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%I Oxford ; New York: Oxford

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strong foundation by streamlining grammatical explanations, increasing the number of syntax and morphology drills, and offering additional short and longer readings in Latin prose and poetry.

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Contemporary translation studies have explored translation not as a means of recovering a source text, but as a process of interpretation and production of literary meaning and value. *Translation and the Classic* uses this idea to discuss the relationship between translation and the classic text. It proposes a framework in which 'the classic' figures less as an autonomous entity than as the result of the interplay between

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source text and translation practice and examines the consequences of this hypothesis for questioning established definitions of the classic: how does translation mediate the social, political and national uses of 'the classics' in the contemporary global context of changing canons and traditions? The volume contains a total of eighteen original essays, plus an introduction, written by scholars working in classics and classical reception, translation studies, literary theory, comparative literature, theatre and performance studies, history and philosophy and makes a potent contribution to pressing debates in all of these areas.

For a quarter of a century, Tulio Halperín Donghi's *Historia Contemporánea de América Latina*

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has been the most influential and widely read general history of Latin America in the Spanish-speaking world. Unparalleled in scope, attentive to the paradoxes of Latin American reality, and known for its fine-grained interpretation, it is now available for the first time in English. Revised and updated by the author, superbly translated, this landmark of Latin American historiography will be accessible to an entirely new readership. Beginning with a survey of the late colonial landscape, *The Contemporary History of Latin America* traces the social, economic, and political development of the region to the late twentieth century, with special emphasis on the period since 1930. Chapters are organized chronologically, each beginning with a general description of social and

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economic developments in Latin America generally, followed by specific attention to political matters in each country. What emerges is a well-rounded and detailed picture of the forces at work throughout Latin American history. This book will be of great interest to all those seeking a general overview of modern Latin American history, and its distinctive Latin American voice will enhance its significance for all students of Latin American history.

Revision of author's thesis (Ph. D.)--University of Oxford, 2007.

Poetry is supposed to be untranslatable. But many poems in English are also translations: Pope's Iliad, Pound's Cathay, and Dryden's Aeneis are only the most obvious

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examples. The Poetry of Translation explodes this paradox, launching a new theoretical approach to translation, and developing it through readings of English poem-translations, both major and neglected, from Chaucer and Petrarch to Homer and Logue. The word 'translation' includes within itself a picture: of something being carried across. This image gives a misleading idea of goes on in any translation; and poets have been quick to dislodge it with other metaphors. Poetry translation can be a process of opening; of pursuing desire, or succumbing to passion; of taking a view, or zooming in; of dying, metamorphosing, or bringing to life. These are the dominant metaphors that have jostled the idea of 'carrying across' in the history of poetry translation into English; and they form

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the spine of Reynolds's discussion. Where do these metaphors originate? Wide-ranging literary historical trends play their part; but a more important factor is what goes on in the poem that is being translated. Dryden thinks of himself as 'opening' Virgil's Aeneid because he thinks Virgil's Aeneid opens fate into world history; Pound tries to bring Propertius to life because death and rebirth are central to Propertius's poems. In this way, translation can continue the creativity of its originals. The Poetry of Translation puts the translation of poetry back at the heart of English literature, allowing the many great poem-translations to be read anew.

Sallust (86-35 BC) was a historian of major importance, writing at the time of the late Roman Republic. This is the

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first full-length commentary and English translation of one of his major works, the Histories, covering the years 78-67 BC--one of the most poorly documented periods of the era. The translation is based on a fresh examination of the text and also includes newly-discovered material with a bearing on the interpretation of the text.

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