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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.


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.


(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.

(Chinese) Scenes for Mandarins: The Elite Theater of the Ming.
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 "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, speaks of how a sense of identity is tied so closely to things traditionally considered feminine—accessories and clothes. 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.


(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. 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

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."


(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.


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.


(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.

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 intertwining 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.


(Arabic) Mahmoud Darwish. *Memory for Forgetfulness: August, Beirut 1982 [Dh_kirah il-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.*


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.


(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 1929, 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.


(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**

exploration of the world of slow motion, differentiating degrees of
tiredness, the types of wearness, 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
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
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;
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 Renuke. University of
California Press [Rowohlt Taschenbuch Verlag GmbH,
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:
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
Philippe Jaccottet, Jean-Joseph Goux, and André Weil.

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

(November) Daniel A. Bell. The Death of Manhood. Harvard University Press. 1995. 271 pp. Cloth: $39.95; ISBN 0-674-77536-1. The Death of Manhood is a thought-provoking book that challenges the assumption that the end of the Westphalian state and the rise of the market has brought a "new world order" that proclaims the death 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.
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.


(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.

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**TRANSLATION THEORY**


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)

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**HUMOR**


**HISTORY**


(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 from a personal attendant to a warrior to a political leader and finally into a legend.


(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."

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* [*Musikalisches 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.

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**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 Gottingen 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*.


(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).


**ARABIC**


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.


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**


**CHINESE**

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.

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**CROATIAN**

Miroslav Krle a. *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.

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**CZECH**

Arnošt Lustig. *Children of the Holocaust* Trs. Jeanné N mlcová 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.*

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**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.

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**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."

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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.

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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 Alain Bosquet. A Russian Mother [Une mère russe]. Tr. Barbara Bray. Holms & Meier [Editions Grasset & Pasquelle, 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 Charrière. 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.


Jacques Godbout. The Golden Galarneaus [Le temps des Galarneaux]. 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).

François 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.


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 *Rubaiyat 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 *Rubaiyat 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 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 strains to see.

Jean Météllus. *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*. Météllus has published both poetry and novels, including *Jaocmel au crépuscule*.


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—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.

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 handymen 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 grissette, 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 Golpiz'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, Golpiz 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 Volotine'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.


GERMAN

Albert Drach. The Massive File on Zwetschkenbaum [Das große Protokoll gegen Zwetschkenbaum]. 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 unwittingly 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, and the general corruption of the times along with the prevalent anti-Semitism. Dunkel has translated several books including Kurt Klinger's Remem


Norbert Gstrein. *The Register [Das Register].* Tr. Lowell A. Bangarter. 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.


Graziella Hlawaty. *Bosch [Bosch oder Die Verwunderung der Hohl
tierchen].* 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.


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 Szyszkozwitz have been published by Ariadne. Hutchinson's translated publications include the plays "Commander Carrigan" and "Grillparzer, or the Three Sisters" by Gerald Szyszkozwitz and "Dragon Thirst" by Felix Mitterer.

Anna Mitgutsch. In Foreign Cities [In fremden Städten]. Tr. Lowell A. Bangarter. 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 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.


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, Werkguppe 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.
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.


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, Polyestor, 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 Polyestor, with the acquiescence of Agamemnon, is the theme of the second half of the play." (Introduction)

HUNGARIAN


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." Oravecz'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


JAPANESE


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.

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.


PORTUGUESE


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.

NORWEGIAN


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.*

RUSSIAN


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


Bilingual Press/Editorial Bilingüe.


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."

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Julio Cortázar. *Unreasonable Hours.* Tr. Alberto Mangual. 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 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 Boulosa, 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.

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)


Paloma Pedrero. Parting Gestures: Three Plays. Tr. Phyllis Zatlin. Estreno. 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)


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'etat 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 Benitez 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 Joaquin Mortiz, 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 organtically 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 Gulbenkien Foundation Translation Prize.

Virgínt 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.

Susan 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 Lumin 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 idiosyncrasies.... 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).

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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**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 ("Benbê") 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. Benbê'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.

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