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## Contributors

**KEBishop** is a doctoral student in Comparative Literature at the University of California at Santa Barbara whose research focuses on modern poetry, exile and urban studies. She has worked since 1998 as a freelance translator in both Spain and California. Her translations of work by Marcelo Uribe are included in an anthology of Mexican poetry to be published later this year by Sarabande Books and she is the co-editor of an international anthology of women's coming-of-age short stories which is forthcoming from The Feminist Press in the spring of 2006.

**Odile Cisneros** is a critic, writer, and translator born in Mexico. Her translations and essays have been published in journals in Argentina, Brazil, Mexico, Spain, and the United States. She has translated the poetry of Régis Bonvicino, Haroldo de Campos, Rodrigo Rey Rosa, Vítězslav Nezval and the Nobel laureate, Jaroslav Seifert, among others. The volume *Novas: Selected Writings of Haroldo de Campos*, co-edited by Cisneros is due out from Northwestern University Press in 2005. She also teaches Latin American literature and culture and translation at the University of Alberta.

**Cristina de la Torre**, a long time Atlanta resident, was born in Cuba and grew up in Conde's own neighborhood. She has translated novels by Rosa Montero, Carme Riera and Nora Strejilevich, and numerous pieces of short fiction from Spanish into English, many by writers from Cuba. De la Torre has been the recipient of various academic grants, including a Howard Foundation Fellowship for translation.

Currently an Associate Professor of English at UCSB, **Yunte Huang** came to the U.S. in 1991 after graduating from Peking University with a B.A. in English. He received his Ph.D. from the Poetics Program at SUNY-Buffalo in 1999 and taught as an Assistant Professor of English at Harvard University from 1999-2003. He is the author of *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature* (2002) and *Shi: A Radical Reading of Chinese Poetry* (1997), and the translator into Chinese of Ezra Pound's *The Pisan Cantos*.

**Daniela Hurezanu** has published translations in *Metamorphoses*, *Manoa*, *Field*, *Exquisite Corpse*, *New Orleans Review*, *Circumference*, and her original work is forthcoming in *Prairie Schooner* and *pacific Review*. Her most recent work is the translation into French of W. S. Merwin's *The Miner's Pale Children*.

**Daniel M. Jaffe** translates primarily Russian-Jewish émigré literature, most notably, *Here Comes the Messiah!*, a novel by Dina Rubina (2000). He compiled and edited *With Signs and Wonders: An International Anthology of Jewish Fabulist Fiction* (2001), and wrote the novel, *The Limits of Pleasure* (2001). His short stories and personal essays appear regularly in literary journals, newspapers, and anthologies. He is Consulting Editor for the literary journal, *Lorraine and James*, and teaches fiction-writing for UCLA Extension.

**Jim Kates** is a poet and literary translator living in Fitzwilliam, New Hampshire.

**Stephen Kessler's** versions of Spanish and Latin American writers have appeared widely in books, magazines and anthologies since the mid-1970s. His most recent books of translations include a new version of Pablo Neruda's "Alturas de Machu Picchu" in *Machu Picchu* (Bulfinch); *Aphorisms* by César Vallejo (Green Integer); *Save Twilight*, selected poems of Julio Cortázar (City Lights); and *Written in Water: The Prose Poems of Luis Cernuda* (City Lights). He was also a major contributor of translations to the *Selected Poems of Borges* (Penguin) and *The Essential Neruda* (City Lights). His most recent books of original poetry are *After Modigliani* and *Tell It to the Rabbis* (Creative Arts). He edits *The Redwood Coast Review* in Northern California.

**Andrea Graubart Labinger**, a native of New York City, received her BA degree in Spanish from Hunter College, and her MA and Ph.D. degrees in Latin American Literature from Harvard University. She is currently Professor of Spanish at the University of La Verne, California, where she also directs the University Honors Program. Labinger is the translator of *Bubbeh (La bobé)* by Mexican novelist Sabina Berman (Latin American Literary Review Press, 1998); *Musicians and Watchmakers (Músicos y*

*relojeros)* by Argentine writer Alicia Steimberg (Latin American Literary Review Press, 1998); *To Die in Berlin (Morir en Berlín)* by Chilean author Carlos Cerda (Latin American Literary Review Press, 1999); and *Clara (Hay que sonreír)* by Luisa Valenzuela (Latin American Literary Review Press, 2000). LALRP published her translation of Mempo Giardinelli's *El décimo infierno (The Tenth Circle)* in Fall 2000; her translation of Alicia Steimberg's *Cuando digo Magdalena (Call Me Magdalena)*, published by University of Nebraska Press in Fall 2001, received Honorable Mention in the PEN International-California competition, and her translation of Carlos Cerda's *Una casa vacía (An Empty House)* was published by the University of Nebraska Press (2003). Her forthcoming publications include Alicia Steimberg's *The Rainforest (La selva)*, University of Nebraska Press, and "Casablanca" by Edgar Brau, to be published in a volume titled *Casablanca and Other Stories*, co-translated with Donald and Joanne Yates (Michigan State University Press). Labinger's translation of Ana María Shua's *Death as a Side Effect (La muerte como efecto secundario)* has been accepted for publication by the University of Wisconsin Press.

**Annette Helen Levine** received her doctorate in Hispanic Literatures and Languages at the University of California, Santa Barbara where she completed her dissertation: *Cry for Me Argentina: The Performance of Trauma in the Short Narrative of Aída Bortnik, Griselda Gambaro, and Tununa Mercado*. She has translated Sofía Kaplinsky Guterman's *En cada primavera renace la alegría de vivir* and is currently translating short stories by Aída Bortnik and Paula Varsavsky. She is now an Assistant Professor in the Dept. of Modern Languages and Literatures at Ithaca College, NY.

**Suzanne Jill Levine's** most recent book is her literary biography *Manuel Puig and the Spider Woman: His Life and Fictions* (Farrar Straus & Giroux, 2000), published in Spanish in 2002 by Seix Barral/Grupo Planeta. She is a distinguished translator and professor of Latin American literature at the University of California in Santa Barbara. Her translations, beginning in 1970, include the works of Guillermo Cabrera Infante (*Three Trapped Tigers, View of Dawn in the Tropics, Infante's Inferno*); Manuel Puig (*Betrayed by Rita Hayworth, Heartbreak Tango, The Buenos Aires Affair, Tropical Night Falling*); Severo Sarduy (*From Cuba with a Song, Cobra, Maitreya*); Adolfo Bioy

Casares (*Plan for Escape, Asleep in the Sun, Adventures of a Photographer in La Plata*); Jose Donoso, Julio Cortazar, Carlos Fuentes, Jorge Luis Borges, and many other important Latin American writers. Her other books include an early study of *One Hundred Years of Solitude* (1975), *Guia de Bioy Casares* (1982), and *The Subversive Scribe: Translating Latin American Fiction* (Graywolf Press, 1991), as well as numerous essays, articles, chapters, interviews, reviews and creative translations of major Latin American and Hispanic writers. Her honors include a Guggenheim Fellowship, the PEN Award for Career Achievement in Hispanic Studies, a Rockefeller Research Residency at the Villa Serbelloni in Bellagio and several grants and fellowships from the National Endowment for the Arts and from the National Endowment for the Humanities.

**Alfred Mac Adam**, Professor of Latin American Literature chairs the Department of Spanish and Latin American Cultures of Barnard College-Columbia University. He has translated Carlos Fuentes, José Donoso, Mario Vargas Llosa, Alfredo Bryce Echenique, and Fernando Pessoa, among other Iberian and Latin American authors.

**Viola Miglio** is Assistant Professor of Hispanic Linguistics at the University of California, Santa Barbara, where she teaches courses on linguistics and translation. Her main interests are phonology and language change, as well as all aspects of translation theory and practice. She has been an active translator since the early nineties, and works mainly with English, Icelandic and Italian. Her most recent effort is the translation of Melissa P.'s *Cento colpi di spazzola prima di andare a dormire* into Icelandic (Reykjavík: Edda 2005).

In June, 1961, **John W. Nathan** graduated from Harvard *magna cum laude* with a degree in Far Eastern Languages and went to Japan to pursue his study of Japanese literature. In the winter of 1963, he passed the entrance examinations to Tokyo University, and became the first American to be admitted as a regularly enrolled student 学士入学. In 1964, he published his translation of Yukio Mishima's *The Sailor Who Fell From Grace with the Sea*. 午後の曳航 In 1967, he introduced Kenzaburo Oe to Western readers

with his translation of *A Personal Matter* 個人的な体験 (when Oe won the Nobel Prize in 1994, Nathan accompanied him to Stockholm). In 1974, Nathan received his Ph.D. from Harvard and published his biography of Yukio Mishima: *Mishima: A Biography*. On leave from Princeton University in 1977, Nathan produced, wrote and directed a trilogy of hour-long documentary portraits of life in Japan. Televised nationally on PBS, *The Japanese* won major documentary awards. In 1979, tired of living his life in sub-titles, Nathan attempted to put Japan behind him, resigning from Princeton and devoting himself to making films. He has since written and produced forty documentaries, including *In Search of Excellence* and *The Colonel Goes to Japan*, a humorous look at Kentucky Fried Chicken's successful assault on the Japanese market for which he received an EMMY Award. In 1994, returning to academic life after an absence of fourteen years, Nathan became the first Takashima Professor of Japanese Cultural Studies at the University of California, Santa Barbara. In 1999, he published his study of the Sony corporation, *Sony: The private life*. In 2002, he published his translation of Oe's *Rouse Up, O Young Men of the New Age*. His most recent book, *Japan Unbound*, was published by Houghton Mifflin in February, 2004. He is currently writing a memoir, *Fat Jack and the girls at Willow-well*. Nathan teaches courses on Japanese film and literature, and continues to translate Kenzaburo Oe. He lives in Santa Barbara, California, with his wife and two children.

**Stephen A. Sadow** is a Professor of Modern Languages at Northeastern University. His translations of Ricardo Feierstein's poetry, done in collaboration with J. Kates, appear in a bilingual edition, *We, the Generation in the Wilderness* (Ford-Brown, 1989) and those of Isaac Goldemberg in *Self-Portraits and Masks* (Cross-Cultural Communications, 2002) as well as in *The Plum Review*, *The International Poetry Review*, *Stand* and *The Third World Review*. They have also collaborated on translations of the poetry of César Tiempo and Teodoro Ducach. Sadow has acted as guest editor of an issue of *Brújula/Compass* dedicated to Jewish Latin American writers. He has also translated fiction and nonfiction by Latin American Jewish writers.

**Leonard Schwartz** is a Professor of Literary Arts at The Evergreen State College. He is the author of several collections of poetry, including *The Tower of Diverse Shores* (Talisman House, 2003), *Words Before The Articulate: New and Selected Poems*, (Talisman House), *Gnostic Blessing* (Goats and Compasses), *Meditation* (Cloud House), *Objects of Thought, Attempts At Speech* (Gnosis Press) and *Exiles: Ends* (Red Dust Press). He is also the author of a collection of essays *A Flicker At The Edge Of Things: Essays on Poetics 1987-1997* (Spuyten Duyvil). In recent years he has read from his work at international festivals, conferences, and universities in China, Turkey, France, Belgium, Portugal, Russia, Argentina, and Peru, as well as at numerous venues in the U.S., ranging from the Bumbershoot Festival in Seattle, to the University of Hawaii, The College of Santa Fe, The University of Utah, Stephens Institute of Technology, and the St. Marks Poetry Project in New York. In 1997 he received a National Endowment for the Arts Fellowship in Poetry. He has translated from the French as well as collaboratively from several other languages.

**E. M. Test** has published poetry, essays, and reviews in various journals, including *Parque Nandino*, *Utne Reader*, *Southern Poetry Review*, and *Poetry London*. His poetry was selected for the Sparrowgrass Poetry Anthology in 1995. His first book of poetry, *Fata Morgana*, (2004) was published in a bilingual edition by El Tucán de Virginia. E. M. Test has previously published English translations of the Spanish poet Luis Alberto de Cuenca, and Cuban poet Orlando González Esteva.

**Élide Valarini Oliver** is a poet, essayist and translator. She is a professor of Brazilian and Comparative Literature at the University of California, Santa Barbara. She obtained her Ph.D. at the University of São Paulo with a thesis on Rabelais and Joyce. She translated with critical comments and annotations, "The Third Book" of the adventures of Pantagruel, by Rabelais, to the Portuguese, among various other works both in poetry and prose.

**Stacey Van Dahm** is a doctoral student in Comparative Literature at the University of California where she is working on a dissertation studying exile and national belonging in the United States. Her work investigates

Soviet and Cuban exile writers living in the United States during the Cold War period. She works as an instructor of Writing/Composition and also teaches Comparative Literature.

**Ricardo F. Vivancos Pérez** is a *malagueño* writer, critic, translator and editor. He has published articles and reviews on Chicana literature, the Mexican short story, Manuel Puig's writings, and feminist and queer theories. Ricardo is an active translator into Spanish of plays, fiction and subtitles for movies. His most recent works include the Spanish subtitles for the independent movie *Zerophilia* (2005), as well as his translation of Chicana writer Alicia Gaspar de Alba's short story "Lorca's Widow," "La viuda de Lorca" (2005). He is currently finishing his dissertation: *Interrogating Authenticity: Figurations of the "Other Within" in Chicana/o Literature of the 1990s*, at the University of California, Santa Barbara.

**Asa Zatz** denies being an academic. He has, however, achieved two sons, the older one a Ph.D., a professor of cultural studies at a university, the other an M.S. engaged in ecological teaching. However, he himself, like Woody Allen's Zelig is also sort of there and not there at the same time (Actually, when you think about it, a status befitting a translator). That is to say: he has a B.A. from Ohio State University, was an M.F.A. Candidate at the Yale Drama School, an M.A. Candidate at Mexico City College, and finally a PhD Candidate at the Escuela Nacional de Antropología in Mexico. As a translator he has an enormous body of work to his credit, which alone takes up 8 pages in his CV. In his thirty-three plus years in Mexico, where he learned the trade, he would translate practically anything he was asked to, with the only proviso that the paper be held still. Now, back for many years in his native land, Manhattan, he translates almost nothing but literature. Zatz's work has covered probably all genres of literature and the arts, even poetry (his most favorite of all to do). In non-literary areas, let us say practically anything from anthropology to zoology, from philosophy to comics and dubbing. Finally, a selection of some of the more familiar names of authors he has translated: Cardoza y Aragón, Carpentier, Eloy Martínez, Fuentes, Galeano, García-Márquez, José Luis González, Ibarigüengoitia, Oscar Lewis, Sabato, Sarmiento, David Toscana, Valenzuela, Valle-Inclán, Vargas Llosa.