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ARABIC:

No matter how hard Rachid tries to recreate himself, to become educated and worldly — to “learn English” — it is impossible for this hip Beiruti with his cell phone and high-speed internet to sever the connection to his past in the Lebanese village of Zgharta, which is known for its “tough guys” and old-fashioned clan mentality. When the news of his father’s murder, a case of blood revenge, reaches him by chance through a newspaper report, it drags him inescapably back into the world of his past. Suddenly, he is plunged once again into the endless questions that plagued his childhood: questions about his parents’ marriage and his own legitimacy, questions he would rather have forgotten and that threaten not only his new lifestyle but now, according to the protocol of vendetta culture, his very life. The accomplished al-Daif hooks his readers from page one of the novel, partly with pieces and fragments of suspense-filled plot and partly with his typically idiosyncratic narrator, whose bizarre stories, comical asides, and uncannily perceptive comments on human nature lead us through this tantalizing, funny, and sober book about the hold the past has on Lebanon and on us all. Born in Lebanon in 1945, Rachid al-Daif is the acclaimed author of eleven novels and three volumes of poetry. Three of his novels have been translated into English: Dear Mr. Kawabata; This Side of Innocence; and Passage to Dusk. Paula Haydar is Professor of Arabic at The University of Arkansas. Her translations include al-Daif’s This Side of Innocence and Elias Khoury’s The Kingdom of Strangers and The Journey of Little Ghandi, and she is currently working on a translation of Palestinian writer Sahar Khalifeh’s novel A Hot Spring. Adnan Haydar is Professor of Arabic and Comparative Literature and head of the Arabic program at The University of Arkansas, where he also directed the King Fahd Middle East Studies Program from 1993 to 1999. He has also taught at The University of California, The University of Pennsylvania, and Middlebury College. In addition to authoring, co-authoring, and co-editing six books, including Naguib Mahfouz: From Regional Fame to Global Recognition, he has published numerous translations of Arabic poetry and fiction, among them Khalil Hawi’s Naked in Exile and Jabra Ibrahim Jabra’s celebrated novels The Ship and In Search of Walid Masoud.


An inventory of the General Security headquarters in central Baghdad reveals an obscure manuscript. Written by a young man in detention, the prose moves from prison life, to adolescent memories, to frightening hallucinations, and finally to what emerges as a portrait of life in Saddam’s Iraq. In the tradition of Kafka’s The Trial and Orwell’s 1984, I’jaam offers insights into life under an oppressive political regime and how that oppression works. This is a stunning debut by a major young Iraqi writer-in-exile. Born in Baghdad, Sinan Antoon is a poet, novelist, filmmaker, and Assistant Professor at New York University, where he teaches Arabic literature and culture. He studied English literature at Baghdad University before moving to the U.S. after the 1991 Gulf War and
earning a PhD in Arabic Literature at Harvard. Antoon also produced and co-directed About Baghdad (2003), an acclaimed documentary about the lives of Iraqis in post-Saddam occupied Iraq. Rebecca C. Johnson received a dual BA in Islamic and Near Eastern Studies and Creative Studies from U.C. Santa Barbara and an MA in Middle Eastern Studies from NYU. She is currently a doctoral candidate in Comparative Literature at Yale University. Johnson has studied in Cairo, where she pursued research as a Fulbright Scholar on Arabic popular novels and serialized fiction from the nineteenth and early-twentieth century. Her research interests include the development of Arabic and English novels, pre-modern Arabic prose genres, globalism, print culture, and the public sphere. She is also deeply interested in the poetics and politics of translation, as well as its practice. Johnson’s translations of contemporary Arabic poetry have appeared in Banipal Magazine and on Words Without Borders.


A native of Cairo, Radwa Ashour is a novelist, short-story writer, politically active intellectual, and (since 1967) Professor of English at Ain Shams University in Cairo. She holds an MA in Comparative Literature from Cairo University and a PhD in African-American literature from The University of Massachusetts. Ashour co-edited the four-volume Encyclopedia of Arab Women Writers, 1873–1999 and has written three short-story collections and seven novels, including the highly acclaimed The Granada Trilogy (1994–1995), the first volume of which won the Cairo International Book Fair Book of the Year Award. Siraaj takes place in the late nineteenth century on a mythical island located off of the coast of Yemen and ruled by a despotic sultan. When Said, the son of the sultan’s baker, returns home from Egypt, he brings with him a desire to overthrow the island’s ruler, a desire shaped by the Egyptian struggle against British oppression. As he and his mother become deeply involved in the revolt, they discover how different races and cultures — Arab and African — can come together in the face of shared oppression. Siraaj thus explores a topic often neglected by Arab novelists: the complex relationship between Arab and sub-Saharan African culture. Barbara Romaine is Lecturer in Arabic in the Department of Near Eastern Studies at Princeton University. A member of the 2008 Executive Board of the American Association of Teachers of Arabic, she studied Arabic at The University of Massachusetts at Amherst and then at The American University in Cairo. She has taught Arabic for over fifteen years, including at Swarthmore College and The College of William and Mary. Her other translations include Bahaa Taher’s novel Aunt Safiyya and the Monastery (University of California Press, 1996), and she received a 2007 NEA Literature Fellowship for Translation to translate Ashour’s novel Specters.

Mahmoud Darwish is one of the most acclaimed poets in the Arab world, and this collection presents his three most recent books in a single volume; each has been translated into English for the first time: *The Stranger’s Bed* (1998), Darwish’s first collection of love poems; *State of Siege* (2002), a terse, politically charged sequence of verse that was written in Ramallah; and *Don’t Apologize For What You’ve Done* (2003), another anthology of poems related to events in Ramallah. These works provide continual contrasts, balancing old literary traditions with new ones and highlighting lyrical, loving reflections alongside a bitter longing for the Palestine that was lost when Israel was created in 1948. Although each of these three books stands alone, one can see the larger conversation that Darwish conducts from one book to another and that addresses language and the self. The breadth and inventive variety of this collection present an artist who speaks to and from our time and a poet who seeks conversation across national borders while also continuing to expand the borders of poetry. Fady Joudah is a Palestinian physician who specializes in internal medicine and lives in Houston, where he works as an emergency room physician. He has been a field member of Doctors Without Borders since 2001, spending six months in Zambia in 2002 and six months in Darfur-Sudan in 2005. Joudah’s poetry has appeared in *Kenyon Review, Prairie Schooner, Bellingham Review,* and *Crab Orchard,* and he was the winner of the 2007 Yale Series of Younger Poets.


A novelist, short-story writer, and critic, Farouq Wadi was born in al-Bireh, Ramallah’s twin city, in Palestine. He earned a BA in Psychology at The University of Jordan and is a prominent member of the Palestinian and Jordanian literary scene. Wadi’s novels *Road to the Sea* (1980) and *Smell of Summer* (1993) have brought him widespread international recognition. *Homes of the Heart* is his autobiographical account of growing up in and returning to his hometown, a place transformed by the Israeli occupation. Recollections of the way things used to be and of the city’s rich history serve as a means to explore the many aspects of the current political situation. Christopher Tingley has translated numerous Arabic novels, poems, and short stories, including (with Peter Clark) Liyana Badr’s novel *A Balcony over the Falcon* (Interlink, 1998); (with May Jayyusi) Yahya Yakhlif’s novel *A Lake Beyond the Wind* (Arris, 2003); and, most recently, (also with May Jayyusi) Ibrahim al-Koni’s *The Bleeding of the Stone* (Interlink, 2008). Dina Bosio and Tingley previously co-translated a selection of Abdallah Al-Nasser’s works entitled *The Tree and Other Stories* (Interlink, 2004).
BASQUE:

Kirmen Uribe has become one of the best-known Basque-language writers — an important contemporary voice from a vital but largely unknown language. He has translated the poetry of Raymond Carver, Sylvia Plath, Anne Sexton, Mahmoud Darwish, and Wisława Szymborska, among others. Uribe currently writes a weekly column for the Basque-language dailies *Berria* and *Gara* and is also working on a novel. *Meanwhile Take My Hand*, his first collection of poetry and the winner in 2001 of Spain’s Premio de la Crítica, presents his poetry to American readers in both the original and in English, exploring such subject matter as the drug addicts of Spanish coastal fishing towns, the paved-over rivers of urbanized medieval cities, and the remains of loving relationships, whether entirely uprooted or making do with companionable silence. Uribe has said that the Basque phrase *Bitartean heldu eskutik* (the original title) is “what you say when there’s nothing at all you can say.”

Elizabeth Macklin works as a translator for The Basque Literature Series, which is published by The Center for Basque Studies at The University of Nevada, Reno. She studied Spanish language and literature at SUNY Potsdam and at the Universidad Complutense de Madrid. Macklin has served on the editorial staff of *The New Yorker*, worked with the Taller Literario Rácata at CUNY Hostos, and assisted with translations of Latin American writers for the Brecht Forum in New York, where she organized bilingual readings by Latin American writers who were residents of New York. Macklin’s poems, stories, and essays have appeared in *The New Yorker, Paris Review, Poetry*, and other journals. She has been awarded an Ingram Merrill poetry prize and a yearlong Amy Lowell Poetry Travelling Scholarship, which she used to travel to Spain’s Basque country and to begin studying the Basque language. Macklin has returned on a regular basis to the Basque country to continue her language studies, primarily at the Santurtziko Udal Euskaltegia.

CATALAN:

Born in Barcelona, Quim Monzó is one of the most well-known contemporary Catalan writers. His works, which include short stories, prose, and essays, have been translated into over a dozen languages and have received such honors as the National Award for Fiction and the Catalan Writers’ Award. He has also translated works from Spanish to Catalan; from English to Spanish; and from English to Catalan, including *Jude the Obscure*, Mary Shelley’s *Frankenstein*, and Hemingway’s *The Sun Also Rises*. Monzó’s novel *The Enormity of the Tragedy* narrates the tale of Ramon-Maria, a middle-aged widower, trumpet player, and failed publisher. After he discovers that he has only two months to live as the result of an unusual condition, Ramon-Maria decides to go out in style but must also deal with his stepdaughter, who hates him to the extent that she is stealing money from him and plotting to murder him. A story at once hilarious and
deeply touching, *The Enormity of the Tragedy* received widespread critical acclaim across Europe. Peter Bush is an award-winning translator of works by Juan Goytisolo, Pedro Almodóvar, Carmen Boullosa, Juan Carlos Onetti, and Nuria Amat. He has been Professor of Literary Translation at The University of Middlesex and The University of East Anglia, where he was also Director of the British Centre for Literary Translation. A former Vice-President of The International Federation of Translators (FIT), Bush received the American Literary Translators Association’s National Translation Award in 1994 for Luis Sepúlveda’s *The Old Man Who Read Love Stories*; and the 1997 Cervantes Institute’s Ramon Valle-Inclán Prize for Literary Translation for Goytisolo’s *The Marx Family Saga*.


Considered to be one of nineteenth-century Europe’s most important and popular poets, Jacint Verdaguer (1845–1902) was at the forefront of the resurgence of Catalan literature after it had been suppressed for over three hundred years by Spain’s rulers. The success of his works also rekindled interest in a literary tradition that had been well-known in the Middle Ages but since then had all but disappeared. He wrote more than thirty volumes of poetry and several prose works and also translated both poetry and prose. This edition, which includes an introduction to the Catalan writer’s life and work, marks the first English anthology of Verdaguer and contains poems written throughout his lengthy literary career. These works explore his days as a seminary student, a farmhand, a ship’s chaplain, and a famous writer, and they return again and again to such themes as national identity and history, feelings for one’s homeland, and religious mysticism and devotion. Ronald Puppo is Professor of English Studies in the Faculty of Humanities, Translation, and Documentation at the University of Vic in Spain. He earned a PhD from the Autonomous University of Barcelona in 1995 and has published articles in newspapers and magazines such as Avui, La Vanguardia, and El Diari de Barcelona. Puppo’s translations from English to Catalan include Karl Popper’s *Lògica de la investigació científica* (Laia, 1985) and texts by Benjamin Franklin, Thomas Jefferson, and James Madison that appeared inIndependència i unió dels Estats Units d’Amèrica (Llibres de l’Index, 1993). His translation of Verdaguer was the focal point of one of the literary translation events at the 2007 Frankfurt Book Fair, and he is currently working on an English translation of Verdaguer’s epic poem *Canigó*.

**CHINESE:**


Chu T’ien-hsin (along with her sister, Chu T’ien-wen) is one of Taiwan’s leading fiction writers and a prominent intellectual. A former literary editor, she now works as a freelance writer and is the author of the short-story collection *Fangzhou shang de rizi*.
(Days on Board the Ark). The Old Capital contains four thematically linked stories and the title story, a novella about a woman’s attempts to use memories to understand herself and her homeland. The theme of memory plays a role in the other stories, too, providing a means of exploring how people construct reality and identity as well as how they often discard the facts during this process. Chu’s characters also grapple with the lingering presence of Japanese and American cultural elements in Taiwanese society. The Old Capital provides a penetrating look into the history and modern constitution of Taiwan from one of the country’s most insightful thinkers and writers. Howard Goldblatt is one of the foremost translators of modern and contemporary Chinese literature and is Research Professor of Chinese at The University of Notre Dame. He has translated more than thirty novels and short-story collections and co-translated (with Sylvia Li-chun Lin) Chu T’ien-wen’s novel Notes of a Desolate Man, which in 1999 received the Translation of the Year award from the American Translators Association. Goldblatt also founded the scholarly journal Modern Chinese Literature and is the co-editor (with Joseph S.M. Lau) of The Columbia Anthology of Modern Chinese Literature (2007).


Born in Malaysia, Zhang Guixing is a Malaysian-Chinese author who lives in Taiwan and works there as an English schoolteacher. His work, including a series of epic novels set in Borneo — Siren Song, The Clown Dynasty, Herds of Elephants, and The Primate Cup — has received wide scholarly and popular acclaim in Taiwan. In 2006, My South Seas Sleeping Beauty, the latest novel in this series and the first of Zhang’s works to be translated into English, was named Best Novel of the Year by the China Times. Su Qi, the son of a wealthy family living in Borneo, must contend with the aftermath of his sister’s death, an event that has split the family apart and threatens further damage if the remaining members refuse to distinguish between reality, memory, and fantasy. Zhang’s story of coming-of-age and the search for identity also draws heavily from Chinese and Western myths, forging a modern story out of timeless literary elements. Valerie Jaffee is a translator who earned an MA in Chinese Literature from Columbia University and has been a visiting scholar at The Beijing Film Academy. She has written and translated several articles about Chinese film.


This anthology presents twenty-four poets from mainland China who were born after 1960, are currently writing and publishing in China, and are well-known in their homeland. The works of most of these writers have never been translated into English before. Among the poets featured are Mo Fei, Hu Xudong, Shu Cai, and Yang Xiaobin. The English preface by Zhang Er (who, along with Chen Dongdong, is one of the poets
included in this collection) provides an excellent overview of contemporary Chinese poetry, situating it within the context of China’s long poetic tradition as well as relating it to the push and pull inside modern China of nationalism and globalism. An afterword discusses the process of translation and two appendices give information on the poets and translators.


The two volumes composing this anthology include works by authors who wrote in the style of the modern Chinese literary tradition but also in the context of defining the city they lived in. Many of these writers, though long-time residents of the city, neither grew up in it nor grew up speaking Cantonese; yet their works, which span the last three-quarters of the twentieth century, are nonetheless infused with the spirit of their adopted home. Hong Kong has always occupied a unique place in Chinese culture: it is isolated yet has attracted individuals from throughout China; it maintains its traditional characteristics of diversity and freedom even as it has undergone rapid economic and urban transformations; and it exhibits a tendency to redefine itself and its people on an ongoing basis. The fiction, essays, and poetry in this collection address these aspects of Hong Kong and many more, in the process exploring as well as shaping what the concept Hong Kong means. These works blend traditional and modern Chinese culture with each other and with other cultures — Eastern and Western — to provide an introduction to the fabric of Hong Kong literature. Short annotations at the back of each volume provide information about the authors and translators.

CROATIAN:

Set in a fairytale-like atmosphere on the Adriatic island of Rab in the late summer of 1992, The Death of the Little Match Girl begins with the tragic scene of a little girl’s funeral only to transform into the investigation of the murder of a Romanian transvestite prostitute nicknamed “the Little Match Girl.” The thunder of artillery in the nearby Velebit Mountains permeates the atmosphere of this story, filling it with the paranoia, insecurity, and fear of war, as well as destroying the idyllic setting. The investigation of the Little Match Girl’s murder leads not only to the discovery of the murderer but also to a strange world of secrets, illnesses — physical and psychological, and deviant behaviors among the island’s upstanding inhabitants. The novel presents a microcosm filled with creepy settings, bizarre exchanges, dark humor and sarcasm — all of which are direct consequences of the war raging nearby. Born in Zagreb, Croatia in 1961, Zoran Ferić is the author of three novels and two collections of short stories as well as one of the most
widely read contemporary Croatian prose writers. His work has been awarded numerous prizes, including the Ksaver Šandor Gjalski Prize in 2000 and the 2001 Jutarnji List Award for Best Prose Fiction. Tomislav Kuzmanović is a graduate of the Translation Workshop at The University of Iowa and currently teaches English and Translation Studies at The University of Zadar in Croatia. He previously translated Igor Štik's A Castle in Romagna, which was nominated for the 2006 International IMPAC Dublin Literary Prize.


Dispossessed of her vast property on the island of Rab by the Communist authorities of Yugoslavia, one-hundred-year old Madonna lies on her death bed. She is finicky, frail, foul-smelling, and a "miracle of nature," according to the narrator Mali, because her body continues to function at all. Mali, whose identity is never made clear, looks after her with a mixture of patience and exasperation. He may or may not be a relative and may gain little or nothing when she finally dies. So Mali waits, performing his duty while remembering and reflecting on his life and the life of the island and his country. In the finely honed, lyrical prose of a mid-twentieth-century masterpiece, Slobodan Novak explores family, religion, the individual, the state, duty, memory, and love in a manner reminiscent of Chekhov, Beckett, Borges, and Kiš. On its release in 1968, Gold, Frankincense and Myrrh received every major literary award available Yugoslavia, including the Matica Hrvatska Prize for Best Book of Prose, the Vladimir Nazor Prize, and the Vecernji List Critics’ Prize. The novel has gone through nine editions in Croatia and has been translated into six languages. Celia Hawkesworth is a freelance translator and writer who for many years taught Serbian and Croatian language and literature at The School of Slavonic and East European Studies at University College, London. She has published numerous articles and several books on Serbian, Croatian, and Bosnian literature, among these Ivo Andrić: Bridge between East and West (Athlone Press, 1984); Voices in the Shadows: Women and Verbal Art in Serbia and Bosnia (CEU Press, 2000); and Zagreb: A Cultural History (Oxford University Press, 2007). Her many translations include Dubravka Ugrešić’s The Museum of Unconditional Surrender (Phoenix, 1998; New Directions, 1999), which was short-listed for the Oxford-Weidenfeld Translation Prize; The Culture of Lies: Antipolitical Essays (Phoenix, 1998; Pennsylvania State University Press, 1998), which received the 1999 Heldt Prize for Best Translation; Thank You for Not Reading: Essays on Literary Trivia (Dalkey Archive Press, 2003); and (co-translated with Michael Henry Heim) Lend Me Your Character (Dalkey Archive, 2005). Hawkesworth also recently co-translated (with Graham McMaster) Ivo Žanić’s Flag on the Mountain: A Political Anthropology of War in Croatia and Bosnia (Saqi Books, 2007).
CZECH:

Ivan Blatný is one of the most significant Czech poets of the twentieth century. Having achieved acclaim at a young age, Blatný defected to the West shortly after the Communists took over Czechoslovakia in 1948. He was declared dead and his poetry was officially banned. Blatný went on to spend the rest of his life in obscurity in England, continuing to write with little prospect for publication. *The Drug of Art* is the first major collection of his poetry to appear in English and includes a long prose poem and selections from his early lyrics as well as later, multi-lingual poems and poems written mostly or entirely in English. Matthew Sweney is a writer, editor, translator, and Assistant Professor of English at Palacký University in Olomouc, Czech Republic. Justin Quinn works at Charles University in Prague and has published three collections of poetry as well as two critical studies of American poetry. He was for ten years an editor of the Irish poetry magazine *Metre*. Quinn has translated into English such Czech poets as Petr Borkovec, J.H. Krchovsky, and K.J. Erben. Alex Zucker’s translations include novels by several Czech writers, including Jáchym Topol’s *City Sister Silver* (Catbird Press, 2000) and Miloslava Holubová’s *More Than One Life* (Northwestern University Press, 1999). Most recently, Zucker contributed to the adaptation and lyrics of J. R. Pick’s *The Unlucky Man in the Yellow Cap*, a play with music set in the World War II Jewish ghetto of Terezín. He is currently working on a translation of Czech writer Petra Hulová’s novel *In Memory of My Grandmother* (to be published by Northwestern University Press). Veronika Tuckerová is a native of Prague and a specialist in Czech literature. She has taught at Queens College and Columbia University and is a regular contributor to the Prague-based journal *Revolver Revue* and to the New York-based journal *Slavic and East European Performance*. Tuckerová’s translations from German into Czech include Gershom Scholem’s memoir, *From Berlin to Jerusalem*, and a monograph on Robert Musil; she recently translated from English into Czech Gary Shteyngart’s short story *Shylock on the Neva*. Anna Moschovakis is an editor at Ugly Duckling Presse and the author of the poetry collection *I Have Not Been Able to Get Through to Everyone*. In addition to translating from Czech into English, she translates frequently from French into English.

DUTCH:

Geert Mak spent 1999 criss-crossing the European continent, tracing the history of Europe from Verdun to Berlin, Saint Petersburg to Auschwitz, Kiev to Srebrenica. He set off in search of evidence and witnesses in order to define the condition of Europe at the verge of a new millennium. Mak’s rare double talent as a sharp-eyed journalist and
a hugely imaginative historian makes *In Europe* a dazzling account of that journey, full of diaries, newspaper reports, and memoirs, as well as the voices of prominent figures and unknown individuals: from the grandson of Kaiser Wilhelm II to Adrinana Warno in Poland, who holds a job at the gates of the camp at Birkenau. Yet Mak is above all an observer who describes what he sees at places that have become Europe’s wellsprings of memory and where history is written into the landscape. He combines the larger story of twentieth-century Europe with details that give it a face, a taste, and a smell. His unique approach makes the reader an eyewitness to a half-forgotten past that is full of unknown peculiarities, sudden insights, and touching encounters. Geert Mak is among the most popular writers in the Netherlands and is the author of many best-selling nonfiction books, including *Amsterdam; The Bridge; and Jorwerd: The Death of the Village in Late Twentieth-Century Europe*. Sam Garrett was born in America and currently divides his time between Amsterdam and the French Pyrenees. He has translated over forty works from Dutch, including P.F. Thomése’s *Shadowchild: A Meditation on Love and Loss* (Farrar, Straus and Giroux, 2005); Arnon Grunberg’s *The Jewish Messiah* (Penguin, 2008); Tim Krabbé’s *The Vanishing* (Bloomsbury, 2003) and *The Rider* (Bloomsbury, 2002), which won the 2003 Vondel Translation Prize; and books by Karel Glastra van Loon, Lieve Joris, and Nanne Tepper, among others.


Colat Debrot’s lyrical novella *My Black Sister* and Boeli van Leeuwen’s novel *A Stranger on Earth* are two pivotal post-colonial works from the Dutch Caribbean. Each portrays different aspects of the predicament of postcolonial identity, gender, race, and politics in the vein best known as “tropic existentialism.” *Founding Fictions of the Dutch Caribbean* presents translations of and critical commentary on each work. Olga E. Rojer teaches in the Department of Language and Foreign Studies at American University in Washington, D.C. She received her PhD in German Studies from The University of Maryland and parts of her research have focused on the marginalized literature of German-speaking exiles in Latin America. Rojer is the author of the critical study *Exile in Argentina: 1933–1945* (Peter Lang, 1989) and is also an award-winning screenwriter whose screenplays often develop out of her scholarly projects. Joseph O. Aimone teaches in the Department of English at The University of Houston Downtown. He received his PhD in English from The University of California at Davis and is the co-editor of *Straight with a Twist: Straight Readings and Queer Theory*. Aimone’s poetry and collaborative translations with Rojer have been published in numerous literary journals.
ENGLISH (OLD)


This collection of ninety-four riddles comes from the Exeter Book, a collection of anonymous poems bequeathed to Exeter Cathedral in 1072 by the church’s bishop, Leofric. Riddles have been popular since antiquity, yet the ones included here are unique in the Old English literature that survives because they are essentially secular, focusing on familiar domestic objects, nature, and the relationship between human beings and nature. Although the original manuscript gives no solutions to these riddles, a list of suggested solutions is included in this edition; together, these puzzles and possible answers provide a window into the witty, subtle, inventive, and complex mindset of the Anglo-Saxons of this period. Michael Alexander was, until his retirement, Professor of English Literature at St. Andrews University. His interests include English medieval and modern poetry, literary history, and translation. He has also translated from Old English The Earliest English Poems (Penguin Classics, 1966) and Beowulf: A Verse Translation (Penguin, 1973), and he is the author of A History of Old English Literature; Medievalism: The Middle Ages in Modern England; and the critical study The Poetic Achievement of Ezra Pound, which won a Scottish Arts Council Book Award.

ESTONIAN:


Viivi Luik is one of Estonia’s most highly-acclaimed and well-known contemporary writers. She has published eleven collections of poetry and three novels, including The Seventh Spring of Peace (Seitsmes rahukevad, 1985), about rural life in 1950s Estonia. The Beauty of History, which takes place during the Soviet occupation of the Baltic states, tells the story of a young Estonian woman who is trying to escape to the West but has little knowledge of the current political situation. A story of individuals trying to retain their own sense of individuality while trying to appease a totalitarian government, Luik’s novel explores how the ambiguity of language and the power of memory affect the past, present, and future. Hildi Hawkins, whose native language is Finnish, lives in London and has been translating Finnish literature into English since 1979. She is currently editor of Books from Finland, a literary magazine, and has also taught Finnish at the University of London. In 2006, she received the Government Prize for Literary Translation, which carries a monetary award of €10,000, from Finland’s Ministry of Education. Hawkins previously translated Finnish author Leena Krohn’s novels Doña Quixote; Gold of Orphir; and Tainaron.
FARSI:

For the first time, the work of Iranian poet Forugh Farrokhzad is being brought to English-speaking readers through the perspective of a translator who is fluent in both Persian and English, intimately familiar with each culture, and a poet in her own right. *Sin* includes the entirety of Farrokhzad’s last book, numerous selections from her fourth and most enduring book, *Reborn*, and selections from her earlier work. Farrokhzad was the most significant female Iranian poet of the twentieth century, as revolutionary as Russia's Akhmatova and Tsvetaeva and America's Plath and Sexton. She wrote with a sensuality and burgeoning political consciousness that pressed against the boundaries of what could be expressed by a woman in 1950s and 1960s Iran. Farrokhzad paid a high price for her art, shouldering the disapproval of society and her family, having her only child taken away, and spending time in mental institutions. She died in a car accident in 1967 at the age of thirty-two. Sholeh Wolpé is a literary translator, poet, and playwright who was born in Iran, spent her teen years in the Caribbean and Europe, and now lives in Los Angeles. She holds an MA in Radio, Television, and Film from Northwestern University and a Master of Public Health degree from Johns Hopkins University. The author of the poetry collections *The Scar Saloon* (Red Hen Press, 2004) and *Rooftops of Tehran* (Red Hen, 2008), Wolpé is Associate Editor of *The Norton Anthology of Modern Literature from the Muslim World* (2009). In addition, her poems, translations, essays, and reviews have appeared in numerous literary journals, periodicals, and anthologies.

FINNISH:

One of Finland's most important modern authors, Marja-Liisa Vartio (1924–1966) wrote novels, short stories, and poetry that used modernist symbolism, unusual points of view, and innovative temporal perspectives. After studying world literature, folk poetry, and art history at Helsinki University, she began writing and soon achieved both critical and popular acclaim for her unique narrative techniques. *The Parson’s Widow*, Vartio’s fifth novel, is considered to be her masterpiece and has remained continuously in print in Finland since its publication there over forty years ago. This is the first English translation of *The Parson’s Widow*, which relates the tale of the eccentric widow of a country parson, her maid, and the other inhabitants of a rural village. As the two women bicker over whose version of events is right, the outer layers of reserve and formality that characterize both them and the other villagers melt away to reveal underlying passions that often have tragic consequences. Aili Flint directs Columbia University’s Program in Finnish Studies and teaches courses on literature, linguistics, and folklore. Born in Helsinki, she earned her undergraduate degree from The University of Helsinki and then received a PhD from Columbia. Her research focuses on how language
reflects cultural and societal changes, and she is the author of *Semantic Structure in the Finnish Lexicon: Verbs of Possibility and Sufficiency* (Finnish Literature Society, 1980). Flint’s honors include the Arts and Letters Award from the Finlandia Foundation in New York and Knight, First Class of the Lion of Finland. Austin Flint is a playwright and Adjunct Professor of Creative Writing at Columbia University’s School of the Arts. Aili Flint and Austin Flint have co-translated fiction, drama, poetry, and non-fiction by more than thirty Finnish authors; their translation of excerpts from Varjo’s *A Congregation of Birds* received The American-Scandinavian Foundation’s Translation Prize.

**FRENCH:**


Born in France, Nina Bouraoui is an acclaimed writer who grew up with her Algerian father and French mother in Algiers, Switzerland, the United Arab Emirates, and France. She studied law and philosophy and published the first of her ten novels, *La Voyeuse interdite* (Editions Gallimard), in 1991. Her awards include the Prix du Livre Inter (1991) and the Prix Renaudot (2005). Bouraoui frequently explores the nature of personal and cultural identity and memory as well as how the nature of each of these things affects that of the others. In *Tomboy*, a strong hint of autobiography informs a story about a girl who must deal with living in Algeria even though she initially grew up speaking French and has a French mother; she must then later deal with living in France after having spent a considerable portion of her childhood in Algeria with an Algerian father. This novel paints a moving portrait of the search for cultural, emotional, and linguistic identity in the midst of a life lived always outside of the very things that provide such identity. Marjorie Attignol Salvodon is Assistant Professor of French at Suffolk University on Beacon Hill in Boston and a Scholar in the Women’s Studies Research Center at Brandeis University. A native speaker of Haitian Creole and English and a heritage speaker of French, she spent the first ten years of her life in Port-au-Prince and Brooklyn. Salvodon earned her PhD in French from Brown University and has spent extensive time living in Paris. Her interests include contemporary Francophone literatures, literary translation, creative writing, gender studies, and postcolonial studies. She is the co-editor (with Sandra Barrales-Bouche) of *Zoom In, Zoom Out: Crossing Borders in Contemporary European Cinema* (Cambridge Scholars Publishing, 2007). Jehanne-Marie Gavarini is an interdisciplinary artist, writer, Associate Professor of Art at The University of Massachusetts Lowell, and a Visiting Scholar at The Women’s Studies Research Center at Brandeis University. An artist-in-residence in 2001 at the Centre de Recherche d’Echange et de Diffusion pour l’Art Contemporain in Ivry-sur-Seine, France, Gavarini earned an MFA in Visual Art from The University of California, Davis and examines in her work contemporary compulsions and collective anxieties, particularly as these relate to social and cultural rules and norms.

Manhattan is the tale of a young French scholar who travels to the United States in 1965 on a Fulbright Fellowship to consult the manuscripts of beloved authors. In Yale University's Beinecke Library, she is lured into a picaresque and tragic adventure after being tantalized by the conversational and epistolary brilliance of a fellow researcher. Meanwhile, back in France, her children and no-nonsense mother await her return. A young European intellectual’s first contact with America and the city of New York are the background of this story. Traveling from library to library, France to the United States, Shakespeare to Kafka to Joyce, Manhattan deploys with gusto all the techniques for which Cixous’s fiction and essays are known: rapid juxtapositions of time and place; narrative and description; and analysis and philosophical reflection. Her writing, which is noted for crossing boundaries between fiction, autobiography, and analysis, investigates a broad range of subjects: reading, writing, and the seductions of literature; a family’s flight from Nazi Germany and postcolonial Algeria; and childhood and motherhood. Born in 1937 in Algeria, Cixous lectures in France and abroad and is former Chair of the Centre de Recherches en Études Féminines at Paris VIII University. Her two works Three Steps on the Ladder to Writing and Laugh of the Medusa are seminal texts in postmodern cultural theory. Beverley Bie Brahic lives in Paris and has translated Cixous’ Portrait of Jacques Derrida as a Young Jewish Saint; Dream I Tell You; Reveries of the Wild Woman; and The Day I Wasn’t There. Her other translations include works by Apollinaire, Francis Ponge, and Jacques Roubaud. Brahic’s poems have appeared in Ambit, Canadian Literature, Poetry, and the Times Literary Supplement. She is also the author of the poetry collection Against Gravity and has been the recipient of a Canada Council for the Arts Emerging Writer Grant.


Hélène Dorion, who hails from Quebec City and now lives outside of Montreal, has published over a dozen collections of poetry in Quebec, France, and Belgium. A former writer-in-residence at the Université de Québec in Montreal, she served as literary editor of the publishing firm Les Éditions du Noroît and as a member of the editorial board of the journals Estuaire (Quebec) and Regart (Belgium). Her poetry has received every major Canadian prize awarded to French-language poets, including the Governor General’s Literary Award for Poetry. Days of Sand, which received the Prix Anne-Hébert from the Canadian Cultural Center in Paris and the Société Radio-Canada, contains short pieces that combine autobiography, fiction, and poetry to explore the past and present; the private and public; and the singular and universal. Dorion leads readers on an exploration of the world and oneself — and on a journey of how words and language help one to explore these things. Jonathan Kaplansky works as a literary translator in Ottawa and is a member of the Literary Translators’ Association of Canada. He earned an MA in French Language and Literature from McGill University and an MA in Translation from The University of Ottawa. Kaplansky’s
thirteen translations of novels, poetry, and non-fiction include Herv Dumont’s biography *Frank Borzage: The Life and Films of a Hollywood Romantic* (McFarland & Company, 2006); the poetry of Serge Patrice Thibodeau in *Let Rest* (Broken Jaw, 2005); and Hélène Rioux’s novels *Room with Bath* (Ekstasis Editions, 2005) and *Reading Nijinsky* (XYZ, 2001).


One of the leading writers of contemporary French-language poetry, Guy Goffette, who was born in Belgium near the French border, is the author of over fifteen books, including two novels and seven collections of poetry. He has worked as a schoolteacher and bookseller and now lives in Paris, where he is an editor at Éditions Gallimard. Goffette’s awards include the Grand prix de poésie de l’Académie française for *Un manteau de fortune* and the Grand prix de poésie of the Société des gens de lettres for his entire body of work. *Charlestown Blues* presents in a bilingual format poems from five of his poetry collections. Unlike many contemporary French poets, who display a tendency to explore the abstract rather than the human, Goffette writes in the lyrical tradition of Verlaine and Rimbaud. Humor and feeling are communicated through twists of language and thought to produce verse that is rooted in the concrete and the everyday. Marilyn Hacker is a poet, translator, Professor of English at The City College of New York, and Professor of French on the Doctoral Faculty of the Graduate Center, City University of New York. She has taught at Columbia University and Brandeis University and been writer-in-residence at Columbia, SUNY, and Washington University. In 1974, she received the National Book Award in Poetry for *Presentation Piece*, and from 1990 to 1994 she edited *The Kenyon Review*. Her translations from French include three collections of Claire Malroux’s poetry — *Edge* (Wake Forest University Press, 1996), *A Long-Gone Sun* (Sheep Meadow, 2000), and *Birds and Bison* (Sheep Meadow, 2004); one collection of Vénus Khoury-Ghata’s poetry — *Nettles* (Graywolf, 2008); and three of Khoury-Ghata’s novels — *Here There Was Once a Country* (Oberlin, 2001), *She Says* (Graywolf, 2003), and *A House at the Edge of Tears* (Graywolf, 2005).


Poet, novelist, critic, and translator Pierre Jean Jouve (1887–1976) influenced such people as Pierre Emmanuel and Yves Bonnefoy in France and David Gascoyne in England. His translations include *Poèmes de la folie de Hölderlin* (1930) and his most significant poetry collections are *Sueur de sang* (1935), *Matière Céleste* (1937), and *Kyrie* (1938). David Gascoyne (1916–2001) was an English poet and writer deeply influenced by the French Surrealist movement of the 1930s. He began translating such French poets as Baudelaire, Mallarmé, and Rimbaud at the age of fifteen and spent most of the rest of his life translating numerous French contemporary poets, including
Jouve. This edition includes a substantial introduction to the life and work of Jouve, including his life-long friendship with Gascoyne. Section One contains Gascoyne’s published, unpublished, and uncollected translations of Jouve, and Section Two includes two important essays by Jouve. The Appendix provides three of Gascoyne’s articles on Jouve as well as some of Gascoyne’s own (unpublished) poetry.


Vénus Khoury-Ghata is a Lebanese poet and novelist who has lived in France since 1973. The author of several collections of poetry as well as novels, among them *She Says* (a finalist for the National Book Critics Circle Award) and *A House at the Edge of Tears*, she has won such prizes as the Prix Mallarmé (in 1987 for *Monologue du mort*) and the Grand Prix de la Société des gens de lettres (in 1992 for *Fables pour un people d’argile*). In 2000, she was named a Chevalier de la Légion d’Honneur. *Nettles* includes poems from Khoury-Ghata’s most recent collection of poems, *Quelle est la nuit parmi les nuits* (2004). Presented in four long sequences and influenced by both Arabic and French culture, these poems deal with such themes as the identity and roles of women, immigration, and cultural conflict. Marilyn Hacker is a poet, translator, Professor of English at The City College of New York, and Professor of French on the Doctoral Faculty of the Graduate Center, City University of New York. She has taught at Columbia University and Brandeis University and been writer-in-residence at Columbia, SUNY, and Washington University. In 1974, she received the National Book Award in Poetry for *Presentation Piece*, and from 1990 to 1994 she edited *The Kenyon Review*. Her translations from French include Guy Goffette’s *Charlestown Blues: Selected Poems* (University of Chicago Press, 2007); three collections of Claire Malroux’s poetry — *Edge* (Wake Forest University Press, 1996), *A Long-Gone Sun* (Sheep Meadow, 2000), and *Birds and Bison* (Sheep Meadow, 2004); and three of Khoury-Ghata’s novels — *Here There Was Once a Country* (Oberlin, 2001), *She Says* (Graywolf, 2003), and *A House at the Edge of Tears* (Graywolf, 2005).


How, this novel asks, can you imagine the worst when you are young and life is sunny? The answer lies in the telling of *The Living*, in which a young mother, with her teenage brother, takes her two small children to a deserted quarry on a hot summer afternoon. Seen through the eyes of the brother, Benoît, the drama plays out with all the power and seeming inevitability of classical tragedy and is made all the more intense by the blistering heat of the day. *The Living* is filled with the vitality of summer. At the same time, it reveals suffering at its most pure and most volatile as the affected people wonder, in the wake of tragedy, whether they should subsist with the living or with the dead. Pascale Kramer’s *Les vivants* received excellent reviews in the French and Francophone press and won the Prix Lipp, Switzerland’s most prestigious literary prize.
Swiss novelist Pascale Kramer has also written Manu and Onze ans plus tard. Tamsin Black specializes in translating French and Francophone contemporary literature, both fiction and non-fiction, and also translates from the Spanish. Black graduated from King’s College, London and has worked at the Rothschild Archive in London. A member of The Society of Authors, she holds a Diploma in Translation from The Institute of Linguists and has translated numerous books, including Marie NDiaye’s Rosie Carpe and Sylvie Matton’s Rembrant’s Whore.


Guy de Maupassant, the master of the nineteenth-century French short story, visited Sicily in the spring of 1885 and wrote his travel memoir as a tribute to the art, architecture, people, and landscape of this Mediterranean island. He provides a vivid account of this “strange and divine museum of architecture,” where Greek, Roman, Byzantine, Arab, and Norman influences combine to produce monuments of beauty and a unique Sicilian style. In a land then little touched by modern transportation, he traveled with and without guides by train, boat, horse, and foot to reach the places he had set out to see: Palermo and the great cathedral of Monreale; the ancient Greek sites of Segesta, Selinunte, and Agrigento; Messina and the Aeolian Islands; and Catania, Taormina, and Syracuse. Robert W. Berger is an art historian who has published extensively on French art and architecture and on the history of Paris. He earned a PhD in Fine Arts from Harvard University and has taught at Brandeis University, Brown University, Penn State University, and The University of Virginia. Berger is the author of a number of books, among them Antoine Le Pautre: A French Architect of the Era of Louis XIV; Versailles: The Château of Louis XIV; and Public Access to Art in Paris: A Documentary History from the Middle Ages to 1800.


One of Haiti’s greatest poets, René Philoctète (1932–1995) published ten collections of poems, four plays, three novels, and a book of short stories. He was involved in almost every important artistic movement in his homeland from the early 1960s until the late 1980s; in the 1960s, for example, he helped found the literary movement Haiti Littéraire, a group of artists who looked for an alternative to the Indigenous literary movement that had emphasized looking for inspiration by exploring Haiti’s native traditions and sources. Massacre River, which is based on the slaughter of thousands and thousands of Haitians in 1937 by Generalissimo Trujillo, narrates the travails of the Dominican Pedro Brito as he sets out to save his Haitian wife, Adèle, and encounters a host of unusual “characters”: a monstrous raptor that hovers menacingly overhead; severed heads that talk and demand justice; the wind, which thinks that it is a radio; and flying machetes. Philoctète’s novel combines history and fantasy, reality and
magic in the style of magical realism to describe a period in Haiti’s history that has been repeated over and over and that still resonates today. Linda Coverdale has translated more than fifty books from French, including works by Roland Barthes, Patrick Chamoiseau, Tahar Ben Jelloun, Patrick Volodine, and René Philoctète. She earned a PhD in French from Johns Hopkins University and became in 2001 a Chevalier de l’Ordre des Arts et des Lettres. In 2004, Coverdale’s translation of Trouillot’s Street of Lost Footsteps (Rue des Pas Perdus) was a PEN/Book-of-the-Month Club Translation Prize finalist, and her translation of Jean Hatzfeld’s Machete Season: The Killers in Rwanda Speak received the 2006 Scott Moncrieff Prize for French Translation, which is sponsored by the Times Literary Supplement and The Translators Association of The Society of Authors in the United Kingdom.


When young Lusignan sets off from Ottawa for the First World War with Princess Patricia’s Canadian Light Infantry, he has already survived a tragicomic Catholic childhood and a writing career that has brought him both acclaim and disgrace. Shortly before the soldiers depart for Europe, Lusignan has an encounter with a fellow officer, the aristocratic Essiambre d’Argenteuil, that proves to be the defining moment of his life. Returning from Europe a hollow man, Lusignan keeps this memory alive by shadowing Amalia Driscoll, a woman whose strait-laced proprieties were challenged by this same d’Argenteuil. He also encounters Concorde, the untutored young maid struggling to get by in the Flats district of Ottawa, and the Capuchin monk Father Mathrun, who longs for martyrdom in a foreign land. Providing the backdrop for Poliquin’s incisive character study is a vivid evocation of a pivotal era in Canadian history. Daniel Poliquin is one of Canada’s leading francophone writers and works in Ottawa as a parliamentary interpreter. The author of nearly a dozen books in French, mainly novels and short story collections, he holds Master’s degrees in both German and Comparative Literature, and a doctorate in French Literature. Poliquin’s early works sought to establish the existence of Franco-Ontarian literature, and his later books have garnered the Ottawa author a number of literary awards, including the Grand prix du Journal de Montréal, the Prix littéraire Le Droit, the Trillium Book Award, and the Shaughnessy Cohen Prize for Political Writing. All of Poliquin’s novels have been translated into English, and the author is a noted literary translator himself, having rendered into French works by such authors as Mordecai Richler, Jack Kerouac, Matt Cohen, and Douglas Glover. Donald Winkler was born in Winnipeg, graduated from The University of Manitoba, and did graduate work at The Yale School of Drama as a Woodrow Wilson Scholar. From 1967 to 1995, he was a film director and writer at the National Film Board of Canada in Montreal. Winkler has been translating Quebec literature for over twenty years and in 1994 won the Governor General’s Award for French to English Translation for François Ricard’s The Lyric Generation: The Life and Times of the Baby Boomers (La Génération lyrique); he has also been a finalist for the prize on two other occasions.

This new translation of a classic work by one of the greatest nineteenth-century poets presents in a bilingual format poems that address such themes as religion, innocence, disappearance, and freedom. An essay by the translator provides additional insights into Rimbaud's poetry and its place in the literary movement known as French Symbolism. Donald Revell is Professor of English and Director of Creative Writing at The University of Utah. The author of eight collections of poetry, including My Mojave (Alice James, 2003) and Arcady (Wesleyan, 2002), which won the 2003 PEN Center USA Poetry Award, he has served as poetry editor of Colorado Review since 1996 and was editor of Denver Quarterly for six years (1988–1994). Revell's translations include Alcools: Poems by Guillaume Apollinaire (Wesleyan, 1995) and The Self-Dismembered Man: Selected Later Poems of Guillaume Apollinaire (Wesleyan, 2004). He has received a Pushcart Prize, the Jerome Shestack Prize from American Poetry Review, two fellowships from the NEA, and a Guggenheim Fellowship in Poetry.


Olivier Rolin is one of France’s most distinguished novelists. He studied philosophy and French Classical Literature at the Ecole Normale Supérieure and in the 1970s was a member of the Maoist Proletarian Left. Rolin is currently editor for the French publisher Le Seuil and the magazine Le Meilleur des mondes. His other works of fiction include L’Invention du monde (1993); Port-Sudan (1994), which won the Prix Femina; and Suite à l’hôtel Crystal (2004). This is the first translation into English of Paper Tiger, which was short-listed for the 2003 Goncourt Prize. The novel follows a couple as they drive around Paris reflecting on the past and the present. Martin, who used to belong to a militant Marxist-Maoist group in Paris in 1968, must explain to the car’s other passenger, his best friend’s daughter, what her father stood for, why he and Martin had engaged in acts of violence while members of that group, and why her father committed suicide. Paper Tiger is a story about yesterday, today, and two generations trying to understand each other. William Cloonan is Richard Chapple Professor of Modern Languages and Linguistics and Chair of the Department of Modern Languages and Linguistics at Florida State University. He was also Professor of Slavic Languages (1971–1997) and is a noted Dostoevsky scholar. Cloonan specializes in seventeenth-century French theater and twentieth-century European novels, with a special emphasis on France and Germany. An assistant editor for twentieth- and twenty-first-century literature at The French Review, he is the author of The Writing of War: French and German Fiction about World War II (University Press of Florida, 1999), an examination of the Holocaust and its effects on post-war authors, among them Junger, Mann, Camus, and Sartre. He is currently working on a translation of Rolin’s Méroé.

This anthology includes a number of Rousseau’s important published and unpublished (in English translation) works on philosophy, morality, and religion, including the *Essay on the Origin of Languages* and the *Four Letters to M. the Président de Malesherbes*, a work that summarizes much of the content, origin, and development of the French philosopher’s thought. The selections are drawn from the twelve-volume series *The Collected Writings of Rousseau* and thus provide an excellent introduction to his oeuvre, with an essay and annotations providing important contextual information.

Christopher Kelly is Professor of Political Science at Boston College, where his teaching and research center on early and late modern political theory. He has taught at The University of Toronto, Yale, Georgetown, and the École des Hautes Études en Sciences Sociales in Paris. A recipient of fellowships from the NEA and NEH, Kelly is the author of *Rousseau as Author: Consecrating One’s Life to the Truth* (University of Chicago Press, 2003) and *Rousseau’s Exemplary Life: The “Confessions” as Political Philosophy* (Cornell University Press, 1987). He co-edited (with Roger D. Masters) and translated much of the material for *The Collected Writings of Rousseau* (University Press of New England, 1990–2006).


Widely translated into English during the nineteenth century and a significant influence on such writers as George Eliot and Henry James, George Sand’s numerous novels address important issues such as the role of women in society; the nature of motherhood; the relationship between science and art; and the characteristics of prejudice. Yet this edition marks the first English translation of *Valvèdre*, a work of significant importance for understanding Sand because it is one of her late novels and thus represents in many ways the most highly developed expression of her voice. The story revolves around a complicated relationship between the narrator, who is a young poet, and Madame Valvèdre, a neglected wife who struggles to reconcile her love for the narrator with her Catholic faith. As these two characters confront their feelings and respective social circles, they also question traditional representations of women and their relationships with men. Françoise Massardier-Kenney is Professor of French Translation and Director of The Institute for Applied Linguistics at Kent State University. Her research interests include Translation Studies, nineteenth-century French fiction, and contemporary French culture. She has also served as Managing Editor of the American Translators Association’s Scholarly Monograph series. Massardier-Kenney is the author of the critical study *Gender in the Fiction of George Sand* (Rodopi, 2000) and co-edited (with Doris Y. Kadish) *Translating Slavery: Gender and Race in French Women’s Writing, 1783–1823* (1994) for Kent State University Press’s Translation Studies Series.

In Hence This Cradle, Hélène Sanguinetti blends the fairytale world of childhood with the sensual world of adults in a sequence of poetic fragments that fuse the innocent and the intimate into a single lyric voice. Sanguinetti is the author of four books of poetry: Alparegho; Pareil-à-rien; D’ici, de ce berceau; and De la main gauche, exploratrice. Her work has appeared in several anthologies, most recently in 49 Poètes and L’Année poétique 2005. Recently, she collaborated with Anna Baranek on the art book Ô III. Ann Cefola’s translations of Hélène Sanguinetti’s work have appeared in journals such as Absinthe, Circumference, and Mantis. Cefola holds an MFA in Poetry from Sarah Lawrence College and works as a creative strategist in the New York suburbs, where she also lives. She won a 2007 Witter Bynner Poetry Translation Residency and the 2001 Robert Penn Warren Award. Her chapbook, Sugaring was published in 2007 by Dancing Girl Press.


Winner of the 1964 Nobel Prize in Literature, Jean-Paul Sartre (1905–1980) was one of the major figures of twentieth-century thought, exploring the meaning and aspects of human existence in theoretical writings, novels, and dramas. He taught philosophy at Le Havre and the Lycée Pasteur in Paris before becoming an independent writer after the end of World War II. Nausea, Sartre’s first novel, tells the story of a French writer struggling to accept his own existence. Recording every experience meticulously, this character articulates in a variety of ways the basic elements of the Existentialist position that Sartre developed and espoused so famously. Richard Howard’s over one hundred fifty translations from French into English include works by Cocteau, Gide, Breton, Stendhal, and Barthes, as well as Baudelaire’s Le Fleurs du Mal, which received the 1983 American Book Award. Currently Professor of Writing at Columbia University, he has also taught at Yale, The University of Cincinnati, and The University of Houston. The author of twelve collections of poetry, Howard was awarded the Pulitzer Prize in 1970 for Untitled Subjects. He writes reviews for the New York Times and Los Angeles Times and currently serves as Director of the James Dickey Contemporary Poetry Series (published by The University of South Carolina). Among his many honors are the PEN/Book-of-the-Month Translation Prize in 1976 for E.M. Cioran’s A Short History of Decay; and two French-American Translation Prizes, one in 1987 for Georges Duby’s William Marshal: The Flowering of Chivalry and the other in 1999 for Stendhal’s The Charterhouse of Parma. In 1982, the French government made Howard a Chevalier de l’Ordre National du Merite.

Victor Segalen (1878–1919) has come in recent years to be widely recognized as one of the luminaries of French modernism. Trained as a surgeon and Chinese interpreter, he wrote prolifically in a variety of genres. With this highly original collection of prose poems in French and Chinese, Segalen invented a new genre — the “stèle-poem” — in imitation of the tall stone tablets with formal inscriptions that he saw in China. His wry persona declaims these inscriptions like an emperor struggling to command his personal empire and he draws from a vast range of Chinese texts to explore themes of friendship, love, desire, gender roles, violence, exoticism, otherness, and selfhood. The result is a linguistically and culturally hybrid modernist poetics that is often ironic and at times haunting. Segalen’s entire bilingual masterwork is presented here in the most extensively annotated critical edition ever produced. This volume includes unpublished manuscript material, newly identified sources, commentaries on the Chinese, and a facsimile of the original edition as printed in Beijing in 1914. Volume 2 will be available online at www.wesleyan.edu/wespress/segalen2 and www.steles.org. Timothy Billings is Associate Professor of English at Middlebury College. An ardent student of both French and Chinese for over a decade, he did graduate-level work in classical Chinese literature while working on his PhD in English at Cornell University. Billings has taught Chinese literature and culture at Cornell, Colgate University, and Middlebury College. In 2006, he received a grant from the Andrew W. Mellon Foundation to study at The School for Oriental and African Studies at The University of London and to work towards a master’s degree in Sinology. Christopher Bush is a member of The Society of Fellows in the Liberal Arts at Princeton University, where he teaches comparative literature and humanities. His research interests include the presence of East Asian art and literature in European and American Modernism, a topic on which he has published a number of articles, among them “Theory and Its Double: Ideology and Ideograph in Orientalist Theory” in Paroles gelées 12 (1994); and “L’Orient de l’esprit’: Writing and the Orient in ‘Le Yalou’” in Bulletin des études valéryennes (1997). Bush received a PhD in Comparative Literature from UCLA and wrote his dissertation on “Ideographies: Figures of Chinese Writing in Modern Western Aesthetics.”


A poet, short-story writer, novelist, and essayist who writes in Haitian Kreyòl and French, Lyonel Trouillot is a founding member of the Haitian Writers Association and one of his country’s most important literary and political voices. His seven novels include Les Fous de Saint-Antoine (Editions Deschamps, 1989); Rue des Pas Perdus (Actes Sud, 1998); and Bicentennial (Actes Sud, 2004), which won the 2005 Prix Louis Guilloux. He currently lives in Haiti, where he teaches literature. Children of Heroes tells the story of two children, Colin and his older sister, Marièla, and how they suffered
under their drunken and violent father before killing him and fleeing their home to somewhere not specified. A story about more than a family, Trouillot’s novel explores the nature of contemporary Haitian society, where traditional definitions of heroes and villains are no longer applicable. Linda Coverdale has translated more than fifty books from French, including works by Roland Barthes, Patrick Chamoiseau, Tahar Ben Jelloun, Patrick Volodine, and René Philoctète. She earned a PhD in French from Johns Hopkins University and in 2001 was made Chevalier de l’Ordre des Arts et des Lettres. In 2004, Coverdale’s translation of Trouillot’s Street of Lost Footsteps (Rue des Pas Perdus) was a PEN/Book-of-the-Month Club Translation Prize finalist, and her translation of Jean Hatzfeld’s Machete Season: The Killers in Rwanda Speak received the 2006 Scott Moncrieff Prize for French Translation, which is sponsored by the Times Literary Supplement and The Translators Association of The Society of Authors in the United Kingdom.


Jules Verne (1828–1905) left behind eleven unpublished works, including eight novels. His son, Michel, altered these works to such an extent — by adding characters and chapters as well as rewriting endings — that they have never been read as their author intended. In the mid-1980s, the Société Jules Verne began publishing Verne’s original manuscripts of many of these works, and in 1989 the first authentic version of The Golden Volcano was published. The novel tells the story of two Canadian cousins who receive a mining claim in the Klondike and end up searching for a volcano filled with gold that reputedly lies somewhere on the shore of the Arctic Ocean. A story about the gold rush and its effects on those involved in it, Verne’s novel is part thriller and part commentary on human nature and all its facets. Edward Baxter is a leading translator of Verne’s works. He earned an MA at The University of Toronto and taught French for many years in Ontario’s public school system, serving as Head of Modern Languages at Victoria Park Secondary School and also at Don Mills Collegiate Institute. A poet whose work has been included in various anthologies, Baxter became in 1980 the first Poet Laureate of North York, the central part of the northern half of the city of Toronto. His translations include four of Verne’s other works: the play Journey through the Impossible (Prometheus Books, 2003); and the novels Invasion of the Sea (Wesleyan University Press, 2001), The Fur Country (NC Press, 1987) and Family Without a Name (NC Press, 1982).


Jules Verne (1828–1905) left behind eleven unpublished works, including eight novels. His son, Michel, altered these works to such an extent — by adding characters and chapters as well as rewriting endings — that they have never been read as their
author intended. In the mid-1980s, the Société Jules Verne began publishing Verne’s original manuscripts of many of these works, and in 1999 the first authentic version of *Lighthouse at the End of the World* was published. Set on Staten Island, which is located at the southernmost tip of South America, Verne’s novel tells the story of Vazquez, the guardian of the lighthouse who must contend with a group of pirates who have murdered his two friends and forced him into the wilderness. This tale of heroism and villainy depicts not only a battle between individuals but also between human beings and an exotic, forbidding, and hostile environment. William Butcher is one of the world’s leading Verne scholars and a specialist in nineteenth-century French literature. He has taught at Oxford University, the École Nationale d’Administration in Paris, and the Institute of Vocational Education in Hong Kong, where he was Founding Director of the Language Centres. Butcher is the author of *Jules Verne: The Definitive Biography* (Thunder’s Mouth, 2007) and has translated Verne’s *Around the World in Eighty Days* (Oxford University Press, 2006); *The Adventures of Captain Hatteras* (Oxford, 2005); and *Journey to the Centre of the Earth* (Folio Society, 2001).

**GERMAN:**


Peter Altenberg (1859–1919) was an Austrian poet and prose writer whose work was widely praised in much of Vienna and by such writers as Arthur Schnitzler and Hugo von Hofmannsthal. *Ashantee*, which appears here for the first time in English, represents a departure from Altenberg’s usual subject matter. This collection of short, impressionistic pieces is based on his experiences interacting with those members of the Ashanti tribe — which hails from Africa’s Gold Coast (present-day Ghana) — who in 1896 were put on display in Vienna’s Zoological Garden as a living ethnographic exhibit. The event was a huge success, drawing over five thousand visitors a day, and *Ashantee* chronicles the interaction between the two cultures: the curiosity shown by both sides in the other’s culture; the prejudices of many of the Europeans; and especially how the Ashanti reacted to the Europeans’ reactions to the Ashanti. Altenberg captures the essence of this truly one-of-a-kind event in his famous style that blends poetry and prose to produce extremely concise but extraordinarily rich sketches. Katharina von Hammerstein is Professor of German at The University of Connecticut, where she has also served as Chair of German Studies (1999, 2001–2007). She specializes in German literature and culture of the late eighteenth, nineteenth, and early twentieth centuries and has published numerous articles on German Romanticism, particularly on the author Sophie Mereau-Brentano. Von Hammerstein directed for eleven years LINKAGE THROUGH LANGUAGE, a project funded by the NEH that focuses on combining the study of foreign languages with coursework in other disciplines, such as history, film, philosophy, literature, anthropology, and music, among others. A member since 2003 of the editorial board of *The German Quarterly*, she co-edited (with Maria-Regina Kecht) *Languages Across the Curriculum: Interdisciplinary Structures and Internationalized...
*Education* (Ohio State University Press, 2000) and (with Katrin Horn) *Sophie Mereau: Verbindungslinien in Zeit und Raum* (Universitätsverlag, 2008).


Bernd Brunner, a graduate of The Free University of Berlin and The Berlin School of Economics, is an independent scholar, freelance writer, and editor of nonfiction books. His previous works include *The Ocean at Home: An Illustrated History of the Aquarium.* In *Bears: A Brief History,* Brunner examines the shared history of people and bears as depicted in history, literature, and science. He presents a rich compendium of the interactions between the two species and explores how bears have become central figures in our inventory of myths and dreams. At the same time, human feelings about bears have — and still are — often mixed. People have venerated, killed, caressed, tortured, nurtured, eaten, worshipped, and despised bears. Interestingly, the varied dealings of humans with bears raise the same question over and again: Do our images of bears have much in common with the animal as it really is? Lori Lantz earned a PhD in Comparative Literature from UCLA and attended The Free University of Berlin as a Fulbright Scholar. She wrote her dissertation on nineteenth-century “living statues” in German literature.


Born in Romania to parents who belonged to a German-speaking Jewish community, Paul Celan (1920—1970) became one of the most important poets of the twentieth century. In 1948, he settled in Paris, where he took up the study of German literature and later became a lecturer at the École Normale Supérieure. *Snow Part,* which Celan specifically said should not be published but also prepared as if for publication, is a collection of seventy poems that appear here for the first time in English. The poems were written as a response to various events that occurred in 1968 — for example, the Soviet invasion of Czechoslovakia and the attempted assassination of a student leader in Berlin — yet these poems also speak to many other violent events of the twentieth century, such as the hanging of anti-Hitler conspirators in 1944 and the shooting of Rosa Luxembourg in 1919. Dr. Ian Fairley teaches courses in the School of English at The University of Leeds. His translations of Celan have appeared in *Stand* magazine, and he also translated Celan’s *Fathomsuns and Benighted/Fadensonnen & Eingedunkelt* (Sheep Meadow, 2001).

Alfred Delp was a German Jesuit priest, Rector of St. Georg Church in Munich, supporter of the Resistance movement against the Nazis, and open critic of Hitler’s regime. Arrested in 1944, he was taken to Berlin where he was tortured and then executed in 1945. During his imprisonment, Delp wrote in secret a series of meditations on the season of Advent, the four weeks that precede as well as prepare believers for Christmas. Likening this time of the year to the journey of life that also precedes and prepares us for meeting God, these meditations provide a spiritual message specific to Christianity as well as a unique perspective on one of history’s most tragic eras. This selection of Delp’s writings and their translation was carried out by members of the Abtei St. Walburg (Abbey of St. Walburg) located in Eichstätt, Germany.


Hugo von Hofmannsthal (1874–1929) wrote novellas, plays, lyric poetry, and librettos that established him as one of the leading writers of Early Modernism. Born in Vienna, he published his first poem at the age of sixteen and quickly made the acquaintance as well as gained the respect of such luminaries as Arthur Schnitzler, Stefan George, and Gerhart Hauptmann. *Selected Tales* contains seven short works, among them “The Tale of the 672nd Night,” which explores the dangerous psychological state of a young aesthete, and “Letter from Lord Chandos,” a fictional correspondence sent by a young writer to Francis Bacon and concerned with the disparity between words and truth. A substantial introduction provides historical and critical contexts that illuminate these highly original works by one of the twentieth-century’s greatest authors. J.M.Q. Davies studied at Oxford University and has taught at The University of Melbourne. He has published critical work on William Blake, including *Blake’s Milton Designs: The Dynamics of Meaning* (Locust Hill Pess, 1993). Davies’s other translations include several of Arthur Schnitzler’s works: *Round Dance and Other Plays* (Oxford University Press, 2004); *Dream Story* (Penguin, 1999); and *Selected Short Fiction* (Angel Books, 1998). He also edited *German Tales of Fantasy, Horror, and the Grotesque* (Longman Cheshire, 1987).


Max Horkheimer (1895–1973) was a German philosopher and social scientist who directed for almost thirty years the famous Frankfurt Institute for Social Research and was the guiding force of the philosophical tradition known as the “Frankfurt School.” In collaboration with a number of famous thinkers, among them Theodor Adorno and Walter Benjamin, Horkheimer guided the development of “Critical Theory,” a collection
of rigorous approaches for cultural analysis that became the dominant form of Western Marxism and had a tremendous influence on poststructuralist thought. *A Life in Letters* is a selection of correspondence chosen from the almost twelve hundred letters that comprise volumes fifteen through eighteen of *Horkheimer’s Gesammelte Schriften*. These letters present key features and detailed insights into his professional and personal life, thought, and relationships. Horkheimer and the Frankfurt School were in contact with and thought about the leading German intellectuals of the twentieth century — Karl Marx, Thomas Mann, Sigmund Freud, and Albert Einstein — and many of these figures appear in Horkheimer’s correspondence, both as recipients and as topics for discussion. This edition also includes a biographical register that identifies many of the lesser-known individuals who appear in these letters. Manfred R. Jacobson is Professor of German at The University of Nebraska-Lincoln, where he has taught since 1973. He specializes in nineteenth-century German literature, the theory of the novelle, translation studies, and the Frankfurt School. Jacobson is also affiliated with The Norman & Bernice Harris Center for Judaic Studies. Evelyn M. Jacobson is also a Professor of German at The University of Nebraska-Lincoln and also affiliated with The Norman & Bernice Harris Center for Judaic Studies. In addition, she is Associate Vice Chancellor for Academic Affairs. The two of them have co-translated *The Correspondence of Walter Benjamin, 1910–1940* (University of Chicago Press, 1994); and Hildegard Baumgart’s topical study *Jealousy: Experiences and Solutions* (Chicago, 1990).


Although most of the best-known of Franz Kafka’s works were not published during his own lifetime, Kafka did allow seven of his books to be published while he was still alive. This anthology brings those works together, including *Contemplation* (1913), a collection of almost twenty one-to-two-page pieces; “The Judgement”; “Metamorphosis”; “In the Penal Colony”; *A Country Doctor: Short Prose for My Father* (1920); and *Hunger-Artist: Four Stories* (1924). An appendix contains three additional pieces that were published in journals but never collected during Kafka’s lifetime. Michael Hofmann is a freelance writer, reviewer, and one of the most highly acclaimed translators of German literature. Born in West Germany, he studied at Oxford University, The University of Cambridge, and The University of Regensburg. Since 1993, Hofmann has held a half-time position as Professor of English at The University of Florida. His poetry includes *Nights In The Iron Hotel* (1983), which won the Cholmondeley Award from the Society of Authors in the United Kingdom, and *Acrimony* (1986), which won the Geoffrey Faber Memorial Prize. In 1994, he co-edited *After Ovid: New Metamorphoses* and in 2005 edited the *Faber Book of 20th Century German Poems*. Hofmann has translated over thirty works by such authors as Bertolt Brecht, Joseph Roth, Patrick Süskind, Ernst Jünger, Joseph Roth, and Wim Wenders. His many honors include the PEN/Book-of-the-Month Club Translation Prize; the Helen and Kurt Wolff Translator’s Prize; and the Schlegel-Tieck Prize for German Translation, which he has won twice.

Born in East Berlin, Olaf Georg Klein writes essays, short stories, novels, and radio plays. He studied theology, especially the works of Paul Tillich, and worked as an assistant in the Evangelische Akademie Berlin-Brandenburg. In the mid-1980s, Klein became deeply involved in the opposition movement against the East German government and became known for giving talks on means of protesting nonviolently. His novel *Nachzeit* (1988; *Aftertime*, translation by Margot Bettauer Dembo, Northwestern University Press, 1999) examined the Chernobyl disaster and his most recent work, *Zeit als Lebenskunst* (2007; *Time as Way of Life*, untranslated), explores the relationship between various perceptions of time and how we live our lives. *Suddenly Everything Was Different*, which received broad acclaim in Germany and internationally, is a collection of twelve interviews chosen by Klein out of the almost one hundred he conducted with former East German citizens between 1990 and 1993. These candid, first-person narratives of life under Communism and then immediately after its collapse discuss questions of identity — personal, social, and national; the meaning of history; and responses to political oppression and its removal. An introduction to the history of East Germany and extensive annotations provide important contextual information that illuminates these riveting accounts of an extraordinary turning point in world history. Ann McGlashan is Associate Professor of German at Baylor University, where she has taught since 1990. She holds a PhD in German Literature and Women’s Studies from Indiana University and a State Teaching Examination from the Pädagogische Hochschule, which is part of Braunschweig University in Germany. McGlashan has taught at Indiana University and in the German public school system. Her interests include German women writers, the female artist in fin-de-siècle Germany and Austria, and the relationship between women and creativity.


Alexander Kluge is an award-winning writer and filmmaker. He studied music, history, and law (which he was certified to practice), and then worked as an assistant for the famous film director Fritz Lang. Kluge has won four Gold Lions at the Venice Film Festival and now makes independent programs for German television. In 2008, he received the “Ehrenpreis” (the equivalent of a lifetime achievement award) at the Deutschen Filmpreis 2008 for his contributions as a founder of New German Cinema. As a writer, he has received such awards as the Fontane Prize from the City of Berlin (1979), the Heinrich Böll Prize for Literature from the City of Cologne (1993), and the prestigious Georg Büchner Prize (2003). His numerous short-story collections, which total more than four thousand pages, include *Die Lücke, die der Teufel läßt* (*The Devil’s Blind Spot*, translation by Martin Chalmers and Michael Hulse, New Directions, 2004). *Cinema Stories* contains thirty-eight tales, part-fiction and part-fact, that deal with
various aspects of making movies. This collection of personal thoughts, insights, and experiences, as well as historical lore, explores Kluge’s core belief that a good story — regardless of its medium — should be poetic but that the poetic should be to some degree informative. Martin Brady is Lecturer in German at King’s College, London, where he earned his PhD. Among his areas of research are European films, especially avant-garde and Brechtian, and architecture, particularly New Brutalism and social housing. Brady previously translated Victor Klemperer’s The Language of the Third Reich (Continuum International Publishing, 2006). Helen Hughes is Senior Lecturer in Film and German Studies at The University of Surrey. She holds a PhD in Austrian Literature from University College, London and her interests include German, European, documentary, and experimental films; film and literature; and film and rhetoric. Hughes has authored numerous articles on topics in these areas, and she and Brady are the authors of Deutschland im Spiegel seiner Filme (Germany in the Mirror of Its Films, CILT, 2000).


A well-known German poet, essayist, critic, and translator, Michael Krüger has run the distinguished publishing firm Hanser Verlag in Munich for thirty years. He is also the editor of Akzente, Germany’s most important literary magazine, and recently received the prestigious Mörike prize for his contributions to writing and publishing literature. His novel, Die Cellospielerin (2000), was translated into English by Andrew Shields (Harcourt, 2004). In The Executor, the narrator is called to Turin to manage the literary estate and execution of the will of Rudolf, his recently deceased best friend and a famous writer. This endeavor requires dealing with a large collection of house pets — a dog, a goose, several ducks, tortoises, and a peacock — and a heap of books and research materials that reputedly contains a work so momentous that the narrator’s dead friend called it “the world’s last novel.” Through the narrator, Krüger explores the nature of writing and how people use the end results of writing for their own ends, sometimes bringing about order but often precipitating disorder. John Hargraves received a PhD in German Literature from Yale University and was Assistant Professor of German Language and Literature at Connecticut College for a number of years. He has published numerous articles on music and German literature as well as the critical study Music in the Works of Broch, Mann, and Kafka (2001). Hargraves’s published translations include Elias Canetti’s Notes from Hampstead (Farrar, Straus, and Giroux, 1998); Broch De Rothermann: A Memoir of Hermann Broch by His Son (Beinecke Rare Book & Manuscript Library, Yale University, 2001); Zeit und Zeitgeist: The Spirit in an Unspiritual Age (Counterpoint, 2003), a collection (that he also edited) of Hermann Broch’s essays; and, most recently, Martin Geck’s biography Johann Sebastian Bach: Life and Work (Harcourt, 2006).

Born in Hungary, Terézia Mora has lived in Germany since 1990, where she studied theater arts and screenwriting and now works as a freelance writer and translator of contemporary Hungarian novelists, including Péter Esterházy. Her first book, *Seltsame Materie* (1999), was a collection of stories, one of which, “Der Fall Ophelia,” received the prestigious Ingeborg Bachmann Prize. In 2004, Mora’s first novel, *Day In Day Out*, was chosen the best German novel of the year at the Leipzig Book Fair. The story’s protagonist is Abel Nema, who speaks ten languages fluently but is having a hard time coping with reality. In the ten years since he left his Balkan homeland, Nema has lived with a variety of other refugees, including a group of bohemian jazz musicians, a gang of young Gypsies, and an eccentric student of ancient history. Despite his proficiency with languages, he struggles to find and express his own humanity in the midst of so many people. *Day In Day Out* is an exploration of the place of the individual within the new multicultural atmosphere of Europe, and how one person who should be able to fit in quite well cannot. Michael Henry Heim is Professor of Slavic Languages and Literatures and Professor of Comparative Literature at The University of California, Los Angeles, where he has taught for more than thirty years. He is also the adviser of the Babel Study Group for Translation Studies and teaches a Workshop in Literary Translation at UCLA. A noted translator of contemporary and classical fiction and drama from Czech, French, German, Hungarian, Italian, Romanian, Russian, Serbian, and Croatian, Heim has translated Anton Chekhov’s *Life and Thought: Selected Letters and Commentary*; Milan Kundera’s *The Unbearable Lightness of Being*; Günter Grass’s *My Century*; and Thomas Mann’s *Death in Venice*, for which he received the 2005 Helen and Kurt Wolff Translator’s Prize.


In 1938, ten-year-old Bruno Schwebel fled Vienna with his family to escape Nazi persecution. The family eventually settled in Mexico City, where Schwebel went on to work as an electrical engineer, film producer, and technical director of the city’s largest television station. He also learned how to act, play folk music, paint, and play chess so well that he became a chess champion. In 1976, Schwebel began to publish his stories in Spanish and then later in German translations. *As Luck Would Have It* presents a number of these recollections, from his childhood in Austria; to discovering the many aspects of his new homeland, Mexico; to his return to his birthplace. Schwebel’s keen attention to detail, adventurous spirit, and sly humor combine to present the cultural differences and similarities that his unique background has allowed him to experience.
This edition is based on the German translation of the original Spanish work by Schwebel (Comida corrida y otros cuentos, 2004), with the translator and author working together through the final stages of the final English translation. Michael Winkler is Professor Emeritus of German at Rice University, where he taught for over thirty years. He specialized in modern German fiction and poetry and taught courses on German cultural and social theory and exile literature. Winkler has translated Gerhard Roth’s novel The Lake (Ariadne, 2000) and Peter Truschner’s novel Serpent’s Child (Ariadne, 2006). He also co-translated and co-edited (with Edward Snow) Diaries of a Young Poet (W.W. Norton, 1997), an anthology of Rainer Maria Rilke’s diaries, and Rainer Maria Rilke and Lou Andreas-Salome: The Correspondence (Norton, 2006).


Born in Bavaria, W.G. Sebald (1944–2001) was a teacher, scholar, critic, novelist, biographer, and poet. He taught for many years at The University of East Anglia, where he was Professor of German and the founding Director of The British Centre for Translation. In the 1990s, he achieved international recognition as a writer and went on to receive a number of prestigious awards, among them the Berlin Literature Prize, the Mörke Prize, and the Los Angeles Times Book Award for Fiction (for The Rings of Saturn). Unrecounted juxtaposes thirty-three of what Sebald called “micro-poems” with thirty-three lithographs by the acclaimed artist Jan Peter Tripp. Producing an unusual artistic interaction, the text and the visual images explore such themes as time, memory, and death. Michael Hamburger (1924–2007) was one of the foremost translators of German poetry and a poet in his own right. Born in Berlin, he and his family moved to England, where he studied at Christ Church, Oxford and later taught at University College, London and Reading University. His translations include numerous works by almost every single major German poet and are noted particularly for introducing English-speaking readers to Friedrich Hölderlin and Paul Celan. Among the honors Hamburger received are the Goethe Medal; the Schlegel-Tieck Prize for German Translation, which he won twice; and the Order of the British Empire.


Highly admired by a number of famous writers, among them Hermann Hesse, Franz Kafka, and J.M. Coetzee, Robert Walser (1878–1956) was a German-speaking Swiss author who wrote nine novels and numerous short stories, essays, and poems. His works contain elements of German modernism and expressionism, while at the same time standing on their own as distinctly original works with no innate connection to these two (or any other) literary movements. The Assistant, which appears here for the
first time in English, tells the story of an inventor’s new assistant, Joseph, whose complex psychological and emotional states vacillate between extremes: pleasure and worry; and exhilaration and despondency. As Joseph tries to help his new boss avoid financial ruin, these conflicting and frequently changing emotions threaten Joseph’s hold on reality. Susan Bernofsky is a Research Scholar in the Humanities at Bard College and a translator of contemporary and classical German fiction. She holds an MFA in Creative Writing from Washington University in St. Louis and a PhD in Comparative Literature from Princeton University. The author of Foreign Words: Translator-Authors in the Age of Goethe (Wayne State University Press, 2005), Bernofsky has also translated Walser’s The Robber (University of Nebraska Press, 2000) and Masquerade and Other Stories (John Hopkins University Press, 1990); Hermann Hesse’s Siddhartha (Modern Library, 2006); and Jenny Erpenbeck’s The Book of Words (New Directions, 2007) and The Old Child and Other Stories (New Directions, 2005), for which she received the Helen and Kurt Wolff Translator’s Prize.

GREEK:

Winner of the 1979 Nobel Prize for Literature, Odysseus Elytis (1911–1996) is one of Greece’s best-known poets. Born on the island of Crete, he studied law at The University of Athens, fought in Albania against the Italian fascists, and served briefly as Director of Programming for the National Broadcasting Institute of Athens and as President of the Governing Board of the Greek Ballet. His other honors include the National Prize for Poetry (1960), which he received for Axion Esti (It is Worthy). This anthology includes poems that cover the most important periods of Elytis’s career, from his early works that include elements of surrealism to later works that use new forms to express a broad range of themes. The poems in this edition were translated by some of the leading Greek translators of poetry, including Edmund Keeley, Philip Sherrard, and George Savidis.


Alongside Cavafy, Seferis, and Elytis, Yannis Ritsos (1909–1990) stands as one of the four most important twentieth-century Greek poets. He worked as a dancer, theater director, and painter, and wrote lyrics, long poems, plays, and novels. His poetry collections include Tractor (1934) and the long poem Epitaphios (1936). Ritsos explores such themes as the breadth of history and the nature of politics, the latter particularly important to him as demonstrated by his ardent opposition to fascism, which led to his
imprisonment and the public burning of his books. Yet these and other themes are always presented in a neutral, objective tone that is accompanied by numerous details. This edition represents the first complete translation of *Monochords*, three hundred one-line poetic verses that encapsulate the main themes and images in all of Ritsos’s work. Paul Merchant, who has been Director of the William Stafford Archives at Lewis and Clark College since 1996, translates from Greek, Latin, and Welsh. He taught at Warwick University in England from 1973 to 1989, and his own poetry collections include *Bone from a Stag’s Heart* (Five Seasons Press, 1988) and *Some Business of Affinity* (Five Seasons, 2006), which was nominated for the Oregon Book Award. His translations include works by Catullus, Aeschylus, and the medieval Welsh poet Dafydd ap Gwilym; and three collections of modern Greek verse, including *Modern Poetry in Translation: Seferis, Embiricos, Elytis, Ritsos, Sinopoulos and Vekalo* (1968) and Eleni Vakalo’s *Genealogy* (1971). The author of the genre study *The Epic* (Methuen, 1971), Merchant had collaborated with Ritsos since 1966 on translating the Greek poet’s work into English.


*Zigzag through the Bitter-Orange Trees* was the first novel in Greece to win both the Greek State Prize for Literature and the prestigious Book Critics’ Award. The work weaves together the stories of four disparate young people in modern Greece: Lia, who is dying in the hospital from a mysterious virus; her brother Sid, a disaffected wanderer and her only remaining connection to the outside world; Lia’s nurse, Sotiris, who displays an unstable blend of cowardice and desire; and the twelve-year-old rebel Nina, who dreams of breaking away from the humdrum life around her. Together, these four unforgettable voices mingle in a poignant black comedy about isolation and yearning, illusion and vengeance, and, ultimately, the hunger for connection. With disarming power, Sotiropoulos portrays the conflicted world of the young, the passionate, the cynical, the beautiful, and the grotesque. This is the fifth novel by celebrated Greek novelist and short-story writer Ersi Sotiropoulos, and the first of her works to be translated into English. Sotiropoulos’s striking originality and elegant natural style have won her audiences in many languages. She has been a fellow at The University of Iowa’s International Writing Program, at Schloss Wiepersdorf in Germany, and at Princeton University, as well as at numerous other programs around the world. Peter Green is a translator, novelist, historian, and Dougherty Centennial Professor Emeritus of Classics at The University of Texas at Austin. He is currently Adjunct Professor of Classics at The University of Iowa and Editor of *Syllecta Classica*, a scholarly journal published by The University of Iowa that emphasizes interdisciplinary approaches to all areas within the field of Classics. Green’s critical works include *From Ikaria to the Stars: Classical Mythification, Ancient and Modern* (University of Texas Press, 2004) and *The Hellenistic Age* (Random House, 2007). He is also the author of *The Laughter of
Aphrodite, a fictional account of Sappho's life; and The Sword of Pleasure, a fictional autobiography of the Roman general and dictator Sulla and winner of the Heinemann Award for Literature. Green has published numerous translations of works by Juvenal, Ovid, Apollonios, Catullus, and the Greek poet Yannis Ritsos.

HEBREW:

This collection of interrelated stories about a sixteenth-century Prague rabbi and the golem he created became an immediate bestseller upon its publication in 1909. So widely popular and influential was Yudl Rosenberg’s work, that it is no exaggeration to claim that the author transformed the centuries-old understanding of the creature of clay and single-handedly created the myth of the golem as protector of the Jewish people during times of persecution. In addition to translating Rosenberg’s classic golem story into English for the first time, Curt Leviant also offers an introduction in which he sets Rosenberg’s writing in its historical context and discusses the golem legend before and after Rosenberg’s contributions. Leviant is a prizewinning translator and author whose six critically acclaimed novels have won praise from Eli Wiesel and Saul Bello. His translations from Yiddish include Isaac Bashevis Singer’s More Stories from My Father’s Court; five volumes of collected works by Sholom Aleichem; and Chaim Grade’s The Yeshiva, which won a National Jewish Book Award. Leviant has won the Wallant Award for his fiction and several national and international writing fellowships.


During the 1948 War of Independence — a time when pigeons were still used to deliver battlefield messages — a gifted young pigeon handler is mortally wounded. In the moments before his death, he dispatches one last pigeon. The bird is carrying his extraordinary gift to the girl he has loved since adolescence. Intertwined with this story is the contemporary tale of Yair Mendelsohn, who has his own legacy from the 1948 war. Yair is a tour guide specializing in bird-watching trips who, in middle age, falls in love again with a childhood girlfriend. His growing passion for her, along with a gift from his mother on her deathbed, becomes the key to a life he thought no longer possible. Meir Shalev, a columnist for the Israeli daily Yedioth Ahronoth, is one of Israel’s most celebrated novelists; his books have been translated into more than twenty languages and have been best-sellers in Israel, Holland, and Germany. He has received the Prime Minister’s Prize (Israel) and, for A Pigeon and a Boy, the Brenner Prize, Israel’s highest literary honor. Evan Fallenberg translates fiction by well-known and upcoming Israeli writers. His translation of A Pigeon and a Boy won the 2007 National Jewish Book Council Award for Fiction and the 2007 PEN Translation Prize. Fallenberg’s other
translations include Beaufort, by Ron Leshem; Death of a Monk, by Alon Hilu; and Murder in Jerusalem, by Batya Gur. Fallonberg holds an MFA in Creative Writing from Vermont College and has lived in Israel since 1985, where he writes, translates, and teaches. He is currently an instructor in the Shaindy Rudoff Graduate Program in Creative Writing at Bar-Ilan University.


Hebrew culture experienced a renewal in medieval Spain that produced what is arguably the most powerful body of Jewish poetry written since the Bible. Fusing elements of East and West, Arabic and Hebrew, and the particular and the universal, these poems embody an extraordinary sensuality and intense faith that transcend the limits of language, place, and time. The Dream of the Poem traces the arc of the entire period, presenting some four hundred poems by fifty-four poets and including a panoramic historical introduction, short biographies of each poet, and extensive notes. Peter Cole is a publisher, poet, and translator of Hebrew and Arabic poetry specializing in literature from medieval Spain and the modern Middle East. Co-founder (in 1998) and current co-editor of Ibis Editions, a small press devoted to the publication of what he calls “Levant-related literature,” Cole has been a visiting writer and professor at Yale University, Wesleyan University, and Middlebury College. His three poetry collections are Rift; Hymns & Qualms; and What Is Doubled: Poems 1981–1989. Cole’s other translations include Selected Poems of Shmuel HaNagid (Princeton, 1996), which received the MLA’s Scaglione Prize for Translation; Selected Poems of Solomon Ibn Gabirol (Princeton, 2001), the winner in 2001 of the triennial TLS-Porjes Prize for Hebrew-English Translation; and Aharon Shabtai’s J’Accuse (New Directions, 2003), which was awarded the 2004 PEN Award for Poetry in Translation. He has also co-translated (with Yahya Hijazi and Gabriel Levin) Taha Muhammad Ali’s So What: New and Selected Poems, 1971–2005 (Copper Canyon Press, 2006).

IRISH (OLD):

Only the second English translation ever of Ireland’s oldest epic — and the first in almost forty years — this new rendition brings to life a story whose importance for its people rivals that of the Iliad, the Aeneid, and the Mahabharata for their respective peoples. Written around the eighth century AD, Táin Bó Cúailnge relates the exploits of the legendary warrior Cú Chulainn as he fights against the invading army of Connacht over the fabled Brown Bull of Cooley. Filled with elements of heroism, betrayal, magic, and bloodshed, this epic tale is also a tribute to Ireland’s landscape and the Irish people’s quest for a nation of their own. In addition to being a well-known Irish poet and
novelist, Ciaran Carson is Professor of English and Director of The Seamus Heaney Center for Poetry at Queen’s University, Belfast. He worked for over twenty years as the Traditional Arts Officer for the Arts Council of Northern Ireland, and his nine collections of poetry include First Language: Poems (1993), which received the T.S. Eliot Prize; and Belfast Confetti (1990), winner of the Irish Times Irish Literature Prize for Poetry. Carson has also written several works of prose, among them Fishing for Amber: A Long Story (1999); The Star Factory: A Memoir of Belfast (1997); and Last Night’s Fun: About Time, Food and Music (1996), a study of Irish traditional music. An honorary member of the Irish Translators’ and Interpreters’ Association, he was awarded the 2003 Oxford-Weidenfeld Translation Prize for his English rendition of Dante’s Inferno.

ITALIAN:

Born to a Neapolitan middle-class family, Giambattista Basile (1575–1632) was a courtier and soldier to various Italian princes, including the doge of Venice. In his collection of Neapolitan fairy tales Lo cunto de li cunti, overo Lo trattenemiento de ‘peccerille, which was published posthumously in two volumes, he recorded and adapted a group of tales that are believed to have been transmitted orally around Crete and Venice and also later adapted by Charles Perrault and the Brothers Grimm (the latter making extensive and acknowledged use of Basile’s anthology). This edition contains versions of many well-known stories, among them Cinderella, Sleeping Beauty, Rapunzel, and Hanzel and Gretel, and represents the first full, accurate, and annotated English translation of the original Italian work. Nancy L. Canepa is Associate Professor of Italian at Dartmouth College, where she has taught since 1989. Her research and teaching interests include early modern Italian literature and culture (especially the seventeenth century); fairy-tale studies; and folklore and popular culture. Canepa edited Out of the Woods: The Origins of the Literary Fairy Tale in Italy and France (Wayne State University Press, 1997) and wrote the critical study From Court to Forest: Giambattista Basile’s Lo cunto de li cunti and the Birth of the Literary Fairy Tale (Wayne State, 1999), which received the MLA’s prestigious Howard R. Marraro Prize for outstanding scholarly achievement in Italian literature. She has also translated Carlo Collodi’s The Adventures of Pinocchio: Story of a Puppet (Steerforth Press, 1998).


Benedetto Croce (1866–1952) was the leading Italian philosopher of the first half of the twentieth century and an internationally recognized figure. A historian by training,
He turned to philosophy and produced a number of works that secured his reputation as an intellectual, among them Aesthetic (1902); Logic (1908); Philosophy of the Practical: Economic and Ethic (1909); and Theory and the History of Historiography (1914). Yet Croce’s primary interest throughout his career remained aesthetics and this edition, part of The Lorenzo Da Ponte Italian Library series, collects the four lectures that he gave as the inaugural address of the Rice Institute in Texas. These reflections present the essence of his philosophical position on aesthetics and are still fundamental texts in the field today, and this new translation aims to convey this essence even more clearly by staying faithful to the unique language and style for which Croce was and still is highly regarded. Hiroko Fudemoto is a translator based in Los Angeles whose translations include excerpts in the essays collected for Ariosto Today: Contemporary Perspectives (University of Toronto Press, 2003).


One of Italy’s most important contemporary poets, Erba is approachable yet complex, distinctively and artfully combining traditional and informal means in his brief lyrics. He turns a cool eye on the passing scene, allowing us to see life in a new light. The poems in The Greener Meadow discover in the details of everyday life — a cream-colored tie, an old book, a swallow — access to far-reaching mysteries, including the fact of our being here at all. This bilingual edition contains the most comprehensive and representative selection of Erba’s poetry ever published in English, with translator Peter Robinson working closely with Erba on this project. An introduction and annotations provide important context for the work of this unique and compelling modern Italian poet. Peter Robinson is a renowned poet, translator, and critic who was born in England. He currently teaches at Tohoku University in Japan, where he is a visiting professor of English literature. His books include This Other Life, which won the Cheltenham Prize; Twentieth Century Poetry: Selves and Situations; and a forthcoming collection of interviews, Talk about Poetry: Conversations on the Art.


Jellyfish is Giancarlo Pastore’s first book and was nominated for the Premio Settembrini. Pastore studied Italian literature and currently works in the city of Turin’s Cultural Affairs Department. His second novel, Regina, was published in 2007. Jellyfish, which was hailed by a number of major Italian literary critics as an instant classic, is an experimental novel that explores the themes of alienation and despair in a city that is both Turin and nowhere (or perhaps everywhere). Pastore mixes the real and the unreal, the concrete and the imaginary, human and animal, to produce a unique blend of narrative threads. Jamie Richards, who translates from Italian, Spanish, and Latin, is pursuing a PhD in Comparative Literature at The University of Oregon. She holds an MFA in Literary Translation from The University of Iowa, where she was co-editor of
**eXchanges**, a journal of literary translation. An ALTA Fellow in 2004, Richards is also the co-founder of www.translationexchange.blogspot.com. Her previous translations include Giacomo Papi’s historical study *Booked: The Last 150 Years Told through Mug Shots* (Seven Stories, 2006) and short pieces that were published in *eXchanges, Two Lines, Absinthe*, and *Words Without Borders*.


Through this novel’s three parts — fire, earth, and wind — the main character Walter leaves behind a provincial adolescence in Trieste for the chaos of life as a struggling writer in Rome. Wrestling with alcoholism, estrangement from his family, and the peridious nature of “friends” on the make, he finds himself in the end searching for a long-lost companion and the certainty he once knew. Tamaro does not shy away from big scenes or meaningful conclusions, as she leads her hero to a lonely convent in the mountains of Slovenia and an encounter with a dying sister who will change his life forever. *Anima Mundi* has thus far been translated into twenty-five languages, though this edition represents the first one in English. Susanna Tamaro is the author of ten books of fiction and nonfiction, including the internationally bestselling novels *Follow Your Heart* and *Turning Home*, that have been published in more than 40 countries and sold more than seven million copies worldwide. Cinzia Sartini Blum is Professor of Italian at The University of Iowa and holds a Laurea in Lingue e Letterature Straniere from the Università degli Studi di Firenze and a PhD in Romance Studies from Cornell. She is the author of *The Other Modernism* and co-translator and editor of *Contemporary Italian Women Poets*. Her work has also been published in volumes of collected essays on futurism and Italian colonialism and in journals such as *Italica, Philological Quarterly*, and *South Central Review*. Russell Scott Valentino is Associate Professor of Russian and Comparative Literature at The University of Iowa. His areas of research include nineteenth- and twentieth-century Russian literature; literary translation; and contemporary Trieste, Istria, and Croatia. The author of the critical study *Vicissitudes of Genre in the Russian Nineteenth-Century Novel* (Peter Lang, 2001), Valentino is also the co-translator (with Cinzia Sartini Blum and David J. Depew) of Italian writer and philosopher Carlo Michelstaedter’s treatise *Persuasion and Rhetoric* (Yale University Press, 2004); and the translator of Italian author Fulvio Tomizza’s novel *Materada* (Northwestern University Press, 2000). Valentino’s essays, articles, and translations have appeared in journals such as *Two Lines, Russian Review, eXchanges*, and *Slavic Review*. He is also the founder and director of the independent literary press Autumn Hill Books, which focuses on publishing English translations of contemporary literature.
JAPANESE:

One of the most famous writers of Japan’s modern era, Ryūnosuke Akutagawa (1892–1927) was a short-story writer, novelist, poet, translator, and critic. He remains best-known for “Rashōmon,” the story upon which Akira Kurosawa based the 1950 film of the same name. Akutagawa studied English literature and translated many Western works while studying at Tokyo Imperial University; he then taught at the Naval Academy at Yokosuka before devoting himself full-time to writing. His works explore the nature of human behavior and the demands of society, including the conflict between the reality of existential circumstances and the artificiality of rules, including morality. Written shortly before Akutagawa’s death, *A Fool’s Life* presents a series of fifty-one pieces — reminiscences, observations, anecdotes, and the like — that are highly autobiographical and present an individual on the verge of a major breakdown. Such themes as death, inner struggle, and Japanese tradition form much of the basis of this material, providing moving insights into the mind of Akutagawa as well as the universal human condition. A poet and music historian, Anthony Barnett has translated works by Anne-Marie Albiach, Roger Giroux, Pär Lagerkvist, Tarjei Vesaas, and Andrea Zanzotto. He earned an MA in Translation from The University of Essex; has worked as an editor at Allardyce, Barnett, Publishers; and in 2002 was Visiting Scholar at The Center for International Programs at Meiji University in Tokyo. Barnett has produced bio-discographies of African-American violinists and edited the journal *Fable Bulletin: Violin Improvisation Studies*. His poems have appeared in numerous journals and anthologies, including *Poets on Writing: Britain 1970–1991* and *Other: British and Irish Poetry Since 1970*. Toraiwa Naoko is Professor of English at Meiji University in Tokyo. She received her doctorate from The University of Sussex and divides her time between Japan and England.


Kenji Miyazawa (1896–1933) stands as one of Japan’s most beloved poets, though he was little appreciated during his own lifetime. In 1996, on the one-hundredth anniversary of his birth, widespread commemorations of his life and work were held throughout Japan, with everyone from the general public to advertising agencies to railroad companies taking part. Born in the remote prefecture of Iwate, Miyazawa studied agriculture and forestry, taught in an agricultural school, and spent the last years of his short life traveling around the country and teaching people the science of cultivating rice. His poetry blends a love and knowledge of nature, science, philosophy, and Buddhism to produce a universal and deeply touching message that has resonated with readers from around the world. *Strong in the Rain* presents over fifty of Miyazawa’s poems, including the famous title-piece, which is perhaps the most memorized and quoted modern poem in Japan. Roger Pulvers is a writer, playwright, theater director, and Professor in The Foreign Language Research and Teaching Center at The Tokyo
Institute of Technology. He earned an MA in Russian Studies at Harvard and then lived in the Soviet Union, Warsaw, and Paris before moving to Japan in 1967. After teaching Russian and Polish in Japan, Pulvers moved to Australia, where he taught Japanese language and literature at The Australian National University in Canberra until returning to Japan in 1982. The director of major plays at theatres in Melbourne, Canberra, and Tokyo, he has published over thirty books (in English and Japanese), including novels, short-story collections, plays, essay collections, translations (from Japanese, Russian, and Polish), and the memoir On the Edge of Kyoto: The Unmaking of an American.


Kawashima Masayuki is a successful graphic designer living in Tokyo with his loving wife, Yoko, and their baby girl. Outwardly, their lives are a picture of happiness and contentment, but every night while his wife sleeps, Kawashima creeps from his bed and watches over the baby's crib with an ice pick in his hand and an almost visceral desire to use it. One particular night, as this struggle unfolds once more, Kawashima makes a decision to confront his demons and sets into motion an uncontrollable chain of events that seems to lead inexorably to murder. The follow up to Murakami’s In the Miso Soup, Piercing confirms the author as a master of the psycho-thriller — terrifying, sickening, and utterly gripping. Ryu Murakami is a musician, filmmaker, TV personality, and award-winning author who has gained a cult following in the West. His first novel, Almost Transparent Blue (1976), was a best-seller and won the Gunzo Prize for New Talent as well as the Akutagawa Prize, Japan’s most prestigious literary award. Other works of his (also available in English) include Coin Locker Babies (1980), 69 (1987), and In the Miso Soup (1994). Murakami’s novels often explore dark topics while at the same time encouraging the development of an individualism and globalism often foreign to traditional Japanese culture. Ralph McCarthy is a translator, writer, and lyricist who lives in Santa Monica, California. He previously translated Murakami’s 69, Love & Pop, and In the Miso Soup (Penguin, 2006); Yayoi Kusama’s Hustler’s Grotto; and two collections of short stories by Dazai Osamu: Self Portraits and Blue Bamboo. In 1996, McCarthy received an NEA Translation Fellowship. He has also written the children’s books The Moon Princess and The Inch-High Samurai.


Sei Shōnagon was a gentlewoman in the court of Empress Teishi at the beginning of the eleventh century in what is now Kyoto, Japan. The Pillow Book is her account of a world highly insulated yet representing the height of the first flowering of Japanese culture. The accounts and stories range in length, but all provide fascinating glimpses into the social, cultural, and intellectual center that was the palace of the Japanese Emperor. This edition includes an introduction to the historical, cultural, and literary background of the era; appendices detailing places, people, and general terms;
Meredith McKinney, who lived in Japan for twenty years, is a literary translator of contemporary and classical Japanese fiction. She is currently Visiting Fellow and Lecturer in the Japan Centre at The Australian National University in Canberra, where she earned her PhD in medieval Japanese literature. Her translations include Kusamakura (Penguin, 2008), one of the major novels by Natsume Soseki, the father of modern Japanese fiction; and a collection of stories by Yoshikichi Furui entitled Ravine and Other Stories (Stonebridge, 2000), which received the Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature from the Donald Keene Center at Columbia University.


This volume is an abridged edition of the first anthology (2002) ever devoted to Japanese literature written between 1600 and 1900. A wide variety of genres — fiction, poetry, drama, essays, literary criticism, and folk stories, among others — enables English-speaking readers to enjoy a comprehensive overview of works produced during one of Japan’s most creative eras. An introduction and annotations provide highly valuable context for Western readers approaching this highly allusive and often elliptical material. Finally, over two hundred woodblock prints that accompanied the original texts — and were prominent features of literature from this time-period — are also included.


In September 1911, the new literary magazine Seitō (Bluestocking) caused a sensation in Japan by giving women there an unprecedented opportunity to express their thoughts, feelings, and, ultimately, themselves. Written, edited, and published solely by women, the journal was condemned by social leaders, educators, and even advocates of women’s rights for its revolutionary and often controversial content. At the same time, thousands of readers requested subscriptions and many of them submitted their own work for publication. Seitō promoted women’s independence and debated the identity and role of women in all aspects of society. The Bluestockings of Japan presents seventeen pieces (from twelve authors) that appeared in this journal, including pieces that precipitated the government’s banning entire issues of Seitō. These pieces not only provide a rare glimpse at a seminal event in Japanese history but also explore issues that are still being debated today: sexual harassment; love; motherhood; and the meaning of gender equality. In addition to a substantial general introduction to the subject matter, each chapter includes an introduction to and commentary on the particular author and translated piece(s) in that chapter. Several appendices and an extensive bibliography round out this comprehensive monograph. Jan Bardsley is
Associate Professor of Japanese Humanities at The University of North Carolina at Chapel Hill. She specializes in the history and literature of Japanese feminism; and Japanese women's magazines and popular culture. Bardsley has been a visiting scholar at The Japan Center for Michigan Universities (a study-abroad program) in Hikone, Japan; and at The Women’s Studies Center at Tokyo Women’s Christian University. In addition to publishing a number of articles in the National Women’s Studies Association Journal and U.S.–Japan Women’s Journal, she co-edited (with Laura Miller) the critical study Bad Girls of Japan (Palgrave Macmillan, 2005) and is now working on Designs on Democracy: Fashion and Feminism in Postwar Japan. In 2002, she and Joanne Hershfield co-directed the documentary Women in Japan: Memories of the Past, Dreams for the Future.

KOREAN:

A two-time recipient of the Korea Literature Prize, Ko Un is one of the most beloved, prolific, and controversial writers in modern Korea history. He grew up in Japanese-occupied Korea, experienced the horrors of the Korean War, became a Buddhist monk in 1952, wandered across the war-torn landscape of his homeland for almost a decade, and returned to secular life in the early 1960s. Since then, he has protested frequently against the failures of the Korean government and especially against the various military dictatorships that have come to power. He has published over one hundred twenty-five works, including poetry, essays, fictions, drama, and translations; portions of his work have been translated into over fifteen languages. In 1998, Ko became the first South Korean citizen to be invited to tour North Korea on his own. Abiding Places, which was published in Korea in 2000, is a collection of poems drawn from this experience, a commentary on history and modernity, the spiritual and the secular, art and politics, and separation and reunification. Sunny Jung (Jung Jung-sun) is Senior Lecturer in Korean Language, Literature and Thought at The University of California, Santa Barbara. Her interests include Korean Zen poetry, classical and modern poetry, and teaching pedagogy. She has taught at The University of Southern California, The U.S. International University Osaka, and The Defense Language Institute. The author of the collection of poems The Gate of Zen, Jung received the New Poet Award from Poetry and Politics, Incoporated, South Korea’s well-respected poetry journal. Hillel Schwartz is a cultural historian, independent scholar, and poet who has taught at San Diego State University and The University of California, San Diego. He has worked for the Millennium Institute, an organization focused on issues relating to environmental sustainability, and written essays that have appeared in the Washington Post and the Los Angeles Times. His publications include The French Prophets: The History of a Millenarian Group in Eighteenth-Century England (University of California, 1980); and The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles (Zone, 1996). Schwartz’s poetry has appeared in numerous journals and anthologies, among them The Best American Poetry 1997.

Connected by the theme of what it means to feel exiled in modern Korea, these sixteen stories explore the country’s history, society, culture, and thought after 1945. This anthology, which was first published in 1993, now includes four additional stories, including two recently written (2003, 2004) by women that have never been translated into English before. Land of Exile traces the journey of a country and its people from the middle of the last century to the opening decade of this millennium. Marshall R. Pihl (1934–1995) was a renowned translator and leading scholar in the field of Korean literature. He was the first Westerner to receive a graduate degree from a Korean university, earning an MA in Korean Language and Literature from Seoul National University, and then went on to obtain a PhD from Harvard. At the time of his passing, Pihl was Professor of Korean Literature at The University of Hawai’i at Manoa, where he served on the executive committee of The Center for Korean Studies. His translations include Listening to Korea (Praeger, 1973); The Good People: Korean Stories by Oh Young-su (Heinemann, 1985); and The Korean Singer of Tales (Harvard, 1994), which is the standard work on the traditional oral narrative of Korea. Pihl also received the first annual Korea Times Modern Korean Literature Translation Award. Bruce Fulton holds the Young-Bin Min Chair in Korean Literature and Literary Translation at the University of British Columbia. He has been translating modern Korean fiction since 1980, and his translations include Hwang Sun-wôn’s The Moving Castle (1985), winner of the Republic of Korea Translation Prize; and (with Kim Chong-un) A Ready-Made Life: Early Masters of Modern Korean Fiction (1998), recipient of the Marshall R. Pihl Prize from The University of Hawai’i’s Center for Korean Studies. Bruce and Ju-Chan Fulton have co-translated several volumes of modern Korean fiction, including Words of Farewell: Stories by Korean Women Writers (Seal Press, 1989), which won the Korean Literature Translation Prize from the Korean Culture and Arts Foundation; Wayfarer: New Fiction by Korean Women (Women in Translation, 1997); and Cho Sehűi’s novel The Dwarf (University of Hawai’i, 2006).

LATIN:

Appointed the official historian of Venice in 1529, the Venetian nobleman Pietro Bembo (1470–1547) was a famous writer whose style fundamentally shaped Ciceronian Latin in Europe and the Tuscan dialect in Italy. Secretary to Pope Leo X from 1513 to 1521 (and later a cardinal of the Roman Catholic Church), Bembo also served as the librarian of St. Mark’s. In his twelve-book History of Venice, which was published posthumously in 1551, he chronicles the city’s history and politics between 1487 and 1513, paying attention to internal events and the many external relationships that Venice had with the rest of Europe — including the papacy — and also Turkey. This edition, the first in a projected three-volume series, represents the first English translation of Bembo’s
important historical treatise. Robert W. Ulery, Jr. is Professor of Classical Languages at Wake Forest University. He has written numerous articles on Latin scholarship and is a long-time member of the American Association for Neo-Latin Studies.


Boethius (ca. 480–525 AD) was a Christian philosopher, poet, and an influential member of the court of Theodoric, the Ostrogothic ruler of Italy. Arrested for alleged treason, he wrote his masterpiece, *The Consolation of Philosophy*, while imprisoned. The work, which alternates between prose and poetry, explores such issues as free will, fortune, justice, and the problem of evil in a universe created by God. In this edition, the poems appear outside of their usual context — the prose — yet this approach allows readers to understand the complex and rich content and structure of the poems in a new way. James Harpur is a freelance writer and poet who lives in Ireland. He studied English and Classics at Cambridge University and won the U.K. Poetry Society’s National Poetry Competition in 1995. Harpur has published four collections of poetry: *A Vision of Comets* (Anvil Press Poetry, 1993); *The Monk’s Dream* (Anvil, 1996); *Oracle Bones* (Anvil, 2001); and *The Dark Age* (Anvil, 2007).


A translator, orator, historian, and the best-selling author of the fifteenth century, Leonardo Bruni (1370–1444) was apostolic secretary to four popes, chancellor of Florence, and one of the leading civic humanists of the Italian Renaissance. His chronicle of the history of Florence represents perhaps the first instance of “modern history” because it focuses to such an extent on secular history. In addition, Bruni’s approach marks the first division of historical events into three chronological periods: Antiquity, the Middle Ages, and the Modern Age. This edition contains the final four books of the first English translation of Bruni’s twelve-book series, a cumulative index, and an autobiographical account of his life, the *Memoirs*. James Hankins is Professor of History at Harvard University as well as the founder and General Editor of The I Tatti Renaissance Library. He specializes in Renaissance intellectual history, especially political thought; history of philosophy; and history of the classical tradition. The editor of *The Cambridge Companion to Renaissance Philosophy* (2007) and the six-volume series *Marsilio Ficino: Platonic Theology* (2001–2007), Hankins also edited and translated the first two volumes of Bruni’s *History*. D.J.W. Bradley was an Anglican priest and graduate of Cambridge University.

A cardinal of the Roman Catholic Church, Nicholas of Cusa (1401–1464) is considered one of the most important Renaissance philosophers because of his writings on speculative theology and church politics. His most famous treatise, De concordantia catholica, discussed ways of reconciling disagreements within the church. This edition makes available for the first time in English most of Nicholas’s other related writings, including theological treatises about the nature of the Roman Catholic Church and discussions of reform of the papacy and curia (a group that assists with governing the Catholic Church). Thomas M. Izbicki is Humanities Librarian for Classics, Philosophy, and Religion at the Archibald S. Alexander Library at Rutgers University. He has served as Research Services Librarian and Collection Development Coordinator for History, Philosophy, and History of Science at the Eisenhower Library of Johns Hopkins University. A member of the Executive Committee of the American Cusanus Society, which promotes the study of Nicholas of Cusa and his times, Izbicki is co-editor (with Gerald Christianson and Christopher M. Bellitto) of The Church, The Councils, and Reform: The Legacy of the Fifteenth Century (Catholic University of America Press, 2008) and Introducing Nicolas of Cusa: A Guide to a Renaissance Man (Paulist Press, 2004). He also co-translated (with Gerald Christianson and Philip Krey) Reject Aeneas, Accept Pius: Selected Letters of Aeneas Sylvius Piccolomini (Pope Pius II) (Catholic University, 2006).


Aeneas Silvius Piccolomini (1405–1464), the future leader of the Roman Catholic Church, was during the early part of his life a well-known Latin poet, diplomat, and opponent of the papacy. Coming to embrace that which he had rejected, Aeneas became a priest, cardinal, and then, in 1458, Pope Pius II. The thirteen books composing these Commentaries are the only autobiographical account ever written by a pope and thus provide a truly unique perspective that encompasses a broad swath of personal, religious, and political history, including the art and patronage of the Renaissance and the crusades waged against the Ottoman Empire. The original text of this edition is an updated, corrected, and substantially retranslated version of the one made in 1937 by Florence Alden Gragg. Margaret Meserve is Assistant Professor of History at The University of Notre Dame’s Medieval Institute. She earned her PhD at The University of London’s Warburg Institute and specializes in Italian humanism and Renaissance views of the Ottoman Turks. Meserve was honored as a “New Scholar” in 2003 by the Bibliographical Society of America. Marcello Simonetta is Assistant Professor of Romance Languages and Literatures and Medieval Studies at Wesleyan University. A native of Rome, he graduated from The University of Rome and then earned a PhD in Italian Literature and History from Yale. Simonetta was a Fellow.
(2006–2007) at The Italian Academy for Advanced Studies in America at Columbia University and also served as curator of an exhibition at The Pierpont Morgan Library devoted to the library of Federico da Montefeltro, Duke of Urbino. He has published numerous articles about the so-called “Machiavelli Age,” and his discovery and deciphering of a coded letter solved a famous attempted murder of the Medici brothers and received widespread coverage in the media, including in The New York Times and on The History Channel. Simonetta discusses this discovery and its historical significance in his new book, The Montefeltro Conspiracy: A Renaissance Mystery Decoded (Random House, 2008).


Bartolomeo Platina (1421–1481) worked as an abbreviator — a secretary who was responsible for all papal correspondence, encyclicals, and degrees — and was named prefect (head) of the Vatican Library by Pope Sixtus IV after completing Lives of the Popes. The work was immediately recognized for its critical use and assessment of a wide range of sources and became a standard reference work throughout Europe; it was translated into numerous languages and went through twenty-five printings before the middle of the seventeenth century. This first volume (of a planned four-volume series) begins with the founding of the Roman Catholic Church and ends in 461 AD, with the end of Pope Leo II’s reign. One of the principal features of Platina’s Lives is its view of Christian antiquity as the standard which the Renaissance clergy should but did not measure up to. Anthony F. D’Elia is Associate Professor of History at Queen’s University in Kingston, Ontario. His areas of interest include the Italian Renaissance, and cultural, intellectual, and social history of early modern Europe, with a special emphasis on humanism, neo-Latin literature, the history of the classical tradition, and rhetoric and political propaganda. The author of The Renaissance of Marriage in Fifteenth-Century Italy (Harvard University Press, 2004), D’Elia is currently working on The Humanist Plot to Murder the Pope in Renaissance Rome (Harvard, forthcoming) and the translation of the remaining three volumes of Platina’s Lives.


Bartolomeo Scala (1430–1497) raised himself up from humble beginnings to become secretary and treasurer to the Medicis and then the first chancellor of Florence. He wrote professional and personal treatises, fables, and dialogues that were widely read and celebrated by his contemporaries. This edition contains six of these works, including Letter on the Philosophical Sects; Dialogue on Laws and Legal Judgments; and Defense against the Detractors of Florence (translated by David Marsh), which examines an important step in the development of modern republicanism. Renée Neu
Watkins is Professor of History Emerita, University of California, Los Angeles. She has translated all four books of Leon Battista Alberti’s The Family in Renaissance Florence (Waveland Press) and translated and edited Humanism and Liberty: Writings on Freedom from Fifteenth-Century Florence (University of South Carolina Press, 1978).


In The Divine Comedy, Dante calls Publius Papinius Statius (ca. 45–96 AD) “il dolce poeta” in recognition of the Roman poet’s extremely high standing during the Middle Ages, a reputation that Statius enjoyed during his own lifetime as well. Statius is known for being the foremost Latin practitioner of occasional verse, which is written for a particular event (and often for a particular patron). Each poem in this edition celebrates a single event, e.g., the installation of a new swimming pool, the unveiling of a statue of Domitian, an imperial banquet, a visit to the circus, etc. These works thus provide a one-of-a-kind look at a variety of facets of Roman life, from the mundane to the spectacular. Anthony Howell is a well-known performance artist, poet, and novelist. He trained with the Royal Ballet (1962–1965) and founded and directed the highly acclaimed performance company The Theatre of Mistakes. Howell has taught creative writing courses for The American Institute for Foreign Study, was invited to join The International Writers’ Program at The University of Iowa, and held the position of Senior Lecturer in Time Based Studies on the Faculty of Art, Design and Technology at The University of Wales. He is the author of the poetry collections First Time in Japan (Anvil, 1995) and Dancers in Daylight (Anvil, 2000); and the co-author (with Fiona Templeton) of Elements of Performance Art (Ting Books, 1977). Bill Shepherd is a poet and literary translator. Educated at Jesus College, Cambridge, he worked for many years in industry before training (and now working) as a therapeutic counselor. His most recent collection of poetry is Mother’s Milk (Menard, 2006), and his previous translations include Horace: The Complete Odes and Epodes (Penguin Classics, 1983) and Propertius: The Poems (Penguin Classics, 1986).


In eighteenth-century Britain, the reading and composition of Latin verse was a significant component of educated society, in part as a result of the emphasis placed on these activities at most schools. New works imitated as well as parodied Virgil, Horace, and Ovid, while also using new words and addressing contemporary concerns. This edition includes translations of poems by Samuel Johnson, Vincent Bourne, and Archibald Pitcairne, among others, and provides a rare opportunity to study how classic authors were perceived by eighteenth-century British authors in creative and often humorous ways. John Gilmore is Lecturer in The Centre for Translation and Comparative Cultural Studies and a member of The Centre for Caribbean Studies at
The University of Warwick. He specializes in Translation Studies, the history of cross-cultural relations, eighteenth-century Caribbean literature, and Western images of China. During the fourteen years Gilmore lived and worked in Barbados, he taught at The University of the West Indies and worked as Cultural Officer for Literary Arts at the National Cultural Foundation. He is the author of The Poetics of Empire: A Study of James Grainger’s The Sugar-Cane (Athlone Press, 2000) and Faces of the Caribbean (Latin America Bureau, 2000); co-author of the reference work A-Z of Barbados Heritage (Macmillan Education, 2003); and general editor of and a contributor to the Oxford Companion to Black British History (Oxford University Press, 2007).

NEPALI:

An Indian Nepali who lives in the state of Assam in northeast India, Lil Bahadur Chettri is the author of three novels: *Brahmaputraka Cheuchau* (On the Banks of the Brahmaputra, 1986); *Atripta* (The Unfulfilled, 1969); and *Basain*, which has become the most widely read novel in Nepal. The story takes place in the hills of far eastern Nepal and describes in objective yet moving details the realities of village life in this part of the world. Dhané, a peasant farmer with a wife and son, ekes out a living while trying to arrange the marriage of his younger sister. Yet when these characters confront the powerful few who run their village, all four of them face a series of tragedies that epitomize the suffering, sorrow, and social injustice that have long been characteristic features of life for Nepal’s peasants. Michael J. Hutt is Professor of Nepali and Himalayan Studies in the School of Oriental and African Studies at The University of London. He has written numerous articles and books on Nepali literature, language, culture, and art, among them Modern Literary Nepali: An Introductory Reader (Oxford University Press, 1997); Nepal: A Guide to the Art and Architecture of the Kathmandu Valley (Kiscadale, 1994); and Himalayan Voices: An Introduction to Modern Nepali Literature (University of California Press, 1991).

NORWEGIAN:

Karin Fossum has been referred to as Norway’s “Queen of Crime” for creating the successful Inspector Sejer series, which began in 1995 and has been translated into sixteen languages. She received the 2007 Los Angeles Times Book Award for Mystery/Thriller for *The Indian Bride* (tr. Charlotte Barslund), the fifth of the eight novels in the series. Fossum’s stories usually revolve around dark secrets that reside in small, isolated Norwegian communities and that Inspector Sejer must solve using intelligence and methodical police work. These mysteries are not only full of psychological suspense but provide perceptive insights into contemporary Norwegian society. In *Black Seconds*,...
a young girl about to celebrate her tenth birthday goes missing when she sets out from home on her bike. When the police are called in, Inspector Sejer finds himself not only having to deal with a family on the verge of total panic but also a media circus and the strangest case he has seen in quite some time. Charlotte Barslund is Associate Lecturer at The University of Surrey and a member of the Institute of Linguists. Born in Denmark, she has been translating classical and contemporary drama and literature for over a decade and has worked with a wide range of writers and dramatists. Barslund holds degree in English, Drama, and Translation Studies. Her most recent translations include Danish writer Peter Adolphsen’s *Machine* (Macadam Cage Publishers, 2008) and Fossum’s latest mystery novel, *Broken* (Harvill Secker, 2008).


When it was first published in 1917, *Growth of the Soil* was immediately recognized as a masterpiece. In the story of Isak, who leaves his village to clear a homestead and raise a family amid the untilled tracts of the Norwegian back country, Knut Hamsun evokes the elemental bond between humans and the land. Newly translated by the acclaimed Hamsun scholar Sverre Lyngstad, *Growth of the Soil* is a work of preternatural calm, stern beauty, and biblical power — and the crowning achievement of one of the greatest writers of the twentieth century. Knut Hamsun, winner of the Nobel Prize for Literature in 1920, made his mark on European literature as a novelist, though he was also a poet and playwright. Hamsun aimed to transform the contemporary novel in order to accommodate contingency and the irrational, the nuances of conscious and subconscious life, and the vagaries of human behavior. His innovative aesthetic is exemplified in such novels as *Mysteries* (1892), *Pan* (1894) and *Victoria* (1898). Sverre Lyngstad is Distinguished Professor Emeritus of English and Comparative Literature at The New Jersey Institute of Technology. He studied English at The University of Oslo and The University of Washington before receiving his PhD in English from New York University. Lyngstad is the author of numerous books and articles on Scandinavian literature, including *Jonas Lie* (1977), a study of the nineteenth-century Norwegian writer; *Sigurd Hoel’s Fiction* (1984), a study of the twentieth-century Norwegian writer’s work; and *Knut Hamsun, Novelist: A Critical Assessment* (2005). Lyngstad has been honored by the King of Norway with the St. Olav Medal and with the Knight’s Cross, First Class, of the Royal Norwegian Order of Merit. Among his numerous other translations are Hamsun’s *Hunger* (Penguin Classics, 1998) and *Victoria* (Penguin Classics, 2005); and Dag Solstad’s *Shyness and Dignity* (Harvill Press, 2006).


Living in isolation in a cabin on the eastern edge of Norway, Trond Sander, who is approaching the age of seventy, must confront an old memory and his own history when a neighbor shows up one day. A story of friendship, secrets, and the passage of
time, *Out Stealing Horses* was selected by the *New York Times Book Review* as one of the ten best books of 2007, has sold over 230,000 copies worldwide, and spent seventy weeks on the Norwegian bestseller list. The novel has also won numerous international awards, among them the 2007 IMPAC Dublin Literary Award and the *Independent* Foreign Fiction Prize. Per Petterson is the author of five novels, a collection of short stories, and a book of essays. Before publishing his first book in 1987, he worked as a librarian, bookseller, writer, and translator. Petterson has received a number of literary awards, including the Brageprisen, Norway’s most prestigious literary honor. Anne Born is a translator, critic, and poet who has translated numerous works by Danish, Swedish, and Norwegian writers. She has studied at Oxford University and The University of Copenhagen, where she earned an MA in English. Born’s other translations include three novels by Danish author Jens Christian Grøndahl; and two other novels by Petterson: *To Siberia* (Harvill Press, 1999) and *In the Wake* (Thomas Dunne Books, 2006). Born also shared half of the total prize money (£10,000) when *Out Stealing Horses* won the *Independent* Foreign Fiction Prize.


Cora Sandel (1880–1974), the pseudonym of Sara Fabricius, grew up in Norway and then lived in Paris and Sweden. Sandel's *Alberta* trilogy — the other two parts of which are *Alberta and Jacob* (1926) and *Alberta Alone* (1939) — is considered her masterpiece and received widespread acclaim in Scandinavia, in large part because of its semi-autobiographical portrayal of a woman’s struggle to forge her identity in the modern world. *Alberta and Freedom*, the second part of the trilogy, follows the title character as she moves from a small town in Norway to Paris in the hope of finding success using her artistic talents. Yet she finds that attaining this goal presents many difficulties, as do her attempts at forming relationships with others. Faced with this situation, Alberta must consider whether her surroundings and the people she is meeting are furthering or hindering her dreams of artistic success and personal freedom. The late Elizabeth Rokkan translated numerous works into English from Norwegian, including (in the 1960s) all of Sandel’s novels and (later) a number of novels by Tarjei Vesaas, among them *The Ice Palace* and *The Boat in the Evening*.

**PASHTO:**
**Khan, Ghani.** *Chirping in a Cage: Ghani Khan’s Poems During His Imprisonment.* Translation by Mohammad Ibrahim. Madyan. Self-published. 2007. 92 pp. Paper $10.00. Contact the translator (infarghamay@gmail.com) to obtain information about ordering copies of this publication.

Ghani Khan (1914–1996) is widely regarded as one of the best twentieth-century Pashto poets, writing poems in a language that is spoken by the twenty-five to thirty million Pashtuns who live in Afghanistan and various areas of Pakistan. After receiving a traditional education in Pakistan, Khan studied in London and the U.S., returning to
his homeland to work as the chief chemist at a sugar mill. His disgust with the activities of the British government led to contacts with Jawaharlal Nehru and Indira Gandhi. Khan’s growing involvement in politics led to his election to the Central Legislative Assembly of India and his imprisonment (1947–1954) by the government of Pakistan for supporting Pashtun political causes. He also wrote in Urdu and English and published in 1947 *The Pathans*, a book for English readers about the history and culture of his people. *Chirping in a Cage* was written during Khan’s long imprisonment and explores such themes as the meaning of life, freedom, fate, death, and nationalism. Mohammad Ibrahim is a translator working from and into Pashto and Urdu, an English teacher, and Principal of Al Azhar Public School & College in Madyan in northwest Pakistan. His current projects include compiling an English-Pashto dictionary and the translation into Pashto of Will Durant’s *The Pleasures of Philosophy*.

**PORTUGUESE:**


José Sarney is a Brazilian writer, member of the Brazilian Academy of Letters, and politician who was president of Brazil from 1985 to 1990. His first novel, *O Dono do Mar* (1978; *Master of the Sea*, tr. Gregory Rabassa, Aliform, 2005), has been translated into English, French, Spanish, Arabic, Greek, and Romanian. *Saraminda* tells the story of a woman at the end of the nineteenth century who is caught up in the adventure and turmoil that engulf a region in modern-day Brazil when gold is found there. A story of passion, wealth, greed, and territorial disputes, Sarney’s novel paints a vivid picture of a land claimed not only by Brazil and France but by all who are drawn there. This vacant wilderness becomes a bloody frontier of violence and passion, where territory, claims, wealth, and women are fought over. In this world lives Saraminda, who becomes an unquenchable desire for the men who encounter her. Gregory Rabassa is known internationally for his critically acclaimed translations of Gabriel García Marquez, Julio Cortázar, and Jorge Amado, among many others. He is currently Distinguished Professor of Romance Languages and Comparative Literature at Queens College, New York, where he also conducts translation workshops. His translations of modern Latin American literature include Gabriel García Márquez’s *One Hundred Years of Solitude* and Julio Cortázar’s *Hopscotch*, winner of the National Book Award for Translation.

**RUSSIAN:**


Born in the Chuvash Republic (approximately 400 miles east of Moscow), Gennady Aygi (1934–2006) was one of the most important Russian poets of the twentieth century. His early poetry, however, was written in Chuvash, a Turkic language; he also translated numerous foreign poems into his native tongue and
eventually was named the Chuvash national poet. After being convinced by Boris Pasternak and Nazim Hikmet to write in Russian, Aygi wrote numerous poems that were not published in the Soviet Union (until the late 1980s) but were widely translated and known outside of the U.S.S.R. *Field-Russia* is a selection of poems arranged by Aygi shortly before his death and includes complete translations of *Field-Russia* (*Pole-Rossiia*, 1979–1982) and *Time of Ravines* (*Vremya Ovragov*, 1982–1984). These works address various spiritual and moral values that are fading away but can be reclaimed, in part by celebrating the characteristics of rural cultures, both Chuvash and Russian. A substantive written interview that Aygi gave not long after the completion of these poems and that discusses the nature of poetry is included at the beginning of this edition and provides an excellent introduction to his work and the nature of his poetry.


**SANSKRIT, TAMIL, and MĀHĀRĀSTRĪ PRĀKRIT:**


The philosopher and saint-poet Vedāntadeśika (ca. 1268–1369) was a major figure in the Śrīvaiśnavī community of South India, the members of which worship a personal god in the form of Lord Vishnu and his consort-goddess, Laksmī. This edition contains poems that are written in three different languages and that span all the major themes of Vedāntadeśika’s work: the presence and absence of the divine; the relationship between time and eternity; love; human nature; and the paradoxical aspects of the encounter between humanity and the divine. In addition to a general introduction, annotations, and a glossary, this edition includes commentary for each of the seven chapters of translations: five works by Vedāntadeśika; and, for purposes of context, two poems by other Indian religious authors. Steven P. Hopkins is Chair of and Associate Professor in the Department of Religion at Swarthmore College. A scholar of the Comparative Study of Religions and South Asian Studies, he specializes in South Indian devotional literature written in Sanskrit and Tamil. Hopkins has received fellowships from the NEA, the Fulbright Foundation, and The American Institute of Indian Studies. He co-edited (with John B. Carman) *Tracing Common Themes*: 

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Comparative Courses in the Study of Religion (Scholars Press, 1990) and edited and translated Singing the Body of God: The Hymns of Vedāntadeśika in Their South Indian Tradition (Oxford University Press, 2002). His current projects include a book about the themes of space, time, love, and memory in Sanskrit “messenger poems” in medieval South Asia; and a comparative study of ideas of love and ideal bodies, particularly as these ideas appear in Song of Songs, Sufi poetry, and the works of troubadours in Southern France and saint-poets in South India.

SERBIAN:

The former Serbian Minister of Religious Affairs and Ambassador of Serbia to Australia, Dragan Dragojlović has published eighteen books in Serbian and thirteen in other languages, including four in English. He received an MSc in Economics from Belgrade University and is currently Director of The Ivo Andrić Foundation in Belgrade. The poems in Death’s Homeland address the civil war and genocide that ravaged Yugoslavia in the early 1990s, exploring in the process how the human spirit can survive such tragedies. Dragojlović uses simple images and a sparse style to convey deep emotions about horror, grief, beauty, morality, and religion. Stanislava Lazarević is a literary translator who studied English Language and Literature at Belgrade University. She has translated into Serbian Australian author D. Wongar’s The Last Pack of Dingoes and into English Dragojlović’s poetry collection Invoking God.

SLOVENIAN:

Currently writer-in-residence at The University of Richmond, Tomaž Šalamun has published over thirty collections of poetry in his home country of Slovenia and is recognized as one of the leading poets of Central Europe. He has a degree in Art History from The University of Ljubljana and worked as a conceptual artist before devoting himself full time to poetry. Šalamun has also served as Cultural Attaché to the Slovenian Embassy in New York. His honors include a visiting Fullbright to Columbia University, a fellowship to The International Writing Program at The University of Iowa, a Pushcart Prize, and the Prešeren Fund Prize, which is Slovenia’s highest artistic commendation for lifetime achievement. His work has appeared in numerous international journals as well as nine collections published in English, including Feast (Harcourt Brace, 2000) and The Book for My Brother (Harcourt, 2006). Woods and Chalices contains nearly seventy poems that use powerful images and emotions to convey such themes as innocence, the power of history, identity, and the nature of the
status quo. Brian Henry is Associate Professor of Creative Writing at The University of Richmond. He holds an MFA from The University of Massachusetts-Amherst and has taught at The University of Georgia. Since 1995, Henry has been co-editor of Verse magazine and has maintained the Verse blog (versemag.blogspot.com) since 2004. His own poetry collections include In the Unlikely Event of Water (Equipage, 2007) and Quarantine (Ahsahta Press, 2006), which won the Alice Fay di Castagnola Award from the Poetry Society of America. Henry has also published translations that have appeared in numerous journals, among them The Antioch Review, Denver Quarterly, and Poetry Review (UK).

SPANISH:

A professor of physiology in Cuba, Nancy Alonso is also one of the country’s most noted writers. She received an honorable mention in the Cuban National Union of Writers and Artists’ annual literary contest for her first book of stories, Throw the First Stone (1997). In 2002, Closed for Repairs won the Alba de Cespedes Prize for Feminist Fiction. A collection of eleven portraits of urban life in Cuba, Alonzo’s book shows how everyday people face — with humor and creativity — various problems related to transportation, construction, and the lack of water and consumer goods. In all these stories, the tenacity of the Cuban people must contend with the absurdity of the bureaucracy that runs their country. Anne Fountain is Professor of Latin American Literature and Culture and Coordinator of Latin American Studies at San José State University. Born in Argentina, she earned her PhD at Columbia and specializes in literature of Mexico and Cuba, especially the work of José Martí. Her other interests include translation, literary criticism, Latin American popular culture, and Hispanic literature of the U.S. Fountain translated José Martí’s famous collection of poems Versos Sencillos: A Dual-Language Edition (McFarland, 2005) and co-translated (with Mary G. Berg and Pamela Carmell) the anthology Cuba on the Edge: Short Stories from the Island (CCC Press, 2007). She is also the author of José Marti and U.S. Writers (University Press of Florida, 2003), a critical study of the Cuban writer’s analyses of over forty American writers, including Thoreau and Emerson, and of Martí’s translations of American prose and poetry.


Carlota Caulfield might be defined as a verbal acrobat, a juggler of words and images, and a magician of memory. A Mapmaker’s Diary is a selection of poems from both her published and unpublished work that is presented in a bilingual format. The center of the book is travel and what it means to be perpetually in transit from her childhood home of Havana through Zürich, New York, New Orleans, and San
Francisco, with stops in London, Dublin, and Barcelona. Born in Havana, Caulfield is the author of nine books of poetry, including *The Book of Giulio Camillo* and *Ticket to Ride*. She is Professor of Spanish and Spanish-American Studies at Mills College in Oakland, California. Caulfield studied at The University of Havana and San Francisco State University before earning her PhD at Tulane University. Her work has appeared in journals such as *Beacons*, *Visions*, *The Texas Review*, *Cuadernos del Matemático*, and *Letras Femeninas*. Mary G. Berg is Resident Scholar at the Women’s Studies Research Center at Brandeis University. She also teaches Latin American literature and translation at various Boston area universities, including Harvard Extension. Berg grew up in Colombia and Peru and has published extensively on Colombian, Peruvian, and Argentinean writers, especially women fiction writers. Her recent translations include Antonio Machado’s *The Landscape of Castile* and *There is No Road: Proverbs* (both works co-translated with Dennis Maloney); novels by Martha Rivera (*I’ve Forgotten Your Name*), Laura Riesco (*Ximena at the Crossroads*), and Libertad Demitrópolus (*River of Sorrows*); three anthologies of recent stories by Cubans; and texts gathered by Marjorie Agosín, including *Uncertain Travelers: Conversations with Jewish Women Immigrants to America* and *Taking Root: Narratives of Jewish Women in Latin America*.


Winner of the Nobel Prize for Literature in 1989, Camilo José Cela (1916–2002) wrote more than seventy works that covered a wide range of genres — short stories, novels, novellas, poetry, plays, and travel books. Before becoming a full-time writer, he studied law, medicine, and philosophy in Madrid and London, fought for Franco in the Spanish Civil War, and worked as a newspaper writer and then literary censor for the government. His own works, which include the novels *La Familia de Pascual Duarte* (*The Family of Pascual Duarte*, 1942) and *La Colmena* (*The Hive*, 1951), were ironcally themselves heavily censored or banned by the Spanish government because of their experimental and highly imaginative content and style. *Boxwood* narrates the lives of a host of characters who live in Galicia in northwestern Spain. Villagers, fishermen, priests, witches, and ghosts populate a tale that combines autobiography, tradition, folklore, and superstition to produce an environment that straddles the border between everyday reality and surreal fantasy. Patricia Haugaard is a translator who lives in County Galway, Ireland. Her translations include Cela’s *Mazurka for Two Dead Men* (New Directions, 1992).


Born in Mexico City, Jorge Fernández Granados writes poetry and fiction. A former fellow of the Centro Mexicano de Escritores (Center for Mexican Writers) and the Fondo Nacional para la Cultura y las Artes (National Fund for Culture and the Arts), he is the author of the short-story collection *El cartógrafo* (1996); the poetry collections *La...*
música de las esferas (1990); Resurrección (1995), which won the Jaime Sabines Prize; El cristal (2000); and Los hábitos de la ceniza (2000), which received Mexico’s Aguascalientes National Poetry Prize. This edition marks the first English chapbook of Granados’s poetry and includes nine poems from Los hábitos de la ceniza, a work that explores the relationship between the living and the dead, the natural and supernatural, and reality and existence. John Oliver Simon has been translating contemporary Latin American poetry for almost twenty-five years, and his nearly three-hundred translations have appeared in numerous journals and anthologies. The Artistic Director of Poetry Inside Out (PIO), a project of The Center for Art in Translation in San Francisco, he conducts long-term residencies in second through eighth-grade classrooms in the East Bay, in which he focuses on the translation of Spanish-language poetry and which he uses as inspiration for his own poetry. Simon’s own collections of poetry include Roads to Dawn Lake (Oyez, 1968); Lord of the House of Dawn (Bombshelter, 1991); and Caminante (Creative Arts, 2001). In 2001, Simon received an NEA Literature Fellowship in Translation for renditions of work by the Chilean poet Gonzalo Rojas, which were then published as Velocities of the Possible (Red Dragonfly Press, 2001).


Born in Ciudad Juárez, Chihuahua, México, Juan Armando Rojas Joo is currently Assistant Professor of Spanish at Ohio Wesleyan University. He has also taught at Amherst College and The Universidad Autónoma Benito Juárez de Oaxaca in México. Roo’s areas of interest include Latin American literature, especially contemporary Mexican poetry; literary theory; and creative writing. The author of four collections of poetry, including Santuarios desierto mar (Instituto Chihuahuense de la Cultura, 2004); Río vertebral (Chihuahua University Press, 2002); and Lluvia de lunas (Fondo Editorial Tierra Adentro, 1999), he co-edited (with Jennifer Rathbun) the anthology Canto a una ciudad en el desierto (La Cuadrilla, 2004). Ceremonial de Viento/Ceremonial of Wind presents in a bilingual format an intriguing literary dialogue with the life and work of nineteenth-century New England poet Emily Dickinson. In this conversation, such topics as spirituality, time, and death become focal points for the exploration of the human condition, the finite, and the infinite. Jennifer Rathbun is Assistant Professor of Spanish at Ashland University in Ohio. She specializes in Translation Studies, U.S.-Mexican Border Studies, nineteenth- and twentieth-century Latin American and Peninsular literature, and Contemporary Latin American theater. She earned her PhD from The University of Arizona and has taught at Ohio State University and The University of Massachusetts.


Noted for his intricate style of writing, Gabriel Francisco Miró Ferrer (1879–1930) was a Spanish writer who wrote novels as well as several hundred short pieces and
fragments that were published in a variety of periodicals and newspapers. He received his license in law from The University of Valencia in 1900 and published his first major work, *Del vivir*, in 1903. *The Leper Bishop*, which was published in 1926, is considered his last great novel and tells the story of Pablo, a boy sent to a Jesuit school that imposes an extreme form of Catholicism on its pupils. A story about religious dogma and the resilience of the human spirit, Miró’s novel explores the nature of religion and how individuals both create and respond to its varieties. This edition also includes an introduction to the times, life, and works of this important Spanish author, very few of whose works are available in English. Walter Borenstein is Professor Emeritus of Spanish at The State University of New York at New Paltz. His area of specialization is the Generation of 1898 in Spain, to which Miró belonged chronologically but not ideologically. Borenstein has translated numerous works written during this period in Spanish history, including Pió Baroja’s *Road to Perfection* (Oxbow, 2008); *Journeys in Time and Place: Two Works of Azorín* — Confessions of a Little Philosopher and The Route of Don Quixote (Spanish Literature Publishing Company 2002); and Emilia Pardo Bazán’s *The Tribune of the People* (Associated University Presses 1999).


Américo Paredes, who died in 1999 at the age of 84, is widely considered to have been at the forefront of the movement that saw the birth of Chicana/o literary and cultural studies as an academic discipline in the 1970s and 1980s. This collection of poetry written during his teenage years lays the groundwork for themes he explored in later writings: culture conflict; race relations; gender relations; materialism; hybridity; and transnationalism. In his youthful, first-person voice, Paredes explores intimate, angst-filled issues relevant to all young people, such as love, memory, and rebellion. Published as part of the Recovering the U.S. Hispanic Literary Heritage Project Series, this volume contains a chronology of Paredes’s literary development and includes correspondence, photos, and other materials from the Américo Paredes Papers at the Archival Collections of the Nettie Lee Benson Latin American Collection at The University of Texas at Austin. B.V. Olguín, a poet and Associate Professor of Literature and Creative Writing at The University of Texas at San Antonio, is the author of numerous articles on Latino literature. His book *La Pinta: History, Culture and Ideology in Chicano Convict Discourse* will be published by The University of Texas Press in 2008. Omar Vásquez Barbosa, a native of Mexico, is an accomplished poet and playwright and has published several poems in Spanish and English in journals in the U.S. and Mexico. He currently lives in Barcelona, Spain, where he attends The Center for Film, Radio, and Television Studies at Micro Obert of Barcelona. Barbosa earned his MA from The University of Texas at San Antonio.

Born in Montevideo, Uruguay, Cristina Peri Rossi is a prominent novelist, poet, and short-story author who has published thirty-seven works. She moved to Spain in 1972 after her works were banned and her life threatened by the military dictatorship in her homeland. Peri Rossi’s works explore several related themes: the nature of repression in all its forms and its alienating effects on individuals and groups; the use of power and language to construct and enforce social identity; and the role of feminism in a male-dominated world. *State of Exile,* which was written during her first years of exile and not published for almost thirty years, resonates with these themes while suggesting that the possibility of survival and the creative process offer some means of salvation. Marilyn Buck has been an active political and anti-racist activist for over forty years. She helps organize and lead cultural and educational activities for prisoners at the federal prison in Dublin, California and also provides translation services for Spanish-speaking prisoners there. Buck has published the poetry collection *Rescue the Word.*


*San Juan: Memoir of a City* conducts readers through Puerto Rico’s capital, guided by one of its most graceful and reflective writers, Edgardo Rodríguez Juliá. No mere sightseeing tour, this is culture through immersion, a circuit of San Juan’s historical and intellectual vistas as well as its architecture. In the allusive cityscape he recreates, Rodríguez Juliá invokes the ghosts of his childhood, of San Juan’s elder literati, and of characters from his own novels. On the most tangible level, the city is a place of cabarets and cockfighting clubs, flâneurs and beach bums, smoke-filled bars, and honking automobiles. Poised between a colonial past and a commercial future, the San Juan he portrays feels at times perilously close to the pitfalls of modernization. Tenement houses and fading mansions yield to strip malls and Tastee Freezes; asphalt hems in jacarandas and palm trees. “In Puerto Rico,” he muses, “life is not simply cruel, it is also busy erasing our tracks.” Through this book — available in English for the first time — Rodríguez Juliá resists that erasure, thoughtfully etching a palimpsest that preserves images of the city where he grew up and rejoicing in the city where he still lives. Edgardo Rodríguez Juliá is Professor Emeritus at the Universidad de Puerto Rico, where he taught literature and creative writing. He has published six novels, a collection of short stories, and over a dozen books of chronicles and essays, among them the novels *La renuncia del héroe Baltasar* (1974; *The Renunciation,* 1997); *El entierro de Cortijo* (1983; *Cortijo’s Wake,* 2004); *La noche oscura del Niño Avilés* (1984); and *Sol de medianoche* (1999). Peter Grandbois is Assistant Professor of English at California State University in Sacramento. Assistant editor for both *StoryQuarterly* and *Narrative* magazines, he holds an MFA in Fiction from Bennington College and a PhD in Literature and Creative Writing from The University of Denver. Grandbois’s first novel, *The Gravedigger* (2006), was chosen for the “Original Voices” series by Borders and the “Discover Great New Writers” series by Barnes and Noble. His essays and short fiction
have appeared in magazines such as Boulevard, Post Road, Word Riot, The Dos Passos Review, and The Writer’s Chronicle. Grandbois recently received an honorable mention for the 2007 Pushcart Prize, and his translation of San Juan: Memoir of a City was nominated for the PEN/Book-of-the-Month Club Translation Prize and the American Translator’s Association’s Lewis Galantière Award.


Jaime Saenz is one of the greatest Bolivian writers of the twentieth century. His poetry is apocalyptic, transcendent, hallucinatory, brilliant, and, until recently, available only in Spanish. Forrest Gander and Kent Johnson’s translations of Saenz’s work have garnered much-deserved attention and acclaim. Here for the first time in English they give us The Night, Saenz’s most famous poem and the last he wrote before his death in 1986. Saenz sought God in unlikely places: slum taverns, alcoholic excess, the street. In this epic poem, Saenz explores the singular themes that possessed him: alcoholism, death, nightmares, identity, otherness, and his love for La Paz. The poem’s four movements culminate in some of the most profoundly mystical, beautiful, and disturbing passages of modern Latin American poetry. Complete with an introduction by the translators that paints a vivid picture of the poet's life and an afterword by Luis H. Antezana, a notable Bolivian literary critic and close friend of Saenz, this bilingual edition is the essential introduction to one of the most visionary and enigmatic poets of the Hispanic world. Forrest Gander is Professor of English and Comparative Literature at Brown University. The author of numerous books of poetry, including Eye Against Eye, Torn Awake, and Science & Steepleflower, he also writes novels and essays. Gander’s translations include Firefly Under the Tongue: Selected Poems of Coral Brach; No Shelter: Selected Poems of Pura Lopez-Colome; and (with Kent Johnson) Immanent Visitor: Selected Poetry of Jaime Saenz (California University Press, 2002), which received a PEN Award for Poetry in Translation. Kent Johnson teaches Spanish and English at Highland Community College in Illinois. Co-editor (with Craig Paulenich) of Beneath a Single Moon: Buddhism in Contemporary American Poetry (Shambhala, 1991) and Third Wave: The New Russian Poetry (University of Michigan Press, 1992), he worked in the Nicaraguan countryside for many months in 1980 and 1983 during the Sandinista revolution, teaching basic literacy and adult education. Johnson has translated numerous works, among them A Nation of Poets (West End Press, 1985), the most representative translation in English of poems written by the famous working class Talleres de Poesia of Nicaragua; and (with Alexandra Papaditsas) The Miseries of Poetry: Traductions from the Greek (Skanky Possum, 2003).

This edition, which received the 2008 Harold Morton Landon Translation Award from The Academy of American Poets, presents the first English translation of the complete poetry of César Vallejo (1892–1938), one of the twentieth-century’s most important poets. Born in Peru, Vallejo studied Spanish literature, worked as a schoolteacher, and became involved with a number of avant-garde artists and politicians. He published two groundbreaking collections of poetry: *Los Heraldos Negros* (The Black Heralds, 1918) and *Trilce* (1922); two more collections appeared posthumously in 1939: *Poemas Humanos* (Human Poems) and *España, Aparta de mí este cálice* (Spain, Take This Cup from Me). All four collections are included here in a bilingual format, presenting the full range of the Peruvian poet’s innovative grammatical constructions, striking emotional depths, and unrelenting attacks on traditional Christian theology (even as he redefines Christian themes such as sin and salvation). Clayton Eshleman is Professor Emeritus of English at Eastern Michigan University and founder and editor of *Sulfur*, the highly regarded literary magazine published between 1981 and 2000. He has published more than thirty books, among them his own poetry collections *Reciprocal Distillations* and *An Alchemist with One Eye on Fire*. His translations, many of which have focused on the works of Vallejo and Aimé Césaire, include Césaire’s *The Collected Poetry* (University of California Press, 1984) and *Notebook of a Return to the Native Land* (Wesleyan University Press, 2000); and works by French poet Michel Deguy and French writer Antonin Artaud. In 1979, Eshleman received the National Book Award in Translation for co-translating (with José Rubia Barcia) Vallejo’s *The Complete Posthumous Poetry*, and, in 2000, he was a co-winner of the Harold Morton Landon Translation Award for Vallejo’s *Trilce*.


One of Brazil’s best-known and most popular writers, Luis Fernando Verissimo has written short stories, novels, satirical columns for the national weekly *Veja*, and material for comedy shows on television. *The Club of Angels* tells the story of the Beef Stew Club, an exclusive group of ten rich men who meet every month to eat a meal prepared by one of them. Their passion for food and life takes a bizarre turn after their leader dies and they invite a new member into their group. A comedic story about gluttony, murder, and the search for thrills, Verissimo’s novel features a cast of outlandish characters that have something in common with every facet of contemporary Brazilian society and culture. Margaret Jull Costa has translated numerous Portuguese, Spanish, and Latin American writers, among them Javier Marías, Bernardo Atxaga, Ramón del Valle-Inclán, Luisa Valenzuela, Eça de Queiroz, and Nobel laureate José Saramago. She received the 2008 PEN Translation Prize for her translation of Portuguese author Eça de Queirós’s epic *The Maias* (New Directions, 2007), which has also been short-listed for the 2008 Oxford-Weidenfeld Translation Prize. Jull Costa’s


Argentine poet Lila Zemborain has lived in New York since 1985. The director and editor of the Rebel Road Series, she is the curator of the KJCC Poetry Series at New York University, where she is also Clinical Assistant Professor in the MFA Creative Writing Program in Spanish. Zemborain’s poetry collections include *Abrete sésamo debajo del agua* (Ultimo Reino, 1993); *Usted* (Ultimo Reino, 1998); *Guardianes del secreto* (Tsé–Tsé, 2002); and *Rasgado* (Tsé–Tsé, 2006). She has also published the critical study *Gabriela Mistral: Una mujer sin rostro* (Beatriz Viterbo Editora, 2002). Although Zemborain’s poems have appeared frequently in anthologies and journals, *Malvas Orquídeas del Mar/Mauve Sea-Orchids* is the first full-length English edition of her verse. The three long poems in this work explore such themes as the body, the universe, science, eros, memory, and oblivion; these topics are presented in a highly experimental and inventive style that combines prose and lyricism to produce an effect hard to categorize. Rosa Alcalá is Professor of Creative Writing in The Bilingual Program in Creative Writing at The University of Texas at El Paso. She holds an MFA from Brown University and a PhD in English from The State University of New York at Buffalo. Alcalá’s poems, translations, and reviews have been published in a wide variety of literary journals, including *Barrow Street, tripwire, Kenyon Review,* and *Mandorla.* She has translated *Bestiary: The Selected Poems of Lourdes Vázquez* (Bilingual Press, 2004); Cecilia Vicuña’s *El Templo* (Situations Press, 2001) and *Cloud-net* (Art in General, 1999); and poems for the forthcoming *Oxford Book of Latin American Poetry.*

Mónica de la Torre is a writer, poet, translator, and PhD candidate in the Department of Spanish and Portuguese at Columbia University, where she earned an MFA in Creative Writing. Born in Mexico City, she is poetry editor of *The Brooklyn Rail* and senior editor of *BOMB* (both magazines are devoted to arts and culture). Co-editor (with Michael Wiegers) of the multilingual anthology *Reversible Monuments: Contemporary Mexican Poetry* (Copper Canyon Press, 2002) and co-author (with Terence Gower) of the artist book *Appendices, Illustrations & Notes* (Smart Art Press, 1999), de la Torre is also the translator and editor of *Gerardo Deniz: Poemas/Poems* (Taller Ditoria/Lost Roads, 2000). Her own poetry collections are *Talk Shows* (Switchback Books, 2007) and *Acúfenos* (Taller Ditoria, 2006).


After decades of violence of all kinds, what remains are the stories. History is revised and debated, its protagonists bear witness, and its writers ensure that all the
suffering has not been in vain. These stories from Colombia contain pain and love and sometimes even humor, allowing us to see an utterly vibrant and pulsating country amidst so much death and loss. We encounter townspeople overcome by fear, a man begging unsuccessfully for his life, an execution delayed for Christmas, the sounds and smells of burning coffee plantations, and other glimpses of daily life. This anthology reflects some of Colombia’s finest literary talent, and most of these stories appear here for the first time in English translation. They reveal the contradictions and complexities of the human condition, yet they also offer hope for the future. In their bold revelations of the depths of despair, these writers provide gripping portraits of humanity’s tenacious resistance to those very depths. Jennifer Gabrielle Edwards has translated several novels, screenplays, essays, collections of poetry, and short stories, some of which have been published in journals such as *Michigan Quarterly Review, Creative Nonfiction Magazine, Metamorphoses, Indiana Review*, and *Bordersenses*. Edwards works as a patient representative and Spanish medical interpreter in New York City.

**SWEDISH:**


Fredrik Nyberg is a Swedish poet who currently lives in Gothenburg, Sweden. He attended the creative writing program at The University of Gothenburg, an institution which has fostered some of the country’s best-known writers, and has since become an established force in new Swedish forms of poetic expression. Showing the influences of Ashbery, Roubaud, and Susan Howe, Nyberg’s quiet but forceful poems contend with the difficulties of using poetry as a form of remembrance. Through the transcription of memory, the poems in *A Different Practice* create their own fluid, mysterious, and startlingly intimate sense of time. Poet and translator Jennifer Hayashida grew up in the suburbs of Stockholm and San Francisco and currently teaches Asian American Studies at Hunter College and The University of California, Davis. She is the recipient of a Witter Bynner Poetry Translator Residency at the Santa Fe Art Institute and a 2007 PEN Translation Fund Grant for Nyberg’s *Clockwork of Flowers: Explanations and Poems* (Norstedts Förlag, 2000). Hayashida’s poems and translations have appeared in such journals as *The Literary Review, Insurance*, and *The Asian Pacific American Journal*. She also translated Eva Sjödin's poetry collection *Inner China* (Litmus Press, 2005).


Henry Parland (1908–1930) had a brief but prolific and highly influential career as a poet, essayist, and novelist. His work was shaped by the tumultuous events in Russia and Europe between the two world wars. Parland lived in Russia, Finland, and Lithuania, though his first language was German. Rather than thinking of Parland as a Swedish or even a Finnish-Swedish poet, it may be more accurate to consider him a...
member of the cosmopolitan movement of exiles and immigrants that moved around in Europe after the collapse of the old political order. *Ideals Clearance*, which appears here for the first time in English, is considered a fundamental text of Swedish avant-garde poetry and its poems are terse and witty. Johannes Göransson is a poet, translator, and the co-editor (with Joyelle McSweeney) of Action Books and the new online quarterly Action, Yes. Born in Sweden, he is currently pursuing a PhD in English at The University of Georgia while teaching at The University of Notre Dame. He previously translated from Swedish *Remainland: Selected Poems of Aase Berg* (Action Books, 2005), and he was a guest editor of the Winter 2006 special Swedish issue of the journal *Typo*, which featured major Swedish modernist and contemporary poets.


August Strindberg (1849–1912) was a Swedish novelist, short-story writer, poet, and dramatist who remains best-known outside of his homeland for his plays, among them *Mäster Olof* (1872), *Fadren* (The Father, 1887), *Fröken Julie* (Miss Julie, 1888), and *Fordringsägare* (Creditors, 1888). Many of Strindberg’s works feature elements of psychology, naturalism, and the life of the artist. *Tschandala*, which was first published in a Danish translation in 1889 and appears here for the first time in English, takes place in the 1690s in a province of Sweden recently annexed from Denmark. Andreas Törner, a Swedish academic at The University of Lund, must deal with his Danish students and also his eccentric hosts at the manor house where he is staying. A series of dramatic events interweaves to produces a tale of suspense, mystery, and possibly supernatural events that Törner must confront. *Tschandla* thus presents another side of a writer who is known by most English-speaking readers only through is plays. Dr. Peter Graves is Lecturer in Swedish at The University of Edinburgh, where he is also Head of the School of Literatures, Languages and Cultures and on the graduate faculty for Scandinavian Studies and Translation Studies. He edited and translated Carl Linnaeus’s *The Lapland Journey* (Lockharton Press, 1995) and translated Jacob Wallenberg’s novel *My Son on the Galley* (Norvik Press, 1994). Graves is currently translating Strindberg’s novel *Röda rummet* (*The Red Room*, Norvik), a satire of Swedish society that brought Stringberg national acclaim.

**TURKISH:**


Sait Faik (1906–1954) is the best-known and most popular short-story writer in Turkish literature. He studied in Turkey and Switzerland and also lived in France before returning to Turkey in 1935 and beginning his career in journalism. He also began at this time to publish his stories in *Varlık* (*Existence*), Turkey’s leading avant-garde
periodical, and would eventually publish over a dozen collections of his work before his death. This edition includes twenty-two stories, an excerpt from a novella, and fifteen poems — all of which show the amazing breadth and depth of this great Turkish writer. A diverse range of characters, mostly workers, fishermen, orphans, and vagabonds, is matched by an equally varied number of stylistic elements from realism, surrealism, romanticism, modernism, and other literary movements. Likewise, comedy and tragedy, irony and compassion are also interwoven in these works that cover so many aspects of the human condition.


A major figure of modern Turkish poetry, Oktay Rifat (1914–1988) helped define and further the literary revolution begun by Nâzım Hikmet. The son of a member of the Turkish Parliament, Rifat studied in Paris prior to World War II, became an attorney, and worked most of his life as a legal advisor for Turkish State Railways. Over the course of fifty years, he went through a series of poetic stages: mixing folklore and surrealism; recasting reality by using images and metaphors in unexpected ways; and exploring philosophically the basic themes of existence. Yet throughout all these periods, his favorite themes remained love, death, time, freedom, and justice. This generous selection presents poems that cover a forty-year span, and this anthology thus provides a comprehensive overview of one of Turkey’s most important twentieth-century poets. Ruth Christie has translated numerous works of Turkish poetry, fiction, and drama. She has taught in Turkey and studied Turkish Language and Literature at London University. Her translations include (with Salih Paker) Latife Tekin’s novel *Tales from the Garbage Hills* (Marion Boyars, 1993) and Bejan Matur’s collection of poems *In the Temple of a Patient God* (Arc Visible Poets, 2004). Christie has also translated works by Necati Cumali, Melisa Gürpinar, and Adalet Agaoglu. Richard McKane has translated over twenty books from Turkish and Russian. He graduated from Oxford University, where he studied Russian and began translating poetry. He then lived for six years in Turkey, and, in 1978, was the first non-U.S. citizen to receive Princeton University’s Hodder Fellowship for his work as a poet. Since 1980, McKane has lived in London, where he works as a translator and interpreter, including for the Medical Foundation for the Care of Victims of Torture. His translations from Russian include *Selected Poems of Anna Akhmatova* (Penguin/Oxford University Press, 1969); *The Pillar of Fire: Selected Poems of Nikolay Gumilyov* (Anvil, 1999); and *Ten Russian Poets: Surviving the Twentieth Century* (Anvil, 2003), which he also edited. McKane previously co-translated with Ruth Christie *Voices of Memory: Selected Poems of Oktay Rifat* (Anvil, 1993) and *Beyond the Walls: Selected Poems of Nâzım Hikmet* (Anvil, 2002).
VIETNAMESE:


The author of four poetry collections, two novels, and a collection of short stories, Hoàng Trần Cường is manager of the Vietnam-Poland Literature Fund and received the Grand Prize of the Vietnam Writers’ Association in 2000. He graduated from Hanoi Finance-Accounting University and is also editor-in-chief of Vietnam Finance. In the poems collected in *Sediment*, Cường looks at the nature of war, especially in terms of winners and losers, victory and defeat, and how war affects virtues and spirituality. Nguyễn Thanh Xuân works at The Translation Centre of the Danang Writers’ Association.


Born in 1949, Nguyễn Thúy Kha graduated in 1971 from The University of Communications and Liaison and in 1982 from Nguyễn Du University for Writers. A correspondent for The Lao Dong Newspapers, member of the Vietnam Press Association, and Director of TKK Concert Company, he has published over twenty books of poetry and prose, been involved in the production of a dozen films, and received numerous awards for his work, including one from The Vietnam Union of Arts and Literature for the poetry collection *A Hundred Years of Isolation* (2004). *A Time of Green Blood* contains almost fifty poems that address such themes as war, death, love, music, the difficulties of living in a post-war economy. (See previous entry for information about the translator.)


*Vietnam* — the very word raises many associations for Westerners. Yet while the country has been ravaged by a modern history of colonialism and war, its ancient culture is rich and multilayered, and within it poetry has long had a special place. In this groundbreaking anthology, co-editors and co-translators Nguyễn Do and Paul Hoover present a revelatory portrait of contemporary Vietnamese poetry. What emerges from this conversation of outsiders and insiders, Vietnamese and American voices, is a worldly sensibility descended from the geographical and historical crossroads of Vietnam in the modern era. Reflecting influences as diverse as traditional folk stories and American Modernism, the twenty-one poets included in *Black Dog, Black Night* — many of whom have never before been published in English — introduce readers to a fresh, uncensored, and utterly unique poetic vision. Nguyễn Do is a poet, journalist, and translator. Born and raised in Hanoi, he is among Vietnam’s leading writers and divides his time between Vietnam and San Francisco. Paul Hoover is Professor of Creative Writing at San Francisco State University and the author of numerous books, among
them Edge and Fold: Two Poems (Apogee, 2006) and Fables of Representation: Essays (University of Michigan Press, 2004). He is also the editor of Postmodern American Poetry: A Norton Anthology (1994) and co-editor (with Maxine Chernoff) of New American Writing.

WELSH:

Menna Elfyn is the most well-known and most frequently translated Welsh poet. A Fellow of the Royal Society of Literature and a member of Academi Gymreig, she has been the Director of the MA Creative Writing Programme at Trinity College, Carmarthen in Wales since 1998. In addition to publishing bilingual books of poetry, such as Eucalyptus: Detholiad O Gerddi/Selected Poems 1978–1994, and Blind Man’s Kiss/Cusan Dyn Dall, Elfyn has also published two books of children’s poetry as well as produced adaptations and scripts for television and radio plays. In 2002, she was appointed Poet Laureate for the Children of Wales. Perfect Blemish/Perffaith Nam presents in a bilingual format a wide selection of Elfyn’s later poems, including the first English translations from her latest collection of poetry, Perffaith Nam (2005). These works cover an unusually broad range of subjects that are presented in imaginative language that is indirect, suggestive, and rich in meaning.

ANTHOLOGIES:

This anthology presents twenty-four poets from mainland China who were born after 1960, are currently writing and publishing in China, and are well-known in their homeland. The works of most of these writers have never been translated into English before. Among the poets featured are Mo Fei, Hu Xudong, Shu Cai, and Yang Xiaobin. The English preface by Zhang Er (who, along with Chen Dongdong, is one of the poets included in this collection) provides an excellent overview of contemporary Chinese poetry, situating it within the context of China’s long poetic tradition as well as relating it to the push and pull inside modern China of nationalism and globalization. An afterword discusses the process of translation and two appendices give information on the poets and translators.

The first publication of The New Zealand Centre for Literary Translation, this collection of short stories presents works from over twenty countries, with many of the pieces appearing here for the first time in English. The authors range from being extremely well-known in their own countries to being total newcomers on the literary scene in their homelands. Nations represented include Austria, Belgium, Iran, Korea, Malaysia, New Caledonia, Russia, Sweden, Tahiti, and Vietnam. The subject matter spans an equally broad array of characters and themes: in “The Surveyors,” the residents of a French village must find stability even as the village itself keeps changing places; in “Se-pa-ra-tion,” an Iranian child attempts to cope when her parents separate; and in “Base Times Height Divided by Two,” a man falls from a building and changes his twin brother’s life forever, but the reader must figure out which twin is which. This edition also includes an index with information about each of the translators who contributed to this anthology.


Vietnam — the very word raises many associations for Westerners. Yet while the country has been ravaged by a modern history of colonialism and war, its ancient culture is rich and multilayered, and within it poetry has long had a special place. In this groundbreaking anthology, co-editors and co-translators Nguyễn Do and Paul Hoover present a revelatory portrait of contemporary Vietnamese poetry. What emerges from this conversation of outsiders and insiders, Vietnamese and American voices, is a worldly sensibility descended from the geographical and historical crossroads of Vietnam in the modern era. Reflecting influences as diverse as traditional folk stories and American Modernism, the twenty-one poets included in Black Dog, Black Night — many of whom have never before been published in English — introduce readers to a fresh, uncensored, and utterly unique poetic vision. Nguyễn Do is a poet, journalist, and translator. Born and raised in Hanoi, he is among Vietnam’s leading writers and divides his time between Vietnam and San Francisco. Paul Hoover is Professor of Creative Writing at San Francisco State University and the author of numerous books, among them Edge and Fold: Two Poems (Apogee, 2006) and Fables of Representation: Essays (University of Michigan Press, 2004). He is also the editor of Postmodern American Poetry: A Norton Anthology (1994) and co-editor (with Maxine Chernoff) of New American Writing.

Hebrew culture experienced a renewal in medieval Spain that produced what is arguably the most powerful body of Jewish poetry written since the Bible. Fusing elements of East and West, Arabic and Hebrew, and the particular and the universal, these poems embody an extraordinary sensuality and intense faith that transcend the limits of language, place, and time. The Dream of the Poem traces the arc of the entire period, presenting some four hundred poems by fifty-four poets and including a panoramic historical introduction, short biographies of each poet, and extensive notes.

Peter Cole is a publisher, poet, and translator of Hebrew and Arabic poetry specializing in literature from medieval Spain and the modern Middle East. Co-founder (in 1998) and current co-editor of Ibis Editions, a small press devoted to the publication of what he calls “Levant-related literature,” Cole has been a visiting writer and professor at Yale University, Wesleyan University, and Middlebury College. His three poetry collections are Rift; Hymns & Qualms; and What Is Doubled: Poems 1981–1989. Cole’s other translations include Selected Poems of Shmuel HaNagid (Princeton, 1996), which received the MLA’s Scaglione Prize for Translation; Selected Poems of Solomon Ibn Gabirol (Princeton, 2001), the winner in 2001 of the triennial TLS-Porjes Prize for Hebrew-English Translation; and Aharon Shabtai’s J’Accuse (New Directions, 2003), which was awarded the 2004 PEN Award for Poetry in Translation. He has also co-translated (with Yahya Hijazi and Gabriel Levin) Taha Muhammad Ali’s So What: New and Selected Poems, 1971–2005 (Copper Canyon Press, 2006).


This volume is an abridged edition of the first anthology (2002) ever devoted to Japanese literature written between 1600 and 1900. A wide variety of genres — fiction, poetry, drama, essays, literary criticism, and folk stories, among others — enables English-speaking readers to enjoy a comprehensive overview of works produced during one of Japan’s most creative eras. An introduction and annotations provide highly valuable context for Western readers approaching this highly allusive and often elliptical material. Finally, over two hundred woodblock prints that accompanied the original texts — and were prominent features of literature from this time-period — are also included.


Connected by the theme of what it means to feel exiled in modern Korea, these sixteen stories explore the country’s history, society, culture, and thought after 1945. This anthology, which was first published in 1993, now includes four additional stories, including two recently written (2003, 2004) by women that have never been translated.
into English before. *Land of Exile* traces the journey of a country and its people from the middle of the last century to the opening decade of this millennium. Marshall R. Pihl (1934–1995) was a renowned translator and leading scholar in the field of Korean literature. He was the first Westerner to receive a graduate degree from a Korean university, earning an MA in Korean Language and Literature from Seoul National University, and then went on to obtain a PhD from Harvard. At the time of his passing, Pihl was Professor of Korean Literature at The University of Hawai‘i at Manoa, where he served on the executive committee of The Center for Korean Studies. His translations include *Listening to Korea* (Praeger, 1973); *The Good People: Korean Stories by Oh Young-su* (Heinemann, 1985); and *The Korean Singer of Tales* (Harvard, 1994), which is the standard work on the traditional oral narrative of Korea. Pihl also received the first annual *Korea Times* Modern Korean Literature Translation Award. Bruce Fulton holds the Young-Bin Min Chair in Korean Literature and Literary Translation at the University of British Columbia. He has been translating modern Korean fiction since 1980, and his translations include Hwang Sun-wŏn’s *The Moving Castle* (1985), winner of the Republic of Korea Translation Prize; and (with Kim Chong-un) *A Ready-Made Life: Early Masters of Modern Korean Fiction* (1998), recipient of the Marshall R. Pihl Prize from The University of Hawai‘i’s Center for Korean Studies. Bruce and Ju-Chan Fulton have co-translated several volumes of modern Korean fiction, including *Words of Farewell: Stories by Korean Women Writers* (Seal Press, 1989), which won the Korean Literature Translation Prize from the Korean Culture and Arts Foundation; *Wayfarer: New Fiction by Korean Women* (Women in Translation, 1997); and Cho Sehŭi’s novel *The Dwarf* (University of Hawai‘i, 2006).


In eighteenth-century Britain, the reading and composition of Latin verse was a significant component of educated society, in part as a result of the emphasis placed on these activities at most schools. New works imitated as well as parodied Virgil, Horace, and Ovid, while also using new words and addressing contemporary concerns. This edition includes translations of poems by Samuel Johnson, Vincent Bourne, and Archibald Pitcairne, among others, and provides a rare opportunity to study how classic authors were perceived by eighteenth-century British authors in creative and often humorous ways. John Gilmore is Lecturer in The Centre for Translation and Comparative Cultural Studies and a member of The Centre for Caribbean Studies at The University of Warwick. He specializes in Translation Studies, the history of cross-cultural relations, eighteenth-century Caribbean literature, and Western images of China. During the fourteen years Gilmore lived and worked in Barbados, he taught at The University of the West Indies and worked as Cultural Officer for Literary Arts at the National Cultural Foundation. He is the author of *The Poetics of Empire: A Study of James Grainger’s The Sugar-Cane* (Athlone Press, 2000) and *Faces of the Caribbean* (Latin America Bureau, 2000); and general editor of and a contributor to the *Oxford Companion to Black British History* (Oxford University Press, 2007).

This edition contains more than four hundred poems written after 1970 and representing two-hundred ninety authors. Compiled by twenty-four regional editors, specialists in their area of the continent, these works come from every European country and over thirty languages: from Portugal to Bulgaria to Estonia, and from Ireland to Austria to Greece. This landmark anthology thus provides an outstanding introduction to many of the contemporary developments in European poetry, with an introduction providing historical and literary context to appreciate these developments more fully. A variety of poetic styles — lyric, prose, surreal, and mundane — is conveyed by a broad range of almost two hundred translators, among them Adria Bernardi, Sean Cotter, Robert Elsie, Dana Gioia, Roger Greenwald, Marilyn Hacker, Bill Johnston, Alexis Levitin, Michael Ritterson, and Matvei Yankelevich. Short biographical sketches of all the poets, translators, and editors are also included.

**To Pierce the Material Screen: An Anthology of 20th-Century Hong Kong Literature.**


The two volumes composing this anthology include works by authors who wrote in the style of the modern Chinese literary tradition but also in the context of defining the city they lived in. Many of these writers, though long-time residents of the city, neither grew up in it nor grew up speaking Cantonese; yet their works, which span the last three-quarters of the twentieth century, are nonetheless infused with the spirit of their adopted home. Hong Kong has always occupied a unique place in Chinese culture: it is isolated yet has attracted individuals from throughout China; it maintains its traditional characteristics of diversity and freedom even as it has undergone rapid economic and urban transformations; and it exhibits a tendency to redefine itself and its people on an ongoing basis. The fiction, essays, and poetry in this collection address these aspects of Hong Kong and many more, in the process exploring as well as shaping what the concept Hong Kong means. These works blend traditional and modern Chinese culture with each other and with other cultures — Eastern and Western — to provide an introduction to the fabric of Hong Kong literature. Short annotations at the back of each volume provide information about the authors and translators.

**TRANSLATION STUDIES:**


This monograph, which is volume thirty-one in the Approaches to Translation Studies series, explores the complex and multi-faceted translation of literature in Turkey
in an era marked by revolutionary political and social transformation. Chapters cover traditional and contemporary histories of translation in Turkey; the effects on translation, literature, and culture brought about by the founding of the Turkish Republic in 1923; translation, publishing, and the popular market; and analysis of two extended case studies of translated popular fiction. Şehnaz Tahir Gürçağlar argues that the study of translation theories and practices in this period of Turkey’s history must be examined from a broader perspective, taking into account as well the diverse number of readers who were reading translations and thus affecting their production and publication. Gürçağlar is Associate Professor of Translation Studies at Boğaziçi University in Istanbul and teaches courses on translation theory, translation history, and conference interpreting. She earned a PhD in Translation Studies at Boğaziçi University and an MPhil in Media Studies from Oslo University. Her research interests include translation and ideology, literary translation, translation of popular literature, and reception studies. The author of Kapilar (2005), a critical study published in Turkey that explores different approaches to translation history, Gürçağlar has published numerous articles on the history of translation in Turkey and on translation methodologies. She has worked since 1989 as a professional simultaneous and consecutive interpreter and has translated literature and non-fiction, including works about the social sciences and business.


This critical study focuses on the translation of Canadian English-language fiction in France. While translation history in Canada is well documented, the history of the translation of Canadian fiction outside the nation remains obscure. This book considers the history of this practice, the reasons for the move away from Quebec translators as well as the process and perils involved in this detour. Within a theoretical framework and drawing on primary sources, this study considers the historical, theoretical, and concrete aspects of this practice through the study of the translations of authors such as Robertson Davies, Carol Shields, Margaret Atwood, Michael Ondaatje, Ann-Marie MacDonald, and Alistair MacLeod. The book also includes a comprehensive bibliography of English-language novels, poetry, and plays published and translated in France over the past 240 years. Jane Koustas is Professor of French at Brock University, St. Catharines, Ontario, Canada. Her research interests include English-Canadian literature in translation, translation theory and practice, translation history in Canada, Quebec theater, and theater translation. She co-edited (with Joe Donohoe) Robert Lepage: Théâtre sans frontières, a collection of essays about the work of the Quebec dramatist, and (with Marta Dvorak) of Vision/Division: l’œuvre de Nancy Huston. Koustas was the Craig Dobbin Professor of Canadian Studies at University College, Dublin (2005–06) and has served on the jury for the Quebec Writers’ Federation Translation Award and the International Impac Dublin Literary Award.

Media for All, which is volume thirty in the Approaches to Translation Studies series, is a groundbreaking work that surveys relatively new practices in the field of audiovisual translation as well as media studies. These practices relate to the ways in which translations are prepared for movies, television, live performances, and the Internet for the blind and visually impaired and the deaf and hearing-impaired. Questions of media accessibility have recently become very visible in university curricula across Europe and have appeared frequently as topics at numerous conferences. Media for All aims to educate a wide range of readers, including academics and researchers, practicing translators, and companies involved in producing and presenting content in both old and new media formats.
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