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## ARABIC

**Ashour, Radwa.** *Specters*. Translation by **Barbara Romaine**. Northampton: Interlink Publishing Group, Inc, 2011. 282 pp. Paper \$15.00. ISBN 978-1-56656-832-6.

Winner of the Cairo International Book Fair Prize, *Specters* unites the projects of history and literature in an evocative, penetrating meditation on the dissolution of boundaries between the personal and the political, on contemporary life in a fractured world. The novel's structure pays lyrical, compelling tribute to the ideas of the Arab *qareen*—double or companion, and sometimes demon—and the ancient Egyptian *ka*, the spirit that is born with and accompanies an individual through life and beyond. Author Radwa Ashour, Professor of Literature at Ains Shams University (Cairo) is a highly acclaimed Egyptian writer and scholar of Arab women's and West African literature. Ashour is the author of more than fifteen books of fiction, memoir, and criticism and is a recipient of the Constantine Cavafy Prize for Literature. Ashour co-translated and edited Vol. 9 of *The Cambridge History of Literary Criticism* (2005) and *Arab Women Writings* (AUC Press, 2008) and also translated her husband Mourid Barghouti's *Midnight and Other Poems* (Arc Publications, 2008). Ashour's work available in English include: *Siraaj* (University of Texas at Austin, 2007), also translated by Barbara Romaine, and the Cairo International Book Fair prize winning novel, *Granada* (Syracuse University Press, 2008), translated by William Granara. Translator Barbara Romaine has been teaching Arabic for nearly two decades (currently at Villanova University) and she translated Bahaa Taher's novel *Aunt Safiyya and the Monastery* (University of California Press, 1996).

**Saeed, Mahmoud.** *The World Through the Eyes of Angels*. (Dunya fi a`yun al-malaikah), Translation by **Samuel Salter, Rafah Abuinnab, and Zahra Jishi**. Syracuse: Syracuse University Press, 2011. 200 pp. Paper \$17.95. ISBN 978-0-8156-0991-9.

Mahmoud Saeed, a prominent Iraqi novelist, has written more than twenty novels and short story collections, and is the winner of the King Fahd Center for Middle East and Islamic Studies Translation of Arabic Literature Award. Saeed was imprisoned several times and left Iraq in 1985 after the authorities banned the publication of some of his novels, including *Zanka bin Baraka* (1970), which won the Ministry of Information Award in 1993. *The World Through the Eyes of Angels* won the University of Arkansas translation prize and the King Fahd MEST Center for Arabic Literature Translation Award in 2011; and features a harmonious multiethnic Mosul, Iraq, in the 1940s in which a boy burdened with chores from an early age, and afflicted by a sadistic older brother, finds happiness only in stolen moments with three girls, encountered by chance: a Muslim girl, a Christian girl, and a Jewish girl. Saeed's novel is a richly textured portrayal of Iraqi society before the upheavals of the late twentieth-century and depicts a sensitive and loving child assailed by the cruelty of life. Saeed currently teaches Arabic and Arabic Culture at DePaul University and his other works translated to English include: *Two Lost Souls* (Joshua Tree Pub., 2006) and *Sadaam City* (Saqi, 2004) translated by Ahmad Sadri. Translator Samuel Salter, under the pseudonyms Sam Reaves and Dominic Martell, has published ten novels; Zahra Jishi is a Lebanese public

health practitioner who currently resides in Cleveland, Ohio; and Rafah Abuinnab currently teaches Arabic at DePaul University.

## BENGALI

**Bandyopadhyay, Tarashankar.** *The Tale of Hansuli Turn. (Hansuli Bankera upakatha).* Translation by **Ben Conisbee Baer.** New York: Columbia University Press, 2011. 294 pp. Paper. \$15.95. ISBN 978-1-934824-56-6.

A terrifying sound disturbs the peace of Hansuli Turn, a forest village in Bengal, and the community splits as to its meaning: Does it herald the apocalyptic departure of the gods or is there a more rational explanation? In *The Tale of Hansuli Turn*, Tarashankar Bandyopadhyay (1898–1971), sympathetic to the desires of both older and younger generations, depicts a difficult transition in which a marginal caste fragments and mutates under the pressure of local and global forces. Bandyopadhyay's handling of the language of this rural society sets it apart from other works of its time, while the village's struggles anticipate the dilemmas of rural development, ecological and economic exploitation, and *dalit* militancy that would occupy the center of India's post-Independence politics. Bandyopadhyay was one of India's foremost authors writing in Bengali and was a participant in Ghandi's movement, for which he was jailed as an activist by colonial authorities in 1930. Over the course of forty-two years, he wrote more than 50 novels and 200 short stories, more than 40 of which have been made into films. Bandyopadhyay received the Rabindra Puraskar Award, the Jnanpith Award, and the Sahitya Academy Award, India's highest literary prizes, as well as the Padma Bhushan honor for distinguished service to the nation. Translator Enakshi Chatterjee translated *Arogyaniketan* (Sahitya Akademi, 1998). Translator Ben Conisbee Baer is Assistant Professor of Comparative Literature at Princeton University, as well as an executive member of Princeton's Program in South Asian Studies.

## CATALAN

**Monzó, Quim.** *Guadalajara: Stories by Quim Monzó. (Guadalajara, 1996).* Translation by **Peter Bush.** Rochester: Open Letter, 2011. 125 pp. Paperback \$12.95. ISBN: 978-1-934824-19-1.

Quim Monzó, the foremost contemporary Catalan writer of his generation, has been awarded the National Award, the City of Barcelona Award, the Prudenci Bertrana Award, the El Temps Award, the Lletra d'Or Prize for the best book of the year, the Catalan Writers' Award, and he has been awarded *Serra d'Or* magazine's prestigious Critics' Award four times. Monzó has written prose, essays, short stories and novels, and his creative works are characterized by irony, use of popular culture, keen insights, and acerbic wit. *Guadalajara*, characterized as existentialist or absurdist literature, contains fourteen short stories – divided into five parts and grouped according to common themes – is simultaneously dark, and grotesque. The literary influences of Franz Kafka and John

Barth are obvious in several stories. The following English translations of Monzó's works are available in English: Peter Bush's translation of *The Enormity of Tragedy* (Peter Owen, 2007), *Gasoline* (Open Letter, 2010), and *O'Clock* (Ballantine, 1986) translated by Mary Ann Newman. Translator Peter Bush works in Barcelona as a freelance literary translator, has been active in defense of the rights of literary translators as Vice-President of the International Translators Federation, and was founding editor of the literary translators' journal, *In Other Words*. Bush was awarded the Valle Inclán Literary Translation Prize for Juan Goytisolo's *The Marx Family Saga* (City Light, 1999), has translated several Goytisolo novels and nonfiction, as well as works by Empar Moliner, Leonardo Padura Pedro Almodóvar, Senel Paz, and a Chico Buarque novel from the Portuguese. Bush has recently translated: *A Shortcut to Paradise* (Bitter Lemon, 2011) by Teresa Solana, *Exiled From Almost Everywhere Country* (Dalkey Archive Press, 2011), *Níjar* (Lumen Books, 2010) by Juan Goytisolo, Adolfo García Ortega's *Desolation Island* (Harvill Secker, 2011), *The Last Patriarch* (Serpent's Tail, 2010) by Najat El Hachmi, and *Celestina* (Penguin Books, 2009) by Fernando de Rojas.

## CHINESE

**Ch'ien, Ssu-ma.** *The Grand Scribe's Records. Volume IX: The Memoirs of Han China, Part II.* Translation by **J. Michael Farmer, Enno Giele, Christiane Haupt, Li He, Elisabeth Hsu, William H. Nienhauser, Jr., Marc Nürenberger, and Ying Qin.** Bloomington: Indiana University Press, 2011. 496 pp. Cloth. \$59.95. ISBN 978-0-253-35590-4.

This volume of *The Grand Scribe's Records* includes the second segment of Han-dynasty memoirs and deals primarily with men who lived and served under Emperor Wu (r. 141–87 B.C.). The lead chapter presents a parallel biography of two ancient physicians, Pien Ch'üeh and Ts'ang Kung, providing a transition between the founding of the Han dynasty and its heyday under Wu. The account of Liu P'i is framed by the great rebellion he led in 154 B.C. and the remaining chapters trace the careers of court favorites, depict the tribulations of an ill-fated general, discuss the Han's greatest enemy, the Hsiung-nu, and provide accounts of two great generals who fought them. The final memoir is structured around memorials by two strategists who attempted to lead Emperor Wu into negotiations with the Hsiung-nu, a policy that Ssu-ma Ch'ien himself supported. Ssu-ma Ch'ien (145–ca. 86 B.C.) was an official at the court of the Han Emperor Wu (r. 141–87 B.C.), who was involved in the compilation of a mammoth historical project that resulted in this history, which came to be known as the *Shih chi* (*The Grand Scribe's Records*). Translator William H. Nienhauser, Jr., is the Halls-Bascom Professor of Classical Chinese Literature at the University of Wisconsin–Madison and editor of five previous volumes of *The Grand Scribe's Records*. Translator J. Michael Farmer is an Associate Professor of Chinese History at The University of Texas at Dallas, and regularly translates literary, historical, and philosophical texts from China's early medieval period. Farmer is engaged in a long-term project to translate the fourth century local history *Huayang guo zhi* [Records of the States South of Mount Hua], and his book, *The Talent of Shu* (State University of New York Press, 2007), is a socio-intellectual

history of early Sichuan told through a critical biography of a noted classicist and historian, Qiao Zhou.

**Tong, Su.** *The Boat to Redemption*. Translation by **Howard Goldblatt**. New York: The Overlook Press, 2011. 362pp. Hardcover. \$25.95. ISBN 978-1-59020-672-0.

Su Tong's, *The Boat to Redemption*, is a raw, emotional, and unerringly funny work that won the 2009 Man Asian Prize. This novel, from China's bestselling literary author, is a story of a people caught in the stranglehold not only of their own desires and needs, but also of a Party that sees everything and forgives nothing. In the peaceable, river-side village of Milltown, Secretary Ku has fallen into disgrace because it has been officially proven that he is not the son of a revolutionary martyr, but the issue of a river pirate and a prostitute. Mocked by his neighbors, Ku leaves the shore for a new life among the boat people. Su Tong, known for his controversial writing style, is the vice president of Jiangsu Writers Association, and was nominated in 2011 for the prestigious Man Booker International Prize. Tong's novel *Wives and Concubines* rose to international fame when Zhang Yimou's made a film adaptation titled *Raise the Red Lantern* (W. Morrow and Co., 1993), translated by Michael S. Duke, which received an Academy Award nomination. The following Tong works are available in English: Howard Goldblatt's translations of *My Life as an Emperor* (Hyperion East, 2005), *Binu and the Great Wall* (Publishers Group West, 2007), *Rice* (Penguin Books, 1996) and Josh Stenberg's translations of *Tattoo* (Merwin Asia, 2010) and *Madwoman on the Bridge* (Black Swan, 2008). Prolific translator Howard Goldblatt is Research Professor of Chinese at The University of Notre Dame, where he directs the Center for Asian Studies, and is also the founding editor of the scholarly journal *Modern Chinese Literature*. Goldblatt has published more than thirty English translations of Chinese works; among his many acclaimed translations are *Wolf Totem* by Jiang Rong, winner of the 2008 Man Asian Prize, *Life and Death Are Wearing Me Out* by Mo Yan, recipient of the 2009 Newman Prize. Goldblatt's more recent works include *Push Open the Window: Contemporary Poetry from China* (Copper Canyon Press, 2011), in co-translation editor with Sylvia Li-chun Lin, and Bi Feiyu's *Three Sisters* (2010), also with Sylvia Li-chun Lin.

**Yongming, Zhai.** *The Changing Room. Selected Poetry of Zhai Yongming*. Bilingual Edition. Translation by **Andrea Lingenfelter**. Brookline: Zephyr Press, 2011. 184 pp. Paper \$15.00. ISBN 978-0-9815521-3-2.

Zhai Yongming, the author of six volumes of poetry, first became prominent in the mid-1980s with the publication of her twenty-poem cycle, "Woman," a work that forcefully articulated a female point-of-view in China's largely patriarchal society. Zhai's powerful imagery and forthright voice resonated with many readers, thus she has continued to hone her critique of traditional attitudes towards women, quickly becoming one of China's foremost feminist voices and a major force in the contemporary literary scene. Zhai's poetry explores the mystical darkness of the feminine archetype, or 'yin', and her linguistically dense poetry is composed of unusual imagery, unpredictable connections and a somber mood. Zhai, compared to the American Confessional poets (in particular Sylvia Plath), is also an installation artist, prolific essayist, and stages poetry



readings and other cultural events at the bar she owns in her native Chengdu. Translator Andrea Lingenfelter is a poet and scholar and has translated diverse works, including essays by Wen Yiduo and Yang Mu, novels, poetry and film subtitles (dir. Chen Kaige's *Tempress Moon* (2006)). Lingenfelter's published translations include the novels *Farewell My Concubine*, by Lilian Lee or Li Bihua (Morrow, 1993) and Mian Mian's *Candy* (Little, Brown, 2003) and *The Last Princess of Manchuria* (Morrow, 1992). Lingenfelter has also published translations of poems by a number of contemporary authors in mainland China, Taiwan, and Hong Kong in anthologies and journals, such as *The Kyoto Journal*, *The Literary Review*, *Hayden's Ferry Review*, *Zoland Poetry*, *Full Tilt*, and *Foreign Policy*.

**Zhenyun, Liu.** *Cell Phone. A Novel.* Translation by **Howard Goldblatt.** Portland: Merwin Asia, 2011. 250 pp. Paper. \$22.95. ISBN 978-0-9836599-3-8.

Liu Zhenyun earned a reputation over the past two decades as one of the most serious and dedicated practitioners of realist fiction of his generation, writing award-winning short stories that explore life in China's state-owned companies and bureaucratic offices. Zhenyun stands out for his cold humor, sharp observations of multi faceted Chinese urban society, as well as an eye for the everyday concerns of the average person. Zhenyun has published several books in varying styles and seeks to maintain the link between literature and life. *Cell Phone* is part comedy, part romance and part social commentary on the changing nature of Chinese society and the impact of technology on relationships. The cell phone becomes the “grenade” in this tale that dramatically “detonates” in the life of the main character—a telling tale in a country which is the largest user of mobile phones in the world. The book closes with an epilogue set decades earlier when communications were primitive and unreliable, but with remarkable similarities to the problems and pitfalls of the communication age illustrated in this modern-day story. The film adaptation of *Cell Phone*, a blockbuster in China, was produced by filmmaker Feng Xiaogang and called his best film ever. *Cell Phone* is the first English translation of Liu Zhenyun's work, however an excerpt from *A Word is Worth Ten Thousand Words*, was translated by Jane Weizhen Pan and Martin Merz, and is available in *Pathlight: New Chinese Writing 1* (2011), pp. 42-50.

(Translator Howard Goldblatt's biographical information can be found in the Su Tong entry above).

## CZECH

**Klíma, Ladislav.** *Glorious Nemesis. (Slavná Nemesis).* Translation by **Marek Tomin.** Prague: Twisted Spoon Press, 2011. 123 pp. Hardcover. \$22.50. ISBN 978-80-86264-39-4.

Ladislav Klíma (1878-1928) had an intense inner life, complex mental state, and anti-authoritarian stance that was reflected in his peculiar writings, which made him the Czech underground's prototype of the rebel intellectual. Klíma was a metaphysical

thinker who used his work *Glorious Nemesis* as a way to explore his abstract ideas about the soul and fate, while also investigating ideas about existence, time, and space. Klíma differed from the avant garde style of his contemporaries with and employed a romantic setting and plot in *Glorious Nemesis*, which conveys a unique narrative voice, a formal eccentricity of style reflective of the deep conflicts attending his thought processes. The novella *Glorious Nemesis*, set in the Tyrol, it is a balladic ghost story that explores the metaphysics of love and death, crime and reincarnation. Last revised by Klíma in 1926, *Glorious Nemesis* was published posthumously in 1932; this edition is the first English translation, and includes illustrations from the celebrated Czech book designer Pavel Rut, who produced a *samizdat* edition of the text (with an earlier set of illustrations) during the 1980s when the Communist regime prohibited publication of Klíma's work. The first Klíma work available in English is *The Sufferings of Prince Sternenhoch: A Grotesque Tale of Horror* (Twisted Spoon, 2007) translated by Carleton Bulkin. Translator Marek Tomin was born in Prague and grew up in England, where his family found refuge after being exiled in 1980 by the Communist regime; he now lives in Prague where he works as a freelance translator, journalist, documentary producer, and contemporary art curator. Tomin's translations include *Of Kids & Parents* (Twisted Spoon, 2008) by Emil Hakl, and Pavel Z.'s *Time Is a Mid-Night Scream* (Twisted spoon Press, 2005).

## DUTCH

**Nijhoff, Martinus.** *Awater.* (*Awater: Het uur u*). With an essay by Wiljan van den Akker. Translation by **David Colmer, James S. Holmes** and **Dann van der Vat**. London: Anvil Press, 2011. 112 pp. Paper \$16.95. ISBN 978-0-85646-407-2.

The poetry of Martinus Nijhoff (1894–1953) is distinguished by clarity of language, combined with mystical content, and his early poetry is characterized by the prevalence of the dance of death, feelings of passivity, and loneliness, all symbolized by grotesque figures. However, Nijhoff had an optimistic, spiritual rebirth with his masterpiece *Awater*, which was written in 1934 and is the most important Dutch poem of the 20th century. This edition of *Awater* features three English translations – by Daan van der Vat, James S. Holmes and David Colmer – made at different periods, for comparison; plus it presents the Dutch text along with excerpts from a lecture by Martinus on the origins of *Awater*. Additionally, this edition contains an essay on the first translation of the poem by Daan van der Vat, which quotes from van der Vat's correspondence about the poem with Nijhoff; an essay by the most recent translator, David Colmer; and an essay by the leading Nijhoff specialist, Wiljan van den Akker, which illuminates key elements of the poem in the context of modernism. Translator and writer David Colmer won the New South Wales Premier's Translation Prize, the PEN Trophy, and has twice been awarded the David Reid Poetry Translation Prize. Colmer's recent translations include *The Misfortunates* (Portobello Books, 2012) by Dimitri Verhulst, *Self-Portrait of an Other* (Seagull Books, 2011) by Cees Nooteboom, and Arthur Japin's *Director's Cut* (Knopf, 2011). Poet and translator James S. Holmes (1924-1986) published many highly praised translations including the standard anthology

*Dutch Interior* (Columbia UP, 1984) and played a crucial role at the University of Amsterdam in developing theoretical translation studies into a full-fledged educational program. In 1956, Holmes was the first non-Dutch winner of the premier Dutch literary translation award, the Martinius Nijhoff Prize. Holmes has translated the works of Arie van den Berg, Wiel Kusters, Gerrit Achterberg, and Paul Snoek. Translator Dann van der Vat, a former Chief Foreign Leaderwriter at *The Guardian*, has authored several naval and military history books including *The Dardanelles Disaster* (Duckworth Overlook, 2009) *Eel Pie Island* (Frances Lincoln, 2009) with Michelle Whitby and *Pearl Harbor* (Black Walnut Books, 2009).

## FRENCH

**Belletto, René.** *Coda*. Translation by **Alyson Waters**. Lincoln: University of Nebraska Press, 2011. 88 pp. Paper \$13.95. ISBN 978-0-8032-2441-4.

René Belletto is known in France as a literary-thriller author whose works are marbled with characteristics of detective, noir, and science fiction genres. Belletto's first book, *Le Temps mort*, won the Prix Jean Ray for fantasy literature; his novel *Sur le terre comme au ciel* (the second of the Lyon Trilogy) won the Grand Prix for fiction; and his novel *L'Enfer*, and the final installment of the Lyon trilogy, *Eclipse* (tr. Jeremy Leggatt Consortium Book Sales, 1990) won the Prix Fémina. Belletto's novels appear to be typical crime stories before readers become immersed in a complex, multi-dimensional world of varying realities, where morality is flexible and changes quickly. *Coda* is A French Voices selection of the PEN American Center and French Embassy. Since 1974 Belletto has written novels, short fiction, poetry, and a seven-hundred-page study of Dickens's *Great Expectations*; plus he is a guitarist, composer, music teacher, and an expert on the life and works of J.S. Bach. Belletto is also a screenwriter and translator of director Tim Burton's writings. Two other Belletto novels are available in English translation: *Dying* (Dalkey Archive Press, 2010) translated by Alexander Hertich and *Machine* (Grove Press, 1993) translated by Lanie Goodman. Translator Alyson Waters teaches translation at Yale University and has translated multiple books, including: Éric Chevillard's *Prehistoric Times* (Archipelago Books, 2012), Albert Cossery's *The Colors of Infamy* (New Directions, 2011), *A Splendid Conspiracy* (New Directions, 2010), and Vassilis Alexakis's *Foreign Words* (Autumn Hill Books, 2006). Waters also translated works by Réda Bensmaïa and Louis Aragon, and wrote anthologies on Yale French Studies with Charles Porter.

**Constant, Paule.** *Private Property*. (*Propriété privée*, 1981). Translation by **Margot Miller** and **France Grenaudier-Klijn**. Lincoln: University of Nebraska Press, 2011. 192 pp. Paper \$17.95. ISBN 978-0-8032-3480-2.

*Private Property*, based loosely on Paule Constant's own experiences, is at once deeply moving and intellectually exacting, conveying an exploration of identity, home, and the tenuous relationship between mothers and daughters. Constant's first three novels, *Ouregano*, *Private Property*, and *Balta*, form the "Tiffany Trilogy" (after the

name of the character, Tiffany, who appears in the first as a main character and in the third as a minor one). Constant published *Private Property*, her second novel, in 1981 and it may be regarded as a “coming of age” novel set in France, at the beginning of colonial independence, and the sequel to *Ouregano* (1980). Constant teaches French literature at the University of Aix-Marseilles and is the author of several other novels, including *Trading Secrets* (University of Nebraska Press, 2005) translated by Betsy Wing, which won the Prix Goncourt. Also available in English translation are Miller’s translation of *Ouregano* (Lexington Books, 2005) and *The Governor’s Daughter* (University of Nebraska Press, 1998), also translated by Betsy Wing. Translator Margot Miller is an artist, poet, flash fiction and short story writer, and teaches contemporary French women writers in translation for the Academy of Lifelong Learning in St. Michaels, MD and the International Academy of Learning (Continuing Education) at Chesapeake College. She is a Fiction editor at *The Delmarva Review* and maintains Occasional Art, a painting studio and gallery in Easton, MD. Miller published *In Search of Shelter: Subjectivity and Spaces of Loss in the Fiction of Paule Constant* (Lexington Books, 2003) and *Walking Accidentally in the Dark, Blackbird Telling and Telling* through Lulu.com. Translator France Grenaudier-Klijn translates French to English/English to French and works as a senior lecturer in French at Massey University in New Zealand; plus, she co-translated works by Fiona Kidman, Frank Sargeson, and Patricia Grace into French with Jean Anderson.

**Ducharme, Réjean.** *Miss Take (Le nez qui voque. 1967)*. Translation by **Will Browning**. Vancouver: Talon Books Limited, 2011. 261 pp. Paper. \$16.95. ISBN 978-0-88922-669-2.

Réjean Ducharme’s *Miss Take* is written in a style that echoes the work of Arthur Rimbaud and William S. Burroughs, and presents a darkly prophetic world that has lost its innocence, in which “our lady of good help” now only gazes back with an inscrutable Mona Lisa smile. Novelist and playwright, Ducharme, won the Prix Goncourt, the Grand Prix littéraire du Journal de Montréal, and is considered one of the most significant and original voices in Quebec literary history. Ducharme has exhibited his sculptures and paintings, created with found objects, under the pseudonym Roch Plante, and he wrote the lyrics of several songs for Robert Charlebois (1976). Ducharme also wrote the screenplays for two very successful films: *Les Bons Débarras* (1979) and *Les Beaux Souvenirs* (1981) produced by Francis Mankiewicz. Ducharme is not only one of Quebec’s most influential playwrights, but also one of the province’s enigmas: the man has not been seen in public for over a decade and there are few photographs of him. English translations of Ducharme’s work include: Will Browning’s translations of *Go Figure* (Talonbooks, 2003) and *The Daughter of Christopher Columbus* (Toronto: Guernica Editions, 2000); David Hormel’s translation of *Ha! Ha!* (General Pub Co., 1986); Robert Guy Scully’s translation of *Wild to Mild* (Héritage, 1980) and *Strait Winter* (Anansi, 1977); and Barbara Bray’s translation of *The Swallower Swallowed* (Hamilton, 1968). Translator Will Browning is currently Professor at Boise State University and publishes French-language reviews and articles, in addition to his multiple translations of Ducharme’s work.

**Gautier, Theophile.** *Selected Lyrics*. Translation by **Norman R. Shapiro**. New Haven: Yale University Press, 2011. 448 pp. Cloth \$35.00. ISBN 978-0-300-16433-6.

In his *ABC of Reading*, Ezra Pound begins his short list of nineteenth-century French poets to be studied with Théophile Gautier. Widely esteemed by figures as diverse as Charles Baudelaire, the Goncourt brothers, Gustave Flaubert, Oscar Wilde, Henry James, and T. S. Eliot, Gautier was one of the nineteenth century's most prominent French writers, famous for his virtuosity, his inventive textures, and his motto "Art for art's sake." *Selected Lyrics* presents a generous sampling of Gautier's work and is anchored by the complete *Émaux et Camées*, considered Gautier's supreme poetic achievement, and also includes poems from the vigorously exotic *España* and several early collections. Translator, Norman R. Shapiro, is an Academy of American Poets member, Professor of Romance Languages and Literatures at Wesleyan University, and is currently Writer in Residence at Adams House, Harvard University. Shapiro is widely known for his translations of French fables, farce, fiction and theater, and won the 1992 and 2004 American Literary Translators Association's National Translation Award for *The Fabulists French: Verse Fables of Nine Centuries* (University of Illinois Press, 1992), and *French Women Poets of Nine Centuries* (John Hopkins UP, 2008). Shapiro also won two PROSE Awards from the Association of American Publishers in 2008. His most recent translations are *Prévert's: A Jacques Prévert Sampler* (Black Widow Press, 2010), Eugène Labiche's *Labiche & Company* (Hal Leonard Publishing Group and Applause Theatre Books, 2010), and Sabine Sicaud's *To Speak, To tell You?* (Black Widow Press, 2009).

**Gracq, Julien.** *The Peninsula*. (La Presqu'île, 1970). Translation by **Elizabeth Deshays**. Los Angeles: Green Integer, 2011. 117 pp. Paper \$12.95. ISBN 978-1-933382-39-5.

Born Louis Poirie, Julien Gracq (1910-2007), a high school geography and history teacher, was one of France's eminent postwar writers. Gracq's oeuvre includes essays, criticism, journalism, and novels, all of which contributed to Gracq being a majestic, retiring, and misunderstood figure in French literature. A universal writer who believed writers should be concerned with language, Gracq disapproved of contemporary literary culture and literary prizes. As such, he refused even the most prestigious awards conferred upon him. Gracq possessed a surrealist style that, according to him, expressed the childlike paradise of explorers influenced by Jules Verne, Nerval and Claudel, and Ernst Junger. Gracq's twenty published works include four novels, essays, critiques, poetry and plays. Recently published translations of Gracq's work include Christopher Moncrief's translation of *A Dark Stranger* (Pushkin, 2009), *Reading Writing* (Turtle Point Press, 2006) translated by Jeanine Herman, *The Shape of the City* (Turtle Point Press, 2005) *The Narrow Waters* (Turtle Point, 2004), and *King Cophetua* (Turtle Point, 2003) translated by Ingeborg M. Kohn, Richard Howard's translations of *A Balcony in the Forest* (Harvill Press, 1996) and *The Opposing Shore* (Harper Collins, 1993), and *The Castle of Argol* (Lapis Press, 1991) translated by Louise Varèse. Translator Elizabeth Deshays is a teacher and translator. Deshays, with Jody Gladding, won the 2009 French-American Foundation Translation Prize in fiction for *Small Lives* (Archipelago Press, 2008) by Pierre Michon. Deshays also co-translated, with Gladding Pierre, Moinot's *As Night Follows Day* (Welcome Rain Publishers, 2001).

**Laforgue, Jules.** *Last Verses. (Derniers vers).* Bilingual Edition. Translation by **Donald Revell.** Richmond: Omnidawn Publishing, 2011. 93 pp. Paper. \$15.95. ISBN 978-1-890650-54-4.

The *Last Verses* of Jules Laforgue (1860-1887) was the first full-length collection of free verse published in the French language and remains far in advance of any free verse innovations conjured in the past one hundred years. Laforgue, in his famous Complaints and Harlequinades, was a profound influence upon such Modernist poets as Eliot and Pound, and with his *Last Verses*, Laforgue set a precedent which no one as yet has managed to emulate or advance. This is due to the fact that *Last Verses* does not reject poetic formalism but, rather, projects it into uncharted and unvoiced regions of spiritual and sexual extremity. The freedom of these poems rests entirely in the purity of their despair, a purity not to be measured by any extant means. Laforgue, called both “part-symbolist” and “part-impressionist,” expresses an associative method, speech-rhythms, and heterogeneous diction. Recent translations of Laforgue’s work are Patricia Terry’s translation of *Essential Poems and Prose of Jules Laforgue* (Black Widow Press, 2010), and Peter Dale’s translation *Poems of Jules Laforgue* (Dufour Editions, 2000). Donald Revell is Professor of English and the Director of Creative Writing Programs at the University of Nevada-Las Vegas, former editor-in-chief of *Denver Quarterly*, and the present poetry editor of *Colorado Review*. Revell, a two time winner of the PEN USA Award for Poetry, won the 2008 PEN USA Translation Award for his translation of Rimbaud’s *A Season in Hell* (Omnidawn, 2007). Revell’s works include *The Bitter Withy* (Alice James Books, 2009), *The Illuminations* (Omnidawn, 2009), *The Art of Attention* (Graywolf Press, 2007), *Thief of Strings* (Alice James, 2007), *Invisible Green: Selected Prose* (Omnidawn, 2005), and Guillaume Apollinaire’s *The Self-Dismembered Man: Selected Later Poems* (2004) and *Alcools* (1995): both published by Wesleyan University Press.

**Lespiau, David.** *Four Cut-Ups or the Case of the Restored Volume. (Quatre morcellements ou l’affaire du volume restitué,* 2006). Translation by **Keith Waldrop.** Providence: Burning Deck, 2011. 72 pp. Paper \$14.00. ISBN 9781936194049.

Real and fictional characters (Mrs. Lindbergh, Gertrude Stein, William Burroughs, Billy Budd or the Kid) circulate through the four parts of David Lespiau’s *Four Cut-ups or The Case of the Restored Volume*, which, much like a mobile, uses constant movement to construct a precise form out of fragmented perceptions, ideas, stories, and quotations. Lespiau’s prose, poetry, and reviews have appeared in many magazines (*Revue de Littérature Générale, If, Action poétique, Fin, Java, Nioques*, etc.), he coedited the journal *Issue* (2002-2005), and translated works by Charles Reznikoff, Joan Retallack, Kristin Prevallet, and Elizabeth Willis. Translator Keith Waldrop, a prominent American poet of forty years, received the French government’s conferral of “Chevalier des arts et des lettres” for his French to English translation work. Along with Rosemary Waldrop, Keith Waldrop has taught at Brown University, co-edited Burning Deck Press, and is presently the 2012 Writer in Residence at the University of Chicago. Waldrop’s recent works include Claude Royet-Journoud’s *The Whole of Poetry is Preposition* (La Presse, 2011), The National Book Award winning poetry collection *Transcendental Studies* (University of California Press, 2009), Baudelaire’s *Paris Spleen*

(Wesleyan University Press, 2009), the collage book *Several Gravities* (Siglio Press, 2009), *Flat with No Key* (Burning Deck, 2008) with Rosemarie Waldrop, and Baudelaire's *The Flowers of Evil* (Wesleyan University Press, 2007).

**Nogent, Guibert of.** *Monodies and On the Relics of Saints. The Autobiography and a Manifesto of a French Monk from the Time of the Crusades.* Translation by **Joseph McAlhany** and **Jay Rubenstein**. New York: Penguin Books, 2011. 342 pp. Paper. \$18.00. ISBN 978-0-14-310630-2.

Guibert of Nogent (ca. 1060-1125), a French monk and one of the most familiar personalities from the Middle Ages, was born in northern France, where he suffered an unhappy childhood before being elected abbot of Nogent. Despite Guilbert of Nogent's relatively slender level of accomplishment, series of professional missteps, and general disregard from his peers, he has emerged as one of the most original thinkers of the twelfth century, and is one of the most valuable sources for understanding medieval politics, culture, literature, and sensibility. His autobiography, *Monodies*, is considered his crowning achievement and represents the first Western autobiography after Augustine's *Confessions*. The *Monodies* is set against the backdrop of the First Crusade and offers stunning insights into medieval society. Exotic, disquieting, and illuminating, the *Monodies* is a work in which the dreams, fears, and superstitions of one man illuminate the psychology of an entire people. This volume also contains, *On the Relics of Saints*, a theological manifesto that has never appeared in English before. Translator Joseph McAlhany is an associate professor of Classics and the director of the Great Ideas program at Carthage College in Kenosha, Wisconsin. McAlhany is a contributor to the *Oxford Encyclopedia of Ancient Greece & Rome*. Editor and translator Jay Rubenstein—a MacArthur Fellow and Rhodes scholar—is an associate professor of medieval history at the University of Tennessee-Knoxville and is a historian of the intellectual, cultural, and spiritual worlds of Europe in the Middle Ages. Rubenstein's publications in the fields of medieval cultural and intellectual history include *Armies of Heaven: The First Crusade and the Quest for Apocalypse* (Basic Books, 2011) and *Teaching and learning in Northern Europe, 1000-1200* (Abingdon, 2006) co-edited with Sally N. Vaughn.

**Said, Amina.** *The Present Tense of the World. Poems 2000-2009.* Bilingual Edition. Translation by **Marilyn Hacker**. Boston: Black Widow Press, 2011. 199 pp. Paper \$19.95. ISBN 978-0-9842640-7-0.

Amina Said is the author of fourteen poetry collections and two collections of retold Tunisian folk tales. Hacker received the Jean Malrieu Prize in 1989 and in 1994 the Charles Vildrac Prize. *The Present Tense of the World* is the first English translations of Said's poetry. The most common theme in Hacker's poetry addresses the return to the natal land, scenes from childhood and the cultural intersection of France and North Africa. Translator Marilyn Hacker, a Chancellor of the Academy of American Poets, is the author of eleven books of poems and eight collections of translated poetry. Hacker received the PEN award for Poetry in Translation for Marie Étienne's *King of a Hundred Horsemen* (Farrar, Strauss and Giroux, 2009), and Vénus Khoury-Ghata's *Nettles* (The

Graywolf Press, 2008). Hacker is a past recipient of the Lenore Marshall Award, the Poets' Prize, the National Book Award, two Lambda Literary Awards and an Award in Literature from the American Academy of Arts and Letters. Her most recent translations are *Tales of a Severed Head* (Yale University Press, 2012) by Rachida Madani, *Names* (W.W. Norton, 2010), Hédi Kaddour's *Treason* (Yale University Press, 2010), *Unauthorized voices: Essays on Poets and Poetry, 1987-2009* (University of Michigan Press, 2010), and Guy Goffette's *Charleston Blues* (University of Chicago Press, 2007).

**Vargas, Fred.** *An Uncertain Place. A Commissaire Adamsberg Mystery. (Un lieu incertain, 2008).* Translation by **Siân Reynolds**. New York: Penguin Books, 2011. 408 pp. Paper \$15.00. ISBN 978-0-14-312004-9.

Frederique Audoin-Rouzeau, is the widely popular prize-winning French novelist better known by her pen name Fred Vargas. Vargas began her career as a medieval historian and archaeologist, and is employed by the French National Scientific Research Centre. Vargas began writing absurd surrealistic police thrillers in 1980, and has since published sixteen novel including three Commissaire Adamsberg Mystery Series. Vargas combines wry humor, folklore, horror, witty dialogue, bizarre plot, and eccentric characters to create a mystery full of twists and turns; therefore, the fact that *An Uncertain Place* features vampires, and takes place in London and Serbia, should come as no surprise. Translator Siân Reynolds also translated Vargas' novels: *The Chalk Circle Man* (Vintage, 2009), *This Night's Foul Work* (Vintage, 2009), *Wash This Blood Clean From my Hand* (Vintage, 2008), and *The Three Evangelists* (Vintage, 2006). Reynolds is Professor Emerita of French at the University of Stirling, Scotland. Reynolds and Vargas received the first Duncan Lawrie International Dagger in 2006 for Vargas' novel *The Three Evangelists* and received it again the next year for *Wash This Blood Clean From My Hand*. Reynolds is a three time winner of the Crime Writers' Association International Dagger for her Vargas translations and is the author of *Paris-Edinburgh: Cultural Connections in the Belle Epoque* (Ashgate, 2007), co-editor of the *Biographical Dictionary of Scottish Women* (EUP, 2005), and the translator of Fernand Braudel, Roselyne de Ayala, and Paule Braudel's *Memory and the Mediterranean* (A.A. Knopf, 2001).

**Verne, Jules.** *The Secret of Wilhelm Storitz. (La secret de Wilhelm Storitz, 1996).* Translation and edition by **Peter Schulman**. Lincoln: The University of Nebraska Press, 2011. 240 pp. Paper \$15.95. ISBN 978-0-8032-3484-0.

Widely rumored to exist, then circulated in a corrupt form, Jules Verne's final and arguably most daring and hauntingly beautiful novel—his own “invisible man”—appears here for the first time in English translation. Like many works left unpublished when Jules Verne died, *The Secret of Wilhelm Storitz* was prepared and edited by his son, Michel. After a century of obscurity, this unique work in Verne's oeuvre has finally been released to the public. Jules Verne (1828–1905) is the author of many science fiction and adventure classics, including *Twenty Leagues Under the Sea*, *A Journey to the Center of the Earth*, and *Around the World in Eighty Days*. Verne pioneered the novel of science; composed of scientific discovery, action, adventure, history and geography, yet Verne



also wrote essays and plays and was a historian, geographer, social critic and early environmentalist. The University of Nebraska Press has also published translations of Verne's' *The Meteor Hunt* (2006) translated by Frederick Paul Walter and Walter James Miller, *Lighthouse at the End of the World* (2007) translated by William Butcher, and Edward Baster's translation of *The Golden Volcano* (2008). Translator Peter Schulman is a professor of French literature at Old Dominion University, a trustee of the North American Jules Verne Society, and editor of Verne's *The Begum's Millions* (Wesleyan University Press, 2005). Schulman's recent translations include Jacques Reda's *Suburban Beauty* (2008), *Adamah* (Gival Press) by Céline Zins, and Georges Simenon (Crippen & Landru, 2002).

## GAELIC

**Paor, Louis de.** *Agus rud eile de/And Another Thing*. Bilingual edition. Translations by **Kevin Anderson, Biddy Jenkinson, and Mary O'Donoghue** with the author. Ireland: Cló Iar-Chonnachta & Dufour Editions, 2011. 104 pp. Paper \$21.95. ISBN 978-1-905560-54-7.

Louis de Paor is a well-known Irish Gaelic language poet and a major player in the contemporary renaissance of poetry in Irish since 1980. Between 1984 and 1988 de Paor served as assistant editor of *Innti* and then as editor until 1990 (despite being in Australia); presently, he is the director of the Centre for Irish Studies at the National University of Ireland, Galway. De Paor's first collection of poetry, *Próca solais is luatha* (BÁC: Coiscéim, 1988), won the Seán Ó Ríordáin/Oireachtas Award, a prize which he has won four times; plus, he is also the first Irish poet to receive the Lawrence O'Shaughnessy Award (2000). De Paor has written critical and academic works and published articles on a broad range of writing in Irish from the court poetry of medieval Ireland to the work of contemporary poets such as Nuala Ní Dhomhnaill and Michael Davitt. *Agus rud eile de/And Another Thing* is a bilingual English and Irish language poetry collection, and offers a collaboration between three different artists working in three different media. Kathleen Furey's images of loss and separation and Ronan Browne's musical settings (available in the accompanying CD) provide a counterpoint to Louis de Paor's poems, which struggle constantly towards light and redemption. In *Agus rud eile de/ And Another Thing* de Paor presents generational perspectives of universal themes- love, death, innocence, and relationships. Translators Anderson, Jenkinson and O'Donoghue also co-translated de Paor's collection *Ag greadadh bas sa reilig/clapping in the cemetery*. O'Donoghue, a former de Paor student, is an award-winning fiction and poetry writer, and is a professor at Babson College, where she teaches fiction, rhetoric, and literature classes. O'Donoghue's works include: *Tulle* (Dufour, 2001), *Among These Winters* (Dedalus Press, 2001), and *Before the House Burns* (2010). The highly regarded Irish Gaelic writer, Biddy Jenkinson (pseudonym) is a novelist, short story writer, playwright, poet, and children's fiction writer.

## GERMAN

**Geiger, Arno.** *We Are Doing Fine.* (*Es geht uns gut*, 2005). Translation by **Maria Poglitsch Bauer**. Riverside: Ariadne Press, 2011. 316 pp. Paper. ISBN 978-1-57241-170-8.

Freelance Austrian writer Arno Geiger is the author of three novels, a play, and seven short narratives that have garnered the Friedrich Hölderlin Prize (2005), the German Book Prize (2005), and the Johann Peter Hebbel Prize (2008). Arno's fourth novel, *We Are Doing Fine* (winner of the German Book Prize 2005), highlights events in the lives of three generations of a Viennese family as viewed through the eyes of Philipp, who has inherited the villa of his recently deceased grandmother. In a brilliantly spare and precise language, Geiger mixes crucial incidents of Austrian history with both everyday and tragic occurrences in the family's private lives. A dysfunctional family emerges and is even more poignant because the specific Austrian background only makes the universal in such families more apparent. Translator Maria Poglitsch Bauer is a freelance writer and translator whose translation of Friedrich Torberg's *Tante Jolesch: or, The decline of the West in Anecdotes* was published in 2008 by Ariadne Press.

**Heidegger, Martin.** *Being and Truth.* (*Sein und Wahrheit*, 2001). Translation by **Gregory Fried** and **Richard Polt**. Bloomington: Indiana University Press, 2011. 256 pp. Cloth. \$39.95. ISBN 978-0-253-35511-9.

Martin Heidegger (1889–1976) was a German philosopher best known for his work *Being in Time*, as well as his existential and phenomenological explorations of what it means “to be.” *Being and Truth* are lectures Heidegger delivered in 1933-1934 while he was Rector of the University of Freiburg and an active supporter of the National Socialist regime. These lectures address the history of metaphysics and the notion of truth from Heraclitus to Hegel, and offers valuable insight into Heidegger's views on language, truth, animality, and life, as well as his political thought and activity. A few recent Heidegger translations include *Heidegger's Early Philosophy*, (Continuum, 2011), Thomas Sheehan's translation of *Logic* (Indiana University Press, 2010), *Country Path Conversations* ( Indiana University Press, 2010) translated by Bret W. Davis, and *Phenomenology of Intuition and Expression* (Continuum, 2010) translated by Tracy Colony. Translator Gregory Fried is Professor and Chair of the Philosophy Department at Suffolk University and is the author of *Heidegger's Polemos: From Being to Politics* (Yale University Press, 2000) and editor (with Richard Polt) of *A Companion to Heidegger's Introduction to Metaphysics* (Yale University Press, 2001). Translator Richard Polt is Professor and Chair of the Philosophy Department at Xavier University and is author of *The Emergency of Being: On Heidegger's Contributions to Philosophy* (Yale University Press, 2001) and *Heidegger: An Introduction* (UCL Press, 1999).

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(Author information and recent Heidegger translations are listed in the previous entry).

First published in 1990 as the second part of volume 50 of Heidegger's *Complete Works, Introduction to Philosophy* presents Heidegger's final lecture course given at the University of Freiburg in 1944 before he was drafted into the German army. While the lecture is incomplete, Heidegger provides a clear and provocative discussion of the relation between philosophy and poetry by analyzing Nietzsche's poetry. Heidegger explores themes such as the home and homelessness, the age of technology, globalization, postmodernity, the philosophy of poetry and language, aesthetics, and the role of philosophy in society. Translated into English for the first time, this text will be of particular interest to those who study Heidegger's politics and political philosophy. Translator Phillip Jacques Braunstein has taught philosophy at Loyola Marymount University and Boston College and was the CEO of Ekliptik LLC, a business development and management company, as well as, an Associate Producer of *Meeting Spencer* (2009 feature film).

**Pletzinger, Thomas.** *Funeral for a Dog. A Novel. (Bestattung eines Hundes, 2008).* Translation by **Ross Benjamin.** NY: W.W. Norton & Company, 2011. 322 pp. Paper. \$14.95. ISBN 978-0-393-33725-9.

Thomas Pletzinger's *Funeral for a Dog*, won the prestigious Uwe-Johnson Prize, and is rich with anthropological and literary allusions. *Funeral for a Dog* is set in Europe, Brazil, and New York and tells the parallel stories of two writers struggling with the burden of the past and the uncertainties of the future. Berliner Thomas Pletzinger has won several awards for his writing, including fellowships and teaching positions at the University of Iowa, New York University, and Grinnell College. Pletzinger has an MFA from the German Literature Institute in Leipzig and currently lives in Berlin where he works as a translator and screenwriter at adler & soehne. Pletzinger has also instructed Creative Writing at the Swiss Literature Institute in Biel, Switzerland. Translator Ross Benjamin has recently translated Auma Obama's *And Then Life Happens* (St. Martin's Press, 2012), *When I fell from the sky* (TitleTown Publishing, 2011) by Juliane Koepcke, and Joseph Roth's *Job* (Archipelago, 2010), Friedrich Hölderlin's *Hyperion* (Archipelago Books, 2008), and Kevin Vennemann's *Close to Jednew* (Melville House, 2008). Benjamin was awarded the 2010 Helen and Kurt Wolff Translator's Prize for his rendering of Michael Maar's *Speak, Nabokov* (Verso Books, 2009).

**Sachs, Nelly.** *Collected Poems. 1944-1949.* Translation by **Michael Hamburger, Ruth and Matthew Mead, and Michael Roloff.** Los Angeles: Green Integer, 2011. 329 pp. Paper \$13.95. ISBN 978-1-933382-57-9.

Nelly Sachs, a Jewish-German, Nobel Prize winning poet, grew up in Berlin, the daughter of a wealthy industrialist. Sachs' early verse appeared in various German newspapers throughout the mid-1930s. In 1940, she and her mother escaped to Sweden on the last flight out of Germany, and Sachs supported herself and her mother through translation work. Sachs' poetry displays some German Romanticism influences, and is

notable for being very lyrical and filled with lucid metaphors and prophetic Old Testament language. Translator Michael Hamburger (1924-2007) was an academic literary critic and German literature professor on both sides of the Atlantic. Hamburger is best known as a poet and the translator of Buchner, Celan, Enzensberger, Goethe, Grass, Hölderlin, Huchel, Rilke, Trakl and Sebald, and was awarded the Order of the British Empire (1992), the German Göethe Medal, and the Austrian the State Prize for Translation. Hamburger's most recent publications and reprints include *Circling the Square* (Anvil Press, 2007) and translations of Sebald's *Unrecounted* (New Directions, 2004), and *After Nature* (Penguin, 2002). Translator Ruth Mead has translated the work of several German poets together with her husband, the late Matthew Mead, which include Horst Bienek, Heinz Winfried Sabais, and Johannes Bobrowski. Translator Matthew Mead (1924–2009), also a poet, recently published *The Autumn-Born in Autumn* (2008) and *Walking out of the World* (Anvil Press, 2004). Translator Michael Roloff is an art critic, editor and translator of works by Peter Handke, Edgar Hilsenrath, Hans Magnus Enzensberger, Alexander Kluge, Amos Elon, and Hermann Hesse among others. Roloff's latest translation is *Beneath the Wheel* (Picador, 2003) by Hermann Hesse.

**Trakl, Georg.** *Georg Trakl Poems*. Translation by **Stephen Tapscott**. Oberlin: Oberlin College Press, 2011. 80 pp. Paper. \$15.95. ISBN 978-0-932440-42-6.

Georg Trakl was born into a bourgeois household in Salzburg in 1887 and he died in 1914, on the Eastern Front of World War I, of self-inflicted wounds. During his short, meteoric career, Trakl moved Continental poetry from the Romantic reverie of the nineteenth-century into a new interiority. The searing poems of Trakl's last months point toward an experimental verbalism, informed by an eerie, almost impersonal intensity, which made for poetry of great beauty and social power. Trakl's brief and dramatic development left an enduring mark on poetry, not just for German-speaking writers, but for the world at large. A few recent English translations of Trakl's work are *Song of the Departed* (Copper Canyon Press, 2011) translated by Robert Firmage, *The Last Gold of Expired Stars* (Loch Raven Press, 2010) translated by Jim Doss and Werner Schmitt, and Daniele Pantano's translation of *In an Abandoned Room* (erbacce press, 2008). Translator and poet, Stephen Tapscott, is the author of five books of poems and a professor of literature at MIT. Tapscott has also translated the *Selected Prose and Prose Poems* of Gabriela Mistral (University of Texas Press, 2002) and *100 Love Sonnets* of Pablo Neruda (University of Texas Press, 1986), as well as edited the bilingual anthology *Twentieth-Century Latin American Poetry* (University of Texas Press, 1999).

## **GREEK (ANCIENT)**

**Aeschylus.** *Persians, Seven against Thebes, and Suppliants*. Introduction, Notes and Translation by **Aaron Poochigian**. Baltimore: The Johns Hopkins University Press, 2011. 138 pp. Paper. ISBN 978-1-4214-0064-8.

The importance of these Aeschylus works to the history of drama, tragedy, and classical literature is beyond question, and their themes of military hubris and foreign

versus native are deeply relevant today. *Persians* offers a surprisingly sympathetic portrayal of the Athenians' most hated enemy; in *Seven against Thebes* Argive invaders, though no less Greek than the Thebans themselves, are portrayed as barbarians; and in *Suppliants* the city of Argos is called upon to protect Egyptian refugees. Based on textual evidence and the archaeological remains of the Theater of Dionysus at Athens, Aaron Poochigian's introductory overview of stage properties and accompanying stage directions allow readers to experience the plays as they were performed in their own time. Poet and translator Aaron Poochigian teaches languages and literature at Brooklyn College. His publications include *The Cosmic Purr* (Able Muse, 2012), Aratus' *Phaenomena* (2010), also published by Johns Hopkins, and Sappho's *Stung With Love* (Penguin Books, 2009).

**Aristotle.** *Problems: Books 1–19.* Bilingual Edition. Translation and Edition by **Robert Mayhew**. Cambridge: Harvard University Press, 2011. 582 pp. Hardcover \$24.00. ISBN 978-0-674-99655-7.

Aristotle of Stagirus (384–322 BCE) was a great Greek philosopher, researcher, logician, and scholar who studied with Plato at Athens and taught in the Academy (367–347). Aristotle was appointed in 343/2 by King Philip of Macedon to be tutor of his teen-aged son Alexander. Because of anti-Macedonian feelings after Alexander's death in 323, Aristotle withdrew to Chalcis in Euboea, where he died the following year. *Problems*, the third-longest work in the Aristotelian corpus, contains thirty-eight books covering more than 900 problems about living things, meteorology, ethical and intellectual virtues, parts of the human body, and miscellaneous questions. Although *Problems* is an accretion of multiple authors over several centuries, it offers a fascinating technical view of Peripatetic method and thought. This edition of *Problems* replaces the earlier Loeb edition by Hett and Rackham, with texts and translations incorporating the latest scholarship. Translator Robert Mayhew is a Seton Hall University Professor with primary research interests of ancient philosophy and the 20<sup>th</sup>-century novelist-philosopher Ayn Rand. Mayhew's most recent publications are the book *Plato: Laws 10* (Oxford University Press, 2008), *Essays on Ayn Rand's Atlas Shrugged* (Lexington Books, 2009).

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(Information about Aristotle and translator Robert Mayhew are available in the previous entry).

*Rhetoric to Alexander*, which provides practical advice to orators, was likely composed during the period of Aristotle's tutorship of his student Alexander, perhaps by Anaximenes, another of Alexander's tutors. *Rhetoric to Alexander* replaces the earlier Loeb edition by Hett and Rackham, with texts and translations incorporating the latest scholarship. David C. Mirhady is a Professor and Chair of the Classics at Simon Fraser University and his research interests include Greek Law, Rhetoric, Philosophy and Mythology. Mirhady's recent works include *A new working bibliography of ancient*

*Greek law* (Academy of Athens, 2011), *A New Working Bibliography of Ancient Greek law* (Academy of Athens, 2011) along with Mark Sundahl and Ilias Arnaoutoglou, and *Influences on Peripatetic Rhetoric* (Brill, 2007).

**Galen. *Method of Medicine. Books 1–4.*** Bilingual Edition. Translation and Edition by **Ian Johnston and G.H.R. Horsley.** Cambridge: Harvard University Press, 2011. 460 pp. Hardcover \$24.00. ISBN 978-0-674-99652-6.

Galen of Pergamum (129–199?/216?) was a physician to the court of the emperor Marcus Aurelius. Galen was a philosopher and scientist, as well as a medical historian, theoretician, and practitioner who wrote forcefully and prolifically on an astonishing range of subjects with an impact on later eras that rivaled Aristotle. Galen synthesized the entirety of Greek medicine as a basis for his own doctrines and practice, which comprehensively embraced theory, practical knowledge, experiment, logic, and a deep understanding of human life and society. New to the Loeb Classical Library, *Method of Medicine* is a systematic and comprehensive account of the principles of treating injury and disease and one of Galen's greatest and most influential works. Enlivening the detailed case studies are many theoretical and polemical discussions, acute social commentaries, and personal reflections. Editor and translator Ian Johnston is a Research Associate of the Classics at Vancouver Island University. Johnston's latest works include Sophocles' *Ajax* (Richer Resources, 2010), Homer's *The Iliad Abridged* (Richer Resources, 2010), Nietzsche's *The Birth of Tragedy Out of the Spirit of Music* (Richer Resources, 2009) and *Beyond Good and Evil* (Richer Resources, 2009), as well as Kafka's *Metamorphosis* (Simon and Schuster, 2009).

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(Information regarding Galen's *Method of Medicine* and translator Ian Johnston can be found in the previous entry).

Translator G.H.R. Horsley is Professor of Classics at the University of New England in New South Wales, Australia. Horsley's most recent works are *The Greek and Latin Inscriptions in the Burdur Archaeological Museum* (British Institute at Ankara, 2007), *Regional Epigraphic Catalogues of Asia Minor* (B.A.R., 2007), and *New Documents Illustrating Early Christianity* (Macquarie UP, 2002).

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(Author, text, and translator information are available in the previous two entries).

## GREEK (MODERN)

**Vayenas, Nasos.** *The Perfect Order: Selected Poems 1974–2010*. Edition by **Richard Berengarten** and **Paschalis Nikolaou**. London: Anvil Press, 2010. 159 pp. Paper \$19.95. ISBN 978-0-85646-431-7.

Nasos Vayenas, Professor of Literary Theory and Criticism at the University of Athens since 1992, was awarded the Greek National Poetry Prize in 2005. Vayenas is the author of eleven collections of poetry, a number of critical books, works on literary theory, translations, and edited the anthology *Conversing with Cavafy* (2000). Vayenas is recognized for reproducing the staccato rhythm of conversational Greek and multiple voices, as well as his unique intonation, innuendo, irony, and terseness in multiple modes, such as free form and traditional rhythm and rhyme scheme. *The Perfect Order* is the first extensive selection of Nasos Vayenas' poems to appear in English. Spanning thirty-six years, from 1974 to 2010, this collection covers every phase of Vayenas' long and varied writing career; also included are samples of his theoretical and critical writings, which provide both a foil and a context to his poems. *The Perfect Order* is introduced by the distinguished Hellenist David Ricks of King's College, London and edited by Richard Berengarten and Paschalis Nikolaou. For this collection, Berengarten and Nikolaou compiled translations from a dozen different translators, selecting poems that have appeared in literary magazines and anthologies, including: *Journal of the Hellenic Diaspora*, *Modern Poetry in Translation*, *International Literary Quarterly*, *Contemporary Greek Poetry*, *The London Magazine*, and *A Century of Greek Poetry: 1900-2000*. Berengarten is a poet and university teacher who lives in Cambridge, England, and Nikolaou lives in Corfu, where he teaches translation at the Ionian University. Other works of Vayenas in translation, include: John Stathatos' translation of *Biography and Other Poems* (Oxus Press, 1978), *The Language of Irony* (Basil Blackwell, 1979), *Biography* (Lobby Press, 1978) translated by Richard Burns, and *Two Poems* (Menard Press, 1977) co-translated by Vayenas and Richard Burns.

## HEBREW

**Kosman, Admiel.** *Approaching You in English: Selected Poems of Admiel Kosman*. Bilingual Edition. Translation by **Lisa Katz** and **Shlomit Naim-Naor**. Brookline: Zephyr Press, 2011. 130 pp. Paper \$15.00. ISBN 978-0-9815521-4-9.

*Approaching You in English* is Admiel Kosman's first book to appear in English and draws from all nine of his books of poetry that have been published in Hebrew. Kosman's poems explore multiple tensions — between prayer and modern life, sacred texts and eroticism, language and translation, gender and identity — while also resisting the very nature of such categorizations. Kosman is a well-known, major poet in Israel and has been awarded national prizes for poetry including the Bernstein Prize, the Prime Minister's Prize and the Brenner Prize because his work has engendered public debates regarding the connection between Jewish identity and religion, the connection between poetry and spirituality in general, and Hebrew poetry and Jewish sources in particular. Kosman teaches religious and Jewish studies at Potsdam University in Berlin, and serves as academic director of the Abraham Geiger Reform Seminary: the first Reform

rabbinical college to open in Germany since the Holocaust. Translator Lisa Katz's poems, translations, essays, and reviews have appeared in numerous publications, and she works as a translator for the English edition of the Israeli daily, *Haaretz*. In 2008, Katz won the Mississippi Review Poetry Prize, plus she is the author of *Reconstruction* (Am Oved), and the translator of *Look There: New and Selected Poems of Agi Mishol* (Graywolf Press, 2005) and Shachar Bram's *The Ambassadors of Death* (Sussex Academic Press, 2011) co-translated with Shachar Bram. Translator Shlomit Naim-Naor is the deputy director of Melitz, an educational organization in Jerusalem, and an international speaker on Israeli poetry, literature, and Jewish texts. Naim-Naor holds an MA in Creative Writing from Ben Gurion University and a BA in Philosophy and Literature from the Hebrew University in Jerusalem; she has written extensively about Kosman's poetry.

## ITALIAN

**Camilleri, Andrea.** *The Potter's Field: An Inspector Montalbano Mystery. (Il campo del vasaio, 2008).* Translation by **Stephen Sartarelli.** New York: Penguin Books, 2011. 277 pp. Paper \$15.00. ISBN 9780143120131.

Andrea Camilleri's *The Potter's Field* is yet another witty and entertaining installment in the "Inspector Montalbano" Italian detective series written in Italian, but with a substantial sprinkling of Sicilian phrases and grammar. The name Montalbano pays homage to the Spanish writer Manuel Vázquez Montalbán. Camilleri won the 1998 Nino Martoglio International Book Award, and all of his English translations have been translated by Stephen Sartarelli and published by Penguin, which include: *The Wings of the Sphinx* (2010), *The Track of Sand* (2010), *August Heat* (2009), and *The Paper Moon* (2008). Poet and translator Stephen Sartarelli is noted for his English translations of the working class Sicilian dialect, and for providing interesting cultural end notes. Sartarelli won the The Academy of American Poets' 2001 Raiziss/de Palchi Translation Award for *Songbook: The Selected Poems of Umberto Saba* (Sheep Meadow Press, 1998). Sartarelli's latest work includes *Rome* by Andrea Carandini (Princeton University Press, 2011) and Stefano Zuffi's *Love and the Erotic in Art* (J. Paul Getty Museum, 2010). Sartarelli's poetry collections include *The Open Vault* (Spuyten Duyvil, 2001), *The Runaway Woods* (Spuyten Duyvil, 2000) and *Grievances and Other Poems* (Gnosis Press, 1989). Sartarelli has also translated Roberto Calasso, Germano Celant, Giacomo Casanova, Laurent Gaudé and Jacques Cazotte.

**Farah, Cristina Ali.** *Little Mother: A Novel. (Madre piccola, 2007).* Translation by **Giovanna Bellesia-Contuzzi** and **Victoria Offredi Poletto.** Bloomington: Indiana University Press, 2011. 264 pp. Paper \$22.95. ISBN 978-0-253-22296-1.

Cristina Ali Farah is an Italian-Somali poet and novelist, as well as an active promoter of African Literature in Italy. Farah's first novel, *Little Mother*, is concerned with the Somali diaspora experience of two Somali exiles in Rome, cousins Barni and Domenica. The birth of Domenica's son spurs the women to find their roots, heal from the pain of exile and war, while confronting the complications of being an exile, along with the challenges of a bi-racial, bi-cultural identity. *Little Mother* is notable for a



conversational narrative filled with striking imagery, and its depiction of Somalis as moral, dignified people, differing from prevalent media images. Since the Somali language only attained orthography in the late 1970s, translators Bellesia-Contuzzi and Poletto provide a glossary of some italicized Somali language expressions including those coined during the Italian colonization of Somalia. Translator Giovanna Bellesia-Contuzzi is Professor of Italian Language and Literature at Smith College and she has an interest in the English translation of Italian women writers. Translator Victoria Offredi Poletto is Senior Lecturer in Italian Emerita at Smith College. Bellesia-Contuzzi and Polletto recently created a computer based program for Italian language learners and the duo translated Dacia Maraini's *Stowaway on Board*.

**Mazzantini, Margaret.** *Twice Born. (Venuto al mondo, 2008).* Translation by **Ann Gagliardi.** New York: Viking, 2011. 464 pp. Hardcover \$26.95. ISBN 978-0-670022-68-7.

Actress and novelist Margaret Mazzantini masterfully probes the startling emotional territory of what makes a family—particularly what makes a mother. As the fate of Sarajevo converges with Gemma's all-consuming desire to have a child, she is driven to actions that result in a stunning final revelation that is both heartbreaking and cathartic. Mazzantini's vividly graphic depictions draw readers into the story as witnesses and bystanders. *Twice Born* won Italy's Premio Campiello and her first novel, *Don't Move*, sold 1.5 million copies in Italy. *Don't Move* also won the 2001 Premio Strega and became a feature film, directed by her husband, Sergio Castellitto, and starred Penelope Cruz. *Don't Move* was translated by John Cullen (Doubleday, 2004). Mazzantini's *Twice Born* is translator Ann Gagliardi first published translation.

**Spaghetti, Luca.** *Un Amico Italiano: Eat, Pray, Love in Rome.* Translation by **Antony Shugaar.** New York: Penguin Books, 2011. 256 pp. Paper \$15.00. ISBN 978-0-14-311957-9

When Luca Spaghetti was asked to show a writer named Elizabeth Gilbert around Rome, he had no idea how his life was about to change. Gilbert embraced Spaghetti's Roman ebullience, and Luca in turn became Elizabeth's guardian angel, determined that his city would help Liz out of her funk. Filled with colorful anecdotes about food, language, soccer, daily life in Rome, and Luca's own fish-out-of-water moments as a visitor to the United States (and culminating with the episodes in Liz's bestselling memoir, told from Luca's side of the table) *Un Amico Italiano*, Spaghetti's first book, is a book that no fan of *Eat, Pray, Love* will want to miss. Translator Antony Shugaar is a journalist with a special interest in Mediterranean Europe. Shugaar has written book reviews for prestigious newspapers and translated several fiction and non-fiction books, his most recent translation include: Simonetta Agnello Hornby's *The Nun* (Europa Editions, 2012), *I Hadn't Understood* (Europa Editions, 2012) by Diego de Silva, and Silvia Avallone's *Swimming to Elba* (Viking, 2012).

**Veronesi, Sandro.** *Quiet Chaos*. Translation by **Michael F. Moore**. New York: Harper Collins Publishers, 2011. pp. 432. Paper. \$13.99. ISBN. 978-0-06-157294-4.

Sandro Veronesi's *Quiet Chaos*, winner of the Strega Prize, Italy's top literary award, forms the basis of an internationally acclaimed motion picture of the same title, and is available here for the first time in English. Author Sandro Veronesi, whose work has been glowingly compared to the novels of Ian McEwan and Martin Amis, dazzles with this powerfully compelling, often darkly funny story of a television producer whose world is misshapen by ironic tragedy. An unforgettable contemporary fable about stepping out of life after it cruelly turns everything upside-down, and finding a resolution to the unsolvable problem of loss in the beauty and strangeness of the everyday, *Quiet Chaos* is an unprecedented portrayal of a life set adrift by death. Novelist, essayist, and journalist Sandro Veronesi's fourth novel, *The Force of the Past* (Ecco, 2003), translated by Alastair McEwen, won the Viareggio-Repaci Prize and the Campiello Prize. Translator Michael F. Moore is Chair of the Translation Fund of the PEN American Center and a translator/interpreter at the Italian Mission to the UN. Moore is also a freelance translator and has published translations of Mario Calabresi's *Pushing Past the Night* (Other Press, 2009), Pope Benedict the XVI's *Without Roots* (Basic Books, 2006), and Erri De Luca's *Three Horses* (Other Press, 2005).

## JAPANESE

**Levy, Hideo.** *A Room Where the Star-Spangled Banner Cannot Be Heard. A Novel in Three Parts.* (*Seijōki no kiko enai heya*, 1992). Translation by **Christopher D. Scott**. New York: Columbia University Press, 2011. 160 pp. Hardcover \$19.95. ISBN 978-0-231-15744-5.

Hideo Levy's 1992 debut novel, *A Room Where the Star-Spangled Banner Cannot Be Heard*, tells the story of Ben Isaac, a blond-haired, blue-eyed American youth living with his father at the American consulate in Yokohama. Levy's coming-of-age novel is an eloquent elegy to a lost time, set against the political and social upheavals of the 1960s. Hideo Levy is the pen name of Ian Hideo Levy, the first Westerner to become a novelist in Japanese. Levy, born in 1950 to a Jewish father and a Polish mother, spent his childhood in Taiwan and Hong Kong, taught Japanese literature at Princeton and Stanford, and received a National Book Award for his translations from the ancient poetry anthology, *Ten Thousand Leaves: A Translation of Japan's Premier Anthology of Classical Poetry* (Princeton University Press, 1981). Since moving to Tokyo in 1990, Levy has published more than a dozen volumes of fiction and nonfiction spanning America, Japan, and China. Levy has won numerous Japanese literary and cultural awards, including the prestigious Osaragi Prize and the 2007 Japan Foundation Special Prize. Translator Christopher D. Scott was born in the United States but attended high school in Japan and is an Assistant Professor of Japanese and Japanese literature at Macalester College. Scott's research examines images of Koreans in Japan (so-called *zainichi* Koreans) in postwar Japanese literature, film, and popular culture. Scott is working on a book, based on his research, entitled *Invisible Men: Race, Masculinity, and Zainichi Korean Subjectivity in Postwar Japan*.

**Okamoto, Kanoko.** *A Riot of Goldfish. (Kingyo ryoran).* Translation by **J. Keith Vincent.** London: Hesperus Worldwide, 2010. 113 pp. paper £8.99. ISBN 978-1-84391-852-3.

Kanoko Okamoto (1889 – 1939) was a Japanese poet, novelist, and scholar of Buddhism, which directly influenced her prose works that examine the relationships between the classes and sexes in her contemporary Japan. Okamoto is known for her passionate temperament, unique use of language, and embellished prose style. Water related imagery and sensual descriptions of female beauty abound in Okamoto's writing and her characters typically reject traditional female roles. *A Riot of Goldfish* was first translated into English by James Keith Vincent in the book *Kingyo: The Artistry of Japanese Goldfish* (Kodansha International, 2004). *A Riot of Goldfish* is published here with another poignant novella of Okamoto's, *The Food Demon*. Translator J. Keith Vincent is Associate Professor of Japanese and Comparative Literature at Boston University. Vincent has published widely on modern Japanese literature, both in Japanese and English, with a focus on the relation between literary form and issues of gender and sexuality. Vincent was instrumental in introducing and translating gay and lesbian studies to a Japanese audience in the 1990s and has striven since then to create a dialogue between Japanese queer scholarship and U.S. queer theory. His translation of *A Riot of Goldfish* won the 2011 U.S. Japan Friendship Commission Prize for the Translation of Japanese Literature. Vincent's recent works include the co-translation with Dawn Lawson of Tamaki Saito's *Beautiful Fighting Girl* (University of Minnesota Press, 2011), *Perversion and Modern Japan* (Routledge, 2011) co-edited with Nina Cornyetz, and *A Hundred Views of Flowers with Hana Taro* (Tokyo University of Agriculture Press, 2004) by Keiichi Hosaka. Vincent was also part of the team that translated Natsume Soseki's *Theory of Literature* (Columbia UP, 2009).

**Yūko, Tsushima.** *Laughing Wolf. A Novel. (Warai okami, 2000).* Translation by **Dennis Washburn.** Ann Arbor: The University of Michigan, 2011. 239 pp. Paper. \$20.00. ISBN 978-1-929280-69-8.

Tsushima Yūko's *Laughing Wolf*, which is set in the immediate years of postwar Japan, won the 2001 Osaragi Jiro Prize, selected by the Japanese Literature Publishing Project (JLPP), an initiative of the Agency of Cultural Affairs of Japan. In a highly creative, innovative and provocative manner, Yūko creates a hybrid fiction-nonfiction novel to tell the story of post war 1940s Japan. Tsushima Yūko, the daughter of famed novelist Osamu Dazai, is the pen name of Tsushima Satoko, an acclaimed contemporary Japanese fiction writer, essayist, and critic. Yūko is a prolific writer and a trailblazer as a renowned female short story writer in Japan and she writes understated stories concerning human relationships. Yūko stands out for the unique structure of her works, and for openly creating a tone of familiarity and strangeness together. Her accolades include: the Noma Prize for New Writers in 1979, the Kawabata Prize in 1983 for her short story "Danmari ichi" (The Silent Traders), the Tanizaki and Noma Prizes in 1998 for her novel *Hi no yama—yamazaruki* (Mountain of Fire: Account of a Wild Monkey), and the Osaragi Jiro Prize in 2001 for *Laughing Wolf*. Translator Dennis Washburn is the Jane and Raphael Bernstein Professor in Asian Studies at Dartmouth College. Washburn's recent works include *The Pillow Book of Sei Shonagon* co-

translated with Arthur Waley (Publishers Group, 2011), Tsutomu Minakami's *The Temple of the Wild Geese and Bamboo Dolls of Echizen* (Dalkey Archive Press, 2008), and *Translating Mount Fuji* (Columbia Press University, 2006).

## LATIN

**Amarcius, Sextus.** *Satires. Eupolemius.* Bilingual Edition. Translation by **Ronald E. Pepin.** Translation and Edition by **Jan M. Ziolkowski.** Cambridge: Harvard University Press, 2011. 398 pp. Hardcover \$29.95. ISBN 978-0-674-06002-9.

Composed in Germany by a monastic poet steeped in classical lore and letters, the *Satires* of Amarcius (Sextus Amarcius Gallus Piosistratus) unrelentingly attack both secular vices and ecclesiastical abuses of the late eleventh-century. The verses echo Horace and Prudentius, are laced with proverbs and polemic, and portray vividly aspects of contemporary life, including the foppery of young nobles, the vainglory of the nouveaux riches, and the fastidiousness of debauched gluttons. This edition is the first English translation of the *Satires* and includes the *Eupolemius*: a late-eleventh-century Latin epic that recasts salvation history, from Lucifer's fall through Christ's resurrection. The poem fuses Greek and Hebrew components within a uniquely medieval framework. The *Eupolemius*, at once biblical, heroic, and allegorical, complements the so-called Bible epics in Latin from late antiquity and the refashionings of biblical narrative in Old English verse. The style of the *Eupolemius* emulates classical Latin epics by Virgil, Lucan, and Statius and responds creatively to the foundational personification allegory by the Christian poet Prudentius. The poem was composed by an anonymous German monk, possibly the author who used the pseudonym Amarcius and while it focuses on events of both the Hebrew Bible and New Testament, it is also rooted in its own momentous times. Translator Ronald E. Pepin is Professor Emeritus of Humanities, Capital Community College (Hartford). Pepin's latest works are *Robert of La Chaise-Dieu and Stephen of Obazine* (Liturgical Press, 2010) with Hugh Feiss and Maureen M. O'Brien, *Anselm and Becket* (Pontifical Institute of Mediaeval Studies, 2009), and *The Vatican Mythographers* (Fordham University Press, 2008). Translator Jan M. Ziolkowski is Arthur Kingsley Porter Professor of Medieval Latin, Harvard University, and the Director of Dumbarton Oaks Research Library and Collection. Ziolkowski's recent publications include *The Virgilian Tradition the First Fifteen Hundred Years* (Yale UP, 2008), *Letters of Peter Abelard* (Catholic University UP, 2008), and *Fairy Tales from Before Fairy Tales* (University of Michigan Press, 2007).

**Boccaccio, Giovanni.** *Genealogy of the Pagan Gods.* Vol. 1, Books I-V. Bilingual Edition. Translation and Edition by **Jon Solomon.** Cambridge: Harvard University Press, 2011. 887 pp. Cloth \$ 29.95. ISBN 978-0-674-05710-4.

Giovanni Boccaccio's *Genealogy of the Pagan Gods* is an ambitious work of humanistic scholarship whose goal is to plunder ancient and medieval literary sources so as to create a massive synthesis of Greek and Roman mythology. The work also contains a famous defense of the value of studying ancient pagan poetry in a Christian world. The

complete work in fifteen books contains a meticulously organized genealogical tree identifying approximately 950 Greco-Roman mythological figures. The scope is enormous: 723 chapters include over a thousand citations from two hundred Greek, Roman, medieval, and Trecento authors. Throughout the *Genealogy*, Boccaccio deploys an array of allegorical, historical, and philological critiques of the ancient myths and their iconography. Much more than a mere compilation of pagan myths, the *Genealogy* incorporates hundreds of excerpts from and comments on ancient poetry, illustrative of the new spirit of philological and cultural inquiry emerging in the early Renaissance. This is the first volume of a projected three-volume set of Boccaccio's complete *Genealogy*. Translator Jon Solomon is Robert D. Novak Professor of Western Civilization and Culture and Professor of the Classics and of Cinema Studies, University of Illinois at Urbana-Champaign. Solomon's recent publications are *The Complete Three Stooges* (Comedy III Productions, 2011), *Translation, Biopolitics, Colonial difference* (Hong Kong UP, 2006) co-edited with Naoki Sakai, and *The Ancient World in Cinema* (Yale University Press, 2011).

**Giraldi, Lilio Gregorio.** *Modern Poets*. Bilingual Edition. Translation and Edition by **John N. Grant**. Cambridge: Harvard University Press, 2011. 363 pp. Cloth \$ 29.95. ISBN 978-0-674-05575-9.

Born in Ferrara, Lilio Gregorio Giraldi (1479–1552) received an excellent classical education at the world-famous humanist schools of his native city. On his various travels in search of a patron, Giraldi visited: Naples, frequenting the Academy there; Mirandola, where he entered the service of Gianfrancesco Pico; Milan, where he studied Greek under Demetrius Chalcondyles; and Rome, where he enjoyed the munificence of Pope Leo X. Following the sack of Rome in 1527, Giraldi eventually made his way back to Ferrara, where he spent the last years of his life. Giraldi was the author of many works on literary history, mythology, and antiquities; among the most famous are his dialogues, translated here into English for the first time. Modeled on Cicero's *Brutus*, Giraldi discusses hundreds of contemporary neo-Latin and vernacular poets, giving a panoramic view of European poetry in the late fifteenth- and early-sixteenth-century from Great Britain to Greece, but concentrating above all on Italy. Translator John H. Grant is Professor Emeritus of Classics, University of Toronto. Grant's publications include *Studies in the Textual Traditions of Terence* (University of Toronto Press, 1986), and contributed to *Collected Works of Erasmus* (University of Toronto Press, 2006) and *Adages* (University of Toronto Press, 1982).

**Milton, John.** *Milton's Latin Poems*. Translation by **David R. Slavitt**. Baltimore: The Johns Hopkins University Press, 2011. 76 pp. Hardcover ISBN 978-1-4214-0078-5.

While John Milton (1608-1674) is recognized as one of the most learned English poets in history, his Latin poetry is less well known. Many of Milton's Latin poems were written during his late teens and demonstrate his maturing poetic voice and the freedom he found working in Latin. This edition of *Milton's Latin Poems* divides the works into three sections: "The Book of Elegies," "The Epigrams," and "The Book of the Woods," and contains an introduction written by Dr. Gordon Teskey, Guggenheim Fellow and

Professor of English at Harvard University. Translator David R. Slavitt, poet, novelist, critic, and journalist, has published more than ninety books and is coeditor of the *Johns Hopkins Complete Roman Drama in Translation* series and the *Penn Greek Drama* series. Slavitt's recent translations include Francesco Petrarca's *Sonnets and Shorter Poems* (Harvard University Press, 2012), Guido Calvacanti's *The Metabolism of Desire* (AU Press, 2012), and Ovid's *Love Poems, Letters and Remedies of Ovid* (Harvard University Press, 2011), and *The Duke's Man* (Northwestern University Press, 2011).

**Plautus.** *I. Amphitryon. The Comedy of Asses. The Pot of Gold. The Two Bacchises. The Captives.* Bilingual Edition. Translation and Edition by **Wolfgang de Melo**. Cambridge: Harvard University Press, 2011. 628 pp. Hardcover \$24.00. ISBN 978-0-674-99653-3.

The rollicking comedies of Plautus, who brilliantly adapted Greek plays for Roman audiences c. 205–184 BCE, are the earliest Latin works to survive complete and are cornerstones of the European theatrical tradition from Shakespeare and Molière to modern times. This first volume of a new Loeb edition of all 21 of Plautus's extant comedies presents *Amphitruo*, *Asinaria*, *Aulularia*, *Bacchides*, and *Captivi* with freshly edited texts, lively modern translations, and ample explanatory notes. Accompanying the plays is a detailed introduction to Plautus's oeuvre as a whole, discussing his techniques of translation and adaptation, his use of Roman humor, stage conventions, language and meter, and his impact on the Greco-Roman comedic theater and beyond. Translator Wolfgang de Melo is Professor of Latin and Greek at Ghent University. De Melo won the 2003 Gaisford Prize for Greek Verse (for the best translation of a passage from Shakespeare's 'Measure for Measure' into Greek iambs) and the 2003 Chancellor's Latin Prose Prize (for the best translation of a passage from Mary Wollstonecraft's 'A Vindication of the Rights of Woman' into Latin prose) among others. De Melo also published *The Early Latin Verb System: Archaic Forms in Plautus, Terence, and Beyond* (Oxford UP, 2007).

---. *II. Casina. The Casket Comedy. Curculio. Epidicus. The Two Menaechmuses.* Bilingual Edition. Translation and Edition by **Wolfgang de Melo**. Cambridge: Harvard University Press, 2011. 562 pp. Hardcover \$24.00. ISBN 978-0-674-99678-6.

(See previous entry for author and translator information).

This second volume of a new Loeb edition of all twenty-one of Plautus's extant comedies presents *Casina*, *Cistellaria*, *Curculio*, *Epidicus*, and *Menaechmi* with freshly edited texts, modern translations, introductions, and ample explanatory notes.

---. *III. The Merchant. The Braggart Soldier. The Ghost. The Persian.* Bilingual Edition. Translation and Edition by **Wolfgang de Melo**. Cambridge: Harvard University Press, 2011. 570 pp. Hardcover \$24.00. ISBN 978-0-674-99682-3.

(See first Plautus entry for author and translator information).

This third volume of a new Loeb edition of all twenty-one of Plautus's extant comedies presents *The Merchant*, *The Braggart Soldier*, *The Ghost*, and *The Persian* with freshly edited texts, modern translations, introductions, and ample explanatory notes.

*The Vulgate Bible. Volume II. Part A. The Historical Books. Douay-Rheims Translation. Bilingual Edition. Translation and Edition by **Swift Edgar**. Cambridge: Harvard University Press, 2011. 1,168 pp. Hardcover \$29.95. ISBN 978-0-674-99667-0.*

*The Vulgate Bible*, compiled and translated in large part by Saint Jerome at the intersection of the fourth and fifth centuries AD, was used from the early Middle Ages through the twentieth century in the Western European Christian (and, later, specifically Catholic) tradition. Its significance can hardly be overstated. The text influenced literature, visual art, music, and education during the Middle Ages and Renaissance, and its contents lay at the heart of much of Western theological, intellectual, artistic, and even political history of that period. At the end of the sixteenth century, as a variety of Protestant vernacular Bibles became available, professors at a Catholic college first at Douay, then at Rheims, translated the *Vulgate* into English, among other reasons to combat the influence of rival theologies. This bilingual Latin-English volume presents the text of the Pentateuch, the first five books of the Bible. Volume II presents the Historical Books of the Bible, which tell of Joshua's leading the Israelites into the Promised Land, the judges and kings, Israel's steady departure from God's precepts, the Babylonian Captivity, and the return from exile. The focus then shifts to shorter, intimate narratives: the pious Tobit, whose son's quest leads him to a cure for his father's blindness; Judith, whose courage and righteousness deliver the Israelites from the Assyrians; and Esther and Mordecai, who saved all the Jews living under Ahasuerus from execution. These three tales come from books that were canonical in the Middle Ages but now are often called "apocryphal," with the partial exception of the Book of Esther. Translator Swift Edgar is a research assistant at the Dumbarton Oaks Research Library and Collection and also edited/translated *The Vulgate Bible: Volume I* (Harvard University Press, 2010) and *The Vulgate Bible: Volume II, Part B* (see the next entry).

*The Vulgate Bible. Volume II. Part B. The Historical Books. Douay-Rheims Translation. Bilingual Edition. Translation and Edition by **Swift Edgar**. Cambridge: Harvard University Press, 2011. 816 pp. Hardcover \$29.95. ISBN 978-0-674-06077-7.*

(Please see previous entry for book and translator information).

*The Vulgate Bible. Volume III. The Poetical Books. Douay-Rheims Translation. Bilingual Edition. Edition by **Swift Edgar and Angela M. Kinney**. Cambridge: Harvard University Press, 2011. 1,200 pp. Hardcover \$29.95. ISBN 978-0-674-99668-7.*

*The Vulgate Bible: Volume III* presents the Poetical Books of the Bible. It begins with Job's argument with God, and unlike other Bibles the Vulgate insists on the title character's faith throughout that crisis. This volume proceeds with the soaring and intimate lyrics of the Psalms and the Canticle of Canticles. Three books of wisdom literature (*Proverbs*, *Ecclesiastes*, and *Wisdom*) once attributed to King Solomon, are also included in this volume with *Ecclesiasticus*, an important deuterocanonical book of wisdom literature. The seven Poetical Books mark the third step in a thematic

progression from God's creation of the universe, through his oversight of grand historical events, and finally into the personal lives of his people. Translator Angela M. Kinney is a research associate at the Dumbarton Oaks Research Library and Collection and the editor and translator of the forthcoming *The Vulgate Bible: Volume IV* (Harvard University Press, 2013). (Information on Swift Edgar is available in the previous entry).

## NORWEGIAN

**Hoel, Sigurd.** *A Fortnight Before the Frost.* (*Fjorten dager før frostnettene*, 1935). Translation by **Sverre Lyngstad**. Chester Springs: DuFour Editions, 2011. 231 pp. Paper \$19.95. ISBN 978-1-870041-88-1.

Sigurd Hoel (1890-1960), one of the most influential literary figures in Norway in the interwar period, was a major novelist, a trend-setting literary critic, a distinguished editor, and a cultural commentator. Hoel's novels transcend their local settings, as the narrative turns into a deep-probing psychological quest. A key to Hoel's major novels, as exemplified by *A Fortnight Before the Frost*, is his use of the insights offered by psychoanalysis. As the novel's actions proceed, layer upon layer of hidden motives are unveiled, resulting in what Hoel himself called a 'figurative representation of an analysis.' Several of Hoel's works are available in English translation, including Sverre Lyngstad's translations of *Meeting at the Milestone* (Green Integer, 2002), *The Road to the World's End* (Sun and Moon Press, 1995) and *The Troll Circle* (University of Nebraska Press, 1991), *Sinners in Summertime* (Ig Pub., 2002) translated by Elizabeth Sprigge and Claude Napier, and *A Day in October* (Duckworth, 1933) translated by Sölvi and Richard Bateson. Translator Sverre Lyngstad is the recipient of several prizes and awards, and has been honored by the King of Norway with the St. Olave Medal and Knight's Cross, First Class, of the Royal Norwegian Order of Merit. Lyngstad has published several volumes of criticism, including *Sigurd Hoel's Fiction* (Greenwood Press, 1984) and *Knut Hamsun, Novelist* (Paling, 2005). Among Lyngstad's recent translations are *Hunger* (Edinburgh Canon gate Books, 2011), *Mysteries* (Farrar, Straus and Giroux, 2006), and *Victoria* (Penguin Books, 2005) by Knut Hamsun; Dag Solstad's *Novel 11, Book 18* (Harvill Secker, 2008), *Growth of Soil* (Penguin Books, 2007), and *Shyness and Dignity* (Graywolf Press, 2006).

**Straumsvåg, Dag T.** *The Lure-Maker from Posio: Prose Poems of Dag T. Straumsvåg.* Translation by **Robert Hedin & Louis Jenkins**. Northfield: Dragonfly Press, 2011. 117 pp. Paper \$15.00. ISBN 978-1-937693-00-8.

Dag T. Straumsvåg began writing poetry in 1990, published his first collection in 1999, and is the author of *Eg er Simen Gut* (Aschehoug, 1999) and *A Bumpy Ride to the Slaughterhouse* (Red Dragonfly Press, 2006 translated by Hedlin and Jenkins). In 2007, choreographer Beth Corning and the Dance Alloy Theater of Pittsburgh, Pennsylvania, performed the ballet, *In a Small Place*, inspired by Straumsvåg's poems. A respected translator of contemporary American poetry, Straumsvåg serves as editor and publisher of *Pir forlag*, an independent press specializing in poetry. His poems have appeared in



numerous journals and anthologies in Norway and the United States. *The Lure-Maker from Posio* contains prose poems, some of which is inspired by Daniil Kharms' absurd realism and dark humor. Translator Robert Hedlin is the author, translator, and editor of twenty-three books of poetry and prose. Hedlin is co-founder (with his wife, Carolyn) and current director of the Anderson Center, an artist retreat center in Red Wing, MN, and serves as co-editor of Great River Review. Hedlin's poems and translations have been published in numerous journals throughout the country and his latest published works include *Where One Voice Ends Another Begins* (Minnesota Historical Society Press, 2007), co-translated with Robert Bly, *The Dream We Carry: Selected and Last Poems of Olav H. Hauge* (Copper Canyon Press, 2008) with Robert Bly, and Roger Greenwald's *The Roads Have Come To An End Now: Selected and Last Poems of Rolf Jacobsen* (Copper Canyon Press, 2001). Translator Louis Jenkins is the author of numerous books including *Before You Know It* (Will o' the Wisp Books, 2009) and *European Shoes* (Will o' the Wisp Books, 2008). Jenkins is an award winning poet and his poems have also been published in numerous journals and anthologies.

## PERSIAN

**Anonymous, Bibi Khanom Astarabadi, and Hasan Javadi.** *The Education of Women and the Vices of Men: Two Qajar Tracts. (Ruyaru'i-ye zan va mard dar 'asr-e Qajar. Du resaleh. Ta'dib al-Nesvan va Ma'ayeb al-Rejal, 1992).* Translated and with Introduction by **Hasan Javadi** and **Willem Floor.** Syracuse: Syracuse University Press, 2010. 176 pp. Cloth \$24.95. ISBN: 9780815632405.

At the close of the nineteenth century, modern ideas of democracy and equality were slowly beginning to take hold in Iran. Increased exposure to European ideas about law, equality, and education, led upper- and middle-class men and women to increasingly question traditional ideas about the role of women and their place in society. In apparent response to this emerging independence of women, an anonymous author penned *The Education of Women*, a small booklet published in 1889. This guide, aimed at husbands as much as at wives, instructed women on how to behave toward their husbands, counseling them on proper dress, intimacy, and subservience. One woman, Bibi Khanom Astarabadi, took up the author's challenge and wrote a refutation of the "guide" that did not see the light of day until 1992. An outspoken mother of seven, Astarabadi established the first school for girls in Tehran and often advocated for the rights of women. In *The Vices of Men*, she details the flaws of men, offering a scathing diatribe on the nature of men's behavior toward women. Astarabadi mixes the traditional florid style of the time with street Persian, slang words, and bawdy language. The two texts, together with an introduction and afterword situating both within the customs, language, and social life of Iran, offer a rare candid dialogue. Translator Hasan Javadi is the author and translator of numerous books, including *Women in Persian Satire* (included in this current collection) and *Satire in Persian Literature and Persian Literary Influence on English Literature*. Javadi has taught English and Persian literature at the University of Cambridge, Tehran University, George Washington University, and the University of California at Berkeley. Javadi has also published several works on Iranian culture and literature the latest being

*Persian literary influence on English literature* (Mazda Pub., 2005). Willem Floor works, writes, conducts research, and gives lectures as an independent scholar after having worked for World Bank as an energy specialist, as well as studying non-western sociology, Persian, Arabic, and Islamology. Floor's most recent books include: *The Monetary History of Iran* (Tauris, 2012), *Games Persians Play* (Mage Pub., 2011), and *The History of the Theater in Iran* (Mage Pub., 2011).

## POLISH

**Norwid, Cyprian.** *Cyprian Norwid Poems*. Translation by **Danuta Borchardt**. Brooklyn: Archipelago Books, 2011. 140 pp. Paper. \$16.00. ISBN 978-1-935744-07-8.

Cyprian Kamil Norwid (1821-1883) was one of the most innovative, 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).

*Cyprian Norwid Poems* is composed of selections from all phases of the poet's career and 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; a figure ahead of his times. Norwid distinguished himself with his uncanny analogies, colloquial language, and his gift for distilling form and thought until they became indistinguishable. Norwid also 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..." Other translations of Norwid's poetry include *Poems, Letters, Drawings* (Carcanet, 2000) translated by Jerzy Pietrkiewicz, in collaboration with Christine Brooke-Rose and Burns Singer, and Adam Czerniawski's translations of *To a Deceased ... ; Finis* (Carnivorous Arpeggio Press, 1992). Translator Danuta Borchardt is a writer, translator, and former psychiatrist and she translated Gombrowicz's novels *Cosmos* (2005) and *Ferdynand* (2000), for which she won the 2001 National Translation Award from the American Literary Translators Association. Borchardt also won the Found in Translation Award, established by the Polish Book Institute in Krakow, for *Pornografia* (Publishers Group West, 2009).

**Słowacki, Juliusz.** *Kordian*. Translation with notes and Introduction by **Gerard T. Kapolka**. Chicago: Green Lantern Press, 2011. 139 pp. Paper. \$20.00. ISBN 978-1-4507-4208-5.

Juliusz Słowacki (1809 –1849) is considered one of the "Three Bards" of Polish literature — a major figure in the Polish Romantic period, and the father of modern Polish drama. Słowacki published twenty five dramas and two hundred and fifty three poems; *Kordian* is considered his best dramatic work, and this publication is the first English translation of *Kordian*. *Kordian* (1833) is a Polish classic that explores the Polish people's moral and political problems after the failed November Insurrection of 1830 in which Poland lost her independence to Russia. Słowacki revitalized Polish drama

with his ingenious mix of neologism, Byronic and Shakespearean influences, coupled with Polish history, contemporary events, Slavic pagan traditions, symbolism, fantasy, orientalism and mysticism. Słowacki was a master of irony, and is credited as a forerunner of the popular twentieth-century ironic and grotesque literature. Recent translations of Słowacki's work include Peter Cochran's translations of "Beniowski", "Agamemnon's tomb" and "Balladina" in *Poland's Angry Romantic* (Cambridge Scholars Pub., 2009) and Catherine O'Neil's translation of *Juliusz Słowacki's Agamemnon's tomb* (St. Augustine's Press, 2011). Translator Gerard T. Kapolka instructed at Santa Catalina School in Monterey, California, where he is currently the Dean of Academics. Kapolka's other translations include Stanislaw Wyspianski's *The Wedding* (Ardis, 1990) and Ignacy Krasicki's *Polish Fables* (Hippocrene, 1998).

## ROMANIAN

**Woodside, Martin.** Editor. *Of Gentle Wolves. An Anthology of Romanian Poetry.* Bilingual Edition. Translation by **Martin Woodside.** Port Townsend: Calypso Editions, 2011. 66 pp. Paper. \$15.00. ISBN 978-0-9830999-2-5.

Amidst a history of upheaval, from Roman subjugation to the fall of communism in 1989, Romania has fostered a persevering spirit and a strong poetic tradition. "Every Romanian is born a poet," goes a popular idiom, and *Of Gentle Wolves: An Anthology of Romanian Poetry* aims to bring the very best of the country's contemporary poets together in a single volume. *Of Gentle Wolves* offers a broad and interesting selection of poets, from the canonical founder of Romanian surrealism Gellu Naum (1915–2001) and other poets that had to navigate a literary path in Ceaușescu's regime, to a generation of poets born in the 1970s, for which communism and censorship are only references to the past. Translator and Editor Martin Woodside's poetry chapbook *Stationary Landscapes* came out in 2009 (Pudding House Press) and he spent 2009-10 on a Fulbright in Romania researching/translating contemporary Romanian poets.

## RUSSIAN

**Gorbanevskaya, Natalya.** *Selected Poems.* Introduction and Translation by **Daniel Weissbort.** Manchester: Carcanet, 2011. 120 pp. Paper £12.95. ISBN 978-1-84777-085-1.

Natalya Gorbanevskaya was expelled from Moscow University and arrested in 1968 for protesting against the Soviet-led invasion of Czechoslovakia. Gorbanevskaya now lives in Paris, where until 2001 she worked for the Russian émigré newspaper *Russkaya mysl.* She has published a number of poetry collections in Europe and the USA since leaving Russia. In 1969 Gorbanevskaya was sentenced to imprisonment in a Soviet psychiatric hospital for her dissident activities; in 1972 Carcanet published Daniel Weissbort's first translations of her poems, with a transcript of her trial. In this new, enlarged selection of translations Weissbort returns to a poet who has continued, in exile, to engage with the cause of human freedom and the poetic traditions of her homeland. Translator Daniel Weissbort edited the magazine *Modern Poetry in Translation*, which he

co-founded with the late Ted Hughes, from 1965-2003 and is Emeritus Professor at the University of Iowa, where he directed the MFA Program in Translation. Currently, Weissbort is Honorary Professor in the Centre for Translation and Comparative Cultural Studies at the University of Warwick. Weissbort's recent publications include *Ted Hughes and Translation* (Richard Hollis, 2011), *The Sum Total of Violations* (Arc Publications, 2009) by Regina Derieva, *Translation: Theory and Practice; A Historical Reader* (Oxford University Press, 2009) co-edited with Astradur Eysteinnsson, Patrick Modiano's *Missing Person* (David R. Godine, 2005) and *Selected Translations* (Farrar, Straus and Giroux, 2006) by Ted Hughes.

**Ilf, Ilya and Evgeny Petrov.** *The Twelve Chairs. A Novel (Dvenadtsat' stul'ev)*. Translation by **Anne O. Fisher**. Evanston: Northwestern World Classics, 2011. 346 pp. Paper \$22.95. ISBN 978-0-8101-2772-2.

Ilya Ilf (1897–1937) and Evgeny Petrov (1903–1942) were the pseudonyms of Ilya Arnoldovich Faynzilberg and Evgeny Petrovich Katayev, a pair of Soviet writers who met in Moscow in the 1920s while working on the staff of a railway workers newspaper. Their unique collaboration on *The Twelve Chairs* (1928) developed from a plot idea suggested to them by Petrov's brother, the famous novelist Valentin Kataev. Their sequel, *The Little Golden Calf* (1931), was equally popular in Russia. During the Depression, the writers took a road trip across the United States and produced a photographic essay that eventually appeared in book form as *Little Golden America*. Long recognized as a timeless comic masterpiece, *The Twelve Chairs* inspired a Mel Brooks film a half century after its publication. English translations of Ilf and Petrov works include: *The Golden Calf* translated by Konstantin Gurevich and Helen Anderson. (Open Letter, 2009), John H.C. Richardson's translation of *The Twelve Chairs* (Vintage Books, 1961 and Northwestern University Press, 1997); *The Golden Calf* (Random House, 1962), *The Little Golden Calf: A Satiric Novel* (F. Ungar Pub. Co, 1961) and *Little Golden America: Two Famous Soviet Humorists Survey These United States* (Farrar & Rinehart, 1937) translated by Charles Malamuth, and *Diamonds to Sit On: A Russian Comedy of Errors* (Harper & brothers, 1930) translated by Elizabeth Hill and Doris Mudie. Translator Anne O. Fisher also translated Ilf and Petrov's *The Little Calf* (Russian Life Books, 2009) and *American Road Trip: The 1935 Travelogue of Two Soviet Writers* (2007). Fisher was awarded the 2010 AATSEEL Book Award for Best Translation into English.

## SERBIAN

**Basara, Svetislav.** *The Cyclist Conspiracy. (Fama o biciklistima, 1988)*. Translation by **Randall A. Major**. Rochester: Open Letter, 2012. 285 pp. Paper \$15.95. ISBN 9781934824580.

Svetislav Basara is a major figure of contemporary Serbian literature and the author of five collections of short stories, thirteen novels, and a dozen books of essays, plays, and novellas. In 2006 Basara received the NIN Award for his novel *The Rise and Fall of Parkinson's Disease* and served as the Serbian Ambassador to Cyprus from 2001

to 2005. *The Cyclist Conspiracy* is a Serbian classic and is considered to be one of the ten best novels of the last decade. Svetislav Basara belongs to a tradition of modernist writers out of Serbia and the former Yugoslavia that includes Danilo Kiš, Dubravka Ugrešić, Oskar Davičo, and Ivo Andrić. Basara names himself as the editor of the assorted texts that compose *The Cyclist Conspiracy*, which is told through a series of “historical documents”—memoirs, illustrations, letters, philosophical treatises, blue prints, and maps—that masterfully intertwines the threads of waking and dreams into the fabric of the present, the past, and the future. Translator Randall A. Major teaches in the English Department at the University of Novi Sad, Serbia, and is also one of the editors and translators of the Serbian Prose in Translation series produced by Geopoetika Publishing in Belgrade in cooperation with the Serbian Ministry of Culture. Major translated *The Legend of Steel Bashaw* (Flesk Publications, 2010) by Petar Meseldzija, and *Midnight Train from Raska* (Dereta, 1998) by Milisav Savic, and translated short stories, and other creative works, including Vladislav Bajac and Andrej Inkret.

**Popa, Vasko.** *Complete Poems: 1953-1987*. Translation by **Anne Pennington**. London: Anvil Press, 2011. 439 pp. Paper \$24.95. ISBN 978-0-85646-434-8.

Serbian poet Vasko Popa (1922-1991) was elected to the Serbian Academy in 1972, the Académie Mallarmé in 1977, and his first published collection, *Kora*, was released in 1953. Popa is a poet of towering stature in contemporary Yugoslav literature and his poetic achievement—eight slim volumes of verse written over a period of thirty-eight years—has received extensive critical acclaim in both his native land and beyond, in Europe and the United States. Popa wrote in a modernist style influenced by Serbian folktales, and surrealism creating a unique poetic language that meditates on the ways in which the individual creates himself in time and history. Popa’s work available in English translation includes: Morton Marcus’s translation of *The Star Wizard’s Legacy* (White Pine Press, 2010), *The Poetry of Vasko Popa* (P. Lang, 1993) translated by Anita Lekic, and *Homage to the Lame Wolf: Selected Poems* (Oberlin College Press, 1987) by translator Charles Simic. Anne Pennington has translated or co-translated the following Popa works: *The Golden Apple* (Anvil Press, 2010 and 1980) co-translated with Andrew Harvey, *Vaska Popa Collected Poems* (Anvil Press Poetry 2011 and 1996) co-translated with Francis R. Jones, and *The Little Box* (Menard Press, 1973). Pennington was a Fellow of Lady Margaret Hall, Oxford where she held the university’s Chair of Comparative Slavonic Philology. Pennington’s translations also include *Poems* by Blaže Koneski (1979) and Vasko Popa’s *Earth Erect* (Anvil, 1973), and *Complete Poems* (Anvil, 2011 and 1997); *Songs from Macedonia* with Andrew Harvey (Mid Day Publications, 1978) and *Marko the Prince: Serbo-Croat Heroic Songs* (Duckworth, 1984) with Peter Levi.

## SPANISH

**Asturias, Miguel Ángel.** *Legends of Guatemala. (Leyendas de Guatemala).* Bilingual Edition. Translation and Introduction by **Kelly Washbourne.** Pittsburgh: Latin American Literary Review Press, 2011. 168 pp. Paper \$19.00. ISBN 978-1-891270-53-6.

Miguel Ángel Asturias (1899-1974), novelist, diplomat and Nobel laureate (1967), was Guatemala's most notable writer of all time, and the first modern Spanish American author to bring genuine ethnographic consciousness, combined with a Surrealist, experimental technique and undercurrents of scathing social protest, particularly against the Estrada Cabrera regime (1898-1920). Asturias' first book of fiction, *Legends of Guatemala* (1930), was a groundbreaking achievement of "ethnographic surrealism," a liberating avant-garde recreation of popular tales and characters from the Guatemalan collective unconscious, including from the Mayan sacred text, the Popul Vuh. Asturias is recalled today as an indispensable pioneer of the Boom of the 1960s and 70s, at the same time that he was among the first to recover the Mayan heritage and cultural identity for world literature. English translations of Asturias' work include: Gilbert Alter-Gilbert's translation of *The Mirror of Lida Sal* (Latin American Literary Review Press, 1997), *The President* (Waveland Press, 1997) translated by Frances Partridge, *The Mulata and Mr. Fly* (Penguin, 1984) and *Strong Wind* (Dell, 1975), *The Eyes of the Interred* (Delacorte, 1977), and *The Green Pope* (Delacorte, 1971) translated by Gregory Rabassa. Translator Kelly Washbourne is an Associate Professor of Spanish Translation in the Institute for Applied Linguistics at Kent State University and serves on the Editorial Board of the Interpreter and Translator Trainer and the Advisory Board of Current Trends in Translation Teaching and Learning. Washbourne's recent works include *After-Dinner Conversation*, by José Asunción Silva (University of Texas Press' Pan-American Literature in Translation series, 2005); Amazonian poetry in the anthology *Literary Amazonia; An Anthology of Spanish American Modernismo* (MLA Texts and Translations series, 2007) edited and translated with Sergio Waisman, and *Manual of Spanish-English Translation*, a task-based textbook (Prentice-Hall, 2009).

**Cervantes de Saavedra, Miguel.** *Don Quixote.* Translation by **Tom Lathrop.** New York: Signet Classics, 2011. 1040 pp. Paper \$8.95. ISBN 9780451531810.

The epic tale of Don Quixote and his faithful squire, Sancho Panza, and their picaresque adventures in the world of seventeenth century Spain, form the basis of one of the great treasures of Western literature - a book that is both a hilarious satire of the chivalric code and a biting portrayal of an age in which nobility can be a form of madness. Miguel de Cervantes Saavedra was born in Spain in 1547 to a family that had fallen on hard times, and although he never knew prosperity, Cervantes did gain a measure of fame during his lifetime. Part I of *Don Quixote* was published in 1605 and Part II of *Don Quixote* in 1615. Cervantes died on April 23, 1616, the same day as his English contemporary and his only peer, Shakespeare. Translator Tom Lathrop defends Cervantes' alleged errors and contradictions as intentional in this fourth centenary and eighth translation. Lathrop is the founding member of the Cervantes Society of America and attempts to redress previous translations "...that are sometimes based on faulty Spanish editions, or editions that took too many liberties with the original text, fixing

perceived errors, changing chapter titles, even adding text to the work.” Lathrop is Professor Emeritus at the University of Delaware, as well as, an editor of the *Bulletin of the Cervantes Society of America*, and has written an unabridged edition of the Spanish original, along with a children’s *Don Quixote*, illustrated by Jack Davis. Lathrop has spoken about *Don Quixote* in national and international, forums, and has received the “Order of Don Quijote,” the highest award made by Sigma Delta Pi, the national Spanish honorary society. Lathrop was also invested by the king of Spain as an officer in the Order of Isabel la Católica.

**Chirinos, Eduardo.** *The Smoke of Distant Fires: Poems (Humos de inciendos lejanos, 2009)*. Translation by **G.J. Racz**. Rochester, NY: Open Letter. 2012. 106 pp. Paper. \$13.95. ISBN 978-1-934824-38-2.

*The Smoke of Distant Fires* contains thirteen new poems from the contemporary Peruvian poet, essayist, critic, translator, and juvenile fiction author, Eduardo Chirinos. Precisely organized and formally inventive, each poem in the collection is itself a collection of ten numbered stanzas, and each of the stanzas themselves are fully formed poems, a series of rhythmic, elliptical fables from a fully recognizable, yet wholly original, world. *The Smoke of Distant Fires* is the third collection of Chirinos’s poetry to appear in English, and signals a new direction in Chirinos’s poetics—its multivocal stanzas, evocative intertextuality, and enigmatic transparency join forces to perform a poignant interrogation of what it means to write poetry in the early twenty-first century. Eduardo Chirinos, aside from being an internationally acclaimed voice of Latin American letters, is professor of Modern and Classical Languages and Literatures at the University of Montana. Chirinos won the Premio Casa de América in 2001 for his volume *Breve historia de la música* [*A Brief History of Music*] and the Premio Generación del 27 in 2009 for *Mientras el lobo está* [*While the Wolf Is Around*]. Chirinos has published nine volumes, and the following are available in English: *Reasons for Writing Poetry* (Salt Publishing, 2009), and *Written in Missoula* (Montana Press, 2011) both translated by G.J. Racz. Translator G.J. Racz is Associate Professor in the Department of Foreign Languages and Literatures at Long Island University in Brooklyn. Racz has published the following works; Lope de Vega’s *Fuenteovejuna* (Yale University Press, 2010), *Life is a Dream* (Penguin Books, 2006), Jaime Salom’s *Three Comedies* (2004), by Calderón de la Barca and his non-fiction work *Jorge Luis Borges* (Edwin Mellen Press, 2003).

**Donoso, José.** *The Lizard’s Tale. A Novel (Lagartija sin cola, 2007)*. Translation by **Suzanne Jill Levine**. Evanston: Northwestern University Press, 2011. 204 pp. Hardcover \$24.95. ISBN 978-0-8101-2702-9.

José Donoso (1924-1996) was a Chilean novelist and short-story writer, and one of the central figures in the “boom:—the transformation of Latin American literature that began in the 1960s. *The Lizard’s Tale*, a novel written by Donoso in 1973 and set aside, was discovered by Donoso’s daughter among his papers after his death. Donoso’s translated novels include: *A House in the Country* (Godine Publishers, 1970) translated by Hardie St. Martin and Leonard Mades, Levine’s translation of *Hell Has no Limits* (Sun & Moon Press, 1995), *Taratuta and, Still life with pipe* (W.W. Norton, 1993) translated

by Gregory Rabassa, *The Garden Next Door* (Grove Press, 1992) translated by Hardie St Martin, *Curfew* (Picador, 1988) translated by Alfred MacAdam, *Charleston and Other Stories* (D.R. Godine, 1977) and *Sacred Families* (Knopf, 1977) translated by Andrée Conrad, Lorraine O'Grady Freeman's translation of *This Sunday* (Knopf, 1967), and Jocasta Goodwin's translation of *Coronation* (Knopf, 1965). Translator Suzanne Jill Levine is a University of California, Santa Barbara Professor, an award-winning translator, and the author of numerous studies in Latin American literature, among them *The Subversive Scribe* (Dalkey Archive Press, 1991). Most recently Levine has acted as general editor for several Borges works, including *The Sonnets* (Penguin books, 2010) *Mysticism* (Penguin Books, 2010), *Poems of the Night* (Penguin Books, 2010), and *On Writing* (Penguin books, 2010). Levine translated Severo Sarduy's *Beach Birds* (Seismicity Editions, 2007) and has translated works by Adolfo Bioy Casares, Guillermo Cabrera Infante and Manuel Puig.

**Jamís, Fayad.** *The Bridges. Los Puentes.* Translation by **Katherine M. Hedeem** and **Víctor Rodríguez Núñez.** London: Salt Publishers, 2010. 145 pp. Paper. \$15.95. ISBN 978-1-84471-522-0.

Poet Fayad Jamís (1930-1988) was a notable visual artist, editor, and cultural journalist, and his work, *The Bridges* (available for the first time in English) is considered one of Cuban poetry's most stunning and engaging books. The collection, written in Paris between 1956 and 1957, and published in Havana in 1962, offers one of the most brilliant representations of the intellectual and his position before colonialism to be found in Spanish-language poetry. Jamís constructs a subject excluded from modernity who, once aware of his subordinate condition, becomes an agent of decolonization and his main task is nothing less than a conquest of the power of representation. Translator Katherine M. Hedeem is Associate Professor of Spanish at Kenyon College and in collaboration with Victor Rodríguez-Núñez she is Co-Editor of the Earthworks Series, Latin American Poetry in Translation for Salt Publishing, UK. Hedeem and Rodríguez-Núñez translated *The Infinite's Ash*, by Víctor Rodríguez Núñez (London: Arc, 2008), *Diary with No Subject* (Salt, 2008) by Juan Calzadilla, Juan Gelman's *The Poems of Sidney West* (Salt, 2008), Ida Vitale's *Garden of Silica* (Salt, 2008), and *Flight of the Cat* (José Martí, 2005) by Abel Prieto. Rodríguez-Núñez, an Associate Professor of Spanish at Kenyon College, has published various critical editions, anthologies, prologues, and articles on Hispanic literatures, including a book on García Marquez's non-fiction works. Along with his academic endeavors, Rodríguez-Núñez was active as a cultural journalist in Cuba, Nicaragua, and Colombia, and served as an editor of both cultural magazines and specialized journals. He is also the author of eleven books of poetry, many of them recipients of literary awards, including the David Prize (Cuba), the Plural Prize (Mexico), the Renacimiento Prize (Spain), the Fray Luis de León Prize (Spain), and the Leonor Prize (Spain).

**Juarroz, Roberto.** *Vertical Poetry. Last Poems.* Bilingual Edition. Translation by **Mary Crow.** Buffalo: White Pine Press, 2011. 96 pp. Paper. \$16.00. ISBN 978-1-935210-21-4.



*Vertical Poetry: Last Poems* is a bilingual selection of poems by distinguished Argentine poet Roberto Juarroz, culled from his final three books (all of his fifteen books were titled *Poesía Vertical* and numbered sequentially). Juarroz' poems have been translated into many languages and have the sparseness of haiku in their economy and simplicity of language, using images from nature with Zen-like serenity and playfulness. However, unlike haiku, Juarroz's poems focus on the interior world or the internal experience of the exterior world, because Juarroz saw life as fragmentary and enigmatic and the life of the spirit as "intermittent." His goal, he has said, is "the recuperation of the instant." The following Juarroz works are available in English: *Vertical Poetry: Recent Poems* (White Pine Press, 2011 and 1992) translated by Mary Crow, and W.S. Merwin's translation of *Vertical Poems: Poems* (Book People, 1977), Poet Laureate of Colorado, Translator Mary Crow is the author of nine books, five of her own poetry and four of translation. Crow's books of poetry translation include *Engravings Torn from Insomnia: Poems by Olga Orozco* (BOA Editions, 2002), *From the Country of Nevermore: Poems by Jorge Teillier* (University Press of New England, 1990), and *Woman Who Has Sprouted Wings: Poems by Contemporary Latin American Women Poets* (Latin American Literary Review Press, 1987).

**Rizal, José.** *El Filibusterismo*. Introduction, Notes and Translation by **Harold Augenbraum**. New York: Penguin Books, 2011. 339 pp. Paper \$17.00. ISBN 978-0-143-10639-5.

José Rizal (1861-1896) was a poet, novelist, ophthalmologist, historian, doctor, polemical essayist, moralist, political dreamer, an extremely talented writer, as well as one of the leading champions of Filipino nationalism and independence. At the age of 35 Rizal was arrested on false charges of inciting Andrés Bonifacio's uprising of August 1896 and executed by a firing squad composed of native soldiers led by Spanish officers. His masterpiece, *Noli Me Tangere* (tr. Harold Augenbraum, Penguin Books, 2007) is widely considered to be the foundational novel of the Philippines. Rizal's socio-critical work exposes the corruption and debasement of Filipino high society and the controlling Catholic friars. *El Filibusterismo* is a thrilling and suspenseful account of Filipino resistance to colonial rule that still resonates today. *El Filibusterismo* was previously translated as *The Reign of Greed* (by Charles Derbyshire, 1912), *The Subversive* (by Leon Ma Guerrero, 1962), and *El Filibusterismo* (by Soledad Lacson-Locsin, 1996). Translator Harold Augenbraum is Executive Director of the National Book Foundation, presenter of the National Book Awards. Augenbraum has taught U.S. Latino literature at Amherst College and often writes on the future of literary reading and publishing. Augenbraum's most recent article was "In Praise of the Obsessive Reader: An Exercise in Taxonomy," which he calls "a fake essay," which appeared in "Ascent" magazine in April, 2011. Augenbraum published seven books on Latino literature of the United States, the most recent is *Norton Anthology of U.S. Latino Literature* (2010).

**Viel Temperley, Héctor.** *The Last Books of Héctor Viel Temperley*. Bilingual Edition. Translation by **Stuart Krimko**. Key West: Sand Paper Press, 2011. 97 pp. Paper. \$15.00. ISBN 978-0-9843312-4-6.

Héctor Viel Temperley (1933-1987) was the author of nine poetry collections, including *The Swimmer*, *Nautical Chart*, and *Foreign Legion*. Though Temperley did not give readings and his books were often published in limited editions, he became recognized in the Argentine literary community as one of the singular poets of his generation. Temperley is perhaps best known for the spiritual intensity and unusual formal structures that characterize his final two books, *Crawl* and *Hospital Británico* (both included in this edition). In these final two books Temperley sought to create a complete world composed of an intimate connection between the infinite and the physical; a surreal realm of profound spirituality that would be attained through intensely physical experience. *The Last Books of Héctor Viel Temperley* includes an introduction by translator Stuart Krimko and Viel Temperley's sole published interview (with filmmaker and author Sergio Bizzio). This bilingual edition introduces the English-speaking public to one of Argentina's most original and elusive poets. Translator Stuart Krimko is the author of three collections of poetry, including *The Sweetness of Herbert* (Sand Paper Press, 2009) and *Hymns and Essays* (Mal-O-Mar, 2012).

**Volpi, Jorge.** *In Spite of the Dark Silence.* (*A pesar del oscuro silencio, 1992*). Afterword and Translation by **Olivia Maciel**. Chicago: Swan Isle Press, 2011. 121 pp. Hardcover \$28.00. ISBN 978-0-9748881-8-7.

*In Spite of the Dark Silence* is about the Mexican chemist and co-founder of Los Contemporáneos, an influential twentieth-century literary movement, Jorge Cuesta. The poetic voice of Cuesta's verses can be heard throughout, offering insights into the creative and destructive forces and impulses in his work that eventually led to a mental ward—and a shocking suicide at thirty-eight. The fictional "Jorge," as narrator, embarks on an obsessive quest to understand the life of the long-dead poet, with the distance between subject and researcher blurring as he finds himself struggling to understand his own life. It is a brave search for anyone willing to gaze into the mirror of mortality "in spite of the dark silence." Jorge Volpi is one of the founders of the "Crack" group, a Mexican literary movement that seeks to move beyond magical realism and mimics the ideals of the 1968 Latin American literary boom. Volpi is the author of nine novels and *In Spite of the Dark Silence* is his debut novel. Volpi's *In Search of Klingsor* (2002, translated by Kristina Cordero) won the Spanish Premio Biblioteca Breve prize and the French Deux-Océans-Grizane-Cavour prize, and his *El fin de la locura* (2003) and *Season of Ash*, translated by Alfred Mac Adam (Open Letter, 2009,) are part of a trilogy. A few of Volpi's essays and short stories are available in English in various anthologies and bi-lingual translation journals. Translator Olivia Maciel is professor of Spanish and Latin American literature at Loyola University-Chicago and her works include *Surrealismo en la poesía de Xavier Villaurrutia, Octavio Paz, y Luis Cernuda: México (1926-1963)* (The Edwin Mellen Press, 2008) and *Sombra en plata / Shadow in Silver* translated by Kelly Austin (Swan Isle Press, 2005).

## SWEDISH

**Tranströmer, Tomas.** *The Sorrow Gondola/Sorgegondolen.* Bilingual Edition. Translation by **Michael McGriff And Mikaela Grassl.** Los Angeles: Green Integer, 2011. 71 pp. Paper \$11.95. ISBN 978-1-933382-44-9.

Tomas Tranströmer is one of the most celebrated and influential poetic figures of his generation, and has written eleven full-length collections of poetry. Tranströmer's great work, *The Sorrow Gondola*, is now available here in its first single-volume English edition. Tranströmer has received many honors for his work, including the Nobel Prize for Literature in 2011, and his themes include music and nature, while considering the questions of history, memory and nature. Tranströmer's poetry is distinguished by economy, concreteness and poignant metaphors. The most recent publications of Tranströmer's work include the prose-memoir *Memories Look at Me* (New Directions, 2011) translated by Robert Fulton, Robert Robertson's translation of Robert Bly's poetry selections and translations of *The Deleted World* (Farrar, Strauss and Giroux, 2006), Robin Fulton's translation of *The Great Enigma* (New Directions, 2006), and *The Half Finished Heaven* (Graywolf Press, 2001). Translators Michael McGriff and Mikaela Grassl live in Salt Lake City, Utah. Co-founder of Tavern Books, McGriff, a poet, is the author of *Home Burial* (Copper Canyon Press, 2012), *Dismantling the Hills* (University of Pittsburgh, 2008), which won the 2007 Agnes Lynch Starrett Prize, and editor of *To Build My Shadow a Fire* (Truman State University, 2010).

## TURKISH

**Shafak, Elif.** *Black Milk: On Writing, Motherhood, and the Harem Within.* (Siyah Sut. 2007). Translation by **Hande Zapsu.** London: Viking Penguin, 2011. 267 pp. Hardcover. \$25.95. ISBN 978-0-670-02264-9.

Elif Shafak is an award-winning novelist and the most widely read female writer in Turkey. Critics have acclaimed Shafak as one of the most distinctive voices in contemporary literature in both Turkish and English. After the birth of her first child in 2006, Shafak suffered from postpartum depression that triggered a profound personal crisis. Infused with guilt, anxiety, and bewilderment about whether she could ever be a good mother, Shafak stopped writing and lost her faith in words altogether. *Black Milk: On Writing, Motherhood, and the Harem Within* is an elegantly written memoir, where Shafak retraces her journey from free-spirited, nomadic artist to dedicated but emotionally wrought mother. Shafak intersperses her own experience with the lives of prominent authors such as Sylvia Plath, Virginia Woolf, Alice Walker, Ayn Rand, and Zelda Fitzgerald, and looks for a solution to the inherent conflict between artistic creation and responsible parenting. Available novels in English include *Honour* (Viking, 2012), *The Forty Rules of Love* (Viking, 2010), Brendan Freely's translation of *Free Gaze* (Marion Boyars, 2006), *The Bastard of Istanbul* (Viking, 2007), Müge Göçek's translation of *Flea Palace* (Marion Boyars, 2005), and *The Saint of Incipient Insanities* (FS&G, 2004). Translator Hande Zapsu is an author and founder/editor in chief of *The*

*Istanbul Review* and wrote the novel *Under the Blood Red Moon* (Avon, 2008) under the pen name Mina Hepsen.

## ANTHOLOGIES

*Humanist Tragedies*. Bilingual Edition. Translation by **Gary R. Grund**. Cambridge: Harvard University Press, 2011. 338 pp. Hardcover \$29.95. ISBN 978-0-674-05725-8.

*Humanist Tragedies*, like its companion volume *Humanist Comedies* (ITRL 19), contains a representative sampling of Latin drama written during the Tre- and Quattrocento. The five tragedies included in this volume—Albertino Mussato's *Ecerinis* (1314), Antonio Loschi's *Achilleis* (ca. 1387), Gregorio Corraro's *Progne* (ca. 1429), Leonardo Dati's *Hyempsal* (ca. 1442), and Marcellino Verardi's *Fernandus servatus* (1493)—were nourished by a potent amalgam of classical, medieval, and pre-humanist sources. Just as Latin humanist comedy depended heavily upon *Plautus* and *Terence*, humanist tragedy drew its inspiration primarily from the nine plays of Seneca. Dramatists also used ancient legends or contemporary history as source material, dramatizing them as Seneca might have done. Some humanist dramatists even attempted to outdo Seneca, exaggerating the bloody sensationalism, the bombastic rhetoric, and the insistence on retributive justice for which he was famous. Unlike comedy, which drew its narratives from ordinary life and from love, sex, money, and manners, tragedy was not concerned with human foibles but with distant tragic heroes. The impossible choices faced by larger-than-life men and women whose heroic destinies hung in the balance gave tragedy a considerably shorter shelf-life than comedies. While comedy stayed relevant, tragedy became problematic, evolving into the hybrid genre of tragicomedy by the end of the Quattrocento. Humanist tragedy testifies to the momentous changes in literary and cultural conventions that occurred during the Renaissance. Translator Gary R. Grund is Professor of English Literature, Rhode Island College and a member of the Renaissance Society of America.

## TRANSLATION STUDIES

**Bellos, David**. *Is That a Fish in Your Ear? Translation and the Meaning of Everything*. New York: Faber and Faber Inc., 2011. Hardcover. 373 pp. \$27.00. ISBN 978-0-86547-857-2.

David Bellos' *Is That a Fish in Your Ear?* ranges across the whole of human experience, from foreign films to philosophy, to illustrate why translation is at the heart of what we do and who we are. Among many other things, Bellos asks: What's the difference between translating unprepared natural speech and translating *Madame Bovary*? How do you translate a joke? What's the difference between a native tongue and a learned one? Can you translate between any pair of languages, or only between some? What really goes on when world leaders speak at the UN? Can machines ever replace human translators, and if not, why? But the biggest question Bellos asks is: How

do we ever really know that we've understood what anybody else says—in our own language or in another? David Bellos is the director of the Program in Translation and Intercultural Communication at Princeton University, where he is also a professor of French and comparative literature. Bellos has won many awards for his translations of Georges Perec, Ismail Kadare, and others, including the first Man Booker International Translator's Award for his many translations of the novels of the Albanian writer, Ismail Kadare, as well as the Prix Goncourt for *George Perec: A Life in Words* (Godine, 1993). Bellos recently translated Ismail Kadare's *Spring Flowers, Spring Frost* (Arcade Pub., 2012), *Chronicle in a Stone* (Arcade Pub, 2011), and *The Ghost Rider* (Canongate, 2010), and Romain Gary's *Hocus Bogus* (Yale University Press, 2010).

**Federici, Federico M.,** ed. *Translating Regionalised Voices in Audiovisuals*. Rome: Aracne, 2009. 305 pp. Paper €19,00. ISBN 978-88-548-2885-8.

In *Translating Regionalised Voices in Audiovisuals* many questions touching sociolinguistics, as well as cultural studies, overlap in the contributors' work and words. The author of each chapter investigates the processes, perceptions, and policies behind a series of intellectual and real challenges that affect all translators; but in particular those deal with audiovisual materials, individuals affected in an immediate and visible fashion. In fact, audiovisual materials, by their very nature and their fast-paced development, artistic- or time- constraints impose, causing regional, minoritarian or small geopolitical identities to be immediately recognizable for the source culture to be portrayed more faithfully as well as meaningfully. The notion of immediate access to the target audience, who will otherwise desert the 'audiovisual products', becomes a central concern, as the contributions here included show by drawing upon a range of methodologies and approaches, from case-studies, surveys, to language planning and translation, and policy making to support translational activity. Editor Federico M. Federici is professor of Contemporary Italian Literature at Durham University, as well as the Director of the MA in Translation Studies program. Federici has edited books and published several essays and papers, and his latest publications are *Translating Dialects and Languages of Minorities* (Peter Lang, 2011), *Translation as Stylistic Evolution: Italo Calvino Creative Translator of Raymond Queneau*, (Rodopi, XVI, 2009).

**Hewson, Lance.** *An Approach to Translation Criticism. Emma and Madame Bovary in Translation*. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2011. Hardcover 282 pp. \$143.00. ISBN 978-90-272-2443-9.

Lance Hewson's book on translation criticism sets out to examine ways in which a literary text may be explored as a translation, not primarily to judge it, but to understand where the text stands in relation to its original by examining the interpretative potential that results from the translational choices that have been made. After considering theoretical aspects of translation criticism, Hewson sets out a method of analyzing originals and their translations on three different levels. Tools are provided to describe translational choices and their potential effects, and applied to two corpora: Flaubert's *Madame Bovary* and six of the English translations, and Austen's *Emma*, with three of the French translations. The results of the analyses are used to construct a hypothesis about

each translation, which is classified according to two scales of measurement, one distinguishing between "just" and "false" interpretations, and the other between "divergent similarity," "relative divergence," "radical divergence," and "adaptation." Professor Lance Hewson teaches translation and interpretation at the University of Geneva and has published several articles and works in French and English, including, with Jacky Martin, *Redefining Translation: The Variational Approach* (Routledge, 1991).

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