

# *Annotated Books Received*

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## AFRIKAANS

**Winterbach, Ingrid.** *The Book of Happenstance (Boek van toeval en toeverlaa, 2007).* Translation by **Dirk & Ingrid Winterbach.** Rochester: Open Letter, 2011. 254 pp. Paper \$14.95. ISBN 978-1-934824-33-7.

*The Book of Happenstance* is about memory and death and is a sublime, satirical meditation on love, loss, and obsession. The plot involves a middle-aged lexicographer, Helen Verbloem, who travels to Durban to assist in the creation of a dictionary for Afrikaans words that have fallen out of use. Translator Ingrid Winterbach is a painter and an award winning novelist who writes mainly under the pseudonym Lettie Viljoen. Winterbach won the 2010 South African Literary Award for literary translation, the 2007 University of Johannesburg Prize for Creative Writing, the 2007 M-Net Literary Award, as well as the WA Hofmeyr Prize in 2007 and 2000. *The Book of Happenstance* was awarded the M-Net Prize, WA Hofmeyer Prize, and the UJ Prize for creative writing. Also available in English are the 2004 Hertzog Prize winning novel *To Hell with Cronjé*, translated by Elke Silke (Open Letter, 2007), and *The Elusive Moth* (Human & Rousseau, 2005) translated by Iris Gouws and the author. Winterbach also co-translated *The Book of Happenstance* with Dirk Winterbach.

## ARABIC

**‘Antara, Sirat.** *The Manuscript from the University Library in Wroclaw, Poland. One of the Longest Literary Compositions of Medieval Arabic Literature.* Commentary and Translation by **Anna Nawolska.** Lewiston: The Edwin Mellen Press, 2011. 305 pp. Paper. ISBN 978-0-773425-65-1.

The Sirat ‘Antara was an eighteenth century manuscript discovered by Anna Nawolska in the Manuscripts Department of Wroclaw University, Poland, which Nawolska translated from Arabic into English. Anantara Ibn Shaddad al-Absi was a sixth century pre-Islamic poet, knight, and hero. The Sirat ‘Antara is the fifth incomplete volume of the chivalric epic that details the heroic deeds of Anantara Ibn Shaddad al-Absi. Not only does Nawolska provide a translation of the manuscript, but she also presents a history of the Sirat ‘Antara and the genesis of Arabic chivalric epic. This book will appeal not only to Arabists and Orientalists but also to historians, political scientists, anthropologists, art historians, and sociologists. Dr. Nawolska is a Lecturer of Arabic language and culture at Wroclaw University; she received her Ph.D. in Arabic Studies at the Oriental Institute at Warsaw University.

**Himmich, Bensalem.** *A Muslim Suicide.* Translation by **Roger Allen.** Syracuse: Syracuse University Press, 2011. 424 pp. Paper \$29.95. ISBN 978-0-8156-0966-7.

*A Muslim Suicide* is award-winning novelist Bensalem Himmich’s third novel to be translated into English and presents a fictional portrayal of the radical Islamic thinker Sufi philosopher Ibn Sab’in. Set against the backdrop of a politically charged thirteenth-century Islamic world, *A Muslim Suicide* is a rich blend of fact and imagination that re-creates the intellectual debates of the time. Himmich is a novelist, philosopher, and poet who has taught philosophy at Muhammad V University in Rabat, Morocco, and is currently serving as the

Minister for Culture in Morocco. Translator Roger Allen translated the other Himmich works available in English; *The Theocrat* (American University in Cairo Press, 2005) and *The Polymath* (American University in Cairo Press, 2004), for which Himmich received the 2002 Naguib Mahfouz Medal for Literature. Allen is the Sascha Jane Patterson Harvie Professor of Social Thought and Comparative Ethics in the School of Arts and Sciences at the University of Pennsylvania and is Emeritus Professor of Arabic and comparative literature, as well as, chair of the Department of Near Eastern Languages and Civilizations. His most recent literary translations include Hanan Shayk's *The Locust and the Bird* (Pantheon Books, 2009), Halim Isber Barakat's *The Crane* co-translated with Bassam K Frangieh (American University in Cairo Press, 2008), and Naguib Mahfouz's *The Final Hour* (American University in Cairo Press, 2010), *Khan al-Khalili* (American University in Cairo Press, 2008), *Karnak Café* (American University in Cairo Press, 2007), and Ahmad Tawfiq's *Abu Musa's women neighbors* (Post-Appolo Press, 2006).

**Shalaby, Khairy.** *The Hashish Waiter* (Saleh Hesa, 2000). Translation by **Adam Talib**. Cairo: The American University in Cairo Press, 2011. 243 pp. Hardcover. ISBN 978-977-416-300-5.

*The Hashish Waiter* is a serious, comic novel with a broken heart, whose warm rough voice calls out long after the novel's painful conclusion. Tucked away in a rundown quarter, just out of sight of fashionable downtown Cairo, a group of intellectuals gather regularly to smoke hashish in Hakeem's den. The den is the center of their lives, both a refuge and a stimulus, and at the center of the den is the remarkable man who keeps their hashish bowls topped up—Rowdy Salih. When Egypt has to face its own demons during the peace initiative of the 1970s, it is Rowdy Salih who speaks for them all. Author Khairy Shalaby (1938-2011) was an Egyptian novelist and writer who wrote seventy books including twenty novels, critical studies, historical tales, plays, short story collections and was the recipient of the 2003 Naguib Mahfouz Medal for literature. *The Lodging House* (American University in Cairo Press, 2006) translated by Farouk Abdel Wahab and *The Time-Travels of the Man Who Sold Pickles and Sweets* (American University in Cairo Press, 2010) translated by Michael Cooperson, represent Khairy's prior works translated into English. Adam Talib is the translator of Mekkawi Said's novel *Cairo Swan Song* (AUC Press, 2009) and Sadi Azzam's *Sarmada* (The American University Press in Cairo Press, 2011), which is only available in the Middle East. Talib has degrees in Comparative Literature, Arabic Literature, and is currently working on doctoral work.

## **BULGARIAN**

**Ruskov, Milen.** *Thrown into Nature*. (*Zakhvurlen v prirodata*, 2008). Translation by **Angela Rodel**. Rochester: Open Letter, 2011. 496 pp. Cloth. \$59.95. ISBN 978-0-253-35590-4.

Milen Ruskov is a Bulgarian writer and translator who wrote two previous novels: *Pocket Encyclopaedia of Mysteries* (2004), which was awarded the Bulgarian Prize for Debut Fiction, and *Thrown into Nature* (2008), which was awarded the prize for VIK Novel of the Year. Ruskov has translated more than twenty books from English and in 2009 won the Elizabeth

Kostova Foundation's Krastan Dyankov Translation Award for his translations of *Money* by Martin Amis and *De Niro's Game* by Ravi Hage. Rukov's *Thrown into Nature* is a humorous, picaresque tale set in sixteenth-century Spain, and tells the story of Dr. Nicolás Monardes, whose medical treatise "Of the Tabaco and His Great Vertues" was partially responsible for introducing tobacco to Europe. His Portuguese assistant, Da Silva, narrates the absurd adventures of the wealthy and influential Dr. Monardes, who steadfastly believed that tobacco—whether the leaves were made into a poultice, the smoke was piped into the anus, or through some other bizarre application—was an infallible cure for every physical, and mental, ailment known to man. Ruskov's *Thrown into Nature* is a comic tour de force. Singer, actress and translator Angela Rodel's translation of *Thrown into Nature* won the Elizabeth Kostova Foundation's first Bulgarian Novel Contest for English translation. Rodel's translations of Ivan Hristov's poetry appeared in the 2011 edition of *Two Lines*, a leading anthology of literature in translation.

## CATALAN

**Margarit, Joan.** *New Letters to a Young Poet. (Noves cartes a un jove poeta, 2009).* Afterword and Translation by **Christopher Maurer.** Chicago: Swan Isle Press, 2011. 121 pp. Hardcover \$24.00. ISBN 978-0-9748881-9-4.

In these intimate pages, award-winning Catalan poet Joan Margarit offers a passionate defense of poetry and of the intelligible poem—the well-made text that can provide refuge, wisdom, and consolation. Inspired by Rilke's classic *Letters to a Young Poet*, this slender volume explores poetry as vocation, obsession, and partnership between writer and reader, a "road toward inner growth." For Margarit, poetry promises "a clarity that allows us mysteriously to live without the need to forget." Margarit, an architect and poet, published his first collection, *Crònica*, in 1975 and has since published around twenty collections. In 2008 he received the Premio Nacional de Poesía del Estado Español, Spain's highest literary award for non-Castilian writers, for his collection, *Casa de Misericòrdia*, as well as the Premi Nacional de Literatura de la Generalitat de Catalunya. Anna Crowe translated both of Margarit's poetry collections available in English; *Strangely Happy* (Bloodaxe, 2011) and *Tugs in the Fog* (Bloodaxe, 2006). Translator Christopher Maurer is a Boston University Spanish Professor and Miembro Correspondiente of the Real Academia Española. Three of his major research interests are biography, textual criticism, and poetry's relations with music and painting. Also a scholar of American painter Walter Inglis Anderson, his biography of Anderson won the 2003 Eudora Welty Award and the Non Fiction Prize of the Mississippi Academy of Arts and Letters. He has written biographies about, and translated works of, Federico García Lorca, Dalí, Baltasar Gracián, Juan Ramón Jiménez and Raúl Barrientos. His most recent translations are Juan Ramón Jiménez's *The Complete Perfectionist* (Swan Isle Press, 2011), and García Lorca's *In Search of Duende* (New Directions, 2010), *Sebastian's Arrows: Letters and Mementos of Salvador Dalí and Federico García Lorca* (Swan Isle Press, 2004) and García Lorca's *Collected Poems* (Farrar, Straus and Giroux, 2002).

**Rodoreda, Mercé.** *The Selected Stories of Mercé Rodoreda.* Translation by **Martha Tennent.** Rochester: Open Letter, 2011. 255 pp. Paper \$15.95.

ISBN 978-1-934824-31-3.

Mercè Rodoreda (1908–1983) is widely regarded as the most important Catalan writer of the twentieth-century. Exiled in France and Switzerland following the Spanish Civil War, Rodoreda struggled for recognition, and none of her work appeared in her native country for 20 years. Her novel *La Plaça del Diamant* (*The Time of the Doves*, 1962) is now considered one of the best novels dealing with the Spanish Civil War. Collected here are thirty-one of Mercè Rodoreda's most moving and challenging stories, presented in chronological order of their publication from three of Rodoreda's most beloved short story collections: *Twenty-Two Stories*, *It Seemed Like Silk and Other Stories*, and *My Christina and Other Stories* (Graywolf Press, 1984) tr. by David H. Rosenthal. These stories capture Rodoreda's full range of expression, from quiet literary realism to fragmentary impressionism to dark symbolism. Available translations of Rodoreda's work include *Death in Spring* (Open Letter, 2009) also translated by Martha Tennent, Josep Miquel Sobrer's translation of *Broken Mirrors* (Univ. of Nebraska Press, 2006), and David H. Rosenthal's translations of *Camellia Street* (Graywolf Press, 1993) and *The Times of the Doves* (Graywolf Press, 1981 and 1986). Translator Martha Tennent translates from Catalan and Spanish, was born in the United States, but has lived most of her life in Barcelona, receiving her B.A. and Ph.D in English from the University of Barcelona. Tennent was the editor of *Training for the New Millennium: Pedagogies for Translation and Interpreting* (J. Benjamins, 2005), and she recently translated the novels, *The Invisible City* (Alma, 2009) by Emili Rosales and *The Violin of Auschwitz* (Bantam Books, 2010) by Maria Àngels Anglada. Her work has appeared in *Epiphany*, *Two Lines*, *Words Without Borders*, *Public Space*, *World Literature Today*, *PEN America*, and *Review of Contemporary Fiction*.

## CHINESE

**Huang, Fan.** *Zero and Other Fictions*. Edition and Translation by **John Balcom**. New York: Columbia University Press, 2011. 160 pp. Hardcover. \$19.50. ISBN 978-0-231-15740-7.

Former food processing director and prolific prize winning writer Fan Huang burst onto Taiwan's literary scene in the 1980s, publishing pointed urban portraits and political satires that captured the reading public's attention. Huang's work revolutionized Taiwan's literary scene by turning from the social realism and popular rural nativist literature of the time to establish the city as the center of literary attention. After decades of innovative work, he is now one of Asia's most celebrated authors, and crucial to readers seeking an understanding of the development of Taiwanese literature over the past fifty years. The first collection of Huang Fan's work to appear in English, *Zero and Other Fictions* represents work published between 1979 and 1989 and range in genres, including metafiction, allegory, and dystopian science fiction. This anthology includes *Zero*, a prize-winning dystopian novella echoing George Orwell's chilling 1984 and also features three critically acclaimed short stories: "Lai Suo," "The Intelligent Man," and "How to Measure the Width of a Ditch." Collectively, these remarkable works portray the tensions and aspirations of modern Taiwan. Former ALTA president John Balcom is an award-winning translator of Chinese literature, philosophy, and juvenile fiction. He teaches translation at the Monterey Institute of International Studies, where he ran the Chinese program for many years,



and writes frequently on the subject of translation; his “Translating Modern Chinese Literature” appeared as a chapter in the recently published *The Translator as Writer*, edited by Susan Bassnett and Peter Bush. Publications include *Taiwan's Indigenous Writers: An Anthology of Stories, Essays, and Poems* (Columbia University Press, 2005), and *There's Nothing I Can Do When I Think of You Late at Night* (Columbia UP, 2009) by Cao Naiqian, both of which won a Northern California Book Award. Recent publications include *Short Stories in Chinese* (Penguin Books, 2011), *Dunhuang dream* (Atria Books, 2011) by Xiaobin Xu, *After Many Autumns* (Buddha's Light Pub, 2011), and Songfen Guo's *Running Mother and Other Stories* (2009). He has also translated works by S.K. Chang, Li Qiao, Yingtshih Balcom, Xu Suxia, Luo Fu, Xingyn Da Shi, Xiang Yang, Chen Zhiyuan, Lai Ma, Chang His-kuo, Wu Sheng, and Yang Xiang among others.

**Xue, Can.** *Vertical Motion. Stories.* Translation by **Karen Gernant** and **Chen Zeping**. Rochester: Open Letter, 2011. 186 pp. Paper. \$13.95. ISBN 978-1-934824-37-5.

Can Xue, one of China's most innovative short story writers of this generation, is a master of the dreamscape, crafting stories in simple language that inhabit the space where fantasy and reality, time and timelessness, the quotidian and the extraordinary meet. In this unfamiliar atmosphere, familiar themes such as old age, mobility, death, and the other, are presented through stories populated by old married couples, children, cats, and nosy neighbors: the menagerie of the everyday. Several of Can Xue's short story collections have been translated into English, including Ronald R. Janssen and Jian Zhang's translation of *Dialogues in Paradise* (Northwestern University Press, 1989), *Old Floating Cloud* (Northwestern University Press, 1991), and *The Embroidered Shoes* (Henry Holt, 1997). Karen Gernant and Chen Zeping translated Xue's *Blue Light in the Sky* (New Directions, 2006) and *Five Spice Street* (Yale University Press, 2009). Translator Karen Gernant, Professor Emerita of Chinese history at Southern Oregon University, and Chen Zeping, professor of Chinese linguistics at Fujian Teachers' University, are translation collaborators. Over thirty of their translations have appeared in literary magazines. Their recent translations are Kangkang Zhang's *White Poppies and Other Stories* (East Asia Program, Cornell University, 2011), *Eleven Contemporary Chinese Writers* (Turnrow Books, 2010) and Baoguo He's *Home is Where the Heart Is* (Haichao Photography Art Publishing House, 2008).

## CROATIAN

**Ugrešić, Dubravka.** *Karaoke Culture: Essays.* (Napad na minibar, 2010). Translation and afterword by **David Williams**. Rochester: Open Letter, 2011. 324 pp. Paper \$15.95. ISBN 978-1-934824-57-3.

Born in the former republic of Croatia, Dubravka Ugrešić has published five novels and four collections of essays. She studied Comparative Literature and Russian language and literature at The University of Zagreb, where she worked for twenty years at The Institute for the Theory of Literature. At the same time Ugrešić enjoyed a successful career as a writer of award-winning children's literature, novels, and short stories. In 1993, she left Croatia, in large part because of the hostility she ignited with her outspoken condemnation of the nationalism that led

to Yugoslavia's horrific civil war. Ugrešić now lives in Amsterdam, where she works as a freelance writer. In *Karaoke Culture: Essays*, Ugrešić pierces pop culture, uncovers cultural voids, and dissects the absurdity of daily life with characteristic ironic wit. English translations of Ugrešić's work include the novel *The Ministry of Pain* (tr. Michael Henry Heim, Ecco Press, 2006); short story collection *Lend Me Your Character* (Dalkey Archive Press, 2005) translated by Celia Hawkesworth and Michael Henry Heim, *Baba Yaga Laid an Egg* (Canongate, 2009) translated by Ellen Elias-Bursac, Celia Hawkesworth, and Mark Thompson, *The Museum of Unconditional Surrender* (New Directions, 1999) translated by Celia Hawkesworth, *Fording the Stream of Consciousness* (Northwestern University Press, 1991) translated by Michael Henry Heim, *In the Jaws of Life* (Northwestern University Press, 1992) translated by Michael Henry Heim, Celia Hawkesworth, and Andrew Wachtel; and essay collections *Thank You for Not Reading* (tr. Celia Hawkesworth and Damion Searls, Dalkey Archive, 2003), *The Culture of Lies* (Pennsylvania State University Press, 1998) translated by Celia Hawkesworth, *Have a Nice Day* (Viking, 1994) translated Celia Hawkesworth, and *Nobody's Home* (Open Letter, 2008) translated by Ellen Elias-Bursac. This is translator David Williams' first translated book.

## CZECH

**Vaculík, Ludvík.** *The Guinea Pigs.* (*Morcata*, 1973) Translation by **Káča Poláčková.** Rochester: Open Letter, 2011. 180 pp. Paper. \$13.95. ISBN 978-1-934824-34-4.

Ludvík Vaculík's novels *The Axe* and *The Guinea Pigs*, and the essays collected in *A Cup of Coffee with My Interrogator*, established his international reputation. One of the leading literary figures during the Prague Spring of 1968, his manifesto "The Two Thousand Words" led to his banishment from the Communist Party, the censorship of his writing, and decades of persecution; it also contributed to the Soviet invasion of Czechoslovakia in August 1968. From 1973–1989, he ran a samizdat publishing house, Padlock Editions, which printed and distributed over 400 banned titles. Vaculík has a weekly column in *Lidové Noviny* that features *feuilletons* addressing various Czech political and cultural issues. *The Guinea Pigs* is a charming, unsettling, and comically absurd political allegory filled with symbolism. Vaculík owes much to Kafka, his fellow countryman, but he had direct experience of the oppressive absurdity that lived in Kafka's imagination, which here is expressed with an ironic and knowingly innocent Czech smile. Including *The Guinea Pigs*, three of his four works are available in English. English translations include *The Axe* (New York, Harper & Row 1974) translated by Marian Sling, and *A Cup of Coffee With My Interrogator* (Readers International, 1987) translated by George Theiner. Translator Káča Poláčková (also known as Káča Poláčková-Henley) has translated numerous prominent Czech writers in addition to Ludvík Vaculík, including Josef Škvorecký and Bohumil Hrabal. Her most recent translations are Josef Škvorecký's *An Inexplicable Story, or, The Narrative of Questus Firmus Siculus* (Key Porter Books, 2002), *The Bass Saxophone* (Lester & Orpen Dennys, 2001) and co-translated with Caleb Crain, and Peter Kussi *The Tenor Saxophonist's Story* (Ecco Press, 1997).

## FRENCH

**Apollinaire, Guillaume.** *The Bestiary or Procession of Orpheus (Bestiaire)*. Translation and essay by **X.J. Kennedy**. Baltimore: The Johns Hopkins University Press, 2011. 74 pp. Paper. ISBN 978-1-4214-0007-5.

Guillaume Apollinaire's first book of poems with its brief celebrations of animals, birds, fish, insects, and the mythical poet Orpheus has charmed readers since it was first published in 1911. Though Apollinaire would go on to longer and more ambitious work, his *Bestiary* reveals key elements of his later poetry, among them surprising images, wit, formal mastery, and wry irony. In this edition, translator X. J. Kennedy provides the English alongside the original French, as well as a critical and historical essay that relates the *Bestiary* to its sources in medieval "creature books." Kennedy's brief biography of Apollinaire and summation of the troubled circumstances surrounding the book's initial publication, places the poems in the context of Apollinaire's work as a poet and as a champion of avant garde art. This short introduction to the work includes four curious poems apparently suppressed from the first edition and reprints of the Raoul Dufy woodcuts published in the 1911 edition. Recent translations of Apollinaire's work include *The Little Auto* (CB Editions, 2012) translated by Beverley Bie Brahic, Petr Herel's translation of *The Nine Doors to Your Body* (Uncollected Works Press, 2011) and Donald Nicholson-Smith's translation of *Letters to Madeleine* (Seagull, 2010). X. J. Kennedy has written poetry, children's verse, and fiction as well as textbooks on writing and literature. Before becoming a full-time writer, Kennedy taught at several universities including the University of Michigan and the University of North Carolina–Greensboro.

**Clézio, J.M.G. Le.** *Mondo & Other Stories (Mondo et autres histoires, 1978)*. Translation by **Alison Anderson**. Lincoln: University of Nebraska Press, 2011. 248 pp. Paper \$19.95. ISBN 978-0-8032-3000-2.

In awarding him the Nobel Prize in 2008, the Swedish Academy hailed J. M. G. Le Clézio as an "author of new departures, poetic adventure and sensual ecstasy, explorer of humanity beyond and below the reigning civilization." The outlying humanity that Le Clézio explores in this collection of stories finds its expression in the understanding of children. The world of *Mondo and Other Stories* is that of a natural world pushed to the margins by complacent, indifferent modernity. Haunting and beautiful, these stories speak to a universal longing for a life beyond the confines and trappings of modern existence. J. M. G. Le Clézio, winner of the 2008 Nobel Prize in Literature, is one of France's best-known contemporary writers. The author of over forty works, he was awarded the 1963 Prix Renaudot for his debut novel *Le Procès-Verbal (The Interrogation)*, Simon and Schuster, 2009, 1964, translator Daphne Woodward). Recent translations include *Desert* (Atlantic Books, 2011) and *Other Cold Hard Facts* (University of Nebraska Press, 2002) and *Wandering Star* (Curbstone, 2009) translated by C. Dickson, Alison Anderson translated *Onitsha* (University of Nebraska Press, 1997). Clézio co-authored, with Geof Winningham, *In the Eye of the Sun* (W.W. Norton, 1997). Novelist Alison Anderson has been translating French literature into English for more than twenty-five years. Her most recent translations include, Chochana Boukhobza's *The Third Day* (MacLehose, 2012) *Even Silence Has an End* (Penguin Press, 2009) by Ingrid Betancourt, Muriel Barbery's *Gourmet Rhapsody* (Europa Editions, 2009) and *The elegance of a Hedgehog* (Europa, 2008), and *A Novel Bookstore* (Europa Editions, 2010) by Laurence Cossé.

**Devi, Ananda.** *Indian Tango*. (*Indian Tango*, 2007) Translation by **Jean Anderson**. Host Publications, 2011. 163 pp. Paper \$15.00. ISBN 978-0-924047-81-7.

*Indian Tango*, published in French in 2007, is set in Delhi in 2004, against a background of monsoon rains and the general election that would see Sonia Gandhi briefly head a coalition government. A visiting writer becomes obsessed by Subhadra, a woman glimpsed on the street, and as this unconventional relationship develops, the cost of pursuing passion and desire in a vibrant but deeply conservative society comes into sharp focus. Ananda Devi is one of the Indian Ocean's leading, and most prolific writers, she has published poetry, three volumes of short stories and ten novels, plus, has received several literary prizes for her writing. *Eve de ses Décombres* (2006) was awarded the Prix des Cinq Continents de la francophonie, as well as the Radio France Outremer Prize. Her incisive, lyrical, and penetrating style infuses the French language with new cultural and linguistic dimensions tied to her native island. Translator Jean Anderson is an Associate Professor of French language, culture and translation at Victoria University of Wellington in New Zealand. Anderson's recent publications include *Lost Oceans* (Dept. of French, Dalhousie University, 2011), *So Far the World* (Little Island Press, 2010) by Tava`e Raioaoa as told to Lionel Duroy, Chantal Spitz's *Island of Shattered Dreams* (Wellington: Huia Books, 2007), and Pierre Furlan's *Bluebeard's Workshop* (Wellington: Victoria University Press, 2007).

**Follain, Jean.** *130 Poems*. Translation by **Christopher Middleton**. London: Anvil Press, 2011. 176 pp. Paper \$18.95. ISBN 978-0-85646-420-1.

The award winning corporate lawyer, novelist, and poet, Jean Follain (1903-1971), received L'Académie française's 1979 Grand Prize of Poetry for his life's work. The poetry of Jean Follain is increasingly recognized, by French poets and critics and by his foreign admirers, as central to French poetry's change of course after the Surrealist period. Follain's poetry is noted for its lack of persona, and rhetoric; a remarkable feat given the period of time during which he lived. He reveals both the eternal and the immediate in his poems. Recent English translations include Kurt Heinzelman's *Demarcations* (Host Publications, 2011), W. S. Merwin's translation of *Transparence of the World* (Copper Canyon Press, 2003), *Selected Prose* (Logbridge-Rhodes, 1985) translated by Mary Feeney and Louise Guiney, and *A World Rich in Anniversaries* (Logbridge-Rhodes, 1981) translated by Mary Feeney and William Matthews. Translator Christopher Middleton is a Professor Emeritus at University of Texas at Austin (Department of Germanic Studies). Middleton has written numerous poetry collections and essays and has published translations of Robert Walser, Nietzsche, Holderlin, Goethe, Gert Hofmann, and many others. Middleton has received various awards, including the Geoffrey Faber Memorial Prize and the Schlegel-Tieck Translation Prize, and his recent works include *Just Look at the Dancers* (Sheep Meadow Press, 2012), *A Company of Ghosts* (Sheep Meadow Press, 2011), and Robert Walser's works *Thirty Poems* (New Directions, 2012).

**Glissant, Édouard.** *The Overseer's Cabin* (*La case du commandeur*, 1981). Translation by **Betsy Wing**. Lincoln: University of Nebraska Press, 2011. 224 pp. Paper \$19.95. ISBN 978-0-8032-3479-6.

Édouard Glissant (1928-2011) a Martinican playwright, critic, essayist, and novelist, was one of the most influential figures in Caribbean thought and cultural commentary. He founded

the Institut martiniquais d'études, as well as *Acoma*, a social sciences publication, as a counterbalance to the overwhelming French emphasis on the island's educational and cultural life. Glissant was also a Distinguished Professor of French at the CUNY Graduate Center. His works are noted for their emotional intensity and textual complexity and his eight novels, nine poetry collections, fifteen essay collections and a play all express concerns about colonialism, slavery, racism and the flourishing of cultural diversity. Recent published works include *Poetic Intention* (University Press of New England, 2010) translated by Nathalie Stephens, with Anne Malena, Michael J. Dash's translation of *Monsieur Toussaint* (Lynne Rienner Publishers, 2005), *The Fourth Century* (2001) and *Black Salt* (University of Michigan Press, 1998) were also translated by Betsy Wing, *Faulkner, Mississippi* (Farrar, Straus and Giroux, 1999), and *Poetics of Relation* (University of Michigan Press, 1997). Writer and translator Betsy Wing has translated many fiction and non-fiction authors, including H el ene Cixous, Bernard Cerquiglini, Denis Hollier, Georges Bataille, Didier Eribon, Catherine Cl ement, Lucie Aubrac, Georges Dum ezil, Paule Constant, and Assia Djebar. Her latest translations include Christine Montalbetti's *Western* (Dalkey Archive, 2009) and *White Spirit* (University of Nebraska Press, 2005) by Paul Constant. Wing's short stories and novella, *Look Out for Hydrophobia* (Carol Publishers Group, 1990).

**Jelloun, Tahar Ben.** *A Palace in the Old Village. A Novel. (Au pays, 2009).* Translation by **Linda Coverdale.** New York: Penguin Books, 2011. 183 pp. Paper \$15.00. ISBN 978-0143118473.

*A Palace in the Old Village* centers on the life of Mohammed Ben Abdallah, a Moroccan man who has spent the past forty years working diligently on an automotive assembly line in France and raising children in the country's racially-charged housing projects all with a rudimentary grasp of the French language. Ben Jelloun, a Moroccan exile and resident of Paris since 1971, has published well over twenty books of fiction, poetry, plays and critique, and writes for several international journals. With his novel *The Sacred Night* (1987), he became the first North African to win the Prix Goncourt. *This Blinding Absence of Light* (Penguin Books, 2001) translated by Linda Coverdale, won the 2004 Impac Award. Though he only writes in French, the Lebanese novelist Hanan al-Shaykh sees his "narrative acrobatics" as extending an Arabic tradition with his borrowed oral storytelling techniques. Ben Jelloun employs a complex and clever use of bilingualism in his works. Other English translations include Linda Coverdale's *Tale of Two Martyrs* (Granta Books, 2011), *Leaving Tangier* (Penguin Books, 2009), and *The Last Friend* (Penguin Books, 2006) translated by Kevin Michel Cap  and Hazel Rowley. Linda Coverdale received the 2001 Chevalier de l'Ordre des Arts et des Lettres and twice received the French-American Foundation Translation Prize in 1997 for *Literature or Life* by Jorge Semprun (Viking/Penguin) and in 2007 for *Ravel* by Jean Echenoz (The New Press). Coverdale also won the 2006 Scott Moncrieff Prize for her translation of Jean Hatzfeld's *Machete Season*. Coverdale's most recent translations are Mich le Halberstadt's *La Petite* (Other Press, 2012), *There are Things I Want you to Know: About Stieg Larsson and Me* (Seven Stories Press, 2011) by Eva Gabrielsson and Marie-Fran oise Colombani, Jean Echenoz's *Lightning* (Perseus Distribution, 2011), and Emmanuel Carr re's *Lives Other Than My Own* (Henry Holt, 2011).

**Lelord, François.** *Hector and the Secrets of Love. A Novel (Hector et les secrets de l'amour,* 2005). Translation by **Lorenza Garcia.** New York: Penguin Books, 2011. 267 pp. Paper \$14.00. ISBN 978-0-14-311947-0.

Told in a wry, ironic, self-deprecating voice that sometimes addresses the reader, *Hector and the Secrets of Love* is the sequel to Lelord's worldwide bestseller *Hector and the Search for Happiness*. In the tradition of French writers Voltaire and Saint-Exupéry, psychiatrist and self-help author François Lelord has written an illuminating fairytale and life manual for readers of all ages. After studying in France and the United States, Lelord had a successful career as a psychiatrist in France. He is the co-author of a number of bestselling self-help books and has consulted for companies interested in reducing stress for their employees. Since the enormous success of *Hector and the Search for Happiness* in France and abroad, he has written three subsequent books about Hector's journeys. Lorenza Garcia translated *Hector and the Search for Happiness* (Penguin Books, 2010), and other English translations include *Hector and the Search for Lost Time* (Penguin Books, 2012), and *Hector Finds Time* (Gallic Books, 2012) translated by Carol Gilgley. Garcia is the editor of Editor at Public Art Europe Ltd. Her translations include *Traveler of the Century* (Farrar, Strauss and Giroux, 2012) by Andrés Neuman, Claude Izner's *The Predator of Batignolles* (Gallic, 2010), *The Assassin in the Marais* (Minotaur, 2011) co-translated with Isabel Reid, *The Disappearance at Père-Lachaise* (Minotaur Books, 2009), *The Montmartre Investigation* (Minotaur Books, 2008), and Mathilde Monaque's *Trouble in My Head* (Vermilion, 2007).

**Manchette, Jean-Patrick.** *Fatale.* Translation by **Donald Nicholson-Smith.** New York: New York Review Books, 2011. 98 pp. Paper. \$12.95. ISBN 978-1-59017-381-7.

Jean-Patrick Manchette (1942-1995) was a genre-redefining French crime novelist, screenwriter, critic, and translator, who transformed the modern detective novel into a weapon of gleeful satire and anarchic fun. In *Fatale* Manchette mixes equal measures of farce, mayhem, and madness to prepare a rare literary cocktail that packs a devastating punch. In 1971 he published his first novel (a collaboration with Jean-Pierre Bastid) and embarked on his literary career in earnest, producing ten subsequent works over the course of the next two decades and establishing a new genre of French novel, the *néo-polar* (distinguished from the traditional detective novel, or *polar*, by its political engagement and social radicalism). During the 1980s, Manchette published celebrated translations of Alan Moore's *Watchmen* graphic novels for a *bandes-dessinée* publishing house co-founded by his son, Doug Headline. In addition to *Fatale*, Manchette's novels *Three to Kill* (City Lights, 2002) also translated by Nicholson-Smith, and *The Prone Gunman* (City Lights, 2002) translated by James Brook, as well as Jacques Tardi's graphic-novel adaptations of them (titled *West Coast Blues* and *Like a Sniper Lining Up His Shot*, respectively), are available in English. Translator Donald Nicholson-Smith works in editorial freelancing and literary/commercial translations. His main areas of interest: psychoanalysis, social criticism and theory, history, crime fiction, literature and art, cinema. Nicholson-Smith's translations of *noir* fiction include Thierry Jonquet's *Mygale* a.k.a. *Tarantula* (City Lights, 2008) and (with Alyson Waters) Yasmina Khadra's *Cousine K* (Editions Julliard, 2003).

**Nostradamus.** *The Prophecies*. Translation by **Richard Sieburth**. Introduction by Stéphane Gerson. New York: Penguin Classics, 2012. 400 pp. Paper \$28.00. ISBN 978-0-1453106-75-3.

This publication contains introductory material and notes mapping the cultural, political, and historical forces that resonate throughout Nostradamus's epic, giving it its visionary power. The mysterious quatrains of the sixteenth-century French astrologer Nostradamus have long proved captivating for their predictions and this edition considers the legacy of *The Prophecies* in terms of the poetics of the quatrains. Nostradamus has been credited with anticipating the Great Fire of London, the rise of Adolf Hitler, and the September 11 terrorist attacks. Richard Sieburth is an essayist, editor and literary scholar especially on Ezra Pound as well as Professor of French and Comparative Literature at the New York University. Sieburth is the editor of *Ezra Pound: New Selected Poems & Translations* (New Directions, 2010), and his recent translations include Eugène Guillevic's *Geometries* (Ugly Duckling Presse, 2010), *The Salt Smugglers* (Archipelago Books, 2009) by Gérard de Nerval, and Henri Michaux's *Stroke by Stroke* (Archipelago Books, 2006).

**Tansi, Sony Labou.** *Life and a Half*. (*Vie et demie*, 1979). Translation by **Alison Dundy**. Bloomington: Indiana University Press, 2011. 150 pp. Paper. \$19.95. ISBN 978-0-253-22287-9.

Sony Labou Tansi (1947–1995) was a Congolese novelist, playwright, and poet whose groundbreaking work transformed postcolonial francophone African literature. Tansi challenges the model of power, including the French language, or the language of the colonizer, and introduces science fiction, as he invents words and juggles homonyms whose sounds allude to other meanings. Listed as one of the 100 best books on Africa, *Life and a Half*, Tansi's first of six published novels, was a response to the death of close friends during a bloody military and political crackdown in Congo. Facing censorship, Tansi insisted that his book was a fable and that if he were ever given the opportunity to write about real events, he would be much more direct rather than follow the torturous paths of a novel. The entrance into the fast paced *Life and a half* is marked by inconsistent word and name spellings that serve to highlight the abnormality of the circumstances and how language is incapable of accurately describing the atrocities related to the political realities of the postcolonial dictatorships. Several of Tansi's works are available in English translation: *Parentheses of blood* (Theater Communications Group, 1996) translated by Lorraine Alexander, Clive Wake's translation of *The Seven Solitudes of Lorsa Lopez* (Heinemann, 1995), and J.A. Underwood's translation of *The Antipeople* (Kampmann, 1988). Translator Alison Dundy is the Translation and Interpretation Studies Coordinator at New York University and the librarian, archivist, and translator at Prometheus Research Library. Dundy translates from French and Italian, and specializes in African-Francophone Literature, social sciences, and art. Dundy co-translated with Molly Stephens Frank Maubry's *Toulouse-Lautrec in Paris* (Assouline, 2004).

**Verlaine, Paul.** *Poems Under Saturn*. (*Poèmes saturniens*). *En face* edition. Translation and with an introduction by **Karl Kirchwey**. Princeton: Princeton University Press, 2011. 176 pp. Paper. \$15.95. ISBN: 978-0-691144-86-3.

*Poems Under Saturn* is the first complete English translation of the collection that announced Paul Verlaine (1844-1896) as a poet of promise and originality. Verlaine became regarded as one of the greatest of nineteenth-century writers and his poetry was admired and recognized as ground-breaking and served as a source of inspiration to composers. *Poems Under Saturn* contains a heady mix of classical learning and earthy sensuality in poems whose rhythm and rhyme represent a supreme accomplishment of French verse. The title was inspired by one of Charles Baudelaire's verses at the beginning of his *Les Fleurs du mal* (*The Flowers of Evil*, 1857), in which he declared he was the author of a book "orgiaque et saturnien" (orgiastic and saturnine). Influenced by models including Banville, Leconte de Lisle, and Victor Hugo, Love and sensuality are at the heart of *Poèmes saturniens*. Some recent Verlaine translations include *Selected Poems* (University of California Press, 2007) translated by Carlyle Ferren MacIntyre, *Women/Men* (Anvil Press, 2004) translated by Alistair Elliot, *The Cursed Poets* (Green Integer, 2003) translated by Carl Madar, and *One Hundred and One Poems by Paul Verlaine* (University of Chicago Press, 1999) translated by Norman Shapiro. Translator Karl Kirchwey is professor of the arts and director of the Creative Writing Program at Bryn Mawr College, and, from 2010-2013, the Andrew Heiskell Arts Director at the American Academy in Rome. Kirchwey's six books of poetry include *The Happiness of This World* (G.P. Putnam's Sons, 2007) and *Mount Lebanon* (G.P. Putnam's Sons, 2011).

**Vigan, Delphine de.** *Underground Time.* (*Heures souterraines*, 2009). Translation by **George Miller**. New York: Bloomsbury, 2011. 272 pp. Paper \$16.00. ISBN 978-1-60819-712-5.

Delphine de Vigan's second novel, *Underground Time*, is a novel of quiet violence - the violence of office-bullying and the violence of the brutality of the city that brings an office-worker and a paramedic together unexpectedly. Delphine de Vigan is the author of several novels, including the international fiction bestseller *No and Me* (Bloomsbury, 2010) which was awarded the Prix des Libraires (The Bookseller's Prize) in 2008. Translator George Miller translated Vigan's *No and Me*, as well as Amin Maalouf's *Disordered World* (Bloomsbury, 2011), *Conversations with My Gardener* (Granta, 2005) by Henri Cueco, and *Inside Al-Qaeda* by Mohammed Sifaoui (Thunder's Mouth Press, 2003). Miller and Katherine Reeve co-authored *The Rough Guide to Food* (Penguin, 2009), which won the Food Writers' Guild 2010 Derek Cooper award for Investigative and Campaigning Food Writing. Miller is a freelance podcaster, editor, translator, and regularly translates for *Le Monde diplomatique*.

## GERMAN

**Fontane, Theodor.** *No Way Back.* (*Unwiederbringlich*). Translation by **Hugh Rorrison** and **Helen Chambers**. London: Angel Books Ltd/Dufour Editions, 2011. 256 pp. Paper. \$24.95. ISBN 978-0-946162-76-5.

*No Way Back* is a multi-layered portrayal of a problematic marriage and a little-known corner of Danish-German history, which has all of Fontane's celebrated qualities: virtuosity of dialogue, elegance and irony, a tragicomic edge, and a distinctly modern sensibility. Prussian Poet and novelist Theodor Fontane (1819-1898) wrote and translated poetry before publishing his first



historical romance novel, *Beyond the Tweed* (Libris, 1998; Translator Brian Battershaw) at fifty-eight years old. Supreme in dialogue, Fontane's best work is an elegant and engaging blend of irony, penetration, and compassion; he is now seen as the finest German novelist of the 19<sup>th</sup>-century. Many of Fontane's works are available in English, including *Irretrievable* (NY Review of Books, 2011) translated by Douglass Parmée, *Beyond Recall*, Douglass Parmée's translation of *No Way Back* (Oxford UP, 1964), Katharine Royce's translation of *Trials and Tribulations* (Three Rivers Books, 1986), and *Under the Pear Tree* (Belgarun, 2009) translated by Patricia Tiney. Translator Hugh Rorrison taught at the University of Leeds where he made a name for himself with his research and publications on German film and theatre. His work has included translations of German literature and theatre plays into English. Rorrison co-translated Fontane's *Effi Briest* (Penguin, 2000 and Ungar, 1966) with Chambers and he has translated Bertold Brecht, and Erwin Piscator. Translator Helen Chambers is currently employed as Emeritus Professor at University of St. Andrews (Melbourne, Australia). She published *The Changing Image of Theodor Fontane* in 1997 with Camden House publishers. In 1992 she co-organized the first conference about the translation of Fontane's work into English. Chamber's research has also focused on areas such as the relationship between Germany and Austria and women's writing.

—. *On Tangled Paths: An Everyday Berlin Story*. Afterword and Translation by **Peter James Bowman**. London: Angel Books Ltd./Dufour Editions, 2011. 192 pp. Paper. \$21.95. ISBN 9780-946162772.

(Author biography available in previous entry)

*On Tangled Paths* is a sophisticated take of a tale of conflict and duty concerning the love affair between an aristocratic officer and a poor seamstress. The contrast between the lovers' whole-hearted view of each other and the world's trivializing view of their relationship underlies a tautly sprung narrative which is tenderly moving without being sentimental; gently ironic and full of social comedy. Fontane's brilliant use of dialogue creates a vigorous and loving portrait of the new German capital and its inhabitants. *On Tangled Paths* is translator Peter James Bowman's first literary translation. Bowman studied both at Oxford and Cambridge, where he wrote his doctoral thesis about Fontane.

In addition to teaching duties at Cambridge University, Bowman wrote and published a large number of journal articles on Fontane, and has recently published a work about the Prussian landscape architect Hermann von Pückler-Muskau titled *The Fortune Hunter* (Signal, 2010).

**Kronauer, Brigitte**. *Women and Clothes (Die Kleider der Frauen'*, 2008). Translation by **Jutta Ittner**. Austin: Host Publications, 2011. 139 pp. Paper. \$15.00. ISBN 978-0-924047-79-4.

*Women and Clothes* is a collection of stories arranged chronologically around a single unifying motif; each story adds one more layer, facet, perspective, or color to the complex relationship women develop with their apparel and with themselves. *Women and Clothes* is a poignant and hilarious postmodern Bildungsroman that explores the external manifestations, the interior tensions, the seismic shifts, and the underlying fears and desires that determine the formation of female identity. Brigitte Kronauer is one of Germany's most highly acclaimed contemporary writers. With more than twenty-five volumes of stories, novels, and criticism, she

has established herself as a uniquely sophisticated literary voice and earned numerous honors. Beneath its everyday surface, Kronauer's fiction deals with the eternal human questions of life, death, and love. The only other work of Kronauer's available in English translation is *Constructs of Desire: Selections from Brigitte Kronauer* (Bucknell University Press, 2009) which is also translated by Jutta Ittner. Translator Jutta Ittner is Associate Professor of German and Director of German Studies at Case Western Reserve where she teaches a range of courses in German language, culture, and literature. Ittner published a comprehensive intellectual biography on the exile writer Martin Gumpert (Bielefeld: Aisthesis, 1998), and presented papers and published chapters in books and articles (including *Deutschsprachige Exilliteratur seit 1933*, ed. Spalek et al., *Exil, Women in German Yearbook, Studies in Twentieth-Century Literature*).

**Rilke, Rainer Maria.** *Letters to a Young Poet. (Briefe an einen jungen Dichter)* Translation and Introduction by **Mark Harman**. Cambridge: Harvard University Press, 2011. 94 pp. Cloth. \$15.95. ISBN 978-0-674-05245.

The ten letters that Rainer Maria Rilke (1875-1926) wrote to an aspiring young poet, Franz Kappus, from 1902 through 1908, comprise a much-loved trove of advice on living a purposeful life in or out of the arts. The famous letters were written throughout a particularly tempestuous period of Rilke's life, when he was torn between three different women, often on the move, and battling the failing health that would eventually shorten his life. The most recent English language translations of Rilke's work are Susan Ranson's and Marielle Sutherland's translation *Selected Poems* (Oxford University Press, 2011), Charlie Louth's translation of *Letters to a Young Poet and the Letter From the Young Worker* (Penguin, 2011), *Inner Sky* (Godine, 2011) translated by Damion Searls, *Into the Blue Reach* (Black Lawrence Press, 2010) translated by Ingrid Amalia Herbert and Alison Kolodinsky, and Lorne Mook's translation of *Dream Crowned* (University of New Orleans, 2010). Translator Mark Harman, a Professor of English and German at Elizabethtown College, has also written extensively about modern German and Irish literature in renowned newspapers and journals. Among his previous translations are Franz Kafka's novel *The Castle* (Schocken Books, 1998), winner of the Modern Language Association's Lois Roth Award for literary translation; Kafka's first novel *Amerika: The Missing Person* (Schocken Books, 2008); Hesse's selected letters, *Soul of the Age* (Farrar, Straus and Giroux, 1991), and *Robert Walser Rediscovered* (University Press of New England, 1985) which he edited and co-translated with Walter Arndt.

**Schami, Rafik.** *The Calligrapher's Secret. (Das Geheimnis des Kalligraphen, 2008).* Translation by **Anthea Bell**. Northampton: Interlink Publishing Group, Inc., 2011. 464 pp. Paper \$20.00. ISBN 978-1-56656-830-2.

Rafik Schami, a recipient of the 2006 Nelly Sachs Prize, came to Germany from Damascus, Syria in 1971; since then, Schami is the most successful German-speaking Arabic writer in the world. Co-founder of the literary group Südwind in 1980, Schami recently founded Swallow Editions in order to publish the work of fledgling Arab writers in English. *The Calligrapher's Secret* reflects Schami's characteristic affinity with the oral tradition of Arabic story-telling, a style for which his novels have received numerous international awards: including, the 1997 Hans-Erich-Nossack-Preis der deutschen Wirtschaft and the 1994 Herman Hesse Prize. Other translations of Schami's work include *Damascus Nights* (Farrar, Giroux and

Strauss, 1993) translated by Philip Boehm, and Anthea Bell's translation of *The Dark Side of Love* (Interlink Books, 2009). Translator Anthea Bell, an officer of the Order of the British Empire (2010), has won many awards for her translations, the most recent being the Oxford-Weidenfeld Translation Prize (2009) for Saša Stanišić's *How the Soldier Repairs the Gramophone*. Bell mainly translates children's literature, but her translations of W.G. Sebald's *Austerlitz* (plus other works by Sebald), a large selection of Stefan Zweig's novellas and stories, Wladyslaw Szpilman's memoir *The Pianist*, and E. T. A. Hoffmann's *The Life and Opinions of the Tomcat Murr* have been well received. Bell's latest adult fiction translations are Julia Franck's *The Blindness of the Heart* (Publishers Group West, 2009), *The Chess Machine* (Penguin Press, 2007) by Robert Löhr, Gilles Rozier's *The Mercy Room* (Little Brown, 2006), and Uwe Timm's *In My Brother's Shadow* (Farrar, Strauss and Giroux, 2003).

## GREEK (ANCIENT)

**Athenaeus.** *VII. The Learned Banqueters. Books 13.594b–14.* Bilingual Edition. Translation and Edition by **S. Douglas Olson**. Cambridge: Harvard University Press, 2011. 402 pp. Cloth \$24.00. ISBN 978-0-674-99673-1.

In *The Learned Banqueters*, Athenaeus describes a series of dinner parties at which the guests quote extensively from Greek literature. The work (which dates to the very end of the second century CE) is amusing reading and of extraordinary value as a treasury of quotations from works now lost. Athenaeus also preserves a wide range of information about different cuisines and foodstuffs, the music and entertainments that ornamented banquets, and the intellectual talk that was the heart of Greek conviviality. Translator S. Douglas Olson has undertaken to produce a complete new edition of the work, replacing the previous Loeb Athenaeus (published under the title *Deipnosophists*). Olson is distinguished McKnight University Professor of Classical and Near Eastern Studies, University of Minnesota and has published *The "Homeric Hymn to Aphrodite" and Related Texts* (de Gruyter, 2012), *Broken Laughter: Select Fragments of Greek Comedy* (Oxford UP, 2007), and Aristophanes' *Thesmophoriazusae* edited with Colin Austin (Oxford UP, 2004).

*Fragments of Old Comedy. Volume I. Alcaeus to Diocles.* Bilingual Edition. Translation and Edition by **Ian C. Storey**. Cambridge: Harvard University Press, 2011. 450 pp. Hardcover \$24.00. ISBN 978-0-674-99662-5.

The era of Old Comedy (c. 485–c. 380 BCE), when theatrical comedy was created and established, is best known through the extant plays of Aristophanes, but there were many other poets whose comedies survive only in fragments. This new Loeb edition, the most extensive selection of the fragments available in English, presents the work of 56 poets, including Cratinus and Eupolis, the other members (along with Aristophanes) of the canonical Old Comic triad. For each poet and play there is an introduction, brief notes, and select bibliography. Also included is a selection of ancient testimonia to Old Comedy, nearly one hundred unattributed fragments (both book and papyri), and descriptions of 25 vase-paintings illustrating Old Comic scenes. The texts are based on the monumental edition of Kassel and Austin, updated to reflect the latest scholarship. Translator Ian C. Storey is Professor of Classics at Trent University and has

published the following translations: *Eupolis* (Oxford UP, 2011), *Euripides* (Duckworth, 2008), and *A Guide to Greek Drama* (Blackwell Publishers, 2005) with Arlene Allan.

*Fragments of Old Comedy. Volume II. Diopieithes to Pherecrates.* Bilingual Edition. Translation and Edition by **Ian C. Storey**. Cambridge: Harvard University Press, 2011, 520 pp. Hardcover \$24.00. ISBN 978-0-674-99663-2.

(Book and translator information are available in the previous entry).

*Fragments of Old Comedy. Volume III. Philonicus to Xenophon. Adespota.* Bilingual Edition. Translation and Edition by **Ian C. Storey**. Cambridge: Harvard University Press, 2011. 464 pp. Hardcover \$24.00. ISBN 978-0-674-99677-9.

(Book and translator information are available in the first *Fragments of Old Comedy* entry).

**Polybius. III. *The Histories. Books 5–8.*** Bilingual Edition. Translation by **W.R. Paton**. Cambridge: Harvard University Press, 2011. 607 pp. Hardcover \$24.00. ISBN 978-0-674-99658-8.

The historian Polybius (ca. 200–118 BCE) was born into a leading family of Megalopolis in the Peloponnese and served the Achaean League in arms and diplomacy for many years, favoring alliance with Rome. From 168 to 151 Polybius was held hostage in Rome, where he became a friend of Lucius Aemilius Paulus and his two sons, especially Scipio Aemilianus, whose campaigns, include the destruction of Carthage. Late in his life, Polybius, as a trusted mediator between Greece and the Romans, helped in the discussions that preceded the final war with Carthage, and after 146 was entrusted by the Romans with the details of administration in Greece. Polybius' overall theme is how and why the Romans spread their power as they did. The main part of *The Histories* covers the years 264–146 BCE, which describes the rise of Rome, her destruction of Carthage, and her eventual domination of the Greek world. *The Histories* is a vital achievement of the first importance despite the incomplete state in which all but the first five of its original forty books are extant. For this edition, W.R. Paton's translation, first published in 1922, has been thoroughly revised, the Büttner-Wobst Greek text corrected, and explanatory notes and a new introduction added, all reflecting the latest scholarship. F.W. Walbank was Rathbone Professor of Ancient History and Classical Archaeology at the University of Liverpool and a Fellow of the British Academy. Christian Habicht is Emeritus Professor of Ancient History at the Institute for Advanced Study, Princeton.

**Polybius. IV. *The Histories. Books 9–15.*** Bilingual Edition. Translation by **W.R. Paton**. Cambridge: Harvard University Press, 2011. 632 pp. Hardcover \$24.00. ISBN 978-0-674-99659-5.

(Book and translator information are available in the previous entry).

## GREEK (MODERN)

**Karapanou, Margarita.** *The Sleepwalker. (Hypovates, 1997)* Translation by **Karen Emmerich.** Northampton: Clockroot Books, 2011. 246 pp. Paper \$16.00. ISBN 9781566568388.

Margarita Karapanou (1946-2008) was one of Greece's most beloved postmodern authors and wrote novels that thematically addressed human alienation, withdrawal, retreat, escape and evasion presented with modernist precision and original prose. At the opening of *The Sleepwalker*, originally published in 1985, God, in disgust at mankind, vomits a new Messiah onto a Greek island—a Tower of Babel, populated by villagers, ex-pats, artists, writers, assembled as though in wait for something as horrific and comic as this second coming. Karapanou employs a nonlinear narration that is constantly in motion, while the tight prose is written in a fragmented and cinematic style and each chapter is a closed vignette of varying lengths. Karapanou's own French translation of the book, *Le Somnambule* (Paris: Gallimard, 1987), won the French national prize for the best foreign novel. Karapanou's first novel, *Kassandra and the Wolf* (Harcourt Brace Jovanovich, 1976), was translated by N.C. Germanacos. Translator Karen Emmerich is Professor of English at the University of Cyprus and her translation of *Rien ne va plus* (Clockroot Books, 2009) garnered the Modern Greek Studies Association's Elizabeth Constantinides Memorial Translation Prize. Emmerich's translations include *I'd Like* by Amanda Michalopoulou (Dalkey Archive Press, 2008), *Poems: 1945–1971 (Consortium, 2006)* by Milto Sachtouris, and *The Few Things I Know About Glafkos Thrassakis* (Seven Stories Press, 2002) by Vassilis Vassilikos, *Landscape with Dog and Other Stories* (Clockroot Books, 2010) by Erse Soteropoulou, and Alexes Stamates' *Mother Ash* (Red Hen Press, 2011).

## ITALIAN

**Alighieri, Dante.** *Dante's Inferno: A New Translation in Terza Rima.* Translation by **Robert M. Torrance.** Thorofare: XLibris Corporation, 2011. 434 pp. Paper. ISBN 978-1-4628-4517-0.

Robert M. Torrance's translation of Dante's *Inferno* presents the poem in its original *terza rima* format, which allows this classic work of the Middle Ages to speak to contemporary readers with its original form and rhyme-scheme. Dante's *Inferno* is the first written work to employ the *terza rima* format, which is constructed in three-line-stanzas using chain-rhyme in the pattern (A-B-A, B-C-B, C-D-C, etc.) with no restriction on the length of the work. Dante's *terza rima* format is believed to be influenced by the style of Troubadour minstrels and the repetition of the three-line-stanzas is intended to suggest the ever-present Holy Trinity. Dante's graphic portrayal of human sin and their horrific punishments are all too familiar to our own age and the *Inferno* is often read as a whole work itself. Translator Robert M. Torrance is Professor Emeritus of Comparative Literature at the University of California, Davis. Dr. Torrance's book-length publications are translations of two plays of Sophocles, *Philoctetes* and *The Women of Trachis*; "The Comic Hero" (from Homer to Joyce and Mann); *Ideal and Spleen: The Crisis of Transcendent Vision in Romantic, Symbolist, and Modern Poetry*; *The Spiritual Quest:*

*Transcendence in Myth, Religion, and Science; and Encompassing Nature: A Sourcebook* (Counterpoint, 2008).

**De Luca, Erri.** *The Day Before Happiness.* (*Giorno prima della felicità.* 2009). Translation by **Michael F. Moore.** New York: Other Press, 2011, 175 pp. Paper. \$16.95. ISBN 978-1-59051481-8.

Erri De Luca is an Italian novelist, translator, and poet; to date, several of De Luca's novels have been translated into English: including Michael F. Moore's translations of both *God's Mountain* (Riverhead Books, 2002) and *Three Horses* (Other Press, 1999), Beth Archer Brombert's translations of both *Sea of Memory* (Ecco Press, 1999) and *Me You* (Other Press, 2011), plus, Jinni Lyons' translation of *Attempts at Discouragement* (Dante & Descartes). De Luca writes regularly for various newspapers (*La Repubblica*, *Il Corriere della Sera* *Il Mattino*, *Avvenire*) and has received the following recognitions: The *France Culture* Prize in 1994 for *Aceto, arcobaleno*, The *Laure Bataillon* Award in 2002 for *Tre cavalli*, and The *Fémina Étranger* for *Montedidio* (translated in English as *God's Mountain*) in 2002. De Luca also received the German international literary *Petrarca-Preis* in 2010. Translator Michael F. Moore is a New York-based writer, translator, and interpreter, plus he is the chair of the Translation Committee of the PEN American Center. Moore's previous translations from the Italian, include Pope Benedict XV's *Without Roots* (Basic Books, 2006), *The Silence of the Body* (Farrar, Straus & Giroux, 1993), by Guido Ceronetti, and the poetry of Alfredo Giuliani, in *I Novissimi: Poetry for the Sixties*.

**Ginzburg, Natalia.** *The Complete Short Stories of Natalia Ginzburg.* Translation by **Paul Lewis.** Toronto: University of Toronto Press, 2011. 94 pp. Cloth \$24.95. ISBN 978-0-8020-9920-4.

Natalia Ginzburg (1916-1991) was a prolific writer of novels, short stories, plays, essays, memoirs, translations (Proust and Flaubert) and a biography. *The Complete Short Stories of Natalia Ginzburg* brings together in English translation, for the first time, the eight short stories that Ginzburg wrote between 1933 and 1965. Her short stories provide intriguing insight into the development of her trademark literary style; fostering a sense of intimacy between the reader and the characters, and a sense of humor that balance out a predominantly pessimistic and melancholy viewpoint. Ginzburg is recognized as one of the foremost woman writers to emerge from twentieth-century Italy and the most recent English translations of Ginzburg's works include: *The Wrong Door: The Complete Plays of Natalia Ginzburg* (University of Toronto Press, 2008) translated by Wendell Ricketts, *A Place to Live: And Other Selected Essays of Natalia Ginzburg* (Seven Stories Press, 2002) translated by Lynne Sharon Schwartz, and Judith Woolf's translation of *The Things We Used to Say* (Arcade Pub., 1999). Cesare Garboli and Lisa Ginzburg edited a series of radio interviews of Ginzburg in *It is Hard to Talk About Yourself* (University of Chicago Press, 2003) translated by Louise Quirke. Paul Lewis is a freelance translator, editor, and writer, as well as a lawyer in Bristol, UK. Lewis writes in his introduction to *The Complete Short Stories of Natalia Ginzburg* that "producing translations of Ginzburg's work is a painstaking and difficult process. Nevertheless it is possible to faithfully convey the powerful simplicity of Ginzburg's narrative style to English-speaking audiences."

**Nova, Alessandro.** *The Book of the Wind: The Representation of the Invisible (Il Libro del Vento*, 2007). Translation by **Marguerite Shore**. Florence, Italy: McGill Queen's University Press, 2011. 223 pp. Hardcover. ISBN 978-0-7735-3833-7.

*The Book of the Wind: The Representation of the Invisible* arranges texts and images to create a history of the wind that illustrates Alessandro Nova's belief in the artistic representation of the invisible. For Nova, the metaphorical nature of phenomenon like wind, and the challenge that it presents for perception, requires increasing the awareness of our inner world through an expansion of our external perceptual horizon. The wind, which can be both salutary and injurious, has inspired myths, literary texts, and works of art the world over; *The Book of the Wind* offers a contemporary and original reflection on an intriguing question of art history: How can the immaterial even be depicted? Alessandro Nova is co-director of the Frankfurt Kunsthistorische Institute in Florence, Italy, and has co-written books about Leonardo Da Vinci, Benvenuto Cellini, Michaelangelo and other artists. Translator Marguerite Shore, a former coordinator of the New York University Translation Studies Program, is a freelance translator between English, French and Italian. Shore specializes in art, architecture, design, theater, film, and literature and her recent translations include *Bernd & Hilla Becher at Museo Morandi* (Schirmer/Mosel, 2009) by Bernd and Hilla Becher, *It's Beautiful Here, Isn't It* (Aperture, 2008) by Luigi Ghirri, Francesco Tiradritti's *Egyptian Wall Painting* (Abbeville, 2008), and Giovanni Curatola's and Gianroberto Scarcia's *The Art and Architecture of Persia* (Abbeville Press, 2007).

## JAPANESE

**Kafu, Nagai.** *Rivalry: A Geisha's Tale. (Udekurabe, 1917)*. Translation by **Stephen Snyder**. New York: Columbia University Press, 2011. 184 pp. Paper. ISBN 978-0-231-14119-2.

Originally published in 1918, *Rivalry: A Geisha's Tale* is regarded as influential Japanese novelist Nagai Kafu's masterpiece. Nagai Kafu (1879-1959) is known for his renderings of early-twentieth-century modern Tokyo, and in particular the nightly denizens of the world of entertainment. Kafu, a student of French literature, as well as Classical Chinese literature, produced work that demonstrates the lyricism of the Romantic and symbolists poets he translated, coupled with the delicate eroticism of Japanese literature. However, this eroticism was censored and deleted during the post- World War II era, and only in 1956 was the 1917 publication republished. Stephen Snyder offers the first English translation of the complete, uncensored text, which has long been celebrated as one of the most convincing and sensually rich portraits of the geisha profession. Recent translations of Kafu's other works include *Autumn Wind* (Publishers, 2007), Mitsuko Iriye's translation of *American Stories* (Columbia UP, 2000), and *During The Rains and Flowers in the Shade* (Stanford University Press, 1994) translated by Lane Dunlop. Translator Stephen Snyder is the Kawashima Professor of Japanese Studies at Middlebury College. Snyder is the author of *Fictions of Desire: Narrative Form in the Novels of Nagai Kafu* (University of Hawaii Press, 2000) and coeditor with Philip J. Gabriel of *Oe and Beyond: Studies in Contemporary Japanese Literature* (University of Hawaii Press, 1999). Recent translations include Kotoro Isako's *Remote Control* (Kodansha International, 2010), Yoko Ogawa's *Hotel Iris* (Picador, 2010) and *The Housekeeper and the Professor* (Picador, 2009), and *The Diving Pool* (vintage, 2008).

**Naff, William E.** *The Kiso Road: The life and Times of Shimazaki Tōson*. Translation of some of Tōson's writings by **William E. Naff**. Honolulu: University of Hawaii Press, 2011. 664 pp. Cloth \$49.00. ISBN 978-0-8248-3218-6.

William E. Naff (1929–2005) was founding chair of the Department of Asian Languages and Literatures at the University of Massachusetts, Amherst, where he was professor of Japanese literature. Naff's translation of Toson's *Before the Dawn* (University of Hawaii Press, 1987) was awarded the 1987 Japan–U.S. Friendship Commission Prize for the Translation of Japanese literature. Naff spent the last years of his life writing a full-length biography of Toson, which was virtually complete at the time of Naff's death. *The Kiso Road: The life and Times of Shimazaki Tōson* is a work of nonfiction that contains translated sections of Toson's writings and provides a rich and colorful account of this canonic Japanese novelist who, along with Natsume Soseki and Mori Ogai, formed the triumvirate of writers that established the parameters of modern Japanese literature. Professor Naff's biography skillfully places Toson in the context of his times and discusses every aspect of his career and personal life, as well as introducing in detail a number of his important but as yet untranslated works. Toson's long life, his many connections with other important Japanese artists and intellectuals, his sojourn in France during World War I, and his later visit to South America, permit a biography of depth and detail that serves as a kind of cultural history of Japan during an often turbulent period. English translations of Shimazaki Tōson include Kenneth Strong's translation of *The Broken Commandment* (University of Tokyo Press, 1995 and 1974), *Chikuma River Sketches* (University of Hawaii Press, 1991) translated by William E. Naff, and Cecilia Segawa Seigle's translation of *The Family* (University of Tokyo Press, 1976).

**Sōseki, Natsume.** *Nowaki*. Translation, afterword and chronology by **William N. Ridgeway**. Ann Arbor: The University of Michigan, 2011. 120 pp. Paper. ISBN 978-1-929-28068-1.

Natsume Sōseki (1867-1916) was an eminent Meiji period novelist who began his literary career by publishing *haiku*, *haitaishi*, and literary sketches before publishing novels as serialized newspaper entries. *Nowaki* is one of Sōseki's early novels, it is a comic-tragedy that confronts the ethical and moral responsibility of the artist in society, and has been compared to Thomas Mann's *Death in Venice*. The setting—mainly Tokyo of one hundred years ago—and the preoccupations of its characters, is distinctly familiar even today. Other translations of Sōseki's work include: Alan Turney's *Botchan* (C.E. Tuttle Co, 1967), Norma Moore Field's *And Then* (Louisiana UP, 1978), and Meredith McKinney's *Kokoro* (Penguin Books, 2010). Alan Turney also translated *The Three-Cornered World* (H. Regnery, 1967) and Jay Rubin translated *Sanshiro* (Penguin Classics, 2009). Translator William N. Ridgeway, a businessman in Japan for fifteen years, is the co-editor of *Nowaki* with Nobuko Ochner of *Confluences: Studies from East to West in Honor of V.H. Viglielmo* (University of Hawaii Press, 2005) and the author of *A Critical Study of the Novels of Natsume Sōseki* (Edwin Mellen Press, 2005).



## KOREAN

**Shin, Kyung-sook.** *Please Look After Mom.* (*Omma rul put'ak hae*, 2008). Translation by **Chi-Young Kim**. New York: A. Knopf, 2011. 237 pp. Hardcover \$24.95. ISBN 9780307593917.

The Korean bestseller, *Please Look After Mom*, is the story of a family's search for their sensible, country bumpkin mother, who goes missing one afternoon amid the crowds of the Seoul Station subway. Tender yet unsentimental, this novel is at once a vivid and authentic picture of contemporary life in Korea and a universal story of family love and motherhood. *Please Look After Mom*, Kyung-sook Shin's sixth novel, garnered her the 2012 Man Asia Prize. She has also been honored with the Manhae Literature Prize, France's Prix de l'Inaperçu for *A Lone Room* (1995), the Dong-in Literature Prize, and the Yi Sang Literary Prize. Shin is a prolific short story writer, essayist, and novelist living in Seoul, and is one of South Korea's most widely read and acclaimed novelists. *Please Look After Mom* is Shin's first book to appear in English. Lawyer turned translator Kim Chi-Young is the daughter of the renowned Korean to English literary translator Yu Young-nan as well as the 2003 winner of the Modern Korean Literature Translation Award. Kim's previous literary translations are Kim Young-ha's *Your Republic is Calling You* (Mariner Books, 2010), and *I Have the Right to Destroy Myself* (Harcourt, 1996), *Tongue* (Bloomsbury, 2009) by Jo Kyung-ran and Lee Dong-ha's *Toy City* (Koryo Press, 2007).

## LATIN

**Benedict of Nursia.** *The Rule of Saint Benedict.* Bilingual Edition. Translation and Edition by **Bruce L. Venarde**. Cambridge: Harvard University Press, 2011. 304 pp. Hardcover \$29.95. ISBN 9780674053045.

One of the most influential texts in the Middle-Ages, *The Rule of Saint Benedict* offers guidance about the spiritual and organizational dimensions, from the loftiest to the lowliest, of monastic life. St. Benedict is credited with organizing monastic life in the Western world in accordance with the third century *Conferences of John Cassian*. This new Latin-English edition has features of interest for first-time readers of the *Rule* as well as for scholars of medieval history and language, including background to the monastic life in the notes. The Latin text is a transcription of manuscript 914 of the Abbey of St. Gall (Switzerland), an early ninth-century copy regarded as the version that most closely reproduces Benedict's style. This volume also includes texts and translations of two letters that explain the origins of the St. Gall version as well as an index to all the translated materials. Editor and Translator Bruce L. Venarde is Professor of History and Classics at the University of Pittsburgh and author of numerous works. Venarde's recent publications include *Two Women of the Great Schism: The Revelations of Constance of Rabastens* (Iter, 2010) by Raymond de Sabanac, *Life of the Blessed Ursulina of Parma* by Simone Zancchi with Renate Blumenfeld-Kosinski, (Iter, 2010), Jacques Dalarun's *Robert of Arbrissel: Sex, Sin, and Salvation in the Middle Ages*, (Catholic University of America Press, 2006), and *Robert of Arbrissel: A Medieval Religious Life* (Catholic University of America Press, 2003).

**Fonzio, Bartolomeo.** *Letters to Friends*. Edition by Alessandro Daneloni. Bilingual Edition. Translation by **Martin Davies**. Cambridge: Harvard University Press, 2011. 233 pp. Cloth \$ 29.95. ISBN 978-0-674-05836-1.

Bartolomeo Fonzio (1447–1513) was a leading literary figure in Florence during the time of Lorenzo de' Medici and Machiavelli, and was a professor of poetry and rhetoric at the University of Florence. Fonzio included among his friends and colleagues leading figures of the era, such as Marsilio Ficino, Angelo Poliziano, John Argyropoulos, Cristoforo Landino, and Pietro Soderini. Fonzio was one of the principal collaborators in creating the famous humanist library of King Mattyas Corvinus of Hungary. As a scholar and teacher, Fonzio devoted himself to the study of classical authors, particularly Valerius Flaccus, Livy, Persius and Juvenal (his studies of Juvenal led to bitter polemics with his contemporary Poliziano). Fonzio's letters, translated here for the first time into English, are a window into the world of Renaissance humanism and classical scholarship, and include the famous letter about the discovery in 1485, on the Via Appia, of the perfectly preserved body of a Roman girl. Alessandro Daneloni is Adjunct Professor in the Department of Philology, Literature and Linguistics of the University of Verona. Translator Martin Davies is Associate Editor of the I Tatti Renaissance Library and a member of the I Tatti Renaissance Library Advisory Committee.

**Macrobius. I. Saturnalia: Books 1-2.** Bilingual Edition. Translation and Edition by **Robert A. Kaster**. Cambridge: Harvard University Press, 2011. 388 pp. Hardcover \$24.00. ISBN 978-0-674-99649-6.

The *Saturnalia*, Macrobius's encyclopedic celebration of Roman culture written in the early fifth century CE, has been prized since the Renaissance as a treasure trove of otherwise unattested lore. Cast in the form of a dialogue, the *Saturnalia* treats subjects as diverse as the divinity of the Sun and the quirks of human digestion while showcasing Virgil as the master of all human knowledge from diction and rhetoric to philosophy and religion. The new Latin text is based on a refined understanding of the medieval tradition and improves on Willis's standard edition in nearly 300 places. The accompanying translation—only the second in English and the only one now in print—offers a clear and sprightly rendition of Macrobius's ornate Latin and is supplemented by ample annotation. A full introduction places the work in its cultural context and analyzes its construction, while indexes of names, subjects, and ancient works cited in both text and notes make the work more readily accessible than ever before. Editor and translator Robert A. Kaster is a Professor of Latin Language and Literature in Princeton University's Department of Classics and has written mainly in the areas of Roman rhetoric, the history of ancient education, Roman ethics, and textual criticism. Kaster's recent works include *The Appian Way* (Chicago University Press, 2012), *Emotion, Restraint, and Community in Ancient Rome* (Oxford UP, 2005), and *Marcus Tullius Cicero* (Clarendon Press, 2006).

**Macrobius. II. Saturnalia: Books 3-5.** Bilingual Edition. Translation and Edition by **Robert A. Kaster**. Cambridge: Harvard University Press, 2011. 476 pp. Hardcover \$24.00. ISBN 978-0-674-99671-7.

(See book description and translator information in previous entry).

**Macrobius. III. Saturnalia. Books 6-7.** Bilingual Edition. Translation and Edition by **Robert A. Kaster**. Cambridge: Harvard University Press, 2011. 454 pp. Hardcover \$24.00. ISBN 978-0-674-99672-4.

(See book description and translator information in previous entry).

**Richer of Saint-Rémi. Histories. Volume I. Books 1–2.** Bilingual Edition. Translation and Edition by **Justin Lake**. Cambridge: Harvard University Press, 2011. 422 pp. Hardcover \$29.95. ISBN 978-0-674-06003-6.

The *Histories* of Richer of Saint-Rémi (ca. 950–ca. 1000), an invaluable source for understanding tenth-century West Francia (present-day France), provides a rare contemporary account of the waning Carolingian dynasty, accession of Hugh Capet, and failed rebellion of Charles of Lorraine. Beginning in 888, the *Histories* survey tumultuous century in which two competing dynasties struggled for supremacy, while great magnates seized upon the opportunity to carve out their own principalities. Richer's descriptive talents are on display as he tells of synods and coronations, deception and espionage, battles and sieges, disease and death, and even the difficulties of travel. The *Histories* also sheds light on a controversial figure of the Middle-Ages, the legendary cleric and scholar Gerbert of Aurillac. Gerbert, the dedicatee of the *Historia*, rose from humble beginnings to become archbishop of Rheims, archbishop of Ravenna, and eventually pope (as Sylvester II). The *Histories* contains a fascinating description of his teaching at the cathedral school of Rheims, where his innovations involved instruments such as the monochord, armillary sphere, and abacus. Translated into English here for the first time, the *Historia* holds particular attractions for historians and for anyone interested in the cultural and intellectual developments in the Latin West around the year 1000. Translator Justin Lake is Assistant Professor of Classics in the Department of European and Classical Languages and Cultures at Texas A&M University. Lake has provided a translation and commentary of the poem *Francia dulcis, ave* in *A Garland of Latin Satire, Wisdom and History* (Harvard University Press, 2008) edited by Jan Ziolkowski.

---. *Histories. Volume II. Books 3–4.* Bilingual Edition. Translation and Edition by **Justin Lake**. Cambridge: Harvard University Press, 2011. 490 pp. Hardcover \$29.95. ISBN 978-0-674-06159-0.

(See book description and translator information in the previous entry).

## LITHUANIAN

**Ališanka, Eugenijus. From Unwritten Histories (Iš neparašytu istoriju).** Bilingual Edition. Introduction and Translation by **H.L. Hix**. Austin: Host Publications, 2011. 173 pp. Paper. \$15.00. ISBN 978-0-924047-82-4.

Eugenijus Ališanka's astonishing poetry collection, *From Unwritten Histories*, shuns linguistic and symbolic conventions to create a poetic landscape that is rooted in his homeland of

Lithuania, yet also connected to the shared European literary canon. Poems set in a rural Lithuanian village of the post-communist period take on a universal dimension, while in other poems unidentified shadow figures from history are reimagined within a Baltic context. These lucid, earthy poems articulate intellectual struggles in an unpretentious manner, granting the reader that which the speaker himself fears he cannot attain: the expanded ability to identify with others. Ališanka works as editor-in-chief of *The Vilnius Review* in Lithuania, and his work has been accorded standing among the nation's finest literature. Ališanka's first poetry collection won the best debut of the year prize and one of his essay collections was awarded the Culture Ministry Prize. His work has also garnered international recognition. *From Unwritten Histories* is the second English language translation of Ališanka's work to date. Translator and poet H.L. Hix is Professor of English at the University of Wyoming, the T.S. Eliot Prize winner (2000) for his book *Rational Numbers* (Truman State University Press, 2000), and he translated Ališanka's first English language publication, *City of Ash* (Northwestern University Press, 2000). Hix's translations include: *On the Way Home: An Anthology of Contemporary Estonian Poetry* (Sarup & Sons, 2006) with Juri Talvet and Juri Talvet's *A Call for Cultural Symbiosis Meditations from U* (Guernica Editions, 2004). Hix's poetry publications include: *Legible Heavens* (Etruscan Press, 2008), *Chromatic* (Etruscan Press, 2006), *Shadows of Houses* (Etruscan Press, 2005), and *Surely As Birds Fly* (Truman State University Press, 2002).

## MACEDONIAN

**Madzirov, Nikola.** *Remnants of Another Age: Poems by Nikola Madzirov.* Bilingual Edition. Translation by **Peggy and Graham W. Reid, Magdalena Horvat** and **Adam Reed.** Rochester: BOA Editions, 2011. 103 pp. Paper \$16.00. ISBN 978-1-934414-50-7.

Born into a family of Balkan War refugees in 1973 in Strumica, Macedonia, poet, essayist and translator Nikola Madzirov has emerged as one of the most powerful voices of the new European poetry. Madzirov received the Hubert Burda Prize for his book of poetry *Relocated Stone* (2007) and the most prestigious Macedonian poetry Prize, the Miladinov Brothers Award. For the book *Locked in the City* (1999) Madzirov was awarded the Studentski Zbor Award for best debut, while for his collection of poems *Somewhere Nowhere* (1999) he was given the Aco Karamanoc Prize. Madzirov is also one of the coordinators of the world poetry network *lyrikline.org*. *Remnants of Another Age* is the first of Madzirov's works to be translated into English. Peggy Reid is a translator of Macedonian poetry and prose, and in 1973, with husband, Graham W. Reid, she received the Struga Poetry Festival Translation Prize for *The Sirdar* by Grigor Prlicev. In 1994 Peggy Reid received the Macedonian Literary Translators' Society Award; plus, she has won first prize at the Avon Poetry Festival, UK twice for her own poetry. Reid co-translated Lidija Dimkovska's *Do Not Awaken Them With Hammers* (Ugly Duckling Presse, 2006) and *pH Neutral* (Copper Canyon Press, 2012) with Ljubica Arsovska. Translator Magdalena Horvat is a poet and translator. Hovart's translations of Macedonian and international authors have appeared in several Struga Poetry Evenings anthologies and her own work has been translated/published in the Slovenian magazine *Apokalipsa*, the American anthology "In Our Own Words Vol.7" (MWE, 2007).

## OLD ENGLISH

*Beowulf and Other Old English Poems*. Edited and translated by **Craig Williamson**. Philadelphia: University of Pennsylvania Press, 2011. 288 pp. Hardcover. \$45.00. ISBN 978-0-8122-4345-1.

The best-known literary achievement of Anglo-Saxon England, *Beowulf* is a poem concerned with monsters and heroes, treasure and transience, feuds and fidelity. Composed sometime between 500 and 1000 C.E. and surviving in a single manuscript, it is at once immediately accessible and forever mysterious. Translator Craig Williamson's *Beowulf* joins his translations of numerous major works written by Anglo-Saxon poets, including the elegies "The Wanderer" and "The Seafarer," the heroic "Battle of Maldon," the visionary "Dream of the Rood," the mysterious and heart-breaking "Wulf and Eadwacer," and a generous sampling of the Exeter Book riddles. This edition contains a foreword by noted medievalist Tom Shippey on Anglo-Saxon history, culture, and archaeology, along with Williamson's introductions to the individual poems, as well as his essay on translating Old English, which transports readers back to the medieval scriptorium or ancient mead hall to share an exile's lament and a herdsman's recounting of the story of the world's creation. From the riddling song of a bawdy onion that moves between kitchen and bedroom, to the thrilling account of Beowulf's battle with a treasure-hoarding dragon, the world becomes a place of rare wonder. Craig Williamson is the Alfred H. and Peggi Bloom Professor of English Literature at Swarthmore College. Williamson is a poet and the editor and translator of *A Feast of Creatures* (University of Pennsylvania Press, 1982), *The Old English Riddles of the Exeter Book* (University of North Carolina Press, 1977) and *African Wings: Poems* (Citadel Press, 1969).

*Old Testament Narratives*. Edition and Translation by **Daniel Anlezark**. Cambridge: Harvard University Press, 2011. 341 pp. Cloth \$29.95. ISBN 978-0-674-05319-9.

The Old English poems in this volume are among the first retellings of scriptural texts in a European vernacular. More than simple translations, these Old English poems recast the familiar Old Testament plots in daringly imaginative ways, from Satan's seductive pride (anticipating Milton), to a sympathetic yet tragic Eve, to Moses as a headstrong Germanic warrior-king, to the lyrical nature poetry in Azarias. Whether or not the legendary Caedmon authored any of the poems in this volume, they represent traditional verse in all its vigor, three of which survive as sequential Old English epics in a manuscript in the Bodleian Library at Oxford. The first, *Genesis*, recounts biblical history from creation and the apocryphal fall of the angels to Abraham's sacrifice of Isaac. The second, *Exodus*, follows Moses as he leads the Hebrew people out of Egyptian slavery and across the Red Sea. In these Old English versions, both Abraham and Moses are transformed into martial heroes in the Anglo-Saxon mold. The last in the triad, *Daniel*, tells of the trials of the Jewish people in Babylonian exile up through Belshazzar's feast. Azarias, the final poem in this volume (found in an Exeter Cathedral manuscript), relates the apocryphal episode of the three youths in Nebuchadnezzar's furnace. Translator Daniel Anlezark is Senior Lecturer, Department of English at the University of Sydney. Anlezark has published *Water and Fire: The Myth of the Flood in Anglo-Saxon England*, (University Press Manchester, 2006) and he edited *The Old English Dialogues of Solomon and Saturn* (D. S. Brewer, United Kingdom, 2009).

## PERSIAN

*Words, Not Swords: Iranian Women Writers and the Freedom of Movement*. Translation by **Farzaneh Milani**. Syracuse: Syracuse University Press, 2011. 345 pp. Cloth \$ 39.95. ISBN: 9780815632788.

*Words, Not Swords: Women Writers and the Freedom of Movement* is the co-recipient of the Latifeh Yarshater Book Award presented by the International Society of Iranian Studies; an award that is given every two years to a work that contributes, directly or indirectly, to the improvement of the status of women in Persian societies. *Words, Not Swords* explores the erotics of passivity, the legacy of sex segregation, and notions of beauty, and how such matters manifest in Iranian literature and film. Milani deftly expands her considerations beyond Iranian culture, arguing that freedom of movement is a theme that crosses frontiers and dissolves conventional distinctions of geography, history, and religion. Milani makes bold connections between veiling and foot binding, between Cinderella and Barbie, between the figures of the female Gypsy and the witch. In so doing, she challenges cultural hierarchies that divert attention from key issues in the control of women across the globe. After the prologue and introduction, each written by Milani, there follows three sections: A Legacy of Containment, Wings and Words, and Prisoners Awaiting Liberation, consisting of three essays, some by Milani and others by different Persian women writers. Farzaneh Milani is professor of Persian Literature and Studies in Women and Gender at the University of Virginia. Milani is the author of *Veils and Words: The Emerging Voice of Iranian Women Writers* (Syracuse University Press, 1992) and the coeditor and translator of Simin Behbahani's *A Cup of Sin: Selected Poems* (Syracuse University Press, 1999).

## POLISH

**Dąbrowski, Tadeusz**. *Black Square: Selected Poems of Tadeusz Dąbrowski*. Bilingual Edition. Translation by **Antonia Lloyd-Jones**. Brookline: Zephyr Press, 2011. 120 pp. Paper \$15.00. ISBN 978-0-9815521-6-3.

Tadeusz Dąbrowski is a Polish poet, essayist, and critic, as well as the editor of the literary bimonthly *Topos*. Dąbrowski published his first collection at eighteen years old, and has since written five more volumes of poetry that have garnered several awards, including the Kościelski Prize (2009), the Hubert Burda Prize (2008), and directly from Tadeusz Różewicz himself: the Prize of the Foundation for Polish Culture (2006). *Black Square* is Dąbrowski's first work to appear in English translation. His poetry is characterized by linguistic innovations and a nonchalant fun approach to domestic themes that belies a dark and deeply serious underlying current as well as a concern for metaphysical, ethical and even religious matters. The presence of popular culture and contemporary internet vocabulary is also apparent in Dąbrowski's work. Translator Antonia Lloyd-Jones is a full-time translator of Polish literature, including adult and children's fiction, poetry, and non-fiction. Lloyd-Jones won the Found in Translation Award in 2008 for her translation of *The Last Supper* (Serpent's Tail, 2008), a novel by Pawel Huelle. Lloyd-Jones' most recent fiction works include Pawel Huelle's *Cold Sea Stories* (Comma, 2011), *Entanglement* (Bitter Lemon, 2010) by Zygmunt Miloszewski, and *Primeval and Other Times* (Twisted Spoon Press, 2010) by Olga Tokarczuk. Other translations of fiction from Lloyd-Jones

include works by Jaroslaw Iwaszkiewicz and Olga Tokarczuk; plus, her translations of poet Jacek Dehnel's work are in a recent anthology *Six Polish Poets* (Arc Publications, 2008).

**Norwid, Cyprian Kamil.** *Selected Poems*. Translation by **Adam Czerniawski**. London: Anvil Press, 2011. 104 pp. Paper \$16.95. ISBN 978-0-85646-437-9.

Cyprian Kamil Norwid (1821-1883) was one of the most innovative and idiosyncratic figures in Polish literature and his unique poetry is now recognized as among Poland's finest, even though it was not published until 1953, seventy years after his death. *Selected Poems* is composed of examples from all phases of Norwid's work and is introduced by the late Bogdan Czaykowski, the eminent Polish poet, scholar, and critic. Norwid was a Polish Renaissance historicist poet grounded in the 19<sup>th</sup>-century gnomic, classical, baroque, and Renaissance traditions, yet breaks with these traditions as a voice of the future; ahead of his times. Norwid was unique in that he wrote short poems in a parable style that allowed him to question, and ultimately subvert commonly accepted opinions; plus, Norwid rejected traditional models of Polish lyric verse such as unity of tone, and melodiousness, writing that: "Perfect lyric poetry should be like a plaster cast: those rough edges where forms cross each other and leave cracks should be left intact and not smoothed over." Recent translations of Norwid's work include: *Poems, Letters, Drawings* (Carcanet, 2000) translated by Jerzy Pietrkiewicz in collaboration with Christine Brooke-Rose and Burns Singer, *To a Deceased ... ; Finis* (Carnivorous Arpeggio Press, 1992) translated by Adam Czerniawski, and Adam Czerniawski's translation of *Poems* (Wydaw Literackie, 1986). Translator Adam Czerniawski is a Polish poet, prose-writer, memoirist, and translator of Polish literature and philosophy into English who lives in Wales. Czerniawski's recent published works are *Firing the Canon* (Salt, 2010), *Moved by the Spirit* (Lapwing, 2010), and Jan Kochanowski's *Treny* (Legend, 2001); plus, he has translated works from Wladyslaw Tatarkiewicz, Krzysztof Michalski, Zbigniew Herbert, Wislawa Szymborska, and Leon Stroiński.

**Różewicz, Tadeusz.** *They Came to See a Poet: Selected Poems*. Translation by **Adam Czerniawski**. London: Anvil Press (3<sup>rd</sup>. Ed.), 2011. 283 pp. Paper \$22.95. ISBN 978-0-85646-436-2.

Tadeusz Różewicz is Poland's most popular and influential poet. Born in 1921, he belongs to the generation of writers whose work was indelibly marked by Poland's traumatic and tragic war-time experience. Rejecting traditional aesthetic values – which struck him as offensive in the face of what he had witnessed – Różewicz created a stark, direct poetry, rooted in common speech. Różewicz displays creative innovation with his lack of traditional poetic devices such as meter, stanza, and rhyme and seeks new forms in poetic expression that abandon the avant-garde for aesthetic straightforwardness. Różewicz's collection, *New Poems*, was nominated for the National Book Critics Circle Award in 2008 and he was awarded the NIKE prize in 2000 for his book *Matka odchodzi* (*Mother Departs*). *They Came to See a Poet* includes poems addressing childhood, friendship, love, eroticism, art, the poet's role and obligations, religion, aging, death and the anxieties of modern civilization. This third edition includes recent poems and an additional preface by Adam Czerniawski. *They Came to See a Poet* was originally published in 1982 as *The Conversation with the Prince*. English translations of Różewicz works include Joanna Trzeciak's translation of *Sobbing Superpower* (W.W. Norton, 2011), Bill Johnston's *New*

*Poems* (Archipelago Books, 2007), and *Recycling* (Arc Pub., 2001) translated by Barbara Plebanek and Tony Howard. Adam Czerniawski translated the following Różewicz works: *Reading the Apocalypse in Bed* (Marion Boyars, 1998) with Barbara Plebanek and Tony Howard, *The Trap* (Harwood Academic, 1997), *Mariage Blanc and The Hunger Artist Departs* (Marion Boyars, 1983), *The Witnesses & Other Plays* (Calder & Boyars, 1970), *Faces of Anxiety* (Rapp & Whiting, 1969), and *The Card Index, & Other Plays* (Calder & Boyars, 1969).

(For additional translator information see the previous entry).

**Sosnowski, Andrzej.** *Lodgings: Selected Poems 1987-2010*. Translation by **Benjamin Paloff**. Rochester: Open Letter, 2011. 163 pp. Paper \$13.95. ISBN 978-1-934824-32-0.

A poet, translator, and essayist, Andrzej Sosnowski studied and later taught at the University of Warsaw and has translated many American and English Poets, including Ezra Pound, Ronald Firbank, and Edmund White. Sosnowski has received many literary prizes for his poetry, including the Koscielski Foundation Prize, the Kazimiera Iłakowiczówna Prize, and the prestigious Silesius Prize. One of the foremost Polish poets of his generation, Sosnowski's poetry is noted for playful, polyphonic discourse and a wide narrative range including prose poems and various lyrical and philosophical modes. *Lodgings* is the first representative selection of Sosnowski's work available in English translation. Spanning his entire career, from the publication of *Life in Korea in 1992* to his newest poems, *Lodgings* is a book whose approach to language, literature, and the representation of experience is simultaneously resonant and strange—what publisher Open Letter likens to “a cocktail party where lowlifes and sophisticates hobnob with French theorists and British glam rockers, unsettling us with the hard accuracy of their pronouncements.” Translator and poet Benjamin Paloff is Assistant Professor of Comparative Literature and Slavic Languages & Literatures at the University of Michigan as well as a poetry editor at *Boston Review*. Paloff's works include *The Politics: Poems* (Carnegie Mellon University Press, 2011), and translations of Marek Bińczyk's *Transparency* (Dalkey Archive Press, 2012) and *Tworci* (Northwestern University Press, 2008), and Dorota Masłowska's *Snow White and Russian Red* (New York: Grove Press, 2005).

## RUSSIAN

**Adamova-Sliozberg, Olga.** *My Journey: How One Woman Survived Stalin's Gulag*. (Put', 2002) Translation by **Katharine Gratwick Baker**. Evanston: Northwestern University Press, 2011. 312 pp. Paper \$21.95. ISBN 978-0-8101-2739-5.

Olga Adamova-Sliozberg's *My Journey* was not officially published in Russia until 2002 (a decade after her death in 1991), and is here available in English for the first time. Adamova-Sliozberg's is one of the best known of all Gulag memoirs and was one of the first to become widely available in underground circulation. Alexander Solzhenitsyn relied heavily upon Adamova-Sliozberg's work when writing his *Gulag Archipelago*, and to date *My Journey* remains the best account of the daily life of women in the Soviet prison camps. Arrested in the great purges of the thirties, Adamova-Sliozberg decided to record her Gulag experiences a year after her arrest, so every night for years she “wrote them down in her head” (as paper and pencils were not available to prisoners). In 1946, When Adamova-Sliozberg came back to Moscow after



the war she wrote the memoir on paper for the first time and then buried it in the garden of the family dacha. After her re-arrest and seven more years of banishment in Kazakhstan, Adamova-Sliozberg returned to the dacha to dig up the buried memoir, but she could not find it: so she sat down and wrote it all over again. Concluding on a hopeful note—Adamova-Sliozberg's record was cleared, she re-married a fellow former-prisoner, and was reunited with her children—this story is a stunning account of perseverance in the face of injustice and unimaginable hardship. Translator Katharine Gratwick Baker is a family systems consultant with an MA in Russian history from New York University and a Ph.D. in social work from Catholic University.

**Tolstoy, Leo.** *The Life of Jesus: The Gospel in Brief.* Translation by **Dustin Condren.** New York: Harper Perennial, 2011. 180 pp. Paper \$12.99. ISBN 978-0-06-199345-9.

Russian writer Leo Tolstoy (1828–1910) is revered worldwide as one of the greatest writers of all time and his novels *War and Peace* and *Anna Karenina* are classics of world literature. Based on his study of early Christian texts, Tolstoy attempts to retell "the greatest story ever told," integrating the four Gospels into a single twelve-chapter narrative of the life of Jesus. The latest English translations of Tolstoy's works are Richard Pevear and Larissa Volokhonsky's translations of *The Death of Ivan Ilyich* (Vintage books, 2012), *War and Peace* (Vintage Classic, 2007), and *Anna Karenina* (Penguin, 2000), *The Cossacks and Other Stories* (Penguin, 2006) translated by David McDuff and Paul Foote, and Kyril Zinovieff and Jenny Hughes' translation of *Hadji Murat* (Oneworld Classics, 2011). Translator Dustin Condren has an MA in Slavic from Stanford University Division of Literatures, Culture and Languages and *The Life of Jesus: The Gospel in Brief* is Condren's first published translation.

**Vyacheslav, Pyetsukh.** *The New Moscow Philosophy: A Novel.* Translation by **Krystyna A. Steiger.** Prague: Twisted Spoon Press, 2011. 184 pp. Paper \$16.00. ISBN 978-80-86264-36-3.

Vyacheslav Alekseyevich Pyetsukh is a prolific writer of both fiction and essays, and is one of Russia's most published contemporary authors with fifteen published collected editions of work. *The New Moscow Philosophy*, an homage of sorts to Dostoevsky's *Crime and Punishment*, is written in a mock-historical narrative tone that slyly winks at its grand aspirations. Pyetsukh displays a sharp wit and a Gogolian sense of the absurd, revisiting anew the age-old debate over the relationship between life and art, arguing that in Russia life imitating literature is as true as literature reflecting life. Overall, *The New Moscow Philosophy* strikes a perfect balance between the presentation of philosophical arguments and their discussion in humorous dialogue. Pyetsukh's essays and short stories appear regularly in leading Russian journals, featuring a style that is often meta-literary. Pyetsukh's writing has been placed in the context of 1990s Russian postmodernism alongside such writers as Tatiana Tolstaya, Victor Erofeyev, and Evgeny Popov, and as a public intellectual he has often been compared to the likes of Vladimir Soloviev, Nikolai Berdyaev, and Alexander Solzhenitsyn. In English, his work has appeared in *The Penguin Book of New Russian Writing* (edited by Erofeyev) and a number of journals. A short story, "Me and the Sea," (translated by Mark Halperin) won the *Virginia Quarterly Review's* 1999 Emily Clark Balch Prize. Pyetsukh was awarded the prestigious Pushkin Prize in 2007 and a 2010 Triumph Award for excellence in the arts and literature.

Translator Krystyna Steiger currently resides in Montreal where she works as a freelance literary translator and documentary filmmaker.

## SLOVAK

**Kapitáňová, Daniela.** *Samko Tále's Cemetery Book*. (Translation by **Julia Sherwood**. London: Garnett Press, 2011. 130 pp. Hardcover. ISBN 978-0-953587-89-6.

Daniela Kapitáňová's first novel, *Samko Tále's Cemetery Book* is narrated by an intellectually and physically stunted conformist who enthusiastically embraces every kind of prejudice from both Communism and the newly independent Slovakia. Kapitáňová, through the eyes of the hardworking illiterate village idiot, Samko, cleverly presents the absurd conformity of a former communist Central European country complete with disturbing prejudices and nonsensical circular reasoning. Kapitáňová's masterful use of language is evident in the poorly educated Samko's repetitive narration and the many malapropisms, verbal tics, and bureaucratic jargon he uses while going about his rounds as a cardboard collector. Though clearly a parody, Kapitáňová does not portray a black and white world of good and evil, and as laughable as Samko is, his work ethic is admirable and serves to mock American "politically correct reactions" to this part of the world. *Samko Tále's Cemetery Book* was a sensation when it appeared in Bratislava in 2000 and is still a best-seller in its fourth edition. Freelance translator Julia Sherwood was a former International Advocacy Coordinator at Save the Children UK, and she has translated Slovak writer Uršul'a Kovalyk's short story "Lace" on The Center for the Art of Translation website, plus it is also available in the 18<sup>th</sup> volume of the journal *Two Lines*.

## SLOVENIAN

**Mozetič, Brane.** *Lost Story*. (*Zgubljena zgobba*, 2001) Translation by **Erica Johnson Debeljak**. Greenfield: Talisman House, Publishers, 2011. 148 pp. Paper. \$18.98. ISBN 978-1-584980-86-5.

Brane Mozetič is a Slovenian small press editor, a prose and poetry writer, and a translator from French. Mozetič has published ten collections of poems, three fiction books, and won the esteemed Slovenian literature prize the Jenko Award in 2003. *Lambda* reviewer Viet Dinh remarks that *Lost Story*, presented as a lost diary, is structured like a techno music track: the continuous non-stop loop of young homosexual youths' club life is accompanied by drugs and alcohols and recounted in a matter of fact tone that allows the reader to focus on the youths rather than their activities. The following Mozetič works are available in English: *Butterflies* (Meeting Eyes Bindery, 2004) translated by Ana Jelnikar, *Banalities* (A Midsummer Night's Press, 2008) translated by Elizabeta Zargi and Timothy Liu, and *Passion* (Talisman House, Publishers, 2005) translated by Tamara Soban. Translator Erica Johnson Debeljak is a writer and columnist, the winner of 2007 Family Matters Award, and her essays and stories have recently appeared in US News and World Report, Glimmer Train, Prairie Schooner, The Missouri Review, Nimrod, Epoch, Common Knowledge, and Eurozine. Debeljak's recent translations include Boris Pahor's *A Difficult Spring* (Slovene P. E. N, 2009), *Blind Spot of Time* (Litterae

Slovenicae, 2007) by Milan Dekleva, *Barren Harvest* (White Pine Press, 2004) by Dane Zajc, and *Labyrinths* (Ljubljana, 2003) by Andrej Medved, Boris Novak and Milček Komelj.

## SPANISH

**Bolaño, Roberto.** *The Third Reich: A Novel (El Tercer Reich.* 2010). Translation by **Natasha Wimmer.** New York: Farrar, Straus and Giroux, 2011. 277 pp. Hardcover \$25.00. ISBN: 9780374275624.

Written in 1989, and found among Roberto Bolaño's papers after his death, *The Third Reich* is a visceral novel that explores memory and violence, while tackling themes that would define Bolaño's masterpieces *The Savage Detectives* and *2666*. *The Third Reich* was first serialized in four 2011 issues of the journal *The Paris Review*. Roberto Bolaño (1953–2003), a Chilean writer who spent most of his life in poverty and exile, helped found the Infrarealist poetry movement in Mexico City. Bolaño wrote ten novels and a poetry collection, won the Rómulo Gallegos Prize in 1999 for his novel *Los detectives salvajes*, and in 2008, was posthumously awarded the National Book Critics Award for Fiction. Natasha Wimmer has translated the following Bolaño works: *Between Parentheses: Essays, Articles, and Speeches, 1998-2003* (New Directions, 2011), *Antwerp* (New Directions, 2010), *2666* (Farrar, Giroux and Strauss, 2008), and *The Savage Detectives* (Farrar, Giroux and Strauss, 2007). Wimmer has also translated Gabriel Zaid's *The Secret of Fame* (Paul Dry Books) and *So Many Books* (Paul Dry Books, 2003), Laura Restrepo's *Delirium* (Doubleday, 2008), Rodrigo Frézan's *Kensington Gardens* (Farrar, Giroux and Strauss, 2005), Mario Vargas Llosa's *The Way to Paradise* (Farrar, Giroux and Strauss, 2003), *Letters to a Young Novelist* (Farrar, Giroux and Strauss, 2002), *The Language of Passion* (Farrar, Giroux and Strauss, 2003), Pedro Juan Gutiérrez's *Dirty Havana Trilogy* (Farrar, Giroux and Strauss, 2001), and she co-translated *Redeemers* (Harper, 2011) with Enrique Krauze.

**Chejfec, Sergio.** *My Two Worlds (Mis dos mundos 2008).* Translation by **Margaret B. Carson.** Rochester: Open Letter, 2011. 102 pp. Paper. \$12.95. ISBN 978-1-934824-28-3.

Sergio Chejfec is an Argentine novelist who teaches in the Creative Writing in Spanish Program at NYU and has published numerous works of fiction, poetry, and essays. *My Two Worlds* is Chejfec's first novel to be translated into English and is about a writer wandering an unfamiliar Brazilian city who has been informed that his novel is not receiving good reviews. *My Two Worlds* has been deemed by numerous critics to be a response by Chejfec's to his previous works and serves as an introductory novel. Open Letter has plans to publish Heather Cleary's translation of Chejfec's *The Planets* in 2012. Translator Margaret B. Carson teaches in the Modern Language Department at Borough of Manhattan Community College and translates contemporary poetry, fiction, and drama from Latin America. Carson's recent translations include Virgilio Piñera's "Electra Garrigó" and Griselda Gambaro's "The Camp," published in *Stages of Conflict: A Critical Anthology of Latin American Theater and Performance* (University of Michigan Press, 2008), Mercedes Roffé's *Theory of Colors* (Belladonna Books, 2005), and she co-translated José Tomás de Cuéllar's *The Magic Lantern* (Oxford UP, 2000).

**Gopegui, Belén.** *The Scale of Maps.* (*La escala de los mapas*, 1993). Translation by **Mark Schafer**. San Francisco: City Lights Books, 2011. 223 pp. Paper \$14.95. ISBN 978-0-87286-510-5.

Belén Gopegui, a former law student, worked as book reviewer and interviewer for the literary section of several newspapers and magazines before she burst onto the Spanish literary scene in 1993. Critics were bowled over by *The Scale of Maps*, her debut novel, which was hailed as a masterpiece and won both the Premio Tigre Juan Prize and the Premio Iberoamericano Santiago del Nuevo Extremo Prize. Gopegui has been compared to Cervantes, Borges, and Nabakov, and she is acclaimed for her mature prose, literary proposals, highly original narrative structure, brilliant metaphors, scientific lexicon, and her works' personal and poetic character. Gopegui has since published six more novels, stories, and the screenplays for director Ángeles González Sinde's *La suerte dormida* (2003) and *El principio de Arquímedes* (2004) directed by Gerardo Herrero (Herrero based his film *Las razones de mis amigos* (2000) on her third novel *La conquista del aire* (1998)). *The Scale of Maps* is the first of Gopegui's works translated into English. Translator Mark Schafer is a lecturer in Spanish at the University of Massachusetts Boston and a visual artist who specializes in reassembling maps to produce completely new geographies. Schafer has also translated *Before Saying any of the Great Words* (Copper Canyon Press, 2009) by David Huerta, *Migrations/Migraciones* (Junction Press, 2004) by Gloria Gervitz, *Stripping Away the Sorrows from This World* (Mercury House, 1998) by Jesús Gardea, *Mogador: The Names of the Air* (City Lights Publishers, 1992) by Alberto Ruy Sánchez, Eduardo Galeano's *The Book of Embraces* (W. W. Norton, 1990) co translated with Cedric Belfrage, plus Virgilio Piñera's *René's Flesh* (Eridanos Press, 1989) and *Cold Tales* (Eridanos Press, 1988).

**Lojo, María Rosa.** *Passionate Nomads.* (*La pasión de los nomads*, 1994). Translated by **Brett Alan Sanders**. Minneapolis: Aliform Publishing, 2011. 256 pp. Paper \$14.95. ISBN 978-0-982278-42-0

María Rosa Lojo is one of contemporary Argentina's most intriguing narrative voices; she has been awarded numerous prizes for her writing and in 2010 she received the Bicentennial Medal from the City of Buenos Aires for her contribution to Argentina's cultural life. Lojo, a literary critic and longstanding contributor to the Literary Supplement of *La Nación* in Buenos Aires, coordinated the international team of researchers that put together the critical edition of Ernesto Sabato's *Sobre héroes y tumbas* (*On Heroes and Tombs*) for UNESCO's archival collection. In *Passionate Nomads*, Lojo depicts how Merlin the Magician and his ward Rosaura dos Carballos depart the old world and set off on a journey through modern Argentina in an attempt to reconcile the past and present of the Americas. Their search for the legendary Ranquel Indians brings them into contact with lost manuscripts and the ghosts of dead adventurers. Lojo, best known for her historical narratives, is the author of three books of poetry, short stories, and novels which feature writing that displays the sensibility of a fabulist and the satirist's eye for detail. Translator Brett Alan Sanders is a writer, literary translator, and high school teacher and he translated Lojo's poetry collection *Awaiting the Green Morning* (Host Publication, 2008). Additionally, Sanders has contributed essays to several journals, is a contributing editor at *Tertulia Magazine*, and his translations from the Spanish have appeared in a variety of journals, including: *Chelsea*, *The Saint Ann's Review*, *Artful Dodge*, *The Antigonish Review*, *Stand*, *Event*, *Contemporary Verse 2*, *Hunger Mountain*, and *Mudlar*.

**Moscona, Myriam.** *Negro Marfil, Ivory Black*. Bilingual Edition. Translation by **Jen Hofer**. Los Angeles. Les Figues Press, 2011. 148 pp. Paper. \$15.00. ISBN 978-1-934254-22-3.

*Negro marfil, Ivory Black*, Myriam Moscona's first book translated into English, is a book-length experiment in inversions: at times the text can be read from left to right or vice versa, the poems reverberate from top to bottom or the other way around, at moments the book itself can be read backwards or forwards. Moscona is from Mexico, of Bulgarian Sephardic descent and is the author of nine books. When *Negro marfil* was conceived, Moscona focused on the use of visual materials (inks, pastels, graphite and acrylics), which led her to explore alternate means of expression. Moscona has received numerous awards, including the Premio de Poesía Aguascalientes and the Premio Nacional de Traducción; she is a grantee of the Sistema Nacional de Creadores de Arte, and she was awarded a grant from the Guggenheim Foundation. Translator Jen Hofer is a poet, translator, bookmaker, interpreter, and her publications include *Lead & Tether* (Dusie Kollektiv, 2011); *one* (Palm Press, 2009); *The Route*, a collaboration with Patrick Durgin (Atelos, 2008), *sexoPUROsexoVELOZ* and *Septiembre*, a translation from *Dolores Dorantes* by Dolores Dorantes (Counterpath Press and Kenning Editions, 2008); and *lip wolf*, a translation of Laura Solórzano's *lobo de labio* (Action Books, 2007). In addition to teaching poetics in the MFA Writing Program, Hofer teaches in the Graduate Writing Program at Otis College and in the low-residency BFA Program at Goddard College; she also works as a social justice interpreter as part of Antenna: A Language Justice Collaborative.

**Saer, Juan José.** *Scars*. (*Cicatrices*, 1969). Translation by **Steve Dolph**. Rochester: Open Letter, 2011. 278 pp. Paper \$14.95. ISBN 978-1-934824-22-1.

Juan José Saer (1937–2005), was the leading Argentinean writer of the post-Borges generation. In 1968, he moved to Paris and taught literature at the University of Rennes. The author of numerous novels and short-story collections, Saer was awarded Spain's prestigious Nadal Prize in 1987 for *The Event*. Saer's *Scars* explores a crime and the circumstances of four characters that have some connection to the crime: each of the stories in *Scars* explores a fragment in time—be it a day or several months—when the lives of these characters are altered, more or less, by a singular event. In each of the four narratives Saer describes the same sequence of events from different perspectives, much like Faulkner's *The Sound and the Fury*. Saer avoids falling into completely darkness with infusions of dry wit and self-deprecating humor. Originally published in 1969, *Scars* marked a watershed moment in Argentinean literature and has since become a modern classic of Latin American literature. Of Saer's poetry, novels and critical works, the following are available in English translation: Steve Dolph's translation of *The Sixty-Five years of Washington* (Open Letter, 2010), *The Witness* (Serpent's Tail, 2009 and 1990) translated by Margaret Jull Costa, and Helen Lane's translations of *The Investigation* (Serpent's Tail, 1999), *The Event* (Serpent's Tail, 1995), and *Nobody, Nothing, Never* (Serpent's Tail, 1993). Translator Steve Dolph is the founding editor of the journal of literature in translation, *Calque*, and his research interests at the University of Pennsylvania's Hispanic Studies Program include the 20th-century Argentine novel, neobaroque poetics, translation theory, and literatures of migration.

**Yauri, Yván.** *Fire Wind (Viento de fuego)*. Translation by **Marta del Pozo and Nicholas Rattner**. Bilingual Edition. Brooklyn: Ugly Duckling Presse, 2011. 80 pp. Paper \$14.00. ISBN 978-1-933254-76-0.

*Fire Wind* is Peruvian poet Yván Yauri's second book of poems and the first of his work to appear in English. Yauri's poetics stem from the tradition of the Latin American avant-garde of the last century and he has directed several magazine and radio programs, events, and cultural groups in the cities of Cusco and Lima. Yauri has participated as a founding member in the Writer's Guild of Peru and he has published three other poetry collections. In *Fire Wind* Yauri refers to the earth and his homeland in intimate, arresting, sexually provocative descriptions in tones that later turn to self-awareness and mourning; though intimate, Yauri also takes a domineering stance towards the earth. His is political poetry filled with a wide range of references that focus on the natural world and the working class in a prophetic rather than didactic manner. Translator Nick Rattner is an at-large editor for The Presse and he also writes for the online edition of SLAM Magazine on topics ranging from Charles Oakley to Danish streetball. Marta del Pozo is a Ph.D. candidate in Peninsular Literature at the University of Massachusetts-Amherst. Del Pozo has published articles on the relationships of science and literature, the occult, and avant-gardism in academic and cultural journals, and her book of poetry *La memoria del pez* received the Accesit for Best Young Poet Prize from the Fundación Jorge Guillen (Spain).

**Zafra, Enriqueta.** Ed. *The Life and Times of Mother Andrea (Vida y costumbres de la Madre Andrea)*. Bilingual edition. Translation by **Anne J. Cruz**. Rochester: Tamesis, 2011. 163 pp. Hardcover \$90.00. ISBN 978-1-85566-226-1.

*The Life and Times of Mother Andrea* (author unknown) follows the picaresque mode of first person narrative, detailing the amusing experiences of Mother Andrea, the prostitutes under her charge, and the varied social types who make up the brothel's clients. Emphasizing the corrupt practices of prostitution and the controversy over the licensing of brothels in early modern Spain, the novella proposes a highly entertaining view of the very life experiences it purports to condemn. This edition is a modernized and annotated en face edition in the original Spanish with English translation. Based on the novella's only extant text, an eighteenth-century copy discovered in a Utrecht bookstore in 1950 by the late Hispanist J. A. Van Praag, this edition offers a thorough introduction that contextualizes the novella both historically and linguistically. An informative bibliography follows the novella. Editor Enriqueta Zafra is Assistant Professor of Spanish at Trent University, with areas of expertise that include Spanish Peninsular Literature, with a focus on Golden Age; early modern discourse on prostitution as it relates to literature, Cervantes, and female picaresque novel. Zafra's essay "Teaching the Role of Prostitution in the Female Picaresque" was included in the book *Approaches to Teaching Lazarillo de Tormes and the Picaresque Tradition* (Modern Language Association of America, 2008) edited by Anne J. Cruz. Translator Anne J. Cruz is Professor of Spanish and Cooper Fellow at the University of Miami, where she is also the interim director of the Center for the Humanities. Cruz's other recent publications include *Women's Literacy in Early Modern Spain and the New World*. (Ashgate, 2011) co-edited with Rosilie Hernández and *The Rule of Women in Early Modern Europe* (University of Illinois Press, 2009).

## TURKISH (OTTOMAN)

**Çelebi, Evliya.** *An Ottoman Traveller. Selections from the Book of Travels of Evliya Çelebi (Seyahatname).* Translation and commentary by **Robert Dankoff** and **Sooyong Kim**. United Kingdom: Dufour Editions, Inc., 2011. 223 pp. Hardcover \$54.95. ISBN 978-1-906011-44-4.

Evliya Çelebi was the 17<sup>th</sup>-century Pepys of the Ottoman world – a diligent, adventurous and honest recorder with a puckish wit and humor – he is in the pantheon of the great travel-writers of the world, though virtually unknown to western readers. An Istanbul native, Çelebi started travelling in 1640 and continued for over forty years, stopping eventually in Cairo where he died in about 1685. Starting with a volume on his native city, Çelebi collected his lively and eclectic observations into a ten-volume manuscript. This translation, which offers selections from the whole work for the first time in English, gives a taste of the breadth of Çelebi's interests, which range from architecture to natural history, including religions (particularly Islam's mystical Sufi traditions), politics, linguistics, music science and the supernatural. Translator Robert Dankoff is Professor Emeritus of Turkish and Islamic Studies at the University of Chicago and his research has concentrated on linguistic and literary topics relating to Central Asian and Ottoman Turkish texts. Dankoff's most recent works are *From Mahmud Kasgari to Evliya Çelebi: Studies in Middle Turkic and Ottoman literatures* (Isis Pres., 2008), *Early mystics in Turkish literature* (Routledge, 2006) by Mehmet Fuat Köprülü, co-translated and co-edited with Gary Leiser, and *An Ottoman Mentality* (Brill, 2006). Translator Sooyong Kim is Visiting Assistant Professor at Bryn Mawr College and his research interests include both premodern and modern literatures of the Middle East.

## TRANSLATION STUDIES

**Baer, Brian James.** Ed. *Contexts, Subtexts and Pretexts: Literary Translation in Eastern Europe and Russia.* Amsterdam: John Benjamins Publishing Company, 2011. 332 pp. Hardcover \$143.00. ISBN 978-90-272-2437-8.

This volume presents Eastern Europe and Russia as a distinctive translation zone, despite significant internal differences in language, religion and history. The persistence of large multilingual empires, which produced bilingual and even polyglot readers, the shared experience of “belated modernity” and the longstanding practice of repressive censorship, produced an incredibly vibrant, profoundly politicized, and highly visible culture of translation throughout the region as a whole. This volume demonstrates the relevance of this region to the current scholarship on alternative translation traditions and exposes some of the Western assumptions that have left the region underrepresented in the field of Translation Studies. Kent State University Professor Brian James Baer's research interests include Russian translation history, translation and censorship, discourse analysis in translation studies, and the pedagogy of translation. From 2007-2010 Dr. Baer represented Slavic languages on the Advisory Board of the *PMLA* and currently sits on the board of the American Translation and Interpreting Studies Association (ATISA). Dr. Baer is the founding editor of the journal *Translation and Interpreting Studies* (John Benjamins), the general editor of the KSU Monograph Series in Translation Studies, and is the translator of *Stories by Mikhail Zhvanetsky* and *Not Just Brodsky* by Sergei

Dovlatov, as well as, Liubov' Krichevskaja's *No good Without Reward* (Iter Inc., 2011). Baer's other recent publications include his article "Literary Translation and the Construction of a Soviet Intelligentsia" which was anthologized in *Translation Studies* (Routledge, 2009), edited by Mona Baker, *Other Russias* (Palgrave Macmillan, 2009), and *Translating Russia* (Ohio State University: The Center for Slavic and East European Studies, 2006).

**McDougall, Bonnie S.** *Translation Zones in Modern China*. Amherst: Cambria Press, 2011. 192 pp. Hardcover \$90.00. ISBN 978-1-60497-746-2.

This book describes and analyzes two translation zones in literary translation from Chinese into English in the late twentieth century that as well as their intrinsic interest undermine the supposed universality of Eurocentric assumptions about translation. *Translation Zones in Modern China* is the first full-length, detailed, and theorized treatment in any language of Chinese-English literary translation transactions and will stand as the major primary source of future studies. A constant challenge in humanistic studies is the problem of exceptionalism versus universalism. In Chinese studies, for instance, books by academic experts often address only a closed, small world of other experts drawing on decades of language and cultural studies. This book is primarily intended for translation studies researchers whose aim is to extend their academic horizons beyond their customary languages and cultures without wishing to devote the rest of their lives to Chinese studies. Bonnie S. McDougall is a visiting professor of Chinese at the University of Sydney and Professor Emeritus at the University of Edinburgh. McDougall has also instructed at Harvard University, the University of Oslo, the Chinese University of Hong Kong, and City University of Hong Kong, and has spent long periods teaching, translating, and researching in China. Dr. McDougall has written extensively on modern Chinese literature and has translated works by Bei Dao, Ah Cheng, Chen Kaige, Mao Zedong, Leung Bing-kwan, and Dung Kai-cheung among many others. McDougall's recent books include *Atlas* (Columbia University Press, 2012) co-translated with Dung Kai-Cheung, Anders Hansson, Acheng's *The King of Trees* (New Directions Books, 2010), Beidao's *The Rose of Time* (Anvil Press Poetry, 2010), and *Mythic and Folk Elements in Modern Chinese Literature* (Edwin Mellen Press, 2008) by Ningyi Li.

**Meschonnic, Henri.** *Ethics and Politics of Translating*. Amsterdam: John Benjamins Publishing Company, 2011. 178 pp. Hardcover \$135.00. ISBN 978-90-272-2439-2.

What if meaning were the last thing that mattered in language? In this essay, Henri Meschonnic (1932-2009) explains what it means to translate the sense of language and how to do it. In a radical stand against a hermeneutical approach based on the dualistic view of the linguistic sign and against its separation into a meaningful signified and a meaningless signifier, Henri Meschonnic argues for a poetics of translating. Because texts generate meaning through their power of expression, to translate ethically involves listening to the various rhythms that characterize them: prosodic, consonantal or vocalic patterns, syntactical structures, sentence length and punctuation, among other discursive means. Overall, Meschonnic decries the generalized unwillingness to remedy cultural conditions and discusses the political implications for the subject of discourse. Meschonnic was a French poet, linguist, theoretician of language, and essayist who won several prizes for his poetry, including the 1986 Mallarmé Prize. A prolific author, Meschonnic is best known for his translation of the Old Testament and his



famous theoretical book *Critique du rythme*. Meschonnic's only work available in English is *Translating Biblical Writing* (Northeast Modern Language Association, 1985). Translator Pier-Pascale Boulanger is Assistant Professor of French Studies at Université Concordia (Canada) and his research areas are Translation Studies and Postmodernist Theories.

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