

ANNOTATED BOOKS RECEIVED 8.2

ANTHOLOGIES

Chinese

Pollard, David, editor and translator. *The Chinese Essay*. New York: Columbia University Press, 2002. 372 pp. Paper: \$24.50. ISBN 0-231-11219-9.

Offering an informative overview of the history of the Chinese essay and succinct introductions to each of the selected writers, Pollard's collection is a useful reference tool in addition to being a revealing survey of China's most beloved and influential short nonfiction. Taken together, these writings illuminate Chinese attitudes and reactions to their world, providing us with evocative sketches of everyday life and social interactions. Pollard's aim has been to translate examples that can stand alone but that also contribute to, or comment upon, the evolution of the essay form in China. David Pollard is a veteran scholar of sinology. He was previously professor of Chinese at the University of London and professor of translation at the Chinese University of Hong Kong, where he co-edited *Renditions*, the Chinese-English translation journal, with his wife, Eva Hung.

Dutch

Schouten, Rob and Robert Minhinnick, editors. *In a Different Light: Fourteen Contemporary Dutch-Language Poets*. Wales: Seren Books/Chester Springs, PA: Dufour Editions, 2002. 198 pp. Paper: \$19.95. ISBN 1-85411-313-5.

This volume is a ground-breaking collection of works by fourteen poets writing in Dutch, many of whom have made continental reputations, yet await discovery by the English-reading world. The tone is often conversational and imbued with wry humor, but the subjects are death, doubt, alienation – examined through minutely altered perspectives. Yet, this is a poetry surprisingly unmoved by nature, by politics, even by war. Instead, for many of the contributors, language itself has become the subject. Translated by James Brockway, P.C. Evans, William Groenewegen, Lloyd Haft, Francis R. Jones, Shirley Kaufman, Graham Martin, Steve Orlen, Craig Raine, John Scott, Mark Strand, Rina Vergano and Paul Vincent.

Italian

Frabotta, Biancamaria, editor. *Italian Women Poets*. Translated by Corrado

Federici. Toronto: Guernica, 2002. 185 pp. Paper: \$8.00. ISBN 1-55071-119-9.

This anthology addresses the issue of the “gender” of poetic discourse. The work attempts to answer the question of whether there can be an aesthetic distinction between “women’s poetry” and “men’s poetry,” and it does so in two ways: by presenting selected poems from some of Italy’s foremost women writers of the twentieth century and by putting this question directly to some of the contributors, in the form of an interview on the nature of poetry.

Japanese

Shirane, Haruo, editor. *Early Modern Japanese Literature: An Anthology, 1600-1900*. New York: Columbia University Press, 2002. 1200 pp. Cloth: \$70.00. ISBN 0-231-10990-3. Translations from the Asian Classics.

This volume of works from the Edo period includes a wide range of fiction, poetry, drama, essays, and philosophical treatises, as well as adaptations from the Chinese, literary criticism, comic poetry, and folk stories. The book is illustrated with more than two hundred woodblock prints and paintings that accompanied the original texts. Many of these works have been translated into English for the first time, and several classics have been newly translated for this anthology. The book includes introductions and commentary to provide historical and literary context for the collection. Translators include James Brandon, Michael Brownstein, Patrick Caddeau, Caryl Ann Callahan, Steven Carter, Anthony Chambers, Cheryl Crowley, Chris Drake, Peter Flueckiger, Charles Fox, C. Andrew Gerstle, Thomas Harper, Robert Huey, Donald Keene, Richard Lane, Lawrence Marceau, Andrew Markus, Herschel Miller, Maryellen Toman Mori, Jamie Newhard, Mark Oshima, Edward Putzar, Peipei Qiu, Satoru Saito, Tomoko Sakomura, G.W. Sargent, Thomas Satchell, Paul Schalow, Haruo Shirane, Jack Stoneman, Makoto Ueda, and Burton Watson.

Multiple Languages

Cranston, Philip, translator. *Tones/Countertones: English Translations, Adaptations, Imitations and Transformations of Short Poetic Texts from the Latin, Italian, French, Spanish, and German*. Translated by Philip Cranston. Edited by Mechthild Cranston with an afterword by Roger Asselineau. Bilingual. Potomac, Maryland: Scripta Humanistica, 2002. 155 pp. Paper. ISBN 1-882528-39-5.

Tones/Countertones collects versions ranging from near-literal to—in two cases—free paraphrase of sixty-four short poems or excerpts from long poems.

Included are translations from Vergil, Horace, Chrétien de Troyes, Dante Alighieri, Boccaccio, Pierre de Ronsard, Jean de La Fontaine, Goethe, Baudelaire, Mallarmé, Rimbaud, Rilke, and Apollinaire.

Hirschman, Jack, editor. *Art on the Line: Essays by Artists about the point where their art and activism intersect*. Willimantic, CT: Curbstone Press, 2002. 418 pp. Paper: \$18.95. ISBN 1-880684-77-1.

Art on the Line is a collection of essays – many of them in translation – by writers and artists speaking about the point where their social commitment and their art intersect. These essays illuminate the aesthetics of “engaged art,” and include work by artists from Latin America, Europe, Asia, Africa, and the United States. Contributors include Arturo Arias, Amiri Baraka, Ernesto Cardenal, Roque Dalton, George Grosz, Paul Laraque, Vladimir Mayakovsky, Kimiko Hahn, Nguigi wa Thiong’o and César Vallejo. *Publisher’s correction: “The first sentence of the Introductory Note should read: ‘This anthology has evolved out of the important pamphlet series of the same name, which was originated and edited by Jim Scully, with translation help from Richard Schaaf, and published by Curbstone Press in the 80s.’”

Native American

Luthin, Herbert W., editor. *Surviving through the Days: Translations of Native California Stories and Songs. A California Indian Reader*. Berkeley: University of California Press, 2002. 651 pp. Cloth: \$60.00; ISBN 0-520-22269-5. Paper: \$24.95; ISBN 0-520-22270-9.

Editor Herbert Luthin’s selection of stories, anecdotes, myths, reminiscences, and songs is drawn from a wide sampling of California’s many Native Cultures. A few of the pieces in the anthology are familiar classics, but most are published here for the first time in translation. Each selection is introduced by the translator, placing the work in its cultural and biographical context. The book also contains essays by Luthin on topics that range from California’s Native languages and oral-literary traditions to critical issues in performance, translation, and the history of California literary ethnography. Herbert W. Luthin is an Associate Professor in the English Department at Clarion University.

Serbian

Obradović, Biljana D., editor and translator. *Fives: Fifty Poems by Serbian and American Poets: A Bilingual Anthology*. Belgrade and New York: Contact Line and Cross-Cultural Communications, 2002. 187 pp. Cloth: \$30.00;

ISBN 0-89304-513-6. Paper: \$15.00; ISBN 0-89304-514-4.

In this book, Obradović has selected five contemporary poets from Serbia and five from the United States, to introduce their work outside their countries in a cross-cultural exchange. Fluent in both languages, she has produced graceful translations in both directions yet includes the originals for a meaningful selection of each poet's work for readers in either language. The result is a collection of poems remarkably diverse, yet with surprising parallels. Obradović has published two collections of her own poems, *Frozen Embraces* and *Le Riche Monde*. She has also translated Desanka Maksimović, Stanley Kunitz, John Gery and others. She is Assistant Professor of English at Xavier University of Louisiana and lives in New Orleans.

Spanish

La Torre de, Mónica and Michael Wieggers, editors. *Reversible Monuments: Contemporary Mexican Poetry*. Bilingual. Port Townsend, WA: Copper Canyon Press, 2002. 696 pp. Paper: \$20.00. ISBN 1-55659-159-4.

From the original six poets intended for this volume, this anthology grew to include thirty-one poets, representing not only those writing in the Spanish language, but also those writing in native languages such as Zapotec, Mazatec, and Tzeltal. Unlike anthologies that offer only one or two poems by each author, *Reversible Monuments* allows its poets enough space to present larger than usual selections. The poets, born shortly before or after 1950 are translated by twenty-five translators. The publication of this anthology represents a major collaboration of cultural foundations and literary organizations, including the Academy of American Poets, The Eric Mathieu King Fund, Lannan Foundation, National Endowment for the Arts, U.S.-Mexico Fund for Culture, and The Witter Bynner Foundation for Poetry.

Polkinhorn, Harry and Mark Weiss, editors. *Across the Line/Al otro lado: the poetry of Baja California*. Bilingual. San Diego, Junction Press, 2002. 382 pp. Paper: \$25.00. ISBN 1-881523-13-6.

The poetry of Baja California partakes of all the genres of Mexico, but also of the United States. The presence of the border fence and of the power centers beyond, the multitudes of tourists, the political ferment, but also the particulars of a daily life that have begun to evolve into something very distinctive within the life of Mexico, appear frequently in the pages of this book. Generous samples of the work of fifty-three poets, as well as selections of surviving Indian traditions and *corridos*, Mexico's traditional ballads, are included. Cultural references unfamiliar to most Americans are footnoted, and a foreword and

preface sketch the geographic, social and cultural ground from which the poetry has sprung. Harry Polkinhorn has translated works from Italian, Portuguese, German, and Spanish. Mark Weiss is the publisher of Junction Press. He is currently translating *Stet*, a bilingual selection of poems by Cuban poet José Kozer.

ART

Czech

Novák, Ladislav. *The Transformations of Mr. Hadlíz*. Translated by Jed Slast. Prague: Twisted Spoon Press, 2002. 60 pp. Paper: \$13.50. ISBN 80-86264-16-5.

The Transformations of Mr. Hadlíz is a combination of graphic art, poetry, and prose. The twelve full-color pictures that form the book's central motif are taken from a Danish calendar for 1976 and executed by "froissage," a particular method invented by Novak of interpreting the lines formed on crumpled paper. The text to the art was written in the spirit of automatism virtually overnight and sixteen years later. The volume also includes poems from Novák's alter ego, Mr. Hadlíz.

AUTBIOGRAPHIES, INTERVIEWS, MEMOIRS, LETTERS

French

Brassaï. *Henry Miller, Happy Rock*. Translated by Jane Marie Todd. Chicago: University of Chicago Press, 2002. 184 pp. Cloth: \$25.00. ISBN 0-226-1. [Henry Miller, *rocher heureux*. Éditions Gallimard, 1978].

In this volume, the last book of the University of Chicago Press's "Brassaï series," Miller tells Brassaï of his escape from the "air-conditioned nightmare" of postwar America to Big Sur and the rugged California coast. Brassaï also writes of Miller's harangues at Cannes, where the author serves as a cantankerous and unruly judge. And through Brassaï we see Miller at Pacific Palisades, his last home, playing ping-pong with a new love. The book records an ever-evolving conversation between two long-time friends as they reflect on their lives, their loves, and their art. These vignettes, recorded between 1953 and 1973, preserve the unique voice of Henry Miller and showcase again Brassaï's sensitive ear. Jane Marie Todd has translated a number of books, including *Conversations with Picasso* by Brassaï and *Largesse* by Jean Starobinski.

Kristeva, Julia. *Revolt, She Said*. An Interview by Philippe Petit. Translated by

Brian O'Keeffe. Edited by Sylvère Lotringer. Cambridge: The MIT Press, 2002. 139 pp. Paper: \$9.95. ISBN 1-58435-015-6. Semiotext(e): Foreign Agents Series. Distributed by the MIT Press.

In *Revolt, She Said*, Julia Kristeva extends the definition of revolt beyond the political realm to include psychic revolt, analytic revolt, and artistic revolt. According to Kristeva, "revolt" refers to a state of permanent questioning and transformation, an "endless probing of appearances." "Revolt" then becomes a necessary process of renewal and regeneration, rather than a process of rejection and destruction.

Roy, André. *Parallel to Life: A Notebook*. Translated by Daniel Sloate. Toronto: Guernica, 2002. 94 pp. Paper: \$10.00. ISBN 1-55071-143-1. [*La vie parallèle*, 1994].

According to translator Daniel Sloate, André Roy's entire notebook is "an attempt to define the ineffable: why is a writer a writer?" Sloate states that Roy's notes focus on the writer, his craft, his devotion to his life-style, and on the obligations this choice entails. The book is divided into various topics, such as "Live to write and write to live;" "New attempts at keeping a journal;" "Not all the books have been written yet;" "The adventures of poetry;" "The poet's poetry;" and "Portrait of the writer."

German

Haffner, Sebastian. *Defying Hitler: A Memoir*. Translated and with an introduction by Oliver Pretzel. New York: Farrar, Straus and Giroux, 2002. 309 pp. Cloth: \$24.00. ISBN 0-374-16157-7. [*Geschichte eines Deutschen: Die Erinnerungen 1914-1933*. Deutsche Verlags-Anstalt, 2000].

Sebastian Haffner was born in Berlin in 1907. Trained as a lawyer, he was forced to flee to Britain in 1938 and there began work on the manuscript of *Defying Hitler*. Haffner ultimately abandoned the project to write a more political analysis of the war, and the manuscript did not resurface until his death in 1999, when his son, Oliver Pretzel, discovered it in a chest of drawers. Published in Germany in 2000, the work became an instant bestseller. This edition contains six additional chapter (chapters 35-40) uncovered recently by archivists, which further describe life in Berlin under Hitler's rule.

Weissweiler, Eva, editor. *The Complete Correspondence of Clara and Robert Schumann: Critical Edition, Volume III*. Translated by Hildegard Fritsch, Ronald L. Crawford, and Harold P. Fry. New York: Peter Lang, 2002. 488 pp. Cloth: \$59.95. ISBN 0-8204-24463. [*Clara und Robert Schumann*

Briefwechsel, Kritische Gesamtausgabe, Band III, 1840-1851. Edited by Eva Weissweiler with the assistance of Susanna Ludwig].

This volume contains letters written by Robert Schumann (1810-1856) and Clara Wieck Schumann (1819-1896) between January 1840 and March 1851. The letters preceding the couple's wedding in September 1840 document the last phase of Robert's lawsuit against Friedrich Wieck aimed at obtaining permission to marry. They also include comments on Robert's fondness for lieder and his close friendship with Felix Mendelssohn and Franz Liszt. The letters written when Clara went on tour without her husband revolve around news about her concerts and her reactions to such famous men as Hans Christian Anderson and Niels Gade. Translator Hildegard Fritsch is Emeritus Professor of Modern and Classical Language Studies at Kent State University. Her publications include a book and articles on twentieth-century German literature. Ronald L. Crawford is Associate Professor of German at Kent State University. He has published a variety of literary and pedagogical studies. Fritsch and Crawford translated Volumes I and II of the Schumann correspondence. Harold P. Fry is Associate Professor of German at Kent State University. He has published a variety of articles on early-eighteenth-century German nature poetry as well as a book on Barthold Heinrich.

Hungarian

Orbán, Ottó. *Our Bearings at Sea: A Novel in Poems.* Translated by Jascha Kessler. Xlibris, 2001. 134 pp. Cloth: ISBN 1-4010-1054-7. Paper : ISBN 1-4010-1053-9.

This book, in effect an autobiography written in prose poems, divided into thematic groups, is a mosaic of the life of the poet from childhood on, remembered from the Siege of Budapest by the Soviet armies near the end of World War II, through the various regimes, up until about 1988. Orbán has won two József Attila prizes, the Robert Graves Prize, the Déry Tibor Prize, the Radnóti Prize, the Weöres Prize, and the George Soros Foundation Prize.

Russian

Sergeev, Andrei. *Stamp Album: A Collection of People, Things, Relationships, and Words.* Translated by Joanne Turnbull. Moscow: Glas Publishers, 1. Distributed by Northwestern University Press, Chicago. 240 pp. Paper: \$17.95. ISBN 5-7172-0059-5. Glas New Russian Writing, Vol. 28. Natasha Perova, Arch Tait, and Joanne Turnbull, editors.

Stamp Album, despite winning the Russian Booker Prize – is not a novel, but a novel memoir. A collector of stamps from childhood, the poet and writer Andrei Sergeev (1933-1998) later collected impressions as well, impressions of people, things, relationships and words. Sergeev draws on his extraordinary store of personal recollections as well as on old letters, photographs, family documents, Soviet slogans, street conversations, popular songs, children's rhymes and irreverences to recreate the texture and perversity of Soviet life in the 1930s, '40s and '50s. This is the first translation of Sergeev into English.

Shklovsky, Viktor. *Third Factory*. Translated and with an introduction by Richard Sheldon. New afterword by Lyn Hejinian. Chicago: Dalkey Archive Press, 2002. Ardis, 1977. 106 pp. Paper: \$12.95. ISBN 1-56478-317-0. [*Tret'ia fabrika*].

“Do we really know how a man ought to be processed?” This is a question at the heart of *Third Factory*, a work of aesthetic and political resistance in which the world's complexity refuses to be made plain. In part a memoir of the author's experiences in three “factories” of life, the book merges physical detail with theoretical discourse, political allegory with personal anecdote. The result is both beautiful and fierce, a profound mix of “things and thoughts” – as Shklovsky says – the real and irreducible products of the artist and his world.

Spanish

Vallejo, César. *Aphorisms*. Translated by Stephen Kessler. København and Los Angeles: Green Integer, 2002. 83 pp. Paper: \$9.95. ISBN 1-931243-00-X. Green Integer 52.

In these short, pithy, subjective statements, the great Peruvian poet, author of *Trilce* and *Los heraldos negros* explores his own thinking and poetics at an extremely important moment in his career. “The dynamic tension between his own subjective, visionary poetics and a desire for solidarity with the masses energizes and haunts these writings.” Stephen Kessler is a poet, translator, essayist and editor whose previous translations include *Save Twilight*, selected poems of Julio Cortázar, *Destruction of Love* by Vicente Aleixandre, and a substantial contribution to the *Selected Poems* of Jorge Luis Borges.

Vargas Llosa, Mario. *Letters to a Young Novelist*. Translated by Natasha Wimmer. New York: Farrar, Straus and Giroux, 2002. 136 pp. Cloth: \$17.00. ISBN 0-374-11916-3. [*Cartas a un joven novelista*. Spain: Ariel/Planeta, 1997].

In the tradition of Rilke's *Letters to a Young Poet*, Mario Vargas Llosa condenses a lifetime of writing, reading, and thought into an essential manual for aspiring writers, revealing in the process his deepest beliefs about our common literary endeavor. A writer, in his view, is someone seized by an insatiable appetite for creation, a rebel and a dreamer. But dreams, when set down on paper, require disciplined development, and so Vargas Llosa supplies the tools of transformation, by examining time, space, style, and structure in fiction.

BIOGRAPHY

German

Safranski, Rüdiger. *Nietzsche: A Philosophical Biography*. Translated by Shelley Frisch. New York: W.W. Norton & Co., 2002. 412 pp. Cloth: \$29.95. ISBN 0-393-05008-4. [*Nietzsche. Biographie Seines Denkens*].

Tracing the origins and growth of Nietzsche's philosophy, Safranski follows the philosopher from the beginning of his burgeoning career as a young philologist to his break with academic tradition with the publication of *The Birth of Tragedy*. He details the young thinker's boyhood obsession with music and writing and his close friendship, and eventual break, with Richard Wagner. Safranski also examines the considerable contradiction and controversies of Nietzsche's later life and work. Ultimately, Safranski, the author of biographies of Heidegger and Schopenhauer, offers a critical reappraisal of Nietzsche's philosophy by examining the intersection of his life and work. Translator Shelley Frisch has taught German literature and humanities at Columbia University and currently teaches at Rutgers University in Princeton, New Jersey.

CLASSICS

Greek

Aristophanes. *Frogs, Assemblywomen, Wealth*. Translated and edited by Jeffrey Henderson. Cambridge: Harvard University Press, 2002. 601 pp. Cloth: \$21.50. ISBN 0-674-99596-1. Loeb Classical Library 180N.

Frogs was produced in 405 B.C., shortly after the deaths of Sophocles and Euripides. Dionysus, the patron god of theater, journeys to the underworld to retrieve Euripides. There he is recruited to judge a contest between the traditional Aeschylus and the modern Euripides, a contest that yields both comedy and insight on ancient literary taste. In *Assemblywomen* Athenian

women plot to save Athens from male misgovernance. They transfer power to themselves and institute a new social order in which all inequalities based on wealth, age, and beauty are eliminated with comical results. In *Wealth*, the god Wealth is cured of his blindness; his newfound ability to distinguish good people from bad brings playfully portrayed social consequences. Translator Jeffrey Henderson is Professor of Classical Studies at Boston University.

Euripides. *Helen, Phoenician Women, Orestes*. Translated and edited by David Kovacs. Cambridge: Harvard University Press, 2002. 605 pp. Cloth: \$21.50. ISBN 1-0674-99600-3. Loeb Classical Library.

In Euripides' *Helen*, the poet employs an alternative history in which a virtuous and faithful Helen never went to Troy but spent the war years in Egypt, falsely blamed for the actions of her divinely created double in Troy. In *Phoenician Women*, Euripides tells of the battle between the sons of Oedipus for control of Thebes (the story told by Aeschylus in *Seven Against Thebes*). *Orestes* is a novel retelling of Orestes' lot after he murdered his mother, Clytaemnestra. Translator David Kovacs is Professor of Classics at the University of Virginia.

Euripides. *Heracles and Other Plays*. Translated by John Davie with an introduction and notes by Richard Rutherford. London: Penguin Books, 2002. 307 pp. Paper: \$11.00. ISBN 0-14-044725-3.

Of these plays, *Heracles* stands apart in its stark portrayal of undeserved human suffering and the malignant power of the gods. In contrast, the *Cyclops* – Euripides' sole surviving satyr play – celebrates drink, sex and self-indulgent hedonism. In *Iphigenia among the Taurians*, *Ion*, and *Helen*, Euripides exploits the comic potential to be found in traditional myth, weaving plots full of startling shifts of tone, deception and illusions. Alongside the comedy, however, Euripides always reminds us how quickly fortunes are reversed and invites us to view the world with skepticism and compassion.

Latin

Cicero. *Cicero on the Emotions: Tusculan Disputations 3 and 4*. Translated and with Commentary by Margaret Graver. Chicago: University of Chicago Press, 1. 240 pp. Paper: \$17.00. ISBN 0-226-30577-5.

The third and fourth books of Cicero's *Tusculan Disputations* deal with the nature and management of human emotion: first grief, then the emotions in general. In a lively and engaging style, Cicero presents the insights of Greek philosophers on the subject, reporting the view of Epicureans and Peripatetics

and giving a detailed account of the Stoic position, which he himself favors. Margaret Graver's translation makes the work accessible not just to classicists, but to everyone interested in ancient philosophy or in the philosophy of emotion.

Livy. *The Early History of Rome: Books I-V of The History of Rome from Its Foundations*. Translated by Aubrey de Séincourt, with an introduction by R.M. Ogilvie, and a preface and additional material by S.P. Oakley. London: Penguin Books, 2002. This translation first published in 1960. 496 pp. Paper: \$14.00. ISBN 0-14-044809-8.

Livy dedicated most of his life to writing some 142 volumes of history, the first five of which comprise *The Early History of Rome*. Livy brings alive the great characters and scenes from Rome's past, beginning with the foundation of Rome, through the history of the seven kings, the establishment of the Republic and its internal struggles, up to recovery after the Gallic invasion of the fourth century BC. He also represents familiar legends and tales, including the story of Romulus and Remus.

Seneca. *Hercules, Trojan Women, Phoenician Women, Medea, Phaedra*. Translated and edited by John G. Fitch. Cambridge: Harvard University Press, 2002. 551 pp. Cloth: \$21.50. ISBN 0-674-99602-X. Loeb Classical Library 62.

Seneca's plots are based on mythical episodes, in keeping with classical tradition. But the political realities of imperial Rome are also reflected here, in an obsessive concern with power and dominion over others. Seneca's plays depict gigantic passions and intense interactions in an appropriately forceful rhetoric. Their perspective is much bleaker and more tragic than that of his prose writings. Translator John G. Fitch is Professor Emeritus of Greek and Roman Studies, University of Victoria.

CULTURAL STUDIES

French

Fumaroli, Marc. *The Poet and the King: Jean de La Fontaine and His Century*. Translated by Jane Marie Todd. Notre Dame: University of Notre Dame Press, 2002. 536 pp. Cloth: \$49.95. ISBN 0-268-03877-5. [*Le Poète et Le roi: Jean de La Fontaine en son siècle*. Paris: Éditions de Fallois, 1997].

Fumaroli's study is almost as much about Louis XIV and his court as it is about La Fontaine. It provides a detailed analysis of absolutist politics and attempts by the king and his ministers to enforce an official cultural style.

Fumaroli's work is a meditation on the plight of the artist under such a ruler during the imposition of a tyrannical, centralized political regime. Of particular interest to Fumaroli is Nicolas Fouquet, whose fall from power is the central event of the book. Fouquet, La Fontaine's patron, was arrested and imprisoned by order of Louis XIV on false charges of embezzlement and treason. For La Fontaine, the arrest was a disaster. Fouquet had generously supported and protected La Fontaine, who remained loyal to him for decades, helping in his defense and writing pleas for pardon. *The Poet and the King* not only offers a history of one of France's greatest poets but also carries the message that great literature and art can be created in spite of repressive cultural and political regimes.

Italian

Schiavone, Aldo. *The End of the Past: Ancient Rome and the Modern West*.

Translated by Margery J. Schneider. Cambridge: Harvard University Press, 2002. 278 pp. Paper: \$17.95. ISBN 0-674-00983-5. *Revealing Antiquity*, 13. B.W. Bowersock, General Editor. [*La storia spezzata: Roma antica e Occidente moderno*, 1996].

This interpretation of past and present addresses fundamental questions about the fall of the Roman Empire. Why did ancient culture, once so strong and rich, come to an end? Was it destroyed by weaknesses inherent in its nature? Or were mistakes made that could have been avoided? In what ways is modern society different? Schiavone's examination of the ancient world, "the eternal theater of history and power," offers an opportunity to view modern society in light of the experience of antiquity. Aldo Schiavone is Professor of Roman Law, University of Florence.

Latin

Vergil, Polydore. *On Discovery*. Translated and edited by Brian P. Copenhaver. Cambridge: Harvard University Press, 2002. 721 pp. Cloth: \$29.95. ISBN 0-674-00789.

The Italian humanist Polydore Vergil (1470-1555) was born in Urbino, but spent most of his life in early Tudor England. His most popular work, *On Discovery*, was the first comprehensive account of discoveries and inventions written since antiquity. This work became a key reference for anyone who wanted to know about "firsts" in theology, philosophy, science, technology, literature, language, law, material culture, and other fields. Vergil took his information from dozens of Greek, Roman, biblical, and Patristic authorities. This is the first English translation of a critical edition based on the Latin texts

published in Polydore Vergil's lifetime. Brian P. Copenhaver is Professor of History and Philosophy and Provost at the University of California, Los Angeles. He is the author of *Renaissance Philosophy* (with Charles B. Schmitt) and editor and translator of *Hermetica*.

Spanish

Vallejo, José Joaquín, "Jotabeche." *Sketches of Life in Chile: 1841-1851*. Translated by Frederick H. Fornoff. Edited with an introduction and chronology by Simon Collier. Oxford: Oxford University Press, 2002. 186 pp. Paper: \$19.95. ISBN 0-19-512867-2.

Writing under the pseudonym "Jotabeche," José Joaquín Vallejo wrote forty-one short articles on Chilean life and society in the early republic. Known for their caustic wit, his writings were an instant success when they were first published in Chilean magazines and newspapers. This volume presents these essays for the first time in English. Vallejo's essays include vivid studies of mineworkers; the advancement of modernity in the steamships at Caldera; the religious, intensely cultural province of Copiapó; and the general atmosphere of liberalism beginning to pervade the country of Chile during that time. Frederick Fornoff is Professor of Spanish, Comparative Literature, and Creative Writing at the University of Pittsburgh at Johnstown. He is the recipient of many awards including the NEA, NEH, and Fulbright.

DRAMA

French

Gatti, Armand. *Two Plays: The Seven Possibilities for Train 713 Departing from Auschwitz*. Translated by Teresa Meadows Jillson and *Public Song Before Two Electric Chairs* translated by Teresa Meadows Jillson & Emmanuel Deleage. København & Los Angeles: Green Integer, 2002. 539 pp. Paper: \$14.95. ISBN 1-931243-28-X.

Written more than twenty years apart, the two plays of this volume – both of which have been performed in the United States – reflect the author's theatrical preoccupations, his processes and approaches to writing, and his ever-present dialogue between History and personal history. Born in Monaco in 1924 to Italian immigrants, Gatti graduated from the Monaco Lycée in 1941. In 1942, he departed Monaco and took up with the French resistance. The Garde Mobile Régionale, the national police under the German occupation, arrested Gatti and condemned him to death. He was repatriated and deported to the Linderman camp near Hamburg. The same year he escaped, managing to get to Great

Britain, where he joined the parachute regiment of the Special Air Service. Over the years he has written journalism, poetry, fiction, movies, and over 50 plays.

Séjour, Victor. *The Fortune-Teller*. Translated from the French by Norman R. Shapiro and with an introduction by M. Lynn Weiss. Chicago: University of Illinois Press, 2002. 181 pp. Cloth: \$24.95. ISBN 0-252-02719-1. [*La Tireuse de cartes*].

The Fortune-Teller tells the story of the infant girl Noémi who is taken from her Jewish family after being baptized by a wet nurse. Seventeen years later, Noémi's widowed and wealthy mother Géméa masquerades as a poor fortune-teller in search of Noémi, who, she discovers, is living with the Catholic Lomellini family, under the name Paola. The young girl finds herself – neither Jew nor Christian – torn between mothers, names, and homes, grappling with an anomalous identity, testing the bonds of both nature and nurture. Norman R. Shapiro, Professor of Romance Languages and Literatures at Wesleyan University, is a widely published translator of French theater, poetry, and prose. He is the recent recipient of the Modern Language Association's Aldo and Jeanne Scaglione Prize for his translations of Paul Verlaine.

Séjour, Victor. *The Jew of Seville*. Translated by Norman R. Shapiro. Chicago: University of Chicago Press, 2002. 171 pp. Cloth: \$24.95. ISBN 0-252-02700-0. [*Diégarias*].

The Jew of Seville, a five-act verse drama, is the story of Jacob Eliacin, a Jew, during the Spanish Inquisition. He flees to Greece with his Christian lover Bianca, who dies in childbirth. Eliacin assumes the name Diégarias and raises his daughter as a Christian. Twenty year later, his daughter Inés is seduced by Don Juan in a sham marriage. When Don Juan discovers that Inés is a Jew's daughter, he refuses to marry her. After this humiliation, Diégarias retreats to plot revenge which will have dire consequences for Inés. Norman R. Shapiro, Professor of Romance Languages and Literatures at Wesleyan University, is a widely published translator of French theater, poetry, and prose. Among his many works are *Négritude: Black Poetry from Africa and the Caribbean*, *Four Farces by Georges Feydeau*, and *The Fabulists French*.

German

Horváth, Ödön von. *Tales from the Vienna Woods and Other Plays*. Translated and with an afterword by Michael Mitchell. Riverside, CA: Ariadne Press, 1. 243 pp. Paper. ISBN 1-57241-108-2. Studies in Austrian Literature, Culture, and Thought. Translation Series.

These plays reflect von Horváth's sympathy for the situation of the exploited classes as well as his concern for the way language is used for deception and self-deception. The hollow characters come across as potentially receptive to fascism. A latent brutality and a lack of genuine feeling are unmasked – all lying not-so-well-hidden under a veneer of facile sentimentality and comfortable self-image. Translator Michael Mitchell was awarded the Schlegel-Tieck Prize for the best translation of a German book into English in the U.K. in 1998. He has also translated *The Works of Solitude* by György Sebestyén, *The Serf* by Josef Winkler, *An Anthology of Plays*, by Werner Schwab, *Ornament and Crime* and *On Architecture* by Adolf Loos, and *Stories from My Life and Plays and Poems* by Oskar Kokoschka.

Weiss, Peter. *The New Trial*. Translated and with an introduction by James Rolleston and Kai Evers. Durham: Duke University Press, 2001. 119 pp. Paper. ISBN 0-8223-2690-6. [*Der Neue Prozess*. Suhrkamp Verlag, Frankfurt am Main, 1984].

A transformative “updating” of Kafka’s novel *The Trial*, *The New Trial* presents a surreal, hallucinatory look at the life of “Josef K.,” chief attorney in an enormous multinational firm that exploits both his idealism and his self-doubt in order to present to the world a public face that will mask its own dark and fascistic intentions. Fusing Marxist and capitalist perspectives, Weiss evokes a world in which nothing is private and everything is for sale. *The New Trial* is Peter Weiss’s final drama, completed only months before his death in 1982 and never before published in English. Translator James Rolleston is Professor of Germanic Languages and Literatures at Duke University. His previous books include *Narratives of Ecstasy: Romantic Temporality in Modern German Poetry* and *Kafka’s Narrative Theater*. Translator Kai Evers is an advanced graduate student in the German Department at Duke University who presently lives in Woodland Hills, California.

Greek

Pothou, Maria Lampadaridou. *A Woman of Lemnos: Plays and Poetry*. Edited and with an introduction by Rhoda Helfman Kaufman. Toronto: Guernica, 1. 187 pp. Paper: \$13.00. ISBN 1-55071-120-2.

Maria Lampadaridou Pothou has written and published thirty-five books in the Greek language. This is the first English language publication of her writing. Two of her plays included in this volume, *The Glass Box* and *Bidding You Farewell*, are in the tradition of the Theatre of the Absurd. *Antigone or The Nostalgia of Tragedy* is a modern version of the Sophoclean tragedy. It was

written in 1967 as a protest against the Greek dictatorship. The poems included in this volume are from *The Mystic Passage*, published in Greece in 1989.

Japanese

Chikamatsu, Monzaemon. *Chikamatsu: 5 Late Plays*. C. Andrew Gerstle, editor and translator. New York: Columbia University Press, 2001. 536 pp. Paper: \$24.50. ISBN 0-231-12167-9. Translations from the Asian Classics.

Chikamatsu Monzaemon (1653-1725) wrote more than one hundred plays for the kabuki and *bunraku* theaters. Translations of many of Chikamatsu's plays are available, but there have been few English examples of his late work, in which he increasingly incorporated stylistic elements of his shorter, contemporary dramas into longer period pieces. Translator C. Andrew Gerstle argues that in these mature history plays, Chikamatsu depicts the tension between the private and public spheres of society by combining the rich character development of his shorter dramas with the later political themes of his period pieces. In this volume, Gerstle translates five plays that have never been available in English. C. Andrew Gerstle is a professor of Japanese studies in the School of Oriental and African Studies at the University of London. He is the author of *Circles of Fantasy: Convention in the Plays of Chikamatsu* and editor of *Eighteenth Century Japan* and other books

Mishima, Yukio. *My Friend Hitler and Other Plays*. Translated by Hiroaki Sato. New York: Columbia University Press, 2002. 316 pp. Cloth: \$49.50; ISBN 0-231-126328. Paper: \$18.95; ISBN 0-231-126336.

Though best known for his novels, Yukio Mishima published more than sixty plays, almost all of which were produced during his lifetime. Among them are kabuki plays and other inspired by No dramas. In this anthology, Hiroaki Sato has selected five major plays and three essays on dramaturgy, providing informative introductions to guide the reader. Sato's translations offer a broad historical and personal context in which those new to Mishima's work can place his writing.

Spanish

Galán, Eduardo and Javier Garcimartín. *Inn Discretions (La posada del Arenal)*. Translated by Leonardo Mazzara. New Brunswick, New Jersey: ESTRENO Plays, 2002. 64 pp. Paper: \$8.00. ISBN 1-888463-14-7. ESTRENO Contemporary Spanish Plays #22.

Inn Discretions is a sharp satire on the exaggerated importance of money in a social context of economic inequality. Within a basically farcical structure, Galán and Garcimartín invoke all the major conventions of Western comedy. Translator Leonardo Mazzara attended the University of Windsor, Ontario, Canada, where he received his Combined Honours BA in Spanish and Asian Studies. He earned his M.A. in Spanish Translation at Rutgers where he taught Spanish. He translated this play at Rutgers for his master's thesis. Mazzara now lives in Toronto.

HISTORY

Chinese

Ssu-ma Ch'ien. *The Grand Scribe's Records: Volume 2: The Basic Annals of the Han Dynasty*. Translated by Weiguo Cao, Scott W. Galer, William H. Nienhauser, Jr., and David W. Pankenier. William H. Nienhauser, Jr., editor. Bloomington: Indiana University Press, 2002. 416 pp. Cloth: \$49.95. ISBN 0-253-34022-5.

This is the second volume of the ongoing annotated translation of Ssu-ma Ch'ien's *Shih chi* (*The Grand Scribe's Records*). The work contains the "basic annals" of five early Han-dynasty emperors. When completed this translation will bring all 130 chapters of the *Shih chi* into English. Volumes 1 and 7 were published by Indiana University Press in 1994. William H. Nienhauser, Jr., editor and co-translator, is Halls-Bascom Professor of Classical Chinese Literature at the University of Wisconsin, Madison. In 1979 he helped found the journal *Chinese Literature: Essays, Articles, Reviews* (CLEAR) and has edited it since. He has published a number of articles and books on traditional Chinese literature, including *The Indiana Companion to Traditional Chinese Literature*, Indiana University Press, 1985, 1998.

Spanish

Acosta, José de. *Natural and Moral History of the Indies*. Translated by Frances M. López-Morillas. Edited by Jane E. Mangan with an introduction and commentary by Walter D. Mignolo. Durham: Duke University Press, 1. 535 pp. Cloth: \$74.95; ISBN 0-8223-2832-1 Paper: \$24.95; ISBN 0-8223-2845-3. Chronicles of the New World Order. [*Historia natural y moral de las Indias*].

The *Natural and Moral History of the Indies*, originally published by José de Acosta in 1590, is now available in the first new English translation to appear in several hundred years. A Spanish Jesuit, Acosta produced this account by

drawing on his own observations as a missionary in Peru and Mexico, as well as from the writings of other missionaries, naturalists, and soldiers who explored the region during the sixteenth century. He describes the region's natural resources, flora and fauna, and terrain. He also writes in detail about the Amerindians and their religious and political practices. Translator Frances M. López-Morillas has translated numerous Spanish-language works into English.

Cabeza de Vaca, Alvar Núñez. *Chronicle of the Narváez Expedition*.

Translated by Fanny Bandelier. Revised and annotated translation by Harold Augenbraum. Introduction by Ilan Stavans. New York: Penguin Books, 2002. Translation by Fanny Bandelier first published by A.S. Barnes & Company, 1905. 160 pp. Paper: \$12.00. ISBN 0-14-243707-7.

This story is the first major narrative detailing the exploration of North America by Spanish conquistadors (1526-1536). The author, Alvar Núñez Cabeza de Vaca, was a fortune-seeking Spanish nobleman and the treasurer of an expedition sent to claim for Spain a vast area of today's southern United States. In straightforward prose, Cabeza de Vaca chronicles the nine-year odyssey endured by the men after a shipwreck forced them to make a westward journey on foot from present-day Florida through Louisiana and Texas into California. Cabeza de Vaca describes the scores of natural and human obstacles they encountered and offers ethnographic information, including descriptions and interpretations of native cultures. Harold Augenbraum is director of the Mercantile Library of New York and its Center for World Literature. His most recent book is *U.S. Latino Literature: A Critical Guide*. Ilan Stavans is the author of the memoir *On Borrowed Words*. He is the recipient of a Guggenheim fellowship and the Latino Literature Prize.

JOURNALS PUBLISHING TRANSLATIONS

Steinhoff, Eirik, Editor. *Chicago Review: New Writing in German*. Volume 48. Issues 2 & 3. Summer 2002. Chicago: University of Chicago, 2002.

The recent "boom" in German-language literature that began in the 1990s has been marked by the resurgence of compelling narratives, the resuscitation of an experimental spirit in lyric poetry and a widespread engagement not only with the realities of life in the new Europe, but also with the variety of histories in which that contemporary life is grounded. This volume of *The Chicago Review* includes more than fifty German writers – particularly younger writers who have emerged since 1989 and older writers not well-represented in English translation – in a 360 page anthology of poetry and prose.

The volume also includes fifteen pages of detailed biographical notes on contributors, and a ten-page critical introduction that situates the writers included within a loose critical framework. Translators include Christopher Middleton, Rosmarie Waldrop, Peter Constantine, and Michael Hamburger.

Steinke, René, editor-in-chief. *The Literary Review: An International Journal Of Contemporary Writing*. Volume 45. Spring 2002. Madison, NJ: Fairleigh Dickinson University, 2002.

This issue of *The Literary Review* focuses on translation as an aesthetic enterprise. The volume features writers as translators and translators as writers and includes translations that take numerous forms. The craft of translation is illuminated in several of the essays, including Harry Mathews', "Fearful Symmetries," on the experience of the novelist being translated, and Terese Svoboda's "Learning to Translate," on how translating led her to write fiction. The issue includes works translated from Italian, Japanese, Swedish, Greek, Chinese, German, French, Arabic, Spanish, and Danish. In addition, many of the translators include a brief note detailing the challenges of translating their particular work.

LANGUAGE

Etruscan

Jones, Ilse Nesbitt, translator and editor. *Five Texts in Etruscan: Early Gothic Language of Tyrrhenians and Ancient Jutes*. New York: Peter Lang, 2002. 146 pp. Cloth. ISBN 0-8204-4025-6.

The mystery of what language Etruscan originated from is solved in the translation of five texts. Etruscan is revealed to be an early Gothic language, a partial forerunner of English through the language of the Jutes. The longest text, which had been wrapped around a mummy, rather than being, as formerly thought, a ritual, recounts the process used to produce continuation of the personal living appearance, the aim of Egyptian mummification. Ilse Nesbitt Jones has been involved with Etruscan translation more than twenty-five years. She lives in Prairie Village, Kansas.

MULTI-MEDIA

Mac Lochlainn, Gearóid. *Stream of Tongues*. Conamara: Cló Iar Chonnachta/Chester Springs, PA: Dufour Editions, 2002. 196 pp. Paper: \$16.95. CD-Rom. ISBN 1-902420-46-2.

Mac Lochlainn's poetry is published here for the first time in English translation. His poetry explores the shifting relationships and conflicts between the Irish language and the English language in Ireland. His poems, poetic personae and recorded performance raise questions about the role of tradition in urban literature, Irish identities and the nature of translation itself. Mac Lochlainn also gives us a new insight into his native Belfast, looking unflinchingly at the legacy of the troubles and colonialism in the North. The CD-Rom contains recorded performances of his works.

Richmond, Farley. *Kutiyattam: Sanskrit Theater of India*. Interactive design by David Z. Saltz. Ann Arbor: The University of Michigan Press, 2002. CD-Rom. ISBN 0-472-00263-5.

This CD-Rom offers an interactive, multi-media experience of what may be the world's oldest surviving genre of theater. Kutiyattam, which dates back to the tenth century C.E., is closely associated with Hindu temple life and religious ritual. Actors in elaborate costume and makeup use a gestural language, chanted speech, and exaggerated facial and eye expressions to perform the various roles of mythological characters, gods, and demons. Through text, images, video, and audio, this CD-Rom explores the acting, costume, makeup, music, and architecture of Kutiyattam. Minimum system requirements: This CD-Rom is dual format and will run on a Windows-based personal computer or Macintosh. You will need Quicktime 5.0 or higher – downloadable for free via active internet connection.

MYTH/LEGEND

Icelandic

Cook, Robert, translator. *Njal's Saga*. London: Penguin Books, 2002. 378 pp. Paper: \$14.00. ISBN 0-14-044769-5.

Written in the late thirteenth century, *Njal's Saga* is the most powerful and popular of the great Icelandic Family Sagas and teems with memorable and complex characters such as Gunnar of Hlidarendi, and great warrior with an aversion to killing, the Iago-like Mord Valgardsson, and the wise and prescient Njal himself. Despite its distance in time and place, *Njal's Saga* explores perennial human problems: from failed marriages to divided loyalties, from the law's inability to curb human passions to the terrible consequences when decent men and women are swept up in a tide of violence beyond their control.

Whaley, Diana, editor. *Sagas of the Warrior-Poets*. London: Penguin Books, 2002. 346 pp. Paper: \$14.00. ISBN 0-14-044771-7.

All the Icelandic sagas portray a world well aware of the power of words: to praise, to blame, to curse and to taunt. Yet these five stories are unusual in putting a skald, or poet, center stage and building the plot around his travels to seek fame, his doomed love for a married woman and his hostilities against her menfolk. Full of fights, invective and voyaging, these sagas also deploy their terse prose and intricate verse to explore human motive and behavior in non-aristocratic society, and as such they are almost unique in the medieval literature of Europe.

NOVELS

Arabic

Moussa, Sabri. *Seeds of Corruption*. Translated by Mona N. Mikhail. New York: Interlink Books, 2002. 192 pp. Paper: \$12.95. ISBN 1-56656-457-3. [*Fasād al-ankinah*].

Set in the harsh desert of eastern Egypt, *Seeds of Corruption* is the tale of a Ulysses-like hero in search of himself and his ultimate salvation. The novel becomes a singularly compelling play between the peace and desolation of the desert, the corruption of the dissolute Egyptian king and his court, the purity of the hero's daughter, and the simple dignity of the fishermen and desert Bedouins. Sabri Moussa is also the author of *The Half Meter Accident* and many short stories. He was the Baghdad bureau chief of the Egyptian weekly *Rose Al-Yousseff*. He lives in Cairo. Translator Mona N. Mikhail is professor of Arabic and Islamic studies at New York University and the author of *Images of Arab Women* and *Seen and Heard: A Century of Arab Women in Literature and Culture*.

Chinese

Li Ang. *The Butcher's Wife*. Translated by Howard Goldblatt and Ellen Yeung. London: Peter Owen/Chester Springs, PA: Dufour Editions, 2002. Paperback edition. First published in Great Britain in 1989. Translation originally published in the USA by North Point Press, 1986. 142 pp. ISBN 0-7206-1161-X.

Lin Shi, a young peasant, is forced into an arranged marriage with a sadistic pig butcher. Brutalized by her husband, she is driven to madness and finally to homicide. Based on a real murder in Shanghai in the 1930s, *The Butcher's Wife* won the *United Daily News* fiction contest when it first appeared in

Taiwan in 1983. At the same time, it aroused controversy because of its vivid portrayal of sexual violence and emotional cruelty. Li Ang teaches in the Department of Theatre at the University of Chinese Culture in Taipei.

Xiao Hong. *The Field of Death & Tales of Hulan River*. Translated by Howard Goldblatt. Boston: Cheng & Tsui Company, 2002. Revised edition. 304 pp. Paper: \$22.95. ISBN 0-88727-392-0.

This newly updated and extensively revised edition of Howard Goldblatt's translation includes Lu Xun's original preface (in translation), a new translator's preface, and a revised introduction by Howard Goldblatt. *The Fields of Life and Death* (1935) is an unflinching collection of vignettes set in the rural China in which Xiao Hong grew up. Xiao Hong's primary concern in the novel is the vividly realistic portrayal of the lives of rural Chinese peasants brutalized by poverty and war. *Tales of Hulan River* (1940), set in another provincial village, is openly autobiographical and expands many of the same themes, including the plight of peasants and the role of women. Howard Goldblatt has translated more than thirty novels and story collections from the Chinese. *Notes of a Desolate Man*, by the Taiwanese novelist Chu T'ien-wen, which he co-translated with Sylvia Li-chun Lin, was selected as a *New York Times* and *Los Angeles Times* Best Book of 1999 and as Translation of the Year by the American Literary Translators Association. He is currently Research Professor at the University of Notre Dame.

Dari

Rahimi, Atiq. *Earth and Ashes*. Translated from the Dari (Afghanistan) by Erdağ M. Göknar. New York: Harcourt, Inc., 2002. 96 pp. Cloth: \$19.00. ISBN 0-15-100698-9. [*Khâkestar-o-khâk*].

When the Soviet army arrives in Afghanistan, the elderly Dastaguir witnesses the destruction of his village and the death of his clan. His young grandson Yassin, deaf from the bombing, is one of the few survivors. The two set out through an unforgiving landscape, searching for the coal mine where Murad, the old man's son and the boy's father, works. They reach their destination only to learn that they must wait and rely for help on all that remains to them: a box of chewing tobacco, some unripe apples, and the kindness of strangers. *Earth and Ashes* is a tale of devastating loss, but also of human perseverance in the face of madness and war. Atiq Rahimi left Afghanistan during the war with Russia. He eventually obtained political asylum in France. He now lives in Paris where he makes documentary films. Translator Erdağ M. Göknar is a translator of Turkish and Persian.

French

Blanchot, Maurice. *Aminadab*. Translated and with an introduction by Jeff Fort. Lincoln: University of Nebraska Press, 2002. 202 pp. Cloth: \$55.00; ISBN 1. Paper: \$22.00. ISBN 0-8032-6176-4.

Reminiscent of Kafka's enclosed and allegorical spaces, *Aminadab* is both reconstruction and a deconstruction of power, hierarchy, and authority. The novel opens when Thomas, upon seeing a woman gesture to him from a window of a large boarding house, enters the building and slowly becomes embroiled in its inscrutable workings. Although Thomas is constantly reassured that he can leave the building, he seems to be separated forever from the world he has left behind. The story consists of Thomas's frustrated attempts to clarify his status as a resident in the building and his misguided interactions with the cast of sickly, depraved, or in some way deformed characters he meets, none of them ever quite what they seem to be. Translator Jeff Fort is a lecturer in the Department of French at the University of Southern California and has translated Blanchot's "The Instant of My Death" for *Conjunctions*.

Bouyoucas, Pan. *A Father's Revenge*. Translated by George Tombs and Daniel Sloate. Toronto: Guernica, 2001. Paper: \$15.00. ISBN 1-55071-116-4. Prose Series 58. [*La vengeance d'un père*. Libre Expression, 1997].

In this crime novel, a father sees his family stricken by tragedy when his oldest daughter is brutally attacked in a Montreal parking lot on New Year's Eve. Yannis Fokas, a Greek immigrant, has worked hard to build a better future for his children. But the sordid attack on his daughter and the resulting changes in his own behavior have a devastating impact. The author takes us on the painful journey of a father in search of justice, as well as into the world of a Quebecois detective investigating the incident, who is experiencing his own family drama. By weaving together the daily challenges of these two men, Pan Bouyoucas reveals to us the complex world of two families and their common destiny.

Cendrars, Blaise. *Dan Yack*. Translated by Nina Rootes. London: Peter Owen/Chester Springs, PA: Dufour Editions, 2002. First published in Great Britain 1987. 144 pp. Paper: \$18.95. ISBN 0-7206-1151-1. [*Dan Yack (Le plan de l'aiguille)*. Paris: Editions Denoël, 1927].

Dan Yack is an eccentric English millionaire shipowner, a notorious hell-raiser and the envy of all St. Petersburg. He is also the alter ego of his creator, Blaise Cendrars. This strange travel yarn begins with Dan Yack finding out that he is no longer wanted by his lover. Rejection letter in hand, he is completely drunk and sitting in the middle of the street in a pool of horse's urine.

Eventually he wanders in to The Stray Dog nightclub to fall asleep under a table. When he regains consciousness, he impulsively sets out on a voyage with three young artists he meets in the nightclub. They end up stranded in a long, dark polar winter. When the sun finally returns, they find a surreal disaster, involving a plum pudding, whales, women and the First World War.

Chaput, Sylvie. *Isabelle's Notebooks*. Translated by Peter Vranckx and Daniel Sloate. Toronto: Guernica, 2002. 265 pp. Paper: \$13.00. ISBN 1-55071-142-3. [*Les Cahiers d'Isabelle Forest*. l'Instant Même, 1996]. Prose Series 61.

“Sylvie Chaput weaves a love story between Isabelle Forest (the niece of painter Joseph Légaré) and novelist Philippe Aubert de Gaspé fils through the dreadful years in the Quebec of the 1830s, when cholera decimated the population, rebellion and revolt were the order of the day, newspaper offices were pillaged and burned, and the English attempt to restore order was not of the subtle variety. Throughout the book, the theme of painting is pervasive and serves as a source of permanence in a changing and often violent world.”
(Daniel Sloate).

Giraudoux, Jean. *Choice of the Elect*. Translated by Henry Russell. Evanston, IL: Northwestern University Press, 2002. 244 pp. Cloth: \$29.95. ISBN 1-55706-142-3. [*Choix des Elues*. Editions Bernard Grasset, 1939].

Edmée has an adoring husband and two beautiful children, Claudie and Jacques. However, all is not as it seems, and this novel follows Edmée through the seriocomic adventures that ensue when she deserts her husband, taking Claudie with her. Though her act appears selfish, Edmée believes herself to be on a holy mission and over the years takes up with mysterious lovers and finds success in Hollywood as she continues her quest. Yet as time passes, her devotion to Claudie is answered with rejection, and she comes to wonder whether this is tragedy or her just desserts, and what price the holy must pay for being elect. Translator Henry Russell is a linguist, teacher, and translator of European and Latin American literature. He has taught at the University of Illinois at Chicago and is a professor emeritus at Northeastern Illinois University.

Grenier, Roger. *Piano Music for Four Hands*. Translated and with a preface by Alice Kaplan. Lincoln: University of Nebraska Press, 2001. 153 pp. Paper: \$15.00. ISBN 0-8032-7087-9. [*Partita*. Editions Gallimard, 1991].

Piano Music for Four Hands is a novel about music and love set against three generations of French history. At its center is a charming but melancholy pianist named Michel Mailhoc. Having survived a series of bungled love affairs and professional disappointments, he retreats to his family house in the

Pyrenees. The bright spot in his life is his grandniece Emma, who becomes his prizewinning student. Struggling with his fervent desire for her success and the fear of losing her, Michel sends Emma into the world of international musical stardom that he has renounced for himself. Translator Alice Kaplan is a professor of Romance studies and literature at Duke University and is the author, most recently, of *The Collaborator: The Trial and Execution of Robert Brasillach*.

Jonquet, Thierry. *Mygale*. Translated by Donald Nicholson-Smith. San Francisco: City Lights Press, 2003. 132 pp. Paper: \$11.95. ISBN 0-87286-409-X. [*Mygale*. Éditions Gallimard, 1995].

Mygale [MIG-uh-lee] n.: a genus of large tropical spiders. Richard Lafargue, a well-known plastic surgeon, pursues and captures Vincent Moreau, who raped Lafargue's daughter and left her hopelessly mad in an asylum. Lafargue is determined to exact an atrocious vengeance, and an ambiguous, even sadomasochistic relationship develops between self-appointed executioner and victim. Thierry Jonquet is an exponent of the style of French noir that is inflected by post-May 1968 politics and social critique. Translator Donald Nicholson-Smith has translated many works of fiction and nonfiction, including *The Society of the Spectacle* by Guy Debord, *The Production of Space* by Henri Lefebvre, *The Revolution of Everyday Life* by Raoul Vaneigem, and *Three to Kill* by Jean-Patrick Manchette.

Leblanc, Gérald. *Moncton Mantra*. Translated by Jo-Anne Elder. Toronto: Guernica, 2001. 124 pp. Paper: \$15.00. ISBN 1-55071-136-9. [*Moncton Mantra*. Les éditions Perce-Neige, 1997].

This autobiographical novel tells the story of a young man named Alain Gautreau who leaves his hometown of Bouctouche to enroll in college. Along the way, he comes into contact with the political movements that are shaping the Acadian community. Implicit in the story is an argument that this modest New Brunswick city has become a gathering point where the talents of Acadie meet and carve out their creative niche. Leblanc has won numerous awards for his poetry, including Le Prix Estuaire des Terrasses Sait-Sulpice (1994) for his collection *Complaintes du continent*.

Manchette, Jean-Patrick. *The Prone Gunman*. Translated by James Brook. San Francisco: City Lights, 2002. 155 pp. Paper: \$11.95. ISBN 0-87286-402-2. [*La Position du tireur couché*. Editions Gallimard: 1981].

Martin Terrier is a hired killer who wants out of the game – so he can settle and marry his childhood sweetheart. After all, that's why he took up this profession. But "the company" won't let him go: they have other plans. Once

again, the gunman must assume the prone firing position. This violent novel shatters as many illusions about life and politics as it does about bodies.

Michon, Pierre. *The Origin of the World*. Translated by Wyatt Alexander Mason. San Francisco: Mercury House, 2002. 96 pp. Cloth: \$18.00. ISBN 1-56279-1. [La Grande Beune. France: Éditions Verdier, 1996].

A twenty-year-old takes his first teaching job in a sleepy French town. There, he falls under the spell of one of the town's residents, an older woman of transcendent beauty. During a season of rainy days and sleepless nights, the young teacher learns about the destructive power of passion and the consuming need for love. Pierre Michon is the winner of the Prix France Culture, the Prix Louis Guilloux for *The Origin of the World*, and the Prix de la Ville de Paris (1996) for his body of work. Translator Wyatt Alexander Mason's first translation, Pierre Michon's *Masters and Servants* was a finalist for the 1997 French-American Foundation Translation Award. His most recent translation, *Rimbaud Complete*, was published in March 2002 by The Modern Library. He is currently working on two new translations: the complete correspondence of Arthur Rimbaud (Counterpoint) and Dante's *La Vita Nuova* (Modern Library). Also a critic and illustrator, Mr. Mason lives in New York City.

Stendahl. *The Red and the Black*. Translated and with an introduction and notes by Roger Gard. London: Penguin Books, 2002. 576 pp. Paper: \$9.00. ISBN 0-14-044764-4. [*Le Rouge et le noir*, 1830].

Handsome and ambitious, Julien Sorel is determined to rise above his humble peasant origins and make something of his life. To do this, he realizes he must adopt the code of hypocrisy by which society operates, achieving advancement through deceit and self-interest. His triumphant career takes him from the provinces to glamorous Paris society, along the way conquering the beautiful gentle Madame de Rênal, the unhappy wife of his employer, and then the haughty, aristocratic Mathilde, engaged to another man. But he brings about his own downfall when he commits an unexpected, devastating crime. Translator Roger Gard was educated at Abbotsholme School, Derbyshire, and at Corpus Christi College, Cambridge. Before his death in 2000 he was Emeritus Reader in English at Queen Mary and Westfield College, University of London. He also translated Alfred de Vigny's *The Servitude and Grandeur of Arms*, and edited Henry James's *A Landscape Painter and Other Tales*, *The Jolly Corner and Other Tales*, and a selection of his literary criticism, *The Critical Muse*.

German

Gauch, Sigfrid. *Traces of My Father*. Translated by William Radice and with a

preface by Antony Copley. Evanston, IL: Northwestern University Press, 1. 133 pp. Paper: \$17.95. ISBN 0-8101-1890-4. [*Vaterspuren*. Frankfurt am Main: Brandes & Aspel Verlag GmbH, 1996].

This autobiographical novel, translated into English for the first time, is Gauch's attempt to come to terms with his father, Herman Gauch, a physician who joined the National Socialists in the 1920s, wrote six books of "race research," and to his dying day remained an unrepentant Nazi. Gauch's novel is less a political attack than a personal journey, with the narrator separating his father's abhorrent politics from his character, providing an affecting portrait of the struggle to reconcile the past. Sigfrid Gauch was born in 1945 in Offenbach, Germany. His other books include *Goethes Foto*, *Zweiter Hand*, and *Winterhoften*. He lives in Mainz, Germany, where he is the director of the literature department of the Ministry of Culture. William Radice is a poet and translator. He heads the departments of South and South East Asia and is a senior lecturer in Bengali at the School of Oriental and African Studies in London.

Hofmann, Gert. *Luck*. Translated by Michael Hofmann. New York: New Directions, 2002. 256 pp. Cloth: \$23.95. ISBN 0-8112-1502-4. [*Das Glück*. Carl Hanser Verlag, 1992].

Luck is a bittersweet child's eye view of a family on the day they split up because of the mother and father's divorce. The twelve-year-old son is leaving with the father, and maybe he is lucky to be going. He won't have to put up with his mother's lover's annoying habits. But, maybe his little sister is the lucky one: she gets to stay home. Gert Hofmann (1931-1993) was born in Germany and studied in Leipzig. He left Germany in 1951 to teach German literature at universities in Europe and America. He did not become a full-time writer until 1979, when his first prose work was published, and he returned to Germany. Thereafter, he produced a book a year for the rest of his life. This translation is by the author's son, Michael Hofmann, who was born in West Germany in 1957. He has translated the works of Bertolt Brecht, Franz Kafka, Wolfgang Koepen, Joseph Roth, Beat Sterchi, Patrick Süskind, Wim Wenders, and his father. He lives in London and teaches part of the year at the University of Florida, Gainesville.

Kafka, Franz. *Amerika (The Man Who Disappeared)*. Translated and with an introduction by Michael Hofmann. New York: New Directions, 2002. This translation originally published in 1996 by Penguin Books, Ltd. 240 pp. Cloth: \$23.95. ISBN 0-8112-1513-X. [*Der Verschollene*].

Karl Rossman, the youthful hero of this novel, "a poor boy of seventeen," has been banished by his parents to America, following a scandal. There, he

throws himself into adventure after misadventure, and experiences multiply as he makes his way into the heart of the country, to The Great Nature Theater of Oklahoma. In creating this new translation, Hofmann returned to the manuscript version of the book, restoring matters of substance and detail. Fragments which have never been presented in English are now reinstated – including the book's original ending. This translation of Kafka's *Der Verschollene* replaces the Willa and Edwin Muir translation which New Directions published, under the same title, *Amerika*, from 1946-2002.

Oswald, Georg M. *All That Counts*. Translated by Shaun Whiteside. New York: Grove Press, 2001. 166 pp. Cloth: \$24.00. ISBN 0-8021-1704-X. [*Alles was Zählt*, 2000].

Thirty-something Thomas Schwarz is certain that he is soon to become department head of Liquidations and Foreclosures. Then he fumbles a particularly byzantine property case, and his life begins to unravel. Thomas falls in with a cocaine-fueled crowd of money launderers who set out to exploit him. The novel takes us from the bland boardrooms of the bourgeoisie to the dark alleys of the criminal underworld in a contemporary satire about loss of control, opportunism, and the dangerous attractions of the seedy side of life. Georg M. Oswald is a lawyer and writer living in Munich, Germany. This is his first novel to be translated into English. The novel was the winner of the International Prize.

Roth, Joseph. *Weights and Measures*. Translated by David Le Vay. London: Peter Owen/Chester Springs, PA: Dufour Editions, 2002. 150 pp. Paper. ISBN 1. [*Das falsche Gewicht*].

At his wife's insistence, Eibenschütz leaves his job as an artilleryman in the Austrian army for a job as Weights and Measures Inspector in a remote part of the Empire near the Russian border. Attempting to exercise some rectitude in his duties, he is at sea in a world of smugglers, profiteers and small-time crooks. When his wife becomes pregnant by his own clerk, he spends less and less time at home, preferring to frequent a tavern on the border. Here, he becomes hopelessly drawn to a gypsy woman; she, however, is prepared to share the bed of the landlord Jadowker, Eibenschütz's enemy, an unprincipled profiteer who has made the tavern a beacon for smuggling activity.

Reizenstein, Baron Ludwig von. *The Mysteries of New Orleans*. Translated and edited by Steven Rowan. Baltimore: The Johns Hopkins University Press, 1. 596 pp. Paper: \$28.00. ISBN 0-8018-6882-3. The Longfellow Series of American Languages and Literatures. Marc Shell and Werner Sollors, Series Editors. [*Geheimnisse von New Orleans*].

First published serially in a German-language New Orleans newspaper, the *Louisiana Staats-Zeitung*, in 1854-55, this novel was immediately assailed for its indecency and its strident anti-slavery sentiments. The work was quickly withdrawn from circulation and remained unread for more than a century, until editor and translator Steven Rowan reconstructed it from microfilm files and translated it into English for the first time. Rowan has rescued from obscurity a lost classic of America's neglected German-language literary tradition, a vast and strange novel that offers a compelling vision of mid-nineteenth-century New Orleans. Baron Ludwig von Reizenstein (1826-1885) was born in Bavaria and emigrated to America in 1848. By 1851, he had established himself as a civil engineer, architect, journalist, amateur naturalist, and publisher in New Orleans, where he lived until his death. Translator Steven Rowan is a professor of history at the University of Missouri at St. Louis.

Welsh, Renate. *A House of Cards*. Translated by Linda C. DeMerritt and Beth Bjorklund. Afterword by Linda C. DeMeritt. Historical overview by Ruth A. Kittner. Riverside, CA: Ariadne Press, 2002. 314 pp. Cloth: \$29.50. ISBN 1-57241-109-0. Studies in Austrian Literature, Culture, and Thought. Translation Series. [*Das Lufthaus*. Styria Verlag, 1994].

This novel is based on family documents of the author's great-great-grandfather, a representative in the Frankfurt constitutive Assembly and one of the leaders of the failed revolution of 1848 in Germany. He and his son eventually emigrated to the United States. The writings and correspondence of these two men appear in their original form in the novel, indicated by italics. The novel tells the story of Pauline, who is married to the son, and her unsuccessful quest to build a home and determine an identity. Since none of Pauline's letters have been preserved, the author gives her a voice, thus situating the documentary materials within a fictional context.

Hungarian

Krasznahorkai, László. *The Melancholy of Resistance*. Translated by George Szirtes. New York: New Directions, 2002. 320 pp. Paper: \$15.95. ISBN 0-8112-1504-0. [*Az ellenállás melankóliája*, 1989].

This story begins when a strange, metaphorical traveling circus, touring with the world's largest whale, arrives in an impoverished, unnamed Eastern European town, where gathering tensions, fed by rumor and intensified by the arrival of the circus, are nearing explosion. Within a short time, revolt, murder, and madness sweep across the community, and a corrupt dictatorship seizes

power. *The Melancholy of Resistance* won the Best Book of the Year Award in Germany in 1993.

Italian

Eco, Umberto. *Baudolino*. Translated by William Weaver. New York: Harcourt, Inc., 2002. 522 pp. Cloth: \$27.00. ISBN 0-15-100690-3.

It is April 1024, and Constantinople, the capital of the Byzantine Empire, is being sacked and burned. Amid the carnage and confusion, Baudolino saves a historian and a court official from certain death at the hands of the crusading warriors. Spurred on by myths and their own reveries, this merry band sets out in search of Prester John, a legendary priest-king said to rule over a vast kingdom in the East—a phantasmagorical land of strange creatures, eunuchs, unicorns, and lovely maidens. This novel includes dazzling digressions, outrageous tricks, extraordinary feeling, and various reflections on the postmodern age.

Japanese

Yoshimura, Akira. *One Man's Justice*. Translated by Mark Ealey. San Diego: Harvest Books/Harcourt, Inc., 2002. 280 pp. Paper: \$14.00. ISBN 0-15-600725-8.

Japan is in ruins after World War II. Takuya, a demoralized officer returns to his native village only to learn the Occupation authorities are intensifying their efforts to apprehend suspected war criminals. Fearing they will learn of his involvement in the execution of American prisoners, he takes to the road and becomes a fugitive in his own country. Takuya fears that his past will catch up with him, and yet he does not feel like a criminal. He had only been following orders. Why should an honest and dutiful man be prosecuted by the very people who dropped the atomic bombs on Hiroshima and Nagasaki? Military men of honor should tell their story, he thinks, and make these arbiters of justice see the truth of the matter. As he soon learns, however, truth and justice have no place where the victors determine the rules of the game.

Korean

Yi, In-hwa. *Everlasting Empire*. Translated by Yu Young-nan. Introduction by Don Baker. White Plains, NY: EastBridge, 2002. 300 pp. Cloth: \$28.95; ISBN 1-891936-15-8. Paper: \$18.95; ISBN 1-891936-02-6. [*Yaeongwaeonhan Cheguk*, 1993].

Everlasting Empire is a Korean historical novel written as a mystery story. The narrator frames the main story with his 'discovery' of a 150-year-old manuscript. Because of problems verifying the authenticity of the original writer, the narrator offers the book not as genuine history but as a story. The narrative opens on a winter morning in 1800 with the discovery that the Royal Book Examiner has died in the night while working alone on a secret project for the Korean king. His death sets in motion a series of events revealing the contours of philosophical and political conflict among the literati in the royal court. Set at a pivotal moment in Korean history, when the nation's last strong king was attempting to consolidate the authority of the monarchy against the dangerous encumbrance of bureaucratic factional infighting, and when Western ideas were beginning to infiltrate Korea, *Everlasting Empire* offers insight into the history and culture of late eighteenth-early nineteenth century Korea. Yu Young-nan is a freelance translator based in Seoul. She has translated several Korean works into English, including *The Naked Tree*, by Pak Wan-so. Her translations of Yi Mu-yong's "Lesson One, Chapter One" and *Farmers* received the Korean Modern Literature Translation Award.

Norwegian

Hoel, Sigurd. *Meeting at the Milestone*. Translated by Sverre Lyngstad. København & Los Angeles: Green Integer, 2002. 286 pp. Paper: \$15.95. ISBN 1-892295-31-8. [*Møte ved Milepelen*. Oslo: Gyldendal Norsk Forlag, 1947].

In this novel, Sigurd Hoel explores patriotism and treason through the major character's memories of the Resistance Movement in Nazi-occupied Norway during World War II. At the dark center of the work are questions of why certain individuals turn against their own country, their own values, their very selves. Hoel, who was himself active in the Resistance, has created a complex web of fact and fiction in which the "good" Norwegians and the traitors are not always easily distinguishable. Sigurd Hoel (1890-1960), in addition to being a novelist, was a critic, a cultural commentator, and an editor. Translator Sverre Lyngstad is noted for his studies of Ivan Goncharov, Sigurd Hoel, Jonas Lie, and, forthcoming, Knut Hamsun. He has translated numerous books by Hamsun, as well as works by Hoel, Kjell Askildsen, Knut Faldbakken, and Arne Garborg.

Sandemose, Aksel. *The Werewolf*. Translated by Gustav Lannestock with an introduction by Harald S. Næss. Madison: University of Wisconsin Press, 1. 374 pp. Paper: \$24.95. ISBN 0-299-03744-4. [*Varulven*].

The Werewolf is a novel of the tyranny of love over men and women and the unending trials of strength between good and evil in human nature. Its main characters are of heroic stature yet deeply flawed, moving against the backdrop of Norwegian society from World War I to the 1960s. Over the novel broods the symbol of the Werewolf, which for Sandemose represents all the forces hostile to a full free life – the thirst for power over others' lives, the lust to destroy what cannot be possessed or controlled. In their private encounters with the Werewolf, few can claim total victory. Sandemose's characters all bear the scars of lost battles.

Portuguese

Hatoum, Milton. *The Brothers*. Translated by John Gledson. New York: Farrar, Straus and Giroux, 2002. 226 pp. Cloth: \$23.00. ISBN 0-374-14118-5. [*Dois Irmãos*].

Set in the Brazilian port of Manaus, *The Brothers* is the story of identical twins, Yaqub and Omar, whose mutual jealousy is offset only by their fierce love for their mother, Zana. Omar has always been the object of Zana's Jocasta-like passion, but his indolence and self-indulgence lead him to a life of crime that his mother refuses to acknowledge. Yaqub is the seemingly more trustworthy of the two, and soon leaves for São Paulo and a successful career as an architect, but only after he has exacted a subtle revenge on his brother. Yet in spite of his professed desire to have nothing more to do with his family, he is too firmly entangled in their relationships – a web complicated by his beautiful sister Rânia – not to be drawn back to Manaus. *The Brothers* was awarded the Jabuti Prize in 2000. Translator John Gledson is Professor Emeritus of Brazilian Studies at the University of Liverpool. A literary critic and historian, he has translated the work of several Brazilian authors, including Roberto Schwarz and Machado de Assis.

Saramago, José. *The Cave*. Translated by Margaret Jull Costa. New York: Harcourt, Inc., 2002. 320 pp. Cloth: \$25.00. ISBN 0-15-100414-5. [*A Caverna*, 2000].

Cipriano Algor is a sixty-something potter who lives with his daughter Marta and her husband Marçal in a small village on the outskirts of The Center, an imposing complex of shops, apartment blocks, and offices. Each day Cipriano drives Marçal to work before delivering his own humble pots and jugs. When he is told that his deliveries are no longer needed, Cipriano begins making ceramic dolls at his daughter's suggestion. To his astonishment, The Center places an order for hundreds of figurines. When the family finally moves into an apartment in The Center, Cipriano and Marçal discover terrible truths in its

recesses. These haunting discoveries set the whole family, which has grown to include a devoted stray dog named Found and a widow with whom the potter has started a hesitant romance, off on a journey into the unknown. José Saramago was awarded the Nobel Prize for Literature in 1998.

Tabucchi, Antonio. *Requiem: A Hallucination*. Translated by Margaret Jull Costa. New York: New Directions, 1994. First published as a paperback in 2002. 112 pp. Paper: \$12.95. ISBN 0-8112-1517-2. [*Requiem*. Lisbon: Quetzal Editores, 1991].

Requiem begins around noon on a broiling hot July day in Lisbon. "Twelve o'clock," his friend had said, but evidently midnight is what he intended. Being a Sunday, most of the population has gone to the beach, leaving the narrator with the whole day to spend before he goes to meet his friend, the spirit of a dead poet, a deceased friend and literary forebear, on a quay by the River Tagus. Chance encounters fill the intervening hours as the narrator meets waiters, taxi drivers, a lottery-ticket seller and even a cemetery custodian. He also has conversation and enjoys meals with his father as a young sailor, the ghost of a former lover, and other people long dead who had shared his past life. Through these encounters, the author builds up a picture of a place and an atmosphere pulsing with life and vigor, a city at once deserted and humming with activity.

Spanish/Quechua

Arguedas, José María. *Deep Rivers*. Translated by Frances Horning Barraclough. Prospect Heights, IL: Waveland Press, Inc., 2002. 248 pp. Paper. ISBN 1-57766-244-X.

Ernesto, the narrator of *Deep Rivers*, is a child with origins in two worlds. The son of a wandering country lawyer, he is brought up by Indian servants until he enters a Catholic boarding school at age 14. In this urban Spanish environment he is a misfit and a loner. The conflict of the Indian and the Spanish cultures is acted out within him as it was in the life of Arguedas. For the boy Ernesto, salvation is his world of dreams and memories. While Arguedas' poetry was published in Quechua, he invented a language for his novels in which he used native syntax with Spanish vocabulary. This makes translation into other languages extremely difficult. Frances Horning Barraclough won the 1978 Translation Center Award from Columbia University for her translation.

Arguedas, José María. *Yawar Fiesta*. Translated by Frances Horning Barraclough. Prospect Heights, IL: Waveland Press, Inc., 2002. 200 pp. Paper. ISBN 1-57766-245-8.

Yawar Fiesta describes the social relations between Indians, mestizos, and whites in the Peruvian highland town of Puquio in the early twentieth century. Each group's reaction to the national government's attempt to suppress the traditional Indian-style bullfight reflects their attitude toward social change more generally. Included with the text of the novel is Arguedas' anthropological essay "Puquio: A Culture in Process of the Change," written eighteen years after *Yawar Fiesta*. The article emphasizes the social changes in the village that resulted from the road construction described in the novel. While Arguedas' poetry was published in Quechua, he invented a language for his novels in which he used native syntax with Spanish vocabulary, making translation into other languages extremely difficult. Frances Horning Barraclough has produced a work that remains faithful to the author's use of language to reflect the lived experience of Peruvian Indians.

Spanish

Arlt, Roberto. *Mad Toy*. Translated and with an introduction by Michele McKay Aynesworth. Durham: Duke University Press, 2002. 120 pp. Cloth: \$45.95; ISBN 08223-2911-5. Paper: \$15.95; ISBN 08223-2940-9. [*El Jugete Rabioso*, 1926].

This novel follows the adventures of Silvio Astier, a poverty-stricken and frustrated youth who is drawn to gangs and a life of petty crime. As Silvio struggles to bridge the gap between exuberant imagination and the sordid reality around him, he becomes fascinated with weapons, explosives, vandalism, and thievery, despite a desperate desire to rise above his origins. The novel's language varies from the cultured idiom of the narrator to the dialects and street slang of the novel's many colorful characters. Set in the badlands of adolescence, where acts of theft and betrayal become metaphors for creativity, *Mad Toy* is equal parts pulp fiction, realism, detective story, expressionist drama, and creative memoir. This is the first time the novel has appeared in English.

Cela, Camilo José. *Boxwood*. Translated by Patricia Haugaard. New York: New Directions, 2002. 284 pp. Cloth: \$25.95. ISBN 0-8112-1497-4. [*Madera de Boj*].

Boxwood, which can perhaps best be described as a non-novel, has none of the structural signposts readers generally expect: there is no plot, no crux, no denouement. Instead there is a mix of folklore, tradition, superstition, autobiographical snatches, cooking directions, a litany of nautical disasters on the Coast of Death—ships from afar with cargoes of organs, typewriters, iron ore, oil, spices—elements of nature both cruel and beautiful, of man both saint and

sinner, whales witches, mermaids, ghosts, all against the background of Cela's birthplace, Galicia. Translator Patricia Haugaard lives in Ireland and has translated a number of books from the Spanish.

Garrigues, Eduardo. *West of Babylon*. Translated by Nasario García. Albuquerque: University of New Mexico Press, 2002. 320 pp. Cloth: \$24.95. ISBN 0-8263-2340-5. [*Al oeste de Babilonia*, 1999].

First published in Spain in 1999, this adventure set in nineteenth-century New Mexico uses elements of the ancient Near Eastern myth of Gilgamesh to tell a violent tale of war and revenge, treasure hunting, and witchcraft. Gil Gómez, the *cacique* of the Spanish village of Cabezón, is a *genízaro*, a Navajo raised by the Spanish people. Narrated by an American soldier with a taste for adventure, the story of Gil Gómez takes us to forts and villages, to Santa Fe, Bernalillo, and Albuquerque, to Inscription Rock and the Navajo lands in the west, and down the Jornada del Muerto to the Sierra Blanca in the South, where Apache magic defends a sacred forest against the greed of generations of treasure hunters. Translator Nasario García is professor emeritus of Spanish at New Mexico Highlands University.

Goytisolo, Juan. *State of Siege*. Translated by Helen Lane. San Francisco: City Lights, 2002. 158 pp. Paper: \$13.95. ISBN 0-87286-406-5. [*El sitio de los Sitios*. Madrid: Alfaguara, 1995.]

A traveler looks out his hotel window on a war-torn city. A mortar explodes in his room and, when the police arrive, the corpse has disappeared and only a notebook of apocryphal writings and poems is found. These enigmas lead into a labyrinth, where blind and barbarous forces lay siege to individual lives and diverse cultures. Set during the siege of Sarajevo, these fictionalized reflections bear witness to the universal cry for freedom. Juan Goytisolo was awarded the Nelly Sachs Prize in 1993 for his literary achievement and contribution to world culture.

Jesús, Pedro de. *Frigid Tales*. Translated by Dick Cluster. San Francisco: City Lights, 2002. 112 pp. Paper: \$11.95. ISBN 0-87286-399-9. [*Cuentos Frigidos (Maneras de obrar en 1830)*]. Madrid: Olalla Ediciones, 1998. Havana: Ediciones UNIÓN, 2000].

Playing opportunely with realism and fiction, Pedro de Jesús interlinks six stylistically complex narratives to create a unified novel of psychological darkness and sexual intricacy. In this story of alienation and erotic obsession, he creates a world in which gender identity is often circuitous and where there are

fluid boundaries in relationships between gays and between lesbians as well as in straight relationships in which both people also have lovers of the same sex. Translator Dick Cluster is the author of *Obligations of the Bone* and other fictions and has translated Mirta Yáñez's *Cubana: Contemporary Fiction by Cuban Women* (with Cindy Shuster), *The Cuban Mile* by Alejandro Hernández Díaz, and Sonia Rivers-Valdés' *Forbidden Stories of Marta Veneranda*.

Somoza, José Carlos. *The Athenian Murders*. Translated by Sonia Soto. New York: Farrar, Straus and Giroux, 2002. 262 pp. Cloth: \$24.00. ISBN 0-374-10677-0. [*La caverna de las ideas*. Spain: Alfaguara, 2000].

A translator begins to work on an old text, a story set in ancient Athens. In the text, Hercules Pontor, "Decipherer of Enigmas," is called upon by Diagoras, a teacher, to solve the murders of young men at Plato's Academy. The two men find themselves drawn into a dangerous web of intrigue as their quest for the truth leads them from the backstreets of Athens to the terrifying underworld of its most powerful citizens. Simultaneously, a second plot unfolds: that of the modern-day translator, who becomes convinced that the original author has hidden a second meaning in the story. As his work progresses, the translator is alarmed to discover references to himself that become more threatening, as the story builds to its final chapter. *The Athenian Murders* is Somoza's first novel to be translated into English.

Taibo II, Paco Ignacio. *Frontera Dreams: A Héctor Belascoarán Shayne Detective Novel*. Translated by Bill Verner. El Paso: Cinco Puntos Press, 2002. 160 pp. Paper: \$13.95. ISBN 0-938317-58-X. Distributed by Consortium Books Sales and Distribution. [*Sueños de Frontera, una novella de Belascoarán*. Mexico City: Editorial Patria, 1990].

In *Frontera Dreams*, Héctor wanders the U.S. Mexico Border searching for his adolescent sweetheart. He falls in and out of love, talks with the ghost of Pancho Villa asks lonely questions about the dirty business of narcotrafficantes, and listens closely to the story of the whores of Zacatecas. This is the sixth book in the Héctor Belascoarán series. This translation includes an essay detailing the history of his scars, deaths, and resurrections.

Valenzuela, Luisa. *Black Novel with Argentines*. Translated by Toby Talbot. Pittsburgh: Latin American Literary Review Press, 2002. Originally Published by Simon and Schuster, 1992. 220 pp. Paper: 17.95. ISBN 1-891270-13-3. [*novella negra con argentinos*, 1990].

New York City. Three A.M. The present. A man emerges from a building, a revolver in his pocket. Upstairs, in her apartment, alone in her bed,

lied a woman – an actress the man met for the first time earlier that evening. She is dead. There is no motive, no history. All there is to know is that the paths of two strangers crossed one random night, and only one has emerged alive. Valenzuela's dark story is a novel of obsession and crime, a commentary on the fine line between creativity and insanity, following in Dostoyevsky's footsteps.

Swedish

Boye, Karin. *Kalloccain*. Translated by Gustaf Lannestock and with an Introduction by Richard B. Vowles. Madison: University of Wisconsin Press, 2002. 193 pp. Paper. ISBN 0-299-03894-7.

In this novel of the future, the author shows us the totalitarian World-state through the eyes of a product of that state, scientist Leo Kall. Kall has invented a drug, kalloccain, which denies the privacy of thought and is the final step towards the transmutation of the individual human being into a "happy, healthy cell in the state organism." For, says Leo, "from thoughts and feelings, words and actions are born. How then could these thoughts and feelings belong to the individual? Doesn't the whole fellow-soldier belong to the state? To whom should his thought and feelings belong then, if not to the state?" Karin Boye (1900-1941) was a Swedish poet and novelist whose first novel, *Astarte*, was published in 1941.

Swartz, Richard. *A House in Istria*. Translated by Anna Paterson. New York: New Directions, 2002. 224 pp. Cloth: \$23.95. ISBN 0-8112-1501-6. [*Ett hus i Istria*. Sweden: Norstedts Förlag, 1999.]

This comic novel is about a man obsessed with owning a deserted house in the Balkans. The novel takes place over one week during a heat wave in Istria. In a comedy of errors the man, who does not speak the local dialect, drags his wife (who does) into the bewildering charade of trying to get something done in a foreign country where communism and capitalism clash, in an area that was subjected to much conflict and war. Yet in a landscape that most Westerners consider oppressive and dark, Swartz manages to portray a vividly rich and colorful world.

Teluga

Sūranna, Pingali. *The Sound of the Kiss or The Story That Must Never Be Told*. Translated by Velcheru Narayana Rao and David Shulman. New York: Columbia University Press, 2002. 228 pp. Cloth: \$52.50; ISBN 0-231-12596-8. Paper: \$19.50; ISBN 0-231-12597-6.

Composed in the mid-sixteenth century, *The Sound of the Kiss* is considered by some to be the first novel written in South Asia, and the translation of this classic fills a gap in the literature of the East. Western scholars have tended to ignore Telugu literature, from the region now known as Andhra Pradesh, in favor of Sanskrit writings. But this masterpiece, an adventure tale similar in structure to *Arabian Nights* disproves preconceived ideas about early South Indian literature – for example, that the characters lack interiority, that the language is formulaic, and that Telugu texts are mere translations of earlier Sanskrit works. Translator Velcheru Narayana Rao teaches at the University of Wisconsin, Madison. Translator David Shulman is professor of Indian studies and comparative religion at Hebrew University in Jerusalem.

Turkish

Karasu, Bilge. *Death in Troy*. Translated by Aron Aji. San Francisco: City Lights, 2002. 170 pp. Paper: \$11.95. ISBN 0-87286-401-4. [*Troya 'da Ölüm Vardı*. Istanbul: Metis Publications, 1991].

Death in Troy brings us a Turkish man's perspective on intimate relationships – familial and sexual. Mushfik is a young man growing up in Turkey, first in a small coastal village, and later in urban Istanbul. He comes of age in an atmosphere of sublimated, disoriented eroticism, his impulses restrained by religious and sexual taboos, rigid gender roles, stifling maternal love, and the enforced silences of social decorum. Unable to adapt easily to society's unspoken rules, he is driven to the point of insanity from which he must slowly and painfully return. Bilge Karasu (1930-1995) published collections of short stories, novels, and two books of essays. His novel, *Night*, was published in English translation by Louisiana State University Press in 1994 and was awarded the Pegasus Prize for Literature. *Death in Troy* is the second of his works to be translated into English.

PHILOSOPHY

German

Voegelin, Eric. *The Collected Works of Eric Voegelin, Volume 6: Anamnesis: On the Theory of History and Politics*. Translated by M.J. Hanak. Edited and with an introduction by David Walsh. Columbia, MO: University of Missouri Press, 2002. 438 pp. Cloth: \$39.95. ISBN 0-8262-1350-2.

This complete version of Voegelin's *Anamnesis* captures the full integrity of his vision. It is at once scientific, in the sense of fidelity to the demands of historiographic scholarship, and philosophical, in exploring the significance of

the texts for the meaning of human existence in society and history. This critical work is both a recollection of Voegelin's own development and a demonstration of the anamnestic method as applied to a wide range of historically remembered materials. Written as more than just a collection of essays, *Anamnesis* is the volume in which Voegelin works out for himself the reconceptualization of what *Order and History*, and by definition his central philosophical approach is going to be.

Latin

Ficino, Marsilio. *Platonic Theology. Volume 2, Books V-VIII*. Translated by Michael J. B. Allen with John Warden. Latin text edited by James Hankins with William Bowen. Cambridge: Harvard University Press, 1. 397 pp. Cloth: \$29.95. ISBN 0-674-00764-6.

This volume is a visionary work and the philosophical masterpiece of Marsilio Ficino (1433-1499), the Florentine scholar-philosopher-magus who was largely responsible for the Renaissance revival of Plato. A student of the Neoplatonic schools of Plotinus and Proclus, he was committed to reconciling Platonism with Christianity, in the hope that such a reconciliation would initiate a spiritual revival and return of the golden age. His Platonic evangelizing was eminently successful and widely influential, and his *Platonic Theology*, translated into English for the first time in this edition, is one of the keys to understanding the art, thought, culture, and spirituality of the Renaissance.

POETRY

Arabic

Youssef, Saadi. *Without an Alphabet, Without a Face*. Translated by Khaled Mattawa. Saint Paul: Graywolf Press, 2002. 216 pp. Paper: \$16.00. ISBN 1-55597-371-X.

Living his life in exile—a series of forced departures from numerous countries—Iraqi poet Saadi Youssef also writes outside the long-standing forms of traditional Arabic poetry. In the words of Salma Khadra, a critic of Arabic poetry, “Youssef’s poetry abounds with the sights, smells, colors, and movement of life around him, depicting scenes of great familiarity and intimacy.” Saadi Youssef was born in 1934 in Basra, Iraq. He has published thirty volumes of poetry and seven books of prose. He left Iraq in 1979, and after many detours, he has recently settled in London. Translator Khaled Mattawa was born in Benghazi, Libya, where he received his primary education. In 1979 he emigrated

to the United States. Mattawa is the author of one collection of poetry, *Ismailia Eclipse*, and the translator of two books of contemporary Arabic poetry, Hatif Janabi's *Questions and Their Retinue* and Fadhil Al-Azzawi's *In Every Well a Joseph is Weeping*.

Chinese

Yang Lian. *Notes of a Blissful Ghost*. Translated by Brian Holton. Hong Kong: Renditions Paperbacks published by Research Centre for Translation, The Chinese University of Hong Kong, 2002. 160 pp. Paper. ISBN 962-7255-25-4.

Yang exploits the condition of exile to probe our human and linguistic predicaments. This leads to a continuous reinvention of the poet's self and his chosen form of expression. In Yang's own words, he is always "crossing boundaries and scaling walls." This volume traces Yang's poetic career from 1982 to 2001. Yang was awarded the Italian Flaiano International Prize for poetry in 1999. Translator Brian Holton has worked closely with Yang since 1992. He is currently Assistant Professor of the Department of Chinese and Bilingual Studies at the Hong Kong Polytechnic University.

Yang Lian. *Yi*. Translated by Mabel Lee. København & Los Angeles: Green Integer, 2002. 361 pp. Paper: \$14.95. ISBN 1-892295-68-7. The Marjorie G. Perloff Series of International Poetry. Green Integer 35.

Yang's work has been nominated previously for the Nobel Prize and other major awards. In this new work, Yang takes the *Book of Changes* as the inner structure, which he rearranges and pulls apart to emphasize the significance of this ancient classic Chinese system for symbolizing nature. Believing that the several centuries of interpretations have divorced it from its original intent, Yang Lian attempts in his work to represent man as the *perceiver* rather than as the *subject* of nature. Mabel Lee is the translator of the Nobel prize-winning author Gao Xingjian's *Soul Mountain*. She lives in Australia.

French

Hugo, Victor. *Selected Poems of Victor Hugo*. Translated by E.H. and A.M. Blackmore. Bilingual. Chicago: University of Chicago Press, 2001. 631 pp. Cloth. ISBN 0-226-35980-8.

Translators E.H. and A.M. Blackmore have collected Victor Hugo's essential verse into a single, bilingual volume that showcases all the facets of Hugo's oeuvre, including intimate love poems, satires against the political

establishment, serene meditations, religious verse, and narrative poems illustrating his mastery of the art of storytelling and his abiding concern for the social issues of his time. More than half of this volume's eight thousand lines of verse appear here for the first time in English, providing readers with a new perspective on each of the fascinating periods of Hugo's career and aspects of his style. E.H. Blackmore is a freelance writer and translator. A.M. Blackmore is a member of the faculty at Curtin University. They are the editors and translators of *Six French Poets of the Nineteenth Century*.

Ronsard, Pierre de. *Selected Poems*. Translated with an introduction and Notes by Malcolm Quainton and Elizabeth Vinestock. London: Penguin Books, 2002. 328 pp. Paper: \$16.00. ISBN 0-14-042424-5.

A true Renaissance figure, Ronsard (1524-1585) wrote on love, nature, wine and the pleasures of life, as well as science, politics, religion, philosophy and the art of poetry itself. Rejecting French literary tastes of the time, he turned instead to classical and Italian poetic models and to powerful imagery from ancient mythology and made them his own. His style ranges from the sublime rhetoric of the Pindaric odes and the hymns, to the lyricism and sensuality of his sonnets, and the lasciviousness of his bawdy poems which outraged religious reformers.

Shapiro, Norman, translator. *Lyrics of the French Renaissance: Marot, Du Bellay, Ronsard*. Introduction by Hope Glidden. New Haven: Yale University Press, 2002. 352 pp. Cloth: \$45.00. ISBN 0-300-08759-4.

In this collection of rhymed, metrical translations of selected poems by three of France's and Western literature's most prolific poets, Shapiro presents English versions of works by Clément Marot (1496-1544), considered by some to be the last of the medieval poets; Joachim Du Bellay (1525-1560); and Pierre de Ronsard (1524-1585). The original French poems – more than 150 in all – and their new English translations appear on facing pages. Some of the poems are very well-known, while others will be new for many readers. Norman R. Shapiro is professor of Romance languages and literatures at Wesleyan University. He has devoted much of his career to literary translation and his publications include volumes as diverse as the farces of Feydeau, French fables by La Fontaine and others, Baudelaire, and Verlaine.

Sponde, Jean de. *Sonnets of Love and Death*. Translated by David R. Slavitt. Evanston, IL: Northwestern University Press, 2001. 83 pp. Paper: \$15.95. ISBN 0-8101-1840-8.

This bilingual edition introduces today's readers to the intriguing world of Jean de Sponde, a neglected sixteenth-century poet. Considered to be one of the most important poets of the Renaissance period and a precursor to John Donne, in his poetry Sponde reflects the tensions – both stylistical and philosophical – of his time. This collection of sonnets, abounding in metaphor, paradox, antithesis, and hyperbole, is a restless personal exploration of the body and the spirit, of the concrete and the abstract, of passion and anguish. David R. Slavitt is an author, poet, and translator. In addition to his most recent translations, *The Book of the Twelve Prophets* and *Get Thee to a Nunnery: A Pair of Shakespearean Divertimentos*, he has translated many classical works, including *The Metamorphoses of Ovid* and *Eclogues and Georgics of Virgil*. He is a faculty member of Bennington College.

Tellerman, Esther. *Mental Ground*. Translated by Keith Waldrop. Providence: Burning Deck, 2002. 80 pp. Paper: \$10.00. ISBN 1-886224-54-4. Série D'écriture No. 16.

Tellerman's poetry is an ongoing hermetic journal of travels, possibly to real places, but certainly to "the mind's other country." It takes the reader on an impossible quest for the elusive "central point" where we would be one with the world. The poetry is, in itself, an extraordinary answer to its own question: "how live/in the ordinary?" Esther Tellermann was born in Paris where she lives and teaches.

German

Borchers, Elisabeth. *Winter on White Paper*. Translated by Eva Bourke. Bilingual. Ireland: The Dedalus Press/Chester Springs, PA: Dufour Editions, 2002. 156 pp. Paper: \$11.95. ISBN 1-901233-83-9.

Like her literary contemporaries, Elisabeth Borchers believed that the only way to cleanse the German language of the corruption effected by Nazi propaganda was to keep the poem clear, undecorated and almost minimalist. From her early collections on to the three recent ones, "Who Lives" (1986), "On the Grammar of the Present Day" (1992) and "What is the Answer" (1998), from which this selection is taken, her poems' brevity and laconic sparseness give witness to this. Translator Eva Bourke was born in Germany and now lives and teaches in Galway. In 2000, The Dedalus Press published her latest collection of poems, *Travels with Gandolpho*.

Lasker-Schüler, Else. *Selected Poems*. Translated and with an introduction by Audri Durchslag-Litt and Jeanette Litman-Demeestère. Los Angeles and København: Green Integer, 2002. 262 pp. Paper: \$11.95. ISBN 1-892295-

1. Green Integer 49.

Else Lasker-Schüler lived the life of a bohemian, sharing the artistic milieu of post World War I Berlin with friends such as Franz Marc and Gottfried Benn. She was considered one of the leading Expressionist poets and one of the most prominent women writers of the early twentieth century. Her most noted collections of poetry are *Hebrew Ballads* (1913) and *My Blue Piano* (1943), large selections from which appear in this volume.

Hebrew

Barnstone, Willis, translator. *The Song of Songs*. Los Angeles and København: Green Integer, 2002. 69 pp. Paper: \$9.95. ISBN 1-931243-05-0. Green Integer 47.

One of the great series of poems of all centuries, *The Song of Songs*, has continued to be recognized as the most profound and beautiful book of love poems in the world, "despite centuries of intentional miscopying and alterations." In this translation, Classical and Biblical scholar and translator Willis Barnstone purposely remained close to the original and austere in tone. "I have resisted the trap of *improving* upon *The Song of Songs*," writes Barnstone, seeking instead to mirror the original meaning of the great Hebrew poem, which "with no need of ornamentation, through time's rags and tattered texts, sings itself, its love, passion, and beauty."

Hungarian

Kányádi, Sándor. *Dancing Embers*. Translated by Paul Sohar. Prague: Twisted Spoon Press, 2002. 180 pp. Paper: \$14.00. ISBN 80-86264-04-1.

Kányádi's work encompasses many styles and forms, often incorporating elements of folk songs and popular myth. A recipient of many literature awards in Europe, including the top prizes in both Romania and Hungary, this is the first comprehensive volume of his poetry to be published in English. Translator Paul Sohar was born in Hungary and came to the United States after the revolution in 1956, earning a B.A. from the University of Illinois. His translations of Hungarian poets have appeared in a wide variety of journals and anthologies, including the bilingual volume *Mardkok-I Remain* (Pro-Print, 1997).

Italian

Domino, Ruth. *A Play of Mirrors*. Translated by Daniel Hoffman. Stony Brook, New York: Gradyva Publications, 2002. 52 pp. Paper: \$13.00. ISBN 1-892

021-15-3.

Ruth Domino (1908-1994), born in Berlin, came to the United States as a refugee during the Second World War, and taught languages at Pendle Hill, the Quaker study center near Philadelphia. She published a personal memoir in English in 1950 and, in the last decade of her life, three volumes of short stories in her native German. This is her only volume of poetry, written in Italian, the language of her husband, Prof. Mario Tassoni. Translator Daniel Hoffman has served as Poet in Residence of the Cathedral of St. John the Divine and as Consultant in Poetry of the Library of Congress, the appointment now known as Poet Laureate of the United States. He is the author of many volumes of literary criticism and of ten books of poetry, the most recent of which is *Darkening Water* (LSU, 2002).

Merini, Alda. *The Holy Land*. Translated and with an afterword by Stephanie Jed and Pasquale Verdicchio. Toronto: Guernica, 2002. Paper: \$10.00. ISBN 1-55071-149-0. Essential Poets Series 111.

Merini represents the story of the Exodus of the Israelites from Egypt in its literal and allegorical senses. The forty poems of *The Holy Land* recall Moses at Mount Sinai, the Israelites' forty years in the desert, and Jesus' fast in the wilderness. For Merini, it seems, the Holy Land is not the Promised Land of Canaan, but the forty years spent getting there, coming to terms with the terrifying atrocities of hell, the mystical ecstasies of paradise, and the "intense pain. . . plunging back into the banality of daily living." Merini's wandering may be understood as the poet's search for the obscure laws which govern her visions, metamorphoses, and creations. Both Stefanie Jed and Pasquale Verdicchio teach at the University of California in San Diego.

Pierro, Albino. *Selected Poems*. Translated and edited by Luigi Bonaffini. Afterword by Giuseppe Jovine. Toronto: Guernica, 2002. 174 pp. Paper: \$13.00. ISBN 1-55071-078-8. Essential Poets Series 85.

Written in one of Italy's most archaic dialects, Pierro's poetry has been variously described as a "great dirge," or as the work of a sorcerer or shaman, a long-buried self that emerges in rare flashes of intense visionary power. His poetry has been translated into numerous languages, and he was nominated several times for the Nobel Prize. His publications include *Metaponto* (1966), *Curtelle a lu sóue* (1973), and *Un Pianto nascosto* (1986). Translator Luigi Bonaffini lives in Brooklyn, N.Y.

Pozzi, Antonia. *Breath: Poems and Letters*. Translated and edited by Lawrence Venuti. Middletown, CT: Wesleyan University Press, 2002. 224 pp.

Cloth: \$40.00; ISBN 0-8195-6543-1. Paper: \$16.95; ISBN 0-8195-6544-X.

These poems shed light on the landscape – social, physical and emotional – that Pozzi (1912-1938) inhabited, and subtly delineate her attempts to lyrically challenge the repression of fascism. They evoke contact with sexuality and with the passions of nature. Pozzi's renown in Italy came after her tragic suicide, when friends discovered what she called her "secret diary," which contained some 300 poems. Their publication drew interest from a wide variety of readers in Italy, including Eugenio Montale, feminists, and historians of the Italian movement known as *eremitismo* (hermeticism). Translator Lawrence Venuti is Professor of English at Temple University. His latest books include *The Scandals of Translation: Towards an Ethics of Difference* and the translation of Juan Rodolfo Wilcox's *The Temple of Iconoclasts* (2000).

Japanese

Sakutarō, Hagiwara. *Howling at the Moon: Poems and Prose of Hagiwara Sakutarō*. Translated and with an introduction by Hiroaki Sato. København & Los Angeles: Green Integer, 2002. 310 pp. Paper: \$11.95. ISBN 1-931243-01-8.

Sakutarō's major works of poetry, written in 1917 and 1923, were *Howling at the Moon* and *Blue*, both collected in this volume, along with a substantial selection of poems from other books and a complete translation of *Cat Town*, a prose poem *roman*. These works transformed modern Japanese poetry and changed the face of the future poetic landscape in Japan. Hiroaki Sato has also translated Japanese poets Miyazawa Kenji, Yoshioka Minoru and Takahashi Mutsuo.

Shikibu, Murasaki. *A String of Flowers, Untied . . . Love Poems from The Tale of Genji*. Translated by Jane Reichhold with Hatsue Kawamura. Berkeley: Stone Bridge Press, 2003. 256 pp. Paper: \$18.95. ISBN 1-880656-62-0.

Expressions of passion, betrayal, heartbreak, and rivalry transcend time and culture in *A String of Flowers Untied . . . Poems from the Tale of Genji*. This new, accessible translation of poetry features over 400 tanka poems and spotlights the first 33 chapters of the revered tenth century text *The Tale of Genji*, written by court lady Murasaki Shikibu. Older than the recorded history of Japan, tanka poetry is written with five phrases and 31 syllables. This volume gives English readers a more accurate translation of these love poems, making evident their beauty of style, while staying loyal to the Japanese relationship between ideas and emotions. Jane Reichhold is one of America's leading tanka poets and has been

active in bringing tanka to an English-speaking audience. Hatsue Kawamura is editor of *The Tanka Journal*, Tokyo.

Korean

Yi Sang, Hahm Dong-seon and Choi Young-mi. *Three Modern Poets of Korea*. Translated by Yu Jung-yul and James Kimbrell. Louisville, KY: Sarabande Books, 2002. 81 pp. Paper: \$13.95. ISBN 1-889330-71-X.

In *Three Poets of Modern Korea*, American poet James Kimbrell and translator and native speaker Yu Jung-yul have gathered and translated leading representatives of three generations of Korean poets. From the Dada and surrealist inflected work of Yi Sang, to the colloquial, affirming poems of Hahm Dong-seon, and ending with the brilliant sensuality of Choi Young-mi, whose work asserts a determination to be both a woman and a free individual, *Three Poets of Modern Korea* introduces the largely undiscovered works of contemporary Korean poetry. Yu Jung-yul is a freelance photographer and translator and is currently pursuing an M.F.A. in Studio Art at Florida State University. James Kimbrell is the author of a volume of poems, *The Gatehouse Heaven* (Sarabande, 1998), and is the recipient of a Ruth Lilly Fellowship, a "Discovery" / *The Nation* Award, *Poetry* magazine's Bess Hokin Award, and a Whiting Writers' Award. He teaches in the Creative Writing program at Florida State University.

Norwegian

Jacobsen, Rolf. *The Roads Have Come to an End Now: Selected and Last Poems of Rolf Jacobsen*. Translated by Robert Bly, Roger Greenwald, and Robert Hedin. Bilingual. Port Townsend, WA: Copper Canyon Press, 2001. 168 pp. Paper: \$16.00. ISBN 1-55659-165-9.

An early champion of modernism, Norwegian poet Rolf Jacobsen (1907-1994) published a body of work that earned him international recognition and established him as one of Europe's great poets. His work has been translated into twenty languages. This bilingual collection spans Jacobsen's fifty-year career and includes, for the first time in English, his final poems. Robert Bly published his first book of Jacobsen translations in 1977. Roger Greenwald received the F.R. Scott Translation Prize, the Richard Wilbur Translation Prize, the American-Scandinavian Foundation Translation Prize, and a National Endowment for the Arts Translation Fellowship. Robert Hedin is the author, translator, and editor of thirteen books of poetry and prose. He serves as Director of the Anderson Center for Interdisciplinary Studies and lives in Frontenac, Minnesota.

Persian/Farsi

Abu-Sa'id ibn Abi al-Khayr. *Nobody, Son of Nobody*. Translated by Vraje Abramian. Prescott, AZ: Hohm Press, 2001. 75 pp. Paper: \$12.95. ISBN 1-890772-04-6.

Referring to himself as "Nobody, Son of Nobdy," Abu-Sa'id ibn Abi al-Khayr expressed the reality that his life had disappeared in the heart of God. This renowned, but lesser-known mystic of the 10th century, preceded the great poet Jelaluddin Rumi by over two hundred years on the same path of annihilation in Love. This book contains poetic renderings of 195 short selections that deal with longing for union with God, the desire to know the Real from the false, the inexpressible beauty of creations when seen through the eyes of Love, and the many attitudes of heart, mind and feeling. Translator Vraje Abramian lives in Watertown, Massachusetts and is an adjunct professor at Northeastern University and the Franklin Institute, Boston.

Hafiz. *Drunk on the Wine of the Beloved*. Translated by Thomas Rain Crowe. Boston: Shambhala, 2001. Paper: \$12.95. ISBN 1-57062-853-X.

The Persian Sufi poet Hafiz (1326-1390) is a towering figure in Islamic literature and in spiritual attainment as well. Known for his mystical wisdom combined with a sublime sensuousness, Hafiz was the master of a poetic form known as the *ghazal*, an ode or song consisting of rhymed couplets celebrating divine love. In this selection of his poems, wine and the intoxication it brings are the images that express this love in all its abandon, yearning, bewilderment, and surrender. This collection contains one hundred free-verse renditions of his poems. Thomas Rain Crowe is a poet, translator, editor, publisher, recording artist, and the author of ten books. He is a frequent performer at poetry festivals and Sufi events, reciting Hafiz poems to the musical accompaniment of his band, The Boatrockers.

Polish

Szyborska, Wisława. *Miracle Fair*. Translated by Joanna Trzeciak. New York: W.W. Norton & Co., 2001. 159 pp. Cloth \$24.95. ISBN 0-393-04939-6.

In this volume of selected poems, translator Joanna Trzeciak samples the full range of Szyborska's major themes: the ironies of love, history lessons unlearned, our parochial human perspective and the admirable desire to transcend it, the wonders of nature's beauty and bounty, the place of humanity

in the cosmos, and the illusory character of art. Szymborska won the Nobel Prize for Literature in 1997. She has produced nine volumes of poetry. Translator Joanna Trzeciak's translations have appeared in *The New Yorker*, *The Paris Review*, *The Atlantic Monthly*, and other magazines. She is a Ph.D. candidate at the University of Chicago.

Portuguese

Gonçalves, Egito. *News from the Blockade and Other Poems*. Translated by Alexis Levitin. Toronto: Guernica, 2001. 77 pp. Paper: \$10.00. ISBN 1-55071-147-4.

Egito Gonçalves has published twenty-one volumes of poetry, has been a founding editor of at least three literary magazines, has edited various anthologies, and has translated poets from diverse countries, including Turkey, Bulgaria, France, and Spain. Alexis Levitin's translations of his work have been published in *Harvard Review*, *Poetry East*, *Agni*, *Quarterly West*, *The Prose Poem*, and *International Poetry Review*, as well as being included in the international anthology *Leading Contemporary Poets*. Gonçalves's poetry dances between love lyrics, ironic observations of the quotidian, and trenchant political commentary. He passed away in 2001. Alexis Levitin lives and works in Plattsburg, New York.

Spanish

Barrientos, Raúl. *Running Back Through the Rain: Selected Poems 1982-1998*. Translated by Ben A. Heller and Christopher Maurer. Edited by Ben A. Heller. Chicago: Swan Isle Press, 2002. 257 pp. Cloth: 0-9678808-4-X.

These poems trace a trajectory from the 1973 coup d'état in Chile to a difficult end-of millennium in Manhattan. They give the reader a view of a long and continually productive career in poetry and a glimpse of the life behind it. Barrientos has published nine volumes of poetry. Translator Ben A. Heller is an associate professor of Latin American literature at the University of Notre Dame. Heller's translations of Barrientos's work were given the Latin American Writers Institute Translation Award in 1989. Christopher Maurer is known for his criticism and translations of Federico García Lorca. He has published extensively on sixteenth, seventeenth, and twentieth century Spanish poetry. He is the head of the Department of Spanish, French, Italian, and Portuguese at the University of Illinois, Chicago.

Cardenal, Ernesto. *Cosmic Canticle*. Translated by John Lyons. Willimantic, CT: Curbstone Press, 2002. 490 pp. Paper: \$21.95. ISBN 1-880684-93-4. [*Cántico cósmico*. Nicaragua, 1989].

Written over a thirty year period, this magnum opus – narrative, poem, mythic song, epic – Cardenal does no less than explore cosmology, the origins of human understanding and Latin American History. Throughout, Cardenal blends science and poetry, the individual and society, religion and nature, in 43 autonomous yet integrated cantos. From his years of contemplation at Thomas Merton’s Trappist monastery in Kentucky, to his support for the overthrow of the corrupt Somoza regime in Nicaragua, to his foundation of the liberationist Christian commune Solentiname and the literacy workshops of the Sandinista years, Cardenal has tied poetry to his life and brought poetry to the lives of many. Cardenal is currently the Director of Casa de los Tres Mundos, a cultural organization in Granada, Nicaragua.

Dorfman, Ariel. *In Case of Fire in a Foreign Land: New and Collected Poems from Two Languages*. Translated by Edith Grossman with the author. Bilingual. Durham: Duke University Press, 2002. 144 pp. Cloth: \$45.95; ISBN 0-8223-2951-4. Paper: \$15.95; ISBN 0-8223-2987-5.

This volume is the first bilingual edition of Dorfman’s poems. The book includes ten new poems and a new preface and brings back into print the classic poems of the *Last Waltz in Santiago*. A succession of voices – exiles, activists, separated lovers, the families of those victimized by political violence – gives an account of ruptured safety. They bear witness to the resilience of the human spirit in the face of personal and social damage in the aftermath of terror. The poems are translated by both the author and translator Edith Grossman, who has translated the novels of Gabriel García Márquez and Mario Vargas Llosa.

Goldemberg, Isaac. *Self-Portraits & Masks: Thirty Jewish Poems and a Christian Song*. Translated by Stephen A. Sadow and J. Kates. Editor-Publishers, Stanley H. Barkan and Bogdan Baran. New York/Kraków: Cross-Cultural Communications, 2002. 118 pp. Cloth; ISBN 0-89304-270-6. Limited Edition; ISBN 0-89304-272-2. Paper: \$10.00; ISBN 0-89304-271-4.

As the title suggests, these new poems by Isaac Goldemberg exalt their internal contradictions. Evasion and self-reflection lie side by side. Some poems are simultaneously Jewish and Christian. Some are Jewish, and some are secular. One is a “Christian song,” though it is left to the reader to decide which one. These poems are syncretic in vision, seesawing between the God of Abraham and Jesus. In them, God and Jesus are engaged in ongoing argument. Man’s fragile standing in the universe is being questioned, even bitterly denied. Fierce, go-to-jugular in tone, these poems are ontologically disturbing. Their tone is at once alienating and strangely familiar.

Maciel, Olivia. *Filigree of Light*. Translated by Dan Bursztyn. Bilingual. Chicago:

Swan Isle Press, 2002. 93 pp. Cloth. ISBN 0-9678808-6-6.

In Olivia Maciel's *Filigree of Light*, one enters a lyric of solitude and light, water and wind. Maciel is a poet who has the power to reveal and surprise, bringing one close to things. She approaches the unknown, searching with riddles and reverie. Maciel is also the author of two previous books of poetry, *Limestone Moon* and *Saltier than Sweet*. She has also written articles on art and culture of Latin America for several publications. She is a lecturer at the University of Chicago.

Negróni, María. *Islandia*. Translated by Anne Twitty. Bilingual. Barrytown, NY: Station Hill/Barrytown, 2002. 171 pp. Paper: \$14.95. ISBN 1-886449-15-5.

María Negróni was born in Argentina in 1951. Her poems, essays, and translations have been widely published in both Latin America and Spain. She received a Guggenheim fellowship for poetry in 1994 and a Rockefeller Foundation fellowship in 1998. She is currently teaching Latin American literature at Sarah Lawrence. Anne Twitty is a writer, interpreter and translator who lives in New York City. She was for some years editor of the Epicycle section of *Parabola Magazine*, where some of her essays were published. Her translations of selections from María Negróni's works have appeared in *Hopscotch*, *Mandorla*, *The Paris Review*, and online at <http://www.archipelago.org/>.

Orozco, Olga. *Engravings Torn from Insomnia*. Translated and with an Introduction by Mary Crow. Rochester: BOA Editions, Ltd., 2002. 101 pp. Cloth: \$22.00; ISBN 1-929918-31-3. Paper: \$13.95; ISBN 1-929918-30-5.

Although Olga Orozco has won almost every major literary award from her native Argentina, and her work has been translated into fifteen languages, no single volume of her poetry has been translated into English until now. Her work makes use of surrealist techniques as well as the vatic voice of primitive poetry. She died in 1999. Mary Crow has published several award-winning translations. Her books of poetry include *Borders* and *I Have Tasted the Apple*. She teaches at Colorado State University and is the Poet Laureate of Colorado.

Paz, Octavio and Marie José Paz. *Figures & Figurations*. Translated by Eliot Weinberger. Afterword by Yves Bonnefoy, translated by Esther Allen. New York: New Directions, 2002. 64 pp. Cloth: \$22.95. ISBN 0-8112-1. [*Figuras y figuraciones*. Galaxia Gutenberg, S.A. and Círculo de Lectores, 1999].

This is the first book of poetry by the Nobel-prize-winner Octavio Paz to be published in English translation since his death in 1998, and the first collection with new poems since his 1988 *A Tree Within*. The volume is more than a poetry book. It is also an art book Paz made in collaboration with his wife, the artist Marie José Paz. Her constructions and collages, reproduced here in full color, inspired ten of the poems, while two of Paz's earlier poems in turn inspired two pieces of her work. Marie José's intriguing artworks are very much in the style of the surrealist box constructions of Joseph Cornell, who was, in fact, a friend and encouraged her as an artist.

POLITICAL THEORY

French

Caccia, Fulvio. *Republic Denied: The Loss of Canada*. Translated by Domenic Cusmano. Toronto: Guernica, 2002. 173 pp. Paper: \$15.00. ISBN 1-55071-144-X. [*La République Mêtis*. Les éditions Balzac, 1997].

This is an extended essay in political theory, based on past and present experience in government and on the study of the personalities who shape or who have shaped the political systems. The concept of *metissage* is developed throughout the essay, beginning with its origins in ancient Greece and continuing through its evolutions into various forms. Fulvio Caccia is a poet and journalist who won the Governor General's Award for poetry in 1994 for *Aknos*. A Montrealer for over thirty years, he now makes Paris his home.

Italian

Machiavelli, Niccolò and Francesco Guicciardini. *The Sweetness of Power: Machiavelli's Discourses and Guicciardini's Considerations*. Translated by James B. Atkinson and David Sices. DeKalb, IL: Northern Illinois University Press, 2002. 466 pp. Cloth. ISBN 0-87580-288-5.

The political ideas of two of the greatest writers of the Renaissance—Niccolò Machiavelli and Francesco Guicciardini—meet head to head in this volume. Machiavelli wrote his *Discourses* in exile from Florence after the fall of the republican government he had served and to whose principles of order and rule by law he remained committed. Guicciardini, who flourished under the Medici rule, thoughtfully challenged Machiavelli's concept of government in his *Considerations*. Based on the definitive Italian editions and including extensive explanatory notes, this work re-creates a fascinating conflict that helped to shape the history of western political thought. James B. Atkinson has translated

Machiavelli's *The Prince* (1976) and, with David Sices, *The Comedies of Machiavelli* (1985) and *Machiavelli and His Friends: Their Personal Correspondence* (1996). David Sices, Professor Emeritus of French and Italian at Dartmouth College, has translated a number of literary works from both French and Italian.

REFERENCE

Korean

An Annotated Bibliography of Korean Literature in Translation: 1980-2002. Republic of Korea: Korea Literature Translation Institute, 2002. 191 pp. Paper. ISBN 89-7594-566-9.

The Korea Literature Translation Institute (LTI Korea), a government-funded organization, set forth in March 2001 according to the government policy to centralize all the capacities for the overseas publication of Korean literature in translation. As part of this effort to promote Korean literature, LTI Korea presents this bibliography of translated Korean literary works, published since 1979 with the institutional support. This volume is based on *An Introductory Bibliography of Korean Literature 1980-2000* produced by the Korean Culture & Arts Foundation.

RELIGION

French

Kauffmann, Jean-Paul. *The Struggle with the Angel: Delacroix, Jacob, and the God Of Good and Evil*. Translated by Patricia Clancy. New York: Four Walls Eight Windows, 2002. 198 pp. Cloth: \$24.00. ISBN 1-56858-243-9.

In this work, Jean-Paul Kauffmann wrestles with powers of good and evil. His muse is a Delacroix painting in Paris's Saint-Sulpice. In *The Struggle of Jacob with the Angel*, nineteenth-century artist Eugène Delacroix portrays one of the most enigmatic episodes in Genesis. Said to be his "spiritual testimony," the painting took him eight years to complete. Like a detective, Kauffman investigates the painting and the church that houses it. He searches for clues in Saint-Sulpice and in a bar. He follows the trail of an art critic and a lecturer from the Louvre. He reads and rereads the passages from Genesis as well as Delacroix's diaries, looking for the truth behind what appears to be true and for the painting's deeper meaning—both for the artist and himself. Jean-Paul Kauffmann was a foreign correspondent when he was imprisoned in Beirut from 1985 to 1988. He is the author of *The Black Room at Longwood* and *The Arch of*

Kerguelen. He lives in Paris. Patricia Clancy lives in Melbourne and is a prize-winning translator.

Greek

Barnstone, Willis, translator. *The New Covenant, Commonly Called The New Testament. Volume I: The Four Gospels and Apocalypse*. New York: Riverhead Books, 2002. 577 pp. Cloth: \$39.95. ISBN 1-57322-182-1.

In this new literary translation of the Gospels of Mark, Matthew, Luke and John, and the Apocalypse (Revelation), translator Willis Barnstone turns to the books that form the bedrock of Christianity and restores them to their Judaic origins. In place of familiar Greek names of New Testament people and places, he gives us their probable Hebrew or Aramaic names. And as in the Hebrew Bible, he lineates poetry as poetry. Using his talents as poet, translator, and scholar, Barnstone reshapes our understanding of these seminal books of the Christian faith and challenges many of our long-held assumptions about the historical and religious heritage of Christianity. Willis Barnstone is Distinguished Professor of Comparative Literature and a founding member of the Institute of Biblical and Literary Studies at Indiana University.

Latin

Petrarch, Francesco. *On Religious Leisure*. Translated and edited by Susan S. Schearer. Introduction by Ronald G. Witt. New York: Italica Press, 2002. 168 pp. Paper: \$15.00. ISBN 0-934977-11-9. [De otio religioso].

In 1347, Petrarch briefly visited the remote Carthusian monastery of Montrieux, where, four years earlier, his brother, Gherardo, had taken vows to live in perpetuity as a *renditus*, one who took the same vows as a monk but who was not cloistered. The visit inspired the work that was to become the *De otio religioso*, composed sometime during Lent of that year. However, Petrarch continued to add to the text as late as 1356, and the finished treatise was probably not dispatched to Gherardo until 1357. Susan S. Schearer's first English translation presents Petrarch's exordium to the life of contemplation and offers the reader a view into the spiritual world of fourteenth-century humanism. In his introduction, Ronald G. Witt places the work into its historical and intellectual context, discusses its structure and development, and examines Petrarch's characteristic synthesis of Christian and classical themes.

SCIENCE

German

Fritzs, Harald. *The Curvature of Spacetime: Newton, Einstein, and Gravitation*.
Translated by Karin Heusch. New York: Columbia University Press, 2002.
320 pp. Cloth: \$29.95. ISBN 0-231-11820-1. [*Die Verbogene Raum-Zeit*.
München: Piper Verlag GmbH, 1996]

In this mixture of theoretical physics, scientific history, and imaginary dialogue, renowned physicist Harald Fritzscht deftly explains the meaning and far-flung implications of Einstein's general theory of relativity and many other mysteries of modern physics. Presenting an imaginary conversation among Sir Isaac Newton, Albert Einstein, and a fictitious contemporary particle physicist named Adrian Haller, Fritzscht employs the same narrative method that won him acclaim for his earlier book on the special theory of relativity – *An Equation That Changed the World*. Harald Fritzscht holds the chair in theoretical physics at the University of Munich and is also a visiting professor at the California Institute of Technology and at the European Center for Particle Physics (CERN) in Geneva.

SHORT STORIES

Chinese

Hung, Eva, editor. *City Women: Contemporary Taiwan Women Writers*. A
Renditions Paperback. Hong Kong: Research Centre for Translation,
The Chinese University of Hong Kong, 2001. 160 pp. Paper: \$14.95.
ISBN 962-7255-23-8.

The emergence of women writers in China almost a century ago was closely linked to the development of major cities. In this collection of stories, five women writers from Taiwan confront issues facing women who live in big cities. They offer explorations into human nature, gender manipulation, and the sense of isolation suffered by inhabitants of a rapidly changing metropolis. Translators include Martha P.Y. Cheung, a professor of Translation and Associate Director of the Centre for Translation at the Hong Kong Baptist University; Eva Hung, who is Director of the Research Centre for Translation, Chinese University of Hong Kong and editor of *Renditions*; Felice Marcus, a language teacher in Taiwan and the United States; and Cathy Poon, a freelance translator whose recent translation include *Chinese Archaic Jades from the Kwan Collection* and *Chinese Ceramic Pillows – the Mr. And Mrs. Yeung Wing Tak Gift*.

French

Dib, Mohammed. *The Savage Night*. Translated and with an introduction by C. Dickson. Lincoln: University of Nebraska Press, 2001. 191 pp. Paper: \$20.00. ISBN 0-8032-6620-0. [*La Nuit sauvage*. Editions Albin Michel, 1995].

The Savage Night collects thirteen stories by Mohammed Dib, one of the founding fathers of North African literature. Whether set in present-day Algeria, depicting the war for independence, or evoking memories of the colonial era, many of the stories in *The Savage Night* paint a vivid picture of the diverse facets of the Algerian question. Dib's other settings include Latin America, war-torn Sarajevo, and Paris. A major element unifying his work is the unanswered question of human brutality. Dib shows us that senseless violence is a daily reality for many. This is the first book-length English translation of Dib's work. Dib was awarded the Grand Prix de la Francophonie de l'Académie Française in 1994 – the first person of North African descent to be so honored. C. Dickson is a freelance translator who lives in Grenoble, France. Her translations include Shams Nadir's *The Astrolabe of the Sea*.

Voltaire. *Micromégas and Other Short Fictions*. Translated by Theo Cuffe and with an introduction and notes by Haydn Mason. London: Penguin Books, 2002. 162 pp. Paper: \$10.00. ISBN 0-14-044686-9.

Traveling through strange environments, Voltaire's protagonists are educated, often by surprise, into the complexities and contradictions of their world. Arriving on Earth from the star Sirius, the gigantic explorer Micromégas discovers a diminutive people with an inflated idea of their own importance in the universe. Babouc in "The World As It Is" learns that humanity is equally capable of barbarism and remarkable altruism. Other characters in this collection include a little-known god of infidelity, a pretentious graduate who invites a savage to dinner, and an Indian fakir who puts up with a bed of nails to gain the adoration of his female disciples.

German

Duvanel, Adelheid. *The Writer and Her Writing: Selected Short Stories of Adelheid Duvanel*. Translated and with an introduction by Patricia H. Stanley. Lanham, MD: Rowman & Littlefield Publishing Group, Inc., 2002. 128 pp. Paper: \$27.00. ISBN 0-7618-2337-9.

This collection of stories by the Swiss writer Adelheid Duvanel (1936-1996) is preceded by an introductory biographical essay that helps the reader to understand the connections between Duvanel's life and her subjects, which were

mostly women or children. The stories include "The Nose," "A Little Operation," "Inner Tumult," "The Gold Watch," "A Chance Meeting," "The Yawn," "Loneliness," and "On a Quiet Side Street." Translator Patricia H. Stanley is a professor at Florida State University.

Schnitzler, Arthur. *Casanova's Journey Home and Other Late Stories*. Translated and with an afterword by Norman M. Watt. Riverside, CA: Ariadne Press, 2002. 270 pp. Paper: \$28.50. ISBN 1-57241-074-4. Studies in Austrian Literature, Culture, and Thought. Translation Series.

The aging Casanova, struggling in vain to regain his youth; a beautiful young Viennese socialite compelled to sell her honor in order to save her family from disgrace; a disdainful lieutenant driven to the edge by his compulsive gambling – such are the characters encountered in this collection of Schnitzler's short stories. A physician by training, Schnitzler practiced only a few years before turning his attention to full-time writing. His contemporary Sigmund Freud recognized in Schnitzler's work an approach to the understanding of the human mind so similar to his own that he considered the writer his virtual Doppelgänger. Translator Norman M. Watt has taught a variety of courses in German language and literature, including a seminar on selected works of Schnitzler at St. Olaf College in Northfield, Minnesota.

German/Japanese

Tawada, Yoko. *Where Europe Begins*. Translated from the German by Susan Bernofsky and from the Japanese by Yumi Selden with a preface by Wim Wenders. New York: New Directions, 2002. 192 pp. Cloth: \$23.95. ISBN 0-8112-1515-6.

Where Europe Begins presents a collection of innovative stories by Yoko Tawada. In these ten tales – two originally written in Japanese, eight in German – the reader moves through landscapes of fairy tales, family history, childhood memories, strange words and letters, dreams, and everyday reality. In these stories' disparate settings – Japan, Siberia, Russia, and Germany – boundaries blur and shift between the physical and metaphysical, creating a fragmented world where a city or even the human body can become a sort of text. Yoko Tawada has published ten volumes in both German and Japanese. She won Japan's Akutagawa Prize in 1993 and 1996, as well as Germany's Adalbert von Chamisso Prize, the highest honor bestowed upon a foreign-born author.

Norwegian

Hansen, Erik Fosnes. *Tales of Protection*. Translated by Nadia Christensen. New York: Farrar, Straus and Giroux, 2002. 500 pp. Cloth: \$26.00. ISBN 0-374-27240-9. [*Beretninger om Beskyttelse*. Forlag, Norway: J.W. Cappelens, 1998].

This collection consists of four tales about the nature of luck and chance. Each of the stories is unique, but they are alike in that they dramatize moments when people change course entirely, and in that they hinge on an understanding of the nature of coincidence, which plays a role in human life. There is the story of a young woman, her old uncle, and a blind, brilliant beekeeper; the story of a lighthouse keeper's harrowing experience during a shipwreck in the Baltic Sea; a story of art, love, and treachery in Renaissance Italy, where religious paintings have miraculous properties; and the story of a mining engineer whose life is changed by a terrible fall "over the edge."

Portuguese

Rosa, João Guimarães. *The Jaguar and Other Stories*. Translated by David Treece. Oxford: Boulevard Books, 2001. 183 pp. Paper: \$24.95. ISBN 1-899460-90-X.

Rosa (1908-1967) explored the twisting frontiers that lie between "white man" and Indio, human and animal-kind, city life and the far backwoods, madness and sanity. With constant leaps and an emotional poetry sometimes of redemption, sometimes of irreparable exclusion, he wrote the secret inner history of modern Brazil. Translator David Treece heads the Centre for the Study of Brazilian Culture and Society at King's College, London and has also translated books by Ana Cristina César, Caio Fernando Abreu and João Gilberto Noll for Boulevard's Brazilian Contemporaries Series.

Spanish

Arenas, Reinaldo. *Mona and Other Tales*. Selected and translated by Dolores M. Koch. New York: Vintage Books/Random House, 2001. 190 pp. Paper: \$12.00. ISBN 0-375-72730-2.

These stories represent Reinaldo Arenas's entire career: his recently rediscovered debut (which got him a job at the Biblioteca Nacional in Havana), stories smuggled out of Cuba, and some of his last works, written in exile. Included is the story of a boy who recognizes evil for the first time and decides to ignore it; the tale of a writer struggling between the demands of creativity and of fame; a portrait of ordinary people dealing with changes brought about by revolution; a romp with a renowned – and dangerous – woman in the

Metropolitan Museum and an outrageous fantasy that picks up where Federico García Lorca's famous play *The House of Bernarda Alba* ends. Translator Dolores M. Koch was born in Cuba and holds a Ph.D. in Latin American literature. At Arenas's request, she translated his novel *The Doorman* and, afterward, his memoir, *Before Night Falls*, which was a *New York Times* Best Book of the Year. She lives in New York City.

Hernández, Felisberto. *Lands of Memory*. Translated by Esther Allen. New York: New Directions, 2002. 192 pp. Cloth: \$24.95. ISBN 0-8112-1483-4.

Never before available in English, these two novellas and four stories demonstrate why Hernández was the great literary master adored by Cortázar, Gabriel García Márquez, and Italo Calvino. Both of the novellas are about his memories of playing the piano. One concerns his old teacher, Clemente Colling, and the other one is about being a traveling piano player in Uruguay for the silent pictures. The stories take another, more whimsical turn. One, "The Crocodile," is about a salesman who makes an art of crying in order to sell ladies' hosiery. In the end, when he is found out, the ladies make him cry for real. Felisberto Hernández (1902-1964) was born in Montevideo, Uruguay. He played for many years in the silent screen theaters and cafés of Uruguay before becoming a governmental employee. He is now known as the father of "magic realism."

Ponte, Antonio José. *Tales from the Cuban Empire*. Translated by Cola Franzen. San Francisco: City Lights Books, 2002. 104 pp. Paper: \$11.95. ISBN 0-87286-407-3. [*Cuentos de todas partes del Imperio*. Angers, France: Editions Deleatur, 2001].

In the manner of fabled storytellers, Ponte creates a picture of contemporary Cuba—its real and imagined place in the world—through stories told by a foreign exchange physics student, urban planners who discover an underground metropolis in their own neighborhood, a traveler stranded in an airport restroom, a suspicious stranger listening to stories spun in a barbershop, and a Chinese butcher in love with a beautiful daughter of Ochún. This combination of fantasy, popular religion, science and science fiction, travel adventure and tall tales celebrates the Cuban spirit at home and abroad. Cola Franzen was awarded the 2000 Academy of America Poets Harold Morton Landon Award for her translation of Jorge Guillén's *Horses in the Air and Other Poems* (City Lights, 2000). Franzen translated, in collaboration with the author, Alicia Borinsky's third novel *All Night Movie*, published by Northwestern University Press.

TRANSLATION STUDIES

Balderston, Daniel and Marcy Schwartz, editors. *Voice-Overs: Translation and Latin American Literature*. Albany: State University of New York Press, 2002. 266 pp. Cloth: \$73.50; ISBN 0-7914-5529-7. Paper: \$24.95. ISBN 0-7914-5530-0.

In this volume, a collection of writers, translators, and critics of Latin American literature address the challenges and triumphs of translation in the publishing industry, in teaching, and in the writing culture of the Americas. Through personal anecdotes as well as critical analyses, they engage important, ongoing debates over issues of language, exile, cultural identity, and literary markets. Institutions and personalities in Latin American literary translation are highlighted to examine the genre's cultural politics and transnational impact. Daniel Balderston is Professor and Chair of the Department of Spanish and Portuguese at the University of Iowa. He is the author and editor of several titles, including (with Mike Gonzalez and Ana M. López) *The Encyclopedia of Contemporary Latin American and Caribbean Cultures*. Marcy E. Schwartz is Associate Professor and Academic Director of Latin American Studies at Rutgers University. She is the author of *Writing Paris: Urban Topographies of Desire in Contemporary Latin American Fiction*.

Bowker, Lynne. *Computer-Aided Translation Technology: A Practical Introduction*. Canada: University of Ottawa Press, 2002. Distributed by University of Toronto Press. 185 pp. Cloth: \$45.00; ISBN 0776630164. Paper: \$27.50; ISBN 0776605380. Didactics of Translation Series.

In the world of the translator, technology is now an inescapable reality, as well as an absolute necessity. The purpose of this book is to provide a basic introduction to various types of CAT (computer-aided translation) technology and tools that translators are likely to encounter and find helpful in the course of their work. In addition to describing the technologies themselves, this book also addresses issues such as how translators interact with the tools and what impact the use of technology has on the translator's working life. The book is designed for translation students and trainers, although it will also be of interest to professional translators who would like to learn more about CAT technology.

Dickens, James, Hervey Sándor, and Ian Higgins. *Thinking Arabic Translation: A Course in Translation Method: Arabic to English*. London: Routledge, 2002. 256 pp. Cloth: \$31.95. ISBN 0-415-25064-1.

This book is a practical course in translation from Arabic to English. It has grown out of a course piloted at the University of Durham and has its origins in

Thinking Translation, a course in French-English translation by Sándor Hervey and Ian Higgins, first published in 1992. The approach is essentially the same as in that book, but a number of key concepts, notably cultural transposition, compensation and genre, have been considerably redefined and clarified in the light of a decade's experience in teaching all five versions of the course – German, Spanish and Italian, as well as French and Arabic. This book also contains topics not found in the versions for European languages, dealing with various forms of repetition and semantic parallelism in Arabic, as well as a chapter on metaphor, which poses specific challenges in Arabic to English translation.

Kristal, Efraín. *Invisible Work: Borges and Translation*. Nashville: Vanderbilt University Press, 2002. 240 pp. Cloth: \$39.95; ISBN 0-8265-1407-3. Paper: \$22.95; ISBN 0-8265-1408-1.

It is well known that Jorge Luis Borges was a translator, but this has been considered a minor aspect of his literary achievement. Few have been aware of the number of texts he translated, the importance he attached to this activity, or the extent to which the translated works informed his own stories and poems. He held that a translation can improve an original, that contradictory renderings of the same work can be equally valid, and that an original can be unfaithful to a translation. Translation is also a recurrent motif in Borges's stories. In "The Immortal," for example, a character who has lived for many centuries regains knowledge of poems he had authored, and almost forgotten, by way of modern translations. In an age where many discussions of translation revolve around the dichotomy faithful/unfaithful, this work will surprise and delight Borges's closest readers and critics.

Sallis, John. *On Translation*. Bloomington: Indiana University Press, 2002. 144 pp. Cloth: \$42.95; ISBN 0-253-34156-6. Paper: \$19.95; ISBN 0-253-21553-6.

At the heart of language, translation is operative throughout human thought and experience. Sallis approaches translation from four directions: from the dream of nontranslation, or universal translatability; through a scene of translation staged by Shakespeare, in which the entire range of senses of translation is played out; through the question of the force of words; and from the representation of untranslatability in painting and music. Drawing on Jakobson, Gadamer, Benjamin, and Derrida, Sallis shows how the classical concept of translation has undergone mutation and deconstruction.

Stanton, Robert. *The Culture of Translation in Anglo-Saxon England*. Cambridge: D.S. Brewer, 2002. 198 pp. Cloth: \$70.00. ISBN 0-85991-643-X.

Translation was central to Old English literature as we know it, as most is either translated or adapted from Latin sources, and this book – the first full-length study of the topic – investigates Anglo-Saxon translation as a cultural practice, integrating the Anglo-Saxon period more fully into the longer history of English translation. This “culture of translation” was characterized by changing attitudes towards English: at first a necessary evil, it can be seen to develop an increasing authority and sophistication. Robert Stanton is Associate Professor of English, Boston College, Massachusetts.

Tymoczko, Maria and Edwin Gentzler. *Translation and Power*. Amherst: University of Massachusetts Press, 2002. 280 pp. Cloth: \$50.00; ISBN 1-55849-358-1. Paper: \$18.95; ISBN 1-55849-359-X.

The contributors to this volume see translation as an activity that takes place not in an ideal neutral site but in real social and political situations, with parties who have vested interests in the production and reception of texts across linguistic and cultural boundaries. Translation is not simply a process of faithful reproduction but invariably involves deliberate acts of selection, construction, and omission. It is inextricably linked to issues of cultural dominance, assertion, and resistance – in short, to power. Along with examining how translation contributes to ideological negotiations and cultural struggles, the essays reveal the dimensions of power inherent in the translation process itself – in the relationship of translator to author, source text, and translated text.

YOGA

Sanskrit

Svatmarama, Swami. *The Hatha Yoga Pradipika*. Translated by Brian Dana Akers. Woodstock, NY: YogaVidya.com, 2002. 116 pp. Cloth: \$19.95; ISBN 0-9716466-0-0. Paper: \$11.95; ISBN 0-9716466-1-9.

This work contains the original Sanskrit and a new, accessible English translation. The work was written by an Indian yogi named Svātmarāma in the fifteenth century C.E. He based the book on his own experience, as well as on older works which are now lost.

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mCoffeeMachine] com.wyyc.daggertest.CoffeeMachine.(com.wyyc.daggertest.CoffeeMaker coffeeMaker). All this situation looks very
strange, and I'd like to hear some input from more experienced Dagger 2 users. java android dependency-injection dagger-2 dagger.
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