

Annotated Books Received

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CONTRIBUTORS
Cynthia Manning Edmond
Rainer Schulte

DESIGNER
Michelle Long

All correspondence and inquiries should be directed to:

Translation Review
The University of Texas at Dallas
School of Arts & Humanities JO 51
800 West Campbell Road
Richardson, TX 75080-3021

Telephone: 972-883-2093
Fax: 972-883-6303
E-mail: translation.review@utdallas.edu

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ARABIC:

Mikhail, Dunya. *Diary of a Wave Outside the Sea.* (*Yawmiyat mawjah kharija al-bahr.* 1995.). Bilingual Edition. Translation by **Elizabeth Winslow and Dunya Mikhail.** New York. New Directions. 2009. 256 pp. Paper \$16.95. ISBN 978-0-8112-1831-3.

The first part of this long poem about the Iraqi wars was first published in Bagdad in 1995 and then in Cairo in 1999. Palestinian critic Khalid Ali Mustafa described it as “a spiritual document on the impact of war on Iraq.” The second part of this prose-poem or lyrical memoir was written after fleeing Iraq for the U.S. in 1996. The present and the past merge between memories of childhood, her job as an Iraqi journalist, her father’s death, Iraqi poets and friends, migrations between her ancestral village, Teklkaif, Baghdad, Amman, and the U.S., culminating in the birth of her daughter, Larsa. The author’s preface is followed by Part One (1991–1994) and Part Two (1995–2007) in English, family pictures, and the original Arabic version. Dunya Mikhail presently works as an Arabic resource coordinator for the Michigan public school system. She was awarded the U.N. Human Rights Award for Freedom of Writing in 2001. Her first collection of poetry *The War Works Hard* (2005), a finalist for the 2006 Griffin Poetry Prize, was translated by Elizabeth Winslow. Winslow, a fiction writer, won the 2004 PEN Prize for Translation for *The War Works Hard* and has translated stories for Mahmoud Shukair’s *Mordechai’s moustache and his wife’s cats and other stories* (2007). She has had other translated poems published in *Modern Poetry in Translation*, *Poetry International*, *Words Without Borders*, *Circumference* and *World Literature Today*, and short stories or non-fiction published in *Phoebe*, *Blue Mesa Review*, *Louisville Review* and *Variety*.

AZTEC:

Working the Song Fields: Poems of the Aztecs. Translation by **Peter Everwine.** Spokane. Eastern Washington University Press. 2009. 84 pp. Paper \$15.95. ISBN 978-1-59766-051-8.

Since the late 1960s, Peter Everwine has been rendering the poetry of the ancient Aztecs into English. *Working the Song Fields* brings to readers the best poems of his long and luminous project. As Everwine explains in his clear and thoughtful preface, Aztec poetry was “an oral system of song-making, which drew its energies from the drums and the singing schools of court and temple.” The Aztecs called this creative process “*xochitl in cuica*” (“flower and song”). Drawing on a storehouse of culturally charged images, the Aztec poets operated within a “symbolic order that binds together the human, the natural, and the sacred.” Despite these poets’ predilection for natural imagery, the poems have nothing of the pastoral or sentimental about them. “When the poet speaks of ‘flowers falling from God’s rainy portals,’” Everwine notes, “he is not indulging a taste for the decorative; he is describing that moment in ritual when the sacred penetrates the various planes of existence. The tone is one of visionary awe and celebration, a dance made before the mystery.” The poems in this volume are divided according to theme: celebrations of springtime; warrior songs; and reflective, sometimes melancholy verse that addresses the fleeting nature of human existence and the mystery of death. The result is an anthology that captures not only the beauty of the

poetry but the living spirit of the Aztec world — a world whose celebration of life and beauty and whose questioning of God and mortality remain at the center of humanity and its arts even today. Peter Everwine is a translator and poet. His collections of poetry include *From the Meadow: Selected and New Poems* (1991); *Collecting the Animals* (1973), which won the Lamont Award and was a nominee for the National Book Award; and *Keeping the Night* (1977). Everwine is also the author of two letterpress editions of Aztec songs: *In the House of Light* (1969); and *What a Word Dreamt* (2005). He has also co-translated (with Shulamit Yasny-Starkman) *The Static Element: Selected Poems of Natan Zach* (1982). The recipient of two Pushcart Prizes, Everwine has received fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation.

BELARUSSIAN:

Mort, Valzhyna. *Factory of Tears*. Bilingual Edition. Translation by **Valzhyna Mort, Elizabeth Oehlkers Wright, and Franz Wright**. Port Townsend. Copper Canyon Press. 2009. 122 pp. Paper \$15.00. ISBN 978-1-55659-274-4.

In her first American publication, poet Valzhyna Mort contends with the joys and sorrows that comprise the heartache of self discovery; her voices echo the collective voice of a pioneer generation. The first-ever Belarusian-English book of poems, *Factory of Tears* juxtaposes youthful coming-of-age with the struggles of an emerging nation's spirit. Readers find themselves in the weaver's territory, where the Belarussian pioneer generation threads itself deftly through adult struggles such as the rediscovery of its cultural heritage and national identity — both of which often take contentious forms. Valzhyna Mort was born in Minsk, Belarus. Her first book of poetry came out in Belarus in 2005. In 2004 in Slovenia, she received a Crystal Vilencia Award for best poetry performance. She was the recipient in 2005 of a Gaude Polonia scholarship in Poland, and, in 2006, of a writing fellowship from Literarisches Colloquium Berlin. Mort has the distinction of being the youngest person ever to be on the cover of *Poets & Writers* magazine. She is currently a lecturer at the School of Communication Designs at the University of Baltimore in Baltimore, Maryland. Her English translations of Eastern European poets can be discovered in the anthology *New European Poets* (Graywolf Press, 2008). Valzhyna Mort also co-translated *Favourites for Accordion* (2006) with Franz Wright, who won the 1984 Pulitzer Prize for his poetry collection *Walking to Martha's Vineyard* (2003). Wright's latest works include *Wheeling Motel* (2009), *Catfish* (2007), *Earlier Poems* (2006), and *God's Silence* (2006.) His newest poetry collection, *Leave Me Hidden*, will be released in 2010 by Wayne State University Press. Translator Elizabeth Oehlkers Wright has translated Turkish-German poet Zafer Senocak's *Door Languages* (2008) and Ernst Peter Fischer's *Beauty and the Beast: the Aesthetic Moment in Science* (1999). She has also translated the work of Zehra Cirak and other contemporary German poets, and her work has appeared in such publications as the *Seneca Review*, *Agni*, and *Another Chicago Magazine*. Wright is the editor of German language poetry in *New European Poets* (Graywolf, 2008), and she has taught classes and workshops in translation at Boston University, Oberlin College, and The University

of Arkansas. She has received fellowships from the National Endowment for the Arts, the American Literary Translators Association, and The University of Arkansas.

CATALAN:

Coca, Jordi, Joan Casas, and Lluïsa Cunillé. *Black Beach and Other Plays*. Translations by **Peter Bush, Richard Thomson, and Laura McGloughlin**. Edited by Jeff Teare and Jordi Coca. Dramaturgical Note by Jeff Teare. Cardigan. Parthian Books. 2009. 130 pp. Paper \$17.95. ISBN 978-1-905762-81-1.

As part of the minor renaissance in Catalan drama, The Black Beach Theatre Initiative is an integrated translation, publication, production, and promotion project supported by Parthian, Ramon Llull, Made in Wales, and Chapter Arts Centre. Jordi Coca's informative introduction, translated by Peter Bush, focuses on the state of Catalan theatre and its history. Editor Jeff Teare follows with dramaturgical notes about the Welsh and Catalan theatrical cultures' preoccupation with opposing dominant cultures and the connection between language and nation. He also discusses the plays from a U.K. perspective. Jordi Coca's *Black Beach*, translated by Richard Thomson, is described as "driven by a wish to rework the myth of Antigone." Lluïsa Cunillé's work, *The Sale*, translated by Laura McGloughlin, is said to be "rooted in Pinter and seems to ... be about personal need and disconnection ... in the modern world." Joan Casas' *Naked*, translated by Peter Bush, presents "three versions of the same situation; the first ends with sex, the second death, and the third with an accusation, a confession, and maybe a resolution. The three versions of the scene are independent ... but influence one another. The play is elliptical dealing in relativity and parallelism." Joan Casas has written plays, fiction, poetry, and essays, as well as working extensively as a translator from Catalan into Spanish; he has translated (with Nina Avrova) the entire works of Chekhov into Catalan. *Naked* won the Ignasi Iglesias prize (1990) and is his only work available in English. Jordi Coca, a leading figure in Catalan culture and literature, has written narrative fiction, drama, poetry, criticism, and translation. He has published over thirty works and won numerous literary prizes, including the prestigious 2000 Premi Sant Jordi for *Under the Dust* (2007), which was translated by Richard Thomson. Lluïsa Cunillé co-founded in 1995 the Comanyia Hongaresa de Teatre (Hungarian Theatre Company). Her play *Roundabout* (translated by Oscar Ceballos and Mary Peate) received the Calderon de la Barca Prize (1991), *Accident* won the 1997 Institute of Catalan Letters Prize, and *Barcelona, Map of Shadows* (not translated into English) was awarded the 2004 City of Barcelona Prize for Theater and is the basis for filmmaker Ventura Pon's 2007 film *Barcelona (A Map)*. *The Meeting* (1999) was translated by John London. Peter Bush works in Barcelona as a freelance literary translator. He was awarded the Valle Inclán Literary Translation Prize for Juan Goytisolo's *The Marx Family Saga* (1999) and has translated several of Goytisolo's novels and nonfiction works, as well as works by Pedro Almodóvar, Senel Paz, and a Chico Buarque novel from the Portuguese. He edited (with Susan Bassnett) *The Translator as Writer* (2005) and put together the anthology of Cuban stories *The Voice of the Turtle* (1998). His recent translations include Empar Moliner's *I Love you When I'm Drunk* (2008), Leonardo Padura's *Havana Red* (2005), *Havana Black* (2006),

Havana Blue (2007), *Havana Gold* (2008), and *Havana Fever* (2009), as well as Quim Monzó's *The Enormity of the Tragedy* (2007), Teresa Solana's *A Not so Perfect Crime* (2008), and Goytisolo's *Juan the Landless* (2009). Laura McGloughlin has been working as a freelance translator from Spanish and Catalan since 2006. Richard Thomson has also translated *Look Me in the Eye* (2009) by Silvia Soler. His translations of Francesc Serés and Pere Guixà's short stories are included in "New Catalan Fiction" (*Review of Contemporary Fiction*, 2008.)

Rodoreda, Mercè. *Death in Spring.* (*La mort i la primavera.* 1986.). Translation by **Martha Tennent.** Rochester. Open Letter. 2009. 150 pp. Cloth \$14.95. ISBN 978-1-934824-11-5.

This posthumously published final novel by Rodoreda is already considered by some to be one of the great novels of the twentieth century. The contrast between the stunningly poetic language, musical and rhythmically lush descriptions, and the disturbing depictions of the horrific village rituals witnessed by the nameless fourteen year old protagonist result in an unsettling portrait of a disturbed society. Rodoreda used the full range of expressionism, symbolism, banal realism, and intense lyricism to present a tale bordering the line between reality and the surreal. The thematic and linguistic repetitions unveil new relevance and levels of meaning with each recurrence. Greatly admired by Garcia Marquez, Mercè Rodoreda is considered the most important Catalan novelist of the twentieth century and one of the major post-war Spanish novelists. She began writing in 1936 and lived in France and Geneva during Franco's dictatorship, returning to Catalonia in the mid-seventies and living there until her death in 1983. Her writing has garnered numerous prizes, including the Catalan Literature Award of Honor in 1980. Rodoreda's most acclaimed novel, *The Time of Doves* (translated by David H. Rosenthal in 1980), is recognized as one of the best literary witnesses to the Spanish Civil War. Almost all of her well-known novels, among them *My Christina and Other Stories*, *Two Tales*, *Camellia Street*, *A Broken Mirror*, and *The Pigeon Girl*, have been translated into English. Martha Tennent translates between Spanish, Catalan, and English and is the Founding Dean of The School of Translation and Interpretation at The University of Vic. She has translated Emilio Rosales' *The Invisible City* (2009), and her translations have appeared in *Two Lines*, *Words Without borders*, *eXchanges*, and *Review of Contemporary Fiction*. She recently edited *Training for the New Millenium*.

CHINESE:

Anonymous. *Romantic Illusions of the Fool of Yangzhou: Courtesans and Opium.* (*Feng yue meng.* 1883.). Translation and introduction **Patrick Hanan.** New York. Columbia University Press. 2009. 344 pp. Cloth \$27.50. ISBN 978-0-231-14822-1.

Written in the 1840s as an act of penance, this anonymously authored novel is a cautionary tale about five brothers and their relationships with Yangzhou courtesans, as well as about the accompanying vice, danger, and debauchery of the world of decadent nineteenth century China's opium dens and "professional sirens." The novel is

considered Chinese literature's first true "city" novel. Patrick Hanan specializes in the study and translation of Chinese fiction from the fourteenth to the twentieth centuries. He has published several books, including *Chinese Fiction of the Nineteenth and Early Twentieth Centuries* (2004), which contains a study of this novel. His translations include Li Yu's *Silent Operas* (1990), *The Carnal Prayer Mat* (1996) and *A Tower for the Summer Heat* (1992, 1998); Fu Lin's *The Sea of Regret* (1995); T'ien-hsu-wo-sheng's *The Money Demon* (1999); and *Falling in Love: Stories from Ming China* (2006).

Cao, Naiqian. *There's Nothing I Can Do When I Think of You Late at Night.* (*Dao heiyi xiang ni meibanfa*. 2005.). Translation and introduction by **John Balcom**. New York. Columbia University Press. 2009. 248 pp. Cloth \$26.50. ISBN 978-0-231-14810-8.

Göran Malmqvist considers Cao Naiqian's writing worthy of the Nobel Prize. A master of short fiction and an excellent storyteller, Cao, a former police detective in Datong City, is noted for his lyrical, economical writing style, humor, irony, compassion, and empathetic understanding of human motivations. Cao's realism is unique in the contemporary Chinese post-modern, internet-driven literary scene. He began writing short stories in 1986. Howard Goldblatt translated a Cao story for his Chinese short story anthology *Chairman Mao Would Not Be Amused* (1995). Three short stories appear in the Chinese short stories anthology *Loud Sparrows* (2006), translated by Howard Goldblatt, Ali Mu, and Julie Chiu, and another story, translated by Shouhua Qi, is in the flash-fiction collection *The Pearl Jacket and Other Stories* (2008). Written in the Shanxi dialect, *There's Nothing I Can Do When I Think of You Late at Night* is a collection of thirty interlocking vignettes, some of which were first published in China during the eighties and nineties. They feature the lives of rural villagers living in hardship, ignorance, and poverty in the Shanxi province near Inner Mongolia during the Cultural Revolution. The relentless pressure of despair results in suicide, mental illness, and an obsession with food and sex that manifests itself as bestiality, polyandry, incest, and adultery. The combination of austere lyricism and the recurring brutal reality of the stories leave the reader reeling by the book's end. In the introduction, the translator, John Balcom, introduces Cao Naiqian and his literary influences, and places the collection in the context of Chinese literary history during the Cultural Revolution. Balcom is an Associate Professor and Head of the Chinese Program at The Graduate School of Translation and Interpretation at The Monterey Institute of International Studies. He has translated non-fiction, fairy tales, juvenile literature, poetry and short stories from writers S.K. Chang, Li Qiao, Yingtshih Balcom, Xu Suxia, Luo Fu, Xingyn Da Shi, Xiang Yang, Chen Zhiyuan, Lai Ma, Wu Sheng, and Yang Xiang. *The Indigenous Writers of Taiwan* (2005) won the 2006 Northern California Book award. His most recent translations are poet Luo Fu's *Driftwood* (2007), and Songfen Guo's *Running Mother and Other Stories* (2009).

Lu, Xun. *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun.* Translation and introduction by **Julia Lovell.** Afterword by Yiyun Li. New York. Penguin Books. 2010. 448 pp. Paper \$17.00. ISBN 978-0-140-45548-9.

Lu Xun (Lu Hsun, 1881–1936) is arguably the greatest writer of modern China and is considered by many to be the founder of modern Chinese literature. Lu Xun's stories both indict outdated Chinese traditions and embrace China's cultural richness and individuality. This volume presents brand-new translations by Julia Lovell of all of Lu Xun's stories. *The Real Story of Ah-Q and Other Tales of China* presents Xun's complete fiction. Together, these stories expose a contradictory legacy of cosmopolitan independence, polemical fractiousness, and anxious patriotism that continue to resonate in Chinese intellectual life today. These stories also provide unparalleled insight into one of the most important political movements of the twentieth century. Lu Xun was born in 1881 into a scholar-gentry family in Shaoxing (southeast China). He studied to be a doctor before turning to writing as the self-appointed literary physician of China's spiritual ills. He was a pivotal figure in both the New Culture Movement and the Cultural Revolution. *The Power of Weakness: Stories of the Chinese Revolution* (2007), co-authored with Ling Ding is available in English, and his stories are available in various volumes and short-story collections. Lowell teaches Chinese History and Literature at The University of Cambridge and writes about China for *The Economist*, *The Guardian*, *The Times* (London), and the *Times Literary Supplement*. Lowell recently translated the prize-winning novel *A Dictionary of Maqiao* (2003), as well as *Sky Burial* (2004) by Xinran and co-translated with Esther Tyldesley *The Great Wall: China Against the World, 1000 BC–AD 2000* (2006), *The Politics of Cultural Capital: China's Quest for a Nobel Prize in Literature* (2006), *I Love Dollars* (2007) by Zhu Wen, *Serve the People* (2007) by Yan Lianke, and *Lust, Caution* (2007) by Eileen Chang.

Mencius. *Mencius.* Translation by **Irene Bloom.** Edited and introduction by Philip J. Ivanhoe. New York. Columbia University Press. 2009. 208 pp. Cloth \$29.50. ISBN 978-0-231-12204-7.

Mencius is a record of the Chinese philosopher Mencius's (391–308) conversations with warring lords, disciples, and adversaries of the Way, as well as a collection of pronouncements on government, human nature, and a variety of other philosophical and political subjects. He developed an innovative and highly nuanced approach to understanding politics, self-cultivation, and human nature, building on the Confucian idea of *ren*, or humaneness, and joining it with *yi*, or rightness, and advancing a complex notion of what is right for certain individuals as they perform distinct roles in specific situation. Mencius profoundly influenced the course of Confucian thought and East Asian culture. Irene Bloom is professor emerita of Asian and Middle Eastern cultures at Columbia University and Barnard College. She is the editor and translator of *Knowledge Painfully Acquired: The K'un-chih of Lo Ch'in-shun* (1987), and with Joshua A. Fogel, editor of *Meeting of Minds: Intellectual and Religious Interaction / East Asian Traditions of Thought* (1997).

Ricci, Matteo. *On Friendship: One Hundred Maxims for a Chinese Prince.* (*Jiaoyou lun*, 1596.). Translation and introduction by **Timothy Billings**. New York. Columbia University Press. 2009. 192 pp. Cloth \$29.50. ISBN 978-0-231-14924-2.

Matteo Ricci (1552–1610) was the Italian Jesuit missionary who brought Christianity to China and the first European to write in Chinese. He published this Ming Dynasty best-selling, landmark text on friendship. Written in Classical Chinese, Ricci based these one hundred Chinese-style maxims on the best ideas on friendship available in Renaissance Latin texts, sealing his reputation in China as a great sage. It is still admired for its sophistication and inspirational wisdom. This essay was presented as a gift to the Prince of Jian'an Commandery and distant cousin to the emperor, Jian'an Wang. The first half of the book consists of a footnoted introduction of Matteo Ricci's background, translation controversies and history, the concept of friendship, the essay composition, and a cross-cultural comparison of the work. The essay itself is followed by a chronology of editions, texts and variants, text sources and notes, and an index. Timothy Billings is Associate Professor of English and American Literatures at Middlebury College and specializes in Shakespeare, Orientalism, and Translation Studies. He was awarded the 2008 Modern Language Association's Aldo and Jeanne Scaglione Prize for his critical edition of *Victor Segalen's French and Chinese Prose Poems* (2007, co authored with Christopher Bush).

Breaking the Willow: Poems of Parting, Exile, Separation & Reunion. Translation, foreword, and introduction by **David Lunde**. Buffalo. White Pine Press. 2009. 95 pp. Paper \$14.00. ISBN 978-1-893996-95-3.

Breaking the Willow is a wonderful collection of classic Chinese poems on the themes of parting and exile. The poems capture brief meetings between poet friends over a jug of wine, the lament of lovers parting, and the seclusion of the hermit. One can smell the fragrance of incense smoke, hear the night rain on an autumn lake, and see the moon shining through the pines. The earliest of these poems is drawn from the *Shijing*, or *Book of Songs*, a collection of court, religious, and folk poems compiled circa 600 BC; the rest were written in subsequent periods until the end of the Yuan Dynasty in 1368. David Lunde is a poet and translator whose work has appeared in such journals as *Poetry*, *The Iowa Review*, *TriQuarterly*, *Chicago Review*, and *Renditions*. He has received two Rhysling Awards for Best Science Fiction Poem of the Year, and his works include *Blues for Port City* (1995); *Heart Transplants & Other Misappropriations* (1996); and *Nightfishing in Great Sky River* (1999).

Twentieth-Century Chinese Women's Poetry: An Anthology. Translation and edited by **Julia C. Lin**. Introduction by Julia C. Lin and Nicholas Kaldis. Armonk. M.E. Sharpe. 2009. 272 pp. Paper \$24.95. ISBN 978-0-7656-2369-0.

This anthology introduces English-language readers to forty Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and the Republican China's literary renaissance, through the end of the twentieth century. The diversity of the poets' backgrounds and life experiences gives this body of work a rare breadth and vitality. Included are two hundred and forty five poems, an extensive introductory essay

by Lin and Nicholas Kaldis, and a brief biographical head note introducing each poet in the collection, from Bin Xin, China's preeminent woman poet in the early Republican period, to Rong Zi, a leading poet of modern Taiwan. Julia C. Lin taught English and Asian literature at Ohio University until her retirement. Her publications include *Modern Chinese Poetry* (1972), *Essays on Contemporary Chinese Poetry* (1985), and *Women of the Red Plain* (1993).

CZECH:

Nezval, Vítězslav. *Prague with Fingers of Rain.* Translation by **Ewald Osers.** Introduction by Ivan Klíma. Tarsset. Bloodaxe Books. 2009. 80 pp. Paper \$19.95. ISBN 978-1-85224-816-1.

Czech writer Vítězslav Nezval (1900–1958) was one of the leading Surrealist poets of the twentieth century. An original member of the avant-garde group of artists Devětsil, he was a founding figure of the Poetist movement. His mastery of language and prosody was unparalleled; contemporaries referred to it as “wizardry.” Alongside surrealist poetry, he wrote poems that sounded like genuine folksongs and for some time, he teased the Czech literary public by the anonymous publication of tree books attributed to a fictitious Robert David: one of fifty-two Villonesque ballades, another of one hundred sonnets — all in strict classical form. His numerous books included poetry collections, experimental plays and novels, memoirs, essays, and translations. *Prague with Fingers of Rain* is his classic 1936 collection in which Prague's many-sided life — its glamorous history, various climates, different kinds of people — becomes symbolic of what is contradictory and paradoxical in life itself. Mixing real and surreal, Nezval evokes life's contradictoriness in a series of psalm-like poems of puzzled love and generous humanity. Nezval's works available in English translation include a few Czech poetry collections and *Song of Peace* (1951), translated by Jack Lindsay and Stephen Jolly; *Antonín Slavíček, A Great Czech Painter* (1955), translated by Ilse Gottheiner; the Alfred French translation of the play *Sunset over Atlantis* (1960); the novel *Valerie and Her Week of Wonders* (1971), translated by David Short; *Retez Stetsí* (1999); Jerome Rothenberg and Milos Sovák's translation of *Antilyrik and Other Poems* (2001); *Alphabet* (2001), translated by Jindrich Toman and Matthew S. Witkovsky; and translator Jed Slast's *Edition 69* (2002). Ewald Osers published three volumes of his own poetry and a book of memoirs, *The Snows of Yesteryears* (2007). He served as chairman of two British institutions (the Translators Association and the Translators' Guild) in the 1970s and 1980s and he was vice-president of FIT (International Federation of Translators) for two terms. For his translations of around one hundred and fifty books and promotion of national literatures in the English-speaking world, he received more than twenty five prizes and honors, including the Pavol Országh Hviezdoslav Prize, Slovakia, 2007. Osers has been translating for over sixty years from German, Slovak, Bulgarian, and Czech, and has won numerous awards, including the European Poetry Translation Prize (1987), the Order of Cyril and Methodius, Bulgaria (1987), the Austrian Translation Prize (1989), the Officer's Cross of the Order of Merit of the Federal Republic of Germany (1991), the Macedonian Literature Award (1994), the 1997 Medal of Merit from Vaclav Havel, the Jan Masyrk Award (2001), the Schlegel-

Tieck Prize (1971), and both International Federation of Translation Aurora Borealis Prizes for fiction translation and non-fiction translation in 2002 (he is the only translator to have won for both categories in the same year), and the 2007 Pavol Országh Hviezdoslav, Slovakia. He has translated Ivan Klíma, Thomas Bernhard, Miroslav Holub, Lubomir Levchev, Hugo von Hofmannsthal, and many others. Osers recent translations include *The Poetry of Janoslav Siefert* (1998), Joachim Fest's *Speer: The Final Verdict* (2001), *The Author of Himself* (2001) by Marcel Reich-Ranikí, Lustig Arnost's *Lovely Green Eyes* (2002), *Kafka* (2003) Klaus Wagenbach *And That's the Truth* (2006) with Viera and James Sutherland-Smith, *On Perpetual Peace* (2007) by Dieter Senghaas and *Escape from Hell* (2007) by Alfréd Wetzler.

DANISH:

Christensen, Inger. *Azorno*. (Azorno. 1967.). Translation by **Denise Newman**. New York. New Directions. 2009. 112 pp. Paper \$13.95. ISBN 978-0-8112-1657-9.

A kind of logic puzzle or house of mirrors, *Azorno* concerns five women and two men, Sampel, a writer, and Azorno, the main character of his novel. All of the women are pregnant by Sampel, but the narrator, and even the mental states of some of the characters, are a mystery. Reminiscent of the brilliant style and haunting mystery of Samuel Beckett's works, *Azorno* illuminates the prevailing theme of Inger Christensen's great body of poetry and fiction: the interplay of perception, language, and reality. Inger Christensen (1935–2009) made her poetry debut in 1962 with the collection *Light*. Among other distinctions, Christensen received the Swedish Academy Nordic Prize and the Austrian State Prize for Literature in 1994 and the European Poetry Prize in 1995. Her works include fiction, poetry, essays, and drama. Only four other works have been translated into English. *The Painted Room* (2000) was translated by Denise Newman, and translator Susanna Nied translated her masterpiece *Alphabet* (2001), *Butterfly Valley* (2000, 2004), and *It* (2006) with Anne Carson. Denise Newman is a Creative Writing professor at the California College for the Arts. She is the author of two collections of poems, *Human Forest* (2000) and *Wild Goods* (2008) and two chap books *Why Pear?* (1996) and *And Things Later to Happen* (1998). Her poems, collaborations, and translations have appeared in *Denver Quarterly*, *Volt*, *Fence*, *Chain*, *ZYZZYVA*, and elsewhere. For the past decade, she has been collaborating with composers, providing lyrics for choral works.

DUTCH:

Pfeijffer, Ilja Leonard. *Rupert: A Confession*. (*Rupert: Een bekentenis*. 2002.). Translation by **Michele Hutchison**. Rochester. Open Letter. 2009. 131 pp. Cloth \$14.95. ISBN 978-1-934824-09-2.

In this prize-winning debut novel, a brilliantly vibrant monologue by Rupert, on trial for a heinous crime, is filled with clever, humorous, and bizarre digressions that only gradually expose the mind of a dangerous and mentally unhinged individual. Only at the end does Pfeijffer fully reveal Rupert's part in the crime the depth of his depravity. Ilja

Pfeijffer, the editor of the literary journal *DeRevisor* and founder and editor of the poetry journal *Atwater*, is a poet, novelist, literary critic, and former Ancient Greek scholar at Leiden University. He is the only Dutch author to win the prestigious Anton Wachter prize for debut novel (2002) and the C. Buddingh prize for debut poetry (1999). He has written two books of literary criticism in English, *Three Aeginetan Odes of Pindar* (1999), and *First Person Futures in Pindar* (1999), three poetry collections, and three novels. *Rupert: A Confession* is the only of his creative works presently available in English translation. Translator Michele Hutchison has worked as an editor in several publishing houses in Britain and the Netherlands and has translated novelist Simone van der Vlugt's *The Reunion* (2008) and journalist Joris Luyendijk's *People like Us: Misrepresenting the Middle East* (2009).

ESTONIAN:

Tammsaare, Anton. *The Misadventures of the New Satan*. Translation by **Olga Shartze and Christopher Moseley**. London. Norvik Press. Chester Springs. Dufour Editions. 2009. 256 pp. Paper \$19.95. ISBN 978-1-870041-80-5.

Satan has a problem: God has come to the conclusion that it is unfair to send souls to hell if they are fundamentally incapable of living a righteous life on earth. If this is the case, then hell will be shut down. Satan is given the chance to prove that human beings are capable of salvation if he agrees to live as a human being and demonstrate that it is possible to live a righteous life. And so, Satan ends up back on earth, living as Jurka, a put-upon tenant of a rundown Estonian farm. His patience and good nature are sorely tested by the machinations of his scheming, unscrupulous landlord. This is the last novel of Estonia's greatest writer, Anton Tammsaare (1876–1940), and it constitutes a fitting summation of the themes that occupied him throughout his writing; the search for truth and social justice, and the struggle against corruption and greed. Tammsaare wrote timeless, witty articles and published some twenty five short stories, plays and novels. Only one other work has been translated into English; *Miniatures* (1978) by Melania Rauk. Christopher Moseley's *The Misadventures of the New Satan* is a revision of Olga Schartze's 1978 translation. Moseley worked as a news editor and translator for the BBC World Service and now works as a freelance translator. His interests include the recording industry and linguistics. He is one of the editors of *Atlas of the World's Languages* (1994, 2007), and the author of *Colloquial Estonian* (1994), *Colloquial Latvian* (1996), *Livonian* (2002), and *Encyclopedia of the World's Endangered Languages* (2007). He is also the editor and translator of *From Baltic Shores: Short Stories* (1994).

FRENCH:

Al Hamdani, Salah. *Baghdad Mon Amour: Selected Writings of Salah Al Hamdani.* Translation and preface by **Sonia Alland.** Introduction by Isabelle Lagny. Willimantic. Curbstone Press. 2009. 194 pp. Paper \$15.00. ISBN 978-1-931896-44-3.

These are selected writings of an exiled Iraqi poet and French actor written before and during the 2003 American invasion of Iraq. *Baghdad Mon Amour* tells of Salah Al Hamdani's impoverished childhood, his imprisonment in Abu Ghraib under Saddam Hussein, where he learned to read and write poetry, his subsequent exile in France for more than thirty year as, and finally his emotional return to Baghdad. This consists of narrative, *The Return*, and the poetry collection *The Cemetery of Birds*. Al Hamdani has written several works in both Arabic and French. Sonia Alland is an American translator living in France and has translated with Marie Bronsard Bronsard's *The Hermitage* (2001). With Alexander Alland she has written in French and English. The English titles are *Crisis and Commitment: The Life History of a French Social Movement* (1994, 2001), and *Catalunya, One nation, Two states: An Ethnographic Study of Nonviolent Resistance to Assimilation* (2006).

Baudelaire, Charles. *Paris Spleen: Little Poems in Prose.* (*Spleen de Paris.* 1869.). Translation and introduction by **Keith Waldrop.** Middletown. Wesleyan University Press. 2009. 116 pp. Cloth \$22.95. ISBN 978-0-8195-6909-7.

Between 1855 and his death in 1867, Charles Baudelaire, one of the most influential poets of the nineteenth century, strove to perfect a new hybrid form: the prose poem. He chose to use deliberate fragmentation and merged the lyrical with the sardonic, and in doing so, created one of the earliest and most successful examples of specifically urban writing. The provocative poems of *Paris Spleen* are the textual equivalent of the city scenes of the Impressionists. In his introduction, Keith Waldrop explains Baudelaire's change in writing style — the 1840s French trend of "rich rhyme" — and how Baudelaire slowly moved away from this literary movement. Baudelaire's new writing would influence poets for decades to follow and is considered by many to be the first example of prose poetry. *Paris Spleen* captures the city of Paris as it was in the 1850s — a metropolis on the eve of great change. In Baudelaire's writing, we find the gleaming cafés and filthy side streets. The sights and smells, the beauty, and the ugliness of the streets are all observed, as is the modern sense of alienation one can feel even within the midst of a crowd. Keith Waldrop is author of numerous collections of poetry and is the translator of the *Selected Poems of Edmond Jabès* (1988), as well as works by Claude Royet-Journoud, Jean Grosjean, Marie Bourel, and Esther Tellerman. Poet Keith Waldrop co-edits Burning Deck Press with his wife Rosmarie Waldrop. His most recent collections are *The Real Subject: Queries and Conjectures of Jacob Delafon, with Sample Poems* (2005); *Several Gravities* (2009); and *Transcendental Studies: A Trilogy* (2009), which was a finalist for the National Book Award for Poetry. His latest translations are Baudelaire's *The Flowers of Evil* (2006); *Figured Image* by Anne-Marie Albiach (2006); *Theory of Prepositions* by Claude Royet-Journoud (2006); and *Another Kind of Tenderness* by Xue Di with Forrest Gander (2004).

Ben Jelloun, Tahar. *The Rising of the Ashes.* (*La Remontée des cendres.* 1991.). Translation and foreword by **Cullen Goldblatt.** San Francisco. City Lights Publishers. 2010. 128 pp. Paper \$16.95. ISBN 978-0-87286-526-6.

The violence of war is rendered immediate and vividly personal in this powerful book by one of North Africa's premier writers and intellectuals. In *The Rising of The Ashes*, the poet summons dates in all their irrefutable numerical precision, and puts them to the quiet and imaginative work of record-keeping and record-creating — he is unrelenting in his work of excavation and tribute, in his litany of dates and names and places, of daily atrocities and pleasures. The first of this book's two long poems addresses the human devastation wrought upon Iraq in the first Gulf War. The second depicts the displacement and killings of Palestinian refugees in Lebanon and the Occupied Territories during the Israeli invasion in 1983 and the beginning of the first Intifada. *The Rising of the Ashes* is a quietly unrelenting, essential act of remembering that balances lyricism with horror. Vivid without being voyeuristic, these poems provoke both mourning and anger, and though highly specific in time and place, they are immediately comprehensible across the borders of nation and language. Tahar Ben Jelloun, poet, novelist and professor, was born in Fez, Morocco in 1944. He has lived and worked in France since 1971. Winner of the Prix Goncourt in 1987 (for *La Nuit Sacree*), he received the International IMPAC Dublin Literary Award in 2004 for *This Blinding Absence of Light* (2002), translated by Linda Coverdale. Author of numerous works of fiction, poetry, and critique, he writes regularly for diverse journals and newspapers, including *Le Monde*. His latest works include *Leaving Tangier* (2009) and *This Blinding Light* (2006), both translated by Linda Coverdale; *The Last Friend* (2006), translated by Kevin Michel Capé and Hazel Rowley; *Racism Explained to My Daughter* (1999), translated by Carol Volk; *Islam Explained* (2002), translated by Franklin Philip; and *The Sand Child* (2002), translated by Alan Sheridan. Cullen Goldblatt is a writer and translator based in Brooklyn and Dakar, Senegal. He was a 2006 National Poetry Series finalist and his work has appeared in *Words Without Borders*, *Left Turn Magazine*, and *Guernica*. He is author of the poem *Night Music* (2008) and translator of *Elobi* by Patrice Nganang (2006).

Berman, Antoine. *Toward a Translation Criticism: John Donne.* (*Pour une critique des traductions: John Donne.* 1995.). Translation, edited, and introduction by **Françoise Massardier-Kenney.** Kent. Kent State University Press. 2009. 258 pp. Paper \$34.95. ISBN 978-1-60635-009-6.

Françoise Massardier-Kenney's translation of Antoine Berman's *Toward a Translation Criticism* makes available for the first time in the English-speaking world one of the twentieth-century's foundational texts in Translation Studies. Berman's book, published posthumously in France, develops an original concept of "criticism of translation" and a methodology to anchor the practice of this criticism. He demonstrates how the work of translation is a critical process as well as a creative one. Moving away from non-systematic evaluative approaches that focus on the shortcomings of translations and the normative approaches that study the cultural and literary systems into which the translations are inserted, Berman applies the notion of ethics he developed in his earlier works, calling for a translation that is non-ethnocentric and

stipulating that the creativity required by translation be focused on the re-creation of the original in the other language, without being over-determined by the personal poetics of the writer-translator. Berman achieves a rare combination of hermeneutic and stylistic analysis, of commentary on the original and analysis of its translations, giving the reader access both “to the language of the original — to the way in which poetry and thought are deployed — and to the actual *work* of translation.” *Toward a Translation Criticism* is divided into two separate but interlinked parts, each focused on one element of the ethics of translation: theory (reflection); and practice (experience). In the first part Berman presents what he calls a general “productive criticism,” while in the second part he applies the general theoretical principles of this criticism to the analysis of the translations of John Donne’s work into French and Spanish. The translation of Berman’s text is accompanied by an introduction placing Berman’s thought in its intellectual context and by supplementary notes that complete the bibliographic material presented in the French-language version. This study is essential reading for Translation Studies scholars, readers interested in the creative literary process, in the nature of literary criticism, and in the philosophy of language. Antoine Berman (1942–91) was a French translator, historian, and theorist of translation. He was coeditor of *Les tours de Babel* with poet and translator Henri Meschonnic and the first director of the Collège International de Philosophie founded by Jacques Derrida and others. S. Heyvaert translated Berman’s *The Experience of the Foreign* in 1992. Françoise Massardier-Kenney is Professor of French and Director of The Institute for Applied Linguistics at Kent State University. She is the editor of the American Translators Association Scholarly Series and co-editor of the journal *George Sand Studies*. Her publications include the monograph *Gender in the Fiction of George Sand* (2001), the translation of Sand’s *Valvèdre* (2007), and *Translating Slavery*, Volumes 1 and 2, both of which she co-edited with Doris Y. Kadish.

Daive, Jean. *Under the Dome: Walks with Paul Celan.* (*La Condition d’infini 5: Sous la coupole.* 1996.). Translation by **Rosmarie Waldrop**. Providence. Burning Deck/Anyart. 2009. 136 pp. Paper \$14.00. ISBN 978-1-886224-97-1.

Jean Daive tells of his friendship with Paul Celan, their translating each other, their walks, conversations, tensions, silences, and discreetly, of Celan’s crises (writing in German but living in French, the psychiatric clinic, the separation from his wife Gisèle) and final suicide in 1970. The book blurs the time of these encounters and walks (1965–1970) with the present of the author writing twenty years later on a Mediterranean Island. *Under the Dome* is an intimate portrait of Celan in his last difficult and increasingly dark years. It is also the encounter of two poets, each with his demons — the encounter of two poets for whom it is a matter of life and death to work language into a grid, a *Sprachgitter*, that could hold the world. Jean Daive, one of the most important French avant-garde poets, alternates between poetry, narration, and reflective prose. He has edited three magazines as well as translated Paul Celan and Robert Creeley. He has written two prose series: one nine-volume series spanning from 1982 to 1990; and a seven-volume prose series — *Under the Dome* is volume five — that spans from 1995 to 1997, as well as poetry collections. The poetry collection *A Lesson in Music* (1992) was translated by Julie Kalendeck, and Norma Cole translated *A*

Discursive Space (1999), which was co-authored with Anne-Marie Albiach. Co-editor of Burning Deck Press with her husband Keith Waldrop, poet and translator Rosmarie Waldrop has been writing poetry and essays since the nineteen sixties. Burning Press Deck has not only published a large number of avant-garde writings in America, but initiated two important translation series, Dichten= and Série d'écriture. Her most recent poetry collections are *Curves to the Apple*, *Blindsight* (2003), and *Love, Like Pronouns*. She has also published an essay collection titled *Dissonance, (if you are interested)* (2005), and *Lavish Absence: Recalling and Rereading Jacques Roubaud* (2002). She has translated Edmond Jabès, Peter Weiss, Alain Borer, Paul Celan, Jacques Roubaud, Friederike Mayröcker, and Elke Erbe. Recent translations include *A Test of Solitude: Sonnets* (2000) by Emmanuel Hocquard; the co-translation with Keith Waldrop of Jacques Roubaud's *The Form of a City Changes Faster, Alas, Than the Human Heart* (2006); and Ulf Stolterfoht's *Lingo I-IX* (2007).

Gary, Romain (writing as Émile Ajar). *Hocus Bogus.* (Pseudo. 1976.). Translation and introduction by **David Bellos**. New Haven. Yale University Press. 2010. 224 pp. Cloth \$25.00. ISBN 978-0-300-14976-0.

Romain Gary (1914–1980), a French novelist, film director, World War II aviator, and diplomat, was the author of more than thirty novels, essays, and recollections. By the early 1970s, Gary had established himself as one of France's most popular and prolific novelists, journalists, and memoirists. Feeling that he had been typecast as "Romain Gary," however, he wrote his next novel under the pseudonym Émile Ajar. His second novel written as Ajar, *Life Before Us*, was an instant, runaway success, winning the Prix Goncourt and becoming the best-selling French novel of the twentieth century. The Prix Goncourt made people all the keener to identify the real "Émile Ajar," and stressed by the furor he had created, Gary fled to Geneva. There, *Pseudo*, translated by David Bellos as *Hocus Bogus*, a hoax confession and one of the most alarmingly effective mystifications in all literature, was written at high speed. Writing under double cover, Gary simulated schizophrenia and paranoid delusions while pretending to be Paul Pawlovitch confessing to being Émile Ajar — the author of books Gary himself had written. In *Pseudo*, the struggle to assert and deny authorship is part of a wider protest against suffering and universal hypocrisy. Playing with novelistic categories and authorial voice, this work is a powerful testimony to the power of language — to express, to amuse, to deceive, and ultimately to speak difficult personal truths. Some of Gary's works in English translation include *White Dog* (1970); *Promise at Dawn: A Memoir* (1961); *The Life Before Us: Madame Rosa* (1986), translated by Ralph Manheim; *King Solomon* (1983), translated by Barbara Wright; and *The Dance of Genghis Cohn* (1968), translated by Romain Gary with the assistance of Camilla Sykes. David Bellos is Professor of French and Comparative Literature and Director of the Program in Translation and Intercultural Communication at Princeton University. He was awarded the first Man Booker International Translator's Prize in 2005 for his many translations of the novels of the Albanian writer, Ismail Kadare, and has also won the French-American Foundation's Translation Prize (1988) and the Prix Goncourt de la Biographie (1994). Upcoming and more recent translations include Ismail Kadare's *The Siege* (2010) and Georges Perec's *Thoughts of Sorts* (2009). Bellos has also translated

Honoré de Balzac, Tzvetan Todorov, Albert Camus, Georges Ifrah, as well as many works by Vargas, Perec and Kadare. Bellos is the author of *Leo Spitzer: Essays on Seventeenth Century Literature* (2009); *Jacques Tati: His Life and Art* (1999); and *Georges Perec: A Life in Words* (1993), among others. David Bellos's translation of *Life, A User's Manual* won the 1988 French-American Foundation Translation Prize. Bellos is also the author of *Georges Perec: A Life in Words* (1993), which won the Prix Goncourt for Biography.

La Fontaine. *La Fontaine's Bawdy of Libertines, Louts, and Lechers*. Bilingual Edition. Translation, prefaces (to first and second editions), and notes by **Norman Shapiro**. Illustrations by David Schorr. Boston. Black Widow Press. 2009. 304 pp. Paper \$24.00. ISBN 978-0-9818088-1-9.

The *Contes et nouvelles en vers* of Jean de la Fontaine (1621–1695) were published at various times throughout his life, both before and after his celebrated *Fables*, between 1664 and 1685. In quite a different key from the more innocent *Fables*, the *Contes* often threatened to get him into trouble with both the Church and Academie. It was the bawdy tales of Boccaccio, Rabelais, and other medieval and renaissance masters of ribaldry that inspired La Fontaine's *Contes*, presented in this volume in a chronologically and stylistically diverse selection. Shapiro first published his translation in 1992. This new bilingual edition is completely redesigned, with a new preface by Shapiro and new illustrations by David Schorr. Norman R. Shapiro is Professor of Romance Languages and Literatures at Wesleyan University and currently Writer-in-Residence at Harvard University. A member of the Academy of American Poets, his translations span the centuries, medieval to modern, and many genres, including poetry, novels, and theater. He has won numerous awards and recognitions over the years, including ALTA's 2009 National Translation Award for *French Women Poets of Nine Centuries: The Distaff and the Pen* (2008) and the Scaglione Translation Prize from the Modern Language Association for *One Hundred and One Poems by Paul Verlaine* (1999). *The Complete Fables of Jean de La Fontaine* was recipient of the MLA's Lewis Galantière Award. His many books include *The Comedy of Eros: Medieval French Guides to the Art of Love* (1971), *Four Farces of Georges Feydeau* (1982), *Fifty Fables of La Fontaine* (1988), *The Fabulists French: Verse Fables of Nine Centuries* (1992), *Selected Poems from Baudelaire's Les Fleurs du Mal* (1998), Victor Séjour's *The Jew of Seville* (2002), and *Creole Echoes: The Francophone Poetry of 19th-Century Louisiana* (2004). Recent and upcoming translations include *Labiche & Co.: Fourteen One Acts by a French Comic Master* (2010), Charles de Rémusat's *The Saint-Domingue Plantation, or, The Insurrection: A Drama in Five Acts* (2008), *The Complete Fables of Jean de la Fontaine* (2007), and Victor Séjour's *The Fortune-Teller* (2006).

Mokeddem, Malika. *My Men.* (*Mes hommes.* 2005.). Translation and introduction by **Laura Rice and Karim Hamdy.** Lincoln. University of Nebraska Press. 2009. 192 pp. Paper \$24.95. ISBN 978-0-8032-8317-6.

A cross between kiss-and-tell and curse-and-tell, Malika Mokeddem's memoir of the men in her life is a fascinating portrait of gender as it is actually felt, lived, and never left behind. She traces the path of a brilliant girl in a world of men from her days in French Colonial Algeria to later years as an immigrant in Montpellier Paris with haunting descriptions of how her literary and medical careers blossomed along with her sexuality and her desire to escape the gender bias that shackled Algerian tradition. Malika Mokeddem lives and works in Montpellier as a writer and medical doctor dedicated to the care of North African immigrants. She is the author of several books, including *The Forbidden Woman* (1998), translated by K. Melissa Marcus; and *Century of Locusts* (2006), also translated by Hamdy and Rice. Karim Hamdy is the Director of The Center for Maghrib Studies in Tunis. With Laura Rice, Hamdy translated *Departures: Selected Writings* (1994), a collection of Isabelle Eberhardt's short stories, travel journals, and essays. Laura Rice is a Professor of English at Oregon State University, specializing in Comparative Literature, Postcolonial Cultural Studies, Translation Studies, Literacy, and Women in International Development. She has written about Mokeddem in her book *Of Irony and Empire: Islam, the West, and the Transcultural Invention of Africa* (2007).

Montalbetti, Christine. *Western.* (*Western.* 2005.). Translation by **Betsy Wing.** Champaign. Dalkey Archive Press. 2009. 200 pp. Paper \$13.95. ISBN 978-1-56478-528-2.

Setting out to tell the story of a mysterious cowboy — a stranger in town with a terrible secret — Christine Montalbetti, a pioneering French writer, turns her eye toward the most classically male American genre. A collection of the moments usually discarded in order to tell even the simplest and most familiar story, *Western* presents us with the world behind the clichés, where the much-anticipated violence of the plot is continually, maddeningly delayed, and no moment is too insignificant not to be valued. Montalbetti's daring theft of movie technique and subversion of a genre where women are usually relegated to secondary roles-victims, prostitutes, widows, and schoolmarms makes *Western* a remarkable wake for the most basic of American mythologies. A novelist, playwright, literary critic, and theorist, Christine Montalbetti is also a Professor of French literature at the University of Paris VIII. She has written five novels, *Western* being the first to be translated into English. Betsy Wing is a writer and translator whose book of short stories and novella, *Look Out for Hydrophobia*, appeared in 1991. Wing has translated many fiction and non-fiction authors, including Hélène Cixous, Bernard Cerquiglini, Denis Hollier, Georges Bataille, Didier Eribon, Catherine Clément, Lucie Aubrac, Georges Dumézil, Paule Constant, and Assia Djebar. Her latest translations include Helene Cixous' *The Newly Born Woman* (1986, 2001); Assia Djebar's *So Vast the Prison* (1999, 2001); Édouard Glissant's *The Fourth Century* (2001); and Paule Constant's *Trading Secrets* (2001) and *White Spirit* (2005).

Rousseau, Jean-Jacques. *Emile or On Education (Includes Emile and Sophie, or The Solitaries). The Collected Writings of Rousseau. Vol. 13.* Translation and edited by **Christopher Kelly and Allan Bloom.** Hanover. University Press of New England. 2009. 808 pp. Cloth \$85.00. ISBN 978-1-58465-677-7.

Jean-Jacques Rousseau (1712–1778) was one of the most influential thinkers during the Enlightenment in eighteenth-century Europe. Rousseau greatly influenced Immanuel Kant's work on ethics. His first major philosophical work, *A Discourse on the Sciences and Arts*, was the winning response to an essay contest conducted by the Academy of Dijon in 1750, and was also the foundation for his second work, *The Discourse on the Origin of Inequality*. His novel *Julie or the New Heloise* impacted the late-eighteenth-century's Romantic Naturalism movement, and his political ideals were championed by leaders of the French Revolution. Rousseau's early works championed nature and the innate goodness of human beings. He attributed the demise of virtue and morals to the ascendance of science and arts and the complex historical events of his era. Rousseau's praise of nature is a theme that continues throughout his later works as well, the most significant of which include his comprehensive work on the philosophy of education, *Émile*, and his major work on political philosophy, *The Social Contract*, both published in 1762. Rousseau also wrote a play and two operas, and made important contributions to musical theory. The acclaimed series *The Collected Writings of Jean-Jacques Rousseau* concludes with a volume centering on *Émile* (1762), which Rousseau called his "greatest and best book." Here Rousseau enters into critical engagement with thinkers such as Locke and Plato, giving his most comprehensive account of the relation between happiness and citizenship, teachers and students, and men and women. In this volume, Christopher Kelly presents Allan Bloom's translation, newly edited and cross-referenced to match the series. The volume also contains the first-ever translation of the first draft of *Émile*, the "Favre Manuscript," and a new translation of "Emile and Sophie, or the Solitaries." More than two hundred years after the death of Rousseau, many of the works of the French philosopher and political theorist have been either unavailable in English. *The Collected Writings of Rousseau* is the only standard English edition of Rousseau's major works. Christopher Kelly is Professor of Political Science at Boston College, translator of several other volumes in this series, and author of *Rousseau's Exemplary Life* and *Rousseau as Author*. Until his death in 1992, Allan Bloom was John U. Nef Distinguished Service Professor at The University of Chicago. His interests included philosophy, Shakespeare, and French literature. Bloom also translated *The Republic of Plato* (1968). His books include *Marriage and Morals: The Modern Predicament* (1983), *Confronting the Constitution* (1990), *Giants and Dwarfs: Essays from 1960-1990* (1990), *The Closing of the American Mind* (1987), and *Love and Friendship* (1993), *Émile Or on Education* (1979), and *Shakespeare's Politics* (1964).

———. *Rousseau on Women, Love, and Family*. Translation by **Christopher Kelly**. Edited and introduction by Christopher Kelly and Eve Grace. Hanover. University Press of New England. 2009. 376 pp. Paper \$29.95. ISBN 978-1-58465-750-7.

(Please see previous entry for information about the author.) The majority of the works included in this volume are taken from Roger D. Master's and Christopher Kelly's edition of *The Collected Writings of Rousseau* (1990). The twenty-one essays fall under one of five headings: Gender Identity; Women; Women and Politics; Love; or Family. Christopher Kelly is Professor of Political Science at Boston College and editor of *The Collected Writings of Rousseau*, several volumes of which he translated. He also translated most of these essays. (Eve Grace, Philip Stewart, Jean Vaché, and Charles Butterworth translated the others.) Kelly is also the translator and editor of many other Rousseau translations, including *Rousseau's Exemplary Life* (1987) and *Rousseau as Author* (2003). He translated *Letters to D'Alembert and Writings for the Theater* (2004) and *Émile, or, on Education* (2009) with Charles Butterworth and Allan Bloom.

Waberi, Abdourahman A. *In the United States of Africa. (Aux États-Unis d'Afrique.* 2006.). Translation by **David Ball and Nicole Ball**. Foreword by Percival Everett. Lincoln. University of Nebraska Press. 2009. Paper \$19.95. 134 pp. ISBN 978-0-8032-2262-5.

Born in Djibouti in 1965, novelist, essayist, and poet Abdourahman A. Waberi has published numerous works, many of them dealing with the theme of migration in today's world. He moved to France in 1985 to study English and has taught French and English at various colleges and universities in France, including The University of Caen. A literary critic for *Le Monde Diplomatique* since 1997, Waberi has also been writer-in-residence at Wellesley College and a guest of the DAAD Berliner Künstlerprogramm. His works include *Moisson de Crânes (Harvest of Skulls)*, a novel about the Rwandan genocide; *Transit*, a novel about migration and exile; and *The Land Without Shadows* (tr. Jeanne Garane, University of Virginia Press, 2005), a collection of short stories that won the Grand Prize for new French speakers from Belgium's Royal Academy of French Language and Literature. *In the United States of Africa* depicts a world in which people leave the run-down cities and slums of America and Europe and head to Africa, the most economically prosperous region of the world. When Malaïka, who was adopted as a French child by an African doctor, grows up, she decides to journey to her homeland in search of her mother. Yet the trip turns out to encompass more than just the search of an individual for meaning and connection; it ends up revealing a great deal about the socio-economic and geo-political fissures in the actual twenty-first century in which we live. David Ball is a literary translator and Professor Emeritus of French and Comparative Literature at Smith College. He earned a Doctorat en Littérature Générale et Comparée from the Université de Paris-III (Sorbonne Nouvelle) and has published over half a dozen translations of French poets and writers. Former president of the American Literary Translators Association, Ball received the Modern Language Association's Scaglione Prize for Translation in 1995 for *Darkness Moves: An Henri Michaux Anthology, 1927–1984* (University of California Press). Nicole Ball is a literary translator who has published several translations from French to English, including Maryse Condé's novel *Land of Many Colors* (University of Nebraska Press,

1999) and Catherine Clément's *The Weary Sons of Freud* (Verso, 1987). She has also published in French journals translations of contemporary English-language poets and in English journals translations of contemporary French poets. David Ball and Nicole Ball previously collaborated on *Lascaux: A Work of Memory* (Éditions Fanlac, 2004) and received a grant from the Cultural Service of the French Embassy to translate *In the United States of Africa*.

Into the Deep Street: Seven Modern French Poets, 1938–2008. Translation and edited by **Jennie Feldman and Stephen Romer**. Introduction by Stephen Romer. Translator's note by Jennie Feldman. London. Anvil Press Poetry. 2009. 336 pp. Paper \$21.95. ISBN 978-0-85646-416-4.

Contemporary French poetry has long been tagged as being overly cerebral and hermetic. But there exists a very different tradition that is too often muffled by noisier movements like Surrealism or Minimalism. *Into the Deep Street* gives voice to this tradition. What links the poets in this volume is an acute awareness of the existential instant in both its inward workings and also, crucially, in its outwardness — in the street and on the move, so to speak. From the key figures of Jean Follain, Philippe Jaccottet, Henri Thomas, Jacques Réda, and Paul de Roux, to the newer voices of Guy Goffette, and Gilles Ortlieb, all these poets are masters of wry brevity and the resonant image. Jennie Feldman's first collection of poems, *The Lost Notebook*, was published in 2005, as was *Treading Lightly*. She has also translated Jacques Réda's poetry. Feldman's other translations include work by contemporary Hebrew poets, and she has published a number of reviews and essays on poetry and translation. Poet and translator Stephen Romer has been Maître de conférences at The University of Tours since 1991. He has written several poetry collections, among them *Idols* (1986), *Plato's Ladder* (1992), *Tribute* (1998), and *Yellow Studio* (2008), which was shortlisted for the T.S. Eliot Prize. Romer's anthology *20th Century French Poems* was published in 2002. His other translations include such French-speaking poets as Jean Louis Baghio'o, Jean Tardieu, and Jacques DuPin.

A Rain of Words: A Bilingual Anthology of Women's Poetry in Francophone Africa. Translation by **Janis A. Mayes**. Edited by Irène Assiba d'Almeida. Charlottesville. University of Virginia Press. 2009. 368 pp. Paper \$24.50. ISBN 978-0-8139-2766-4.

Although the past two decades have seen wide recognition of the notable fiction written in French by African women, little attention has been given to their equally significant poetry. *A Rain of Words* is the first comprehensive attempt to survey the poetic production of these women, collecting works by forty-seven poets from a dozen francophone African countries. Some of these poets are established writers; others are only beginning to publish their work. Almost none of the poems here has been published outside of Africa or Europe or been previously translated into English. The poems are accompanied by brief biographies of the poets, a glossary, and an extensive bibliography. A critical introductory essay by Irène Assiba d'Almeida places these poems in the context of recent African history, characterizes their thematic and aesthetic features, and traces the process by which the anthology was compiled and

edited. In addition, an essay by Janis A. Mayes discusses language politics, the cultural contexts within which these poems emerge, and literary-translation strategies. This landmark bilingual collection — the result of ten years of research, collection, editing, and translation — offers readers of English and French entry into a flourishing and essential genre of contemporary African literature. Irène Assiba d'Almeida is Professor of French and Francophone Studies and Department Head at The University of Arizona. She is also the author of *Francophone African Women Writers: Destroying the Emptiness of Silence* (1994) and editor of *Femmes africaines en poésie*. Janis A. Mayes is Associate Professor of African American Studies at Syracuse University. Her translations include *The City Where No One Dies* (2008) by Bernard Dadié and *The Blind Kingdom* (2008) by Véronique Tadjo. Mayes also co-edited (with Anne V. Adams) *African Literature and Africa's Development: Mapping Intersections* (1997).

GERMAN:

Gramich, Johannes. *The Bridge over the River.* (*Die Brücke über den Fluss.* 2008.). Translation by **Johannes Gramich.** Cardigan. Parthian Books. Chester Springs. Dufour Editions. 2009. 284 pp. Paper \$18.95. ISBN 978-1-905762-43-9.

This is a haunting novel about growing up in a world unhinged by war — a novel about longing, loss, and the search for home. It is suitable for anyone with an interest in twentieth-century history who would like to find out what it might have been like to be on the other side during one of its major conflicts. It is 1941, and 12-year-old Lynette has started writing a diary. She tries to escape into the fairytale world of the wild Waterman, but the brutal events of history haul her into the real world. Suddenly, Czechs, Germans, and Jews, who have lived side by side for years, become sworn enemies. Brutally expelled with her family from her homeland, she joins the great exodus of Germans from Bohemia, but to what promised land? Through her entries, Lynette tells the story of a family caught between the worlds of language, history, and the changing borders of a Europe twisted and torn by war. In this prize-winning novel, Gramich draws on the experiences of his own family in Czechoslovakia and Germany in the period before, during, and after the Second World War. Johannes Gramich was born in Munich in 1962. He moved to Wales in 1987 and now lives in Cardiff. In 2008, Gramich's book *Exodus from Bohemia* was released in English by Gardner Books.

Haas, Wolf. *The Weather Fifteen Years Ago.* (*Das Wetter vor fünfzehn Jahren.* 2006.). Translation by **Stephanie Gilardi and Thomas S. Hansen.** Riverside. Ariadne Press. 2009. 247 pp. Paper \$21.00. ISBN 978-1-57241-166-1.

This cleverly conceived, humorous, original, and implied love story tells its tale through a number of meta-fiction techniques. The protagonist is interviewed for five days because of his talent for remembering, in excruciatingly precise meteorological detail, the daily weather in an Austrian alpine village for the last fifteen years. The tension between Kowalski and his German interviewer centers on German-Austrian tensions and linguistic differences, but as they simmer down, Kowalski uncovers forgotten memories of an unrequited love and their families that suggest a startling

conclusion. Wolf Haas is one of Austria's most popular contemporary novelists. His wildly popular Detective Brenner mysteries have spawned a cult following in part because of Haas's original narrative style, which is based on Austrian-German vernacular as opposed to the more traditional literary German. Haas has won the Austrian Radio Play of the Year award (1999, 2000), the German Thriller Prize (2000), and the 2004 Literature Prize of the City of Vienna. *The Weather Fifteen Years Ago* received the Wilhelm Raabe Literature Prize of the City of Braunschweig. His book *Silentium!* was made into a film by Wolfgang Murnberger in 2004. None of his seven previous novels have been translated into English. This is Wellesley College graduate (2007) Stephanie Gilardi's first published translation. Her co-translator, Thomas S. Hansen is Professor of German Language and Literature at Wellesley College and has provided an extremely helpful afterword explaining some of the novel's linguistic humor as well as the narrative techniques employed in this original novel. He has also translated Sigrid Bauschinger's *The Trumpet of Reform: German Literature in the 19th Century* (1998), co-translated *Little Mook and Dwarf Longnose* (2009) with Abby Hansen, and co-authored with Burton Pollin *The German Face of Edgar Allan Poe* (1995). This year his *Neue Horizon Introductory German, 7th edition* was released.

Heidegger, Martin. *Basic Concepts of Aristotelian Philosophy.* (*Grundbegriffe der aristotelischen Philosophie.* 2002.). Studies in Continental Thought Series. Translation and preface by **Robert D. Metcalf and Mark B. Tanzer.** Bloomington. Indiana University Press. 2009. 296 pp. Cloth \$39.95. ISBN 978-0-253-35349-8.

This edition presents a lecture course that the great German philosopher Martin Heidegger taught in the summer of 1924 at The University of Marburg. Of particular interest is that the key concepts of *Being and Time*, published three years later, are herein developed and Heidegger's thoughts are situated within the movement of the history of philosophy and its notable problems. Heidegger discusses in these lectures the Greek notion of pathos and interprets Aristotle's *Rhetoric*, thus developing the concepts of care and concern, being-at-hand, being-in-the world, and attunement — concepts that are later refined in *Being and Time*. This ground-breaking volume, available for the first time in English, makes important contributions to Aristotle studies, Continental Philosophy, ancient philosophy, and phenomenology. The translator's preface is followed by a two-part lecture based on student writings; the text of the lectures is based on the preserved parts of the handwritten manuscript. There is also an appendix, and the Studies in Continental Thought Series editors' afterword detailing the origins and composition of the lecture notes. Robert D. Metcalf is an Assistant Professor of Philosophy at The University of Colorado at Denver and a specialist in Ancient Greek Philosophy, Ethics, Philosophy of Religion, and the History of Philosophy. He has published several essays and articles for the journals *Philosophy Today*, *Ancient Philosophy* and the *Heidegger-Jahrbuch*, Volume III. Mark B. Tanzer is Associate Professor of Philosophy and Chair of the Philosophy Department at The University of Colorado at Denver. His research areas include Phenomenology, History of Philosophy, Heidegger, and Continental Philosophy. He has published work in the prestigious Heidegger Studies and is the author of *On Existentialism* (2008), *McDowell and Continental Philosophy* (2004), and *Heidegger: Decisionism and Quietism* (2004).

Jonke, Gert. *Blinding Moment*. Translation and afterword by **Vincent Kling**. Riverside. Ariadne Press. 2009. 200 pp. Paper \$21.00. ISBN 978-1-57241-156-2.

Writing from his background as a conservatory-trained musician and his lifelong passion, Gert Jonke has produced literary works — in every genre — involving the lives and works of various composers. The present volume includes four pieces in several forms: a prose poem in tribute to Olivier Messiaen's great piano work "Catalogue d'oiseaux," which gives the title to the piece; a short story in the form of recollections by George Frederick Handel during the last hours of his life; the play *Gentle Rage*, in which Ludwig van Beethoven figures as the alternately despondent and triumphant main character; and "Blinding Moment," a novella whose point of departure is the bizarre, accidental shooting death of Anton Webern in 1945. Austrian playwright and writer Gert Jonke (1946–2009) is considered one of the most experimental, inventive, madly humorous, and adroit stylists in the German language, as attested by his many prizes and awards, including the Ingeborg Bachmann Prize (1977), the Erich Fried Prize (1997), the Grand Austrian State Prize (2001) for Literature, and for the third time, the Nestroy Prize (2008). He was known for being a text composer and considered the sound and rhythm of his prose to be as equally important as the form and meaning, continuing a musical tradition in German-language literature that encompasses Novalis, Friedrich Hölderlin to Thomas Bernhard, and Ingeborg Bachmann. Of his works, the following are available in English: *Geometric Regional Novel* (1994, 2001), translated by Johannes W. Vazulik; *Homage to Czerny: Studies in Virtuoso Technique* (2008), translated by Jean M. Snook; Vincent Kling's translations of *System of Vienna: From Heaven Street to Earth Mound Square* (2009); and *Blinding Moment: Four Pieces About Composers* (2009). Vincent Kling teaches German and Comparative Literature at LaSalle University in Philadelphia and divides his time between that city and Vienna. He has translated Gert Jonke and Heimito von Doderer, as well as Gerhard Fritsch, and has written scholarly articles on Jonke, Heimito von Doderer, Ödön von Horváth, W. G. Sebald, the Viennese master criminal Johann Breitwieser, and on literary translation. In 2005, he contributed to John O'Brien's *The Review of Contemporary Fiction* and has published translations in various journals, including *Calque*. Besides the abovementioned Jonke translations, his translations also include Doderer's *A Person Made of Porcelain and Other Stories* (2005) and *Divertimenti and Other Variations* (2008). Dalkey Archive Press will be releasing Heimrad Bäcker's *Transcript* (2010) which Kling translated with Patrick Greaney.

Mayreder, Rosa. *Gender and Culture*. (*Geschlecht und Kultur*. 1923.). Translation by **Pamela S. Saur**. Afterword by Susanne Hochreiter. Riverside. Ariadne Press. 2009. 266 pp. Paper \$26.00. ISBN 978-1-57241-162-3.

Rosa Mayreder (1858–1938) of Vienna, Austria, was a major European feminist and peace-activist, as well as an excellent scholar and superb writer. This volume is the first English translation of a 1923 collection of some of her most important writings. *Gender and Culture* not only gives eloquent expression to Mayreder's ideological commitment to equality and the rights of women in the family, society, and the

professions, but also displays her thorough understanding of gender issues expressed throughout history by major thinkers and writers. These essays discuss gender as related to love, marriage, eroticism, and parenthood against the background of European history and culture, presenting a plethora of insights into her times and many that are still relevant in our day. Her work *A Survey of the Woman Problem* (1913, 1982) has also been translated into English. Translator Pamela S. Saur has taught English and German since 1988 at Lamar University and was named University Professor and University Scholar in 2007. Her publications include numerous articles and book chapters on modern Austrian literature and other literary and pedagogical topics. She has translated Herbert Zand's *Legacy of Ashes* (2001), *Escaping Expectation: Stories by Austrian Women Writers* (2001), and Graziella Hlawaty's *Broken Songs: An Adolescent in War-Torn Vienna* (2005).

Röggla, Kathrin. *We Never Sleep. (Wir schlafen nicht.* 2004.). Translation, preface, and afterword by **Rebecca S. Thomas.** Riverside. Ariadne Press. 2009. 211 pp. Paper \$22.00. ISBN 978-1-57241-153-1.

In this masterfully constructed “docu-novel,” Kathrin Röggla ventures into the dysfunctional, self-contained, and self-destructive universe of a New Economy trade convention. Here, the horizon of human potential for feeling, experience, and identity is limited by the language and logic of business models. Through a hypnotically rhythmic sequencing of polyphonic dialogs, this explosive novel reveals how the models of efficiency and performance used to quantify business success become destructive when used to measure human worth and evaluate human experiences. Through the conversations of six representative figures, the reader is led deeper into the psychological desert of a labor force that has internalized values inimical to both its individual and collective survival. The pressure to perform is driven by the pace of the twenty-four hour work cycle and the frenzied competition motivated by the first sign of collapse and panic in the New Economy boom. The novel is both a darkly comedic and deeply disturbing view of the work-world in the digital age. Kathrin Röggla is an important voice among the New Generation of Austrian authors. Although her early works were predominantly prose fiction and essays, her recent work has included radio plays, acoustic installations, theater pieces, and experimental television. Röggla is the recipient of the Alexander Sacher-Masoch prize, the Italo-Svevo Prize for Literature and the Solothurner Prize for Literature, among many other literary honors. Available in English is Kristin Schneider's translation of her fiction piece *Sisters* in *Three Contemporary German-Language Fiction Writers: Lichtenburg, Röggla, and Schneider* (2007). Rebecca S. Thomas is Chair of the Department of German and Russian, and Associate Professor of German at Wake Forest University. She has published numerous articles on modern Austrian literature and culture, with a particular focus on the intersection of art and politics in the works of contemporary authors such as Doron Rabinovici, Gerhard Roth, and Elfriede Jelinek. Her latest work is *Crime and Madness in Modern Austria* (2008).

Walser, Robert. *The Tanners.* (*Der Geschwistern Tanner.* 1978.). Translation by **Susan Bernofsky.** Introduction by W.G. Sebald. New York. New Directions. 2009. 368 pp. Paper \$15.95. ISBN 978-0-8112-1589-3.

In strikingly original and rich prose, *The Tanners* chronicles the triumphs and heartbreaks of the five Tanner siblings as they wander somewhat at a loss through life in turn-of-the-century Switzerland. Robert Walser (1878–1956) wrote nine novels and hundreds of stories before his hospitalization for mental illness, at which point he stopped writing. Walser has long been admired in Europe as a master prose stylist; Kafka, Hesse, Walter Benjamin, and W.B. Sebald all named him among their favorite writers. Christopher Middleton translated the novel Jakob von Guten (1969), *Selected Stories* (1982), and *Speaking to the Rose: Writings 1912-1932* (2005). Susan Bernofsky translated two novels — *The Assistant* (2008) and *The Robber* (2000) — and *Masquerade and Other Stories* (1992). Bernofsky teaches translation workshops and was on the Banff International Literary Translation Center Faculty during the summer of 2009. She also specializes in modernist and contemporary German-language literature. She published *Foreign Words: Translator-Authors in the Age of Goethe* (2005) and is currently at work on *And No One Ever Knew: A Biography of Robert Walser*. Bernofsky is the winner of the 2006 Helen and Kurt Wolff Prize as well as multiple awards from the PEN Translation Committee. Her recent translations include Yoko Tawada's *Where Europe Begins* (2002) in collaboration with Yumi Selden, Herman Hesse's *Siddhartha* (2006), and Jenny Erpenbeck's *The Other Child and Other Stories* (2005) and *Book of Words* (2007).

Waterhouse, Peter. *Language Death Night Outside: POEM. Novel.* (*Sprache Tod Nacht Aussen.* 1989.). Translation by **Rosmarie Waldrop.** Providence. Burning Deck/Anyart. 2009. 128 pp. Paper \$14.00. ISBN 978-1-886224-99-5.

Peter Waterhouse presents a literary work that lies somewhere between the genres of poem and novel. An Austrian grandfather's death triggers an examination of history, identity, consciousness, and a life takes shape through precise particulars expressed in short, staccato sentences. But the effort towards the concrete and definite is stymied by the boundlessness of thought when the city turns into a ship or a flower in Vienna touches the sand dunes of North Africa. Waterhouse studied German literature, English literature, and philosophy in Vienna and Los Angeles. A long-time resident of Vienna, he is one of Austria's leading poets and a noted translator from both English and Italian. Waterhouse has received numerous prizes, including the Heimito von Doderer Prize (1997) and the H.C. Artmann Prize (2004). Rosmarie Waldrop is co-editor of Burning Deck Press as well as a poet and translator. Burning Press Deck has not only published a large number of avant-garde writings in America, but initiated two important translation series, Dichten= and Série d'écriture. Her most recent poetry collections are *Curves to the Apple, Blindsight* (2003), and *Love, Like Pronouns*. She has also published an essay collection titled *Dissonance, (if you are interested)* (2005), and *Lavish Absence: Recalling and Rereading Jacques Roubaud* (2002). She has translated Edmond Jabès, Peter Weiss, Alain Borer, Paul Celan, Jacques Roubaud, Friederike Mayröcker, and Elke Erbe. Recent translations include *A Test of Solitude:*

Sonnets (2000) by Emmanuel Hocquard; the co-translation with Keith Waldrop of Jacques Roubaud's *The Form of a City Changes Faster, Alas, Than the Human Heart* (2006); and Ulf Stolterfoht's *Lingo I-IX* (2007).

Word for Word: Selected Translations from German Poets. Translation and introduction by **Ruth Mead and Matthew Mead**. London. Anvil Press Poetry. 2009. 176 pp. Paper \$18.95. ISBN 978-0-85646-405-8.

Since the 1960s, English poets Matthew Mead and Ruth Mead have translated selections from poets to whom they were drawn. This anthology presents their own selections of many memorable poems which they have translated. The collection celebrates a fascinating era of German verse marked by such eminent poets as H.C. Artmann, Wolfgang Bächler, Horst Bienek, Johannes Bobrowski, Elisabeth Borchers, Günter Bruno Fuchs, Christian Geissler, Max Hölzer, Urs Oberlin, Christa Reinig, Heinz Winfried Sabais, and Nobel laureate Nelly Sachs. Matthew Mead (1924–2009) was a former editor of the magazine *Satis* and published several poetry collections, including *The Sentences of Death: Nine Aspects of a Syndrome* (2000); *Walking Out of the World and Other poems* (2004); and *The Autumn-Born in Autumn* (2008). Ruth Mead and Matthew Mead have published numerous translations, among them Winfried Sabais' *The People and The Stones* (1983) and *Generation* (1968) and Johannes Bobrowski's *Shadow Lands* (1984).

GREEK (ANCIENT):

Hellenistic Collection: Philitas, Alexander of Aetolia, Hermesian Ax, Euphorion, Parthenius. The Loeb Classical Library 508. Bilingual Edition. Translation, edited, introduction, and notes by **J.L. Lightfoot**. Cambridge. Harvard University Press. 2009. 688 pp. Cloth \$24.00. ISBN 978-0-674-99636-6.

This volume presents a selection of Hellenistic prose and poetry, ranging chronologically from Philitas of Cos through Alexander of Aetolia, and Hermesianax of Colophon to Euphorion of Chalcis and Parthenius of Nicaea, whose mythography *Sufferings in Love* is the major work in the collection. Knowledge of many of these texts has been increased by papyrological discoveries in the last century, yet few of them have appeared in English translation before now. Taken together, these works represent the geographic and stylistic range of a rich and inventive period in Classical literature. J.L. Lightfoot is a Fellow and Tutor in Classics at New College, University of Oxford. She has published many articles on Hellenistic culture and literature, and her latest translations include *The Sybilline Oracles* (2007); *On the Syrian Goddess* (2003) by Lucian of Samosata; and *Parthenius of Nicaea: The Poetical Fragments and the Erotika Pathemata* (1999).

GREEK (MODERN):

Cavafy, C.P. *Selected Poems*. Translation, introduction, and notes by **Avi Sharon**. New York. Penguin Books. 2009. 226 pp. Paper \$15.00. ISBN 978-0-141-18561-3.

Constantine P. Cavafy (1863–1933) is one of the most singular and poignant voices of twentieth-century European poetry, conjuring a rich, interior world through lyrical evocations of remembered passions, imagined monologues, and dramatic retellings of his native Alexandria's ancient past. Figures from history speak, with telling voice-overs from the author, in such poems as "Anna Comnena" and "Nero's Deadline," while scenes from antiquity are vividly recreated in "Waiting for the Barbarians," "The Ides of March," "The God Abandoning Antony" and "Ithaca." And in poems that draw on his own life and surroundings, Cavafy recalls illicit trysts or visions of beautiful young men in "One Night," "Days of 1908" and "The Café Entrance," and creates exquisite miniatures of vernacular Alexandria in "An Old Man" and "Of the Shop." Whether conjuring moments from Alexandria's ancient past, lyrically evoking homosexual trysts, or painting exquisite miniatures of everyday life, his poems exude a striking inventiveness and staggering beauty. After the chronology, introduction, suggested reading, and translator's notes, the book is divided into four parts: poems written between 1897 and 1904; poems from 1905 to 1915; poems dating from 1916 to 1918; and poems written between 1919 and 1933. Notes and indexes of the titles and first lines follow. Sharon's translation won the 2009 Harold Morton Landon Translation Award from The Academy of American Poets. Avi Sharon works on Wall Street and holds a Ph.D. in Classics from Boston University. He taught in Athens and the U.S. before leaving academia. His translation of *Plato's Symposium* came out in 1998. He has written widely on Greek topics, ancient and modern, and is active as a translator of Ancient and Modern Greek, Italian, and Hebrew verse and has translated a variety of poets and writers. He has published his work in magazines such as *Arion*, *Partisan Review*, *Dialogos*, and *International Quarterly*.

ITALIAN:

Ariosto, Ludovico. *Orlando Furioso*. Translation and preface by **David R. Slavitt**. Introduction by Charles S. Ross. Cambridge. The Belknap Press of Harvard University Press. 2009. 672 pp. Cloth \$39.95. ISBN 978-0-674-03535-5.

With this lively new verse translation of generous selections from this longest of all major European poems, Slavitt introduces readers to *Orlando Furioso*, one of the great literary achievements of the Italian Renaissance. Ariosto's now neglected masterpiece is a poem whose impact on Western literature can scarcely be exaggerated. It was, for example, a major influence on Spenser's *Faerie Queene*, and William Shakespeare borrowed one of its plots. Voltaire called it the equal of the *Iliad*, the *Odyssey*, and *Don Quixote* combined. More recently, Italo Calvino drew inspiration from it. Borges was a fan. At the heart of Ariosto's romance are Orlando's unrequited love for the pagan princess Angelica and his jealous rage when she elopes. The action takes place against a besieged Paris, as Charlemagne and his Christian paladins defend the city against the Saracen king. The poem, however, obeys no geography or

rules but its own, as the story moves by whim from Japan to the Hebrides to the moon; it includes such imaginary creatures as the hippogriff and a sea monster called the "orc." *Orlando Furioso* is Dante's medieval universe turned upside down and made comic. Characterized by satire, parody, and irony, the poem celebrates a new humanistic Renaissance conception of man in an utterly fantastical world. Ludovico Ariosto also wrote five comedies based on Latin classics but inspired by contemporary life; though minor in themselves, they are among the first of the imitations of Latin comedy in the vernacular that would long characterize European comedy. He also composed seven satires (1517–25) modeled after those of Horace. A poet, translator, novelist, critic, and journalist, David R. Slavitt is the author of more than eighty works of fiction, poetry, and drama in translation. He is also co-editor of the Johns Hopkins *Complete Roman Drama in Translation* series and the *Penn Greek Drama Series*. His latest translations are *Sonnets of Love and Death* by Jean de Sponde (2001), *The Latin Odes of Jean Dorat* (2000), *The Book of the Twelve Prophets* (1999), *Voyage of the Argo: The Argonautica of Gaius Valerius Flaccus* (1999), Solomon Ibn Gabirol's *A Crown for the King* (1998), Joao Pinto Delgado's *Poem of Queen Esther* (1998), and *Ausonius: Three Amusements* (1998). Slavitt's other recent works include *The Book of Lamentations: A Meditation and Translation* (Johns Hopkins University Press, 2001) and *Get Thee to a Nunnery: A Pair of Shakespearean Divertimentos* (1999). His honors include a Pennsylvania Council on Arts award, a National Endowment for the Arts fellowship in translation, an award in literature from the American Academy and Institute of Arts and Letters, and a Rockefeller Foundation Artist's Residence.

Kostioukovitch, Elena. *Why Italians Love to Talk About Food. (Por que a los italianos les gusta hablar de comida.* 2007.). Translation by **Anne Milano Appel**. Foreword by Umberto Eco. New York. Farrar, Straus and Giroux. 2009. 464 pp. Cloth \$35.00. ISBN 978-0-374-28994-2.

In *Why Italians Love to Talk About Food*, Umberto Eco's Russian translator Elena Kostioukovitch explores the phenomenon that first struck her as a newcomer to Italy: the Italian "culinary code," or way of talking about food. In this learned, charming, and entertaining narrative, Kostioukovitch takes us on a journey through one of the world's richest and most adored food cultures. Organized according to region and colorfully designed with illustrations, maps, menus, and glossaries, *Why Italians Love to Talk About Food* will allow any reader to become as versed in the ways of Italian cooking as the most seasoned of chefs. Along the way, she captures the fierce local pride that gives Italian cuisine its remarkable diversity. A bestseller in Italy and Russia, the book received the Bancarella della Cucina award and the Chiavari Literary Award in 2007. Elena Kostioukovitch is an essayist, translator, and literary agent. Her 1988 translation of Umberto Eco's *The Name of the Rose* was a literary sensation in Russia and led to a longtime collaboration with Eco. Since 1988, she has been the editor of the Russian series for Bompiani/RCS Publishers, and, since 1996, of a series from Edizioni Frassinelli. She is the recipient of numerous prizes, including the Welcome Prize (2006) from the Russian National Association of Restaurateurs. Anne Milano Appel, a former library director and language teacher, is a prolific translator. Her writing and translation interests include fiction, short stories, poetry, art and art history. Several of her articles,

book reviews and other translations have appeared in numerous print and online journals. Her translation of Stefano Bortolussi's novel *Head Above Water* was the winner of the 2004 Northern California Book Award for Translation as well as a finalist in the translation category of the 2004 PEN Center U.S.A. Literary Awards. Recent fiction and non-fiction translations include Constanzo Constantini's *Bird of Paradise* (2000); *Sophia Loren* (2001) by Stefano Masi and Enrico Lancia; *Terrorism* (2005) by Fiamma Nirenstein; Giulio Leoni's *The Third Heaven Conspiracy* (2007), which is also published as *The Mosaic Crimes* (2006); and selected stories in *Rome Noir* (2009) by Chiara Stangalino and Maxim Jakubowski. Forthcoming translations include Claudio Magris' *Blindly* (2010) and *You Will Therefore Understand*, stories by Giorgio Faletti and Diego De Silva in Maxim Jakubowski's *The Mammoth Book of Best International Crime*.

Morante, Elsa. *Aracoeli*. (*Aracoeli*. 1982.). Translation by **William Weaver**. Introduction by Robert Boyers. Rochester. Open Letter. 2009. 311 pp. Paper \$14.95. ISBN 978-1-934824-15-3.

Aracoeli — Elsa Morante's final novel — is the story of an aging man's attempt to recover the past and get his life on track in the process. The "Aracoeli" of the title is the narrator's deceased mother, who grew up in a small Spanish town before marrying an upper-class Italian navy ensign. The idyllic years she spends with her only son — Manuel, the narrator of the novel — are shattered when she contracts an incurable disease (probably syphilis) and becomes a nymphomaniac. Now, at the age of 43, Manuel, an unattractive, self-loathing, recovering drug addict who works a dead-end job at a small publishing house, decides to travel to her hometown in Spain in order to look for her. Filled with dreams and remembrances, the novel creates a Sebaldian landscape of memory out of this painful journey, painting a portrait that is both touching and bleak. Elsa Morante (1912–1985) was an Italian novelist, short-story writer, and poet. She wrote four major works, including *House of Liars*, translated by Adrienne Foulke in 1951. Her most famous work, *History: A Novel* (1977, 2000), was translated by William Weaver. *Arturo's Island*, translated by Isabel Quickly, won the Premio Strega. *Aracoeli* (first American edition 1984) received the Prix Médicis étranger. William Weaver has translated a number of Umberto Eco's novels, including *Baudolino* (2002), *The Name of the Rose* (1983), and *Foucault's Pendulum* (1989), as well as works by Italo Calvino, Alberto Moravia, and many other Italian novelists. Weaver is considered the preeminent living English language translator of Italian literature. He was awarded the National Book Award for Translation in 1969 and is a member of the American Academy of Arts and Letters.

Rosselli, Amelia. *The Dragonfly, A Selection of Poems: 1953–1981*. Bilingual Edition. Translation by **Giuseppe Leporace and Deborah Woodard**. Preface by Deborah Woodard. New York. Chelsea Editions. 2009. 275 pp. Paper \$20.00. ISBN 978-0-9823849-0-9.

The distinguished modernist poet known as "the daughter with the devastated heart" grew up in Europe and the United States, eventually settling in Rome. In fierce and incandescent verse that draws upon the languages she learned in exile, Rosselli

explores the intersection of the traumatized self with the psyche of the post-WWII generation. She authored eight other books, two of which have been translated into English: *War Variations* (2005), translated by Lucia Re and Paul Vangelisti, and Emmanuela Tandello's translation of *Sleep* (1992). *Her Soul*, a short story, is available in editor Katherine E. Kelly's *Modern Drama by Women 1880s–1930s: An International Anthology* (1996). Guiseppe Leporace heads the Italian Language Program at The University of Washington, teaches classes on Translation Studies, Italian-language pedagogy and poetry, and translates from English into Italian. His recent work includes an extended interview of the American Poet Laureate Mark Strand that appeared in the *Italian Poetry Review* and the *Italian Academy for Advanced Studies in America*. Deborah Woodard has published three chapbooks of poetry and the full-length collection of poems *Plato's Bad Horse* (2006). Her sequence of poems *Hamlet Mnemonic Series* won the 2007 Chelsea Poetry award. She has published poetry and translations widely in journals, including *Action Yes*, *La Petite Zine*, the *Threepenny Review*, and *Zoland Poetry*.

Saba, Umberto. *Songbook: The Selected Poems of Umberto Saba*. Translation by **George Hochfield and Leonard Nathan**. Introduction, notes, and commentary by George Hochfield. New Haven. Yale University Press. 2009. 592 pp. Cloth \$35.00. ISBN 978-0-300-13603-6.

Umberto Saba's reputation in Italy and Europe has steadily grown since his death in 1957, and today he is positioned alongside Eugenio Montale and Giuseppe Ungaretti as one of the three most important Italian poets of the first half of the twentieth century. The author of more than fifteen individual books of poetry and a thousand pages of prose, Saba is best known for his *Il Canzoniere* (*The Songbook*), a continually revised and augmented collection of poems. Like Ezra Pound, another Modernist who liked to travel forward while facing backward, Saba chose this simple title to claim his place in the long line of great Mediterranean poets who had used it for their collections, including Guido Cavalcanti, Francesco Petrarca, and Giacomo Leopardi. Until now, however, English-language readers have had access to only a few examples of Saba's work. The edition includes a generous selection of Saba's earliest poems; all fifteen sonnets of his important *Autobiografia* (1924); several of his experimental works — *Preludes and Fugues* — dating from 1928 and 1929; and a sampling of his later poems, including his sequence *Uccelli* (*Birds*) from 1948. Hochfield and Nathan also provide a translation of Saba's early essay "What Remains for Poets to Do," which was published posthumously and is an *ars poetica* clarifying his search for a poetry of sincerity and a rejection of rhetoric. A chronology of his life situates his poetics within the larger context of twentieth-century letters. With its publication, this volume provides the English-speaking world with a momentous occasion to rethink not just Italian poetry but also the larger European modernist project. The most recent translations of Saba's work include Vincent Moleta's *Poetry and Prose* (2004); Stephen Sartarelli's *Songbook: Selected Poems From the Canzoniere of Umberto Saba* (1998) and *History and Chronicle of the Songbook* (1998); Christopher Millis's 1994 translation of *The Dark of the Sun: Selected Poems*; and Estelle Gilson's *The Stories and Recollections of Umberto Saba* (1993). George Hochfield is Professor Emeritus of English at The State University of New York

at Buffalo. He has also translated *The Officer's Camp* by Giampiero Carocci (1998 PEN Center West finalist); Claudio Piersanti's *Luisa and the Silence* (2002); *My Version of the Facts* (2005) by Carla Pekelis; and numerous excerpted translations of novels and collections of poetry. Hochfield is also the recipient of two Fulbright Lectureships in Italy. Among the extensive publications by Leonard Nathan (1924–2007) are seventeen volumes of poetry, as well as numerous translations, prose works, and articles on poetry. His poems were also published in *The New Yorker*, *The Atlantic*, *New England Review* and *The Georgia Review*, among other publications. His most recent works include *Restarting the World* (2006), *Tears of the Old Magician* (2003), and *The Potato Eaters* (1999). Nathan's translations include poet Anna Swirszczynska's *Mówie do swego ciała/Talking to My Body* (2002) with Czelaw Milosz; Ramaprasada Sena's *Grace and Mercy in her Wild Hair: Selected Poems to the Mother Goddess* (1999, 1982) with Clinton B Seely; Cees Nooteboom's *The Captain of the Butterflies* (1997) with Herlinde Spahr; and Kalidasa's *The Transport of Love: The Meghaduta of Kalidasa* (1976). He also co-authored *The Poet's Work: An Introduction to Czeslaw Milosz* (1991) with Arthur Quinn.

An Anthology of Modern Italian Poetry in English Translation, with Italian Text. Bilingual Edition. Translation and edited by **Ned Conдини**. Introduction and notes by Dana Renga. New York. The Modern Language Association of America. 2009. 431 pp. Paper \$11.95. ISBN 978-1-60329-032-6.

Italian poetry of the last century is far from homogeneous; genres and movements have often been at odds with one another, engaging the economic, political, and social tensions of post-Unification Italy. The thirty-eight poets included in this anthology, some of whose poems are translated here for the first time, represent this literary diversity and competition: there are symbolists (Gabriele D'Annunzio), free-verse satirists (Gian Pietro Lucini), hermetic poets (Salvatore Quasimodo), feminist poets (Sibilla Aleramo), twilight poets (Sergio Corazzini), fragmentists (Camillo Sbarbaro), new lyricists (Eugenio Montale), neo-avant-gardists (Alfredo Giuliani), and neorealists (Pier Paolo Pasolini) — among many others. A writer, literary critic, and translator (from and into English and Italian), Ned Conдини is the author of the poetry collection *Quartettsatz* (1996) and the novel *The Cauldron* (2008). His poetry and short stories have appeared in *Translation*, *Mid-American Review*, *Italian Americana*, *Yale Review*, and *The Village Voice*. Conдини won the Renato Poggioli Award (1986) from PEN American Center for his translation of Mario Luzi's poetry and the 2002 Bordighera Prize for *And Song Song Songlessness* by Jane Tassi. His other English translations include poet Giorgio Caproni's *The Earth's Wall* (2004) and Carlo Betocchi's *Awakenings* (2008).

JAPANESE:

Ryōkan. *Between the Floating Mist: Poems of Ryōkan.* Translation by **Dennis Maloney and Hide Oshiro.** Buffalo. White Pine Press. 2009. 96 pp. Paper \$14.00. ISBN 978-1-935210-05-4.

Ryōkan (1758–1831) was a poet, master calligrapher, Zen hermit, and one of Japan’s most beloved poets. Taking the name of Daigo or “Great Fool,” he was often seen playing games with the village children or begging for food. Instead of becoming the head of a Zen temple, he preferred the simple and independent life of a hermit. Ryōkan’s poetry is simple, direct, and colloquial in expression, having been influenced by the Chinese poet Han-shan and the Japanese poet Saigo. This edition includes a selection of Ryōkan’s poems from Japanese and Chinese as well as a poetic exchange between Ryōkan and Teishin, a Buddhist nun. Dennis Maloney has published poetry collections and essays as well as translations of Pablo Neruda, Antonio Machado, Han-shan, Akiko Yosano, and Issa Kobayashi, among others. These translations include *Dusk Lingers: Poems of Issa* (1986); Pablo Neruda’s *Isla Negra* (2001) and *The House in the Sand* (2005), translated with Clark Zlotchew; *The Landscape of Castile* (2005) by Antonio Machado; Juan Ramón Jiménez’s *The Poet and the Sea* (2009), translated with Mary G. Berg and Ryōkan’s *I Pass Through This World* (2009). Maloney is currently working on *Tangled Hair: Poems of Yosano Akiko*. Hide Oshiro is a Japanese visual artist living in the U.S. He has illustrated Basho’s travel journal *Back Roads to Far Towns* and *Tangled Hair: Poems of Yosano Akiko*.

Sōseki, Natsume. *Kokoro.* (*Kokoro*. 1914.). Translation, introduction, and notes by **Meredith McKinney.** New York. Penguin Classics. 2010. 256 pp. Paper \$15.00. ISBN 978-0-14-310603-6.

No collection of Japanese literature is complete without *Kokoro*, the last novel Natsume Sōseki completed before his death in 1916. Set in the early twentieth century, when the death of the emperor Meiji gave way to a new era in Japanese political and cultural life, the novel enacts the transition from one generation to the next. Published here in the first new English translation in more than fifty years, *Kokoro* — the word means “heart” — is a tantalizing novel about the friendship between a young man and an enigmatic elder whom he calls “Sensei.” Haunted by tragic secrets that have cast a long shadow over his life, Sensei slowly opens up to his young disciple, confessing indiscretions from his own student days that have left him reeling with guilt, and revealing, in the seemingly unbridgeable chasm between his moral anguish and his student’s struggle to understand it, the profound cultural shift from one generation to the next that characterized Japan in the early twentieth century. Sōseki (1867–1916), one of Japan’s most influential modern writers, is widely considered the foremost novelist of the Meiji era (1868–1914). He began his writing career with the novel *I Am a Cat* and wrote fourteen novels, including *Botchan* (2007, 1919, translated by Yasotaro Morri and revised by J.R. Kennedy) and *Kusamakura* (2008, also translated by McKinney), as well as haiku, poems in the Chinese style, and academic papers on literary theory, essays and autobiographical sketches. His work enjoyed wide popularity in his lifetime and secured him a permanent place in Japanese literature. Some books available in English are *Sanshiro* (2010) translated by Jay Rubin; *Theory of Literature and Other Writings*

(2009), edited by Michael K Bourdaghs, Atsuko Ueda, and Joseph A Murphy; Francis Mathy's translations of *The Gate* (1972) and *Mon* (1972); *The Tower of London* (2005), translated by Damian Flanagan; *To the Spring Equinox and Beyond* (2005), translated from the Japanese by Kingo Ochiai and Sanford Goldstein; *Ten Nights of Dream* (2005), translated by G. Wilson Knight; Sammy I. Tsunematsu's translations of *The Heredity of Taste* (2004) and *My Individualism: The Philosophical Foundations of Literature* (2004). Meredith McKinney is a translator of classical and contemporary Japanese literature. She taught in Japan for twenty years and won the Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature in 2000 for her translation of *Ravine and Other Stories* (1997) by Furui Yoshikichi. Her other translations include Yoshikichi's *White-Haired Melody* (2007); *The Tale of Saigyō* (1997) by Saigyō Monogatari; and *The Pillow Book of Sei Shōnagon* (2006). McKinney is also the co-editor (with Judith Clarke) of *The Equal Heart and Mind: Letters Between Judith Wright and Jack McKinney* (2004) and *With Love and Fury: Selected Letters of Judith Wright* (2006).

Yoshimura, Akira. *Typhoon of Steel: An Okinawan Schoolboy's Quest for Martyrdom in the Battle of Okinawa.* (*Junkoku: Rikugun Nitohei Higa Shini'ichi.* 1967.). Translation by **Mark Ealey.** Portland. MerwinAsia. 2009. 243 pp. Paper \$22.95. ISBN 978-1-878282-92-7.

Honored novelist Akira Yoshimura (1917–2006) invented the “technohistory” genre which is so popular in Japan and the U.S. Born in Tokyo, he started to write while a student at Gakushuin University and became a master of tragedies that featured neglected classes of people who lived in constant company of death and to whom mere survival was a great achievement. He published over 50 books, including *Zero Fighter* (1996, translated by Retsu Kaiho and Michael Gregson), which was a best seller in Japan, selling over 300,000 copies. The movie *The Eel*, directed by Shohei Imamura, and a co-winner of the 1997 Palme D'Or at the Cannes film festival, is based on one of Yoshimura's stories. Yoshimura's novels that are available in English include *On Parole* (1999, translated by Stephen Snyder), *Storm Rider* (2004, translated by Philip Gabriel), *Build the Musashi! The Birth and Death of the World's Greatest Battleship* (1991, translated by Vincent Murphy), and Mark Ealey's translations of *Shipwrecks* (1996) and *One Man's Justice* (2001). *Steel Typhoon* is a story about the victims of the Battle of Okinawa, where the Japanese suffered enormous military and civilian casualties that, except in cases of instantaneous deaths by mercifully accurate enemy fire, meant varying durations of unbearable pain and mental breakdowns — until death finally ended their sufferings. Mark Ealey, a New Zealander specializing in Japanese foreign relations, has also translated Hiroshi Kimura's *The Kurillian Knot: A History of Japanese-Russian Border Negotiations* (2008) and *Japan of the East, Japan of the West: Styles of International Negotiation and Japan's Response* (2000).

KOREAN:

Jo, Kyung-ran. *Tongue.* (Hyeo. 2007.). Translation by **Chi-young Kim.** New York. Bloomsbury. 2009. 224 pp. Paper \$14.00. ISBN 978-1-59691-651-7.

Emotionally raw and emphatically sensual, *Tongue* is the story of the demise of an obsessive romance, and a woman's culinary journey toward self-restoration and revenge. When her boyfriend of seven years leaves her for another woman, the celebrated young chef Jung Ji-won shuts down the cooking school she ran from their home and sinks into deep depression, losing her will to cook, her desire to eat, and even her ability to taste. Returning to the kitchen of the Italian restaurant where her career first began, she slowly rebuilds her life and rediscovers her appreciation of food — both as nourishment and as sensual pleasure. She also starts to devise a plan for a final, vengeful act of culinary seduction. Kyung-ran Jo was born in Seoul, and her work has earned numerous literary awards, including Today's Young Artist Prize from the Ministry of Culture and Tourism. Her debut novel won the 1996 Donga-ilbo Prize, and that same year, another novel won the 1st Literary Community New Writer's Award. She has written five novels, an essay and a novella, which won the 48th Contemporary Literary Prize. *Tongue* was an immediate bestseller in South Korea and is Jo's first novel to be translated into English. Chi-young Kim is a literary translator based in Los Angeles and has translated Young-ha Kim's *I Have the Right To Destroy Myself* (1996, 2007) and Li Dong-ha's *Toy City* (2007). She was awarded the 34th Modern Korean Literature Translation Commendation Award in 2003 for her translation of Jung Mi Kyung's short story *Memories of Lilly-Colored Photographs*, which appeared in the November/December 2004 edition of *Words Without Borders*. She has also translated Young-ha Kim's short story "Honor Killing," which was published as part of the Napkin Fiction series in *Esquire* magazine online (April 16, 2008) and "Moving" (*Koreana* magazine, Autumn 2004). The translation of Young-ha Kim's novel *Empire of Light*, for which Chi-Young received a 2008 Daesan Foundation Translation Grant, will be released in 2010.

Park, Wan-suh. *Who Ate up all the Shinga? An Autobiographical Novel.* (*Ku mant'on singa nun nuga ta mogossulkka.* 1992.). Translation by **Yu Young-nan and Stephen J. Epstein.** Introduction by Stephen J. Epstein. New York. Columbia University Press. 2009. 264 pp. Cloth \$24.50. ISBN 978-0-231-14898-6.

Who Ate Up All the Shinga? is an award-winning bestseller that chronicles Park Wan-suh's experiences growing up during the Japanese occupation of Korea and the Korean War — times of great oppression, deprivation, and social and political instability. With acerbic wit and brilliant insight, Park portrays the pervasive ways in which collaboration, assimilation, and resistance intertwined within the Korean social fabric before the outbreak of war. Most absorbing is Park's portrait of her mother, a sharp and resourceful widow who both resisted and conformed to stricture. Balancing period detail with universal themes, Park weaves a captivating tale that charms, moves, and wholly engrosses. Park emerged onto Korea's literary scene in the 1970s and received in 1981 the prestigious Yi Sang award for her novel *Mother's Stake* (unavailable in English). Her prolific career includes more than one hundred and fifty short stories and novellas and close to twenty novels. Yu Young-nan has also translated *Weathered Blossom* (2006)

and *The Naked Tree* (1995). Stephen J. Epstein's translations include *Thus Ended My Days of Watching Over the House* (1998).

Yi, T'aejun. *Eastern Sentiments*. Translation and introduction by **Janet Poole**. New York. Columbia University Press. 2009. 208 pp. Cloth \$45.00. ISBN 978-0-231-14944-0.

The Confucian gentleman scholars of the Choson dynasty (1392–1910) often published short anecdotes exemplifying their values and aesthetic concerns. In modern Seoul, one scholar in particular would excel at adapting this style to a contemporary readership: Yi T'aejun. Yi was a prolific and influential writer of colonial Korea and an acknowledged master of the short story and essay. He also wrote numerous novels and was an influential editor of cultural news. Born in northern Korea in 1904, Yi settled in Seoul after a restless youth that included several years of study in Japan. In 1946, he moved to Soviet-occupied North Korea, but by 1956, a purge of Southern Communists forced him into exile. His subsequent whereabouts cannot be confirmed, though rumors claim Yi returned to Pyongyang, only to be exiled once more. It is believed Yi passed away between 1960 and 1980, but his works were not made available until 1988, when South Korean censorship laws concerning authors who had sided with North Korea were eased. Eun Hee Chu translated a bilingual edition of his children's book *Waiting for Mama* (2007). The essays in *Eastern Sentiments* reflect Yi's distinct voice and lyrical expression, revealing thoughts on a variety of subjects: from gardens to immigrant villages in Manchuria; from antiques to colonial assimilation; and from fishing to the recovery of Korea's past. Yi laments the passing of tradition with keen sensibility yet, at the same time, celebrates human perseverance in the face of loss and change. Most important, his essays recount the author's attempts to re-experience the past and keep it alive against absorption into the Japanese nation. Translator Janet Poole provides a brilliant introduction that eloquently illustrates the complicated historical, political, and aesthetic concerns of Orientalism. She teaches Korean literature in the Department of East Asian Studies at The University of Toronto. She has translated the works of many writers from colonial Korea and is currently writing a book on assimilation and forms of disappearance in late colonial fiction.

The Brush and the Sword Kasa: Korean Classical Poems in Prose. Bilingual Edition. Translation, introduction, commentaries, and notes by **Sung-il Lee**. Merrick. Cross-Cultural Communications. 2009. 140 pp. Paper \$20.00. ISBN 978-0-89304-122-9.

Here is an anthology of Korean classical poems in the vernacular, hitherto unknown not only to those in the West but also to poetry-lovers around the world. Translated into English verse, the lines evolve yet sustain the verbal echo of the rhythmical beat inherent in the original, thus attaining a complete fusion of the two versions of a literary work — the original in Korean and its English rendition. *Kasa* is a uniquely Korean tradition of poetic composition that allows readers to breathe the sweeping lines with the full capacity of their lungs, thereby carrying the readers' minds and hearts up to the end with the last stroke of the composer's brush. Here is what one may call the Korean counterpart of English blank verse. Sung-il Lee, who teaches Medieval English poetry and English Renaissance drama, has won a number of awards

for his English translations of Korean poetry: the Grand Prize in Translation in the Republic of Korea Literary Awards for *The Wind and the Waves: Four Modern Korean Poets* (1989); the Award of Excellence in the 4th Biennial Korean Literature Translation Awards for *The Moonlit Pond: Korean Classical Poems in Chinese* (1998); and *The Korea Times'* 1971 and 1986 annual contest for Korean literature translated into English. Lee has also translated *Blue Stallion: Poems of Yu Chi-Whan* (2009).

LATIN:

Brandolini, Aurelio Lippo. *Republics and Kingdoms Compared.* The I Tatti Renaissance Library. Bilingual Edition. Translation, edited, introduction, and notes by **James Hankins.** Cambridge. Harvard University Press. 2009. 334 pp. Cloth \$29.95. ISBN 978-0-674-03398-6.

This Latin-English parallel text of Aurelio Lippo Brandolini's *Republics and Kingdoms Compared* (*De comparatione reipublicae et regni*) is the most fascinating and least known work of humanist political theory before Machiavelli. A Socratic dialogue set in the court of King Matthias Corvinus of Hungary (ca. 1490), the work depicts a debate between the king himself and a Florentine merchant at his court on the relative merits of republics and kingdoms. In effect a searing critique of Florentine civic humanism, the work discusses such issues as free trade and the morality of commerce, the inequalities of wealth typical of republics, the nature of freedom and justice, the reasons for the rise and fall of empires, the causes of political corruption, and the conditions necessary for the flourishing of arts, letters, and culture generally. This is the first critical edition and the first translation into any language of Brandolini's insightful work. James Hankins is Professor of History at Harvard University and the Founder and General Editor of the I Tatti Renaissance Library. He edited *The History of the Florentine People* (2001) and the six-volume edition *Marsilio Ficino: Platonic Theology* (2001–2006), edited and translated the three-volume edition *Leonardo Bruni: History of Florence* (2001–2007), and co-edited and co-translated (with D.J.W. Bradley) *The Cambridge Companion to Renaissance Philosophy* (2007). Hankins is also the author of *Plato in the Italian Renaissance* (1990, 1994), *Renaissance Civic Humanism* (2000), and *Humanism and Platonism in the Italian Renaissance* (2003–2004). His current projects are a history of philosophical religions in the Renaissance and a book on Leonardo Bruni and Renaissance republicanism.

Cicero. *Cicero, Orations: Philippics 1–6.* The Loeb Classical Library 189. Bilingual Edition. Translation and edited by **D.R. Shackleton Bailey**. Revised by John T. Ramsey and Gesine Manuwald. Cambridge. Harvard University Press. 2009. 400 pp. Cloth \$24.00. ISBN 978-0-674-99634-2.

———. *Cicero, Orations: Philippics 7–14.* The Loeb Classical Library 507. Bilingual Edition. Translation and edited by **D.R. Shackleton Bailey**. Revised by John T. Ramsey and Gesine Manuwald. Cambridge. Harvard University Press. 2009. 384 pp. Cloth \$24.00. ISBN 978-0-674-99635-9.

Marcus Tullius Cicero (106–43 BCE) was a Roman advocate, orator, politician, poet, and philosopher. In his political speeches and in his correspondence, we see the political excitement, tension, and intrigue of his time and the part he played in it — a time that saw the rise, dictatorship, and death of Julius Caesar in a tottering republic. Approximately 58 of his 106 speeches are still extant, 29 of which were addressed to the Roman people or Senate, the rest to jurors. In the fourteenth century, Petrarch and other Italian humanists discovered manuscripts containing more than 800 letters written by him and nearly 100 to him. This correspondence affords a revelation of the man that is all the more striking because most of the letters were not intended for publication. In addition, six of Cicero's works on rhetoric survive intact (and a seventh in fragments), and seven of his major philosophical works in part or in whole. The Loeb Classical Library edition of Cicero is in twenty-nine volumes. D.R. Shackleton Bailey (1917–2005) was Pope Professor of Latin language and Literature, Emeritus, Harvard University. He is best known for his work on Cicero, especially his commentaries and translations of Cicero's letters. The bulk of his scholarly work focused on Latin philology and Roman history and prosopography. Bailey also prepared many other editions for the Loeb Classical Library.

Sallust. *Catiline's War, The Jugurthine War, Histories.* Translation, introduction, and notes by **A. J. Woodman**. New York. Penguin Books. 2009. 256 pp. Paper \$16.00. ISBN 978-0-140-44948-8.

Sallust (86–35 BC), the earliest Roman historian with complete works to his name, was a senator of the Roman Republic and younger contemporary of Cicero, Pompey, and Julius Caesar. *Catiline's War* tells of the conspiracy led in 63 BC by L. Sergius Catilina, who plotted to assassinate numerous senators and take control of the government but was thwarted by Cicero. Sallust's vivid account of Roman public life shows a Republic in decline and thus prey to moral corruption and internal strife. In *The Jugurthine War*, Sallust describes Rome's fight in Africa against the king of the Numidians from 111 to 105 BC, in the process providing a damning picture of Roman aristocracy. Also included in this volume are the major surviving extracts from Sallust's now fragmentary *Histories*, which depict Rome after the death in 78 BC of the dictator Sulla. An introduction discusses Sallust's life and political career as well as his approach to writing history. This edition includes chronologies, further reading, an index, maps and extensive notes. A.J. Woodman is Basil L. Gildersleeve Professor of Classics at The University of Virginia. He has published numerous books on the interpretation of Latin literature, especially Augustan poetry and early imperial historical writing. Woodman's *Rhetoric in Classical Historiography* is considered a fundamental text for

the study of how the ancient historians wrote history. Woodman has co-authored commentaries on Books 3 and 4 of Tacitus' *Annals* (1996) and the monograph *Latin Historians* (1997). Most recently, he has published *Tacitus Reviewed* (2007, 1998), co-edited (with D.C. Feeney) *Traditions and Contexts in the Poetry of Horace* (2007, 2002), and written *The Cambridge Companion to Tacitus* (2009). His current projects include co-editing a series of essays on Catullus and a series of articles on first-century poetry and historiography.

Vida, Marco Girolamo. *Christiad*. The I Tatti Renaissance Library 39. Bilingual Edition. Translation, introduction, and notes by **James Gardner**. Cambridge. Harvard University Press. 2009. 493 pp. Cloth \$29.95. ISBN 978-0-674-03408-2.

Marco Girolamo Vida (1485–1566), humanist and bishop, came to prominence as a Latin poet in the Rome of Leo X and Clement VII. It was Leo who commissioned Vida's famous epic, the *Christiad*, a retelling of the life of Christ in the style of Vergil. The *Christiad* was published in 1535 and became by far the most popular Christian epic of the Renaissance, appearing in almost forty editions before 1600. It was translated into many languages, including Croatian and Armenian, and was widely imitated by vernacular poets such as Abraham Cowley and John Milton. This translation, accompanied by extensive notes, is based on a new edition of the Latin text. James Gardner is a writer and art critic who lives in New York City.

MARATHI:

Pawar, Urmila. *The Weave of My Life: A Dalit Woman's Memoirs*. (Aaydan. 2008.). Translation by **Maya Pandit**. Introduction by Wandana Sonalkar. New York. Columbia University Press. 2009. 320 pp. Cloth \$35.00. ISBN 978-0-231-14900-6.

Activist and award-winning writer Urmila Pawar recounts three generations of Dalit women who struggled to overcome the burden of their caste. Dalits, or untouchables, make up India's poorest class. Forbidden from performing anything but the most undesirable and unsanitary duties, for years Dalits were believed to be racially inferior and polluted by nature and were therefore forced to live in isolated communities. In this frank and intimate memoir, Pawar not only shares her tireless effort to surmount hideous personal tragedy but also conveys the excitement of an awakening consciousness during a time of profound political and social change. Pawar eventually left her Dalit community in Konkan for Mumbai, where she fought for Dalit rights and became a major figure in the Dalit literary movement. She is also a former actor of radical Marathi theater and a playwright. Though she writes in Marathi, she has found fame in all of India. She is the author of two acclaimed short story collections, and with Meenakshi Moon, coauthored a book on the role of women in the Dalit movement. This book was first published in Calcutta as *Struggle That Was My Life: A Dalit Woman's Memoirs* (2004, 2007). Wandana Sonalkar also translated Pawar and Moon's book *We Also Made History : Women in the Ambedkarite Movement* (2008). Sonalkar teaches economics at Babasaheb Ambedkar Marathwada University, Aurangabad, Maharashtra, and is director of their Women's Studies Center.

NORWEGIAN:

Garborg, Arne. *The Making of Daniel Braut.* (*Bondestudentar.* 1883.). Translation and introduction by **Marie Wells.** London. Norvik Press. Chester Springs. Dufour Editions. 2010. 256 pp. Paper \$19.95. ISBN 978-1-870041-81-2.

Daniel Braut, the protagonist of Arne Garborg's ground-breaking 1883 novel, is an impressionable boy whose one ambition is to rise above the poverty of his farming background in western Norway. Regarded by others as gifted, he sees education as the path to becoming part of the establishment. However, his long struggle is not only hampered by his desperate poverty, his unrealistic dreams, and his provincialism, but it takes a terrible toll on his personality. Braut is a mirror of his age, of a Norway slowly emerging from a predominantly peasant society into a modern urban culture, and of the religious, political, and social upheavals of the late nineteenth century. Marked by a puritanical childhood in Jæren and a mindset from which he early distanced himself, Arne Garborg (1851–1924) has often been described as the most naturally intellectual writer of his generation and was the first major writer to emerge from the peasant-farming community of Norway in the later nineteenth century. Rejecting "peasant romanticism," he described the problems of an age of rapid change: intellectual, moral, and sexual confusion; and the possibility of losing one's way. These issues are explored in his novels of the 1880s, including *The Making of Daniel Braut* and *Weary Men* (1999, translated by Sverre Lyngstad). In the 1890s, Garborg returned to his roots. A complex mix of sharp intelligence, analytic ability, and a deep emotional need for roots and faith, Garborg wrote with irony but also deep compassion. He was the first writer to show that "New Norwegian" could function perfectly as the language of literature. Other of his books available in English are Mabel Johnson Leland's translation of *The Lost Father* (1920); *Peace* (1929), translated by Phillips Dean Carleton; and *The Teacher* (1969), translated by Harris Kaasa. Garborg's short story *Karen's Christmas* can be found in *Short Stories from Norway: 1850–1900* (1986). Translator Marie Wells was a W.P. Ker Lecturer in Norwegian at University College, London. Her main research interest has been Norwegian literature, with a special interest in the work of Henrik Ibsen. She has contributed articles to numerous journals and is editor of *The Nineteenth-Century Discovery of Scandinavia*. Her translation of Jonas Lie's *The Family at Gilje* will be published by Norvik Press in 2010.

Kjærstad, Jan. *The Discoverer.* (*Oppdageren.* 1999.). Translation by **Barbara Haveland.** Rochester. Open Letter. 2009. 448 pp. Cloth \$17.95. ISBN 978-1-934824-12-2.

The Discoverer is the final novel in a trilogy of books about the Norwegian television celebrity Jonas Wegeland, who has been released from prison after having completed his sentence for the death of his wife. He has taken a job as a secretary aboard the *Voyager*, where his daughter and a team of young people are creating a multimedia project about the longest fjord in the world. For the first time in the trilogy, Jonas is allowed to tell his own story, and on board the ship he begins to recreate a manuscript that he wrote in prison; it is a book which he has already destroyed once, a book which seeks to explore the central mystery at the heart of his existence: the life and death of his wife, Margrete. *The Discoverer* stands alone as a masterful novel in its

own right-multifocal, throwing story after story aloft and examining each from numerous angles, and all at once. Jan Kjærstad made his debut as a writer in 1980 with a short story collection *The Earth Turns Quietly* (not available in English translation). He has also received Germany's Henrik Steffen Prize for Scandinavians who have significantly enriched Europe's artistic and intellectual life. Barbara Haveland also translated *The Seducer* (2006), and *The Conqueror* (2007), the first two books in the Wegeland trilogy. Her other translations include Jesper Hoffmeyer's *Signs of Meaning in the Universe* (1996); Merete Andersen's *Oceans of Time* (2004) and *Agnes and Molly* (2008); Leif Davidsen's *Serbian Dane* (2007) and *The Women from Bratislava* (2007); Peter Høeg's *Borderliners* (1994); *The Woman and the Ape* (1996); *The History of Danish Dreams* (1995); *Tales of the Night* (1998); and Øystein Lønn's *The Necessary Rituals of Maren Gripe* (2001) and *According to Sofia* (2009).

Sandel, Cora. *Alberta Alone.* (*Bare Alberte.* 1939.). Translation and foreword by **Elizabeth Rokkan.** London. Peter Owen. 2009. 284 pp. Paper \$19.95. ISBN 978-0-7206-1314-8.

Following *Alberta and Jacob* and *Alberta and Freedom*, both translated by Elizabeth Rokkan and published respectively in 1980 and 1984, this final volume of the semi-autobiographical Alberta Trilogy finds Alberta, now with a young child, in Paris just after the First World War. While her husband, Sivert, pursues a liaison with a Swedish painter, she falls in love with a French writer, a war veteran sympathetic to her creative needs. After a period of conflict, Alberta returns to her native Norway, and there her independence becomes complete. With subtlety and insight, Sandel depicts the corrosion of a relationship against the background of the aftermath of war. Sandel has been compared with the likes of Jean Rhys and Colette, and the Alberta books have been hailed as early feminist classics. Cora Sandel (1880–1974) is best known, apart from the trilogy and her acclaimed stories, for *Krane's Café*, which was adapted for stage and cinema. She was awarded the 1937 Gyldendal Endowment Prize for literature. Elizabeth Rokkan has also translated *The Leech* (1958, 1960, 1986); *Krane's Café: An Interior with Figures* (1968, 1985); and *The Silken Thread* (1986). Other of her translations include Jostein Gaarder's *The Christmas Mystery* (1996, 2002) and *Through a Glass, Darkly* (1998); *The Scapegoat* (1993) by Johan Borgen; and Tarjei Vesaas' *The Bridges* (1969), *The Boat in the Evening* (1971), *The House in the Dark* (1976), *The Bleaching Yard* (1981), and *The Ice Palace* (2002).

Wergeland, Henrik. *Jan van Huysum's Flower Piece.* (*Jan van Huysums Blomsterstykke.* 1840.). Translation by **John Irons.** Introduction by Ali Smith. Biographical Note by Tom Lotherington. London. Norvik Press. Chester Springs. Dufour Editions. 2009. 90 pp. Cloth \$33.95. ISBN 978-1-904559-38-2.

Henrik Wergeland (1808–1845) is Norway's greatest Romantic poet and also idolized as a national figure who was deeply involved in Norway's struggle for independence after four hundred years of Danish rule. In addition, he was a prolific playwright, polemicist, historian, and linguist, and is often described as a leading pioneer in the development of modern Norwegian culture as well as a distinctly

Norwegian literary heritage. Wergeland was considered to be a controversial and even subversive writer in his era. This new translation of one of his greatest works was commissioned to mark the two hundredth anniversary of his birth. The painting *Vase with Flowers* by the Dutch artist Jan van Huysum was in a private collection just outside Christiania (now Oslo) when Wergeland saw it early in 1840. It inspired him to write his best-known work, an extraordinary tour-de-force of Nordic Romanticism. The poem plays freely with historical events and people, referring to fictitious works of art by real painters and zigzagging between verse and prose in a glorious rejection of conventional literary form. It represents the triumph of Romanticism, and its main theme is the terrible price of beauty. Wergeland, who died young after a troubled life, knew what he was talking about, and this poem is perhaps his confession. *Poems* (1929, 1960, 1970) was translated by G.M. Gathorne-Hardy, Jethro Bithell and I. Grøndahl. *The Army of Truth: Selected Poems* was translated by Anne Born, G.M. Gathorne-Hardy, and I. Grøndahl. Translator John Irons specializes in translation of works on art, culture, philosophy, and education and translates poetry and prose fiction into English from Dutch, Danish, and Norwegian. In 2007, he won the NORLA prize for translation of nonfiction from Norwegian. He has translated works by Hannie Rouweler, Fr. H. Lars Svendsen, Albert Hagens, and Gerrit Komrij, among others. Among Irons's recent translations are *Selected Poems* (2004) by Hugo Claus; *The Last to Leave* (2005) by Dirk van Bastelaere (co-translated with Willem Groenewegen and Francis R. Jones); Peter Larsen's *Film Music* (2007); Lars Gustafsson's poetry collection *A Time in Xanadu* (2008); and *A Philosophy of Pain* (2009) by Arne Johan Vetlesen.

POLISH:

Pilch, Jerzy. *The Mighty Angel.* (*Pod Mocnym Aniołem.* 2000.). Translation by **Bill Johnston.** Rochester. Open Letter. 2009. 155 pp. Cloth \$15.95. ISBN 978-1-934824-08-5.

In between his blackouts and releases from rehab, the self-aware, third-generation alcoholic protagonist Jerzy tells stories about the other rehab inhabitants and makes very funny but astute political and personal commentaries. Pilch masterfully balances entertainment and somber reflections on Jerzy's battle with language and alcohol addiction. Jerzy Pilch, a long running popular satirical columnist, is one of Poland's most important contemporary writers. He has written several unusually funny but nostalgic novels and essays and won Poland's prestigious NIKE award in 2001 for *The Mighty Angel*. One of his novels was made into the movie *List of Lovers* by actor and director Jerzy Stuhr. Bill Johnston also translated *His Current Woman* (2002), the only other one of Pilch's novels available in English. Johnston, the director of the Polish Studies Center at Indiana University is a prolific translator of fiction and poetry. He has also translated works by Stefan Żeromski, Magdalena Tulli, Witold Grombiewicz, and Andrzej Szczpiorski. Johnston won the Found in Translation Award for Tadeusz Różwicz's *New Poems* (2007) and recently translated Andrzej Stasiuk's *Fado*.

Stasiuk, Andrzej. *Fado*. (Fado. 2006.). Translation by **Bill Johnston**. Champaign. Dalkey Archive Press. 2009. 168 pp. Paper \$13.95. ISBN 978-1-56478-559-6.

Part essay and part story, Andrzej Stasiuk's tales of his travels through Romania, Hungary, Slovakia, Albania, and his native Poland are by turns wry and reflective, wistful and funny — and often deeply moving. He travels to places no tourist would think of visiting, and in his characteristically lyrical prose, lays out his own unique and challenging perspective on the fascinating, unknown heart of Central Europe. Stasiuk reminds us of the area's extraordinarily rich cultural and ethnic makeup, explores its literature, and shows how its history is inscribed permanently in its landscapes. Above all, he explores how past, present, and future all coexist and intertwine along the highways and back roads of the region. An accomplished stylist, Stasiuk has received numerous awards for his work, including the NIKE, Poland's most prestigious literary prize, for his 2004 collection of essays *Traveling to Babadag* (unavailable in English), and the Vilenica International Literary Prize. His 1999 novel *Nine* (2007), translated by Bill Johnston, was recently received with great critical acclaim. The few works of his available in English are the novels *White Raven* (2000), translated by Wiesiek Powaga, and Margarita Nafpaktitis's translation of *Tales of Galicia* (2003). (Please see previous entry for information about the translator.)

Tokarczuk, Olga. *Primeval and Other Times*. (*Prawiek i inne czasy*. 1996.). Translation by **Antonia Lloyd-Jones**. Prague. Twisted Spoon Press. 2010. 248 pp. Paper \$15.50. ISBN 978-80-86264-35-6.

Tokarczuk's third novel, *Primeval and Other Times*, was awarded the Koscielski Foundation Prize in 1997, which established the author as one of the leading voices in Polish letters. It is set in the mythical village of Primeval in the very heart of Poland, which is populated by eccentric, archetypal characters. The village, a microcosm of Europe, is guarded by four archangels, from whose perspective the novel chronicles the lives of Primeval's inhabitants over the course of the feral 20th century. In prose that is forceful and direct, the narrative follows Poland's tortured political history from 1914 to the contemporary era and the accompanying episodic brutality that is visited on ordinary village life. Yet *Primeval and Other Times* is a novel of universal dimension that does not dwell on the parochial. At one and the same time a stylized fable, an epic allegory about the inexorable grind of time, and a meditation on the clash between modernity (the masculine) and nature (the feminine), it has been translated into most European languages. Olga Tokarczuk was born in 1962 in Sulechów near Zielona Góra, Poland. In 1998, Tokarczuk moved to a small village near the Czech border and now divides her time between the village and Wrocław. A recipient of all of Poland's top literary awards, she is one of the most critically acclaimed authors of her generation. After finishing her psychology degree at The University of Warsaw, she initially practiced as a therapist and often cites C.G. Jung as an inspiration for her work, in which mythmaking has become a hallmark. Since the publication of Tokarczuk's first book in 1989, she has published nine volumes of stories, novellas, and novels, and one book-length essay (on Boleslaw Prus's novel *The Doll*). In 2008, she received Poland's top literary award, the NIKE, for her novel *Bieguni* (*The Runners*). Her work has appeared in English in numerous journals and anthologies. Her short story *The Third Shore* appears in *The*

Third Shore: Women's Fiction from East Central Europe (2006), edited by Agata Schwartz and Luise Von Flotow-Evans. *The Way You Do It* appears in *Bad Company* (2002), edited by Ian Jack, and *Kiltykins* (translated by Teresa Halikowska-Smith) is included in *The Overreachers* (2000). Antonia Lloyd-Jones is one of the foremost translators of Polish fiction into English. She won the 2009 Found in Translation award for Pawel Huelle's *The Last Supper* (2008) and has also translated *Mercedes-Benz*, *Castorp*, and *Who Was David Weiser?* She is the co-author (with Zbigniew Iwanski and Anna Debska) of *The Legends of Cracow* (2005).

Zapolska, Gabriela. *Zapolska's Women: Three Plays — Malka Szwarcenkopf, The Man and Miss Maliczewska.* Translation and introduction by **Teresa Murjas.** Chicago. Intellect Books, The University of Chicago Press. 2009. 192 pp. Paper \$30.00. ISBN 978-1-84150-236-6.

This groundbreaking book brings together the first English-language translations of three dramatic texts written by Polish playwright, actor, and journalist Gabriela Zapolska (1857–1921). These plays were initially staged in fin-de-siècle, partitioned Poland. Each explores the economic and social pressures faced by female protagonists. Accompanying the translations are a general introduction and three essays, which together provide invaluable context such as biographical information, analysis of the playwright's significance within European literary and theatrical traditions, and discussion of the socio-historical conditions from which the texts emerged. Murjas also considers the performance histories of these plays and delves into the complexities of their translation. Teresa Murjas is a Lecturer in Theatre at The University of Reading. She specializes in late-nineteenth-century and early-twentieth-century European theater and translation. Murjas has also translated Gabriela Zapolska's *The Morality of Mrs. Dulaska* (2007) and her next translation, *Invisible Country: Four Fin-de-Siècle Polish Plays*, will be published by Intellect Books.

RUSSIAN:

Berberova, Nina. *Billancourt Tales.* Translation and introduction by **Marian Schwartz.** New York. New Directions. 2009. 176 pp. Paper \$13.95. ISBN 978-0-8112-1833-7.

The thirteen stories in Nina Berberova's *Billancourt Tales* give a kaleidoscopic view of Russian ex-patriot life in the industrialized suburbs of Paris from 1928 to 1940. As full of music as they are of sorrow, these tales were described by Berberova as "human tears that were more like the drop formations on a piece of Edam cheese than the dew on a rose petal." These stories earned her comparisons to Chekhov, and present her as an author capable of chronicling her displaced culture's struggles with pain and loss but doing so with a certain amount of amusement and humor. Nina Berberova (1901–1993) was born in St. Petersburg and left Russia after the revolution in 1922. She then settled in Paris, later moved to the U.S., and then returned to Russia in 1989, the year she was named a Chevalier of the Order of Arts and Letters by the French Government. Recognition for her writing came late, although Berberova is now as venerated as Turgenev or Chekhov. Her autobiography *The Italics are Mine* (1969)

was translated by Philippe Radley, and Marian Schwartz has translated *The Accompanist* (1988), *The Ladies from St. Petersburg* (1998), *The Book of Happiness* (1999), *The Tattered Cloak and Other Novels* (1991), and *Cape of Storms* (1999). Robyn Marsack translated Berberova's biography *Aleksandr Blok* (1996), and Marian Schwartz and Richard D. Sylvester co-translated *Moura: The Dangerous Life of the Baroness Budberg* (2005). Marian Schwartz is a prize-winning translator of Russian fiction, history, biography, criticism, and fine art. She is the principal English translator of Berberova's works and translated the *New York Times* bestseller *The Last Tsar* (1992) by Edvard Radzinsky. Her translation of Ruben David Gonzalez Gallego's *White on Black* (2006, 2007) won the 2007 Russian Booker Prize and the 2007 Soeurette Diehl Frasier Translation Award. Her most recent translations are Yuri Olesha's *Envy* (2004), Mikhail Bulgakov's *White Guard* (2008) and Ivan Goncharov's *Oblomov* (2008).

Efron, Ariadna. *No Love Without Poetry: The Memoirs of Marina Tsvetaeva's Daughter.* Translation, edited, introduction, and notes by **Diane Nemec Ignashev.** Evanston. Northwestern University Press. 2009. 320 pp. Cloth \$24.95. ISBN 978-0-8101-2589-6.

Marina Tsvetaeva is one of the crucial figures in twentieth-century poetry. Alongside her contemporaries Anna Akhmatova and Osip Mandelstam, Tsvetaeva's writing registered with unparalleled technical facility the ebullient revolutionary idealism of the late 1920s and the tragedy that followed. The memoirs of Ariadna Efron have informed all important studies of Tsvetaeva's writing and are indispensable to a complete understanding of her life and work. Never before translated into English, these memoirs provide the insider's view of Tsvetaeva's daughter and "first reader." *No Love Without Poetry* gives us Efron's wrenching story of the difficulty of living with genius. The hardships imposed by early twentieth-century Russian political upheaval placed incredible strain on her already fraught, intense relationship with her mother. Efron recounts the family's travels from Moscow to Germany, to Czechoslovakia, and finally to France, where, against her mother's advice, Efron decided to return to Russia. Diane Nemec Ignashev draws on new materials, including Efron's short stories and her mother's recently published notebooks, to supplement the original memoirs. *No Love Without Poetry* completes extant historical records on Marina Tsvetaeva and establishes Ariadna Efron as a literary force. Ariadna Efron (1912–1975), daughter of the Russian poet Marina Tsvetaeva and Sergei Efron, became well known as a writer in her own right upon the publication of her memoirs in 1973 and 1975. "Tales Told in Tarusa" was recorded by her secretary and published posthumously. Diane Nemec Ignashev is Class of 1941 Professor of Russian and Liberal Arts at Carleton College. She has also translated *Unforced Labors: The Memoirs of Ada Federolf, Selected Prose of Ariadna Efron* (2006), and *A Tale of Three Heads: Short Stories* (1986) by Irina Georgievna Ratushinskaia.

SERBIAN:

The Horse Has Six Legs: An Anthology of Serbian Poetry. Updated and Expanded Edition. Translation, edited, and introduction by **Charles Simic**. Minneapolis. Graywolf Press. 2010. 272 pp. Paper \$18.00. ISBN 978-1-55597-557-9.

In 1992, as war and hatred tore through the Balkans, *The Horse Has Six Legs* became a landmark for some of the most compelling poetry in international literature. “The ironies, in 1993, of giving an award to Serbian poets will be evident to many,” Carolyn Kizer wrote in her judge’s citation for the Harold Morton Landon Translation Award. “But the glory of great poetry is that it transcends its time and these agonized events to enter the universal realm of art.” Editor and translator Charles Simic has now updated and expanded this anthology. Simic has brought together an extraordinary range of Serbian poets, including those associated with the country’s folk songs, those of the postwar period — Vasko Popa, Ivan V. Lalic, and Novica Tadic — and those just beginning to make their mark. Filled with wild imagination, mordant humor, and vivid surrealism, Serbian poetry is rich, haunted, and intensely relevant to the world we inhabit. Poet, translator, essayist, and Belgrade native Charles Simic won the 1990 Pulitzer Prize for his poetry collection *The World Doesn’t End*, the 2005 International Griffin Prize, and was named the United States Poet Laureate in 2007. A retired Professor of English at The University of New Hampshire, he held a MacArthur Foundation Genius grant from 1984 to 1989. His latest works include *Master of Disguises* (2010) and *The Monster Loves his Labyrinth: Notebooks* (2009). Simic has also translated *Dark Things: Poems* (2009) by Novica Tadic; and *A Wake for the Living* (2004) by Radmila Lazic.

SLOVENE:

Pinter, Boris. *Family Parables*. (*Družinske parabole*. 2005.). Translation and introduction by **Rawley Grau**. Jersey City. Talisman House Publishers. 2009. 144 pp. Paper \$17.95. ISBN 978-1-58498-070-4.

Born in Slovenia in 1964, Boris Pinter graduated from The University of Ljubljana with a degree in philosophy and the sociology of culture. He works as a freelance writer, arts reviewer, translator, and editor. Pinter has written the novel *Don’t Kill Anyone, I Love You* (2001), which was translated by Aaron Gillies, two short-fiction collections, and a book of essays on contemporary Slovene theater, as well as plays, comic-strip scripts, and a screenplay. He has also translated several plays from English for the Slovene stage. *Family Parables* is a collection of short stories showcasing both Slovene economic success and the Slovene cultural value of *priden*, which encompasses being well-behaved, hardworking, and diligent. But the focus of these stories is primarily on the dark underbelly of this concept, which entails striving to conform and the rejection of non-Slovenes and homosexuals. *Family Parables* has won several international awards. The English translation was selected as one of the top three entries in the 2008 Chiasmus Press Book competition and received the Special Prize for Prose in Slovene and English from the Città di Salò International Competition in Poetry and Prose (2009). Rawley notes in his introduction that this is the first work Pinter has authored under his real name; previous works by Pinter were published under the pseudonym Gojmir

Polajnar. Rawley Grau, originally from Baltimore, Maryland, has been living since 2001 in Ljubljana, Slovenia, where he works as a translator and English-language editor. His co-translations from Slovene include *The Hidden Handshake: National Identity and Europe in the Post-Communist World* by Aleš Debeljak (2004, translated with the author); and (with Nikolai Jeffs) the novel *The Succubus* by Vlado Žabot (2007) and the play *An Event in the Town of Goga* by Slavko Grum (2007).

SPANISH:

Bellatín, Mario. *Beauty Salon.* (*Salon de belleza.* 1999.). Translation by **Kurt Hollander.** San Francisco. City Lights. 2009. 72 pp. Paper \$10.95. ISBN 978-0-87286-473-3.

A mysterious and deadly plague suddenly appears among the inhabitants of an unnamed city. Shunned by family and friends, some of the afflicted have nowhere to finish out their days, until a lone hairstylist decides to convert his “Salon to the Stars” into a refuge for the dying. A connoisseur of exotic fish whose many aquariums adorn the salon, he creates a kind of medieval hospice. Time passes, his “guests” continue to arrive and die, and his isolation becomes more and more complete as the multicolored fish bear silent witness to his saintly dedication. A dream-like parable from one of Mexico’s cutting-edge literary stars and a native of Mexico City, Mario Bellatín studied film in Cuba and then moved to Peru, where his literary career took off. He has received high praise as a singular, experimental, and risk-taking storyteller. Bellatín also directs The Dynamic School of Writers in Mexico City, which prepares writers to write for creativity’s sake, as opposed to academic-writing venues and traditional literary presses. He is the author of eighteen novels and short stories and won the Mazatlán prize in 2008 and the 2000 Xavier Villaurrutia Prize. Translator Cooper Renner has also translated *Chinese Checkers: Three Fictions* (2006). Translator Kurt Hollander is a writer, editor, screenwriter, critic, photographer, and translator. Hollander directed and produced the feature film *Carambola* (2005). He has also published a visual arts book, *Sonora the Magic Market* (2008) and currently writes for the *London Guardian Weekly* and the *New York Times* travel section. His other translations include Francisco Hinojosa’s *Hectic Ethics* (1998).

Bolaño, Roberto. *Nazi Literature in the Americas.* (*Historia de la literatura Nazi en America.* 1996.). Translation by **Chris Andrews.** New York. New Directions. 2009. 240 pp. Paper \$13.95. ISBN 978-0-8112-1794-1.

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 lived in Mexico, and eventually settled in Barcelona. His novel *The Savage Detectives* (2007, translated by Natasha Wimmer) won the prestigious Rómulo Gallegos Prize. His collection of poems *The Romantic Dogs* (2008), seven of his ten novels, and two short-story collections are presently available in English. With a touch of comedy, Bolaño deftly juxtaposes the serious with the ridiculous in his creation of a very plausible encyclopedia of fictional

Nazi writers. Situated in real literary worlds and complete with a bibliography and a biography of secondary figures, these subtle, poignant, and plausible entries provide a glimpse into the literary imagination as well as the tireless passion of the persistently contrarian mindset of a lost cause and a monstrous politics. Chris Andrews teaches literary translation and Comparative Literature at The University of Western Sydney. He translates from Spanish and French into English and is also a poet (*Cut Lunch*, 2002). In 2005, he won the TLS Valle-Inclán Prize for *Distant Star* (2004) and has received a PEN Translation Fund Award, a PEN Medallion, and the New South Wales Premier Translation Award. Andrews has also translated Bolaño's *By Night in Chile* (2003); *Amulet* (2006); *Last Evenings on Earth* (2006); *The Skating Rink* (2009); and the upcoming *Monsieur Pain* (2010, New Directions). His other translations include Luis Sepúlveda's *Full Circle* (1996); Ana Briongos' *Black on Black* (2000); Carmen Posadas' *Little Indiscretions* (2003); and three novels by César Aira: *An Episode in the Life of a Landscape Painter* (2006), *How I Became a Nun* (2006), and *Ghosts* (2008).

———. *The Skating Rink*. (*La Pista de Hielo*. 1993.). Translation by **Chris Andrews**. New York. New Directions. 2009. 208 pp. Cloth \$21.95. ISBN 978-0-8112-1713-2.

(Please see previous entry for information about the author and translator.)

The murder mystery plot in *The Skating Rink* is a novelistic device designed to help the reader to understand the accounts of the three narrators: an illegal immigrant writer; a rags-to-riches Mexican businessman; and a local, in-over-his-head corrupt civil servant. All three narrators live in the fictional town of Z, located north of Barcelona and all eventually have dealings with the skating rink, which makes them tangentially or directly involved with the beautiful Nuria Martí — who is then murdered. Bolaño's novel has been described as being "a labyrinth with a frozen center" that ultimately focuses on how these implications affect the narrators' lives and thereby reveal their intense and unrealized longings.

Borges, Jorge Luis. *Seven Nights*. (*Siete noches*. 1980.). Translation by **Eliot Weinberger**. Introduction by Alastair Reid. New York. New Directions. 2009. 128 pp. Paper \$12.95. ISBN 978-0-8112-1838-2.

Seven Nights collects seven lectures by Borges that were taped during the summer of 1977 in Buenos Aires. These recordings were later pirated as records, only to be reclaimed by Borges, who edited them for publication as a series for a Buenos Aires newspaper. In these lectures, Borges covers a variety of topics in his own unique way: *The Divine Comedy* is a true story; nightmares are beautiful; *The Thousand and One Nights* is endless; Buddhism shall always evade Western understanding; poetry exists to illustrate perfection; the Kabbalah proves the existence of God in man; and blindness is a gift. A room full of mirrors, *Seven Nights* is a speculation on multiple reflections and an ideal introduction to Borges' nonfiction. This edition is a reprint of a translation originally published in 1984. Jorge Luis Borges (1899–1986) was a poet, critic, translator, and short-story writer who is widely credited with revolutionizing modern literature. In 1992, Eliot Weinberger was the first recipient of the PEN/Kolovakos Award for his promotion of Hispanic literature in the U.S. In 2000, he

became the only American literary writer to be awarded the Order of the Aztec Eagle by the government of Mexico. A cultural critic, essayist, political writer, and translator, Weinberger has translated works by Borges, Octavio Paz, José López Portillo, Cecilia Vicuña, and Vicente Huidobro. He is the editor of both *World Beat: International Poetry Now from New Directions* (2006) and *The New Directions Anthology of Classical Chinese poetry* (2003).

Borinsky, Alicia. *Frivolous Women and Other Sinners/Frívolas y pecadoras*. Bilingual Edition. Translation by **Cola Franzen and Alicia Borinsky**. Chicago. Swan Isle Press. 2009. 240 pp. Cloth \$28.00. ISBN 978-0-9748881-4-9.

This bilingual collection features slightly absurd, sensual, camp, and even tender poems, boleros, and tangos. These vignettes and reflections are organized into eight chapters. Alicia Borinsky is Professor of Spanish and Director of The Writing in the Americas program at Boston University. She is a poet, novelist, and literary fiction scholar and has written numerous books and essays in English — most notably, *Theoretical Fables: The Pedagogical Dream in Latin American Fiction* — and Spanish about Latin American fiction, film, and women. She won the 1996 Latino Literature Prize for Fiction and a Guggenheim Fellowship in 2001. Borinsky's two novels, *Mean Woman* (1993) and *All Night Movie* (2002), were also translated by Cola Franzen. The two of them co-translated the bilingual poetry collection *Golpes Bajos: Instantaneous Low Blows* (2007). Cola Franzen, a prolific translator of poetry, fiction, and essays, won the 2000 Harold Morton Landon Prize for her translation of Jorge Guillén's *Horses in the Air and Other Poems* (1999). She has also translated *Spanish Music in the 20th Century* (1993) by Tomás Marco; the Spanish classic work *Poems of Arab Andalusia* (1989) by Emilio García Gómez; and Marjorie Agosín's *Scraps of Life: Chilean Arpilleras* (1987). Her other translations include works by Juan Cameron, Argentinean Poet Laureate Saúl Yukieveh, Jorge Guillén, Claudio Guillén, and Guillermo Núñez.

Calderón, Emilio. *The Creator's Map*. (*El Mapa del Creador*. 2006.). Translation by **Katherine Silver**. New York. Penguin Books. 2009. 272 pp. Paper \$15.00. ISBN 978-0-14-311550-2.

Calderón's first novel for adults, *The Creator's Map* vividly recreates the shadowy intrigue, romantic entanglements, and divided loyalties of war-torn Europe, where insidious repercussions help determine the destinies of its characters long after the war is over. Sought by Adolf Hitler, the titular map unwittingly falls into the hands of José María and Montse, two young Spanish exchange students. Emilio Calderón is a historian, editor, author, and the founder of the Spanish publishing house Editorial Cirene. Author of thirteen juvenile-fiction novels, his four adult-fiction novels have become international bestsellers. Calderón was a 2009 Planeta Prize finalist for *La Bailarina y el inglés* and won the 2008 XIII Fernando Lara Prize for Novels for *El Judío de Shanghai*. Benjamin Stocking also translated *The Cathedral in Seville* (1989). Katherine Silver works as a translator, editor, and translation consultant for academic and trade publishing houses. She has received a PEN Translation Fund Award, an NEA Literature Fellowship in Translation, and the 2009 National California Book Award for

Senselessness. Silver has also translated works by Martín Adán, Pedro Lemebel, and Elena Poniatowska, among others. Her recent translations include Antonio Skármeta's novels *The Dancer and the Thief* (2008) and *The Postman* (2008); Horacio Castellanos Moya's *The She-Devil in the Mirror* (2009); *Paradise Travel* (2006) by Jorge Franco; and José Emilio Pacheco's *Selected Poems* (2006) and *Battles in the Desert and Other Stories* (2006).

Celorio, Gonzalo. *And Let the Earth Tremble at Its Centers.* (*Y retiemble en sus centros la tierra.* 1999.). Translation by **Dick Gerdes**. Foreword by Rubén Gallo. Austin. University of Texas Press. 2009. 176 pp. Paper \$19.95. ISBN 978-0-292-71962-0.

Professor Juan Manuel Barrientos prefers footsteps to footnotes. Fighting a hangover, he manages to keep his appointment to lead a group of students on a walking lecture among the historic buildings of downtown Mexico City. When the students fail to show up, however, he undertakes a solo tour that includes more cantinas than cathedrals. Unable to resist either alcohol itself or the introspection it inspires, Barrientos muddles his personal past with his historic surroundings, setting up an inevitable conclusion in the very center of Mexico City. First published in Mexico in the late 1990s, *And Let the Earth Tremble at Its Centers*, the first of Celorio's novels to be translated into English, was immediately lauded as a contemporary masterpiece in the long tradition of literary portraits of Mexico City. It is a book worthy of its dramatic title, which is drawn from a line in the Mexican national anthem. Gonzalo Celorio first earned a place among the leading figures of Mexican letters for his scholarship and criticism, and careful readers will recognize a scholar's attention to accuracy within the novel's dyspeptic descriptions of Mexico City. The places described are indeed real — this edition includes a map that marks those visited in the story — although a few have since closed or been put to new uses. Celorio has also been head of UNAM's Latin American Literature Department since 1974. His other novels include *Amor Propio* and *Tres Lindas Cubanas*. Dick Gerdes is an award-winning translator based in Albuquerque. Among his translations are works by Ana Maria Shua, Sabine Ulibarri, and Mario Vargas Llosa, and, most recently, *Like a Bride* (2002) by Rosa Nissán, and *A Man of Ashes* (1999, 2002) by Salomón Isacovici. Gerdes won the Souerette Deiehl Fraser Award for Diamela Eltit's *The Fourth World* (1995), and the Columbia University Translation Center Award and American Literary Translation Center's Outstanding Translation Award for Alfredo Bryce Echenique's *A Word for Julius* (1992, 2004).

Cernuda, Luis. *Desolation of the Chimera.* (*La realidad y el deseo.* 1975.). Translation and prologue by **Stephen Kessler**. Buffalo. White Pine Press. 2009. 214 pp. Paper \$17.00. ISBN 978-1-935210-00-9.

Written between 1950 and 1962, the poems in this collection represent an important part of the final poetic testament of one of Spain's most important twentieth-century poets. This selection includes work from *Con las horas contadas* (*With Time Running Out*) and *Desolación de la Quimera*. Exiled in Mexico after more than a decade in the inhospitable northern climates of Scotland and New England, the poet savors the warmth and cultural continuity of his new residence, while maintaining his long

argument with his Iberian homeland, a love-hate relationship explored directly and indirectly. Love in its various cruelties and pleasures is the other constant theme of these books, with Cernuda's open homosexuality and passionate connection with younger men invoked through a range of emotions and from perspectives of gratification and acutely felt loss. A lifelong devotion to Beauty in both its ideal and physical incarnations informs his philosophical investigations of time, art, love, grief, and exile. The title poem, "Desolation of the Chimera," is a powerful invocation of the poetic archetype and a meditation on the fate of poets and poetry at the midpoint of the century. Luis Cernuda (1902–1963) was a leading member of Spain's legendary Generation of 1927, which included Lorca, Alberti, Aleixandre, Guillén, Salinas, Buñuel, Dalí, et al. Cernuda left Spain during the Civil War in 1938 and never returned, teaching first in Great Britain and then in Massachusetts before settling in Mexico in 1952. His collection of poems *La realidad y el deseo (Reality and Desire)* is regarded in Spain and Latin America as one of the seminal works of modern Hispanic poetry. Thus far, only two major collections of his writing are available in English in the U.S.: *Selected Poems*, translated by Reginald Gibbons (1977, 2004); and *Written in Water*, a collection of his prose poems that was translated by Stephen Kessler (2004). Stephen Kessler is a poet, translator, essayist, and editor whose work has appeared since the 1960s in hundreds of U.S. publications. He is the editor of *The Redwood Coast Review* and a contributing editor for *Poetry Flash*. The author of the novel *The Mental Traveler* (2009) and eight books and chapbooks of original poetry, including *Burning Daylight* (2007), Kessler has translated more than a dozen books of poetry and fiction, including works by Julio Cortázar, César Vallejo, Pablo Neruda, Vicente Aleixandre, Ariel Dorfman, and Fernando Alegría, among others. Kessler's recent translations include Neruda's *Macchu Picchu* (2001); Vallejo's *Aphorisms* (2002); and (with Daniela Hurezanu) Raymond Queneau's *Les Ziaux+Eyeseas* (2008). His current project is editing and translating *The Sonnets* of Jorge Luis Borges (forthcoming 2010 from Penguin Classics).

Chacel, Rosa. *Dream of Reason. (La sinrazón. 1960.)*. Translation and introduction by **Carol Maier**. Lincoln. University of Nebraska Press. 2009. 718 pp. Paper \$29.95. ISBN 978-0-8032-1473-6.

Hailed as one of the most important twentieth-century Spanish writers, Rosa Chacel has only been recognized in Spain during the last thirty years of her seventy-four year writing career. Due to censorship, she lived in exile for forty years in Europe and the Americas before returning to Spain permanently in the early 1970s. A prolific writer, Chacel began her career with two short stories and went on to publish five books of essays, three biographies, one book of articles, five short-story collections, and eight novels. She has received numerous prizes, among them the Critics' Prize, the National Prize for Letters, and the 1994 Gold Medal for Fine Arts (awarded to her by King Juan Carlos just weeks before her death). Chacel was greatly influenced by Ortega y Gasset's aesthetic ideas, particularly as presented in *The Dehumanization of Art and Notes on the Novel*, and was thus dedicated to exploring "the full range of possibilities of the novel." She conducted novel, intellectual narrative experiments, some of which foreshadow the French nouveau roman. Her masterpiece, *Dream of Reason*, showcases Chacel's dominion of psychological profundity. The novel presents the

protagonist's thoughts and emotions using image-driven language. Chacel's poetry collection *At the Edge of a Well* and her novels *The Maravillas District* and *Memoirs of Leticia Valle* have also been translated into English. Carol Maier was awarded the MLA Aldo and Jeanne Scaglione Prize for Translation of a Literary Work and the Eugene Kayden Translation Competition Meritorious Achievement Award for *Dream of Reason*. Professor of Spanish Literature and Translation Studies at Kent State University, Maier has written several books and essays about Spanish (peninsular) literature that focus on the Generations of '98 and '27 Hispanic women writers, and translation and culture. Maier's recent translations and works include *Evaluation and Translation* (2000); Maria Zambrano's *Delirium and Destiny* (1999); Severo Sarduy's *Beach Birds* (2007); and Nivaria Tejera's *The Ravine* (2008).

De la Vega, Garcilaso. *Selected Poems of Garcilaso de la Vega*. Bilingual Edition. Translation, edited, and introduction by **John Dent-Young**. Chicago. University of Chicago Press. 2009. 248 pp. Cloth \$39.00. ISBN 978-0-226-14188-6.

This bilingual edition is the first in nearly two hundred years to represent fully Garcilaso for an English-speaking audience. In translations that capture the music and skill of Garcilaso's verse, John-Dent Young presents the sonnets, songs, elegies, and eclogues that have influenced generations of poets, including San Juan de la Cruz, Luis de Leon, Cervantes, and Góngora. Garcilaso de la Vega (ca. 1501–36), a Castilian nobleman and soldier at the court of Charles V, lived a short but glamorous life. As the first poet to make the Italian Renaissance's lyrical style at home in Spanish, he is credited with beginning the golden age of Spanish poetry. Known for his sonnets and pastorals, which gracefully depict beauty and love while soberly accepting their passing, he is shown here also as a calm student of love's psychology and a critic of the savagery of war. John Dent-Young, a freelance editor and translator who has also translated from Chinese, was a Lecturer in English at the Chinese University of Hong Kong for nearly twenty years. He is the editor and translator of *Selected Poems of Luis de Gongora* and joint winner of the 2008 Premio Valle Inclán Translation Prize of the Society of Authors (UK). Dent-Young co-translated with Alex Dent-Young all five volumes of the Chinese classical novel *The Marshes of Mount Liang* (1997–2001). He is also the author of *The Language of English Studies: A Handbook for Advanced Students of English* (1994).

Hahn, Oscar. *Ashes in Love*. Translation and introduction by **James Hoggard**. Austin. Host Publications. 2009. 169 pp. Paper \$15.00. ISBN 978-0-924047-73-2.

A retired Professor of Latin American literature at The University of Iowa, Oscar Hahn is one of the most important twentieth-century poets from Chile. He is an essayist, literary critic, and the author of more than twenty books of poetry. Hahn's lifelong interests in Latin American literature of the fantastic and the medieval literary sense and approach to death have combined with his belief that past and present traditions exist together in the present. This outlook has resulted in simple, lucid, elegant, witty poems of an unusually broad range. Hahn's poetic work is filled with contradictions and an ironic tension between appearance and reality, the informal and the classic, irony and

gravity, vitality and the consciousness of death. His work has garnered national and international prizes, including Chile's Altazor Award, Cuba's Lezama Lima Award, and the 2003 Latino award from The Institute of Latin American Writers in New York. In 2006, *In the Blink of an Eye* won both the prestigious Spanish VI Casa de America and the National Book Council Award in Chile. *Ashes in Love* begins with an introduction by Hahn's English translator of twenty-five years, James Hoggard, and contains the bilingual renditions of Hahn's 2002 and 2006 poetry collections *Apariciones Profanas/Profane Apparition* and *En un abrir y cerrar de ojos /In the Blink of an Eye*. Filled with historical personages such as Rimbaud and Freud, the poems in *Profane Apparitions* have been described as containing "a hidden touch of madness ... that leaves the senses in disarray." *In the Blink of an Eye* is made up of thirty poems about war, death, love, and rock-and-roll, as well as the specter of death before that vitality which urges on Hahn's own existence. He delves resolutely into this world of uncertainty, leaving the reader in a reflective or even shaken state. James Hoggard has translated Hahn's *The Art of Dying* (1987), *Love Breaks* (1991), and *Stolen Verses and Other Poems* (2000). He has also translated Tino Villanueva's novel *Chronicle of My Worst Years* (1994) and Greta de Leon's *Splintered Silences/Silencios astillados* (2000). He was the co-winner of the Soeurette Diehl Fraser Award for Literary Translation for Raúl Mesa's *Cuba: Alone Against the Sea/Poesía desde Cuba: Solo contra el mar* (1998). The Perkins Prothro Distinguished Professor of English at Midwestern State University, Hoggard is a prolific, award-winning writer of poetry, novels, short stories, plays, and biographies. In 2000, he was the Poet Laureate of Texas, and his collection *Wearing the River: New Poems* won the 2007 Southwest PEN Poetry Award. His most recent publications include *Triangles of Light: The Edward Hopper Poems* (2009) and the play *Isometrics and the Towel* (August 2009).

Martiatu, Inés María. *Over the Waves and Other Stories/Sobre las olas y otros cuentos*. Bilingual Edition. Translation by **Emmanuel Harris II**. Essay by Tànit Fernández de la Reguera Tayà. Chicago. Swan Isle Press. 2009. 180 pp. Cloth \$28.00. ISBN 978-0-9748881-5-6.

Appearing for the first time outside of Cuba, this bold, bilingual collection of short stories provides an intimate and critical view of Afro-Cuba. Inés María Martiatu's stories span post-colonial Cuba of the early twentieth century, the First Republic, the "victorious revolution," and contemporary life on the streets of Havana. The history of the Caribbean, as part of the African diaspora, is reflected in the textures of life in Cuba: its music, rituals, and myths; the Church and Santería; and past and present. While race is unquestionably fundamental to these stories, they are at the same time rooted in the universality of the human experience. Taking real risks as an Afro-Cubana, Martiatu confronts conflicts about identity, race, marginalization, and discrimination. A writer, theater critic, and cultural historian living in Havana, Martiatu has written several works on Cuban theater as well as a book about Cuban customs and traditions. *Over the Waves and Other Stories* is her first work to be translated into English. Emmanuel Harris II is Assistant Professor of Spanish at The University of North Carolina-Wilmington. His translation of Lucía Charún-Illescas' historical novel *Malambo* won *ForeWord* magazine's 2005 Book of the Year Best Translation Award.

Moya, Horacio Castellanos. *The She-Devil in the Mirror.* (*La diabola en el espejo.* 2000.). Translation by **Katherine Silver.** New York. New Directions. 2009. 160 pp. Paper \$14.95. ISBN 978-0-8112-1846-7.

A detective story that surpasses Castellanos Moya's critically acclaimed *Senselessness* (2007, translated by Katherine Silver) in grim madness, humor, and ratcheting suspense, *The She-Devil in the Mirror* is a reminder of the illusive nature of justice and truth in a society in a state of collapse. Laura Rivera, the paranoid, superficial, wonderfully perceptive, yet fabulously unreliable, narrates a grim tour of post-civil war San Salvador and all of its social, political, economic, and sexual chaos in a plain-spoken, one-sided dialogue that is both dizzying and hilarious. Horacio Castellanos Moyas is considered El Salvador's foremost writer and is currently a political exile teaching at The University of Pennsylvania. He is the author of nine novels and five short-story collections. *Dance with Snakes* (2009) was translated by Lee Paula Springer, and Castellanos Moya's short story "The Chareron Inheritance" was translated by Beatriz Cortez — and had an introduction by Roberto Bolaño — for the 2007 anthology *Words Without Borders: The World through the Eyes of Writers*. Katherine Silver works as a translator as well as editor and translation consultant for academic and trade publishing houses. She has received numerous awards, among them a PEN Translation Fund Award, an NEA Literature Fellowship in Translation, and the 2009 National California Book Award for *Senselessness*. Silver has also translated works by Martín Adán, Pedro Lemebel, and Elena Poniatowska. Her recent translations include Antonio Skármeta's novels *The Dancer and the Thief* (2008) and *The Postman* (2008); Horacio Castellanos Moya's *The She-Devil in the Mirror* (2009); *Paradise Travel* (2006) by Jorge Franco; and José Emilio Pacheco's *Selected Poems* (2006) and *Battles in the Desert and Other Stories* (2006).

Quevedo, Francisco de. *Selected Poetry of Francisco de Quevedo.* Bilingual Edition. Translation and edited by **Christopher Johnson.** Chicago. University of Chicago Press. 2009. 240 pp. Cloth \$45.00. ISBN 978-0-226-69889-2.

Francisco de Quevedo (1580–1645), one of the greatest poets of the Spanish Golden Age, was the master of the baroque style known as "conceptismo," a complex form of expression fueled by elaborate conceits and constant wordplay as well as ethical and philosophical concerns. Although scattered translations of his works have appeared in English, this is the first comprehensive collection available that samples each of the genres in which Quevedo excelled: metaphysical and moral poetry; grave elegies and moving epitaphs; amorous sonnets and melancholic psalms; and playful romances and profane burlesques. In this edition, Christopher Johnson gathers together a generous selection of forty-six poems — in bilingual Spanish-English format on facing pages — that highlights the range of Quevedo's technical expertise and themes. Christopher Johnson is Associate Professor of Comparative Literature at Harvard University. His main teaching and research interests include Early Modern literature (especially lyric poetry), science and philosophy, the history of rhetoric, Trans-Atlantic studies, and theories of translation, imitation, and intertextuality. He has published several essays on these subjects, as well as a revised translation of Heinrich Heine's

Journey to Italy (1998). Forthcoming is a publication of *Hyperboles: The Rhetoric of Excess in Baroque Literature and Thought* (Harvard University Press, 2010).

Rojas, Fernando de. *Celestina*. (*La Celestina*. 1499.). Translation by **Margaret Sayers Peden**. Introduction and edited by Roberto González Echevarría. New Haven. Yale University Press. 2009. 288 pp. Cloth \$24.00. ISBN 978-0-300-14198-6.

Second only to *Don Quixote* in cultural importance, Fernando de Roja's *Celestina* is a classic of Spanish literature that paved the way for Cervantes and the picaresque novel. Widely considered the first European novel, *Celestina* is also a timeless story of love, morality, and tragedy, full of captivating, original, and vibrant characters. It is the elaborate tale of a star-crossed courtship in fifteenth-century Spain between the young nobleman Calisto and the beautiful maiden Melibea. *Celestina*, Calisto's go-between, is the aged prostitute, madam, and procuress who seizes control of the affair, guiding it through a series of mishaps before it meets its tragic end. At times a comic character, and at times an assertive promoter of women's sexual license, *Celestina* is an inimitable personality with a surprisingly modern consciousness. Fernando de Rojas was born in La Puebla de Montalbán in the early 1470s into a family whose Jewish forebears had been forced to convert to Christianity. He wrote *Celestina* in his mid-twenties before graduating from The University of Salamanca in 1500. He subsequently worked as a lawyer in Talavera de la Reina, where he died in 1541. Margaret Sayers Peden is Professor Emerita of Spanish at The University of Missouri and the award-winning translator of numerous major works by Octavio Paz, Carlos Fuentes, Pablo Neruda, Isabel Allende, Mario Vargas Llosa, and others. Peden was a co-recipient of the May 1992 Gregory Kolovakos Award from PEN and received the May 2004 P.E.N./Book-of-the-Month Club Award for Translation. Peden's most recent translations include Belli Gioconda's *Infinity in the Palm of Her Hand* (2009); *The Painter of Battles* (2008) by Arturo Pérez-Reverte; and *The Sum of Our Days* (2008) by Isabel Allende.

———. *Celestina*. (*La Celestina*. 1499.). Translation and afterword by **Peter Bush**. Introduction by Juan Goytisolo. New York. Penguin Books. 2010. 217 pp. Paper \$16.00. ISBN 978-0-14-310609-8.

(Information about the author and book can be found in the previous entry.) Peter Bush works in Barcelona as a freelance literary translator. He was awarded the Valle Inclán Literary Translation Prize for Juan Goytisolo's *The Marx Family Saga* (1999) and has translated several of Goytisolo's novels and nonfiction works, as well as works by Pedro Almodóvar, Senel Paz, and a Chico Buarque novel from the Portuguese. He edited (with Susan Bassnett) *The Translator as Writer* (2005) and put together the anthology of Cuban stories *The Voice of the Turtle* (1998).

Rosales, Guillermo. *The Halfway House.* (*Casa de los naufragos.* 1987.). Translation by **Anna Kushner.** Introduction by José Manuel Prieto. New York. New Directions. 2009. 144 pp. Paper \$14.95. ISBN 978-0-8112-1802-3.

In *The Halfway House*, exiled writer William Figueras arrives in Florida desperate for a reprieve from the Cuban government that had literally driven him crazy. But in the halfway house where he is placed by the Miami psychiatric ward, he finds himself instead descending to a deeper ring of hell. His only solace in this violent, squalid, and terrifying world becomes the damaged but beautiful Frances. Together they plot a final escape from the madness of their reality. Few Cuban writers embodied the paradigm of frustration and brilliance like Guillermo Rosales (1946–1993). Although he destroyed most of his work before committing suicide, *The Halfway House* survived and was published posthumously. Anna Kushner is a writer whose work has appeared in *Wild River Review* and *The Bucks County Writer*. Her translations have appeared in *Words Without Borders* and are forthcoming in *The Virginia Quarterly* as well as the anthology *Another Sky: Voices of Conscience from Around the World* (Profile Books). She has translated Portuguese writer Gonçalo M. Tavares' *Jerusalem* (2009), and a translation of *The Autobiography of Fidel Castro* by Norberto Fuentes is forthcoming.

Rosero, Evelio. *The Armies.* (*Los Ejércitos.* 2007.). Translation by **Anne McLean.** New York. New Directions. 2009. 224 pp. Paper \$14.95. ISBN 978-0-8112-1864-1.

The Armies is a “timeless Epic” that begins quietly with one man’s lonely reveries and escalates to a violent narrative about a Colombian town destroyed by drug wars. The aging, retired Professor Ismail, who spends his days spying on a nude, sunbathing neighbor, wanders all over town lost in memories after being sent to visit the town priest. Meanwhile, the town, which is surrounded by coca fields and landmines, is being overtaken by two opposing armies in a bitter drug war. When Ismail returns home, his wife is gone, and soon he is steeped in a living hell that is as deeply tender as it is tragic. Evelio Rosero has written numerous novels, short stories, plays, and poetry — a body of work for which he was awarded Colombia’s National Literature Prize by the Ministry of Culture. *The Armies* won the prestigious Tusquets International Prize as well as Great Britain’s 2009 Independent Foreign Fiction Prize for translator Anne McLean. Jennifer Gabrielle Edwards translated Rosero’s short story “The Sixth Commandment” for her anthology of Colombian war stories *The Flight of the Condor: Stories of Violence and War from Colombia* (2007). Anne McLean has translated books by Julio Cortázar, Carmen Martín Gaité, Tomás Eloy Martínez, Juan Gabriel Vásquez, Paulo Coelho, and Ignacio Martínez de Pisón. She also co-translated (with Peter Bush) Ignacio Padilla’s *Shadow Without a Name* (2003). McLean’s translation of Cerca’s *Soldiers of Salamis* won Great Britain’s 2004 Independent Foreign Fiction Prize and the Premio Valle-Inclán. Her recent translations include Juan Gabriel Vásquez’s *The Informers* (2008), Javier Cercas’ *The Speed of Light* (2006), and Cortázar’s *Diary of Andrés Fava* (2005).

Ruy-Sánchez, Alberto. *The Secret Gardens of Mogador: Voices of the Earth.* (*Los jardines secretos de Mogador: Voces de tierra.* 2001.). Translation by **Rhonda Dahl Buchanan.** Calligraphy by Hassan Massoudy. Buffalo. White Pine Press. 2009. 246 pp. Paper \$15.00. ISBN 978-1-893996-99-1.

In *The Secret Gardens of Mogador: Voices of the Earth*, Alberto Ruy-Sánchez transports his readers once again to Mogador — ancient name for the Arabic city of Essaouira on the Atlantic coast of Morocco — a walled labyrinth of winding streets, marketplaces, bathhouses, and hidden gardens that serves as the locus of desire for the characters of his two previous novels. The book explores the nature of feminine and masculine desire, using as a metaphorical point of departure the four basic elements of air, water, earth, and fire. In this prize-winning novel, Ruy-Sánchez examines the complex nature of enduring intimacy, in particular the daily challenge of addressing the ever-changing desires of the other. Born in 1951, Alberto Ruy-Sánchez is the author of seventeen books of fiction, non-fiction, and poetry. Since 1988, he has been Chief Editor and founding publisher of Latin America's leading arts magazine, *Artes de Mexico*. He has also published widely in scholarly journals and is the author of several prize-winning books of literary criticism. His novels explore the many facets of desire, and nearly all of his works of fiction take place in Mogador. *Mogador: The Names of the Air* (1992, translated by Mark Schafer) was awarded the Xavier Villaurrutia Prize, Mexico's most prestigious literary award. Ruy-Sánchez's recent publications include *Limulus: Visiones del fósil viviente/Visions of the Living Fossil* (2004) which was co-authored with artist Brian Nissen and also translated by Rhonda Dahl Buchanan. Buchanan's translation of Ruy-Sánchez's *Nueve veces el asombro* is forthcoming from White Pine Press. Rhonda Dahl Buchanan is Professor of Spanish and Director of Latin American Studies at The University of Louisville. The recipient of a 2006 NEA Fellowship in Translation, she is the author of numerous articles on contemporary Latin American writers and the editor of a Spanish language book of critical essays. Her other translations include *The Entre Rios Trilogy* (2006) by Argentine writer Perla Suez and *Quick Fix* (2006) by Ana Maria Shua.

Volpi, Jorge. *Season of Ash: A Novel in Three Acts.* (*No sera la Tierra.* 2006.). Translation by **Alfred Mac Adam.** Rochester. Open Letter. 2009. 413 pp. Paper \$15.95. ISBN 978-1-934824-10-8.

Jorge Volpi's international bestseller *Season of Ash* puts a human face on the earth-shaking events of the late twentieth century: the Chernobyl disaster; the fall of the Berlin Wall; the end of Soviet Communism and the rise of Russian oligarchs; the cascading collapse of developing economies; and the near-miraculous scientific advances of the Human Genome Project. Told through the intertwined lives of three women — Irina, a Soviet biologist; Eva, a Hungarian computer scientist; and Jennifer, an American economist — this novel-of-ideas is part detective novel, part scientific investigation, and part journalistic exposé, with a dark, destructive love story at its center. Praised throughout the world for his inventive storytelling and stylistic ambition, Volpi has become one of the leading innovators of twenty-first-century literature. He is the author of nine novels, including *In Search of Klingsor* (2002, translated by Kristina Cordero), which won the Spanish Premio Biblioteca Breve prize and the French Deux-

Océans-Grizane-Cavour prize. He is one of the founders of the “Crack” group, a Mexican literary movement that seeks to move beyond magical realism and mimics the ideals of the 1968 Latin American literary boom. A few of his essays and short stories are available in English, among them *Ars Poetica* (published in *A Whistler in the Nightworld: Short Fiction from the Latin Americas*) and excerpts from *The End of Madness* (translated by Suzanne Jill Levine) in Thomas Christensen’s bilingual anthology *New Worlds, New Words* (2007). Levine also translated *University Students of the World for Masks*, a series for The Center of Arts Translations journal *Two Lines*. Alfred Mac Adam, Professor of Latin American literature at Barnard College-Columbia University and former editor of *Review: Latin American Literature and Arts*, has translated novels by Carlos Fuentes, Mario Vargas Llosa, José Donoso, Juan Carlos Onetti, and Julio Cortázar, among others. His recent translations include Carlos Fuentes’ novels *The Years with Laura Díaz* (2000) and *The Death of Artemio Cruz* (1991, 2000); and Luis Manuel Ruiz’s novel. *Only One Thing Missing* (2003). Mac Adam is also the author of *Textual Confrontations: Comparative Readings in Latin American Literature* (1987) and co-author (with Fernando Báez) of *A Universal History of the Destruction of Books* (2008).

SUMERIAN:

Princess, Priestess, Poet: The Sumerian Temple Hymns of Enheduanna. Translation and note by **Betty De Shong Meador**. Foreword by John Maier. Austin. University of Texas Press. 2009. 318 pp. Cloth \$60.00. ISBN 978-0-292-71932-3.

Princess, Priestess, Poet is the first collection of translations of all of the Sumerian high priestess Enheduanna’s temple hymns. This edition also features a lengthy examination of the relevant deity and city, as well as an analysis of the verses themselves. The introduction discusses Sumerian history and mythology, including what is known about Enheduanna (2300 BC), who is thought to be the first high priestess of the moon god Nanna as well as the daughter of Sargon, founder of one of the first empires in human history. Betty De Shong Meador is a Jungian analyst who has taught at The California School of Professional Psychology in San Diego, Pacifica Graduate Institute, and The California Institute of Integral Studies. She is also the author of *Inanna: Lady of Largest Heart* (2000) and *Uncursing the Dark* (1992).

SWEDISH:

Ekman, Kerstin. *God’s Mercy*. (*Guds barmhärtighet*. 1999.). Translation and preface by **Linda Schenck**. Lincoln. University of Nebraska Press. 2009. 400 pp. Paper \$22.95. ISBN 978-0-8032-2458-2.

When Hillevi, a young, inexperienced midwife, moves from the university town of Uppsala to the wilderness of Svartvattnet (Blackwater) to be with her unofficial fiancé, she is ill prepared for what awaits her. In this frigid, austere, and isolated territory, she encounters the overwhelming and unpredictable forces of nature, demoralizing poverty, and ignorance. Yet she also gains access to the unfamiliar world of nomadic Sami

reindeer herders. A single traumatic event, never fully confronted, has devastating and far-reaching repercussions, but Hillevi also finds unexpected warmth and love. Incorporating elements of the *jojk* oral tradition of Sami culture, *God's Mercy* is a thoroughly engrossing story about the capriciousness of memory, the resilience of the human psyche, and the endless wonder of the wild. Kerstin Eckman, the author of seventeen widely translated books and a member of the Swedish Academy, has written detective novels as well as novels with social and psychological themes. She is also the author of *The Women and the Town* tetralogy: *Witches' Rings* (1997), *The Spring* (2001), and *A City of Light* (2003), which were all translated by Linda Schenck; and *The Angel House* (2002), which was translated by Sarah G. Death. *God's Mercy* is the first part of the *Wolfskin* trilogy (and the only part of the trilogy to be translated into English). Other English translations of Ekman's works include translator Joan Tate's *Blackwater* (1996) and *Under the Snow* (1997); *The Forest of Hours* (1998), translated by Anna Paterson; and *The Dog* (2009), translated by Linda Schenck and Rochelle Wright. Linda Schenck works as a translator and conference interpreter in Göteborg, Sweden and has translated works by Barbro Dahlbom-Hall, Horst Jürgen Becker, Margareta Omsäter, and Jan Ling. Her recent translations include Majgull Axelsson's *April Witch* (2002) and Annika Thor's juvenile work of fiction *A Faraway Island* (2009).

Wägner, Elin. *Penwoman*. (*Pennskaftet*. 1910.). Translation and afterword by **Sarah Death**. London. Norvik Press. Chester Springs. Dufour Editions. 2009. 224 pp. Paper \$24.95. ISBN 978-1-870041-74-4.

Penwoman is the classic novel about the Swedish women's suffrage movement. Originally published in 1910, the work was Elin Wägner's second novel. After working first as a journalist, she went on to become one of Sweden's leading writers and eco-feminists, and her prolific output developed in numerous ways radical feminist and feminist-pacifist perspectives. Wägner was elected to the Swedish Academy in 1944. The central character of *Penwoman* is a young female journalist who offers exceptional insights into the dedicated work and strong sense of sisterhood uniting a group of women campaigning for suffrage. But the novel also explores a range of other issues affecting the situation of women in Sweden at that time, from the role of paid work to matters involving morality, eroticism, and love. Its refreshingly disrespectful and witty style has helped make the novel one of Wägner's most enduringly popular. Betty Cain and Ulla Sweedler translated Wägner's *Stockholm Stories* in 2002. The translator of *Penwoman*, Sarah Death, is the editor of the Swedish-English Literary Translation Association's (SELTA) Swedish Book Review. She is one of the foremost translators of Swedish literature and has won the prestigious George Bernard Shaw Translation Prize twice: in 2003, for Kerstin Ekman's *The Angel House*; and in 2006, for Ellen Mattson's *Snow*. In 2008, she was awarded the Swedish Academy's Translation Prize. She has also translated works by numerous Swedish writers, including Alexander Ahndoril, Victoria Benedictsson, Fredrika Bremer, Astrid Lindgren, and Sven Lindqvist. Her most recent translations are *Documents Concerning Rubashov the Gambler* (2007) by Carl-Johan Vallgren; Ulricke Milles's *In Astrid Lindgren's Footsteps* (2007); Linn Ullman's *A Blessed Child* (2008); Karina Burman's *The Streets of Babylon* (2008); and Astrid Lindgren's *Karlson on the Roof* (2008).

TIBETAN:

Chopel, Gendun. *In the Forest of Faded Wisdom: 104 Poems by Gendun Chopel.* Bilingual Edition. Translation, edited, introduction, and notes by **Donald S. Lopez, Jr.** Chicago. University of Chicago Press. 2009. 192 pp. Cloth \$26.00. ISBN 978-0-226-10452-2.

In a culture where poetry is considered the highest form of human language, Gendun Chopel is revered as Tibet's greatest modern poet. Born in 1903 as British troops were preparing to invade his homeland, Chopel was identified at any early age as the incarnation of a famous lama and became a Buddhist monk, excelling in the debating courtyards of the great monasteries of Tibet. At the age of thirty-one, he gave up his monk's vows and set off for India, where he would wander, often alone and impoverished, for over a decade. Returning to Tibet, he was arrested by the government of the young Dalai Lama on trumped-up charges of treason, emerging from prison three years later a broken man. He died in 1951 as troops of the People's Liberation Army marched into Lhasa. Throughout his life, from his childhood to his time in prison, Chopel wrote poetry that conveyed the events of his remarkable life. *In the Forest of Faded Wisdom* represents the first comprehensive collection of his oeuvre in any language, assembling poems in both the original Tibetan and in English translation. A master of many forms of Tibetan verse, he composed heartfelt hymns to the Buddha; pithy instructions for the practice of the dharma; stirring tributes to the Tibetan warrior-kings; cynical reflections on the ways of the world; and lamentations of a wanderer who has been forgotten in a foreign land. These poems exhibit the technical skill — wordplay, puns, the ability to evoke moods of pathos and irony — for which Chopel was known and reveal him to be a consummate craftsman of both Tibetan and Indian poetry. With a directness and force often at odds with the conventions of *belles lettres*, Chopel's verse is at once elegant and earthy. *In the Forest of Faded Wisdom* is consequently a remarkable introduction to Tibet's sophisticated poetic tradition and its most intriguing twentieth-century writer. Other of his books available in English are mainly Buddhist-related works, such as *Dhammapada* (1985), *Tibetan Arts of Love* (1992, translated by Jeffrey Hopkins and Dorje Yudon Yuthok), and *The Guide to India: A Tibetan Account* (2000, translated by Toni Huber). Donald S. Lopez, Jr. is the Arthur E. Link Distinguished University Professor of Buddhist and Tibetan Studies in the Department of Asian Languages and Cultures at The University of Michigan. His most recent translations include *The Madman's Middle Way: Reflections on the Reality of the Tibetan Monk Gendun Chopel* (2006); the Dalai Lama's *The Joy of Living and Dying in Peace* (1997); and *Awakening the Mind, Lightening the Heart* (1995). Lopez, Jr. is also the author of *Buddhism and Science: A Guide for the Perplexed* (2008); *Buddhism in Practice* (2007); *Religions of Tibet* (2007); and *A Modern Buddhist Bible: Essential Readings from East and West* (2002).

TURKISH:

Cansever, Edip. *Dirty August: Poems by Edip Cansever*. Translation and introduction by **Julia Clare Tillinghast-Akalin and Richard Tillinghast**. Jersey City. Talisman House Publishers. 2009. 104 pp. Paper \$14.95. ISBN 978-1-58498-067-4.

Edip Cansever (1928–1986) was one of a group of poets known as “İkinci Yeni” (“Second New”), the second wave of Turkish poets to embrace Modernism. Like Orhan Pamuk, Cansever was secular in outlook, looking to Europe for literary examples while at the same time deeply engaged with the struggles of people in his own country and grounded in the life of his native city, Istanbul. Philosophically attuned to Existentialism, his poetry has an exuberance and imaginative range that will remind readers of the French Surrealists. Julia Clare Tillinghast-Akalin’s poems and translations have appeared in *Boston Review*, *crazyhorse*, *Irish Pages*, *Northern Passages*, *Sou’Wester*, and elsewhere. She is currently an MFA candidate in the Creative Writing program at Virginia Tech University and lives in Blacksburg, Virginia after working and living for four years in Istanbul, Turkey. Poet, translator, and essayist Richard Tilinghast is the author of ten books of poetry — most recently, *The New Life* (2008), *Sewanee Poems* (2008), and *Selected Poems* (2009) — and his nonfiction works include *Finding Ireland: A Poet’s Explorations of Irish Literature and Culture* (2009) and *Robert Lowell’s Life and Work: Damaged Grandeur* (1995). Tilinghast serves on the advisory editor of the Boston-based literary magazine *Ploughshares* and has won numerous prizes for his works, including the Ann Stanford prize and the James Dickey prize for poetry.

Gürsel, Nedim. *The Conqueror: A Novel. (Boğazkesen, Fatih’in Romanı. 1995.)*. Translation by **Yavuz Demir and John Ottenhoff**. Jersey City. Talisman House Publishers. 2010. 222 pp. Paper \$18.95. ISBN 978-1-58498-071-1.

The author of over thirty books, including novels, essays, short stories, literary criticism, and travel writing, Gürsel received in 1976 Turkey’s highest literary prize — the Prize of the Turkish Language Academy. Ten years later, he received the İpekçi Prize promoting Turkish-Greek cultural understanding and the Prix de la Liberté of the French PEN club. Gürsel also received the Radio France Internationale Prize for the best novel of 1990, and in 2003, he won the France-Turkey Prize for his lifetime achievements. In 2004, he received the Fernand Rouillon Literary Prize from the Franco-Turkish Committee at the Turkish Tourism Office in Paris and was named a Chevalier des Arts et Lettres by the French Ministry of Culture. His most recent novel, *İlah’ın Kızları (The Daughters of Allah)*, was published in 2008. Gürsel published his first novellas and essays in Turkish literary magazines in the late 1960s. After the coup d’état in 1971, he had to testify in court in order to defend one of his articles, an experience that led him to move to France. Gürsel then returned to Turkey but was sent back into exile in France. He first wrote articles and travel reports which were published in *Le Monde* as well as in the Turkish newspapers *Cumhuriyet* and *Milliyet*. Today, he teaches contemporary Turkish literature at the Sorbonne and directs the Centre National de la Recherche Scientifique. He has contributed works to two books by Avigdor Levy: “A Young Jewish Author” in *Jews, Turks, Ottomans: A Shared History, Fifteenth Through the Twentieth Century* (2002); and “Some Jewish Characters in Modern Turkish Literature” in *The Jews of the Ottoman Empire* (1994). Yavuz Demir, a

specialist in theories of literature, narratology, and the making of fiction, is currently a visiting professor at Oxford University. John Ottenhoff is Vice President of The Associated Colleges of the Midwest (ACM) and has published widely on early modern English devotional literature, psalm translation, and digital culture.

TZOTZIL MAYAN:

Incantations: Song, Spells and Images by Mayan Women. Translation by **Ámbar Past, Xalik Guzmán Bakbolom, and Xpetra Ernandes.** El Paso. Cinco Puntos Press. 2009. 232 pp. Paper \$26.95. ISBN 978-1-933693-09-5.

Published in 2005 as a handmade bilingual collection, *Incantations* is a collection of ritual Tzotzil Mayan women's ritual poetry and silkscreen graphic art. It debuted as a cultural performance in Mexico City's Tamayo Museum and was celebrated in Mexico as the first book of Mayan literature published in five hundred years. Working with anthropologist, editors, proofreaders, poets, and many others — including poet and anthropologist Robert M. Laughlin — Ámbar Past spent thirty years recording, transcribing, and translating these songs and spells from Tzotzil Mayan into Spanish. *Incantations* opens with a prayer, followed by Past's introduction to the English edition, which helps to explain Mayan culture and poetics as well as Tzotzil Mayan's linguistic features and origins. The incantations are accompanied by Past's own reflections about the creators and their incantations, her accounts of being accepted into the Tzotzil Mayan community, and an extensive academic bibliography. Past is a printmaker, weaver, and poet who has lived among the Chiapas Tzotzil Mayans since the early 1970s. She is the co-founder of a Mayan artisan-weaving cooperative and Sna Jtz'ibajom, the Mayan writers' collective, as well as founding director of *La Jicara*, a prize-winning Mexican art and literature journal. Past writes primarily in Spanish and Tzotzil. Some of her Spanish-language poetry has been translated for various English-language anthologies and journals, although her poetry collections *Caracól de tierra* and *Huracán* have not been translated into English. *Portable Mayan Altar* (2007) and *The Sea on its Side* (1994) are available in English.

ANTHOLOGIES:

An Anthology of Modern Italian Poetry in English Translation, with Italian Text. Bilingual Edition. Translation and edited by **Ned Conдини.** Introduction and notes by Dana Renga. New York. The Modern Language Association of America. 2009. 431 pp. Paper \$11.95. ISBN 978-1-60329-032-6.

Italian poetry of the last century is far from homogeneous; genres and movements have often been at odds with one another, engaging the economic, political, and social tensions of post-Unification Italy. The thirty-eight poets included in this anthology, some of whose poems are translated here for the first time, represent this literary diversity and competition: there are symbolists (Gabriele D'Annunzio), free-verse satirists (Gian Pietro Lucini), hermetic poets (Salvatore Quasimodo), feminist poets (Sibilla Aleramo), twilight poets (Sergio Corazzini), fragmentists (Camillo Sbarbaro),

new lyricists (Eugenio Montale), neo-avant-gardists (Alfredo Giuliani), and neorealists (Pier Paolo Pasolini) — among many others. A writer, literary critic, and translator (from and into English and Italian), Ned Condin is the author of the poetry collection *Quartettsatz* (1996) and the novel *The Cauldron* (2008). His poetry and short stories have appeared in *Translation*, *Mid-American Review*, *Italian Americana*, *Yale Review*, and *The Village Voice*. Condin won the Renato Poggioli Award (1986) from PEN American Center for his translation of Mario Luzi's poetry and the 2002 Bordighera Prize for *And Song Song Songlessness* by Jane Tassi. His other English translations include poet Giorgio Caproni's *The Earth's Wall* (2004) and Carlo Betocchi's *Awakenings* (2008).

Breaking the Willow: Poems of Parting, Exile, Separation & Reunion. Translation, foreword, and introduction by **David Lunde**. Buffalo. White Pine Press. 2009. 95 pp. Paper \$14.00. ISBN 978-1-893996-95-3.

Breaking the Willow is a wonderful collection of classic Chinese poems on the themes of parting and exile. The poems capture brief meetings between poet friends over a jug of wine, the lament of lovers parting, and the seclusion of the hermit. One can smell the fragrance of incense smoke, hear the night rain on an autumn lake, and see the moon shining through the pines. The earliest of these poems is drawn from the *Shijing*, or *Book of Songs*, a collection of court, religious, and folk poems compiled circa 600 BC; the rest were written in subsequent periods until the end of the Yuan Dynasty in 1368. David Lunde is a poet and translator whose work has appeared in such journals as *Poetry*, *The Iowa Review*, *TriQuarterly*, *Chicago Review*, and *Renditions*. He has received two Rhysling Awards for Best Science Fiction Poem of the Year, and his works include *Blues for Port City* (1995); *Heart Transplants & Other Misappropriations* (1996); and *Nightfishing in Great Sky River* (1999).

The Brush and the Sword Kasa: Korean Classical Poems in Prose. Bilingual Edition. Translation, introduction, commentaries, and notes by **Sung-il Lee**. Merrick. Cross-Cultural Communications. 2009. 140 pp. Paper \$20.00. ISBN 978-0-89304-122-9.

Here is an anthology of Korean classical poems in the vernacular, hitherto unknown not only to those in the West but also to poetry-lovers around the world. Translated into English verse, the lines evolve yet sustain the verbal echo of the rhythmical beat inherent in the original, thus attaining a complete fusion of the two versions of a literary work — the original in Korean and its English rendition. *Kasa* is a uniquely Korean tradition of poetic composition that allows readers to breathe the sweeping lines with the full capacity of their lungs, thereby carrying the readers' minds and hearts up to the end with the last stroke of the composer's brush. Here is what one may call the Korean counterpart of English blank verse. Sung-il Lee, who teaches Medieval English poetry and English Renaissance drama, has won a number of awards for his English translations of Korean poetry: the Grand Prize in Translation in the Republic of Korea Literary Awards for *The Wind and the Waves: Four Modern Korean Poets* (1989); the Award of Excellence in the 4th Biennial Korean Literature Translation Awards for *The Moonlit Pond: Korean Classical Poems in Chinese* (1998); and *The*

Korea Times' 1971 and 1986 annual contest for Korean literature translated into English. Lee has also translated *Blue Stallion: Poems of Yu Chi-Whan* (2009).

Hellenistic Collection: Philitas, Alexander of Aetolia, Hermesian Ax, Euphorion, Parthenius. Bilingual Edition. Translation, edited, introduction, and notes by **J.L. Lightfoot**. Cambridge. Harvard University Press. 2009. 688 pp. Cloth \$24.00. ISBN 978-0-674-99636-6.

This volume presents a selection of Hellenistic prose and poetry, ranging chronologically from Philitas of Cos through Alexander of Aetolia, and Hermesianax of Colophon to Euphorion of Chalcis and Parthenius of Nicaea, whose mythography *Sufferings in Love* is the major work in the collection. Knowledge of many of these texts has been increased by papyrological discoveries in the last century, yet few of them have appeared in English translation before now. Taken together, these works represent the geographic and stylistic range of a rich and inventive period in Classical literature. J.L. Lightfoot is a Fellow and Tutor in Classics at New College, University of Oxford. She has published many articles on Hellenistic culture and literature, and her latest translations include *The Sybilline Oracles* (2007); *On the Syrian Goddess* (2003) by Lucian of Samosata; and *Parthenius of Nicaea: The Poetical Fragments and the Erotika Pathemata* (1999).

The Horse Has Six Legs: An Anthology of Serbian Poetry. Updated and Expanded Edition. Translation, edited, and introduction by **Charles Simic**. Minneapolis. Graywolf Press. 2010. 272 pp. Paper \$18.00. ISBN 978-1-55597-557-9.

In 1992, as war and hatred tore through the Balkans, *The Horse Has Six Legs* became a landmark for some of the most compelling poetry in international literature. "The ironies, in 1993, of giving an award to Serbian poets will be evident to many," Carolyn Kizer wrote in her judge's citation for the Harold Morton Landon Translation Award. "But the glory of great poetry is that it transcends its time and these agonized events to enter the universal realm of art." Editor and translator Charles Simic has now updated and expanded this anthology. Simic has brought together an extraordinary range of Serbian poets, including those associated with the country's folk songs, those of the postwar period — Vasko Popa, Ivan V. Lalic, and Novica Tadic — and those just beginning to make their mark. Filled with wild imagination, mordant humor, and vivid surrealism, Serbian poetry is rich, haunted, and intensely relevant to the world we inhabit. Poet, translator, essayist, and Belgrade native Charles Simic won the 1990 Pulitzer Prize for his poetry collection *The World Doesn't End*, the 2005 International Griffin Prize, and was named the United States Poet Laureate in 2007. A retired Professor of English at The University of New Hampshire, he held a MacArthur Foundation Genius grant from 1984 to 1989. His latest works include *Master of Disguises* (2010) and *The Monster Loves his Labyrinth: Notebooks* (2009). Simic has also translated *Dark Things: Poems* (2009) by Novica Tadic; and *A Wake for the Living* (2004) by Radmila Lazic.

Incantations: Song, Spells and Images by Mayan Women. Translation by **Ámbar Past, Xalik Guzmán Bakbolom, and Xpetra Ernandes.** El Paso. Cinco Puntos Press. 2009. 232 pp. Paper \$26.95. ISBN 978-1-933693-09-5.

Published in 2005 as a handmade bilingual collection, *Incantations* is a collection of ritual Tzotzil Mayan women's ritual poetry and silkscreen graphic art. It debuted as a cultural performance in Mexico City's Tamayo Museum and was celebrated in Mexico as the first book of Mayan literature published in five hundred years. Working with anthropologist, editors, proofreaders, poets, and many others — including poet and anthropologist Robert M. Laughlin — Ámbar Past spent thirty years recording, transcribing, and translating these songs and spells from Tzotzil Mayan into Spanish. *Incantations* opens with a prayer, followed by Past's introduction to the English edition, which helps to explain Mayan culture and poetics as well as Tzotzil Mayan's linguistic features and origins. The incantations are accompanied by Past's own reflections about the creators and their incantations, her accounts of being accepted into the Tzotzil Mayan community, and an extensive academic bibliography. Past is a printmaker, weaver, and poet who has lived among the Chiapas Tzotzil Mayans since the early 1970s. She is the co-founder of a Mayan artisan-weaving cooperative and *Sna Jtz'ibajom*, the Mayan writers' collective, as well as founding director of *La Jicara*, a prize-winning Mexican art and literature journal. Past writes primarily in Spanish and Tzotzil. Some of her Spanish-language poetry has been translated for various English-language anthologies and journals, although her poetry collections *Caracól de tierra* and *Huracán* have not been translated into English. *Portable Mayan Altar* (2007) and *The Sea on its Side* (1994) are available in English.

Into the Deep Street: Seven Modern French Poets, 1938–2008. Translation and edited by **Jennie Feldman and Stephen Romer.** Introduction by Stephen Romer. Translator's note by Jennie Feldman. London. Anvil Press Poetry. 2009. 336 pp. Paper \$21.95. ISBN 978-0-85646-416-4.

Contemporary French poetry has long been tagged as being overly cerebral and hermetic. But there exists a very different tradition that is too often muffled by noisier movements like Surrealism or Minimalism. *Into the Deep Street* gives voice to this tradition. What links the poets in this volume is an acute awareness of the existential instant in both its inward workings and also, crucially, in its outwardness — in the street and on the move, so to speak. From the key figures of Jean Follain, Philippe Jaccottet, Henri Thomas, Jacques Réda, and Paul de Roux, to the newer voices of Guy Goffette, and Gilles Ortlieb, all these poets are masters of wry brevity and the resonant image. Jennie Feldman's first collection of poems, *The Lost Notebook*, was published in 2005, as was *Treading Lightly*. She has also translated Jacques Réda's poetry. Feldman's other translations include work by contemporary Hebrew poets, and she has published a number of reviews and essays on poetry and translation. Poet and translator Stephen Romer has been Maître de conférences at The University of Tours since 1991. He has written several poetry collections, among them *Idols* (1986), *Plato's Ladder* (1992), *Tribute* (1998), and *Yellow Studio* (2008), which was shortlisted for the T.S. Eliot Prize. Romer's anthology *20th Century French Poems* was published in 2002. His other

translations include such French-speaking poets as Jean Louis Baghio'o, Jean Tardieu, and Jacques DuPin.

A Rain of Words: A Bilingual Anthology of Women's Poetry in Francophone Africa. Translation by **Janis A. Mayes**. Edited by Irène Assiba d'Almeida. Charlottesville. University of Virginia Press. 2009. 368 pp. Paper \$24.50. ISBN 978-0-8139-2766-4.

Although the past two decades have seen wide recognition of the notable fiction written in French by African women, little attention has been given to their equally significant poetry. *A Rain of Words* is the first comprehensive attempt to survey the poetic production of these women, collecting works by forty-seven poets from a dozen francophone African countries. Some of these poets are established writers; others are only beginning to publish their work. Almost none of the poems here has been published outside of Africa or Europe or been previously translated into English. The poems are accompanied by brief biographies of the poets, a glossary, and an extensive bibliography. A critical introductory essay by Irène Assiba d'Almeida places these poems in the context of recent African history, characterizes their thematic and aesthetic features, and traces the process by which the anthology was compiled and edited. In addition, an essay by Janis A. Mayes discusses language politics, the cultural contexts within which these poems emerge, and literary-translation strategies. This landmark bilingual collection — the result of ten years of research, collection, editing, and translation — offers readers of English and French entry into a flourishing and essential genre of contemporary African literature. Irène Assiba d'Almeida is Professor of French and Francophone Studies and Department Head at The University of Arizona. She is also the author of *Francophone African Women Writers: Destroying the Emptiness of Silence* (1994) and editor of *Femmes africaines en poésie*. Janis A. Mayes is Associate Professor of African American Studies at Syracuse University. Her translations include *The City Where No One Dies* (2008) by Bernard Dadié and *The Blind Kingdom* (2008) by Véronique Tadjo. Mayes also co-edited (with Anne V. Adams) *African Literature and Africa's Development: Mapping Intersections* (1997).

Twentieth-Century Chinese Women's Poetry: An Anthology. Translation and edited by **Julia C. Lin**. Introduction by Julia C. Lin and Nicholas Kaldis. Armonk. M.E. Sharpe. 2009. 272 pp. Paper \$24.95. ISBN 978-0-7656-2369-0.

This anthology introduces English-language readers to forty Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and Republican China's literary renaissance through to the end of the twentieth century. Featured poets include Bin Xin, China's preeminent woman poet in the early Republican period and Rong Zi, one of today's leading Taiwanese poets. The diversity of these poets' backgrounds and life experiences gives this body of work a rare breadth and vitality. Included are two hundred and forty-five poems, an extensive introductory essay by Julia C. Lin and Nicholas Kaldis, and a brief biographical note that introduces each poet. Julia C. Lin taught English and Asian literature at Ohio University until her retirement. Her publications include *Modern Chinese Poetry* (1972); *Essays on Contemporary Chinese Poetry* (1985); and *Women of the Red Plain* (1993).

Word for Word: Selected Translations from German Poets. Translation and introduction by **Ruth Mead and Matthew Mead**. London. Anvil Press Poetry. 2009. 176 pp. Paper \$18.95. ISBN 978-0-85646-405-8.

Since the 1960s, English poets Matthew Mead and Ruth Mead have translated selections from poets to whom they were drawn. This anthology presents their own selections of many memorable poems which they have translated. The collection celebrates a fascinating era of German verse marked by such eminent poets as H.C. Artmann, Wolfgang Bächler, Horst Bienek, Johannes Bobrowski, Elisabeth Borchers, Günter Bruno Fuchs, Christian Geissler, Max Hölzer, Urs Oberlin, Christa Reinig, Heinz Winfried Sabais, and Nobel laureate Nelly Sachs. Matthew Mead (1924–2009) was a former editor of the magazine *Satis* and published several poetry collections, including *The Sentences of Death: Nine Aspects of a Syndrome* (2000); *Walking Out of the World and Other poems* (2004); and *The Autumn-Born in Autumn* (2008). Ruth Mead and Matthew Mead have published numerous translations, among them Winfried Sabais' *The People and The Stones* (1983) and *Generation* (1968) and Johannes Bobrowski's *Shadow Lands* (1984).

Working the Song Fields: Poems of the Aztecs. Translation by **Peter Everwine**. Spokane. Eastern Washington University Press. 2009. 84 pp. Paper \$15.95. ISBN 978-1-59766-051-8.

Since the late 1960s, Peter Everwine has been rendering the poetry of the ancient Aztecs into English. *Working the Song Fields* brings to readers the best poems of his long and luminous project. As Everwine explains in his clear and thoughtful preface, Aztec poetry was “an oral system of song-making, which drew its energies from the drums and the singing schools of court and temple.” The Aztecs called this creative process “*xochitl in cuica*” (“flower and song”). Drawing on a storehouse of culturally charged images, the Aztec poets operated within a “symbolic order that binds together the human, the natural, and the sacred.” Despite these poets’ predilection for natural imagery, the poems have nothing of the pastoral or sentimental about them. “When the poet speaks of ‘flowers falling from God’s rainy portals,’” Everwine notes, “he is not indulging a taste for the decorative; he is describing that moment in ritual when the sacred penetrates the various planes of existence. The tone is one of visionary awe and celebration, a dance made before the mystery.” The poems in this volume are divided according to theme: celebrations of springtime; warrior songs; and reflective, sometimes melancholy verse that addresses the fleeting nature of human existence and the mystery of death. The result is an anthology that captures not only the beauty of the poetry but the living spirit of the Aztec world — a world whose celebration of life and beauty and whose questioning of God and mortality remain at the center of humanity and its arts even today. Peter Everwine is a translator and poet. His collections of poetry include *From the Meadow: Selected and New Poems* (1991); *Collecting the Animals* (1973), which won the Lamont Award and was a nominee for the National Book Award; and *Keeping the Night* (1977). Everwine is also the author of two letterpress editions of Aztec songs: *In the House of Light* (1969); and *What a Word Dreamt* (2005). He has also co-translated (with Shulamit Yasny-Starkman) *The Static Element: Selected Poems of Natan Zach* (1982). The recipient of two Pushcart Prizes, Everwine has

received fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation.

TRANSLATION STUDIES:

Federici, Federico. *Translation as Stylistic Evolution: Italo Calvino, Creative Translator of Raymond Queneau.* Approaches to Translation Studies Series. Amsterdam. Rodopi. 315 pp. Paper \$96.00. ISBN 978-90-420-2569-1.

Why did Italo Calvino decide to translate *Les Fleurs bleues* by Raymond Queneau? Was his translation just a way to pay tribute to one of his models? This study looks at Calvino's translation from a literary and linguistic perspective and argues that Calvino's *I fiori blu* is more than a rewriting and a creative translation — it contributed to a revolution in his own literary language and style. In translating Queneau, Calvino discovered a new fictional voice and explored the potentialities of his native Italian. In fact, Calvino's writings show a visible evolution of poetics and style that occurred rather abruptly in the mid 1960s; the reasons for this sudden change have long been debated. The radical transformation of his style was affected by several factors, among them Calvino's new interests in linguistics, translation theory, and the practice of translation. *Translation as Stylistic Evolution* analyses several passages in detail and scrutinizes quantitative data obtained by comparing digital versions of the original and Calvino's translation. The results of this assessment of Calvino's writing suggest several conclusions regarding the motives behind his radical and remarkable change of style, conclusions that are tied to his notion of creative translation. Federico Federici is a lecturer in the school of Modern Languages and Culture at Durham University. His research interests include Italo Calvino as a writer, translator, and essayist; the reception of Italian texts and audiovisuals in translation; the ideology of translation; and 20th- and 21st-century Italian authors. Federici is also the co-editor (with Nigel Armstrong) of *Translating Voices Translating Regions* (2006) and the editor of *Translating Regionalised Voices in Audiovisuals* (2009).

Garrison, James D. *A Dangerous Liberty: Translating Gray's Elegy.* Newark. University of Delaware Press. 2009. 335 pp. Cloth \$32.50. ISBN 978-0-87413-062-1.

Often said to be “the most popular poem in English,” Thomas Gray's “An Elegy Written in a Country Churchyard” circulated on the continent in a wide variety of translations and engaged the attention of such major European writers as Chateaubriand, Lamartine, Baudelaire, Hölderlin, Foscolo, and Zhukovsky. By tracing the history and influence of these translations, *A Dangerous Liberty* demonstrates the importance of Gray's poem for the national literatures of continental Europe. While the sheer number of translations testifies to the poem's appeal on the continent, the remarkable diversity of these translations reveal the poem as the site of conflicting interpretations — often evident in the variable liberties taken with Gray's English. The translations provide, at the same time, a way of reading the “Elegy” with fresh eyes, of revisiting famous lines and phrases — as well as critical conundrums — with unfamiliar insights and new perspectives. James D. Garrison teaches graduate and undergraduate

courses in British literature of the Restoration and eighteenth century at The University of Texas at Austin. He has also written *Pietas from Vergil to Dryden* (1992) and *Dryden and the Tradition of Panegyric* (1975).

Halliday, Iain. *Huck Finn in Italian, Pinocchio in English: Theory and Praxis of Literary Translation*. Madison. Farleigh Dickinson University Press. 2009. 187 pp. Cloth \$47.50. ISBN 978-0-8386-4193-4.

This monograph presents an investigation into one of the basic issues in the study of translation: how do we reconcile theory and practice? The main focus, in the form of close readings and think-aloud protocols is on translations of two classic texts: Mark Twain's *The Adventures of Huckleberry Finn* and Carlo Collodi's *Le avventure di Pinocchio*. The first and last chapters, respectively, seek to show what translation theory is and what translation practice is. Chapter one, "Theory and Hubris," provides a synthesis of the development of the interdisciplinary field of Translation Studies, with some consideration also given to the hermeneutical questions that inevitably arise when dealing with the interpretation of language. Iain Halliday was born in Scotland but moved to England with his family at the age of eleven. He graduated with a BA and MA in American Studies from The University of Manchester in 1981, worked for several years in the publishing world in London, and received in 2006 a PhD in Translation Studies from The University of Warwick. He has taught English in Italy for many years and is now in the Faculty of Languages at The University of Catania in Sicily. Halliday's interest in translation developed over the years spent in Italy, and he has worked as a professional translator whose publications include the translation from Italian into English of several literary works discussed in this book. He has also *A Mortal Sin* (1995) by Giovanni Verga; Claudio Magri's *Microcosms* (1999); Valerio Manfredi's Alexander trilogy *Alexander, Volume 1: Child of a Dream* (2000), *Alexander, Volume 2: Sands of Ammon* (2001), and *Alexander, Volume 3: The Ends of the Earth* (2001); and *The Rules of the Game* (2003) by Pierluigi Collina.

Levine, Suzanne Jill. *The Subversive Scribe: Translating Latin American Fiction*. Champaign. Dalkey Archive Press. 2009. 208 pp. Paper \$13.95. ISBN 978-1-56478-563-3.

This is a reissue with a new preface of Suzanne Jill Levine's 1991 classic *The Subversive Scribe Translating Latin American Fiction*. To most of us, "subversion" means political subversion, but *The Subversive Scribe* is about collaboration not with an enemy but with texts and between writers. Though Levine is the translator of some of the most inventive Latin American authors of the twentieth century — Julio Cortázar, G. Cabrera Infante, Manuel Puig, and Severo Sarduy (each of whom was a revolutionary not only on the page but also in confronting the sexual and cultural taboos of their respective countries) — she considers the act of translation itself to be a form of subversion. Rather than regret translation's shortcomings, Levine stresses how translation is itself a creative act, unearthing a version lying dormant beneath an original text and animating it (like some mad scientist) in order to create a text illuminated and motivated by the original. In *The Subversive Scribe*, she gives us an intimate and

entertaining overview of the tricky relationships that define the art of literary translation. Levine is a renowned scholar, critic, and translator of twentieth-century Latin American literature, as well as Professor of Spanish and Portuguese at The University of California at Santa Barbara. She has published more than twenty volumes of translations of some of the most challenging and original writing to come out of Latin America. Her honors include the first PEN USA West Elinor D. Randall Prize for Literary Translation and the PEN American Center International Career Achievement Award in Hispanic letters. The author of the critical study *Manuel Puig and the Spider Woman: His Life and Fictions* (2000), Levine has also translated *Three Trapped Tigers* (1971, 2004) by G. Cabrera Infante; Manuel Puig's *Betrayed by Rita Hayworth* (1971); and Jose Donoso's *A House in the Country* (1984). Her recent translations include Severo Sarduy's novel *Beach Birds* (2007) and works that appear in *Non-Fictions of Jorge Luis Borges* (1999).

Refsing, Kirsten and Lita Lundquist. *Translating Japanese Texts*. Copenhagen. Museum Tusulanum Press, University of Copenhagen. 2009. 195 pp. Paper \$34.00. ISBN 978-87-635-0777-6.

Translating Japanese Texts is a practical textbook and a precise introduction to problems of and strategies for translating Japanese texts. The book is designed for both students and teachers of translation as well as professional translators. The theoretical foundation is that texts are created by means of interplay between different levels of linguistic material and pragmatic, cognitive, and cultural mechanisms. The book points out that all translation should take such factors into consideration. It focuses on Japanese and English and highlights systematic differences between these two languages, but it will also be useful when translating Japanese into other languages as well as for translation in general. The book will be of interest not only for students and professionals of translation and language studies, but also for people generally interested in Asian languages, cultures, and worlds of thought — all seen through the lens of translation from Japanese into English. Kirsten Refsing, formerly Professor of Japanese Studies at The University of Hong Kong and currently Dean of Humanities at The University of Copenhagen, contributes her knowledge of the Japanese language and her experiences teaching translation. She is the author of several Japanese-language dictionaries and glossaries, as well as books about Japanese culture and languages, including *Early European Writers on Ainu Culture* (2002) and *Origins of the Ainu Language* (1998, 2001). Lita Lundquist contributes her research in text linguistics and her experience in teaching translation theory and practice at The Copenhagen Business School, where she is Professor of Languages for Specific Purposes. Her most recent publications include *Language, Text, and Knowledge: Mental Models of Expert Communication* (2000), which was co-edited with R.J. Jarvella; and *Navigating in Foreign Language Texts* (2008).

Translation in Practice: A Symposium. Edited by Gill Paul. Champaign. Dalkey Archive Press. 2009. 68 pp. Paper \$13.95. ISBN 978-1-56478-548-0.

Though translation is a vital part of any vibrant literary culture, no practical guide to the process of translating foreign works into English and preparing them for publication has yet been made available to prospective translators, editors, and readers. In February 2008, editors and translators from the U.S. and U.K. came together at the British Council in London to discuss “best practices” for translation of literary works into English. This volume presents the results of that meeting: a collection of summaries, suggestions, and instructions from some of the world’s leading literary translators and publishers. It is intended as an introduction, the first in an ongoing series of publications from Dalkey Archive Press that will address the challenges faced by translators, publishers, reviewers, and readers of literary translations. Contributors include Ros Schwartz, Chair of the European Council of Literary Translators Associations; Rebecca Carter, an editor at Random House); Christina Thomas, the publisher of *Editing Matters*; Martin Riker, an associate director at Dalkey Archive Press, and numerous other translators, editors, and publishers. Gill Paul is an experienced writer and editor of fiction and non-fiction. His latest works include *Enticement* (2000); *Compulsion* (2001); *Detox* (2007); *Punished* (2008); and *Endal: How One Extraordinary Dog Brought a Family Back from the Brink* (2009).

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