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and women. Ultimately, *Growing Up in an Inhospitable World* provides a significant contribution to scholarship in an undefined genre and its relationships with the social, cultural, and historical elements of Spain. Those who wish to deepen their knowledge of the evolution of women's growth in patriarchal societies will find great value in Bezhanova's work.

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Albrecht Classen. *Sonora: harte Klänge/Harsh Words*. Novo maesto, Slovenia: Arte publisher, 2015.

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Dr. Albrecht Classen, a prolific poet with global sensibility and keen insights into the human condition, has added to his extensive oeuvre and to his renown as University Distinguished Professor of German Studies in Tucson, Arizona with his latest bilingual-facing-page volume of (self-translated) poetry. As a long-time reader of Classen's poetry, both published and unpublished, to say I admire his talent would be an understatement. Indeed, the sole criticism I can make of this latest volume is that he did not offer me the chance to translate his poems, for as a literary translator, I would relish the challenge and the delight of rendering Classen's poetry into English. And as a fellow Arizonan (albeit one living in the mountains rather than the desert) I view his dual role as expat German and long-established Arizonan as one that adds piquancy and depth to his chosen subjects, as do his black and white photographs of landscapes and architectural features that accompany and expand the impact of this hardcover, 7 1/2 x 5 inch 227 page volume—truly one for a bibliophile's collection. Translators will find a treat herein as well, for the English not infrequently gives closer focus to the intent behind the German words and thus will prompt bilingual readers to examine their own choice of words between the two languages (such as in the choice of dale for *Tal*).

Dedicated to the desert that he has called home for over a quarter century, the volume's dual challenge is met: self-translation does not disappoint, but rather, closely follows meter, rhyme and syllable count—no small feat. In addition, the use of idioms between both languages is both precise and fitting. The primary subject matter—Nature, desert, flora and fauna—is as accurate as only a soon-to-be-thirty-year resident of Arizona can depict. Ably conveying that experience is not a given, however; Classen competently portrays his surroundings in an evocative and heartfelt manner. He also addresses folklore, politics and personality in a way that evokes and educates without being pedantic. It is a captivating, even mesmerizing, read, yet refreshes in its sometimes confrontational stance. When I interviewed him by email regarding his approach and his muse, Classen stated he is always on the search for the right word that must resonate and must offer the key to a deeper understanding—at the same time being “romantisch und doch postmodern.” Rather than entertaining the notion of a muse, Classen points to himself as what he sees as “a medium of my poems that happen of their own accord and merely have to be written down and polished.” He professes a “deep joy of the poetic word that reflects [the] self,” —an explanation for why his poems are written in German and translated in to English, not written initially in English. Classen's hope is that what he views as “the pearls” of poems emerge from within the soul to then change the world. Their structure arises organically in what he describes as a musically freely-moving writing process in which the inner sound determines both rhythm and meter.