lobos y corderos*, 1981); *Without Apparent Motive* (*Sin motivo aparente*, 1981); *The Guest, or Tranquility is Priceless* (*El invitado, o la tranquilidad no se paga con nada*, 1981); and *Finished from the Start* (*Hechos consumados*, 1981). Several of the plays, in particular *Finished from the Start*, *Testimony to the Deaths of Sabina*, and *The Guest, or Tranquility is Priceless*, confront candidly the terrifying reality of Pinochet's dictatorship and the widespread failure to oppose it. Ana Elena Puga is Assistant Professor in the Department of Theatre at Northwestern University, specializing in contemporary Latin American theatre as well as dramaturgy, translation, and performance. A journalist for ten years (three of which were spent in Latin America), Puga earned her DFA at the Yale School of Drama. She is the author of *Memory, Allegory, and Testimony in South American Theater* (Routledge, 2008), a critical study of how five South American playwrights have spoken out against political dictatorships. In 2003, Puga — along with Martin Balmaceda, Pietro González, and Berioska Ipinza — cofounded LaMicro Theater, which is located in New York and produces U.S.-Latino, Spanish, and Latin American plays by contemporary and emerging playwrights. Mónica Núñez-Parra is an independent scholar who lives in Chile and studied Sociology at the Pontificia Universidad Católica de Chile. She has also worked as an applied researcher for a number of projects dealing with aspects of cultural sociology, marketing, and the arts.

**Shua, Ana María.** *Quick Fix: Sudden Fiction*. Bilingual Edition. Translation and introduction by **Rhonda Dahl Buchanan**. Illustrations by Luci Mistratov. Buffalo. White Pine Press. 2008. 222 pp. Paper \$17.00. ISBN 978-1-893996-91-5.

Born in Buenos Aires in 1951, Ana María Shua is one of Argentina's most prominent contemporary writers; her fifty published books include novels, essays, short stories, poetry, film scripts, and sudden fiction (microfiction or the "short" short story), for which she is internationally renowned. A number of these works, such as the novels *Soy Paciente* (*Patient*, 1980) and *El peso de la tentación* (*The Weight of Temptation*, 2007), have been translated into numerous languages, including Dutch, English, French, German, Italian, and Korean. The recipient of numerous awards, among them a Guggenheim Fellowship for her novel *El libro de los recuerdos* (*The Book of Memories*, 1994), Shua has lectured widely at universities in America, Europe, and Latin America. *Quick Fix* is a selection of microfiction, the genre that Shua calls her favorite and in which she displays an insightful blend of humor and irony as she comments on everything from dreams and fairy tales to everyday life and the human condition. Rhonda Dahl Buchanan is Professor of Spanish and Director of Latin American and Latino Studies at The University of Louisville. Her areas of interest include contemporary Argentine, Mexican, and Columbian literature; Spanish-American women writers; and contemporary Spanish-American narrative fiction. A former participant of the three-week residency program at The Banff International Literary Translation Centre in Canada, Buchanan is the author of numerous critical studies of contemporary Latin American writers. She has also translated Perla Suez's *The Entre Ríos Trilogy* (University of New Mexico Press, 2006) and Alberto Ruy-Sánchez's novel *Los jardines secretos de Mogador: Voces de la tierra* (*The Secret Gardens of Mogador: Voices of the Earth*, White Pine Press, 2008), for which she received an NEA Literature Fellowship for Translation.

**Tejera, Nivaria.** *The Ravine*. (*El barranco*. 1958.). Translation and afterword by **Carol Maier**. Note by Nivaria Tejera. Albany. State University of New York Press. 2008. 160 pp. Paper \$14.95. ISBN 978-0-7914-7292-7.

Nivaria Tejera has published several collections of poetry and four novels, including *Sonámbulo de sol*, which in 1971 received the Biblioteca Breve prize. Born in Cuba in 1929 to a Spanish father and Cuban mother, she moved at the age of two to the Canary Islands, where her family stayed until 1944 before returning to her birthplace. Tejera has since lived much of her life in Paris, although she also served in Rome as cultural attaché for the Cuban government. *The Ravine*, which was first published in French translation in 1958 and then later in Spanish, appears here for the first time in English. The story is told from the viewpoint of a seven-year-old girl who witnesses the outbreak of the Spanish Civil War on the Canary Islands. She and her family must deal not only with the horrors that all wars bring but with the sentencing of her father to a labor camp — where prisoners are routinely shot and buried in a ravine. Since its publication, Tejera's novel has gained a wide readership and critical acclaim for portraying the reality of war from a perspective at once simple and profound. Carol Maier is

Professor of Spanish and Translation Studies and Graduate Studies Coordinator at Kent State University. She also serves on the Faculty of the Northeast Ohio MFA in Creative Writing program. Her areas of interest include contemporary Spanish and Spanish-American poetry and fiction; the Generations of 1898 and 1927; Hispanic women writers; and Gender Studies. In addition to co-editing (with Anuradha Dingwaney) the monograph *Between Languages and Cultures: Translating Cross-Cultural Texts* (University of Pittsburgh Press, 1995), Maier has translated such works as Spanish philosopher María Zambrano's *Delirium and Destiny* (SUNY Press, 1999); Rosa Chacel's first-person novel *Memoirs of Leticia Valle* (University of Nebraska Press, 1994), which received the Scaglione Translation Prize from the Modern Language Association; and Octavio Armand's *Refractions* (Lumen Books, 1993). Maier has also received two NEA Literature Fellowships in Translation and several NEH Fellowships.

**Tusquets, Esther.** *Private Correspondence.* (*Correspondencia privada.* 2001.). Translation and introduction by **Barbara F. Ichiishi.** Lewisburg. Bucknell University Press. 2008. 141 pp. Cloth \$55.00. ISBN 978-0-8387-5686-7.

Esther Tusquets was well-known in Spain as Director of the Barcelona publishing house Editorial Lumen, a position she held from 1960 until her retirement in 2000. In the late 1970s and 1980s, she achieved widespread success as a writer. Her narrative cycle, which was translated into English as *The Same Sea as Every Summer, Love is a Solitary Game, Stranded, and Never to Return*, was highly acclaimed for its innovative content and style; these works signaled an important new voice for the Spanish novel and for women's writing. In 2001, she published *Private Correspondence*, a memoir that is not only interesting in its own right but provides important insights into her works of fiction. This autobiography takes the form of four imaginary letters that have been written to the most important people in Tusquets's life and that talk about the relationships between these people, her, and her writing. Barbara F. Ichiishi is a scholar and translator whose research focuses on Tusquets. Ichiishi earned a PhD in Spanish at The University of Iowa and is the author of the study *The Apple of Earthly Love: Female Development in Esther Tusquets' Fiction* (Peter Lang, 1994). She has also translated Tusquets's novel *Never to Return* (University of Nebraska Press, 1999) and co-translated French-Caribbean writer Édouard Glissant's historical drama *Monsieur Toussaint*.

#### **TELUGU:**

**Apparao, Gurajada.** *Girls for Sale: A Play from Colonial India.* (*Kanyasulkam.* 1909.). Translation, introduction, and essay by **Velcheru Narayana Rao.** Bloomington. Indiana University Press. 2007. 280 pp. Paper \$21.95. ISBN 978-0-253-21913-8.

Regarded as the father of modern Telugu literature, Gurajada Apparao (1862–1915) wrote two versions of *Girls for Sale* as well as two unfinished plays,

a few short stories, and a small number of poems and songs. After working as a schoolteacher and then earning a BA in Sanskrit and Philosophy, he held several jobs: college lecturer; newspaper reader for the maharaja; and personal assistant and adviser to the maharaja's widowed sister. Although Apparao published poetry in English and initially had aspirations to become known as an English poet, he began to write in Telugu while in the service of the maharaja — and thus possibly for political reasons. First performed in 1892, the original version of *Girls for Sale* was published in 1897; yet it is the second version (1909) of the play that became famous and that has been translated here. The story centers around the attempts of an old man to purchase a very young girl as his wife; yet the girl's mother strongly opposes the match and finds a way to have a young boy impersonate her daughter. After the marriage, the "bride" disappears and the old man stands accused of murdering "her." Complicating matters is a young con artist who works as the young boy's tutor and becomes interested in the young girl's older sister. A comedy, parody, and masquerade, *Girls for Sale* was the first drama in any Indian language that criticized British colonialism's effects on the Indian subcontinent. Velcheru Narayana Rao is Krishnadevaraya Professor of Languages and Cultures of Asia and Senior Fellow at The Institute for Research in the Humanities at The University of Wisconsin-Madison. He specializes in Telugu language and literature; Sanskrit literature; and Indian history and folklore. Rao co-translated (with David Shulman) a selection of poems by sixteenth-century Telugu poet Annamayya entitled *God on the Hill: Temple Poems from Tirupati* (Oxford University Press, 2005); translated and edited *Hibiscus from the Lake: Twentieth Century Telugu Poetry from India* (University of Wisconsin Press, 2003); and co-translated and co-edited (also with Shulman) *Classical Telugu Poetry: An Anthology* (Oxford, 2002), winner of the Association of Asian Studies' South Asia Council's A.K. Ramanujan Prize for Translation.

#### **TIBETAN:**

**Khétsun, Tubten.** *Memories of Life in Lhasa under Chinese Rule.* (*dKa' sdug 'og gi byung ba brjod pa*. 1998.). Translation and introduction by **Matthew Akester**. New York. Columbia University Press. 2008. 344 pp. Cloth \$32.50. ISBN 978-0-231-14286-1.

Born in 1941, Tubten Khétsun was on the verge of entering government service when the Tibetan uprising of 1959 took place. He was arrested while helping to defend the Dalai Lama's summer palace and spent the next twenty years enduring prison and labor camps, political "re-education," and being labeled in civil society an official "class enemy." His moving autobiography chronicles from a unique viewpoint a number of major events rarely written about: the 1959 uprising; the Cultural Revolution that began in 1966; and the mass executions of 1969–1970. Khétsun also comments on how all of these events changed the governing of and day-to-day life in his homeland in ways that are still very much at work in Tibet today. Matthew Akester is an independent researcher and translator working in the field of Tibetan history. He has published

several articles in *The Tibet Journal* and provided translations of Tibetan source texts, including excerpts from the writings of the Fifth and Thirteenth Dalai Lamas, for André Alexander's study *The Temples of Lhasa: Tibetan Buddhist Architecture from the 7<sup>th</sup> to the 21<sup>st</sup> Centuries* (Serindia, 2006). Akester was also a contributor to the anthology *Buddhist Himalayas: People, Faith and Nature* (Thames & Hudson, 2002). He is currently translating and writing a commentary on Jamyang Khyentse Wangpo's famous nineteenth-century *Guide to the Holy Places of Central Tibet*, a project supported in part by the Khyentse Foundation.

#### **TURKISH:**

**Kemal, Orhan.** *The Idle Years: My Father's House and The Idle Years.* Translation and preface by **Cengiz Lugal.** Foreword by Orhan Pamuk. London. Peter Owen. Chester Springs. Dufour Editions. 2008. 223 pp. Paper \$29.95. ISBN 978-0-7206-1310-0.

Orhan Kemal (1914–1970) is one of Turkey's most famous writers. During his lifetime, he published twenty-eight novels and ten collections of short stories. While in high school, his family was forced to emigrate to Syria and Lebanon because of his father's political activities. Several years after returning to Turkey as an adult, Kemal was sentenced to five years in prison, where he met another celebrated Turkish writer, Nâzım Hikmet. Kemal began writing in the 1950s, focusing often in his works on the struggles of various groups just trying to survive from day to day: farm workers; factory employees; migrant laborers; prison inmates; children; and repressed and exploited women. The two novels *My Father's House* and *The Idle Years* are both semi-autobiographical and also Kemal's most famous writings in his homeland. The narrator of these "diaries of a nobody" — as Kemal called them — relates the events of his life in the 1920s and 1930s. Born in Turkey, this young man and his family leave in exile and move to Beirut, where he tries to support his relatives by working odd jobs. At the same time, he must contend with his father's strict rules. Later, he journeys to Istanbul in search of a job but, after failing to find one, returns to his hometown in Turkey and attempts there to make a life for himself. Cengiz Lugal also translated Kemal's *The Prisoners* (Anatolia, 2003) and *Gemile* (Anatolia, 2003).

#### **URDU:**

**Laknavi, Ghalib and Abdullah Bilgrami.** *The Adventures of Amir Hamza: Lord of the Auspicious Planetary Conjunction.* (*Dastan-e Amir Hamza.* 1855.). Translation and preface by **Musharraf Ali Farooqi.** Introduction by Hamid Dabashi. New York. The Modern Library. 2007. 992 pp. Cloth \$45.00. ISBN 978-0-679-64354-8.

This edition marks the first complete English translation of the most popular one-volume compilation of stories from an oral tradition that is well over one thousand years old and that has been compared to *The Thousand and One*



*Nights* and the Persian epic *Shahnameh*. In medieval Urdu and Persian culture, the *dastan* tradition combines historical events, heroic deeds, legends, and popular fantasies to produce tales that are entertaining, mesmerizing, and insightful. The precise origins of the narratives about Amir Hamza are unknown. Some people have said that these stories are based on the life of Hamza bin Abdul Muttalib, the paternal uncle of Muhammad, the founder of Islam; others argue that these tales may refer to a Muslim revolutionary of Iranian origin who had the same name. What can be said with more certainty is that a large number of Arabian, Persian, Indian, and Southeast Asian influences shaped these stories about a hero's journeys to many lands and through much danger. In love with the Persian emperor's daughter but in the service of his own emperor, Amir Hamza must battle countless enemies and contend with tricksters, fairies, *jinn*s, elephant-eared people, and other magical creatures before he can return to his true love. Guided by a clairvoyant and riding a winged demon-steed, Amir overcomes a host of unusual and highly imaginative creatures and obstacles, in the process revealing a wealth of insights into a broad range of cultures and into the most essential questions of human existence. This edition also includes a list of characters, historical figures, deities and mythical beings; annotations; and a bibliography of selected sources. Musharraf Ali Farooqi is a translator, author, and novelist who grew up in Hyderabad, Pakistan, where he read children's literature in Urdu, including a version of *Dastan-e Amir Hamza*. A former journalist and filmmaker, he has published several works: the novels *Passion in the Time of Termites* (HarperCollins India, 2000) and *The Story of a Widow* (Knopf, 2008); and the children's picture book *The Cobbler's Holiday or Why Ants Don't Wear Shoes* (Roaring Brook Press, 2008). Farooqi's translations of poems by Afzal Ahmed Syed and of excerpts from Syed Muhammad Ashraf's novella "Numberdar Ka Neela" have appeared in the *Annual of Urdu Studies*. Farooqi continues to develop the Urdu Project ([www.urduproject.com](http://www.urduproject.com)), an online resource for the study of Urdu language and literature, and is currently translating the Urdu classic *Hoshruha — The Land and Tilism*, a late-nineteenth-century work that is considered the greatest magical fantasy of the Indo-Islamic world.

#### **WELSH:**

**Lewis, Caryl.** *Martha, Jack & Shanco.* (*Martha Jac a Sianco.* 2004.). Translation by **Gwen Davies.** Cardigan. Parthian. Chester Springs. Dufour Editions. 2008. 186 pp. Paper \$19.95. ISBN 978-1-905762-31-6.

Caryl Lewis is a Welsh author who has written extensively for children, television, and the stage. Her first novel, *lawn, boi?* (2003), was written for teenagers and won the Tir na n-Og Prize from the Welsh Books Council. Lewis's latest novel is *Y Gemydd (The Jeweller, 2007)*. *Martha, Jack & Shanco*, the first of her works to be translated into English, won the Wales Book of the Year Award and the National Eisteddfod Prize. The novel tells the story of two older brothers and their younger sister, who are unable to leave their family's rural farm and so must struggle to make a livelihood for themselves. In the process, they

face the frequently difficult task of getting along with each other. Yet this novel is not just about individuals but about a deeply ingrained and generations-old way of life in the Welsh countryside. Gwen Davies is a literary translator and Editor of Alcemi, an imprint of independent Welsh publishing house Y Lolfa that focuses on contemporary Welsh fiction. She has helped to promote such authors as Richard Gwyn, Rachel Trezise, and Tristan Hughes — all of whom have gone on to receive international recognition. Davies's articles about Welsh literature have appeared in English- and Welsh-language magazines and anthologies, and she has given presentations about translation at The British Centre for Translation. She co-translated with Robin Llywelyn his novel *White Star* (Partian, 2004) and is currently translating Lewis's *The Jeweller*.

### **ANTHOLOGIES:**

*Belonging: New Poetry by Iranians around the World*. Bilingual Edition. Translation, edited, and introduction by **Niloufar Talebi**. Berkeley. North Atlantic Books. 2008. 256 pp. Paper \$18.95. ISBN 978-1-55643-712-0.

This anthology brings together poems by almost twenty contemporary Iranian poets living around the world, including in Australia, Canada, Denmark, France, Germany, The Netherlands, Sweden, the U.K., and the U.S. These poets address a wide range of subject matter and use a broad range of styles, from rigorously formal to highly experimental. Yet these works also frequently have in common the search for and expression of modern Iranian identity, an identity complicated by the political and social situation in Iran today. Timely, insightful, and informative, *Belonging* adds an important — and often under-represented — voice to contemporary literature. Niloufar Talebi is the founder and current Artistic Director of The Translation Project, an organization created in 2003 to promote contemporary Iranian literature through readings, theater, film, and multimedia. She earned an MFA in Writing and Literature from Bennington College and also studied dance at the professional level. Talebi's translations have appeared in anthologies and journals such as *Circumference*, *Two Lines*, and *Poetry International*. Her awards include a 2004–2005 Translation Grant from The International Center for Writing and Translation at The University of California at Irvine; a 2005 American Literary Translators Association Travel Fellowship Award; and one of the three 2006 Willis Barnstone Translation Prizes.

*Dropping the Bow: Poems of Ancient India*. Second Edition. Translation, preface, and afterword by **Andrew Schelling**. Buffalo. White Pine Press. 2008. 128 pp. Paper \$15.00. ISBN 978-1-893996-92-2.

The roots of the poems in this anthology reach back two thousand years and belong to the *kavya*, the Sanskrit term for poetry in the highest sense of the art. Composers of such poetry, who wrote from around 400 BC until roughly the thirteenth century, recognized — and incorporated into their works — eight *rasas* (essences of aesthetic emotion): the erotic; the comic; the grievous; the angry;

the heroic; the fearsome; the odious; and the marvelous. Yet the erotic remained the most important *rasa*, connoting primal love, such as that which exists in a family or between two lovers. This anthology draws from several collections, among them the *Subhasita-ratna-kosa*, which dates to the beginning of the twelfth century, and King Hala's *Gaha-kosa (Book of Songs)*, which dates back two millennia and predates all other Sanskrit collections by at least several centuries. This second edition of *Dropping the Bow*, which was first published in 1991 and won the Harold Morton Landon Translation Award from The Academy of American Poets, contains a new preface (in addition to the original afterword and notes on poets and poems). Andrew Schelling has been one of the leading translators of classical Indian poetry for almost twenty years. A poet and teacher of Sanskrit, poetry, and wilderness studies at Naropa University in Colorado, he travelled extensively throughout India and the Himalayas after studying Sanskrit and Asian literatures at The University of California, Berkeley. The recipient of two translation grants from the Witter Bynner Foundation for Poetry, Schelling is also a founding faculty member of The Deer Park Institute — a center for the study of classical Indian wisdom traditions — in Himachal Pradesh, India. His numerous translations include *For Love of the Dark One: Songs of Mirabai* (Shambhala, 1993; rev. 1998) and the anthology *The Cane Groves of Narmada River: Erotic Poems from Old India* (City Lights, 1998; rev. 2001).

*French Women Poets of Nine Centuries: The Distaff & The Pen*. Bilingual Edition. Translation, selected, and preface by **Norman R. Shapiro**. Foreword by Rosanna Warren. Introductions by Roberta L. Krueger, Catherine Lafarge, and Catherine Perry. Baltimore. The Johns Hopkins University Press. 2008. 1232 pp. Cloth \$85.00. ISBN 978-0-8018-8804-5.

The first of its kind, this monumental anthology presents over six hundred poems by fifty-six poets, the first of whom wrote in the late twelfth century and the last of whom was born in 1930 and is still alive today. A substantial introduction for each of the three chronological divisions — the Middle Ages and the Renaissance, the Seventeenth and Eighteenth Centuries, and the Nineteenth and Twentieth Centuries — provides an overview of that era, and a brief biography of each poet supplies additional context. The bilingual format provides readers with the opportunity to explore in more detail the changing as well as constant features of French women's poetry over the last eight hundred years. Norman R. Shapiro has been one of the foremost translators of French literature for almost four decades. Professor of Romance Languages and Literatures at Wesleyan University and "writer-in-residence" at Adams House, Harvard, he has translated numerous works, including *Four Farces by Georges Feydeau*, which was nominated for the National Book Award for Translation; *The Fabulists French: Verse Fables of Nine Centuries*, winner of the National Translation Award from the American Literary Translators Association; and *One Hundred and One Poems by Paul Verlaine*, which won the Scaglione Translation Prize from the Modern Language Association. Shapiro's most recent translation is *The Complete Fables of Jean de La Fontaine* (University of Illinois Press, 2007).

*The Global Game: Writers on Soccer*. Edited and preface by John Turnbull, Thom Satterlee, and Alon Raab. Translation by various. Lincoln. University of Nebraska Press. 2008. 316 pp. Paper \$19.95. ISBN 978-0-8032-1078-3.

This anthology brings together writing from around the world about the world's most popular game. While editors of similar anthologies have frequently bemoaned the quality of writing about soccer, Turnbull, Satterlee, and Raab hold the opposite point of view and demonstrate their case by presenting to readers thoughtful and well-written works by such writers as Javier Marías, Günter Grass, Mario Vargas Llosa, and Umberto Saba. More than an activity in which two groups of players kick a ball around trying to score goals, soccer represents one of modern society's most widespread and intense expressions of culture, identity, place, emotion, thought — and even occasionally theology. Full of famous names such as Pelé, Cruyff, Maradona, and Zidane, *The Global Game* organizes its selections into five categories: space; improvisation; challenge; loss; and belief. An appendix offers suggestions for further reading and provides further evidence of soccer's extraordinary influence in almost all parts of the world and on people from all walks of life.

*Lightning from the Depths: An Anthology of Albanian Poetry*. Translation and edited by **Robert Elsie** and **Janice Mathie-Heck**. Introduction by Robert Elsie. Evanston. Northwestern University Press. 2008. 360 pp. Cloth \$41.95. ISBN 0-8101-2462-9.

*Lightning from the Depths* represents the first English anthology to include Albanian poetry from its beginnings in the late sixteenth century until today. Almost fifty poets from Albania, Kosova, and Macedonia provide a rich sampling of verse that has been influenced by Eastern, Western, Christian, Islamic, and Communist traditions. The earliest poems often display strong religious overtones, while later ones examine such subjects as Albania's fight for independence (achieved in 1912); its Communist history and heritage; and the country's contemporary struggle for identity, an identity that belongs to those Albanians living in Kosova and Macedonia as well. As Robert Elsie writes in his introduction, "it is to be hoped that this selection will suffice to reveal some of the preoccupations, concerns, and dreams of the writers of this fascinating part of southeastern Europe." Robert Elsie is one of the world's leading experts on and translators of Albanian literature, having studied the country's history, culture, and people for thirty years. A freelance interpreter and translator of Albanian and German, he earned a PhD in Linguistics at The University of Bonn and worked from 1982 to 1987 for the German Ministry of Foreign Affairs. He has written numerous critical articles about Albanian literature, and his recent translations include *Balkan Beauty*, *Balkan Blood: Modern Albanian Short Stories* (Northwestern University Press, 2006) and *The Condemned Apple: Selected Poetry of Visar Zhitli* (Green Integer, 2005). Janice Mathie-Heck is a translator, teacher, poet, editor, and literary critic. She lives in Canada and has had extensive experience teaching and counseling Albanian refugees. Her work has been published in *The Gauntlet*, *Freefall*, *Le Chinook*, *filling Station*, *Jeta e re*,

and *Illyria*. Mathie-Heck and Elsie have collaborated frequently on translations, most recently on Azem Shkreli's *Blood of the Quill: Selected Poetry from Kosova* (Green Integer, 2008); on Fatos Kongoli's novel *The Loser* (Seren Books, 2007); and on the national epic of Albania, Gjergj Fishta's *The Highland Lute* (Palgrave Macmillan, 2005).

*Majestic Nights: Love Poems of Bengali Women*. Translation, selection, edited, and preface by **Carolyn Wright** and others. Buffalo. White Pine Press. 2008. 108 pp. Paper \$15.00. ISBN 978-1-893996-93-9.

The twenty-three poets in this collection reflect the changing nature of the experiences and roles of twentieth- and twenty-first century girls and women in the Indian subcontinent. These changes have affected all areas of their lives, in the process highlighting, questioning, and often redefining a number of central issues: equality; education; employment; social status; professional and private relationships; and especially the place of love amidst all these transformations. *Majestic Nights* also includes information about each of the poets and all of the translators. Carolyn Wright is a poet, teacher, and translator of Bengali and Spanish. After earning a PhD in English and Creative Writing at Syracuse University, she lived for four years in Calcutta and Dhaka, Bangladesh. Wright currently lives in Seattle, where she teaches in the Whidbey Writers Workshop MFA Program and serves as Translation Editor of *Artful Dodge*. Her own poetry collections include *Seasons of Mangoes and Brainfire* (2005) and *A Change of Maps* (2006), which was a finalist for the Alice Fay di Castagnola Award from The Poetry Society of America. She has also translated *Another Spring, Darkness: Selected Poems of Anuradha Mahapatra* (CALYX Books, 1996) and co-translated *The Game in Reverse: Poems of Taslima Nasrin* (George Braziller, 1995). The recipient of a Witter Bynner Foundation Grant and an NEA Literature Translation Fellowship, Wright is currently working on translating a collection of Nasrin's essays; an anthology with the working title *Palm Leaves from the High-Rise: Poems of Vijaya Mukhopadhyay*; and the memoir *Crossing the Seasonal River: A Journey among the Women of Bengal*.

*One Hundred Poets, One Poem Each: A Translation of the Ogura Hyakunin Isshu*. Translation and Introduction by **Peter McMillan**. Foreword by Donald Keene. Afterword by Eileen Kato. New York. Columbia University Press. 2008. 240 pp. Cloth \$39.50. ISBN 978-0-231-14398-1.

One of the most influential works in Japan's literary tradition, the *Ogura Hyakunin Isshu* was compiled around 1237 by the renowned poet and scholar Fujiwara no Teika. The collection, which spans Japanese poetry from the seventh century to the middle of the twelfth, contains one hundred *waka* poems. Such poems were written with lines of five, seven, five, seven, and seven syllables, a form that preceded and influenced the *haiku*. Most of the works were composed by members of the Japanese court, although their subject matter, imagery, and mood varies considerably. In addition to a thorough introduction,

this edition features calligraphic versions of the poems in Japanese; notes on the poems and poets; and an appendix containing the original Japanese form and a romanized transliteration of each *waka*. Rather than try to adhere to the difficult original meter — an approach that most past translations have used with often unsatisfactory results — Peter McMillan has chosen a much freer form. The result is a translation that has been acclaimed for conveying much more of the meaning and aesthetic effects of the original poems than previous English versions have. *One Hundred Poets, One Poem Each* received the Special Prize of The Japan Society of Translators (Nihon Honyakuka Kyokai) and the prestigious Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature from the Donald Keene Center at Columbia University. McMillan is a translator, poet, printmaker, and professor in the Department of Foreign Studies and the Graduate School of International Cooperation at Kyorin University in Tokyo. He teaches courses on poetry, translation, and ekphrasis (the graphic description of a visual work of art) and also owns a gallery that specializes in contemporary Japanese art. After earning a PhD in English Literature at The University of South Carolina, McMillan studied classical Japanese and Japanese art at Princeton, Columbia, and Oxford.

#### **TRANSLATION STUDIES:**

*Translating Selves: Experience and Identity between Languages and Literatures.* Edited by Paschalis Nikolaou and Maria-Venetia Kyritsi. Foreword by Mona Baker. New York. Continuum. 2008. 208 pp. Cloth \$120.00. ISBN 978-0-8264-9926-4.

The ten essays in this monograph take as their common themes several important but frequently neglected arguments: first, that the act of translation inherently forms individual and cultural identity; and, second, that languages, literatures, and cultures interact at the point of translation such that ways of thinking, understanding, and acting shape and reshape both consciousness and translation itself. Divided into three parts — Ways of Seeing: Self, Translation and the Literary; Language and Translating between Cultures and Identities; and Case Studies: Experiences in Translation and Transition, this critical study addresses such topics as multilingualism, cognitive processes, the relationship between writers and their translators, creativity, and the transfer of concepts of the self across languages and cultures. *Translating Selves* thus presents a series of interdisciplinary perspectives that go beyond translation alone and that will be of interest to anyone interested in literature, cultural studies, or linguistics.

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