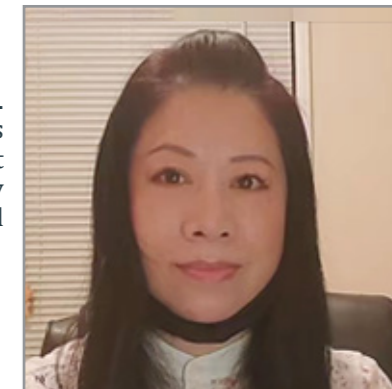
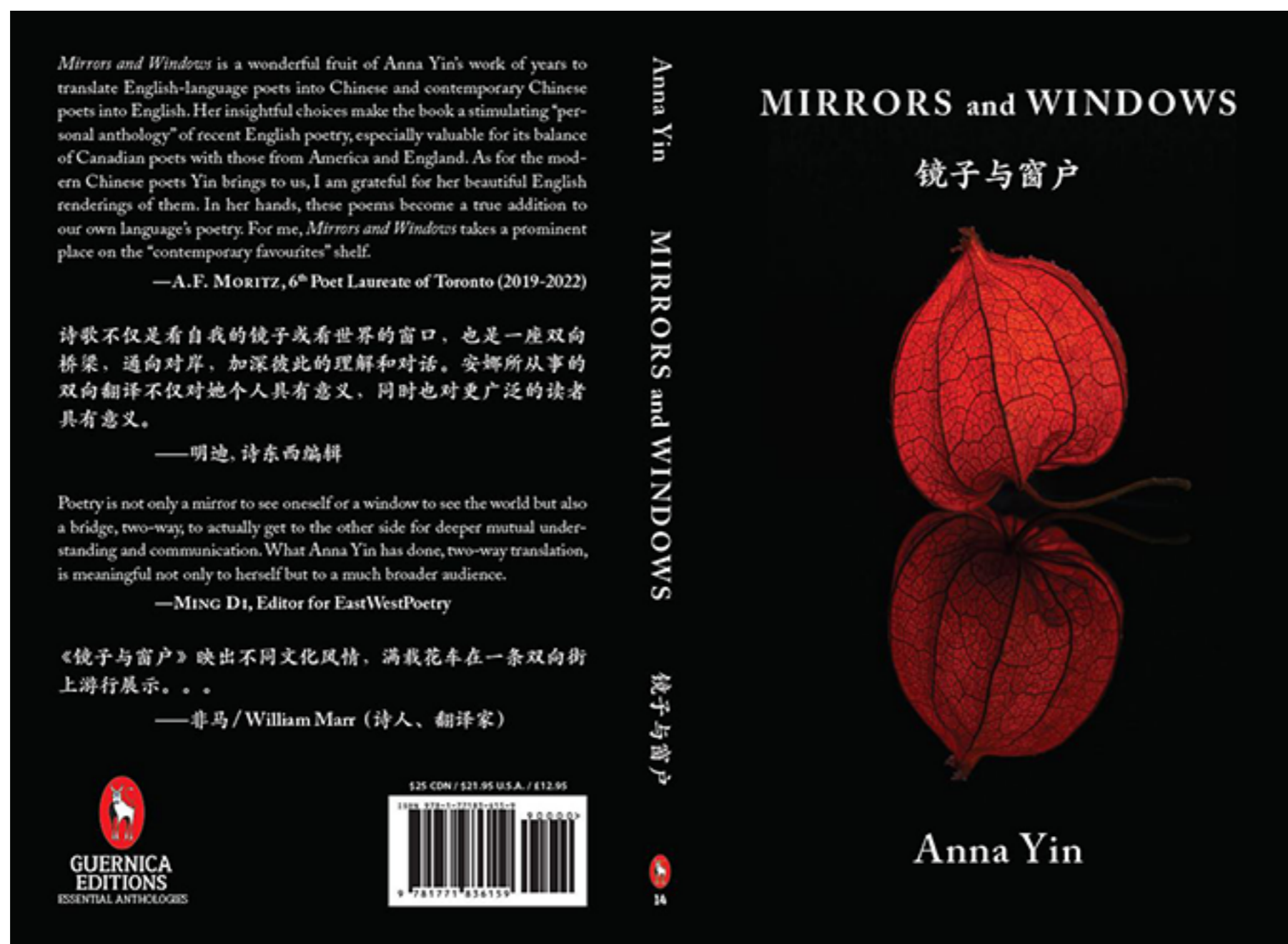




Anna Yin was Mississauga's Inaugural Poet Laureate (2015-2017) and has authored five poetry collections and one collection of translations: *Mirrors and Windows* (Guernica Editions 2021). Anna won the 2005 Ted Plantos Memorial Award, two MARTYs, two scholarships from USA and three grants from Ontario Arts Council. Her poems/translations have appeared at Queen's Quarterly, ARC Poetry, New York Times, China Daily, CBC Radio, Literary Review of Canada etc. She has designed and instructed various Poetry Alive workshops with multimedia since 2011. She read on Parliament Hill, at Austin International Poetry Festival, Edmonton Poetry Festival and universities in China, Canada and USA etc.



Vivian Zhou is the founder of *WePoetry*, a poetry network for all international Chinese poets. She is also a freelance writer and editor, working for several Chinese-language journals (*World Weekly* and *Poetry Society of Wuzhou*). Her travel essays and poems have appeared at *World Journal*, *Overseas Digest*, *Flushing Poetry Festival Collection*, *Poetry Hall* and the *Poetry Review*, a *Slave of Freedom*. She graduated with two bachelor's degree in Accounting and Economics. Currently she is working for a financial institution in New York.



VIVIAN ZHOU Review of ANNA YIN'S *Mirrors and Windows* Guernica Editions 2021

Anna's *Mirrors and Windows* is a collection of poetry in translation that brings together the works of 56 poets from the East and West. There are three parts in the book, the first part is "From English to Chinese", in which Anna translates the works of 36 English-language poets into Chinese. The second part is "From Chinese to English", in which Anna translates the works of 20 contemporary Chinese poets into English. The third part is "Poems Inspired by Translations", which includes 7 poems written by Anna. *Mirrors and Windows* is a successful demonstration of Anna's ten-year poetry translation career. And it's a high-quality book to consume and relish at sitting and then return to savor gradually.

I was especially impressed with Anna's translation of the verse "Couple Sharing a Peach" by American and Canadian prominent poet, Molly Peacock. This lovely short piece of verse is full of the reality of life and is imbued with the philosophy of love. Some of Molly's ideas are alive with sensory experience which can easily resonate with wide audiences who are trying to refresh the love in their lives. In translation, Anna strives to translate each line accurately and at the same time she does not ignore the poetic charm of the original verse: rhyming.

Available at: <https://www.guernicaeditions.com/title/9781771836159> and <https://www.amazon.com/Mirrors-Windows>

She pays attention to the rhyming words in the translated language, even though its hard to find two words with the same rhyme in another language, she still tries to get as close to the definition of the original words as possible. Thus, Anna's translation integrates the original work into the context of Chinese classical poetry, it preserves the dramatic tension, coupled with rhyming words; so the verse has a vivid sing-song feeling.

Moreover, the Chinese language is changing rapidly. How to utilize Chinese language, either classic language or modern language, will directly have an influence on the effect of translation. When translating Molly's verse, "Couple Sharing a Peach", Anna utilizes the poetry style of Minguo, a moment in history right after the fall of the Qing dynasty and before the Communist period, as well as on choice of words. For example, the "hotel" in the original work can be translated into "賓館", "酒店" in modern Chinese world, but Anna picked the classic word "客棧", which gave the verse a classic romantic flavor. It fully demonstrates her strong knowledge of traditional Chinese literature.

Mirrors and windows is diverse in subject matter, and contains numerous authentic content about the family life, the beauty of nature, the truth of material world and the nature of memory. Some topics are related to classical Chinese culture and religion. Luo fu's lengthy verse "Early Snow", is a poem of limpid meditations which drives us to pause as we read: "他一向啞默/ 從不追究為何膚色那麼蒼白/ 沒有歷史, 沒有軌跡和腳印/ 翻開去年的照相本/ 冷, 仍在那裡裸著/ 河水喧嘩/ 是他的笑聲也是輓歌." as Anna translated below: "Mute at all time/ he has never looked into why skin is so pale/ no history, no tracks and footprints,/ opening last year's photo album/ cold, he is there still naked/ the river clamoring/ it's his laughter, it's also an elegy."

Comparing with original verse and translation, we can see Anna's translation is not only accurate, but also expresses the original flavor of the poem vividly and delicately. It fascinates readers to see the picture of white snow with stillness and clarity, covering on the ground.

Anna is a loyal reader. When she focuses on translating, she always thinks deeply into the context of the original work; he strives to invite the spirit of the original verse into her translated works letting two souls representing different cultures, religions and beliefs united. This is the most meaningful approach for her.

She said: *Translation gave her a lot of windfalls*, as she wrote in her poem: "Now I look at leaves and fruits,/ stones and stars, each a new poem./ I too bite the juicy fruit of it."

From *Mirrors and Windows*, we find two Annas standing inside and outside the mirror, one who speaks her native language outside the mirror while another who writes in a foreign language inside the mirror. They are harmonious and coordinated with each other. Like the left hand and the right hand playing on a piano, when they working together, a wonderful melody will be flowing out. And that window is the symbol, it enlarges Anna's vision of poetry, but also opens the window for the vast number of Chinese poets and audiences who truly desire to read the works of contemporary Western poets. In addition, it benefits more and more Western poets who are deeply interested in Chinese culture, tradition and literature, to have more opportunities to stand on the stage of China. Anna's work has built a bridge to enhance relationships between the Western and Eastern poets. In this respect, Anna's Work has transcended poetry itself.