

Annotated Books Received

A SUPPLEMENT TO

Translation Review

Volume 25, No. 1–2, 2020

THE UNIVERSITY OF TEXAS AT DALLAS

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Annotated Books Received is a supplement of *Translation Review*, a publication of The Center for Translation Studies at The University of Texas at Dallas.

ISSN 0737-4836

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CHINESE:

Mao Xiang and Yu Huai. *Plum Shadows and Plank Bridge: Two Memoirs About Courtesans.* Translated by **Wai-Yee Li.** New York: Columbia University Press, 2020. 200 pp. Paper. \$20.00. ISBN: 978-0-23118-685-8.

This volume presents two memoirs written during the 17th-century Ming-Qing dynastic transition. *Reminiscences of the Plum Shadows Convent* and *Miscellaneous Records of Plank Bridge*, written by two Chinese intellectuals, Mao Xiang and Yu Huai, evoke the courtesan world in the final decades of the Ming dynasty and the aftermath of its collapse. Mao Xiang chronicles his relationship with the courtesan Dong Bai, who became his concubine two years before the end of the Ming dynasty. Written shortly after her death at age twenty-seven, Mao's memoir describes harrowing descriptions of their wartime sufferings as well as idyllic depictions of romantic bliss. Writing fifty years after the fall of the Ming, Yu Huai offers a group portrait of Nanjing courtesans and expresses a deep nostalgia for courtesan culture that bears the toll of individual loss and national calamity. Together these two memoirs shed light on the sensibilities of late Ming Intellectuals. The book contains copious notes, an extensive works cited section, and an index of names. Mao (1611-1693) was a calligrapher and a member of an artists' group known as The Four Talents of the Early Qing. After the death of Dong Bai, he devoted himself to literature and his garden. Yu Huai (1616-1696) was also a poet, artist, and calligrapher. The translator, Wai-Yee Li, is a professor of Chinese literature at Harvard University. Li earned her B.A. from the University of Hong Kong and her Ph.D. from Princeton University, where she was associate professor from 1996 to 2000. She also taught at the University of Pennsylvania and the University of Illinois at Urbana-Champaign.

CZECH:

Halas, František, Vítězslav Nezval, and Jindřich Štyrský. *Edition 69.* Translated by **Jed Slast.** Prague: Twisted Spoon Press, 2020. 137 pp. Paper. \$17.00. ISBN: 978-80-86264-11-0.

This volume brings together English translations of three separate volumes from the Edition 69 series. The series was launched and edited by Jindřich Štyrský in the 1930s as a vehicle to present creative erotic writing and artwork that otherwise would be branded as pornography and subjected to censorship. Štyrský conceived the series as a response by the interwar Czech avant-garde to the prevailing taboos of bourgeois culture. Included are Nezval's "Sexual Nocturne," Halas's erotic poetry "Thyrso," and Štyrský's own "Emilie Comes to Me in a Dream." Also included is the original postscript from psychoanalyst and fellow Surrealist Bohuslav Brouk. The texts are complemented by Štyrský's illustrations, ranging from pen and ink drawings and graphic collages to photomontages of pornographic images. František Halas (1901-1949) was a member of the 1920s avant garde group Devětsil and one of the most important Czech poets of the interwar period. Vítězslav Nezval (1900-1958) was an original member of Devětsil, a leading figure in the Poetist movement, and a founding member of the Group of Czech Surrealists. Jindřich Štyrský (1899-1942), another Devětsil member, was a painter, poet, photographer, and editor. He also wrote studies of Rimbaud and the Marquis de Sade. A native of Richmond, Virginia, translator Jed Slast has lived in Prague since 1991 and works as an editor and freelance translator. His other translations for Twisted Spoon Press include Bohumil Hrabal's *The Tender Barbarian* and Konstantin Biebl's *The Plancius*.

FRENCH:

Alaoui, Meryem. *Straight from the Horse's Mouth.* Translated by **Emma Ramadan.** New York: Other Press, 2020. 293 pp. Paper. \$16.99. ISBN: 978-1-892746-79-5.

In a blue-collar neighborhood, Jmiaa, a vivacious 30-something sex worker and mother, works the street to earn money for herself, her young daughter, and the husband who left them. Resourceful and vibrant, she holds her own against the men who frequent her apartment. Concealing her true profession from her conservative mother (who believes that Jmiaa supports herself by cleaning houses), she patches together her survival one day at a time. When an aspiring director named Chadlia (nicknamed "Horse Mouth" by Jmiaa) arrives in town to research a film project, Jmiaa agrees to share the realities of her life as a sex worker. But this agreement shifts the direction of her life irrevocably when Chalia casts her in the lead role. Told in diaristic dispatches, the novel illuminates the underbelly of Moroccan society. Meryem Alaoui was born and currently resides in Morocco, where she managed a media group that combined publications in French and Arabic. *Straight from the Horse's Mouth* is her debut novel. Translator Emma Ramadan is based in Providence, RI, where she co-owns Riffraff bookstore and bar. She is the recipient of an NEA Translation Fellowship, a PEN/Heim grant, a Fulbright, and the 2018 Albertine Prize.

Bayard, Inés. *This Little Family.* Translated by **Adriana Hunter.** New York: Other Press, 2020. 264 pp. Paper. \$15.99. ISBN: 978-1-892746-87-0.

In this debut novel, Marie and Laurent are a young, affluent Parisian couple whose picture-perfect existence is shattered when Marie is raped by her new boss. Deeply shaken, she discovers that she is pregnant, and is convinced her rapist is the father. Marie closes herself off in a destructive depression, ultimately leading to an irreparable tragedy. Inés Bayard examines where the responsibility lies for the horrific crime laid out in the book's first sentence. Her dark novel explores how victims are silenced, not just by the perpetrators who hurt and threaten them, but also by a society that often dismisses or belittles victims and protects abusers. Bayard was born in Toulouse, France, in 1991. She lived and studied in Paris for several years before relocating in 2017 to Berlin, where she is currently based. *This Little Family* is her first novel. The translator, Adriana Hunter, studied French and Drama at the University of London. She has translated more than eighty books, including Véronique Olmi's *Beside the Sea*, which won the 2011 Scott Moncrieff Prize, and *Electrico W* by Hervé Le Tellier, which won the 2013 French-American Foundation Prize.

Bouchet, André du. *Outside: Poetry and Prose.* Translated by **Eric Fishman and Hoyt Rogers.** Fayetteville, NY: Bitter Oleander Press, 2020. 226 pp. Paper. \$28.00. ISBN: 978-0-9993279-8-2.

A major twentieth-century French literary figure, friend of René Char and Yves Bonnefoy, du Bouchet follows a rich tradition of avant-garde French writers whose work eludes being placed into any single school of thought. Translated from the lyrical fragments of his notebook entries, these pieces show traces of transcendentalism, existentialism, minimalism, and symbolism. Du Bouchet was a modernist whose stark, dense verse doesn't seek to reveal the unconscious; it often seems as if the human is absent from his lines entirely. This collection affords a cross-section of du Bouchet's vast and highly varied work: from the dreamlike landscapes of his youthful poems to the mineral shards of his later compositions, which waver between poetry and prose. Du Bouchet (1924-2001) was a groundbreaking poet, a prolific

translator, and a noted art and literature critic. He was a co-founder of the influential literary journal *L'Éphémère* and was awarded the National Poetry Prize of France in 1983. Eric Fishman is an educator, writer, and translator. He studied English literature and translation at Yale, and French literature at the University of Paris. Hoyt Rogers translates from the French, German, Italian, and Spanish. He has translated books by Bonnefoy and Borges, and is a co-translator of *Openwork*, the first anthology of du Bouchet in English.

Delabroy-Allard, Pauline. *They Say Sarah*. Translated by **Adriana Hunter**. New York: Other Press, 2020. 176 pp. Paper. \$ 15.99. ISBN: 978-1-63542-985-5.

The unnamed narrator, a teacher and the mother of a young daughter, drifts through her life in Paris, lonely in spite of having a new boyfriend. When she meets a violinist named Sarah at a New Year's Eve party, it changes her life forever. Sarah is talented, loud, vivacious, and appealingly unkept in a world where everyone seems preoccupied with being "just so." As their relationship evolves from discrete meetings at the cinemas to whirlwind getaways, the stakes of their entanglement become increasingly high. One can't live without the other, even when Sarah's volatile emotions threaten to drive a wedge between them. After two years, Sarah reveals she has breast cancer, an admission that eventually leads to her death under strange circumstances. Wracked with guilt, the narrator flees to Italy. Hiding out in self-imposed isolation, she is haunted by memories of Sarah and the murky occurrences surrounding her death. Born in 1988, Pauline Delabroy-Allard is a teacher-librarian at Lycée Michelet de Vanves (Hauts-de-Seine). *They Say Sarah* is her debut novel. Adriana Hunter studied French and Drama at the University of London. She has translated more than eighty books, including Le Tellier's *Eléctrico W*, winner of the French-American Foundation's 2013 Translation Prize in Fiction. She lives in Kent, England.

Diop, David. *At Night All Blood is Black*. Translated by **Anna Moschovakis**. New York: Farrar, Straus, and Giroux, 2020. 145 pp. Paper. \$25.00. ISBN: 978-0-374-26697-4.

Alfa Ndiaye is a Senegalese man who, never before having left his village, finds himself fighting as a so-called "Chocolat" soldier with the French army during World War I. When his fellow soldier Mademba Diop is seriously wounded in battle, Diop begs Alfa to kill him and spare him the pain of a long and agonizing death in No Man's Land. Unable to carry out this mercy killing, madness creeps into Alfa's mind as he comes to see his refusal as a cruel moment of cowardice. Anxious to avenge his friend's death and find forgiveness for himself, he begins a macabre ritual of killing a German soldier every night behind enemy lines. At first his comrades look at Alfa's deeds with admiration, but soon rumors begin to circulate that this super soldier isn't a hero, but a sorcerer, a soul-eater. David Diop was born in Paris and raised in Senegal. He is head of the Arts, Language, and Literature Department at the University of Pau where his research includes such topics as European representations of Africa in the seventeenth and eighteenth centuries. He received the 2021 Booker International Prize for *At Night All Blood is Black*. Translator Anna Moschovakis was educated at the University of California, Berkeley, Bard College, and CUNY Graduate Center. She received the James Laughlin Award for her poetry and the 2021 Booker International Prize for Translation.

Djian, Philippe. *Marlene*. Translated by **Mark Polizzotti**. New York: Other Press, 2020. 202 pp. Paper. \$15.99. ISBN: 978-1-59051-987-5.

Though they served in war zones together in Iraq, Afghanistan, and Yemen, Richard and Dan deal with their mutual trauma in different ways. Richard, quick to anger at the world's

unfairness embraces a life of crime. He has no qualms about hiding his affairs and exorbitant spending from his wife, and he refuses to help their troubled daughter. Dan, however, tries his best to defeat the stereotype of the damaged angry veteran by living a quiet existence with a simple job and never sharing his war stories. Their slow adjustment to civilian life is upended when Richard's sister-in-law Marlene arrives and quickly inserts herself into their lives. With a well-earned reputation for causing chaos wherever she goes, Marlene also has her own dark secrets, ones that threaten the fragile lives being rebuilt. Born in 1949, Djian is a popular French author of Armenian descent. He won the 2012 Prix Interallié for the novel *"Oh..."* Now living in Biarritz, he has written novels, short stories, screen plays, television scripts, and song lyrics. Translator Mark Polizzotti has translated more than fifty books from the French, including works by Flaubert, Modiano, and Duras. He received an Award for Literature from the American Academy of Arts & Letters in 2016 and was made a Chevalier of the Ordre des Arts et des Lettres by the French Ministry of Culture. He currently directs the publications program at the Metropolitan Museum of Art in New York.

Dumont, Martin. *Schrödinger's Dog: A Novel.* Translated by **John Cullen.** New York: Other Press, 2020. 150 pp. Paper. \$14.99. ISBN: 978-163542-998-5.

For twenty years—since the death of his wife—Yanis's whole world has been Pierre, the son he raised as a single parent. Yanis spent his nights as a cabdriver with Pierre always at his side, so as not to miss a moment in each other's company. They bond over a shared love of free diving, both savoring the peaceful world at the bottom of the sea. But suddenly Pierre is sick, and even after emergency surgery to remove a tumor, there is no hope. In this debut novel, Dumont plumbs Yanis's grief as he breaks down in private and public while trying to be strong for the son he'll soon have to mourn. As Pierre fades, Yanis explores the impossible ethical choices people are forced to make in the face of death. Dumont chronicles the quiet and beauty of the ocean, the smell of the hospital, and the restless minds and heavy hearts of his characters. Dumont, born in Paris in 1988, is a naval architect. He spent many years in Brittany, where he fell in love with the sea. *Schrödinger's Dog* is his first novel. John Cullen grew up in New Orleans and was educated at the universities of Virginia and Texas. He is the translator of many books from French, German, Italian, and Spanish. In 2010, his translation of Philippe Claudel's *Brodeck* won both the French-Foundation Translation Prize and the Independent Foreign Fiction Prize. Cullen lives in upstate New York.

Garnier, Pascal. *A Long Way Off.* Translated by **Emily Boyce.** London: Gallic Books, 2020. 152 pp. Paper. \$14.95. ISBN: 978-1910477779.

Bored by his aimless life, sixty-year-old Marc decides to take his cat and his grown daughter on an impromptu road trip. Despite its promising start, the journey takes a bizarre turn, and Marc comes to realize he doesn't really know his daughter at all. Like many of his noir novels, this story features one of Garnier's recurring motifs: geographical displacement. He often chronicled characters experiencing existential mayhem while exiled from home. Dark in tone, this novel follows the pattern of his previous stories with oddball protagonists, beautiful imagery, and dry wit. Garnier's work has been likened to the great thriller writer, Georges Simenon. Born in Paris in 1949, Garnier dropped out of school when he was 15 and spent time traveling the world as a young adult. From his mountain home in the Ardèche he wrote novels, short stories, and children's books. He died of cancer in 2010; *A Long Way Off* was his final book. After graduating from Oxford, translator Emily Boyce worked on the BBC's food websites and translated French literature as a hobby. She was shortlisted for the French Book Office "New Talent in Translation Award" in 2008. In 2011 she became an editor and in-house

translator at Gallic Books. Her translations and co-translations from French include works by Pascal Garnier, Antoine Laurain, and H  l  ne Gestern.

Mathieu, Nicolas. *And Their Children After Them: A Novel.* Translated by **William Rodarmor.** New York: Other Press, 2020. 432 pp. Paper. \$17.99. ISBN: 978-1-89274-677-1.

Winner of the 2018 Prix Goncourt, this coming-of-age novel follows three teenagers and their families from 1992 to 1998 in a dreary, economically depressed valley. (This area in eastern France conjures images of America's Rust Belt, but it could be any number of deindustrialized regions around the world.) Fourteen-year-old Anthony is obsessed with the thought of topless girls on a nearby nude beach and persuades his friends to go sight-seeing. The choices Anthony makes that day will shape everything that happens afterwards, from an enduring crush to a mutually damaging collision between his fate and that of a boy named Hacine. Mathieu's depiction of the desires and discontents of working-class teens is part of a broader social portrait of a community feeling abandoned by the future and used up by its past. Nicolas Mathieu was born in   pinal, France in 1978. After studying history and cinema at the University of Metz, he moved to Paris. His first novel, *Aux animaux la guerre*, was published in 2014 and adapted for television by Alain Tasma in 2018. Mathieu now lives in Nancy, France. The translator William Rodarmor is a former journalist who has translated some forty-five books and screenplays in genres ranging from literary fiction to espionage and fantasy. In 2017 he won the Northern California Book Award for fiction translation for *The Slow Waltz of Turtles* by Katherine Pancol. Rodarmor lives in Berkeley, California.

GERMAN:

Lenz, Siegfried. *The Turncoat.* Translated by **John Cullen.** New York: Other Press, 2020. 370 pp. Paper. \$17.99. ISBN: 97815905 10537.

Siegfried Lenz's novel centers around Walter Proska, a German soldier stationed in an isolated, swampy area on the border of Ukraine and Byelorussia during the last summer of World War II. His army unit guards the train tracks against the Polish resistance while struggling with heat, mosquitoes, lethargy, and a morally bankrupt commander. Focusing on German soldiers confronting their consciences in the face of duty, the novel is a meditation on the dangers of blind nationalism and the realities of war. Lenz highlights the power of war to warp the mind and illuminates both the confusion and clarity that occur when confronting humanity as "the enemy". The second of Lenz's novels, *The Turncoat* was written in 1951 but was rejected by his publisher who thought it too provocative in the context of the Cold War. Rediscovered after the author's death, it was published to great acclaim in Europe and Asia. This English edition also contains biographical information, a bibliography of Lenz's works, and a commentary on the novel by G  nther Berg. Lenz (1926-2014) was born in East Prussia and was drafted at age seventeen into the German Navy in 1943. Shortly before the end of the war he deserted, was captured in Denmark, and held as a prisoner. After the war he attended the University of Hamburg, became editor of the German daily newspaper *Die Welt*, and wrote twelve novels, as well as short stories, radio and theater plays, and essays. His works have won numerous prizes, including the Goethe Prize and the German Booksellers' Peace Prize. Translator John Cullen grew up in New Orleans and was educated at the universities of Virginia and Texas. He is the translator of many books from French, German, Italian, and Spanish. In 2010, his translation of Philippe Claudel's *Brodeck* won both the French-American Foundation Translation Prize and the Independent Foreign Fiction Prize. His other recent translations

include Kamel Daoud's *The Meursault Investigation* (Other Press, 2015) and Patrick Modiano's *Villa Triste* (Other Press, 2016).

Lüscher, Jonas. *Kraft: A Novel.* Translated by **Tess Lewis.** New York: Farrar, Straus, and Giroux, 2020. 210 pp. Hardback. \$26.00. ISBN: 978-0-374-18214-4.

In this comedy of manners and satire on neoliberalism, we encounter Richard Kraft, a German professor whose present marriage is in shambles, and whose finances are wrecked from a previous one. To solve his money problems, he travels to California to enter an essay contest that requires the writer to defend Alexander Pope's proposition "Whatever is, is right" and how technology can improve it. While kicking around Palo Alto, his mind wanders to former lovers, 1980s TV series, and David Hasselhoff. Kraft goes rowing in the San Francisco Bay, gets lost, and loses his boat and his clothes before being rescued and charged \$8,000 for the lost boat and oars. Clearly, he is a man facing the ruins of his life and his world as he searches for meaning in Silicon Valley. Jonas Lüscher was born in Switzerland and now lives in Munich. He was educated at Muristalden Evangelical Teacher Training School, the Munich School of Philosophy, and the Swiss Federal Institute of Technology Zürich. He is the recipient of the Hans Fallada Prize, and for *Kraft* the Schweizer Buchpreis (Swiss Book Award). Translator Tess Lewis is a writer and translator of German and French Literature and co-chair of the PEN America Translation Committee. She has been awarded translation grants from PEN USA and PEN UK, an NEA Translation Fellowship, and a Guggenheim Fellowship. She received the PEN Translation Prize for her translation of the novel *Angel of Oblivion* by Maja Haderlap.

Salzmann, Sasha Marianna. *Beside Myself.* Translated by **Imogen Taylor.** New York: Other Press, 2020. 317 pp. Paper. \$15.99. ISBN: 978-1892746-44-3.

Beside Myself is Salzmann's experimental debut novel abouts belonging, about family and love, and about the enigmatic nature of identity. Ali was a child when she and her twin Anton emigrated with their family from the Soviet Union to West Germany. Years later, Anton disappears, a blank postcard mailed from Istanbul the only clue to his whereabouts. Desperate to find the person who feels like her other half, Ali goes to Turkey to locate him. Ali slinks through contemporary Istanbul, nominally searching for Anton as her identity, particularly her gender, begins to disintegrate. Intertwined with Ali's journey are stories from the rest of the family---four generations of war, rape, alcoholism, domestic abuse, communism, and anti-Semitism. The family's history calls into question whether gender identify, religious beliefs, or nationality truly matter in the search for one's self. Sasha Marianna Salzmann was born in Volgograd in 1985 and grew up in Moscow. In 1995 they emigrated to Germany to study literature, theatre, and media at the University of Hildesheim. Published in 15 languages, *Beside Myself* was awarded the Jürgen Ponto Foundation Prize for Literature and the Mara Cassens Prize. Translator Imogen Taylor studied French and German Literature at Oxford and the Humboldt University. She now works as a freelance translator and academic in Berlin. In 2016 Taylor received the Goethe-Institut Award for New Translation.

Serner, Walter. *Last Loosening: A Handbook for the Con Artist & Those Aspiring to Become One.* Translated by **Mark Kanak.** Prague: Twisted Spoon Press, 2020. 189 pp. Hardcover. \$21.00. ISBN: 978-80-86264-45-5.

A cofounder of Dada, Walter Serner published *Last Loosening* in 1920. Slightly revised later, it becomes the first part ("The Handbook of Principles") of the present volume. It presents a playful "moral codex" to subvert the illusions underpinning society's views on morality and decency, attacking the contradictions between appearance and reality. The book's second part ("The Handbook of Practices") was written in 1927 and offers a practical guide for the modern amoralist, the con man. The book sets out a list of precepts as antidotes to a world where boredom prevails and nothing but self-interest is a motivator. Walter Serner (1889-1942) was born in Bohemia, studied law in Vienna, and fled to Switzerland with the outbreak of World War I. He later travelled and lived around Europe and wrote crime stories and one novel. He returned to Prague where he was captured when the Nazis occupied Bohemia. He was transported and murdered in Riga in 1942. The translator, Mark Kanak, studied German in Zürich and at the University of Illinois. A longtime resident of Berlin, he has devoted much of his literary time to translating previously unknown or overlooked authors. He is the recipient of the 2006 Gertrude Stein Award for Innovative Poetry. Kanak also wrote the afterword, biographical sketch, and copious notes for *Last Loosening*.

GREEK:

Stone-Garland: Six Poets from the Greek Lyric Tradition. Translated by **Dan Beachy-Quick.** Minneapolis, MN: Milkweed Edition, 2020. 136 pp. Paper. \$16.00 ISBN: 978-1-57131-532-8.

Part of Milkweed's Seedbank series, this anthology presents translations of six Greek poets: Simonides, the honest servant to patrons; Anacreon, lustful singer; Archilochus, cruel critic; Theogonies, chronicler of human excellence and vice; Alcman, bird watcher; and Callimachus, cosmopolitan librarian at Alexandria. Fragmented and partially lost to the past, these poems celebrate lovers and children, gods and insects, earth and water, ideas, and ideals. Dan Beachy-Quick was born in Chicago in 1973 and grew up in Colorado and upstate New York. He attended Hamilton College and the University of Denver. He was a 2016 Guggenheim Fellow and was longlisted for the National Book Award. Currently he directs the MFA program at Colorado State University in Fort Collins.

HUNGARIAN:

Földényi, László. *Dostoyevsky Reads Hegel in Siberia and Bursts into Tears.* Translated by **Ottilie Mulzet.** New Haven: Yale University Press, 2020. 304 pp. Hardcover. \$26.00. ISBN: 978-0-300-16749-8.

Hungarian cultural critic Földényi has gathered thirteen essays previously published in earlier versions between 1995 and 2012. These essays consider the fallout from the end of religion and how the traditions of the Enlightenment have replaced neither the metaphysical completeness nor the comforting purpose of previously held mythologies. Földényi finds surprising connections among a wide range of writers and artists, including Dostoyevsky, Rilke, Goethe, Artaud, William Blake, Mary Shelley, and Goya. In the long tradition of public

intellectual and cultural criticism, Földényi's meditations in this collection provide insight into aspects of culture that have been suppressed yet remain in the depth of our consciousness. Földényi lives in Budapest where he is professor and chair in the theory of art at the University of Theatre, Film, and Television, and a member of the German Academy of Literature. His many awards include the Attila József Prize and the 2020 Leipzig Book Prize for European Understanding. Otilie Mulzet, who lives in Prague, is a translator of Hungarian poetry and prose. She has won several major literary awards, including the 2015 Man Booker International Prize and the 2019 National Book Award for Translated Literature.

JAPANESE:

A Kamigata Anthology: Literature from Japan's Metropolitan Centers, 1600-1750. Edited by **Sumie Jones** and **Adam L. Kern** with **Kenji Watanabe**. Honolulu, HI: UH Press, 2020. Paper. 515 pp. ISBN: 978-0-8248-8181-8.

The first of a three-volume anthology of Edo- and Meiji-era urban literature, this collection focuses on the years in which bourgeois culture first emerged in Japan, telling the story of the rising commoner arts of Kamigata, or the "Upper Regions" of Kyoto and Osaka, which harkened back to Japan's Middle Ages even as they rebelled against and competed with that earlier era. Both cities prided themselves on being models and trendsetters in all cultural matters, whether arts, crafts, books, or food. The volume also shows how elements of popular arts that germinated during this period ripened into the full-blown consumer culture of the late-Edo period. This anthology challenges the tendency to imagine Japan's modernity as a creation of Western influence. It illustrates the flourishing phenomenon of Japan's movement into its own modernity through a selection of the best examples from the period, including popular genres such as *haikai* poetry, handmade picture scrolls, travel guidebooks, kabuki and *yoruri* plays, prose narratives of contemporary life, and jokes told by professional entertainers. Well-illustrated with prints from popular books of the time and hand scrolls and standing screens containing poems and commentaries, the volume emphasizes texts currently unavailable in English, translated by more than twenty Asian language scholars. Sumie Jones, a specialist in eighteenth-century comparative literature and Edo arts, is professor emerita of East Asian languages and cultures and comparative literature and a residential fellow of the Institute for Advanced Study, Indiana University. Adam L. Kern is professor of Japanese literature and visual culture at the University of Wisconsin–Madison. Kenji Watanabe, an expert in Edo-period literature and society, is professor emeritus of Rikkyo University.

KOREAN:

Soom, Kim. *One Left: A Novel.* Translated by **Bruce and Ju-Chan Fulton**. Seattle: University of Washington Press, 2020. 192 pp. Paper. \$19.95. ISBN: 978-0-295-74766-8.

When she learns that the last known "comfort woman" is dying, the protagonist of this novel, identified only as "she," is forced to confront her past. At the age of thirteen she too was kidnapped and taken to Manchuria as a comfort woman, a sex slave for Japanese soldiers. After seven years, the horrors of her life follow her back to Korea where she lives out her old age in isolation as a social outcast. Of the 200,000 women taken, she is one of only 20,000 to

return. Self-declared comfort women came forward later only to have their testimonies and calls for compensation largely denied by the Japanese government. Constructed from the testimonies of dozens of comfort women, this novel confronts the lingering violence of Japanese colonialism and the legacy of a dark chapter from recent history as it recovers the overlooked and disavowed stories of Korea's most marginalized women. Born in 1974, Kim Soom graduated from Daejeon University and worked as a proofreader and editor. She won the Daesan Literary Award in 2013 and the Yi Sang Literary Award in 2015. She has written nine novels; *One Left* is her first novel to be translated into English. Her translators, Bruce and Ju-Chan Fulton, met at Seoul National University when he was in the Peace Corps. After their marriage, they translated numerous volumes of modern Korean fiction, and together they have won the Chametzky Prize for Translation, two U.S. National Endowment for the Arts Translation Fellowships, and a residency at the Banff International Literary Translation Centre.

POLISH:

Dołęga-Mostowicz, Tadeusz. *The Career of Nicodemus Dyzma: A Novel.* Translated by **Ewa Malachowska-Pasek** and **Megan Thomas**. Evanston: Northwestern University Press, 2020. 320 pp. Paper. \$24.95. ISBN: 978-0-8101-4287-9.

Dyzma is an unemployed clerk who crashes a swank party where he charms the crowd with an offhand crass remark that elevates him to the circles of high society. As Dyzma climbs the political ladder, his vulgarity is construed as authenticity and strength. He lacks knowledge about the jobs he is asked to perform, but his ambiguous responses are interpreted as wise introspection and intelligence. His willingness to do anything to hold on to power only leads to greater success as he rises to power in pre-war Polish society. First published in Polish in 1932, Dołęga-Mostowicz's neglected masterpiece portrays a newly independent Poland rampant with political corruption and populist pandering. Tadeusz Mostowicz was born into a wealthy family in 1898 in Okuniewo near Vitebsk in the Russian Empire. He studied law at the University of Kiev, but after the Russian Revolution moved back to Poland where he became a successful journalist and novelist. During this time, he adopted the pen name "*Dołęga*", after his mother's coat of arms. He was mobilized during the invasion of Poland in September 1939 and was killed in battle a few weeks later. Translator Ewa Malachowska-Pasek was educated at the University of Warsaw and is currently Ladislav Matejka Collegiate Lecturer in Polish and Czech Studies at the University of Michigan. She and her co-translator Megan Thomas previously translated Zofia Nalkowska's *Romance of Teresa Hennert*.

RUSSIAN:

Griboedov, Alexander. *Woe from Wit: A Verse Comedy in Four Acts.* Translated by **Betsy Hulick**. New York: Columbia University Press, 2020. 200 pp. Paper. \$14.95. ISBN: 978-0-231-18979-8.

One of the masterpieces of Russian drama, Griboedov's verse comedy is set in Moscow high society after the Napoleonic wars. It offers sharply drawn characters, clever repartee, and biting social critique. Its protagonist, Alexander Chatsky, is an ironic satirist who has just returned from three years in western Europe hoping to rekindle a romance with his childhood sweetheart Sophie. In the meantime, Sophie has fallen in love with Molchalin, her reactionary

father's scheming secretary. When Chatsky speaks out against the hypocrisy of aristocratic society, a scandal erupts, and he is met with accusations of madness. Alexander Griboedov was born in 1795 and educated at Moscow University. He joined the military in 1812 and later entered the civil service. He wrote plays, essays, and poetry, but is best remembered for *Woe from Wit*, completed in 1823 but rejected by the censors. He was sent to Tehran on a diplomatic mission in the aftermath of the Russo-Persian War (1826-28) but was brutally murdered when a mob assaulted the Russian embassy. *Woe from Wit* was not published until 1833, four years after his death. Betsy Hulick's translations include Anton Chekhov's major plays and vaudevilles (for Bantam World Classics) and poems by Pushkin, Morgenstern, Akhmatova, Mandelstam, and Pasternak. Her translation of Gogol's *Inspector General* was produced on Broadway, and she has written librettos of two short stories by Jorge Luis Borges. Educated at Vassar College, Hulick has received fellowships from the Virginia Center for the Creative Arts and Yaddo artists' colony.

Grin, Alexander. *Fandango and Other Stories*. Translated by **Bryan Karetnyk**. New York: Columbia University Press, 2020. 336 pp. Paper. \$16.95. ISBN: 978-0-231-18977-4.

Fandango presents a selection of essential short fiction by Alexander Grin, Russia's counterpart to Robert Louis Stevenson, Edgar Allan Poe, and Alexandre Dumas. Mixing romance and high adventure, intrigue and the fantastic, these off-kilter tales by one of Russia's most enduringly popular writers probe the depths of human nature and desire. Much of Grin's work is set in an unnamed fantasy land with a European or Latin American flavor. (Grin's fans often refer to this land as Grinlandia). This collection includes works drawn from the entirety of Grin's varied career to encompass the range and sophistication of his writing. Grin, the *nom de plume* of Alexander Stepanovich Grinevsky (1880-1932), was a leading Russian writer of fantasy and adventure. By turns a sailor, a dockworker, a lumberjack, a prospector, an agitator, and a prisoner, he won popularity with neoromantic fiction. He eventually ran afoul of Soviet authorities, however, and had difficulty getting published. He died impoverished at the age of fifty-one. Translator Bryan Karetnyk is a teaching fellow and Wolfson Scholar in the Humanities at University College London. He is the editor and principal translator of the anthology *Russian Émigré Short Stories from Bunin to Yanovsky*.

SPANISH:

Árbol, Victor del. *Breathing Though the Wound*. Translated by **Lisa Dillman**. New York: Other Press, 2020. 670 pp. Paper. \$19.99. ISBN: 978-159051-843-4.

Eduardo Quintana's life lost all meaning when his wife and daughter were killed in a tragic car accident. The once-renowned painter wallows in grief and guilt, subsisting on alcohol and drugs, not caring if he lives or dies. But when a grieving mother asks Eduardo to paint a portrait of her son's killer, he finds himself drawn to the unusual request. What at first seems to be a simple commission quickly becomes complicated--and life threatening. Eduardo, in trying to know a killer, is pulled deeper and deeper into Madrid's criminal underworld where nothing and no one are as they seem. Victor del Árbol was born in Barcelona and graduated from the University of Barcelona. He was an officer of the Catalan police from 1992 to 2012. He is the recipient of the Nadal Prize, the Tiflos Prize, and the Prix du Polar Européen. Translator Lisa Dillman teaches in the Department of Spanish and Portuguese at Emory University in Atlanta, Georgia. Some of her recent translations include Árbol's *A Million Drops* and Yuri Herrera's *Signs Preceding the End of the World*, which won the 2016 Best Translated Book Award.

Gala, Marcial. *The Black Cathedral.* Translated by **Anna Kushner.** New York: Farrar, Straus, and Giroux, 2020. 209 pp. \$26.00. ISBN: 978-0-374-11801-3.

This dark, violent, and raucous novel is the first of Marcial Gala's works to be translated into English. It is the story of a marginalized community of mostly Black people in the coastal city of Cienfuegos, Cuba who testify to the series of events that happen when the strange Stuart family, headed by the father Arturo, a religious zealot, arrive. The novel explores the interconnected lives of the local characters: kids, petty criminals, politicians, artists and writers, ghosts of people murdered by a serial killer, and the killer as well, speaking from death row. Ranging from Cienfuegos to Barcelona and points in the United States, Gala's novel lays bare a Cuba that, just like everywhere else, has not found an answer to human desperation, envy, or evil. Marcial Gala was born in Havana in 1963. A novelist, poet, architect, and member of the National Union of Writers and Artists of Cuba, Gala lives in Buenos Aires and Cienfuegos. *The Black Cathedral* won the Alejo Carpentier Prize for best novel in 2012. Anna Kushner, the translator, is a Philadelphia-born daughter of Cuban exiles. She earned a degree in Spanish literature and international relations from the University of Pennsylvania and holds a master's degree from Columbia University. She has translated the novels of Norberto Fuentes, Leonardo Padura, and Gonçalo Tavares, as well as two collections of nonfiction by Mario Vargas Llosa.

Neuman, Andrés. *Fracture: A Novel.* Translated by **Nick Caistor** and **Lorenza Garcia.** New York: Farrar, Straus, and Giroux, 2020. 368 pp. Hardcover. \$28.00 ISBN: 978-0374158231.

In 2011 a severe earthquake in Japan triggers the Fukushima nuclear disaster and starts a tectonic stirring of the collective past. Mr. Yoshie Watanabe, an aging executive and an emotionally scarred survivor of the atomic bomb is confronted with the fragmented and destructive power of memory and trauma, despite the fact that he has devoted his life to a quest for serenity and order. Watanabe's life story is relayed, appropriately, in fragments, punctuated by narration from the women most important to him. These four women tell their stories in different languages to an Argentinian investigative reporter; together they map a sociopolitical tour of Tokyo, Paris, New York, Buenos Aires, and Madrid. Andrés Neuman was born in Argentina in 1977 and grew up in Spain. He has a degree in Spanish Philology from the University of Granada, where he also taught Latin American literature. He was winner of the Alfaguara Prize and the National Critics Prize, Spain's two most prestigious literary awards. In addition to six novels, he has also published poetry, short stories, and translations. British co-translator Nick Caistor has translated over seventy works of fiction, including authors such as Isabel Allende, Julio Cortazar, and Jose Saramago. His collaborator on Neuman's *Fracture*, Lorenza Garcia, was born and raised in England. She received a degree in Spanish and Latin American Studies and spent her early twenties living and working in Spain and Iceland. Garcia has translated over thirty novels and nonfiction from the Spanish, the French, and the Icelandic.

TURKISH:

Livaneli, Zülfü. *Serenade for Nadia.* Translated by **Brendan Freely.** New York: Other Press, 2020. 403 pp. Paper. \$17.99. ISBN: 978-163542-016-6.

Set in Istanbul in 2001, this novel of love, loss, and personal identity tells the story of Maya, a 36-year-old divorcée working at Istanbul University who draws inspiration from Max, an 87-year-old German-born visiting professor from Harvard. (The book is based on the real-life

sinking of the ship *Struma* in 1942. Some 800 Jewish refugees fleeing Romania for Palestine died when a Russian torpedo sunk their stranded vessel.) Max seems to be withholding a secret motive for his visit to Turkey. When Max asks Maya to help him fulfill a strange errand, a series of consequences unfold that will shatter and remake her world, revealing painful histories long covered over by the silences of her own city and her own family. Livaneli's portrait of a man coming to terms with his tragic past and a woman coming to terms with her Turkish heritage delivers a forceful plea for openness and tolerance. Zülfü Livaneli is a best-selling Turkish author, a composer, a film director, and a political activist. One of the most important Turkish cultural figures, Livaneli in 1996 was appointed Goodwill Ambassador by UNESCO in recognition of his contributions to world peace in the areas of music and literature. His novels have been translated into 37 languages, won numerous literary awards, and have been turned into movies, plays, and operas. Translator Brendan Freely was born in Princeton in 1959 and studied psychology at Yale University. He also translated another of Zülfü Livaneli's novels, *Disquiet*, for Other Press.

TRANSLATION STUDIES:

Hatim, Basil. *Communication Across Cultures: The Linguistics of Texts in Translation* (Expanded and Revised Edition). Exeter, UK: University of Exeter Press, 2020. 305 pp. Paper. \$39.00. ISBN: 978-0-905816-31-6.

Originally published in 1996, Hatim demonstrates in this edition that translation studies can make considerable use of text linguistics, pragmatics, cultural studies, and above all semiotics. This revised and expanded edition includes important updates reflecting the growth over the past two decades in the theoretical study of translation and contrastive linguistics, and the wide-ranging practical applications of such studies. It offers authoritative updates on the major issues of translation and contrastive linguistics, using new practical examples and case studies that present the latest exploratory research of interest to a diverse audience, including students, researchers, teachers, and all those interested in communication across cultures as text. Hatim's study also includes an extensive glossary and bibliography. Born in Iraq, Basil Hatim received his PhD in Applied Linguistics and Translation from the University of Exeter. Currently he is Professor in the Department of Arabic Studies at the American University of Sharjah. He has lectured at universities in the UK, Europe, and the Middle East, and has published extensively on the application of text linguistics to translation theory and practice.

Kellman, Steven G. *Nimble Tongues: Studies in Literary Translingualism*. West Lafayette: Purdue University Press, 2020. 214 pp. Paper. \$44.99. ISBN: 978-1-55753-872-1.

In this collection of twelve essays, Steven Kellman continues his work in the growing field of translingualism, focusing on the phenomenon of switching languages. A series of investigations and reflections rather than a single thesis (most of the essays were previously published in academic journals), the collection includes such topics as immigrant memoirs, Jhumpa Lahiri's abandonment of English for Italian, the only feature film ever made in Esperanto, "xenolinguaphobia" in the United States, and the Universal Declaration of Human Rights as a multilingual text. This broad overview offers an introduction to the cultural, social, and political dimensions of writing across languages. An extensive bibliography and helpful glossary are also included in the collection. Kellman received his M.A. and Ph.D. in comparative literature from the University of California at Berkeley and is currently professor of comparative literature at the University of Texas at San Antonio. He has written many books, including *The*

Translingual Imagination and American Suite: A Literary History of the United States. A widely published critic and essayist, Kellman served on the board of directors of the National Book Critics Circle and received its Nona Balakian Citation for Excellence in Reviewing.

Wanner, Adrian. *The Bilingual Muse: Self-Translation Among Russian Poets*. Evanston: Northwestern University Press, 2020. 234 pp. Paper. \$39.95. ISBN: 978-0-8101-4123-0.

Combining the dual concepts of translation theory and Russian literature, Wanner analyzes the work of seven poets, including such familiar names as Marina Tsvetaeva, Wassily Kandinsky, Vladimir Nabakov, and Joseph Brodsky. All the writers under discussion have translated their own poems into English, French, German, or Italian. Investigating the parallel versions of self-translated poetic texts, Wanner considers how verbal creativity functions in different languages, the conundrum of translation, and the vagaries of bilingual identities. He further examines how the unprecedented recent dispersion of Russian speakers over three continents has led to the emergence of a new generation of diasporic writers who provide a more receptive milieu for multilingual creativity. The book also includes copious notes, an extensive bibliography, and a useful index. Adrian Wanner has degrees from Zurich and Columbia universities and is currently Liberal Arts Research Professor of Slavic and Comparative Literature at Penn State University. He has previously received an NEH grant, the American Association for the Advancement of Slavic Studies National Award, and the Pushkin Prize. Wanner is also the author of *Russian Minimalism: From the Prose Poem to the Anti-Story* (2003) and *Out of Russia: Fictions of a New Translingual Diaspora* (2011).

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