

ANNOTATED BOOKS RECEIVED

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ANTHOLOGIES

(Georgian) *An Anthology of Georgian Folk Poetry*. Ed. and Tr. Kevin Tuite. Farleigh Dickinson University Press. 1996. 148 pp. Cloth: \$29.95; ISBN 0-8386-3527-X. Bilingual. This is a collection of folk poetry from Transcaucasian Georgia. The 70 poems have been selected to represent each of the 20 regions of Georgia as well as its principal poetic genres, and they include themes of love and war, hymns and mythological texts, humor, and reflections on the meaning of life. Tuite highlights here three traditional genres that reflect certain special characteristics of Georgian culture. The first group comprises six poems that are sung to accompany the round-dance, an important component of traditional religious festivals. These are followed by three funerary poems, which yield many insights into ancient beliefs about the relation between this world and the next. The anthology concludes with nine love poems inspired by a remarkable type of premarital relationship that was once widespread in the Caucasus.

(Various) *Byrne's Book of Great Pool Stories*. Ed. Robert Byrne. Harcourt Brace and Company. 1995. 302 pp. Paper: \$18.00; ISBN 0-15-600223-X. The first-ever collection of short stories about pool, billiards, and snooker. From Leo Tolstoy to Andrew Vachss, writers have been attracted to "the green island of high seriousness" because of the colorful characters, the skill of the players, the mystique of sharks and gamblers, and the addictive nature of the game. Short story writers have made especially good use of the material, approaching it—like a pool table—from every angle: the ego clashes, the posturing, the desperate scams, the joy of being "hot."

(Chinese) *Chinese Short Stories of the Twentieth Century: An Anthology in English*. Ed. and Tr. Zhihua Fang. Garland Publishing, Inc. 1995. 232 pp. Cloth: \$28.00; ISBN 0-8153-0532-X. After being placed collectively in political, economic, and social context, these eight stories are introduced individually with biographical material on each writer's life. The stories provide exposure to the sensibilities of Chinese culture, and the travails of its common people as they have played out from the days of the Qing Dynasty through the sweeping changes of the 20th century. The collection includes: "The Diary of a Madman," "New Year's Sacrifice," "Kong Yi

Ji" by Lu Xun; "Spring Peach" by Xu Dishan; "The Class Teacher" by Liu Xinwu; "Li Shunda Builds a House" by Gao Xiaosheng; "Ah, Xiangxue!" by Tie Ning; "Buddhist Initiation" by Wang Zengqi.

(Norwegian) *Contemporary Norwegian Women's Writing: An Anthology*. Ed. Janet Garton. Norvik Press/Dufour Editions. 1995/1996. 254 pp. Paper: \$24.95; ISBN 1-870041-29-1. This anthology presents a cross-section of Norwegian women's writing from the early 1970s to the present day, from the more directly political writings from the early part of the period to the more fantastic later ones. It ranges across many genres, including fiction, drama, poetry, and essays. Many of these selections deal with women's attitudes toward their own sexuality; some focus on women's place in society and their ability to influence the circumstances of their lives; others are about women taking active control of their own desire. The volume is prefaced by an essay that outlines the development of women's writings in Norway during the period 1970-1995. A list of main works and translations of the authors is also included.

(Estonian) *Estonian Short Stories*. Eds. Kajar Pruul and Darlene Reddaway. Tr. Ritva Poom. Northwestern University Press. 1996. 277 pp. Cloth: \$39.95; ISBN 0-8101-1240-X. Paper: \$15.95; ISBN 0-8101-1241-8. This collection charts the return of modernism to Estonian prose fiction at the end of the '60s and the beginning of the '70s and its subsequent evolution during the following two decades. Linked by a number of common themes—the nature of creativity, the role of art in contemporary society, the contrast of modern city life and traditional rural culture—the stories vary stylistically from colloquial to markedly "literary" and even somewhat experimental, but are always closer to mainstream realism than to avant-garde language games.

(Chinese) *Inscribed Landscapes: Travel Writing from Imperial China*. Tr. Richard E. Strassberg. University of California Press. 1994. 580 pp. Cloth: ISBN 0-520-07846-2. Paper: ISBN 0-520-08580-9. This anthology is the only comprehensive collection in English of Chinese travel writing from the first century A.D. through the nineteenth. Early examples of the genre describe sites important for their geography, history, and role in cultural mythology, but by the T'ang dynasty in the mid-8th century certain historiographical and poetic discourses converged to form the "travel account" and later the "travel diary" as vehicles of personal expression and autobiography. The anthology is abundantly illustrated with paintings, portraits, maps, and drawings. Each selection is meticulously translated, carefully annotated, and prefaced by a brief description of the writer's life and work. The entire collection is introduced by an in-depth survey of the rise of Chinese travel writing as a cultural phenomenon.

(Japanese) *Like Underground Water: The Poetry of Mid-Twentieth Century Japan*. Trs. Edward Lueders and Naoshi

Koriyama. Copper Canyon Press. 1995. 245 pp. Cloth: \$30.00; ISBN 1-55659-102-0. Paper: \$15.00; ISBN 1-55659-103-9. Marking the 50th anniversary of the end of World War II, *Like Underground Water* is the first comprehensive anthology of postwar Japanese poetry, collecting more than 240 poems by 80 poets. Beginning with the work of Nishiwaki Junzaburo (1894-1982) and concluding with poems by Osada Hiroshi (1939-), the collection explores the introduction and influence of symbolism, surrealism, and other Western traditions and presents the remarkable regenerative power of Japan's poets during the postwar period. Other poets here include Saga Nobuyuki, Ono Tozaburo, Aida Tsunao, Ishihara Yoshiro, So Sakon, Naka Tara, Kubota Hanya, Ohno Shin, Suwa Yu, and Kora Rumiko.

(Chinese) *The Lioness Roars: Shrew Stories from Late Imperial China*. Ed. and Tr. Yenna Wu. Cornell University East Asia Program. 1995. 156 pp. Cloth: \$20.00; ISBN 1-885445-71-7. Paper: \$12.00; ISBN 1-885445-81-4. This anthology offers translations of seven stories and one novella from the 17th and 18th centuries, with a critical Introduction and Bibliography. These works feature the prototypical Chinese shrew, a prominent figure in premodern Chinese fiction and drama. The seven works are "A Jealous Wife Becomes A Widow While Her Husband Is Still Alive" by Li Yu; "Jie Zhitui Traps His Jealous Wife In An Inferno" by Aina Jushi; "Ma Jiefu," "Jiangcheng," "Woman Shao," "Shanhu," and "Hengniang" by Pu Songling; and "Curing Jealousy" by Yuan Mei. Yenna Wu is the author of *The Chinese Virago: A Literary Theme*.

(German) *Mass Rape: The War Against Women in Bosnia-Herzegovina [Massengewaltigung—Krieg gegen die Frauen]*. Ed. Alexandra Stiglmyer. Tr. Marion Faber. University of Nebraska Press. 1994. 232 pp. Paper: \$14.95; ISBN 0-8032-4239-5. Stiglmyer interviewed survivors of the continuing war in Bosnia-Herzegovina in order to reveal the atrocities of rape and the loss of loved ones they have endured. Their testimony was published in the 1993 German edition. The first English edition contains Stiglmyer's updates on her own two essays plus new essays by Catharina A. MacKinnon, Rhonda Copelon, and Susan Brownmiller that address the crucial issues of recognizing the human rights of women and children. Accounts of torture, murder, mutilation, abduction, sexual enslavement, and systematic attempts to impregnate—all in the name of "ethnic cleansing"—make for grim reading. Faber has translated Nietzsche's *Human, All Too Human* (Nebraska, 1984) and Sarah Kirsch's *The Panther Woman* (Nebraska, 1989).

(Spanish) *Pleasure in the Word: Erotic Writings by Latin American Women*. Eds. Margarite Fernández Olmos and Lizabeth Paravisini-Gebert. White Pine Press. 1993. 284 pp. Cloth: \$19.95; ISBN 1-877727-31-8. These intensely personal and intimate reflections on human sexuality in all its

variations—heterosexuality and homosexuality, homoeroticism and autoeroticism—trace the erotic thread back to the final decade of the 17th century. The quest for power and control over one's sexuality and the freedom to explore erotic fantasies are themes which gradually progress from veiled allusions to frank expression in the candid and direct writing of contemporary authors. Included in this anthology are Isabel Allende, Luisa Valenzuela, Cristina Peri Rossi, Silvina Ocampo, Elena Poniatowska, Alejandra Pizarnik, Ana Lydia Vega, Cecilia Vicuña, and others.

Poems for the Millennium, Vol. 1. Eds. Jerome Rothenberg and Pierre Joris. University of California Press. 1995. 811 pp. Cloth: \$60.00; ISBN 0-520-07225-1. Paper: \$24.95; ISBN 0-520-07227-8. *Poems for the Millennium* is the first global anthology of 20th-century poetry. This first volume offers three "galleries" of individual poets—figures such as Mallarmé, Stein, Rilke, Tzara, Mayakovsky, Pound, H.D., Vallejo, Artaud, Césaire, and Tsvetayeva—along with a sampling of most of the pre-World War II movements in poetry and the other arts: Futurism, Expressionism, Dada, Surrealism, "Objectivism," Negritude. The second volume will extend the gathering to the present day.

(Spanish) *Remaking a Lost Harmony: Stories from the Hispanic Caribbean.* Eds. Margarite Fernández Olmos and Lizabeth Paravisini-Gebert. White Pine Press/Consortium Book Sales. 1995. 250 pp. Paper: \$17.00; ISBN 1-877727-36-9. The stories in this anthology, all of which were written after the 1959 Cuban Revolution, reflect the dramatic social changes that occurred and that provided the impetus to search for the lost harmony of Caribbean and Latin American culture. The works reflect a renewed vision of the artist, an introspective examination of the past, a search for answers for the future, and concern about U.S. influence. The writers include, among others, Ana Lydia Vega, Mayra Montero, Manuel Ramos Otero, Aída Cartagena Portalatín, Hilma Contreras, Mirta Yáñez, Norberto Fuentes, and Senel Paz. The translators include Carmen Esteves and Beth Wellington, along with the editors and others.

(Spanish) *Rereading the Spanish American Essay: Translations of 19th and 20th Century Women's Essays.* Ed. Doris Meyer. University of Texas Press. 1995. 320 pp. Cloth: \$40.00; ISBN 0-292-75179-6. Paper: \$19.95; ISBN 0-292-75182-6. Latin American intellectual history is largely founded on essayistic writing. This book collects 36 essays by 22 women writers, including Flora Tristán, Gertrudis Gómez de Avellaneda, Clorinda Matto de Turner, Victoria Ocampo, Alfonsina Storni, Rosario Ferré, Cristina Peri Rossi, and Elena Poniatowska. Translators include Meyer, Carol Maier, Marjorie Agosín, Janet Gold, Martha LaFollette Miller, Patricia Owen Steiner, and Claire Emilie Martin.

(Chinese) *Scenes for Mandarins: The Elite Theater of the Ming.*

Tr. Cyril Birch. Columbia University Press. 1995. 256 pp. Cloth: \$35.00; ISBN 0-231-10262-3. The first general critical introduction to Ming theater available in English, *Scenes for Mandarins* contains translated highlights from six of the best-loved plays of the Ming period, with lively commentary on each play. Birch provides the context necessary to help Western readers grasp the scope of a genre that spanned the great diversity of Chinese society—from the popular to the elite; from the poor, arid northern regions to the lush gentility of the south. The six plays are the "White Rabbit" plays; Liang Chenyu's "The Girl Washing Silk"; Shan Ben's "The Plantain Kerchief"; Tang Xianzu's "The Peony Pavilion"; Wu Bing's "The Green Peony"; and Ruan Dacheng's "The Swallow Letter." Among the books Birch has written, translated, or edited are *Stories from a Ming Collection*, *Chinese Myths and Fantasies*, *The Peony Pavilion* and, with Donald Keene, the two-volume *Anthology of Chinese Literature*.

(German) *Seven Contemporary Austrian Plays.* Tr. Richard H. Lawson. Ariadne Press. 1995. 283 pp. Paper: ISBN 1-57241-017-5. Collection of new plays including "Yes, My Führer!" (Brigitte Schwaiger, tr. Penny Black); "Insalata Mista" (Wolfgang Bauer, tr. Camilla Nielsen); "Straight As a Corkscrew" (Helmut Peschina, trs. Paul Foster and Richard Dixon); "Buttered Bread" and "Honeymoon" (Gabriel Barylli, tr. Mark Cervania); "Alpine Glow" (Peter Turrini, tr. Richard Dixon); and "People Annihilation or My Liver Is Senseless" (Werner Schwab, tr. Michael Roloff).

(Portuguese) *Songs of a Friend: Love Lyrics of Medieval Portugal.* Selections from *Cantigas de Amigo*. Tr. Barbara Hughes Fowler. University of North Carolina Press. 1996. 144 pp. Cloth: \$29.95; ISBN 0-8078-2271-X. Paper: \$13.95; ISBN 0-8078-4574-4. Portugal enjoyed one of the richest and most sophisticated cultures of the Middle Ages, in part because of its vibrant secular literature. *Cantigas de amigo*, or "songs of a friend," were one of three types of poetry that have come to us from Portugal in this period. In these songs, surprisingly and enchantingly, male poets, assuming a female voice, sing of an ordinary young girl's love for an absent lover or "friend." Often the girl confides in her mother, her sister, or her female friends. Fowler's translations include *Love Lyrics of Ancient Egypt* (UNC Press, 1994), *Hellenistic Poetry*, and *Archaic Greek Poetry*.

(Portuguese) *Sweet Marmalade, Sour Oranges: Contemporary Portuguese Women's Fiction.* Ed. Alice Clemente. Gávea-Brown/Luso-Brazilian Books. 1994. 217 pp. Cloth: ISBN 0-943722-20-9. Portuguese women's fiction of the post-revolutionary era, like that of the men, has been marked by developments both within and beyond the country's borders. The authors of the works collected here responded to the events leading up to and following the Revolution of 1974. The influence of the *nouveau roman* and the literature of the Latin American Boom is also evident in their work. Some of

the works included are "The Woman Who Wanted to Die" (Maria Ondina Braga); "The Day of the Marvels" (Lidia Jorge); "The Master" (Ana Hatherly); and "Houses in the Shadow" (Maria Velho da Costa). Translators include Susan Brown, Clemente, Charles Cutler, Alexis Levitin, George Monteiro, and Naomi Parker, among others.

(Various) *Tales from the Dena: Indian Stories from the Tanana, Koyukuk, and Yukon Rivers*. Tr. Frederica de Laguna. University of Washington Press. 1995. 374 pp. Cloth: \$29.95; ISBN 0-295-97429-X. Illustrated by Dale De Armond. This collection of remarkable tales provides a rich trove of ethnographic material that is virtually irreplaceable. In 1935 Frederica de Laguna led a small party that set out downriver in open skiffs to make an archaeological reconnaissance of the middle and lower Yukon River valley. En route they stopped briefly in native villages and fish camps, where they took the opportunity to write down a sampling of folk tales from various narrators in each of the localities: Nenana, Tanana, Mission, Ruby, Koyukuk Station, and Nulato. The strikingly illustrated tales are supplemented by an Introduction providing the historical and ethnographic context necessary for understanding the native culture in which the stories functioned. A commentary offers insight into the oral literature tradition, including an analysis of the several versions of the Raven cycle and the Traveler cycle and comparisons with similar tales told by the Eskimo and Tlingit of the coast. Two maps show Alaskan rivers and towns and different tribal/linguistic groups.

(Spanish) *These Are Not Sweet Girls: Latin American Women Poets*. Ed. Marjorie Agosín. White Pine Press/Consortium Book Sales. 1994. 320 pp. Paper: \$17.00; ISBN 1-877727-38-5. This anthology gathers together an astonishing range of work dating from the turn of the century and continuing through the present. Here we can see how the common threads of courage and inventiveness can be woven into a bright tapestry of women's voices that presents a true picture of a culture that must create its own history and traditions. Both well-known writers, such as Gabriel Mistral, Cristina Peri Rossi, Alfonsina Storni, and Violeta Parra, and those writers who are lesser known are included. The book gives rise to some unexpected connections. Linked for the first time by theme, the poets, many of whom are long dead, join in what seems to be an eerie and wide-ranging conversation that transcends time and space. In the first section, "Magically Lit as if in Paradise," the women discuss love, desire, and writing. In "These are not the Sweet Girls," the second section, the poets subvert and rebel against traditional roles and routine. In the next section, "Close to Me," the women reflect upon the experiences of motherhood, brotherhood, and sisterhood. "From the Silence that Allows Itself to be Heard" deals with human rights issues to reveal the truth and horror created by the tyrannies of Latin America. Poetry here becomes an instrument of power, of change, and of liberation. "The Moon's Cadaver" incorporates the voices of poets who have attempted to create a new vision of women and words. "Gestures from My

Window" is made up of a diverse group of poets unknown even to each other but whose poetry is united by deep and powerful reflections on their surroundings and their history, which go beyond ties created by gender or nationality. The last section of the book, "To Be Seventeen Again," contains texts of popular poetry keeping alive the strong oral traditions of the Americas. Translators include Alan West, Diana Decker, Ellen Watson, Magda Bogin, Celeste Kostopulos-Cooperman, Cola Franzen and Pamela Carmell, among others.

(Dutch & Flemish) *Turning Tides: Modern Dutch & Flemish Verse in English Versions by Irish Poets*. Ed. Peter van de Kamp. Story Line Press/Taylor Publishing Co. 1994. 436 pp. Paper: \$17.95; ISBN 0-934257-70-1. Bilingual. *Turning Tides* is the most comprehensive anthology of Dutch and Flemish poetry compiled over the last hundred years. Works by Guido Gezelle, Jacob Winkler Prins, P.C. Boutens, Willem Elsschot, Adriaan Roland Holst, Albert Verwey, J. Slauerhoff, Bertus Aafjes, Leon Vroman, Remco Campert, Ben Cami, Gerrit Komrij, Patricia Lasoen, Eva Gerlach, Hester Knibbe and many others are included.

(Spanish) *What Is Secret: Stories by Chilean Women*. Ed. Marjorie Agosín. White Pine Press/Consortium Book Sales. 1995. 302 pp. Paper: \$17.00; ISBN 1-877727-41-5. The only work of its kind in either Spanish or English, this is a collection of fiction written by a wide range of Chilean women. *What Is Secret* spans the years from 1920 to the present. Editor Agosín has put this anthology together by topic, so stories written by the "mothers" of Chilean women's fiction sit side by side with those written by young writers. The first section, "Of Angels and Voyages," holds just two stories: a creation myth and a travel journal. Both of these stories demonstrate a sense of courage and defiance while retaining a strong sense of primitive innocence. The second section, "The New Dress," speaks of how a sense of identity is tied so closely to things traditionally considered feminine—accessories and clothes. Section three, "Encounters with the Skin," demonstrates how women have approached the forbidden subjects of sensuality and eroticism. "Up to the Clouds," the book's fourth section, shows us the child's world of imagination and magic, while the final section, "The Body That Talks," deals with the chaos and terror created by the military dictatorship. Translators include Mary Berg, Celeste Kostopulos-Cooperman, Louise Popkin, Russell Salmon, and Richard Schaaf, among others.

REFERENCE

German Loanwords in English: An Historical Dictionary. Eds. J. Alan Pfeffer and Garland Cannon. Cambridge University Press. 1994. 381 pp. Cloth: \$85.00; ISBN 0-521-40254-9. In 1987 Pfeffer published, in German, a collection of loanwords to English (*Deutsches Sprachgut im Wortschatz der Amerikaner und Engländer*). Garland Cannon has devoted

years to the study of borrowings and neologisms. Now joining forces, they have produced a greatly expanded English-language collection of loanwords borrowed directly from Standard German. An examination of dictionaries published since 1987 has uncovered many previously unrecorded German loanwords in English. Over 6,000 items have been collected, nearly twice the number of Pfeffer's original collection. A substantial part of the book is devoted to non-technical, discursive essays, published here for the first time, that provide considerable information not found in the dictionary entries. The first essay treats the chronological sequencing of German loans in English, their relationship to historical events and persons, and their semantic fields. The second essay deals with the linguistic phenomena, processes, and concepts involved.

REPRINTS

(French) Jean-Anthelme Brillat-Savarin. *The Physiology of Taste [La Physiologie du goût]*. Tr. Ann Drayton. Penguin Classics. 1994 [1970]. 383 pp. Paper: \$12.95; ISBN 0-14-044614-1. First published in France in 1825, this remarkable book reflects a new era in French cuisine: the advent of the restaurant and the freedom of the bourgeois to eat out, selecting each dish with precision and anticipation. Witty, shrewd and anecdotal, containing some of the best recipes for food and some of the most satisfactory observations on life, Brillat-Savarin's book amply proves his own maxim: "The pleasures of the table belong to all times and all ages, to every country and every day; they go hand in hand with all our other pleasures, outlast them, and remain to console us for their loss."

(Russian/French) Marc Chagall. *My Life [Ma Vie]*. Tr. Dorothy Williams. Peter Owen/Dufour Editions. 1995/1996. 171 pp. Paper: \$25.00; ISBN 0-7206-0969-0. *My Life* has established itself as a modern classic since it first appeared in English translation. The book is a lyrical and evocative account of the artist's early life, and a key work for the light it throws on the shaping of his creative genius. Chagall's literary style is playful and witty, with arabesques of fantasy reminiscent of his visual imagery. Contains 50 of the artist's illustrations.

(French) Colette. *Retreat from Love*. Tr. Margaret Crosland. Peter Owen/Dufour Editions [Mercure de France, 1907]. 1995 [1974]. 230 pp. Paper: \$30.00; ISBN 0-7206-0954-2. Colette's setting is an isolated farmhouse in the Jura, where Claudine awaits her husband's return from a Swiss sanatorium. She distracts herself by encouraging her young friend Annie to recount salacious episodes from her love life. When her husband Renaud's homosexual son Marcel arrives, Claudine begins matchmaking and later regrets the fiasco she initiated. After Renaud's death, Claudine's ennui is transmuted into resigned suffering. But gradually she allows the rhythm and beauty of the natural world to reawaken her desire to live.

(Spanish) José Donoso. *The Obscene Bird of Night [El Obsceno Pájaro de la Noche]*. Trs. Hardie St. Martin and Leonard Mades. David R. Godine, Publishers, Inc. [Editorial Seix Barral, S.A., Barcelona]. 1995 [1979, 1973 (Alfred A. Knopf, Inc.)]. 448 pp. Paper: \$15.95; ISBN 1-56792-046-2. The story of the last member of the aristocratic Azcoitia family, a monstrous mutation protected from the knowledge of his deformity by being surrounded by other freaks as his companions, *The Obscene Bird of Night* is a triumph of imaginative visionary writing. Part of the *Verba Mundi* series.

(Russian) Nikolai Gogol. *Dead Souls [Mertvye dushi]*. Ed. Susanne Fusso. Tr. Bernard Guilbert Guerney. Yale University Press. 1996 [1942]. 287 pp. Paper: \$14.00; ISBN 0-300-06099-8. A comic masterpiece long out of print, the Guerney translation of *Dead Souls* is now reissued. The text has been made more faithful to Gogol's original by removing passages that Guerney inserted from earlier drafts of *Dead Souls*. The text is accompanied by Susanne Fusso's Introduction and by appendices that present excerpts from Guerney's translations of other drafts of Gogol's work and letters Gogol wrote around the time of the writing and publication of *Dead Souls*.

(Russian) Valentine Kataev. *Time, Forward! [Vremia, vpered!]*. Tr. Charles Malamuth. Northwestern University Press [Holt, Rhinehart and Winston]. 1995 [1933, 1961]. 345 pp. Paper: \$15.95; ISBN 0-8101-1247-7. A classic of Soviet Realism, this novel captures the enthusiasm and the optimism of the First Five-Year Plan in its portrayal of the construction of Magnitogorsk, an enormous metallurgical plant considered one of the finest industrial achievements of the period. *Time, Forward!* embodies the beliefs of the era—that the collective (here a multinational brigade) through its determination and the application of technology can accomplish the impossible, conquer nature, even overcome time. Utilizing cinematic technique, Kataev focuses on a single 24-hour period when one of the Magnitogorsk shock-brigades breaks a world record for pouring cement; the result is galvanizing and remarkably affecting. Kataev's works include the novel *The Embezzlers*, the play *Squaring the Circle*, and the semi-autobiographical series *The Holy Well*, *The Grass of Oblivion*, and *My Diamond Crown*. Malamuth edited and translated Trotsky's *Stalin: An Appraisal of the Man and His Influence*.

(German) Siegfried Lenz. *The Selected Stories of Siegfried Lenz*. Ed. and Tr. Breon Mitchell. Hydra Books/Northwestern University Press [Hoffmann und Campe Verlag, Hamburg]. 1995 [1989, New Directions]. 225 pp. Paper: \$15.95; ISBN 0-8101-1314-7. In the U.S., Lenz's stature is based primarily on the novel *The German Lesson*, but he is also considered a master of the short story. This collection is the first comprehensive gathering of Lenz's short fiction to appear in English. In tone, the stories range from compassionate reflections on the human condition to gentle,

humorous tales of prewar country life, from high comedy to spare, direct narrative. The 26 stories are grouped as "Tales of Our Times," "Tales from the Village," and "German Lessons." Mitchell has received numerous translation prizes, including a 1992 ALTA Outstanding Translation Award and the 1994 Theodore Christian Hoepfner Award.

(Italian) Curzio Malaparte. *Kaputt*. Tr. Cesare Foligno. Northwestern University Press [E.P.Dutton & Co., Inc.; The Marlboro Press]. 1995 [1946; 1982]. 407 pp. Paper: \$17.95; ISBN 0-8101-1341-4. In 1941 Malaparte was sent to cover the war in Russia as a correspondent for *Corriere della Sera*. The articles he sent back from the Ukrainian Front, many of which were suppressed, were collected in 1943 and brought out under the title *Il Volga nasce in Europa*. Malaparte's Russian experience also led to *Kaputt*, a novel that has no equal among all those for which World War II was the inspiration. The war, Malaparte struggled to explain, was but the "objective landscape" of this book; the protagonist of *Kaputt*, and its main concern, is the Europe that gave birth to a horror without precedent. "Broken, finished, gone to pieces, gone to ruin": that is "the sense of what we are, of what Europe is—a pile of rubble." Malaparte's books available in English translation include *Coup d'etat: The Technique of Revolution* and *The Skin*. Foligno is the author of *Dante: The Poet and Epochs of Italian Literature*.

(Italian) *Medieval Callings [L'uomo medievale]*. Ed. Jacques Le Goff. Tr. Lydia G. Cochrane. The University of Chicago Press [Gius. Laterza & Figli Spa, Roma-Bari, 1987]. 1996 [1990]. 400 pp. Cloth: ISBN 0-226-47086-5. Paper: \$16.95; ISBN 0-226-47087-3. Focusing on European society from A.D. 1000 to 1500, the contributors explore how members of the fighting class, the clergy, and the peasantry viewed themselves and the world in which they lived. Through a variety of techniques, from an interpretation of demographic statistics to commentary on the *Song of Roland*, these scholars identify common beliefs, customs, and living conditions. They cover knights, monks, saints, merchants, peasants, intellectuals, women and families, and those at the margins of society, including lepers, prostitutes, robbers, actors, vagabonds, and shepherds. Le Goff's publications include *The Medieval Imagination*, *The Birth of Purgatory*, and *Time, Work, and Culture in the Middle Ages*, all published by The University of Chicago Press.

(German) Friedrich Nietzsche. *Human, All Too Human: A Book for Free Spirits [Menschliches, Allzumenschliches]*. Trs. Marion Faber with Stephen Lehmann. University of Nebraska Press. 1996 [1986]. 275 pp. Paper: \$12.00; ISBN 0-8032-8368-7. New Introduction by Arthur C. Danto. This English translation—the first since 1909—restores *Human, All Too Human* to its proper central position in the Nietzsche canon. First published in 1878, the book marks the philosophical coming of age of Friedrich Nietzsche. In it he rejects the romanticism of his early work, influenced by Wagner and Schopenhauer, and looks to enlightened reason and science. The "Free Spirit" enters,

untrammelled by all accepted conventions, a precursor of Zarathustra. The result is 638 stunning aphorisms about everything under and above the sun.

(German) Walter F. Otto. *Dionysus: Myth and Cult*. Tr. Robert B. Palmer. Indiana University Press. 1995 [1965]. 288 pp. Cloth: \$25.00; ISBN 0-253-34275-9. Paper: \$12.95; ISBN 0-253-20891-2. In this classic study of the myth and cult of Dionysus, Otto recreates the theological world of ancient Greek religion. Otto's provocative starting point is to accept the immanent reality of the gods. To understand the cult of Dionysus, it is necessary to reimagine the original vision of the god. Otto challenges us to understand the power of this vision not as a bloodless abstraction but as a force animating belief, to see the myth and art of Dionysus as a passionate search to regain the power of the lost god.

(French) Francis Ponge. *Vegetation*. Tr. Lee Fahnestock. Red Dust. 1995 [1988]. 20 pp. Paper: \$4.00; ISBN 0-87376-058-1. Includes "The Carnation," "The Magnolia," "Asparagus," "Mimosa" (Fragment), "Winter Clearing," and "Vegetation."

(German) Botho Strauss. *Devotion [Die Widmung]*. Tr. Sophie Wilkins. Hydra Books/Northwestern University Press [Hanser Verlag München Wien, 1977]. 1995 [1979, Farrar, Straus and Giroux]. 120 pp. Paper: \$13.95; ISBN 0-8101-1342-2. Richard Schroubeck, a Berlin bookseller in his early thirties, has entered a devastating time in his life. His girlfriend, Hannah, has left him, and Richard does not know why. Introspective, egoistic, and terribly dependent, Richard is sure Hannah will return, if only because he cannot live without her. He quits his job and withdraws to his apartment and a hermit-like existence, pouring out his guilt and hopes in notes, reflections, and observations he intends Hannah to have, an attempt to close the gap created by her absence. The writing becomes all-consuming. For weeks Richard lies unshaven and unwashed, taking a perverse delight in his heroic, almost festive despair. He relishes his misery, certain that absolution will come with Hannah's imminent return, but also realizing that the daily, constant writing has become his true devotion. Strauss' *The Young Man* is also published by Hydra Books.

(German) Christa Wolf. *What Remains & Other Stories*. Trs. Heike Schwarzbauer and Rick Takvorian. The University of Chicago Press [Farrar, Straus and Giroux]. 1995 [1993]. 304 pp. Paper: \$14.95; ISBN 0-226-90495-4. The collection includes Wolf's short fiction, from early work of the '60s to the early '90s. "What Remains," the title story, describes what it is like to live under surveillance by the Stasi police and how such a life gradually destroys normalcy for a writer. An interior monologue reveals the fear and self-consciousness of the author as the secret police eventually disrupt the balance of her life. Examining the power of memory, "Exchanging Glances" captures the collision of childhood and war, as Wolf recollects

her family's flight from the Russian Army during World War II. She remembers imagining her own dead body and watching prisoners released from a concentration camp with a combination of fear and something more painful than fear: knowledge. In "The New Life and Opinions of a Tomcat," a satire of life in a totalitarian state, Max the cat and his owner, a psychology professor, work on a secret project called "Tohuha," short for Total Human Happiness.

AUTOBIOGRAPHY/BIOGRAPHY/ MEMOIRS/DIARY/LETTERS

(Russian) *Anton Chekhov and His Times*. Ed. Andrei Turkov. Trs. Cynthia Carlile and Sharon McKee. The University of Arkansas Press. 1995. 327 pp. Cloth: \$34.00; ISBN 1-55728-391-5. Paper: ISBN 1-55728-390-7. This work comprises reminiscences by a number of Chekhov's contemporaries, including the artist Konstantin Korovin, the writer Maxim Gorky, and Chekhov's wife, Olga Knipper-Chekhova, and numerous letters written by Chekhov to his fellow writers and artists, family, publishers, and others. Now available for the first time in English in America, these 68 letters and 10 essay-length reminiscences trace the development of Chekhov's personality and talent.

(German) *The Correspondence of Sigmund Freud and Sandor Ferenczi, Vol. 2, 1914-1919*. Eds. E. Falzeder and E. Brabant. Tr. Peter T. Hoffer. Harvard University Press. 1996. 584 pp. Cloth: \$45.00; ISBN 0-674-17419-4. Volume 1 of the three-volume Freud-Ferenczi correspondence closes with Freud's letter from Vienna, dated June 28, 1914, to his younger colleague in Budapest: "I am writing under the impression of the surprising murder in Sarajevo...." The nation-shattering events of World War I form a somber canvas for "our affairs" and the exchanges of the two correspondents in Volume 2. Uncertainty pervades these letters: Will Ferenczi be called up? Will food and fuel—and cigar—shortages continue? Will Freud's three enlisted sons and son-in-law come through the war intact? And will Freud's "problem-child," psychoanalysis, survive? The letters vividly record the use—and misuse—of analysis and self-analysis and the close interweaving of personal and professional matters in the early history of psychoanalysis. Ferenczi's eventual disagreement with Freud about "head and heart," objective detachment versus subjective involvement and engagement in the analytic relationship—an issue that would emerge more clearly in the ensuing years—is hinted at here. As the decade and the volume end, the correspondents continue their literary conversation, unaware of the painful and heartrending events ahead.

(French) Lucie Aubrac. *Outwitting the Gestapo [Ils partiront dans l'ivresse]*. Trs. Konrad Bieber with the assistance of Betsy Wing. University of Nebraska Press [Éditions du Seuil, 1984]. 1993. 235 pp. Cloth: ISBN 0-8032-1029-9. Paper: \$10.00;

ISBN 0-8032-5923-9. Lucie Aubrac, of Catholic and peasant background, was teaching history in a Lyon girls school and newly married to Raymond, a Jewish engineer, when World War II broke out and divided France. The couple, living in the Vichy zone, soon joined the Resistance movement in opposition to the Nazis and their collaborators. *Outwitting the Gestapo* is Lucie's harrowing account of her participation in the Resistance: of the months when, though pregnant, she planned and took part in raids to free comrades—including her husband, under Nazi death sentence—from the prisons of Klaus Barbie, the infamous "Butcher of Lyon."

(Arabic) Mahmoud Darwish. *Memory for Forgetfulness: August, Beirut 1982 [Dh_kirah li-l-nisy_n]*. Tr. Ibrahim Muhawi. University of California Press. 1995. 212 pp. Cloth: \$35.00; ISBN 0-520-08767-4. Paper: \$12.00; ISBN 0-520-08768-2. "The historical background to *Memory for Forgetfulness* is the siege of Beirut...in 1982. For more than two months...the Israelis and their Phalangist supporters surrounded and besieged the Palestinian resistance and their...Lebanese allies. In 1985...Darwish isolated himself in his Paris apartment...and wrote with a passionate commitment this [work]. Its form is that of a memoir, the record of a single day on the streets of Beirut when bombardment from land, sea, and air was one of the most intense a city had ever known." (Introduction) Darwish's works of poetry include *Olive Leaves*, *Eleven Planets*, and *Diwan*.

(French) Gilles Deleuze. *Negotiations: 1972-1990 [Pourparlers]*. Tr. Martin Joughin. Columbia University Press [Les Editions de Minuit, 1990]. 1995. 256 pp. Cloth: \$35.00; ISBN 0-231-07580-4. Part autobiography, part interview, and part essay, *Negotiations* sets forth the purposes that have united Deleuze's philosophical undertakings over the span of his long academic career. The inquiries that have characterized his work—including his theory of antipsychiatry, his notion of philosophy as critical practice, and his theories about the role of the intellectual in the contemporary world and about the function of the image in cinema—are all explored here in an accessible style for both novices and students of French theory. Deleuze clarifies some of his own sociopolitical concerns, and offers a wide-ranging overview of the dangers inherent in social organizations and in the nature of power. He also offers his perspective on the work of other notable French philosophers, such as Foucault and Guattari, in relation to his own. Deleuze's many books published in translation by Columbia University Press include *Empiricism and Subjectivity* (1990), *The Logic of Sense* (1990), *The Deleuze Reader* (1992), *Difference and Repetition* (1994), and, with Félix Guattari, *What Is Philosophy?* (1994).

(Russian) *Intimacy and Terror: Soviet Diaries of the 1930s*. Eds. Véronique Garros, Natalia Korenevskaya, and Thomas Lahusen. Tr. Carol A. Flath. The New Press. 1995. 394 pp. Cloth: \$27.50; ISBN 1-56584-200-6. More than six years in

the making, *Intimacy and Terror* is the result of a unique international investigation by Russian, French, and Swiss scholars into hundreds of private, unpublished diaries found in remote libraries, archives, and family holdings. It reveals for the first time the private lives of a broad cross-section of Russians during the harshest years of Stalin's purge. The 10 diarists range from the ambitious literary bureaucrat who moves forward by denouncing his colleagues to the young unlettered careerist learning the ways of Soviet success; from the wife of a government bureaucrat, who writes in a pure Stalinist prose, to the candid thoughts and uncertainties of a dissident; from a provincial sailor on a distant Arctic vessel to Moscow intellectuals who meet and recount their conversations with Anna Akhmatova. To set the diaries in context, the book begins with a "Chronicle of the Year 1937"—a montage comprised of excerpts from the daily newspaper *Izvestiya* juxtaposed with corresponding entries from a collective farmer's diary—and also includes a chronology of major events in the Soviet Union.

(Arabic) Jabra Ibrahim Jabra. *The First Well: A Bethlehem Boyhood [al-Bi'r al-Ula]*. Tr. Issa J. Boullata. The University of Arkansas Press [Riad El-Rayyes Books Ltd., London, 1987]. 1995. 192 pp. Cloth: \$22.00; ISBN 1-55728-349-4. Paper: \$14.00; ISBN 1-55728-381-8. Winner of a University of Arkansas Press Award for Arabic Literature in Translation, *The First Well* describes, through the eyes and heart of a sensitive, highly imaginative boy, Jabra's first sources of artistic sensibility—the houses, fields, and orchards of his childhood and the Christian, Muslim, and Jewish cultures of Bethlehem and Jerusalem. It is the story of his intellectual and spiritual growth nurtured and encouraged by his family, the Eastern Orthodox Church, and his teachers.

(French) Claude Lévi-Strauss. *Saudades do Brasil: A Photographic Memoir*. Tr. Sylvia Modelski. University of Washington Press [Plon, Paris, 1994]. 1995. 222 pp. Cloth: \$39.95; ISBN 0-295-97472-9. Lévi-Strauss, internationally known as a brilliant and sometimes controversial anthropologist, is also a skilled and sensitive photographer. *Saudades do Brasil*—"nostalgia for Brazil," from the title of a musical composition by Darius Milhaud—presents 180 of the more than 3,000 photographs Lévi-Strauss took in Brazil between 1935 and 1939. While serving as professor of sociology at the University of São Paulo, the young ethnographer made expeditions among the natives of Mato Grosso and Southern Amazonia that resulted in numerous publications, most notably *Tristes Tropiques*. Most of these photographs are published here for the first time. Modelski has also translated Lévi-Strauss's *The Way of the Masks*.

(Italian) Pirandello's *Love Letters to Marta Abba*. Ed. and Tr. Benito Ortolani. Princeton University Press. 1994. 371 pp. Cloth: ISBN 0-691-03499-0. In 1925, Pirandello met Marta Abba, an unknown, beautiful actress less than half his age, and fell in love with her. She was to become, until his death in 1936,

not only his confidante but also his inspiring muse and artistic collaborator. Bitterly disillusioned by the conditions of the theatrical world in Italy, Pirandello and Abba shared a dream of going abroad to earn their fortune and returning to Italy with the means to establish a national theater dedicated to high artistic standards. In 1929, when Abba finally yielded to family pressure and left Pirandello alone in Berlin to revive her Italian stage career, he fell into a life-threatening depression. The hundreds of letters Pirandello wrote to Abba during these years are the only source that reveals the true story of his torment. Selected, translated, and introduced here for the first time in any language, these powerful and moving documents reward the reader with the unique experience of living in intimacy with a profound poet of human pain.

(Spanish) J. Ignacio Tellechea Idígoras. *Ignatius of Loyola: The Pilgrim Saint [Ignacio de Loyola: solo y a pie]*. Ed. and Tr. Cornelius Michael Buckley, S.J. Loyola University Press [Ediciones Cristiandad, S.L., Madrid, 1987]. 1994. 628 pp. Cloth: \$23.95; ISBN 0-8294-0811-8. Paper: \$14.95; ISBN 0-8294-0779-0. Father Tellechea lets the saint tell his own story through autobiographical and spiritual writings, correspondence, and his code of rules. Tellechea's intent is not to intrude upon but to reconstruct the age during which Ignatius lived and then to step back and let him tell his own story. Available for the first time in English.

(Hindi) Mahadevi Varma. *Sketches from My Past: Encounters with India's Oppressed [Ateet Ke Chalchitra]*. Tr. Neera Kuckreja Sohoni. Northeastern University Press. 1994. 142 pp. Cloth: ISBN 1-55553-198-9. Now available in English for the first time, Mahadevi Varma's poignant memoir-tales bring to life the degrading experiences of the faceless and nameless multitudes. Whether it is Binda, the lonely orphan girl victimized by her step-mother; Bhabi, the emotionally and physically abused child widow barred from any contact with the outside world; or Sabiya, the poor sweeper woman deserted by her husband shortly before the birth of their child, the subjects convey Varma's vision to resurrect the inner dignity of "these wounded and mauled lives." Translator Sohoni is the author of *Women Behind Bars, People in Action, and The Burden of Girlhood: A Global Enquiry into the Status of Girls*.

ESSAYS

(German) Peter Handke. *The Jukebox and Other Essays on Storytelling [Versuch über die Müdigkeit; Versuch über die Jukebox; Versuch über den geglückten Tag]*. Trs. Ralph Manheim and Krishna Winston. Farrar, Straus and Giroux [Suhrkamp Verlag; Frankfurt am Main, 1989, 1990, 1991]. 1994. 168 pp. Cloth: \$21.00; ISBN 0-374-18054-7. In "Essay on Tiredness," Handke transforms an everyday experience—often precipitated by boredom—into a fascinating

exploration of the world of slow motion, differentiating degrees of fatigue, the types of weariness, its rejuvenating effects, as well as its erotic, cultural, and political implications. The title essay is Handke's attempt to understand the significance of the jukebox, a quest which leads him, while on a trip in Spain, into the literature of the jukebox, the history of the music box, and memories of the Beatles' music, in turn elucidating various stages of his own life. And in his "Essay on the Successful Day," for which there is no prescription, he invents a picture of tranquility, using a self-portrait by Hogarth as his point of departure to describe a state of being at peace. Handke's many works include *The Left-Handed Woman*, *The Goalie's Anxiety at the Penalty Kick*, *Afternoon of a Writer*, *Absence*, and *Short Letter, Long Farewell*.

GRAPHIC DESIGN

(German) Jan Tschichold. *The New Typography: A Handbook for Modern Designers [Die neue Typographie: Ein Handbuch für Zeitgemäss Schaffende]*. Tr. Ruari McLean. University of California Press [Brinkmann & Bose, Berlin, 1987]. 1995. 236 pp. Cloth: \$40.00; ISBN 0-520-0714608. Originally published in 1928, *The New Typography* has been recognized as the definitive treatise on book and graphic design in the machine age. At once a key theoretical document of Central European modernism between the world wars and an invaluable source of working principles for the practicing designer, it ranges from theoretical discussions of typography in the age of photography and mechanical standardization to practical considerations in designing business forms.

LITERARY THEORY/CRITICISM

Dr. Zhivago: A Critical Companion. Ed. Edith W. Clowes. Northwestern University Press. 1995. 169 pp. Paper: \$14.95; ISBN 0-8101-1211-6. Part of a new series of critical companions to Russian literature by Northwestern and the American Association of Teachers of Slavic and East European Languages. Critical essays include "Yury Zhivago's Readers: Literary Reception in Pasternak's Novel and in His Time" (Carol J. Avins); "Characterization in *Doctor Zhivago*: Lara and Tonya" (Edith W. Clowes); "'Soaked in *The Meaning of Love* and *The Kreutzer Sonata*': The Nature of Love in *Doctor Zhivago*" (Jerome Spencer); "Temporal Counterpoint as a Principle of Formation in *Doctor Zhivago*" (Boris Gasparov); "The Relationship of Lyrical and Narrative 'Plot' in *Doctor Zhivago*" (Dina Magomedova).

Tanya T. Fayen. *In Search of the Latin American Faulkner*. University Press of America, Inc. 1995. 302 pp. Cloth: \$44.00; ISBN 0-8191-9892-7. Paper: \$32.00; ISBN 0-8191-9893-5. This is an exhaustive exploration of the shifting interaction between Faulkner's works and the literary repertory of Spanish-speaking Latin America that went on for half a century. Fayen's

study sketches a previously unexplored history of the evolution of the modern Latin American literary establishment. This work describes the pre-history of contemporary Latin American narrative, with particular attention to the Spanish-speaking Latin American "boom"—from the early dominance of peninsular Spanish literary norms to the gradual weakening of these norms and the complete opening up to foreign innovations, when Latin American literature came into its own.

Contents: In Search of a Theoretical Model; The Ambiguous Problem of Influence; Polysystem Theory: Performing Descriptive Translation Studies; A Shift of Norms in the Latin American Polysystem; Faulkner's U.S. Critical Reception; Critical Reception of Faulkner in Latin America; The Translations.

(German) Gunter Gebauer and Christoph Wulf. *Mimesis: Culture—Art—Society*. Tr. Don Reneau. University of California Press [Rowohlt Taschenbuch Verlag GmbH, Reinbek bei Hamburg, 1992]. 1995. 400 pp. Cloth: ISBN 0-520-08458-6. Paper: ISBN 0-520-08459-4. Mimesis, the notion that art imitates reality, has long been recognized as one of the central ideas of Western aesthetics and has been most frequently associated with Aristotle. Less well documented is the importance of mimetic theories of literature, theater, and the visual arts during the Renaissance and the Enlightenment. In this book, Gebauer and Wulf provide a thorough introduction to the complex and shifting meanings of the term. Beginning with the Platonic doctrine of imitation, they chart the concept's appropriation and significance in the aesthetic theories of Aristotle, Molière, Shakespeare, Racine, Diderot, Lessing, and Rousseau. They examine the status of mimesis in the 19th-century novel and its reworking by such modern thinkers as Benjamin, Adorno, and Derrida. Widening the traditional understanding of mimesis to encompass the human body and the cultural practices of everyday life, their work suggests the continuing value of mimetic theory.

(French) Pierre Saint-Amand. *The Libertine's Progress: Seduction in the Eighteenth-Century French Novel*. Tr. Jennifer Curtiss Gage. University Press of New England. 1995. 166 pp. Cloth: \$30.00; ISBN 0-87451-686-2. A comprehensive and concise study of the 18th-century French novel, providing a fresh look at amorous relations and offering a radical presentation of the dark side of the Enlightenment. Maintaining that the 18th century was the last period to practice the art of seduction, Saint-Amand examines the complex relationship between desire and the ploys of those who seek to satisfy it. He writes about the magic that permeated the imagination of Enlightenment novelists and about the obscurity of amorous passion, placing modern seduction back in its archaic beginnings. Gage's other translations are works by Phillippe Jaccottet, Jean-Joseph Goux, and André Weil.

George Talbot. *Montale's "Mestiere Vile": The Elective Translations from English in the 1930s and 1940s*. Irish

Academic Press/International Specialized Book Services, Inc. 1995. 271 pp. Cloth: \$39.95; ISBN 0-7165-2526-7. Talbot scrutinizes Montale's approach to translation in the context of the theories of Walter Benjamin and Roman Jakobson, and uses the concept of intertextuality to relate the poet's translation work to his creative writing. Montale's encounter with Modernism is seen in his reading of Joyce's short stories and his translations of T.S. Eliot. His reassessment of tradition is considered in the light of his work on Shakespeare's sonnets and the presence of Shakespeare in his poetry. Translations from Emily Dickinson, Hopkins, Melville, and others are examined as significant for Montale's own poetic practice, while his versions of Blake, Hardy, Joyce, Yeats, Léonie Adams and Dylan Thomas are considered more briefly as acts of ambiguous homage.

SOCIAL/POLITICAL THEORY

(Arabic) Qasim Amin. *The New Woman [al-Mar'a al-jadida]*. Tr. Samiha Sidhom Peterson. The American University in Cairo Press. 1996. 93 pp. Cloth: \$25.00; ISBN 977-424-366-8. Amin, a lawyer, is known for his advocacy of women's emancipation in Egypt, through a number of works including *The Liberation of Women*. That work triggered the debate on the status of women from a side issue to a major national concern, but in adopting the cause of women as his focus for reform Amin subjected himself to severe criticism from the khedival palace, as well as from religious leaders, journalists and writers. In response he wrote *The New Woman*, in which he defended his position and took some of his ideas further. In it, he relies less on arguments based on the Quran and Sayings of the Prophet, and more openly espouses a Western model of development.

(French) Jean-Pierre Changeux and Alain Connes. *Conversations on Mind, Matter, and Mathematics [Matière à Pensée]*. Ed. and Tr. M. B. DeBevoise. Princeton University Press [Editions Odile Jacob, 1989]. 1995. 261 pp. Cloth: ISBN 0-691-08759-8. In a wide-ranging series of conversations, Changeux and Connes discuss the development of the human brain as a function of natural selection and variation, debate the character of human intelligence (and the obstacles that stand in the way of simulating, modeling, or actually reproducing it by mechanical means), dispute the reasons for the "unreasonable effectiveness" of mathematics in explaining the physical world, and differ over the sources of mathematical creativity. In an epilogue they inquire into the relation of mathematics and science to ethics.

(French) Jacques Derrida. *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International [Spectres de Marx]*. Tr. Peggy Kamuf. Routledge [Editions Galilée, 1993]. 1994. 198 pp. Cloth: ISBN 0-415-91044-7. Paper: ISBN 0-415-91045-5. Within the context of a critique of a "new world order" that proclaims the death of Marx and

Marxism, Derrida undertakes a reading of Marx's "spectropoetics"—his obsession with ghosts, specters, and spirits. Derrida argues that there is more than one spirit of Marx and that it is the responsibility of his heirs to sift through the possible legacies, the possible spirits, reaffirming one and not the other. He leads beyond the disavowal of Marx today, a disavowal he sees as an attempt to exorcise Marx's ghost.

(Spanish) Néstor García Canclini. *Hybrid Cultures: Strategies for Entering and Leaving Modernity [Culturas híbridas: Estrategias para entrar y salir de la modernidad]*. Trs. Christopher L. Chiappari and Silvia L. López. University of Minnesota Press [Editorial Grijalbo, Mexico, 1990]. 1995. 328 pp. Cloth: ISBN 0-8166-2314-7. Paper: \$19.95; ISBN 0-8166-2315-5. Traditions not quite past and modernity not yet wholly present make a curious hybrid of Latin American culture. In this thought-provoking book, a leading Mexican intellectual explores the theoretical and practical challenges presented by such a hybrid state. In particular, he questions whether Latin America can move toward democracy and compete in a global marketplace without giving in to temptations of elitism or losing its cultural identity.

(French) Luce Irigaray. *Thinking the Difference: for a peaceful revolution [Le Temps De La Différence: Pour une révolution pacifique]*. Tr. Karin Montin. Routledge [Librairie Générale Française, Paris, 1989]. 1994. 118 pp. Cloth: ISBN 0-415-90814-0. Paper: ISBN 0-415-90815-9. In these essays, Irigaray discusses how language, religion, law, art, science, and technology have failed women and why. She proposes concrete changes tailored to women's specificity in all these fields—practical means of ensuring that "our" culture is women's as well as men's. These changes, she argues, are crucial to the survival of humankind and the Earth itself.

(French) Henri Lefebvre. *Writings on Cities*. Trs. Eleonore Kofman and Elizabeth Lebas. Blackwell Publishers. 1996. 250 pp. Cloth: ISBN 0-631-19187-9. Paper: \$13.99; ISBN 0-631-19188-7. This new collection brings together for the first time in English, Lefebvre's reflections on the city and urban life written over a span of some 20 years. The selection of writings is contextualized by an introduction which places the material within the context of Lefebvre's intellectual and political life and times and raises pertinent issues as to their relevance for contemporary debates over such questions as the nature of urban reality, the production of space, and modernity.

(German) Heinrich Meier. *Carl Schmitt and Leo Strauss: The Hidden Dialogue [Carl Schmitt, Leo Strauss und "Der Begriff des Politischen": Zu einem Dialog unter Abwesenden]*. Tr. J. Harvey Lomax. The University of Chicago Press [J.B. Metzlersche Verlagsbuchhandlung und Carl Ernst Poeschel Verlag GmbH, Stuttgart, 1988]. 1995. 156 pp. Cloth: \$19.95; ISBN 0-226-51889-2. The dialog may be understood, Meier argues, as a mutual attempt to define exactly what

politics is and how it relates to the philosophical tradition and to modern society. Taking Hobbes' political theory as a source of inspiration, Schmitt challenged contemporary liberal society's unwillingness to admit politics is literally a matter of life and death. Meier's book reveals how Strauss's critique of Schmitt's *The Concept of the Political* forced Schmitt to see that the Hobbesian state was, instead, the very foundation of the liberalism he so despised. The present volume includes a new translation of Strauss's classic essay and the first English version of three letters to Schmitt from Strauss.

(French) Paul Virilio. *The Art of the Motor [L'art du moteur]*. Tr. Julie Rose. University of Minnesota Press [Editions Galilée, Paris, 1993]. 1995. 168 pp. Cloth: ISBN 0-8166-2570-0. Paper: \$15.95; ISBN 0-8166-2571-9. *The Art of the Motor* conjures a world in which information is speed and duration is no more. Information is speed? This, Virilio tells us, is the third dimension of matter, replacing old notions of information as mass and energy. He details the ways in which this change has led to a new visual regime—a serialization of images and sound that permits an extraordinary manipulation of both the form and the content of messages. According to Virilio, the incredible pace of the mutation of appearances—made possible by the "art of the motor"—ends up mutating reality itself. The political ramifications of this change become clear as Virilio describes how social processes and institutions respond to dominant models of visualization. Virilio's works in English include *The Aesthetics of Disappearance* (1991) and *Bunker Archeology* (1994). Rose recently translated *The Vision Machine* (1994), also by Virilio.

(German) Christa Wolf. *The Author's Dimension: Selected Essays*. Ed. Alexander Stephan. Tr. Jan Van Heurck. The University of Chicago Press. 1995. 348 pp. Paper: \$14.95; ISBN 0-226-90494-6. This work provides a wide range of Wolf's insightful essays on reading, writing, and politics. Wolf examines the individual's, and in particular the writer's, relationship to society, as well as her own enduring commitment to communism. This collection of essays, written between 1964 and 1990, includes pieces on other writers such as Max Frisch, Ingeborg Bachmann, and Thomas Mann. The final sections, "On War and Peace and Politics" and "The End of the German Democratic Republic," demonstrate the elegance and discipline with which Wolf's political thinking evolved and cast light on the political situation in East Germany prior to unification.

TRANSLATION THEORY

Culture in Transit: Translating the Literature of Quebec. Ed. Sherry Simon. Véhicule Press/GDS. 1995. 200 pp. Cloth: \$18.95; ISBN 1-55065-060-2. The history of Canada has provided an exceptional platform for the development of literary translation. *Culture in Transit* provides a lively insider's look at this essential activity. These essays are by Canada's most

prominent translators, who analyze their own work and offer valuable insights into how literature and culture are transmitted. Essays by Philip Stratford, Kathy Mezei, Ray Ellenwood, Betty Bednarski, William Findlay, Jane Brierly, Susanne de Lotbinière-Harwood, Luise von Flotow, Barbara Godard, David Homel, and Wayne Grady. Interviews with Sheila Fischman and Linda Gaboriau. Simon is co-editor, with David Homel, of *Mapping Literatures: The Art and Politics of Translation* (1988) and author of *Le Trafic des langues* (1994).

Translating Chinese Literature. Eds. Eugene Eoyang and Lin Yao-fu. Indiana University Press. 1995. 320 pp. Cloth: \$29.95; ISBN 0-253-31958-7. Translators face few challenges greater than the rendering of Chinese, ancient or modern, into English. In this fascinating volume, world-famous scholar translators talk about their craft from a variety of perspectives, confronting key issues both theoretical and practical. Some of the contributors and their chapters are: Cyril Birch, "Reflections of a Working Translator"; Victor H. Mair, "Anthologizing and Anthropologizing: The Place of Nonelite and Nonstandard Culture in the Chinese Literary Tradition"; Michelle Yeh, "On English Translation of Modern Chinese Poetry: A Critical Survey"; and Ching-hsi Peng, "Translation and Individual Talent."

Translation: Religion, Ideology, Politics—Translation Perspectives VIII. Eds. Todd Burrell and Sean K. Kelly. Center for Research in Translation—SUNY Binghamton. 1995. 169 pp. Paper: \$15.00; ISSN 0890-4758. Monograph. "...the main theme of these articles—the ethical and moral implications and disclosures that translation theory, as well as the acts of translating and judging another's translations—and perhaps the greatest promise of all, is not mentioned in this title.... What we have opted to do with this volume is to explore the outskirts of these themes in an attempt to probe how translation theory...inhabits similar ethical and moral frontiers." (Foreword)

HUMOR

(Italian) Umberto Eco. *How to Travel with a Salmon & Other Essays [Il Secondo Diario Minimo]*. Tr. William Weaver. Harcourt Brace & Company. 1994. 248 pp. Cloth: \$18.95; ISBN 0-15-100136-7. These essays are Eco's playful but unflinchingly accurate takes on militarism, computer jargon, Westerns, art criticism, librarians, bureaucrats, meals on airplanes, Amtrak trains, bad coffee, maniacal taxi drivers, express mail, 33-function watches, fax machines and cellular phones, pornography, soccer fans, academia, and the author's own life. Eco is the author of the novels *The Name of the Rose* and *Foucault's Pendulum*. His most recent book of essays is *Misreadings*.

HISTORY

(French) Jean Baudrillard. *The Gulf War Did Not Take Place [La Guerre du Golfe n'a pas eu lieu]*. Tr. Paul Patton. Indiana University Press [Éditions Galilée, 1991]. 1995. 96 pp. Cloth: \$25.00; ISBN 0-253-32946-9. Paper: \$11.95; ISBN 0-253-21003-8. In a provocative analysis written during the unfolding drama, Baudrillard draws on his concepts of simulation and hyperreal to argue that the Gulf War did not take place but was a carefully scripted media event—a "virtual" war.

(French) Joël Bonnemaison. *The Tree and the Canoe: History and Ethnogeography of Tanna [La dernière île]*. Tr. Josée Pénot-Demetry. University of Hawaii Press [Arlea/Orstom, Paris, 1986]. 1994. 368 pp. Cloth: ISBN 0-8248-1525-4. This personal observation of Tanna, an island in the southern part of the Vanuatu archipelago, presents an extraordinary case study of cultural resistance. Based on interviews, myths, and stories collected in the field, and archival research, *The Tree and the Canoe* analyzes the resilience of the people of Tanna, who, when faced with an intense form of cultural contact that threatened to engulf them, liberated themselves by re-creating their own creation myths.

(Japanese) *Legends of the Samurai*. Tr. Hiroaki Sato. The Overlook Press. 1995. 432 pp. Cloth: \$29.95; ISBN 0-87951-619-4. Over time the reputation of the samurai has grown to mythical proportions, due in large part to such modern misinterpretations as James Clavell's *Shogun* or Kurosawa's "The Seven Samurai." Although the picture of a superhuman, sword-wielding fighting machine has some basis in truth, this swashbuckling image is only part of the samurai story. Through his masterful translations of authentic samurai tales and incisive notations, Sato demonstrates the changing ethos of the Japanese warrior: the samurai transforms through the centuries from a personal attendant to a warrior to a political leader and finally into a legend.

(French) Gilles Lipovetsky. *The Empire of Fashion: Dressing Modern Democracy [L'Empire de l'éphémère: La mode et son destin dans les sociétés modernes]*. Tr. Catherine Porter. Princeton University Press [Editions Gallimard, Paris, 1987]. 1994. 276 pp. Cloth: ISBN 0-691-03373-0. Focusing on clothing, bodily deportment, sex roles, sexual practices, and political rhetoric as forms of "fashion," Lipovetsky bounds across 2,000 years of history, showing how the evolution of fashion from an upper-class privilege into a vehicle of popular expression closely follows the rise of democratic values. Whereas Tocqueville feared that mass culture would create passive citizens incapable of political reasoning, Lipovetsky argues that today's mass-produced fashion offers many choices, which in turn enable consumers to become complex individuals within a consolidated, democratically educated society.

(French) Henri-Jean Martin. *The History and Power of Writing [L'histoire et pouvoirs de l'écrit]*. Tr. Lydia G. Cochrane. The

University of Chicago Press [Librairie Académique Perrin, 1988]. 1994. 591 pp. Cloth: ISBN 0-226-50835-8. Paper: ISBN 0-226-50836-6. Cultural history on a grand scale, this book tells the story of writing from its very beginnings to its recent transformations through technology. Traversing four millennia, Martin offers a rich chronicle of writing as a cultural system, a means of communication, and a history of technologies. He shows how the written word originated, how it spread, and how it figured in the evolution of civilization.

(French) Georges Perec with Robert Bober. *Ellis Island [Récits d'Ellis Island: histoires d'errance et d'espoir]*. Tr. Harry Mathews. The New Press/W.W. Norton & Company, Inc. [P.O.L. éditeur, Paris, 1994]. 1995. 160 pp. Paper: \$16.95; ISBN 1-56584-318-5. Perec is best known for his *Life: A User's Manual* and *A Void*, written entirely without the letter *e*. In *Ellis Island*, Perec's luminous prose and the vision of filmmaker Robert Bober create a testament to this American landmark both as an institution and a cultural icon. Perec and Bober came to Ellis Island in 1979, before the restoration, to examine, in Perec's words, "dispersion, wandering, diaspora." They found the island in ruin, and set out to document its "meaning" first in film and now in book form. Unlike conventional histories, this book integrates lyrical prose, interviews, and unique photographs (both archival and contemporary) of Ellis Island through its 100-year history.

(Latin) Johann Reuchlin. *On the Art of the Kabbalah [De Arte Cabalistica]*. Trs. Martin and Sarah Goodman. University of Nebraska Press. 1994. 376 pp. Paper: \$15.00; ISBN 0-8032-8946-4. The German humanist Johann Reuchlin (1455-1522) defended the value of Jewish scholarship and literature when it was unpopular to do so. Refusing to join Christian contemporaries who wished to destroy the *Kabbalah* and the *Talmud*, Reuchlin asserted that Christians could have a useful dialogue with Jews gained through a knowledge of the writings of Jewish exegetes and philosophers. The first part of this dialogue, published in 1517, reflects on messianism, the second part on the relation of the Pythagorean system to the *Kabbalah*, and the third on the "practical Kabbalah."

(French) André Rougeyron. *Agents for Escape: Inside the French Resistance, 1939-1945 [Agents d'évasion]*. Tr. Marie-Antoinette McConnell. Louisiana State University Press [Imprimerie Alençonnaise, 1947]. 1996. 189 pp. Cloth: \$24.95; ISBN 0-8071-2019-7. Rougeyron worked as an automobile engineer and experimental race car driver in Normandy before the war. After Germany's occupation of France, he joined a network of resisters who rescued, sheltered, and conducted to safety British and American fliers. In 1944 he was arrested and sent to various concentration camps, including Buchenwald. His portrait of Normandy under occupation and his descriptions of life and death in the labor camps add important new information to current understanding of how French resisters and the camps operated. Equally

significant and also fascinating is his evocation of people from diverse backgrounds brought together under unbearably trying circumstances.

MUSIC HISTORY/THEORY

(German) Arnold Schoenberg. *The Musical Idea and the Logic, Technique, and Art of Its Presentation [Musikalische Gedanke und die Logik, Technik und Kunst seiner Darstellung]*. Ed. and Tr. Patricia Carpenter and Severine Neff. Columbia University Press. 1995. 462 pp. Cloth: \$85.00; ISBN 0-231-06428-4. The heart of this first publication of the last and most extensive of Schoenberg's legendary *Gedanke* manuscripts on the "musical idea" is its presentation on facing pages of the original German manuscript and its English translation. The theory begins with the composer and the listener. Demonstrating that musical composition is a method of thinking in tones and rhythms with the goal of communication in mind, Schoenberg outlines three stages of this process: the inspiration, its presentation as an organic whole, and the molding of that whole into a message that is intelligible to the listener. More than just a concept, Schoenberg's argument stresses that the musical idea is actually a property of the work; in particular, it expresses an unrest within the work—a tension between tone, pitch, duration, and emphasis—and the means by which the work strives to achieve balance. In the lengthy Introduction and commentary, the editors place *The Musical Idea* in the context of Schoenberg's oeuvre. A concordance lists definitions of musical terms from all Schoenberg's writings, including such concepts as the musical idea, basic configuration, centripetal and centrifugal tendencies, developing variation, and tonal problems.

PHILOSOPHY/RELIGION

(German) Karl Barth. *The Theology of John Calvin [Die Theologie Calvins]*. Tr. Geoffrey W. Bromiley. Eerdmans [Theologischer Verlag, Zürich, 1922]. 1995. 424 pp. Paper: \$25.00; ISBN 0-8028-0696-1. Though Karl Barth wrote his lectures on John Calvin more than 70 years ago, the wrestling of one theological giant with another can hardly fail to be exciting and instructive. Delivered at the University of Göttingen in 1922, Barth's lectures open with an illuminating sketch of medieval theology, an appreciation of Luther's breakthrough, and a comparative study of the roles of Zwingli and Calvin. The main portion of the lectures consists of an increasingly sympathetic, and at times amusing, account of Calvin's life up to his recall to Geneva. In the process, Barth examines and evaluates the early theological writings of Calvin, especially the 1536 edition of the *Institutes*.

(French) Félix Guattari. *Chaosmosis: An Ethico-Aesthetic Paradigm [Chaosmose]*. Trs. Paul Bains and Julian Pefanis. Indiana University Press [Éditions Galilée, 1992]. 1995. 144 pp.

Cloth: \$29.95; ISBN 0-253-32945-0. Paper: \$13.95; ISBN 0-253-21004-6. Guattari's final book is a succinct summary of his socio-philosophical outlook at the time of his death in 1992. It is a radical and challenging work concerned with the reinvention and resingularization of subjectivity. It includes critical reflections on Lacanian psychoanalysis, structuralism, information theory, postmodernism, and the thought of Heidegger, Bakhtin, Barthes, and others.

(German) Martin Heidegger. *Aristotle's Metaphysics θ 1-3: On the Essence of Actuality of Force [Aristoteles Metaphysik θ 1-3: Von Wesen und Wirklichkeit der Kraft]*. Trs. Walter Brogan and Peter Warnek. Indiana University Press [Vittorio Klostermann, Frankfurt am Main, 1981]. 1995. 192 pp. Cloth: \$29.95; ISBN 0-235-32910-8. "The text is based on a lecture course offered at the University of Freiburg in the summer of 1931. The volume presents Heidegger's translation and commentary on the first three chapters of Book θ of *Metaphysics*, but his persuasive and original interpretation of Aristotle implicates the entire corpus of Aristotle's works and leads to a rethinking of many of the central Aristotelian concepts..." (Translator's Foreword).

(German) Martin Heidegger. *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude [Die Grundbegriffe der Metaphysik. Welt— Endlichkeit—Einsamkeit]*. Trs. William McNeill and Nicholas Walker. Indiana University Press [Vittorio Klostermann, Frankfurt am Main, 1983 & 1992]. 1995. 512 pp. Cloth: \$39.95; ISBN 0-253-32749-0. This book, the text of Heidegger's lecture course of 1929/30, is crucial for an understanding of his transition from the major work of his early years, *Being and Time*, to his later preoccupations with language, truth, and history. It presents an extended treatment of the history of metaphysics and an elaboration of a philosophy of life and nature. Heidegger's concepts of organism, animal behavior, and environment are uniquely developed and defined with intensity. Of major interest is his phenomenological description of the mood of boredom, which he describes as a "fundamental attunement" of modern times.

(German) Karl Löwith. *Martin Heidegger and European Nihilism*. Ed. Richard Wolin. Tr. Gary Steiner. Columbia University Press [J.B. Metzler Verlag, 1983]. 1995. 304 pp. Cloth: \$35.00; ISBN 0-231-08406-4. A student of Heidegger's along with Hannah Arendt and Herbert Marcuse, Karl Löwith was one of the first to examine the relationship between the philosophy and the politics of his teacher. This work assembles Löwith's major writings concerning the origins of cultural breakdown in Europe that paved the way for the Third Reich. Including incisive discussions of Heidegger and Carl Schmitt, a noted legal theorist of the same period, it helps to illuminate the allure of Nazism for scholars committed to radical nihilism. Löwith's landmark essay on European nihilism is also included in its entirety here, along with two

never before published letters from Heidegger to Löwith. Löwith's other works available in English are *From Hegel to Nietzsche* (Columbia, 1991), *Meaning and History* (1957), and *Max Weber and Karl Marx* (1982).

(Greek) Simplicius. *On Aristotle's On the Soul 1.1-2.4*. Tr. J.O. Urmson. Cornell University Press. 1995. 248 pp. Cloth: \$42.50; ISBN 0-8014-3160-3. Simplicius' commentary is a major source for late Neoplatonist theories of thought and sense perception and offers considerable insight into an important area of Aristotelian philosophy. The present volume is the only English translation of the commentary and affords its readers the opportunity to consider the question of its disputed authorship.

(Greek) *Tyndale's New Testament*. Tr. William Tyndale. In modern-spelling edition and with an Introduction by David Daniell. Yale University Press. 1995. 429 pp. Cloth: \$32.00; ISBN 0-300-04419-4. Paper: \$15.00; ISBN 0-300-06580-9. William Tyndale's 1534 translation of the New Testament ultimately led to his being hunted down and burnt at the stake for blasphemy. This work of pioneering scholarship formed the basis of subsequent English bibles until after the Second World War and was the version of the Bible used by some of our greatest poets. By the 20th century, however, it had become virtually unknown because of its suppression for political reasons and its difficult early 16th-century spelling.

ARABIC

Diasy Al-Amir. *The Waiting List: An Iraqi Woman's Tales of Alienation*. Tr. Barbara Parmenter. University of Texas Press. 1995. 100 pp. Paper: \$8.95; ISBN 0-292-79067-8. In all her stories, Al-Amir seems to be standing in line, waiting for admission, for denial, for a change of place. Against the background of the Lebanese Civil War, a single, educated woman here describes her interior journey to find honesty and pride in a world usually dominated by men and extended families. The 10 stories are "Autumn's Umbrella," "For a Pittance," "On the Waiting List," "Papers from an Ancient Archive," "Wag Wag Airport," "Fires of the Past," "The Doctor's Prescription," "Weeping," "A Crutch in the Head," and "The Cake."

Hoda Barakat. *The Stone of Laughter [Hajar al-Dahk]*. Tr. Sophie Bennett. Interlink Books [Riad El-Rayyes Books, London, 1990]. 1995. 224 pp. Cloth: \$29.95; ISBN 1-56656-197-3. Paper: \$12.95; ISBN 1-56656-190-6. This novel's fractured narrative is woven around Khalil, a gay man who tries to avoid ideological or military affiliations as he finds himself confronted with the collapse of his civil society. His only contact with the world at large is through friends at a newspaper, for whom falling bombs meant great stories and promotion, rather than tragedy and destruction. Khalil struggles to keep himself away from the war but is inevitably drawn in as he realizes that

in a city at war, no one can remain neutral. Winner of the Al-Naqid Award in 1990.

Elias Khoury. *The Journey of Little Gandhi [Rihlat Ghandi al-saghir]*. Tr. Paula Haydar. University of Minnesota Press [D_r al_d_b, Beirut, 1989]. 1993. 195 pp. Cloth: ISBN 0-8166-1995-6. *Little Gandhi* "...does not offer any definitive answers for the dilemmas of life, war, and invasion. The novel's structure with its embedded stories parallels the 'Lebanese war' with its seemingly unresolved events. Although the 'journey' is tragic for most of the characters in this novel, the narrator, like Sheherazade, wards off death by his stories" (Foreword). Khoury is the editor of the literary supplement of *al-Nahar* and has published two novels, *Little Mountain* and *Gates of the City*.

Sahar Tawfiq. *Points of the Compass*. Tr. Marilyn Booth. University of Arkansas Press. 1995. 81 pp. Cloth: \$16.00; ISBN 1-55728-385-0. Paper: ISBN 1-55728-384-2. This collection of eight short stories, recipient of the 1994 University of Arkansas Press Award for Arabic Literature in Translation, presents one of Egypt's most innovative contemporary fiction writers. In her first collection published in English, Tawfiq explores the consciousnesses of young women alienated from their surroundings in today's rapidly changing Egyptian society. In questioning the place of long-powerful myths and beliefs, she is in the forefront of writers examining the legacy of the Pharaohs as it permeates current Egyptian identities and practices, especially in the countryside. Her characters are shaped by journeys through modern social and economic trials and the ageless troubles of the human spirit and heart. Includes "Visiting the Old City," "Doll," "That the Sun May Sink," and "The Time That Is Not This."

BENGALI

Mahasweta Devi. *Imaginary Maps*. Tr. Gayatri Chakravorty Spivak. Routledge. 1995. 213 pp. Cloth: ISBN 0-415-90462-5. Paper: ISBN 0-415-90463-3. Weaving history, myth and current political realities, these three stories explore troubling motifs in contemporary Indian life through the figures and narratives of the indigenous tribes of India. "The Hunt," "Douloti the Bountiful," and "Pterodactyl, Puran Sahay, and Pirtha" examine ecological catastrophe, the connections between local elites and international capitalism, gender and resistance, or tribal agony.

CHINESE

Li Boyuan. *Modern Times: A Brief History of Enlightenment*. Tr. Douglas Lancashire. Renditions. 1996. 522 pp. Cloth: ISBN 962-7255-16-5. Li's observations on late 19th-century China strike late 20th-century readers with remarkable

freshness. The second half of the 19th century saw the emergence of a new consciousness in Chinese society. Questions concerning China's position in the world and her relationship with Western powers were the subject of nationwide discussion. Underlying every aspect of the debate was the collective realization that change would be crucial to China's future. This debate was the inspiration behind *Modern Times*. The novel weaves a rich fabric of contrasting hues, reflecting the many remedies peddled, which ran from the arch-conservative to the revolutionary. A diversity of characters, many based on notable figures of the day, articulates the dilemmas facing both the official classes and the man on the street.

CROATIAN

Miroslav Krleža. *On the Edge of Reason [Na ruba pameti]*. Tr. Zora Depolo. New Directions [Athenäum Verlag, 1938]. 1995. 192 pp. Paper: \$10.95; ISBN 0-8112-1306-4. *On the Edge of Reason* is set in Zagreb, Yugoslavia, 1938. Public folly is represented by the official and professional world of "doctors, rectors, deans, lecturers, veterinary surgeons, gynaecologists, directors-general..." which the Yugoslav state had inherited from the Hapsburg Empire. The decline and fall of the narrator is the consequence of his almost accidental statement of the simple truth that the behavior of Director-General Domacinski in 1918, in shooting a number of peasants who had invaded his property, had been criminal and insane. In the events that follow, the narrator is almost passive while the conventional world assails him with its weapons of rumor and exaggeration, its provocative "friendly advice" and finally at the trial where prosecutor, judge, and public shout him down.

CZECH

Arnošt Lustig. *Children of the Holocaust*. Trs. Jeanne Nemcová and George Theiner. Northwestern University Press. 1995. 516 pp. Paper: \$19.95; ISBN 0-8101-1279-5. This volume contains 16 stories previously published under the titles *Diamonds of the Night* and *Night and Hope* and the novel *Darkness Casts No Shadow*. Conceived and written as a whole, they are published here together for the first time. The collection expresses Lustig's faith in the power of individuals—especially children—to shape their own destinies. The stories' strengths are that of the human spirit, the individual's ability to achieve moral triumph through action. Lustig's other works published by Northwestern are *Indecent Dreams*, *Street of Lost Brothers*, and *Dita Saxova*.

DUTCH

Maurice Gilliams. *Elias, or The Struggle with the Nightingales*. Tr. André Lefevere. Sun & Moon Press/Consortium Book Sales. 1995. 126 pp. Paper: \$12.95; ISBN 1-55713-206-2. *Elias* was

published in 1936 as the first part of a trilogy that includes *Winter in Antwerp* (1953) and *A Wedding at Elsinore* (1982). It is the story of the young Elias, who, sent to live within a large, mysterious house of aunts and uncles, grows up, less under the tutelage of the adults than that of the older cousin, Aloysius. While this is in many ways a traditional story of childhood, in Gilliams' hands the tale becomes transformed into a world of dark and foreboding adults who hover over in supposed love, while the children discover love within themselves.

Cees Nooteboom. *The Following Story [Het Volgende Verhaal]*. Tr. Ina Rilke. Harcourt Brace & Company. 1994. 115 pp. Cloth: \$14.95; ISBN 0-15-100098-0. What happened to Herman Mussert? He went to bed last night in Amsterdam, thinking of outer space and its lifeless planets, and now he wakes in Lisbon, with Portuguese money in his wallet. If he is himself, he is a bachelor, a former teacher of Latin and Greek who looks like Socrates and who spends all his time reading. But is he himself? Or is he dead? If he is dead, what is he doing in a Lisbon hotel, in a room where he slept with another man's wife more than twenty years ago? With lyrical, sardonic prose braided with myth and symbol, Nooteboom tells the story of a funny-looking man who loved beauty.

FRENCH

Antonin Artaud. *Watchfiends & Rack Screams: Works from the Final Period*. Eds. and Trs. Clayton Eshleman with Bernard Bador. Exact Change/D.A.P. [Éditions Gallimard]. 1995. 352 pp. Paper: \$15.95; ISBN 1-878972-18-9. Among Artaud's most brilliant works were his late writings, the scatological glossolalia composed in the final three years of his life (1945-1948), during and after his incarceration in an asylum at Rodez. These represent some of the most powerful outpourings ever recorded, a torrent of speech from the other side of sanity and the occult. In this bilingual collection, the most complete representation of this period of Artaud's work ever presented in English, and the first new anthology of Artaud published in the U.S. since Helen Weaver's 1976 *Selected Writings*, cogent statements of theory are paired with the raving poetry of such pieces as "Artaud the Momo," "Here Lies," and "To Have Done with the Judgement of God." Eshleman's translations include works by Vallejo, Césaire, and other 20th-century writers.

Tahar Ben Jelloun. *Corruption [L'Homme Rompu]*. Tr. Carol Volk. The New Press/W.W. Norton & Company, Inc. [Éditions du Seuil, 1994]. 1995. 144 pp. Cloth: \$17.95; ISBN 1-56584-295-2. Casablanca and Tangier provide the backdrops for *Corruption*, an exotic and erotic tale of modern-day morality, reminiscent of Camus's *The Stranger*. Mourad is the last honest man in Morocco. Much to the chagrin of his boss, his colleagues, and his materialistic wife, he adamantly

refuses to accept "commissions" for his work. But his honesty goes unappreciated. Criticized for condemning his family to a life of poverty, encouraged by his boss to be more "flexible," Mourad finally gives in: just one envelope stuffed with cash, then another. Ben Jelloun's compelling novel evokes the universal dangers of succumbing to the daily temptations of modern life, as Mourad lives the consequences of betraying his own conscience after a lifetime of honesty and resistance. Ben Jelloun is the first North African winner of the Prix Goncourt and winner of the 1994 Prix Maghreb. Carol Volk's most recent translations include the novels *Night Departure* and *No Place* by Emmanuel Bove.

Alain Bosquet. *A Russian Mother [Une mère russe]*. Tr. Barbara Bray. Holmes & Meier [Editions Grasset & Fasquelle, 1978]. 1996. 276 pp. Cloth: \$26.00; ISBN 0-8419-1329-3. Berthe Turiansky always seemed artistically gifted. A young violinist caught in the upheavals of 1917, she fled Russia with her new husband, Alexander Bisk, a poet from a wealthy Belgian family. For years the couple and their young son—the narrator of this book—are buffeted from country to country. As Berthe's absorption in the arts gradually shifts to her only child, she becomes the object of his rage and contempt, his love and attraction, and not even the physical remove afforded by the young man's departure for war, not even his marriage and success as a writer, can relieve the tension between them. A gripping story of geographical and psychological displacement emerges as mother and son are tantalized and tormented—in each other's company, in letters, and in their dreams. Bosquet is a novelist, critic, and poet. His poems have been translated by Samuel Beckett, Wallace Fowlie, and Denise Levertov, among others, and have been collected in English in seven volumes. He is also the author of *Conversations with Dali*. *A Russian Mother*, Bosquet's first novel to appear in English, received the Grand Prix du Roman from the Académie Française.

Isabelle de Charriere. *Letters of Mistress Henley Published by Her Friend*. Trs. Philip Stewart and Jean Vaché. The Modern Language Association of America. 1993. 42+ pp. Paper: \$3.95; ISBN 0-87352-776-3. *Letters of Mistress Henley* was composed as a response to Samuel de Constant's misogynist novel *The Sentimental Husband* (1783). Mistress Henley has recently become the wife of the perfect husband—tall, handsome, even-tempered and reasonable. Mr. Henley is the second son of the earl of Reading, the widower of a woman who left him a large fortune, and the father of an angelic five-year-old girl. Yet Mistress Henley finds herself incapable of making her husband—or herself—happy. Nothing she does—the way she treats her stepdaughter, her decisions regarding the household, how she dresses for a ball—is to his liking. She has chosen a decent and affectionate man as her life's companion, only to discover that she cannot bear sharing his life.

Marcel Cohen. *The Peacock Emperor Moth [Le Grand Paon de Nuit]*. Tr. Cid Corman. Burning Deck/Small Press Distribution

[Gallimard, 1990]. 1995. 112 pp. Paper: \$8.00; ISBN 1-866224-07-2. The brevity of Cohen's stories is matched by their intensity. Written in a style that seems both classical and avant-garde, each shows us a crack in what we take for the solid surface of ordinary days, ordinary lives. As we follow their rapid succession, these fissures widen into a complex geometry that resonates with the great human catastrophes of our century.

Isabelle Eberhardt. *Departures: Selected Writings*. Eds. and Trs. Karim Hamdy and Laura Rice. City Lights Books. 1994. 245 pp. Paper: \$12.95; ISBN 0-87286-288-7. Eberhardt dreamed of escaping the gloom of Europe, and when she was 19 she realized her desire in North Africa—Dar el Islam. In 1904, when she died in a flash flood in the Sahara, she was only 27 years old, and had led a legendary, tempestuous life that encompassed both subversive political anarchism and the mysticism of Islam. This selection of her short stories, reportage, and travel journals evokes the life of the desert towns and nomadic peoples of the Saharan region of Morocco and Algeria. In supplementary essays, Rice provides historical and cultural context for Eberhardt's life and work, and explores her role as transgressor; Hamdy surveys the realities of cultural exploitation, and places Eberhardt's membership in the Qadiriya Sufi brotherhood within the larger context of Islam.

Francis Ponge: Selected Poems. Ed. Margaret Guiton. Trs. C. K. Williams, John Montague, and Margaret Guiton. Wake Forest University Press. 1994. 220 pp. Cloth: ISBN 0-916390-59-4. Paper: ISBN 0-916390-58-6. Bilingual. This volume offers selections of mostly earlier poetry—*Le parti pris des choses*, *Pièces*, *Proèmes*, and *Nouveau nouveau recueil*. Among the poems included are "Les plaisirs de la porte/The Pleasures of the Door," "Bords de mer/Seashores," "La dernière simplicité/The Ultimate Simplicity," "Mœurs nuptiales des chiens/Nuptial Habits of Dogs," and "La nouvelle araignée/The New Spider."

Jacques Godbout. *The Golden Galarneaus [Le temps des Galarneaus]*. Tr. Patricia Claxton. Coach House Press/Ira Silverberg Communications [Éditions du Seuil, 1993]. 1995. 128 pp. Paper: \$11.95; ISBN 0-88910-487-5. It was 25 years ago, during a spell in a psychiatric hospital, that François wrote his best-selling book about his life as a hot-dog vender. He is now fiftyish and cured, and is employed as head security guard at the Garland Mall, a job that allows him to observe humanity and also to read a lot. François dreams of being reunited with his two brothers—Jacques, now in Paris, where he is busy writing his great novel, and Arthur, who is either a charlatan or terrorist according to the moment. Instead, the ever romantic François is caught up in a chaotic sequence of events: having married in Paris, he separates in Montreal, falls in love in Philadelphia, steals art in New York, and flirts with space travel in French Guyana where, at last, his brothers are supposed to join him. Godbout has published more than 20

books; only three have been published in English, including *Knife on the Table* (1968), *Hail Galarneau!* (1970), and *Dragon Island* (1978).

Françoise de Graffigny. *Letters from a Peruvian Woman*. Tr. David Kornacker. The Modern Language Association of America. 1993. 174 pp. Paper: \$5.95; ISBN 0-87352-778-X. Kidnapped by the Spaniards during their conquest of Peru, the Inca princess Zilia is torn from her homeland and her future husband, Aza. In these letters to Aza, she describes the torments she endures during her trip across the Atlantic, her capture by the French after the battle at sea, and her arrival on the European continent. During the latter part of her voyage, Zilia benefits from the kindness of the ship's commander, Déterville, who calms her fears and begins to teach her the elements of the French language. Believing that she is being transported to an outer province of the Inca Empire, Zilia hopes that her new friend will eventually help her find her way back to Peru. In Paris she learns to communicate with Déterville and his family and discovers that her protector has fallen in love with her. One of the most popular works of the 18th century, *Letters* appeared in more than 130 editions, reprints, and translations during the hundred years following its publication in 1747. This edition is the first English translation in almost two hundred years.

Pierre Guyotat. *Prostitution: An Excerpt*. Tr. Bruce Benderson. Red Dust [Editions Gallimard, 1975]. 1995. 32 pp. Paper: \$4.00; ISBN 0-87376-081-6. An excerpt from Pierre Guyotat's ground-breaking novel of sexual reductionism and linguistic purification, one of the most radical attacks on the power of civilized language ever attempted. Guyotat's other works include *Tomb for Five Hundred Thousand Soldiers* (1967), *Eden, Eden, Eden* (1970), and *Le Livre* (1984). Benderson co-translated Philippe Sollers' *Event*.

Laure: *The Collected Writings [Ecrits de Laure]*. Tr. Jenine Herman. City Lights Books [Société Nouvelle des Éditions Jean-Jacques Pauvert, 1977]. 1995. 314 pp. Paper: \$13.95; ISBN 0-87286-293-3. Laure (1903-1938) was a revolutionary poet, masochist, Catholic rich girl, world traveler. This complete collection of writings published for the first time in English includes "Story of a Little Girl," about the Catholic priest who sexually molested her sister; "The Sacred," a collection of poems and fragments on mysticism and eroticism; notes on her association with Contre-Attaque, and Acéphale, and her involvement with the Spanish Civil War and the early years of the Soviet Union; a compendium of correspondence with her beloved sister-in-law, and tortured love letters to Bataille; and an essay by Bataille about Laure's death of tuberculosis at the age of 35.

Stéphane Mallarmé. *Collected Poems*. Tr. Henry Weinfield. University of California Press. 1994. 282 pp. Cloth: ISBN 0-520-08188-9. Bilingual. In the *Collected Poems*, Weinfield brings the oeuvre of this European master to life. All the

poems—in verse and prose—that Mallarmé chose to retain are here. These include "The Jinx/Le Guignon," "The Bell Ringer/Le Sonneur," "Album Leaf/Feuillet d'album," "The Glazier/Le Vitrier," "Winter Shiver/Frisson d'hiver," "The White Water Lily/Le nénuphar blanc," and "Sigh/Soupir." To illuminate Mallarmé's poetry for the 20th-century reader, Weinfield provides an extensive commentary, which is an important work of criticism in its own right. Here he defines the major symbols in the poems, elucidates many of the difficulties and complexities of the poetry, and sets each poem in the larger context of the work as a whole. Weinfield also includes an introduction and a bibliography of primary and secondary sources.

Amin Maalouf. *Samarkand*. Tr. Russell Harris. Interlink Books. 1996. 304 pp. Cloth: \$34.00; ISBN 1-56656-200-7. Paper: \$14.95; ISBN 1-56656-194-9. Winner of the Prix des Maisons de la Presse. The story of *Samarkand* is woven around the history of the manuscript of the *Rubaiyyat* of Omar Khayyam, from its creation by the poet and sage in 11th-century Persia to its loss when the *Titanic* sank in 1912. Unwittingly involved in a brawl on the streets of Samarkand, Omar Khayyam is brought before a local judge who recognizes his genius as a poet and gives him a black book in which to inscribe his verses. Thus the head of a great poet is saved and the *Rubaiyyat of Omar Khayyam* is born. The threads of his life become interwoven with the designs of the vizier, Nizam al Mulk, and of Hassan Sabbah, the founder of the Order of the Assassins who later hides the precious manuscript in his famous mountain fortress. At the end of the 19th century the poems fire the imagination of the West in Edward Fitzgerald's evocative translation. An American scholar learns of the manuscript's survival and recovers it with the help of a Persian princess. Together they take it on the fateful voyage of the *Titanic*. Maalouf is a Lebanese journalist and writer whose novels include *Leo the African*, *The First Century of Beatrice*, and *The Rock of Tanios*.

Norman Manea. *Compulsory Happiness [Le Bonheur obligatoire]*. Tr. Linda Coverdale. Northwestern University Press [Albin Michel, 1991]. 1994. 260 pp. Paper: \$13.95; ISBN 0-8101-1190-X. In cool, precise prose, and with an unerring sense of the absurd, Manea's four novellas create a picture of everyday life in a grotesque police state. In "The Interrogation" a young woman, imprisoned on vaguely political charges, is stripped, shaved, and humiliated by a security agent whose small acts of kindness and apparent sympathy become the ultimate torment. "A Window on the Working Class" plays with the minor matter of a broken cord on a venetian blind, which somehow leads to a lawsuit before the Supreme Court of Bucharest. In "The Trenchcoat" several couples at a dinner party become entangled in suspicion and paranoia when someone leaves behind a raincoat, the type worn by state security agents. "Composite Biography" traces the careers of communist comrades in Bucharest who hold to the ideal of the

revolution at all costs, despite its contradictions. Manea's other publications are *October*, *Eight O'Clock*, and *On Clowns: The Dictator and the Artist*.

Elizabeth Manuel. *Cette ombre familière/Dark Companion*. Tr. Judith Suther. Editions de Etoile/Starbooks. 1995. 229 pp. Paper: \$18.00; ISBN 0-9645677-0-9. Bilingual. *Dark Companion* evokes the sumptuous inner life of a sheltered child growing up in France after World War II, always attuned to the haunting refrain of death playing quietly in the background. From her mysterious, revered father she learns to look beyond the limits of the visible world. Her imagination is fed by the traditions of the father's Jewish family that linger on despite his conversion to Catholicism; by the timeless silence of Barbarande, the family's country house in the hills of Périgord; by encounters that seem to promise safe haven for the introverted young girl, but too often cast her adrift; and by the talismanic suitcases at Barbarande, eternal emblems of departure. Even as she clings to fairy tales, music, and God, the undertow of death tugs at the narrator, shadowing her everywhere, always veiling the face she strains to see.

Jean Métellus. *The Vortex Family [La famille Vortex]*. Tr. Michael Richardson. Peter Owen/Dufour Editions. 1996. 235 pp. Cloth: \$30.00; ISBN 0-7206-0948-8. Solon and Olga gather their middle-class family together for Christmas. The Vortex children reflect Haiti's cultural richness: they are cheerful, violent, cynical and generous. Edgard is assistant to Estimé, the popular, reform-minded president who embodies the hopes of ordinary Haitians. Joseph is a respected priest; Louis, a university lecturer; and Sylvain, a doctor. But the festivities are haunted by the absence of the mysterious Astrid, exiled for political reasons. The family's destiny becomes allied with that of the country as the brothers are drawn, one by one, into the political drama that leads to a *coup d'état*. Métellus has published both poetry and novels, including *Jacmel au crépuscule*.

Molière. *Amphitryon*. Tr. Richard Wilbur. Harcourt Brace & Company. 1995. 160 pp. Cloth: \$20.00; ISBN 0-15-100156-1. Paper: \$12.00; ISBN 0-15-600211-6. Richard Wilbur, the Pulitzer Prize-winning poet and recipient of the PEN Translation Award, dazzles the reader with his English verse translation of this most unusual of Molière's plays—a play whose characters are not 17th-century Frenchmen but ancient Greeks and Greco-Roman gods, a play combining the flavors of vaudeville, fantasy, high comedy, farce, and even opera. In serving up this very funny tale of Jupiter's successful ruse to bed the wife of the Theban general Amphitryon, Molière takes lusty aim at the high-handed amorality of the powerful—and says more than a few things in passing about love and marriage.

Francis Ponge. *The Nature of Things [Le parti des choses]*. Tr. Lee Fahnestock. Red Dust [Éditions Gallimard, 1942]. 1995. 52 pp. Paper: \$6.95; ISBN 0-87376-080-8. Published in 1942

and considered the keystone of Ponge's large body of works, *The Nature of Things* reveals his preoccupation with nature and its metaphoric transformation through the creative ambiguity of language. The collection includes within its 32 works "Ripe Blackberries," "The Pleasures of a Door," "The Cycle of Seasons," "Fern Rum," "R.C. Seine No," and "The Pebble." Fahnestock has translated Ponge's *The Making of the Pré* (University of Missouri Press, 1979) and *Vegetation* (Red Dust, 1988, 1995). She has collaborated with Norman MacAfee on a revision of Hugo's *Les Misérables* and two volumes of Sartre's letters to de Beauvoir, *Witness to My Life* and *Quiet Moments in a War* (ALTA Outstanding Translation Award winner for 1993).

Raymond Queneau's *Chêne et Chien: A Translation with Commentary*. Tr. Madeleine Velguth. Peter Lang. 1995. 93 pp. Cloth: \$33.95; ISBN 0-8204-2311-4. Although 12 of Queneau's novels have been translated, *Chêne et Chien* is considered by specialists to be the keystone of his oeuvre. It has not until now been available in English. Labeled a "novel in verse" by Queneau, this autobiographical poem recounts the poet's childhood, portions of that childhood revisited through psychoanalysis, and finally his joy at finding himself whole. The translator's Introduction situates the work in Queneau's life and work, addresses the problem of poetry as autobiography, examines the structure of the poem itself, and discusses the difficulties of translating Queneau's many moods and rich wordplay into English verse. Explanatory notes complete the volume.

Marie Redonnet. *Candy Story*. Tr. Alexandra Quinn. University of Nebraska Press. 1995. 99 pp. Cloth: \$20.00; ISBN 0-8032-3915-7. Paper: \$10.00; ISBN 0-8032-8958-8. *Candy Story* recounts a turbulent year in the life of Mia, a young woman whose apparent calm is perpetually threatened by inner doubts and outer catastrophe. Her modest dreams of happiness are dashed by the deaths of her mother, old friends, and her lover. Mia is a talented writer, the author of an autobiographical novel. Now, assailed by calamity and misfortune, she struggles with writer's block, confounded—at least for the moment—by the senseless world around her. This is the fourth novel by Redonnet. Translations of the first three—*Hôtel Splendid*, *Forever Valley*, and *Rose Mellie Rose*—are also available from University of Nebraska Press. Quinn is a program associate at The Academy of American Poets in New York. This is her first book-length translation.

Raymond Roussel. *How I Wrote Certain of My Books and Other Writings*. Ed. Trevor Winkfield. Exact Change/D.A.P. 1995. 288 pp. Paper: \$15.95; ISBN 1-878972-14-6. Next-door neighbor of Marcel Proust, Roussel can be described without exaggeration as the most eccentric writer of the 20th century. His unearthly style based on elaborate linguistic riddles and puns fascinated the Surrealists, above all Duchamp. The title essay to this collection, "How I Wrote Certain of My

Books," is the key to Roussel's method, and it is accompanied by selections from all his major works of fiction, drama, and poetry, skillfully translated by his New York School admirers John Ashbery, Kenneth Koch, Harry Mathews, and Trevor Winkfield. This one-volume "portable Roussel" includes some translations that have never before been published in the U.S., as well as some that have never before appeared in volume form. There is also an informative biographical introduction by Ashbery and an annotated bibliography by Winkfield.

George Sand. *Horace*. Tr. Zack Rogow. Mercury House. 1995. 352 pp. Paper: \$15.95; ISBN 1-56279-082-X. Set in Paris during the 1832 student rebellion, *Horace* interweaves the lives of bohemian students, political rebels, and jaded aristocracy. Vying for the affections of Marthe, a barmaid and dressmaker, are hard-working artist and handyman Paul Arsène, and the indolent student and would-be writer Horace Dumonet. Théophile, a medical student (and Sand's alter ego), recounts the story of how the witty Horace wins Marthe but proceeds to make their life together miserable. When Marthe becomes pregnant, Horace fails to rise to the occasion and Marthe runs away. Horace retreats from his pledge to join the revolutionary Jean Laravinière in the 1832 student revolt and, instead, flees Paris, trying to duck dishonor by claiming his mother is ill. He joins Théophile and his *grisette*, Eugénie, near the Chailly Chateau and enters a dangerous liaison with the Viscountess, Madame de Chailly. Meanwhile, Paul, wounded in battle, stumbles upon Marthe with her newborn. After extreme poverty, Marthe becomes a successful actress and, no longer dependent on Paul's charity, can now accept him as her mate and equal. Translator Zack Rogow won the 1994 PEN/Book-of-the-Month Translation Prize for his co-translation of André Breton's *Earthlight*.

Jules Supervielle. *Naissances/Births [En songeant à un art poétique]*. Tr. Philip Cranston. Scripta Humanistica. 1992. 90 pp. Cloth: \$35.00; ISBN 0-916379-92-2. Bilingual. The first of a series of book-length translations of Supervielle. "I translate Supervielle...for the sheer pleasure, the sheer torment.... The pleasure of holding, weighing, counting out that specie is enough—even if I have failed, by hook or by crook, to make it my own, to play the poet's *double*, to become...his *alter ego*. Or, to return to the metaphor of Supervielle's title: although most of these births may be miscarriages, a few may survive—or, at least, engender some new poem of mine or of others." (Cranston) Among the poems included are "Ce pur enfant/Pure Child," "Le Sang/The Blood," "La Malade/The Patient," and "Le Galop souterrain/The Underground Gallop."

Antoine Volodine. *Naming the Jungle [Le nom des singes]*. Tr. Linda Coverdale. The New Press [Les Éditions de Minuit, 1994]. 1996. 176 pp. Cloth: \$18.95; ISBN 1-56584-274-X. Puesto Libertad could be any Latin American city torn by the strife of civil war. In this isolated capital buried in the jungle, the revolutionary secret police have started digging into Fabian Golpiez's past. In order to avoid brutal torture and interrogation,

he decides to feign madness. Led by a local shaman/psychiatrist in a bizarre talking cure, Golpiez must use indigenous names to prove both his innocence and his true Tupi Indian identity. To name is to conquer. He names the monkeys, the plants, and the insects all around him as he names his fears, his paranoia, and his pathologies. *Jungle* is the first translation of Volodine's work into English. Coverdale's most recent translations of fiction for The New Press include Patrick Chamoiseau's *Creole Folktales* and Bruno Bontempelli's *The Traveler's Tree*.

Marguerite Yourcenar. *A Blue Tale and Other Stories [Conte bleu; Le Premier soir; Maléfice]*. Tr. Alberto Manguel. The University of Chicago Press [Éditions Gallimard, 1993]. 1995. 120 pp. Cloth: \$14.95; ISBN 0-226-96530-9. These three tales range from an allegory on greed, to a scene from the war of the sexes, to a witch hunt that obsessively creates its own quarry. "A Blue Tale" is a sensual, fantastic attempt to describe reality in tones of blue. Drawing on an ancient oral tradition, Yourcenar offers a tale of the credulity of men who are lured by riches—in this case, sapphires. "The First Evening" depicts a jaded French intellectual and man-of-the-world whose wedding night is disrupted by shocking news. "The Evil Spell" is set in the Mediterranean and features both the poor Italian peasants and the fascist and communist political struggles that figure prominently in Yourcenar's *A Coin in Nine Hands*. The author of *Memoirs of Hadrian*, *The Abyss*, *A Coin in Nine Hands*, *Fire*, and *Two Lives and a Dream*, Yourcenar was elected to the Académie Française in 1980, the first woman so honored.

Émile Zola. *The Belly of Paris [Le Ventre de Paris]*. Tr. Ernest Alfred Vizetelly. Sun & Moon Press/Consortium Book Sales. 1996. 397 pp. Paper: \$14.95; ISBN 1-55713-066-3. In this novel the author of *Germinal*, *L'Assomoir*, *Nana*, and *Thérèse Raquin* chooses as his locale the newly built food markets of Paris. Into this extravagance of food, he places his young hero, the half-starved Florent, who has just escaped imprisonment in Cayenne. Florent finds himself at odds with a world he now knows is unjust. Gradually he takes up with the local Socialists, who are more at home in bars than on the revolutionary streets.

GERMAN

Albert Drach. *The Massive File on Zwetschenbaum [Das große Protokoll gegen Zwetschenbaum]*. Tr. Harvey I. Dunkle. Ariadne Press [Carl Hanser Verlag, Munich, Vienna, 1989]. 1996. 285 pp. Paper: ISBN 1-57241-003-5. This work is a picaresque novel based on the misfortunes of a young Talmud scholar, whose story is allegedly recorded by the author as a young attorney between the two world wars. The protagonist is an anti-hero who for the most trifling of offenses—after a nap under a plum tree he unthinkingly eats

some of the fruit—becomes ensnared in the legal machinery which grinds on relentlessly, although all authorities feel the charges should be dropped. Hence the massive file is created. Drach pillories mindless bureaucracy of the legal system, the bumbling medical profession, and the general corruption of the times along with the prevalent anti-Semitism. Dunkle has translated several books including Kurt Klinger's *Remembering Gardens* and Drach's *Unsentimental Journey*.

Elke Erb. *Mountains in Berlin*. Tr. Rosmarie Waldrop. Burning Deck/Small Press Distribution [Aufbau-Verlag, Berlin]. 1995. 94 pp. Paper: \$8.00; ISBN 1-886224-06-4. Poems taken from *Gutachten*, *Der Faden der Geduld*, and *Vexierbild*. Includes such works as "Poets Live in Centuries," "My Gallows," "The Form of the Wolf," "Ruppiner Street," "Barn and Barrel," "In the Vicious Family Circle," "Slave Language," and "Banat Museum."

Norbert Gstrein. *The Register [Das Register]*. Tr. Lowell A. Bangerter. Ariadne Press [Suhrkamp Verlag, Frankfurt am Main, 1982]. 1995. 265 pp. Paper: ISBN 1-57241-012-4. After years of estrangement, two brothers, Moritz, who gave up an unsatisfying university career teaching mathematics, and Vinzenz, who was a former champion skier, come home to attend the wedding of their former girlfriend Magda. During an uncomfortable confrontation with their sister Kreszenz, and against the background of the festivities that take place the following day, they are forced to come to grips with their past. Memories of shared and individual experiences; revelations of a basic self-centeredness that lies at the heart of their failure to find lasting meaning for their lives; scenes of brief happiness, brutality, loneliness, conflict; a recurring preoccupation with death—all call into question the validity of a modern existence that promotes the cause of the individual at the expense of interhuman relationships. Bangerter's translations include: Margareta Glas-Larsson, *I Want to Speak*; Peter Marginter, *The Baron and the Fish*; Jeannie Ebner, *The Bengal Tiger* and *Three Flute Notes*; Janko Ferik, *The Condemned Judge*; Alexander Giese, *Lerida or The Long Shadow*; and Anna Mitgutsch, *In Foreign Cities*.

Heinrich Heine. *Songs of Love & Grief*. Tr. Walter W. Arndt. Northwestern University Press. 1995. 227 pp. Cloth: ISBN 0-8101-1323-6. Paper: ISBN 0-8101-1324-4. Bilingual. Although many of Heine's poems are deceptively simple on the surface, the multiple allusions, word plays, and shifts and breaks in diction and tone make them almost untranslatable. Arndt not only renders the meaning of the originals, but preserves the poems' rhyme schemes, moods, and multiple cultural resonances. Arndt captures both the simplicity of the Germanic folk song structure and the Romantic pathos and imagery that Heine both evokes and undermines, revealing the identification with and alienation from German culture expressed so poignantly in Heine's poetry. This bilingual edition includes an illuminating introduction by Heine scholar Jeffrey L. Sammons. Arndt's

distinguished translations include works by Goethe, Rilke, Busch, Morgenstern, Pushkin, Akhmatova, Schulz, Konwicki, and Binski.

Graziella Hlawaty. *Bosch [Bosch oder Die Verwunderung der Hohltierchen]*. Tr. Lutz Kümmling. Ariadne Press. 1995. 298 pp. Paper: ISBN 0-929497-87-2. Michael Rodnoc, star director of historical films at an Italian Film Festival, feels himself haunted by the "subject" of his next film, a historical treatment of the medieval painter Hieronymus Bosch. His life parallels that of the painter; they are both driven by the burning need to express the scenes played out around them. In dealing with the historical past, Rodnoc finds he must also deal with his own personal past, fringed by the skeletons that those who surround him have in their closets.

Marie Luise Kaschnitz. *Long Shadows [Lange Schatten]*. Tr. Anni Whissen. Camden House. 1995. 149 pp. Cloth: \$44.95; ISBN 1-57113-021-7. The stories in *Long Shadows* explore various facets of the human condition, from the loneliness of childhood to the insecurity of adulthood and the vulnerability of old age. Works include "The Red Net," "Brother Benda," "The Fat Girl," "A Noon Hour in Mid'June," "Thaw," "Street Lamps," and "The Everlasting Light." Whissen recently published Kaschnitz's *The House of Childhood*.

Wolfgang Koeppen. *Death in Rome [Der Tod in Rom]*. Tr. Michael Hofmann. Penguin Books. 1994. 202 pp. Paper: \$10.95; ISBN 0-14-018790-1. Four members of a German family are reunited by chance in the decaying beauty of post-war Rome: a composer, Siegfried; his estranged father, Friedrich, a burgomaster and an ex-Nazi administrator; his uncle Judejahn, a former SS general; and Judejahn's renegade son, Adolf, who is preparing himself for the Catholic priesthood. The four men recount their separate, often chilling, histories. Michael Hofmann was joint winner of the Schegel-Tieck Prize for his translation of *Death in Rome*.

Olly Komenda-Soentgerath. *Only When the Messengers Come [Erst wenn die boten kommen]*. Tr. Tom Beck. Forest Books/Dufour Editions [Heiderhoff Verlag, Eisingen, 1992]. 1995/1996. 137 pp. Paper: \$19.95; ISBN 1-85610-040-5. Bilingual. The collection of about 100 poems includes "Laws of Gravity/Fallgesetz," "The Old-New Song/Das altneue Lied," "Hoarfrost/Rauhreif," "Being at Home/Zu Hause sein," "Rubbed Out/Ausradiert," "Dance of the Veils/Schleiertanz," and "Presentiment/Ahnung."

Felix Mitterer. *The Wild Woman and Other Plays*. Trs. Todd Hanlin and Heidi Hutchinson. Ariadne Press. 1995. 439 pp. Paper: ISBN 1-57241-002-7. This second volume of Mitterer's plays in English translation offers further evidence of this dramatist's artistry. A mythological *Wild Woman* changes the lives of five woodcutters, exposing their loneliness and desperation. *Home* reiterates the dictum that "you can't go

home again," especially where prejudice, brutality, and hatred reside. An historical drama based on actual court records, *Children of the Devil* depicts institutional superstition and cruelty as perpetrated upon the most vulnerable members of society, its children. *One Everyman* is a modern version of the traditional medieval morality play, complete with a Devil from Wall Street, while the Biblical analogy, *Abraham*, concerns the scourge of AIDS—but even more, the love between a father and his son. Hanlin's renditions of the novels *The Deserter* by Anton Fuchs and *On the Other Side* by Gerald Szyszkowitz have been published by Ariadne. Hutchinson's published translations include the plays "Commander Carrigan" and "Grillparzer, or the Three Sisters" by Gerald Szyszkowitz and "Dragon Thirst" by Felix Mitterer.

Anna Mitgutsch. *In Foreign Cities [In fremden Städten]*. Tr. Lowell A. Bangerter. Ariadne Press. 1994. 220 pp. Paper: ISBN 0-929497-90-2. *In Foreign Cities* deals with an American woman who, after 15 years of marriage to an Austrian businessman, begins an affair with a young American singer, leaves her husband and two children, and returns to her homeland in search of her lost identity as a poet and the personal artistic fulfillment that she feels has been denied to her in the foreign environment. Lillian's journey leads her through a series of internal and external confrontations with a past ideal that is not compatible with the present reality, on her way to a final resolution of the conflicts with herself and with family members who haunt her memories: a well-adjusted sister who is her social opposite; a grandmother who envisioned for her the literary success she has not realized; a father who rejected her; the husband and children whom she has left behind. The ending brings the tragic insight that she has been victimized by a false perception of her life and talent. Her problem is not the world around her but lies within herself.

Gerhard Roth. *The Calm Ocean [Der stille Ozean]*. Trs. Helga Schreckenberger and Jacqueline Vansant. Ariadne Press [S. Fisher Verlag GmbH, 1980]. 1993. 239 pp. Paper: ISBN 0-929497-64-3. Ascher, a city doctor, leaves his wife and child and flees to the village of Obergreith, Styria, where he assumes a false identity. He has been found guilty of malpractice and now hopes to come to terms with his feelings of guilt and disorientation. Although Ascher tries to maintain his distance from the villagers, he is immediately included in country life and its rituals. Slowly he overcomes his alienation until he finally reassumes his old identity and resumes his medical practice among the villagers. At the end of the novel, Ascher decides to remain in Obergreith as a doctor. The novel is one of the seven volumes which form the cycle *Archives of Silence*, Roth's examination of Austria's past and present.

Joseph Roth. *The Radetsky March [Radetzkmarsch]*. Tr. Joachim Neugroschel. The Overlook Press [Gustav Kiepenheuer Verlag, Berlin, 1932]. 1995. 331 pp. Cloth: \$23.95; ISBN 0-87951-548-1. Paper: \$14.95; ISBN 0-87951-558-9. This is

Roth's greatest literary achievement. Spanning three generations of the Trotta family and set in the waning days of the Hapsburg Empire, the novel unfolds with marvelous subtlety to reveal its modern ironies. One event sets the novel in motion: As Captain Joseph Trotta, a Slovenian infantryman, saves the Emperor Franz Joseph from a bullet, Trotta's act, with the inexorable power of destiny, determines the lives of the succeeding sons of the Trotta family until, generations later, the Austro-Hungarian Empire and the elder Trotta's heroic act both lose their mythical power over those held in their iron grip. Neugroschel has translated works by Georges Bataille, Franz Kafka, and Elias Canetti. He has won three PEN Translation Prizes.

Robert Schindel. *Born-Where [Gebürtig]*. Tr. Michael Roloff. Ariadne Press [Suhrkamp Verlag, Frankfurt am Main, 1992]. 1995. 294 pp. Paper: ISBN 1-57241-001-9. *Born-Where* is a novel about origins and the wages of history. Its protagonists are contemporary Viennese and German Jews who are the children of those who were killed in the German extermination camps. The uneasy intertwining of their lives with contemporary Germans and Austrians constitutes the panoramic epic that the Viennese author unfolds with keen insight and mordant humor. The protagonist is a concentration-camp survivor, who is summoned back to Vienna to testify at a belated war-crimes trial. In the course of his reluctant return, he meets the past and the present in Austria, making readers aware of how things were and how much of history and of the legacy of racism still lingers on today. This confrontation and assimilation makes for, among other things, an intergenerational, psychological ghost story. Roloff has translated Peter Handke's *Walk about the Villages*, Erich Wolfgang Skwara's *Plague in Siena*, and Friedrich Zauner's *Charade*.

Arno Schmidt. *Nobodaddy's Children: Collected Early Fiction 1949-1964, Volume 2 [Bargfelder Ausgabe, Werkgruppe I]*. Tr. John E. Woods. Dalkey Archive Press [Haffmans Verlag, 1987]. 1995. 236 pp. Cloth: \$32.00; ISBN 1-56478-083-X. Paper: \$13.95; ISBN 1-56478-090-2. This trilogy of novels traces life in Germany from the Nazi era through the postwar years and into an apocalyptic future. "Scenes from the Life of a Faun" recounts the dreary life of a government worker who escapes the banality of war by researching the exploits of a deserter from the Napoleonic War nicknamed The Faun. "Brand's Heath" deals with the chaos of the immediate postwar period as a writer joins a small community of "survivors" to try to forge a new life. "Dark Mirrors" is set in a future where civilization has been virtually destroyed; the narrator fears he may be the last man on earth, until the discovery of another creates new fears. Volume 1 of this four-volume series, *Collected Novellas*, won the ALTA Outstanding Translation Award for 1994.

Botho Strauss. *The Young Man [Der Junge Mann]*. Tr.

Roslyn Theobald. Hydra Books, Northwestern University Press [Carl Hanser Verlag, Munich-Vienna, 1984]. 1995. 274 pp. \$24.95; ISBN 0-8101-1338-4. The young man of the title, Leon Pracht, has left the theater to write. Contemplative, brooding, alienated from both society in general and those to whom he should be closest, Pracht moves numbly through a series of encounters, the precision of his observation of both the everyday and the fantastic underscored by his increasing detachment. His reflections, meditations, and reactions build a compelling portrait of contemporary society and of the individual struggling to find a place both within and without it. Strauss' *Devotion* is also published by Hydra Books, and his *Paare, Passanten (Couples, Passersby, 1981)* and *Wohnen Dämmern Lügen (Living, Glimmering, Lying, 1994)* are forthcoming. Theobald is the translator of Lisa Fittko's *Solidarity and Treason: Resistance and Exile, 1933-1940*, Richard Glazar's *Trap with a Green Fence: Survival in Treblinka*, and Barbara König's *Beneficiary*.

Alois Vogel. *Refractions [Schlagschatten]*. Tr. Walter L. Kreeger. Ariadne Press [University of Otago]. 1995. 235 pp. Paper: ISBN 0-929497-97-X. *Refractions* portrays life among the workers and farmers in the aftermath of the short but violent civil war in Austria in February 1934, when the deep-seated hostility between the Christian Social Party (Blacks) and the Social Democrats (Reds) erupted into armed conflict. The uprising was quelled after three days, but the pursuit and persecution of the Social Democrats continued, causing hardships and enmity that has never been forgotten. This bitter political division between the parties was a major turning point in Austrian history and was one of the primary causes leading the country to annexation by Germany in 1938. The reader is shown that the situation did not have to become violent if politicians on both sides had known more tolerance for different views. Vogel, a contemporary witness, builds tension in the novel through the technique of flashback and creates an accurate first-hand account of one of the most critical events in modern Austrian history. *Refractions* is Vogel's first work translated into English.

Ernst Weiss. *The Aristocrat [Boëtius von Orlamünde]*. Tr. Martin Chalmers. Serpent's Tail/Consortium Book Sales [S Fisher Verlag, 1928]. 1995. 208 pp. Paper: \$13.99; ISBN 1-85242-262-9. The time: the summer of 1913. The place: House Onderkuhle, an exclusive boarding school for the sons of the aristocracy in eastern Belgium. The old order may be crumbling but at Onderkuhle training for a life of command goes unchallenged. The most important lessons: fencing, riding and, above all, the forms of etiquette—"the refinements of aristocratic intercourse." Boëtius von Orlamünde distinguishes himself at all of these. He subdues his doubts by undertaking ever more extreme physical tests, climaxing in the breaking-in of the stallion Cyrus. On the night the school burns down, Boëtius displays cowardice and forfeits nobility.

GREEK

Euripides. *A Translation of Euripides' Hecuba*. Trs. Kiki Gounaridou and Joel Tansey. The Edwin Mellen Press. 1995. 75 pp. Cloth: \$49.95; ISBN 0-7734-8974-6. "The first half of the play deals with the sacrifice of Polyxena, Hecuba's daughter. Hecuba has lost her family and everything she had with the fall of Troy. Now the Greeks want to sacrifice Polyxena on the grave of Achilles, so that the winds may blow, and the Greek ships may return back to Greece from Thrace.... Hecuba fights against the decision of the Greeks as much as she can. But Polyxena...goes to be sacrificed/murdered. The woman whom Hecuba has sent to the seashore to fetch water for washing the dead girl's body finds another body washed up by the sea. It is Hecuba's youngest son, Polydorus, whose ghost has spoken the prologue to the drama. After the fall of Troy, Polymestor, the friend to whom King Priam sent his son for safekeeping during the war, murdered Polydorus to get the gold that Priam sent along with him. The revenge that Hecuba takes on Polymestor, with the acquiescence of Agamemnon, is the theme of the second half of the play." (Introduction)

HUNGARIAN

Péter Esterházy. *The Book of Hrabal [Hrabal Könyve]*. Tr. Judith Sollosy. Northwestern University Press [Magvető, Budapest, 1990]. 1995. 168 pp. Paper: \$15.95; ISBN 0-8101-1199-3. "His world is one of verbal pyrotechnics, where the story is often the language itself.... Esterházy is a brilliant stylist rather than a plot merchant, and the book progresses through a series of shifting perspectives and changing tones rather than action. It is deeply allusive and playful..." [Tibor Fischer, *The Times*]. *The Book of Hrabal* was named one of the notable books of 1994 by *The New York Times Book Review*. Esterházy has written 16 novels, including *Helping Verbs of the Heart*. Sollosy's translations include *Staccato* by István Örkény and Endre Ady's *Selected Shorter Fiction*.

Péter Esterházy. *A Little Hungarian Pornography [Kis Magyar Pornográfia]*. Tr. Judith Sollosy. Northwestern University Press [Magvető, Budapest, 1984]. 1995. 216 pp. Cloth: \$24.95; ISBN 0-8101-1340-6. In a state where the lack of democracy was called socialist democracy, economic chaos socialist economy, and revolution anti-revolution, the notion of speech and obscenity becomes equally distorted and skewed. Under these circumstances the author considers the shackles inherent in the vocabulary of oppression and contrasts this with the freedom of the body in sex. Sollosy's translations include *The Book of Hrabal*, István Örkény's *Staccato*, Endre Ady's *Selected Shorter Fiction*.

Imre Oravec. *When You Became She [1972. Szeptember]*. Tr. Bruce Berlind. Xenos Books. 1994. 113 pp. Cloth: \$19.95; ISBN 1-879378-10-8. Paper: \$9.95; ISBN 1-879378-09-4. This collection of 95 prose poems catalogues the

changes that take place in an affair from the beginning to expulsion. It stresses rhetorical ritual and the meaning and perception of power underlying language. Includes such works as "And then you said," "I came again," "Did I at least," "It didn't happen all at once," "What would have happened," "I no longer walk," and "I want only." Oravec's other collections (all translated by Berlind) include *Skin, Changes in the Vegetation of a Landscape, The Book of the Hopi, and Szajla*.

ICELANDIC

Agnar Thordarson. *Called Home*. Tr. Robert Kellogg. Norvik Press/Dufour Editions. 1995/1996. 208 pp. Paper: \$24.00; ISBN 1-870041-28-3. The story of Andri is set against a major volcanic eruption in the Westman Islands off the coast of Iceland in 1973. The resultant danger and dislocations threatened more than Iceland's premier fishing harbor and freezing plant. By the end of the novel, passion, first love, horror, and discovery have left few things in Andri's life as they had once seemed to be. Remarkably, however, Thordarson's contemporary romance plays out in a convincingly realistic world. Both the volcanic eruption and the events that followed, including the evacuation of the population of 5,000 people in five hours, and the scientific and technical efforts to slow the lava with seawater, are described in accurate detail.

ITALIAN

Ludovico Ariosto. *Cinque Canti/Five Cantos [Opere minori]*. Trs. Alexander Sheers and David Quint. University of California Press [Riccardo Ricciardi Editore, Milan and Naples, 1954]. 1996. 349 pp. Cloth: ISBN 0-520-20007-1. Paper: ISBN 0-520-20009-8. Bilingual. This new translation brings to English-speaking readers an intense and brooding Italian Renaissance poem. Begun as a sequel to his epic masterpiece, *Orlando Furioso* (1516), the unfinished *Cinque Canti* depicts the disintegration of the chivalric world of Charlemagne and his knights and gives poetic expression to a sense of cultural, political, and religious crisis felt in Ariosto's Italy and in early 16th-century Europe generally.

Dante. *The Inferno of Dante*. Tr. Robert Pinsky. Farrar, Straus and Giroux. 1994. 427 pp. Cloth: \$35.00; ISBN 0-374-17674-4. This bilingual verse translation preserves the form of Dante's poem, *Terza rima*, without distorting the flow in English. This volume also includes notes, brief commentary, and 35 monotypes by the artist Michael Mazur. Pinsky is a translator and poet, whose work includes *History of My Heart* (1984) and *The Want Bone* (1990).

Milo De Angelis. *Finite Intuition: Selected Poetry and Prose*. Ed. and Tr. Lawrence Venuti. Sun & Moon Press. 1995. 148+ pp. Paper: \$11.95; ISBN 1-55713-068-X. De Angelis employs

a formal discontinuity, multiple frames of reference, and an ambiguous authorial presence in his reflective and lyrical poems. *Finite Intuition* brings together poems published from 1976 to 1989, and several essays, including "Poetry and Theory," "The Absentees," "To the Swift Russian," and "Psychotropic Substances." Translator Venuti recently translated the I. U. Tarchetti novel *Passion*.

JAPANESE

Shusaku Endo. *Wonderful Fool [Obaka San]*. Tr. Francis Mathy. Peter Owen/Dufour Editions. 1995. 240 pp. Paper: \$28.00; ISBN 0-7206-0979-8. In this sardonic novel, a young Frenchman, Gaston Bonaparte, descends upon a typical Japanese family. Expecting French sophistication, they find instead a tall, ungainly figure with the face of a horse. Gaston seems to lack common sense and manages from the moment of his arrival to convey the impression that he is a complete fool. But with his overwhelming love of people and animals and his capacity for self-sacrifice, Gaston slowly shifts the family's perceptions and challenges their ingrained moral apathy. Endo's other novels include *Silence* and *Deep River*.

Mori _gai. *The Wild Goose [Gan]*. Tr. Burton Watson. The University of Michigan Press. 1995. 166 pp. Cloth: 0-939512-70-X. Paper: 0-939512-71-8. gai, one of the giants of modern Japanese literature, wrote *The Wild Goose* at the turn of the century. Set in the 1880s, it was, for contemporary readers, a nostalgic return to a time when the nation was embarking on an era of dramatic change. _gai's narrator is a middle-aged man reminiscing about an unconsummated affair, dating to his student days, between his classmate and a young woman kept by a moneylender. The author's sympathetic and penetrating portrayal of the dilemmas and frustrations faced by women in this early period of Japan's modernization makes the story of particular interest to readers today. Watson has published over 30 translations from Chinese and Japanese literature. He has won Columbia University Translation Center's Gold Medal Award and has twice won the PEN Translation Prize.

Shuntar_ Tanikawa. *Naked*. Trs. William I. Elliott and Kazuo Kawamura. Stone Bridge Press [Chikuma Shob_, 1988]. 1996. n.p. Paper: \$10.95; ISBN 1-880656-25-6. Bilingual. Tanikawa's hymns of childhood sung from the mouth of a child recreate the world of first lies, first loves, piano lessons, parents, relatives, playmates, and secrets. With precocious truthfulness, they offer a sense of wonder and foreboding. What does the child know that adults have forgotten, and what has the poet/adult determined to relive in bittersweet recollections? These poems surprise, delight, and disturb as they ramble through time and experiences familiar to all of us who grow old into wisdom.

LATIN

Sextus Propertius. *Charm [Elegia. Liber I]*. Tr. Vincent Katz. Sun & Moon Press. 1995. 151+ pp. Paper: \$11.95; ISBN 1-55713-224-0. Propertius' great love was a woman he called Cynthia in his poems (although her real name may have been Hostia), and it is his first-person account of their tempestuous relationship that forms the first and second books of his poetry. Using a colloquial and jaunty everyday language, Katz captures the spirit of the original.

Plautus: The Comedies, Volume III. Eds. David R. Slavitt and Palmer Bovie. The Johns Hopkins University Press. 1995. 400 pp. Cloth: ISBN 0-8018-5067-3. Paper: \$15.95; ISBN 0-8018-5068-1. Volume III of the four-volume collection of all 21 surviving comedies. This volume includes "Poenulus" (Tr. Janet Burroway), "Asinaria" (Tr. Fred Chappell), "Trinummus" (Tr. Daniel Mark Epstein), "Epidicus" (Tr. Constance Carrier), and "Mostellaria" (Tr. Palmer Bovie).

Plautus: The Comedies, Volume IV. Eds. David R. Slavitt and Palmer Bovie. The Johns Hopkins University Press. 1995. 377 pp. Cloth: ISBN 0-8018-5072-X. Paper: ISBN 0-8018-5073-8. Volume IV of the four-volume collection. Includes "The Persian" (Tr. Palmer Bovie), "The Brothers Menaechmus" (Tr. Palmer Bovie), "The Little Box" (Tr. R. H. W. Dillard), "Pseudolus" (Tr. Richard Beacham), "Stichus" (Tr. Carol Poster), and "The Traveling Bag" (Tr. John Wright).

MARATHI

Kiran Nagarkar. *Seven Sixes are Forty-Three [Saat Sakkam Trechalis]*. Tr. Shabha Slee. Heinemann [Mauj Publications, 1974]. 1995. 177 pp. Paper: \$10.95; ISBN 0-435-95088-6. "What difference does it make?" asks Kushank as he plays both witness and protagonist in a drama teeming with the experiences of old friends, relatives, and lovers.

NORWEGIAN

Sigurd Hoel. *The Road to the World's End [Veien til verdens ende]*. Tr. Sverre Lyngstad. Sun & Moon Press/Consortium Book Sales [Gyldendal Norsk Forlag, Oslo, 1933]. 1995. 351+ pp. Paper: \$13.95; ISBN 1-55713-210-0. A classic study of childhood and adolescence, this book has a dense image structure and a thematic range and depth that only an adult mind and sensibility could master. Hoel's other major writings are *The Troll Circle* and *Meeting at the Milestone*. Sverre Lyngstad has translated Tolstoy, Hoel, Knut Faldbakken, and Kjell Askildsen.

Sigbjørn Hølmebakk. *The Carriage Stone [Karjolsteinen]*. Tr.

Frances D. Vardamis. Dufour Editions, Inc. [Gyldendal Norsk Forlag, 1975]. 1996. 192 pp. Cloth: \$25.00; ISBN 0-8023-1305-1. Paper: \$13.95; ISBN 0-8023-1309-4. Winner of the 1975 Norwegian Critics' Prize. Hølmebakk explores the question of how we can thrive knowing that death is our reward by describing an unusual friendship between a socialist writer and a former Lutheran minister, each confronting the death of a loved one. Central to the plot is the minister's unsettling confession in which he describes the sinister events in his childhood that led to his calling, his subsequent loss of faith, his struggles with the problem of evil, and his encounter with the Carriage Stone—the pivotal point between life and death where hope is found and lives are forever changed. Hølmebakk's other works include *The Fimbul Winter*, *The Maiden's Leap*, and *Twelve Men from Trøndelag and Two Other Stories*.

PORTUGUESE

Osman Lins. *Nine, Novena [Nove, Novena]*. Tr. Adria Frizzi. Sun & Moon Press [Martins, São Paulo, 1966]. 1995. 276 pp. Paper: \$12.95; ISBN 1-55713-229-1. Although Lins's writing began in a more traditional, realistic vein, his later works, *Nine, Novena; Avalovara* (1973); and *The Queen of the Prisons of Greece* (1976), are characterized by formal innovations that reflect the evolution of his poetics. *Nine, Novena* is a collection of nine stories that represent the turning point in his career. The recurring themes of these stories—entrapment and search for the self, art versus life, and the mythic aspects of existence—are presented against the background of rural and urban life in Northeast Brazil. Stories include "The Transparent Bird," "Hahn's Pentagon," "Baroque Tale or Tripartite Unity," and "The Confused."

Osman Lins. *The Queen of the Prisons of Greece [A Rainha dos cárceres de Grécia]*. Tr. Adria Frizzi. Dalkey Archive Press [Melhoramentos, São Paulo, 1976]. 1995. 187 pp. Paper: \$12.95; ISBN 1-56478-056-2. This novel takes the form of an anonymous high school teacher's journal about an unpublished novel written by his deceased lover, a young woman named Julia Marquezim Enone. Her novel's central character, Maria de França, is a destitute and mentally unstable woman at odds with the Brazilian social welfare system, from which she is trying to claim benefits for time spent in a psychiatric hospital. The journal represents the science teacher's attempt to understand Julia's novel and, in the process, Julia herself and the relationship they once shared. Rather than providing him with comfort and a better understanding of his beloved, the teacher's explorations create an ever-widening circle of questions and fears about himself, her, and finally any attempt to understand anything about anyone. Lins earned international acclaim for his novel *Avalovara* (Knopf, 1980), and won many prizes, including the Coelho Neto Prize.

Bernardo Santareno. *The Judgment of Father Martinho [A Traição do Padre Martinho]*. Tr. Celso Lemos de Oliveira. Gávea-Brown [Luiz Francisco Rebello]. 1994. 134 pp. Paper: ISBN 0-943722-19-5. *The Judgment of Father Martinho*, an epic drama in the Brechtian tradition, pits a village priest and his parishioners, factory laborers and peasants, against the forces of capital, feudalism, and the Church hierarchy. The play was censored in Portugal in 1969 and was first performed in Cuba. Santareno wrote this play during the early years of the liberation theology movement; his sociopolitical criticism and ultimate optimism are timely today. Lemos de Oliveira's works include *Understanding Graciliano Ramos* (1988) and a translation of Graciliano Ramos's *Childhood* (1979).

PROVENÇAL

The Romance of Flamenca. Ed. and Tr. E. D. Blodgett. Garland Publishing, Inc. 1995. 443 pp. Cloth: \$74.00; ISBN 0-8240-5169-6. Bilingual. Variouslly described as a comedy of manners, a psychological romance, and a type of fabliau, the 13th-century *Flamenca* is not content with being a love story fraught with risk and intrigue, but is layered with responses to the troubador tradition of love and poetry, as well as the Bible and the classics. Though among the most bookish of romances, its tone is invariably ironic, comic, and satirical. The previous edition and translation, by Hubert and Porter, is now out of print. Their translation was in octosyllabic couplets that match the original. This new translation is unrhymed and line-for-line, on pages facing the text; it adheres as closely as possible to the meaning of the original. The edition follows the recent text prepared by Gschwind.

RUSSIAN

Evgeny Popov. *The Soul of a Patriot, or, Various epistles to Ferfichkin [Dusha patriota ili Razlichnye poslania Ferfichkinu]*. Tr. Robert Porter. Northwestern University Press [Volga, Moscow, 1989]. 1994. 194 pp. Cloth: \$49.95; ISBN 0-8101-1203-5. Paper: \$14.95; ISBN 0-8101-1193-4. *The Soul of a Patriot* is, on the surface, a series of amusing letters written at the death of Leonid Brezhnev. The fictional Evgeny Popov's account of his family history becomes a rambunctious portrayal of the lives of ordinary Russians from the revolution to Brezhnev's death. As Popov pokes fun at every aspect of Russian culture and tradition, layer upon layer of satire turn convention inside out.

SLOVENE

Aleš Debeljak. *Anxious Moments*. Tr. Christopher Merrill. White Pine Press. 1994. 78 pp. Paper: \$12.00; ISBN 1-877727-35-0. These prose poems, written just a year and a half before

the 10-day war between Slovenia and Yugoslavia, foreshadow events that the world continues to watch in horror. These are the poems of a writer who knew that the new world order would be anything but orderly. Includes such works as "Late Evening Light," "Empty Rooms," "A River and a Young Woman," and "Ways of Saying Goodbye."

SONGHAY

Nouhou Malio (Performer). *The Epic of Askia Mohammed*. Ed. and Tr. Thomas A. Hale. Indiana University Press. 1996. 104 pp. Cloth: \$27.95; ISBN 0-253-32926-4. Paper: \$8.95; ISBN 0-253-20990-0. Bilingual. An African oral epic about the Songhay Empire. Askia Mohammed is the most famous leader in the history of that empire, which reached its apogee during his reign in the years 1493-1528. Songhay, approximately halfway between present-day Mali and Niger, became a political force beginning in 1463, under the leadership of Sonni Ali Ber. By the time of his death in 1492, the foundation had been laid for the development under Askia Mohammed for a complex system of administration, a well-equipped army and navy, and a network of large government-owned farms. The present rendition of the epic was narrated by Malio over two evenings in Saga, a small town on the Niger River. The text is a word-for-word translation of that oral performance.

SPANISH

Marjorie Agosín. *Toward the Splendid City*. Tr. Richard Schaaf. Bilingual Press/Editorial Bilingüe. 1994. 139 pp. Paper: ISBN 0-927534-46-0. Bilingual. In this collection, Agosín focuses on the great cities of the world and the suffering endured there as a result of war and similar atrocities. With a spare hand, Agosín also creates haunting portraits of the people who populate this landscape, allowing us to see that at the core of our existence is something human, something indeed splendid. Poems include "The Dead of Tegucigalpa," "Teotihuacán," "Valparaíso," "Baghdad," "A Woman Naked," and "The Jews of Dubrovnik." Agosín's other books include *Circles of Madness: Mothers of the Plaza de Mayo* (1992), *Hogueras/Bonfires* (1990), and *A Gabriela Mistral Reader* (1993).

Rafael Alberti. *Concerning the Angels [Sobre los ángeles]*. Tr. Christopher Sawyer-Lauçanno. City Lights Books. 1995. 153 pp. Paper: \$12.95; ISBN 0-87286-297-6. Bilingual. Originally published in 1929, *Concerning the Angels* revealed an element of Surrealism and disgust unseen in Alberti's previous poetry. The collection of more than 50 poems includes "Desahucio/Eviction," "Los ángeles bélicos (norte, sur)/The Bellicose Angels (North, South)," "El alma en pena/The Soul in Pain," and "Nieve viva/Living Snow."

Sawyer-Lauçanno teaches in the Program in Writing and Humanistic Studies at MIT.

Gustavo Adolfo Bécquer. *Legends and Letters*. Tr. Robert M. Fedorchek. Bucknell University Press/Associated University Presses. 1995. 242 pp. Cloth: \$32.50; 0-8387-5307-8. Much of Bécquer's fantasy and creative flow finds stimulation in the light, aura, and mystery of the moon. In the essay "By the Light of the Moon" we are given a glimpse into the inspiration of numerous legends, especially "The White Doe," where in the moon's light "objects take on a fantastic hue," and "The Moonbeam," where moonlight "spreads a soft melancholy over all of nature." The legends are a singular type of short story: brief journeys to a bygone time. They are grouped here into four categories. The first, *Impossible Love*, is comprised of "Green Eyes," "The Moonbeam," and "The White Doe," legends that reflect the poet's yearning for an ideal love and an ideal woman with sentiments that find an echo in his verse. The second, *Divine Intervention in Seville and Toledo*, contains "Master Pérez the Organist," "The Gold Bracelet," "The Kiss," and "The Christ of the Skull," tales that evoke celestial music, retribution, and wrath. The third, *The Devil's Disciples*, includes "Believe in God," "The Devil's Cross," and "The Miserere," stories of satanic protagonists and satanic deeds. And the fourth, *Visitors from the Hereafter*, is made up of "Haunted Mountain," "The Cave of the Moorish Woman," "The Promise," and "The Gnome," legends that are replete with supernatural occurrences, dark nights of foreboding, illusory images, spirits, and genies.

Adolfo Bioy Casares. *Selected Stories*. Tr. Suzanne Jill Levine. New Directions. 1994. 192 pp. Cloth: \$21.95; ISBN 0-8112-1275-0. *Selected Stories* is a new collection of serio-comic fictions intermingling love and the fantastic. The collection includes, among others, "A Secret Casanova," "Trip," "Flies and Spiders," "The Hero of Women," and "The Noumenon." Levine has also translated Bioy Casares' *A Russian Doll & Other Stories*.

Alberto Blanco. *Dawn of the Senses: Selected Poems of Alberto Blanco*. Ed. Juvenal Acosta. City Lights Books. 1995. 215 pp. Paper: \$12.95; ISBN 0-87286-309-3. Bilingual collection whose aim is to show that people can communicate across borders and languages. Includes such poems as "Mi tribu/My Tribe"; "El fin de las etiquetas/No More Names"; "El cuarto de los tres siglos/The Room of Three Centuries"; and "Caballo a la luz de la luna/Horse by Moonlight." Translators include James Nolan, Mark Schafer, Joanne Saltz, Edith Grossman, Eliot Weinberger, and Julian Palley, among others. Blanco's books of poetry include *Cromos*, which won the Carlos Pellicer poetry award, and *Canto a la sombra de los animales*, winner of the José Fuentes Mares national prize.

Antonio Buero-Vallejo. *The Music Window [Música cercana]*. Tr. Marion Peter Holt. Estreño. 1994. 64 pp. Paper: \$6.00; ISBN 0-9631212-4-3. Contemporary Spanish Plays 5.

"Although Alfredo has come back home to be with his family, he remains a vague and mysterious figure to those around him.

The people who inhabit his present-day reality—his venal son, his daughter straining for independence, the embittered family servant known as "Mommy," his daughter's freethinking revolutionist lover—are pushed to the margins of Alfredo's consciousness by his obsessive memories of a strange woman next door whom he has loved from afar since childhood. Alfredo strains to bring the conflicting worlds of past, present and fantasy into balance, using modern technology in an effort to make time stand still. But ultimately his dealings with the modern world destroy all hope of attaining the happiness he so desperately seeks." (Royston Coppenger, A Note on the Play) Holt's *Antonio Buero-Vallejo: Three Plays* was a 1985 *Choice* Outstanding University Press Book of the Year.

Julieta Campos. *Celina or the Cats [Celina o los gatos]*. Tr. Leland Chambers. Latin American Literary Review Press. 1995. 140 pp. Paper: ISBN 0-935480-72-2. For Campos, cats inject our everyday world with the sphere of the unknown. Inspired by the dichotomy between reality and appearance, this collection of five short stories (one translated by Kathleen Ross) explores the relationship between language and reality, and the narrative process. A man belatedly attempts to understand his young wife's perspective on their unhappy marriage and the origin of her feline obsession; an anonymous narrator composes a fragmented disquisition on Havana, Cuba, a city that seems to dissolve into history and memory. An introductory essay explores the symbolism of cats in life and art. Chambers has translated many works by Spanish and Latin American writers, including two other works by Campos: *The Fear of Losing Eurydice* (Dalkey Archive, 1993) and *She Has Reddish Hair and Her Name is Sabrina* (University of Georgia Press, 1993). With Yvette Miller, Ross edited *Scents of Wood and Silence: Short Stories by Latin American Women Writers* (Latin American Literary Review Press, 1991).

Julio Cortázar. *Unreasonable Hours*. Tr. Alberto Manguel. Coach House Press. 1995. 157 pp. Paper: \$11.95; ISBN 0-88910-494-8. This is a collection of seven previously untranslated stories. In "Tara," a small group of revolutionaries is trapped in a strange village where the principal occupation is catching giant rats for export. Lozano, their leader, seeks refuge in elaborate palindromes and the hunt itself, until the hunters become helpless prey. In "A Leg of the Journey," a woman recovering from a failed romance happens upon a break in the line dividing art and life. In "Second Time Round," a small-time boxer realizes that his sudden meteoric rise inexorably parallels that of his fallen hero. In the title story, a man recalls his first passionate love for his best friend's older sister and fantasizes about seeing her again. In "The School at Night," two friends break into their own school as a lark, only to be caught up in outrageous and terrifying events. In "Don't Blame Anyone," a man dies attempting to put on a sweater. In "Nightmares," perhaps the last story Cortázar

wrote, the fevered dreams of a young woman in a coma meet the cruel reality of a police assault.

Ana María Delgado. *The Room In-Between [Habitación de por medio]*. Tr. Sylvia Ehrlich Lipp. Latin American Literary Review Press. 1995. 91 pp. Paper: ISBN 0-935480-76-5. Mariana, a woman haunted by memories of an unhappy childhood and fear of abandonment, travels to her dying mother's bedside. In a series of interior monologues, directed toward herself and her mother, she confronts the events and decisions which have shaped her adult life. Mariana learns to break through her bitterness, eventually understanding and forgiving her mother, husband, and children. Delgado won a Letras de Oro first prize for her novel *La mitad de un día* in 1988.

Ana Diosdado. *Yours for the Asking [Usted también podrá disfrutar de ella]*. Tr. Patricia W. O'Connor. Estreño. 1995. 70 pp. Paper: \$6.00; ISBN 0-9631212-6-X. Contemporary Spanish Plays 7. "Juan, a 38-year-old journalist, takes a cynical view of life. Though his convictions earned him prison time during the Franco regime, he has no faith in the individual's power to make a difference. Suddenly given an opportunity to make a difference in the life of a lovely 20-year-old model, Juan must confront the hopelessness with which he has become almost comfortable. Susi is an innocent whose appearance in a TV commercial...leads to her being victimized by the media, by commercial interests, and even by ordinary people. Both Juan and Susi feel trapped and alone, a condition that finds brilliant theatrical reification when each is trapped in turn in an apartment-building elevator cage." (Felicia Hardison Londré, A Note on the Play)

Diamela Eltit. *The Fourth World/El cuarto mundo*. Tr. Dick Gerdes. University of Nebraska Press. 1995. 114 pp. Cloth: \$30.00; ISBN 0-8032-1817-6. Paper: \$10.00; ISBN 0-8032-6723-1. No one can be closer to another than a mother to her unborn child. No one, that is, except unborn twins jostling for space in the womb. In this concise and inventive novel, a twin brother and sister vie for attention from the reader much as they compete for room before their birth. Their prenatal intimacy and jealousy interlace until they can hardly recognize who is who. The chaos originating at the very moment of the twins' conception gains dramatic proportions when they enter the world male and female. From the moment of their births, everything changes. The lives of the family members begin to unwind as they are each consumed by illness, obsession, and insanity. The inevitable and violent dissolution of the family becomes a metaphor in which Eltit explores the social crises in Chile during the military dictatorship of Pinochet. Gerdes is an associate editor of *Hispania*. His translation of Alfredo Echenique's *A World for Julius* won a 1992 ALTA Outstanding Translation Award.

Diamela Eltit. *Sacred Cow [Vaca Sagrada]*. Tr. Amanda Hopkinson. Serpent's Tail/Consortium Book Sales [Grupo

Editorial Planeta, Santiago, 1991]. 1995. 112 pp. Paper: \$12.99; ISBN 1-85242-287-4. As the forces of political repression encircle the city of Santiago, the narrator raises the question of the relationship between her sexual cravings and fantasies and the domination of women in Chilean society. The narrator constructs a life of lies and fantasies with a young man called Manuel that hides the horrific nature of their world. Manuel is from the South and comes bearing a mythical innocence that protects him from the corrupt powers of the city. Dense, hallucinatory, and erotic, this novel celebrates the triumph of the individual in a city where repression has been commonplace for over 20 years. Amanda Hopkinson has translated Claribel Alegría, Carmen Boullosa, and Alaide Foppa.

Carlos Fuentes. *The Orange Tree [El naranjo, o los círculos del tiempo]*. Tr. Alfred MacAdam. Farrar, Straus and Giroux [Alfaguara Literaturas, 1993]. 1994. 229 pp. Cloth: \$21.00; ISBN 0-374-22683-0. In the five novellas that comprise *The Orange Tree*, Fuentes continues the passionate and imaginative reconstruction of past and present history that has distinguished *Terra Nostra* and *The Campaign*. From the story of Columbus's arrival in the Caribbean, to the fate of Hernán Cortés's two sons, to the destruction of the Spanish city of Numantia by the Romans and the annihilation of Hollywood by Acapulco, Fuentes couples the historical with the many pleasures of the flesh.

Magali García Ramis. *Happy Days, Uncle Sergio*. Tr. Carmen C. Esteves. White Pine Press/Consortium Book Sales. 1995. 170 pp. Paper: \$12.00; ISBN 1-877727-52-0. This book, the best-selling novel in Puerto Rico's history, is a novel of love and loss set against the rapidly-changing backdrop of 1950s Puerto Rico. Fatherless Lydia and her brother Andrés live in a household of women. It is the time of Operation Bootstrap when rapid industrialization and U.S. culture are fast invading Puerto Rico and causing deep divisions between those who want to become Americanized and those who want to retain Puerto Rican culture. When Uncle Sergio returns to Puerto Rico from a secretive and mysterious life in New York City and moves in with the family, the children find themselves living, for the first time, with a man in the house. Uncle Sergio, who is not tied to household duties the way the women are, has plenty of time to spend with the children, and he soon becomes the object of Lydia's affection and a major influence on both children's lives in ways the women would never have imagined.

Manuel Martínez Mediero. *A Love Too Beautiful: The Story of Joanna of Castile [Juana del amor hermoso]*. Tr. Hazel Cazorla. Estreño. 1995. 61 pp. Paper: \$6.00; ISBN 0-9631212-7-8. Contemporary Spanish Plays 8. "A Love Too Beautiful," a fantastical drama set in the dark heart of the Spanish court of Isabella and Ferdinand, plays like a surrealist thriller—filled with mystery and romance, political

intrigue, ghosts, torture, buffoonery, and betrayal. Yet at the center of the action, is a very real—and strikingly modern—woman, Joanna of Castile. Here emerges so powerful a portrait of 'Joanna the Mad' that it gives psychological form to what would otherwise be a puzzling cavalcade of historical moments." (Judy Kelly, A Note on the Play)

Augusto Monterroso. *Complete Works & Other Stories [Obras completas (y otros cuentos)] [Movimiento perpetuo]*. Tr. Edith Grossman. University of Texas Press [UNAM, Mexico, 1959] [Joaquín Moritz, 1972]. 1995. 176 pp. Cloth: \$27.50; ISBN 0-292-75183-4. Paper: \$12.95; ISBN 0-292-75184-2. Monterroso is widely known for short stories characterized by satire and wit. Yet behind scathing allusions to the weaknesses and defects of the artistic and intellectual worlds, they show his generous and expansive sense of compassion. The collection includes, among others, "First Lady," "The Dinosaur," "Diogenes Too," "I Know You, Mask," "How I Got Rid of Five Hundred Books," and "How to Stop Being a Monkey." Monterroso is the author of nine books, including *The Black Sheep and Other Fables*. Grossman's recent publications include *Strange Pilgrims* and *Of Love and Other Demons* by Gabriel García Márquez, and *Maqroll* and *The Adventures of Maqroll* by Alvaro Mutis.

Pablo Neruda. *Odes to Opposites*. Selected and Illustrated: Ferris Cook. Tr. Ken Krabbenhoft. Bulfinch Press/Little, Brown and Company. 1995. 152 pp. Cloth: \$22.50; ISBN 0-8212-2227-9. Bilingual companion volume to *Odes to Common Things*. Each poem deals with an abstract concept, emotion, place, or natural phenomenon and is coupled with its "opposite." The odes are accompanied by pencil drawings whose character reflects that of Neruda's works. Includes, among others, "Ode to enchanted light/Ode to nighttime," "Ode to solitude/Ode to energy," "Ode to a secret love/To my duties," and "Ode to thanks/Ode to envy."

Paloma Pedrero. *Parting Gestures: Three Plays*. Tr. Phyllis Zatlin. Estreño. 1994. 63 pp. Paper: \$6.00; ISBN 0-9631212-5-1. Contemporary Spanish Plays 6. "These works...offer three artfully crafted character studies which illuminate some of the oldest and most familiar traits in human relationships...in fiercely modern situations and language.... *The Voucher* is a quick sketch which establishes the major themes of all three works. A couple's willingness to sacrifice their beloved dog in order to torture each other draws the cruelty which is in all three works in broad strokes; the ending shakes up the audience's assumptions about the power relationship. *A Night Divided* adds depth and shading to the themes introduced in *The Voucher*. It explores the many ways in which the characters are divided from each other despite their efforts to connect, and connected despite their desires to be free, building to a bittersweet and ironic ending. *The Color of August* is the painting which fully develops and colors the picture outlined in [the other two plays]. The complex relationship is played out through a series of evocative and erotic physical and verbal exchanges." (Janet Finegar, A Note on the

Plays)

Arturo Pérez-Reverte. *The Flanders Panel [La Tabla de Flandes]*. Tr. Margaret Jull Costa. Harcourt Brace & Company [Althea, Taurus, Alfaguara, S.A., 1990]. 1994. 295 pp. Cloth: \$21.95; ISBN 0-15-148926-2. A 15th-century painting by a Flemish master is about to be auctioned off. It represents a game of chess between two historical figures, the Duke of Flanders and his knight. A dark lady in the background sits at a window reading a book. Julia, a young art expert in Madrid, hired to clean the painting, discovers in an X-ray an inscription hidden in a corner: *Who killed the knight?* As more and more clues reveal themselves, Julia becomes obsessed with the question—and in the hunt for the Renaissance murderer finds herself involved with several late-20th-century unscrupulous characters: the director of the Madrid branch of Claymore's, the former conductor of the Madrid symphony orchestra, a cocaine-sniffing art historian, a homosexual antique dealer, and a scruffy chess player.

Ricardo Piglia. *Assumed Name [Nombre falso]*. Tr. Sergio Gabriel Waisman. Latin American Literary Review Press. 1995. 160 pp. Paper: ISBN 0-935480-71-4. The stories in *Assumed Name*, written before the 1976 military coup d'état in Argentina, invoke a stark socio-political situation that foreshadows the repressive dictatorship that the country was to suffer from 1976 to 1983. But the plight of the marginalized characters in these stories is also a universal one, as they search for ways to communicate and live with each other, and to come to terms with the reality in which they find themselves. Stories include "The End of the Ride," "Mousy Benítez Sang Boleros," "The Glass Box," "The Madwoman and the Story of the Crime," "The Price of Love," and "Assumed Name." Piglia is the author of five books of fiction, including *Artificial Respiration*. Waisman, a 1995 ALTA Fellowship winner, received a Meritorious Achievement Award in the 1995 Eugene M. Kayden National Translation Contest.

Francisco Rebolledo. *Rasero*. Tr. Helen R. Lane. Louisiana State University Press [Editorial Joaquín Moritz, S.A. de C.V. Grupo Editorial Planeta, Mexico City]. 1995. 552 pp. \$24.95; ISBN 0-8071-2004-9. Pegasus Prize for Literature. Rebolledo's novel chronicles a soul's journey through the hazards of the Enlightenment. The soul is that of Fausto Rasero, a young Spaniard hungry for wisdom. Strangely enough, Rasero is orgasmically clairvoyant, given at the moment of carnal release to apocalyptic visions in which he beholds what we recognize as the horrors of our own century: the Holocaust, the atomic bomb, the Vietnam War. Rasero settles in Paris and comes to know virtually every important figure of his time. Through him we encounter Voltaire, Hume, Diderot, Mozart, as well as secondary characters such as a lust-ridden priest and a political zealot who dies accused of attempted regicide. We follow Rasero from the libidinal love of his youth to his transforming love for Mariana, a beautiful

young widow from Mexico. Translator Helen Lane has translated the works of Paz, Goytisolo, and Vargas Llosa. Among her many awards are the National Book Award for Translation and the Gulbenkian Foundation Translation Prize.

Viriato Sención. *They Forged the Signature of God [Los que falsificaron la firma de Dios]*. Tr. Asa Zatz. Curbstone Press/Consortium Book Sales. 1995. 250 pp. Paper: \$14.95; ISBN 1-880684-33-0. Winner of the Dominican Republic's National Fiction Award for 1993 and the nation's all-time best seller, *They Forged the Signature of God* exposes the collaboration between Church and State to maintain the Dominican people under the control of a dictatorial regime. Sención's novel follows the lives of three seminary students who suffer church-state oppression. Two of them are ultimately murdered while the third makes his accommodation with the government. The book also gives a chilling portrait of Dr. Ramos, a sinister autocrat, who comes to power following the assassination of the dictator Tirano and through manipulation and tyranny survives six terms as president of his country.

Susana Thénon. *distancias/distances*. Tr. Renata Treitel. Sun & Moon Press [Torres Agüero Editor, 1984]. 1994. 117 pp. Paper: ISBN 1-55713-153-8. Bilingual collection of poems by Thénon, a writer, translator from Greek and German, and photographer. She wrote to a critic, "...I am sending you two poems of the 'new' series, the only ones so far that I consider finished. The series is called *distancias*, though I cannot explain clearly why. I only know that these poems are related to alienation, to loneliness, to the tragic and gentle perishability of language, to the 'distance,' even if minimal, that exists between us and ourselves, or between us and the other." Treitel won a 1991 Witter Bynner Translation Award for her translation of Rosita Copioli's *Splendida Lumina Solis* (Sun & Moon, 1994).

Alfonso Vallejo. *Train to Kiu [El cero transparente]*. Tr. Rick Hite. Estreño. 1996. 43 pp. Paper: \$6.00; ISBN 0-9631212-9-4. Contemporary Spanish Plays 9. "Public transportation can be risky! We are at the mercy of officials who, though nominally there to serve us, can seem bent on extorting our meek compliance. We sit in intimate quarters with unbidden fellow travelers, forced to bear each other's idiosyncracies.... And what more impregnable authority figure can one conjure than the loudspeaker: aloof, imperturbable, exquisite in its absurd logic!" (Rick Seyford, A Note on the Play) Among Hite's translations that have had performances are Alejandro Casona's *Siren Cast Ashore (La sirena varada)*, Alfonso Vallejo's *Weekend*, and Fermín Cabal's *Get Thee Behind Me! [¡Vade retro!]* and *Passage (Travesía)*.

SWEDISH

Hjalmar Bergman. *Jac the Clown [Clownen Jac]*. Tr. Hanna Kalter Weiss. Camden House. 1996. 220 pp. Cloth: \$49.95;

ISBN 1-57113-041-1. Bergman's own experiences as a Hollywood script writer form the background of the book, and his unusual blending of the comic and tragic informs almost every page. The novel tells the story of Benjamin ("Benbé") Borck, whose relatives lend him money for a trip to America to visit their famous artist cousin, the "clown" Jac Tracbac, alias Johnathan Borck, the alter ego of Bergman. Benbé's trip is bizarre, almost surreal at times, as is his illustrious cousin, who tries to break out of the commercial exploitation of Hollywood and ends up in his "catechism" at the novel's close making public the origins and purpose of his art.

Fredrika Bremer. *The Colonel's Family [Familjen H***]*. Tr. Sarah Death. Norvik Press/Dufour Editions. 1995/1996. 240 pp. Paper: \$24.95; ISBN 1-870041-31-3. Often referred to as Sweden's Charlotte Brontë, Fredrika Bremer (1801-1865) was widely translated during her lifetime and became internationally acclaimed as the author of an impressive series of novels and travel books. *The Colonel's Family* first appeared in two parts in 1830-31 as part of a series which she called *Sketches From Daily Life*—a title which at an early stage declared her lifelong preoccupation with the details of her domestic day. What was less apparent to her contemporaries was her courage in abandoning the prevailing conventions of insipid romantic fiction in order to explore more profound social and moral problems.

Mirjam Tuominen. *Selected Writings*. Tr. David McDuff. Bloodaxe Books/Dufour Editions. 1994/1995. 160 pp. Paper: \$18.95; ISBN 1-85224-218-3. Tuominen's stories are often about love's intensity, its eroticism and tenderness, about jealousy and struggles for power between men and women. They are acute in their depiction of small town life in Finland in the 1940s, and in capturing her sense of dread at the alarming upsurge of Nazi sympathies during the War. Everything she wrote afterwards was scarred by the horror of the Holocaust. The collection contains selected poetry and prose from "In Heavy Clusters the Berries Ripen" (1959), "Poems III" (1954), "Under the Earth Sank" (1954), "Theme With Variations" (1952), "Become No One" (1949), "Bitter Brew" (1947), and "Early Doubt" (1938).

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