Gambier, Y., & van Doorslaer, L. (Eds.). (2011). *Handbook of translation studies* **(Volume 2). Amsterdam: John Benjamins. Printed edition, 197 p.**
Gambier, Y., & van Doorslaer, L. (Eds.). (2011). *Handbook of translation studies online* **(2nd ed.). Available online at: http://www.benjamins.nl/online/hts/**

Luc van Doorslaer writes in "Bibliographies of translations studies" published in volume 2 of the *Handbook of translation studies* (HTS) (pp. 13–16) that the maturing discipline of Translation Studies is sufficiently institutionalized to warrant the confection of "knowledge-structuring academic 'tools'" (p. 13) to organize and systemize the somewhat fragmented knowledge published in bibliographies, dictionaries, encyclopaedias, textbooks and elsewhere. Examples of books that publish overlapping and often complementary knowledge are volumes 1 (2010) and 2 (2011) of the HTS, edited by Yves Gambier and Luc Van Doorslaer and published by John Benjamins, the second edition of the *Routledge encyclopedia of translation studies* (Baker & Saldanha, 2011), the four-volume *Translation studies* (Baker, 2009), *Übersetzung: ein internationales Handbuch zur Übersetzungsforschung = Translation: an international encyclopedia of translation studies = Traduction : encyclopédie internationale de la recherche sur la traduction* (Kittel, House & Schultze, 2004), and the *Oxford handbook of translation studies* (Malmkjær & Windle, 2011).

However, as Gambier and van Doorslaer explain, what sets their reference book apart are the "two major contributions [that it makes] to the field" (p. ix): 1) "both a print edition and an online version", where articles are "regularly revised and updated" and 2) "the interconnection with the online *Translation studies bibliography* (TSB)" (p. ix), an example par excellence of a "knowledge-structuring academic 'too[l]'" (p. 13). Selected concepts from the TSB (Gambier & van Doorslaer, 2012) are the subject of HTS print and online articles. Key terms and concepts in the HTS's online articles are hyperlinked to the TBS in order to facilitate research by key word and related fields. In addition, the student, researcher and general reader can "find an abstract of the publication" (p. ix) in the TSB to determine the potential pertinence and usefulness of articles, chapters and books. The HTS clearly aims to make translation and interpreting knowledge available to a broad public thanks to the online edition. Thankfully, Benjamins also publishes a print version for those of us who still prefer the tactile pleasure of a quality bound book.

The second volume of the print edition adds 35 articles to the 70-odd articles published in the first volume. The articles vary in length from 500 to 6,000 words, "based on relevance" (p. ix) and the depth to which the subject matter is treated. They are organized by alphabetical order and interrelated thanks to asterisks that highlight subjects dealt with in other articles published in volumes 1 (one asterisk) and 2 (two asterisks). For

example, in Cristina Valdés' "Advertising translation" (pp. 1–5), "Turns of Translation Studies" (p. 1), "translation strategies" (p. 2), "Semiotics and translation" and "localization" (p. 3), and "the Web" (p. 4) are highlighted with one asterisk, while "wordplay" (p. 1) is highlighted with two asterisks – a link to Jeroen Vandaele's "Wordplay in Translation" (pp. 180–183). A list of references and, in most cases, suggestions for further reading complete the articles. A detailed subject index at the end of volume 2 lists entries – in bold – that "lead directly to an article (either in HTS vol. 1 or vol. 2)" (p. 184), as well as key words. The cumulative index is more extensive in the second print volume, but is the most complete in the online version of the HTS, where it is possible to use the "Search" function to access very quickly pertinent articles by article, author or subject.

International Translation Studies scholars with an expertise in the subject field are generally the authors of articles. While 29 of the contributors to volume 2 are recognized names in European TS scholarship (e.g., Dirk Delabastita on literary translation, pp. 69–78, and Kirsten Malmkjaer on linguistics and translation, pp. 61–68), four Canadian researchers (Paul Bandia, "Orality and translation", pp. 108–112; Hélène Buzelin, "Agents of translation", pp. 6–12; Brian Mossop, "Revision", pp. 135–139; Sherry Simon, "Hybridity and translation", pp. 49–53), a US researcher (Sonia Colina, "Evaluation/Assessment", pp. 43–48) and a Turkish researcher (Şehnaz Tahir Gürçağlar, "Paratexts", pp. 113–116) have also contributed to the volume.

Inevitably, some shortcomings are to be noted in a publication of this type. A sensitive issue – from a Canadian perspective at least – is the Eurocentrism of articles such as Albert Branchadell's "Minority languages and translation" (pp. 97–101) that makes but passing reference to a few non-European languages (Ghaya, Khasi, Oriya) in its discussion. Branchadell's reliance on the research of Michael Cronin, while beyond reproach in terms of the quality of the research referenced, could be questioned in terms of variety. This reviewer would have expected that reference be made as well to non-European classics such as the seminal work that has inspired research on theatre translation and minority in Québec, Canada and abroad, most notably Scotland: Annie Brisset's (1990) brilliant *Sociocritique de la traduction: Théâtre et altérité au Québec (1968-1988)*, to give just one possible example.

Not surprisingly, given that the HTS is only at its second volume, the absence of articles on several specific concepts is to be noted, for example, equivalence, modulation, interculturality. We are nevertheless confident that these concepts, among numerous others, will be the subject of future articles. Translation Studies is a rapidly evolving discipline that is progressing relatively quickly through a series of "turns" (pragmatic, cultural, global, iconic, ideological, empirical, sociological, creative, ethical, power) (see, for example, "The turns of Translation Studies" by Snell-Hornby (2010) in the HTS, volume 1). The HTS could arguably prove highly useful by being not only a resource that deals with the most

current topics in the discipline, but also one to which readers can refer to find answers to fundamental Translation Studies questions, a "back to basics" if you will.

An effort is clearly being made in this area. Volume 2 boasts an article on "Institutional translation" by Kaisa Koskinen (pp. 54–60), "Translation problem" by Gideon Toury (pp. 169–174) and "Translation universals" by Andrew Chesterman (pp. 175–179). These articles provide an introductory review of the literature on the respective concepts as well as an historical overview of their development. The articles are followed by a highly useful list of references (Koskinen), or by a list of references and a list of suggested further reading (Toury, Chesterman), both of which identify key researchers and their publications.

On the whole, volume 2 of the *Handbook of translation studies* gives a broad audience of students, researchers and the general public an excellent idea of the progress of ideas in the dynamic discipline of Translation Studies with, for example, articles on "Metaphors for translation" by James St. André (pp. 84–87), "Methodology in Translation Studies" by Peter Flynn & Yves Gambier (pp. 88–96) and "Pseudotranslation" by Carol O'Sullivan (pp. 123–125). The greatest strength of the HTS (volumes 1 and 2) lies in its providing, structuring and simplifying access to various sub-fields in Translation Studies; the HTS not only provides access to the subject of interest, but it also offers the undeniable advantage of identifying leading thinkers in the sub-fields and their publications. Furthermore, thanks to the links between the online *Handbook of translation studies* and the *Translation studies bibliography*, researchers can access more rapidly readings that are pertinent to their research projects. Volume 2 of the HTS will certainly add new users to the loyal group who eagerly awaits the publication in book form and in electronic format of new volumes, in addition to updated editions of existing volumes of the *Handbook of translation studies.*

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Pedersen, J. (2011). *Subtitling norms for television: An extrapolation focussing on extralinguistic cultural references***. Amsterdam: John Benjamins. 240 p.**

The treatment of culture in translation has been the topic of scholarly discourse for quite some time. However, empirical studies of in the field of Audiovisual Translation (AVT) are not common. In this carefully researched and exceptionally well-structured book, Jan Pedersen takes the reader on a journey through the ways in which Extralinguistic Cultural References (ECRs), a term that the author has coined, are treated in Scandinavian subtitles. The book contains concrete examples from subtitling practice. One of its biggest strengths is a clear link that Pedersen makes between translation theory; between Descriptive Translation Studies (DTS), the writings of Toury and Chesterman in particular, and the practice of interlingual subtitling in Scandinavia. Thus, descriptive in nature, the book aims at eliciting subtitling norms that exist in Scandinavian countries and does so by means of extensive empirical research.

Subtitling Norms for Television is divided into seven chapters. In Chapter 1, entitled "Subtitling as Audiovisual Translation", Pedersen explains for instance that although countries are traditionally divided into subtitling and dubbing countries with respect to their preferred mode of AVT, this division is no longer applicable because of the "dynamics of the mediaspace" (p. 4). The reader is acquainted with interesting AVT practices such as the one in Ukraine, where the subtitling or non-subtitling of Russian films depends on whether the government is pro-Russian or not. Chapter 1 also explains the nature of subtitling (p. 8), of the subtitling process (p. 13) and of the constraints of subtitling (p. 18). This chapter also introduces the practicalities of subtitling to those not aware of the process, and further explains it to those who are.

Chapter 2 is entitled "Norms in General and Particular" and it forms an important theoretical background for Pedersen's empirical study. This chapter is a good reminder of what DTS is based on. Section 2.3, "The Potency of Norms", helps the reader to better understand the sometimes confusing terminology related to norms, which does not prevent the author from giving the reader a clear overview of the concepts of laws, rules, norms, conventions, regularities and idiosyncrasies. The difference between

Toury's and Chesterman's norms is also explained. In this section, the difference between norms, strategies and solutions is presented and an important claim is made, which states "[t]hat strategies are not norms, instead norms tell translators which strategy is appropriate given the circumstances" (p. 37).

Chapter 3 introduces the central point of the model on which the empirical research is based, and those are ECRs. The definition of ECRs is provided (p. 43) and the differences between ECRs and realia are explained since Pedersen claims that the term realia is vague (p. 44). Chapter 3 establishes that "referents of ECRs are not found within language, but rather in extralinguistic reality, i.e. in the world" (p. 56) and this claim is key to understanding ECRs. The Scandinavian Subtitles Corpus is the author's source of ECRs, which is the corpus of AVT materials (50 films and 50 episodes of TV series) that Pedersen has compiled. Chapter 3 is concluded with interesting findings, such as the findings that genre influences the distribution of ECRs (p. 63) and that the genre of comedy, for instance, shows much more variation than could be expected (p. 64).

Chapter 4 bears the title "Translation Strategies: How It's Done" and investigates "what translation strategies are used to make ECRs accessible to the TT audience" (p. 69), while discussing taxonomies proposed by other translation scholars, such as Katan and Chesterman. In order to make his taxonomy absolutely clear, Pedersen presents the reader with a graphic layout of ECR transfer strategies (p. 75) and in so doing, the reader is made aware of Pedersen's view that retention, specification and direct translation are source-oriented strategies, while generalization, substitution and omission are target-oriented strategies. The remainder of Chapter 4 clarifies the strategies in detail and concludes with a simplified process-oriented taxonomy of ECR transfer strategies (p. 102).

Chapter 5, "Influencing Parameters: Why It's Done Like That" introduces the classification of ECRs into transcultural, monocultural and infracultural, since "before rendering an ECR, the subtitler has to try to decide whether or not the TT audience has knowledge about the ECR" (p. 106). Transcultural ECRs are those which are not bound to the source culture, while infracultural ECRs are. This chapter (p. 107) reveals that monocultural ECRs partly overlap with transcultural and infracultural ECRs. Chapter 5 also discusses the importance of ECRs, and the polysemiotics, which consist of the interplay between channels and media-specific constraints. The effects of the subtitling situation raise important questions as to what the skopos of the text is and whether the TT audience has special knowledge, which may be instrumental in the subtitler's treatment of ECRs.

Chapter 6 is the most extensive chapter in Pedersen's monograph since the model presented in previous chapters is applied to empirical data. This chapter also reveals the amount of work that Pedersen has devoted to the empirical research of norms. Pedersen explains the reasons for focusing his study on 100 AVT materials and he also points out that the corpus is

"mainstream in character" (p. 125). The criteria for the compilation of the corpus are explained in detail (p. 126) and the corpus is broken down by genre in the form of a table (p. 128). Pedersen introduces technical concepts such as expected reading speed, subtitle density and condensation rate, which were studied in the corpus. Chapter 6 reports interesting finding with regard to exposure time and the expected reading speed of subtitles in Denmark and Sweden and does to in the form of a diachronic study, in which Pedersen concludes that "expected reading speeds are rising everywhere" (p. 135). Topics such as subtitle density and condensation rate are studied in detail. The second part of Chapter 6 offers insights into how cultural references are rendered as regards subtitling strategies, especially as regards monocultural ECRs. The author also discusses the use of master templates and the consequences that this practice has on rendering ECRs, since it shows "how alike these texts become" (p. 176). Pedersen also recognizes that "subtitlers are more likely to adhere to the norms inherent in template files" than to the "appropriate subtitling style of each country" (p. 179). Chapter 6 concludes with the formulation of subtitling norms, based on the empirical study of Danish and Swedish subtitles. One of the most interesting conclusions is that "[w]e can see a general trend of source-orientation in subtitles of Anglophone audiovisual material" (p. 196). Chapter 7 is entitled "Prototypical Subtitling" and although it is brief, it presents some interesting views.

Pedersen's conclusion of his study is that the most striking findings are that "very few significant differences were found between Swedish and Danish subtitling norms", that one can talk about "pan-Scandinavian subtitling norms", as well as the "general conclusion of this investigation: that the Scandinavian subtitling norms are converging or have converged" (p. 209). Pedersen concludes by stating that subtitling is a "[t]ransient and transcultural, polysemiotic, if not prototypic, form of translation, which is the most visible and the most vulnerable, the most common and most constrained of all modes of translation" (p. 216).

The style of the book is accessible to anyone, and it is set firmly in academic discourse; Pedersen demonstrates full awareness of academic rigour. This monograph is therefore a sound basis for further scholarly investigations into norms and the treatment of culture in subtitling. Its extensive bibliography also provides a treasure trove of useful entries that may be exploited by other scholars. Witty at times, this monograph is a must-read for those interested in Audiovisual Translation, interlingual subtitling and the treatment of culture in translation in general. It is also of great interest those interested in the study of norms.

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Remael, A., Orero, P., & Carroll, M. (2012). *Audiovisual translation and media accessibility at the crossroads: Media for all 3*. **Amsterdam: Rodopi. 439 p.**

The twin disciplines of Audiovisual Translation (AVT) and Media Accessibility have grown rapidly in size and importance over the last two decades, and there can no longer be any doubt that they have grown into disciplines on their own right, as the editors claim (p. 13). This book, however, begs the question of whether these disciplines are to be considered sister disciples of the mother discipline of Translation Studies, or whether they are two separate fields of study, or if one could be said to contain the other. As Media Accessibility is arguably the broader field, semantically speaking, as its object of study is semiotic transfer, which could be said to include the linguistic transfer which is the object of study within AVT. However, AVT is the older and more established discipline, and many of the scholars working in Media Accessibility started out in AVT (or indeed in Translation Studies). This book shrewdly avoids the question of disciplinary organization (just talking about a strong link between the two fields; p. 14), and makes no distinction between contributions from the two fields, but presents them thematically instead (which could arguably be said to indicate an inclusive stand).

This volume contains the proceedings of the third *Media for All* conference, which is a conference series which has grown dramatically both in size and importance for the two (or one) disciplines, and the contributions presented in this volume indeed reflect both the high quality as well as the multifaceted nature of the series. The greatest strength of this volume comes from the many high-quality contributions that really let the reader sample some of the best state-of-the-art research in the fields. The greatest weakness of the book is that the many and varied topics, approaches, perspectives, objects of study and sub-disciplines that are represented in the contributions makes it something of a fragmented reading experience. This is probably due to the inclusive nature of the conference series and of its proceedings, which actually could be seen as a genuine strength, and which truly reflects the plurality of the disciplines. The volume contains 19 contributions about topics as varying as crowdsourcing, publishing, pictograms, video games, live subtitling, speech reception, audio description, eye tracking, sign language, voice-over, surtitling, Anglicisms, reception studies, multilingualism, corpus studies, and many other aspects of semiotic transfer in various audiovisual settings. It goes without saying that it is no small challenge to bring these diverse topics into some sort of thematic order.

The editors have chosen to organize the articles into three different sections. The first is entitled "Extending the borders of AVT", the second "Interpreting sight and sound" and the third "The discourses of audiovisual translation", which is further subdivided. With the possible exception of the second section, these titles are vague enough to include just about anything

within the field(s), and they indeed do that. The title of the volume claims that the disciplines are at a crossroads, and that metaphor is explored in the foreword: it refers to the impact of the many new technologies (including Web 2.0, corpora and eye tracking) in the field as well as in academia, and also the threat from "the index society" (p. 16) and not least from the multidisciplinary approaches in the field. The metaphor is an apt one, as it also hints the many various sources of the contributions in the volume, from practitioners and scholars alike. It could, however, be said that in the rapidly and continuously changing world of AVT and Media Accessibility, the metaphor could be used at any time in the past decades and in all possibility also in the coming ones.

The first section is the most controversial, mainly because it contains a brilliant and somewhat polemic article by Lucile Desblanche, who explores the stepmotherly fashion in which AVT is treated by academia, in the form of the marginalization of the discipline in bibliometrics and publishing, and she also discusses open access, e-journals and other hot publication topics. These are important issues, and the more importance that can be drawn to them the better, not least when considering recent changes in the ranking and classifying of TS journals in general, and AVT in particular. The section also contains a very interesting article on the rise of Web 2.0 and the use of crowdsourcing in subtitling, by Minako O'Hagan, who explores "the wisdom of the crowd"(p. 33), which sees fansubbing enthusiasts as an organic organism which is self-adjusting. Professional subtitlers need perhaps not worry too much about this yet, however, as the crowd does not yet seem to be quite wise enough to replace the quality of their work. Carmen Mangiron's contribution about accessibility in video games could work as an eye-opener for the business, as it points out that most creators of video games do not consider disabled gamers at all, or if they do, it generally comes as an afterthought. The perhaps most fascinating article in this section was the futuristic article by Junichi Azuma, who looked at how emoticons and other pictograms are currently used, which is really interesting. The author then goes on to suggest that a whole new universal language with both grammar and lexis can be constructed by pictograms. This is indeed an article that extends the border of AVT. The idea is arguably somewhat utopian, however, as it ignores or downplays the different connotations that different images have in different cultures, as well as the effort that would go into learning this language, which is not quite as intuitive as the author appears to think. The article is also somewhat contradictory, as it first (rightly) extols emoticons and pictograms as adding extra paralinguistic and interpersonal information to verbal messages, but then, as the pictograms get to *replace* the verbal message, the article does not seem to consider the fact that the result is *less* information.

The section on interpreting sight and sound is the most homogeneous one, as it mainly explores various aspects of Audio Description (AD) and subtitling for the Deaf and hard of Hearing (SDH). There are two articles on

AD. Iwona Mazur and Agnieszka Chmiel reflect on the pioneering Pear Tree Project, and use its finding to destabilize the old objectivity/subjectivity dichotomy in AD. Nazaret Fresno uses questionnaires to ascertain what seeing people consider to be the most salient features about the characters in *Charlie and the Chocolate Factory* (2005), which could be very useful for helping audio describers decide what to describe. There are more articles about aids for the hearing-impaired. One of the most important findings of this volume is that not one but two articles (by Pablo Romero-Fresco and Juan Martinez Pérez) through independent studies both come to the conclusion that block subtitles are clearly superior to scrolling ones in live subtitling. It is thus established beyond doubt that the comprehension of live subtitles is much greater when using block subtitles - now we just need to convince the policy makers. The section ends with a very interesting piece by Alex McDonald, who has found that in-vision sign language interpreters in UK television seem to disregard the fact that they are in a polysemiotic setting.

The bulk of the contributions is housed in the third section, which is entitled "The discourses of Audiovisual Translation". It is further subdivided into three subsections, the first of which is called "AVT classics revisited", which contains one article about voice-over and one about surtitling. Why these should be more classical than other topics is not immediately clear. Monika Woźniak's article on voice-over in Poland is very insightful and points to the future with a new approach to the topic that shows all the advantages of this oft-neglected mode of AVT. She claims that voice-over can be (and is, to some degree) made much more unobtrusive by placing the translations between the original utterances ("voice-in-between", as she puts it; p. 209). She convincingly proves this by using extracts from *Star Trek*; had she been equally convincing using a Woody Allen film is perhaps a more open question. Anika Vervecken describes the process of surtitling for the stage in illuminating detail. She then goes on to stress the fact that directors need to take surtitling into account early on in the production process. This is clearly true, and symptomatic of the lack of awareness of semiotic transfer issues that many producers of audiovisual material in general seem to have. This was also stressed by Mangiron in her article, and something of a standing issue in AVT.

The second subsection deals with "Bilingualism, multilingualism and its consequences". It begins with Henrik Gottlieb's article on Anglicisms in subtitles. He conducted something as rare as a longitudinal subtitling study, where he compared old and new Danish subtitles of Anglophone films, looking for an increase in Anglicisms in the new subtitles. To his surprise, this turned out not to be the case. Dominique Bairstow and Jean-Marc Lavaur present an abridged version of their study on the use of inter- and intralingual subtitles. Their findings show that subtitles help those that have little or no knowledge of the foreign language, but, more surprisingly, distract from the comprehension of the film by bilinguals. Beginners in a

language were helped by intralingual and reverse subtitles. Reverse subtitles (i.e., audio in L1 and subtitles in L2) seems best for comprehension and language learning. The section ends with two articles (by Anna Vermeulen and Vincenza Minutella, respectively) about multilingual films, which could be seen as a token of how much contemporary attention is being paid to this area. They found that in some aspects, the dubbed versions of the films were more domesticating than the subtitled ones, but, perhaps surprisingly, that ethnolects tended to be magnified in dubbing. The overall generalization that might be made from these two articles is that the main language tends to be domesticated in translation, whereas minority languages tend to be exoticized, as tokens of foreignness.

The final section in the book is centred on corpus studies and it is very gratifying to see that AVT now makes use of corpora in a serious and effective way, not least because it adds credence to our discipline in the eyes of older disciplines, notably linguistics. Here we find descriptions of the AD film corpus in the TRACCE project (described by Catalina Jiménez and Claudia Sibel), and the Pavia film corpus, which is described by Maria Freddi, who found that film language is more formulaic than natural speech. The Pavia corpus was also used by Maria Pavesi, who studied the intricacies of cross-linguistic pronoun use, and found that shifts in pronoun use in translations can be triggered by linguistics cues in the source texts, but also from paralinguistics, the action and other aspects of the audiovisual context. Another article based on a linguistic corpus study is written by Veronica Bonsignori, Silvia Bruti and Silvia Masi. The findings from their study on greetings and leave-takings confirms the work of others (e.g. Freddi in this volume, but also more generally speaking, the work of e.g. Pablo Romero Fresco and Frederic Chaume Varela) that dubbese, i.e. the language use particular to dubbing, is quite different from natural speech. All in all, it is very good news that our discipline now seems to have overcome the technical difficulties involved and is now applying corpus-linguistic methods to the entire polysemiotic package which makes up our audiovisual reality.

Summing up, this volume is a very valuable addition to our knowledge of AVT and Media Accessibility, and it is the most up-to-date volume on the state of the art of the discipline(s). Its somewhat discontinuous content is just a reflection on the inclusive stance of the editors and of the *Media for All* conference series, and of the multifaceted and truly fascinating nature of our fields of research, regardless if one considers AVT and Media Accessibility to be one or two disciplines. I for one cannot wait for the next volume in the series to appear.

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Flotow, L. von (Ed.). (2011). *Translating women*. Ottawa, ON: University of Ottawa Press. 341 p.

This collection of 15 essays by scholars from different European and American countries offers a fresh insight into women's translation research, which first appeared in North America in the 1970s. According to the editor, Luise von Flotow, twenty years ago the interest in women's translation produced many studies that focused on historical research, on women translators or women authors, and on women's translation (p. 2). At that stage, the concept of gender and translation was mainly centred on women who were not recognized as dominant players in culture and writing. However, as the editor states in her introduction, considerable changes have taken place from that first period up to the present. Firstly, many new translation projects have been undertaken and brought to completion, especially the compilations of anthologies of women's writing, which have been rendered in western languages and many of the world's other languages. Secondly, women's writing has been promoted by female researchers, translators and editors, who have given visibility to these works from different countries and disciplines. Good examples to support the editor's assertion are the anthology recently edited by Taillefer de Haya (2008) with its collection of translations from the sixteenth to eighteenth centuries, and a second volume also edited by Taillefer de Haya (forthcoming), which includes another collection of translated works published in the nineteenth and twentieth centuries. Thirdly, new paradigms may provide promising paths to further research in the domain of women and translation. Von Flotow mentions the usefulness of certain aspects of performance theory for translations since they "allow various performances of a text, they foment differences in these performances and [...] most importantly they take up 'interlocutory space'" (p.8).

The volume edited by Von Flotow is not only a collection of articles by well-known scholars but also a well-founded publication that offers a critical view of most of the major topics in the field of Translation Studies. This makes the volume absolutely pertinent for the discipline at the present moment. It is apparent that the editor has been deeply involved in the elaboration of the volume. In addition to the introduction, she is also responsible for Chapter 7 and the translation of two essays. Chapter 7 is dedicated to Ulrike Meinhof and to several recent translation projects and the ways in which these projects have contributed to rehabilitating the reputation of the bright intellectual and political activist from the 1960s, who fought for social justice and was opposed to war and any form of militarism. Von Flotow highlights that, paradoxically, the projects designed to cast light on Meinhof's role as a humanitarian and brilliant journalist "should come into being largely because of her reputation as a terrorist" (p. 148).

The other chapters in the volume may be grouped according to the eight issues that they tackle. These issues will be discussed below.

1.   Affinity with women writers.

The need for an affinity with and among women writers is brilliantly outlined in Chapter 6 by Pilar Godayol, who introduces five Catalan women writers and translators whose works provided the Catalan language with canonical women's writings in the 1980s and 1990s. These five translators were interested in the same topics that were of concern to the writers whose works that they translated (e.g., the body, maternity, lesbianism). In addition, they paid attention to more general concepts, such as love, lack of affection, loneliness and pain, seen from the point of view of women.

2.   The visibility of women translators.

This issue is present in the first chapter by Alison E. Martin, which deals with the translation of botany by British women at the beginning of the nineteenth century. The author highlights the active presence of these women translators in the texts that they rendered from French into English by means of annotations. These women not only showed their skills and scientific knowledge to the British reading public, but they also considered how to reach a broader audience by making the contents of their translations inclusive for both amateurs and professional readers.

3.   Women's poetry.

Chapters 2 and 5 are dedicated to women's poetry. Both chapters are centred on authors who by means of their art sought excellence and freedom. The second chapter by Tom Dolack examines the work of Karolina Pavlova, a 19th-century female Russian poet who translated poetic German texts that portrayed women who – unhappy in their society at that time – gained access "to a higher realm" through the translation of poetry (p. 52). Therefore, translation became not only a means of social commentary but also a vehicle for transcendence. In Chapter 5, Sandra Bermann raises the topics of 're-vision' and 'translation' inAdrienne Rich's poetry. Rich refuses to domesticate but offers the opportunity of using a multiplicity of languages and messages. Her idea of revision starts a cultural tradition of renaming and exploiting the potential fast-changing role of language within a global context. This vision is quite innovative and fresh, even in the twenty-first century. She foresees a change in the politics of languages.

4.   The intervention of the translator to adapt the message to the target audience or target culture.

This issue constitutes a crucial point in the discipline closely related to culture (Katan, 2009). In Chapter 3, Anna Barker reflects on the work by the poet Helen Maria Williams, who was also a novelist, translator, abolitionist and political activist in favor of the French Revolution. Barker examines Williams's translation of the novel *Paul and Virginia* by Bernardin St. Pierre, which constitutes an example of mediating otherness. Williams omits several passages in the translation and instead introduces a few sonnets more likely to be accepted by the English-reading public. For Williams, it is a reconstructive process and although she does not claim to have improved the original, she hopes not to have deformed the beauty of

the original. Madeleine Stratford's contribution, which appears in Chapter 4, is dedicated to Susan Bassnett's translation of Alejandra Pizarnik's work *Exchanging lives: Poems and translations* (2002). The author concludes that Bassnett translates the book not for an English-speaking audience, but for her own pleasure, eventually becoming emotionally involved with the texts and the author. Stratford highlights that Bassnett's translations pursue fluency and she constantly puts an emphasis on Bassnett´s subjective intervention. Stratford claims that this interventionist approach has had an influence on how Pizarnik's work is received and that it perhaps fosters the suspicion that the role of translation in 'regenerating literature' has gone beyond its purpose.

    5.   Ethnography and translation.
As the discipline of Translation Studies is becoming increasingly international and multicultural, so is the need for discussing how to deal not only with the rendering of texts in another language, but also with accomplishing an intellectual activity which is not at all ideologically neutral (Herman, 2009). Kate Sturge's contribution (Chapter 9) deals with translation and ethnography in Ruth Behar's *Translated Woman* (1993). This work constitutes an ethnographic study of rural Mexican life, based on a life-story format, telling the story of the heroine, Esperanza, as narrated to Behar by means of recorded interviews and "supplemented by Behar's own background research on history and habits of the region" (p. 167). The language of the heroine Esperanza's translated words is not similar to the original language – the actual language that Esperanza produces. The narrative expresses the layers of historical identity hidden in the identities of the Indian-descended Mexican-Spanish, English and indigenous languages across the Mexican and US borders and the translator's instability between those languages.

    6.   The reception of texts in different cultures.
This major topic is superbly exemplified in three significant contributions which are rich with debate: Chapters 8, 10 and 12. The aforementioned analysis by Flotow of Ulrike Meinhof's work in recent translation projects (Chapter 7) may also be included in this group. In Chapter 8, Anna Bogic analyzes the renewed interest in the life and work of Simone de Beauvoir at the beginning of the 1990s and in the centennial of the author's birth in 2008. Bogic focuses on the translations of Beauvoir's philosophical work into English, especially *Le deuxième sexe,* and the reception of this work by the English readership. New English translations are now appearing after the 1953 English version, whose contents, although respected for the broad scope and psychological insight, were criticized in reviews. These recent projects are contributing and will continue to contribute to re-discovering the author and to re-establishing her value as an important philosopher and founder of feminist philosophy. What is more, translations may contribute to keeping ideas alive and strongly influence the disciplines involved. This is also reflected in Chapter 10, in which Anne-Lise Feral discusses translated chick texts. She analyzes translations from English into French,

finding that the transfer of those texts can alter the notion of new female sexuality, since the popular ideology and constructed knowledge of femininity and sexuality in French culture are linked to the images of the courtesan and prostitute. The British audience received translations of French sex-related literature as evidence that women had reached sexual equality. On the contrary, female heroines in books such as *Sex and the City* were considered guilty of depravation and prostitution by French readers. In Chapter 12, the translations of the Japanese writer Sei Shônagon over the last 150 years are thoroughly analyzed by Valerie Henitiuk, as well as the prefaces to and comments on these translations regarding sexuality, competitiveness with both men and women in the imperial world. Henitiuk finds that the writings of Shônagon can cause a different impact on western readers, depending on the different translations of her work they may come across.

   7. The concept of gender.

This central topic has been discussed in important academic works in the discipline, such as Santaemilia (2005), von Flotow (2008) or Yu (2011). Von Flotow (2008) states that the concept of gender must be carefully used in the context of translation: "Gender as a category of informing macro-analysis of translated texts is largely revisionist exposing the fact that women and other gender minorities have essentially been excluded from presented negatively in the linguistic and literary histories of the world's cultures" (p. 123). In this volume, the concept of gender is addressed in Chapters 11 and 13. In Chapter 11, James W. Underhill surprisingly states that the concept of gender is not pertinent in the case of the French translations of Emily Dickinson's work. Dickinson is a pillar of American poetry simply because she is not "a damsel in distress or a radical feminist who needs no defenders" (p. 236). On the contrary, she has an authoritative poetic voice and fine vision of reality. Moreover, male translators were the ones who promoted Dickinson's work to a French audience. Therefore, gender is more a political question, whereas "in the domain of poetry, what counts is the poem and the ability to hear it" (p. 236). In Chapter 13, Bella Brodzki focuses on the cross-cultural, geopolitical transfer of theoretical terms and concepts. She analyzes what happens to theories when they travel across time and space, zeroing in on the role of translation in the American importation of structuralism and semiotics, and in the transfer of French feminism into English. In this analysis, Brodzki pays particular attention to the concept of gender in translation.

   8. Intervention of the translator to improve or censor the source
      texts.

This topic is dealt with in Chapters 14 and 15. Carolyn Shread discusses in Chapter 14 the translation of *The Rapaces* from Haitian French into English by Marie Vieux Chauvet. Shread clearly states the attitude and method she is in favor of, which is not only a mimetic replication of the signals in the source text but also of the subtext and context "that the rational might not pick up" (p. 300). Shread challenges some of the conventions and limiting

expectations from female activism in Translation Studies. The last contribution in this volume is one by Pascale Sardine. It is devoted to Tahar Ben Jelloun, one of the most translated francophone authors in the world, and more specifically to his book *L'Enfant de sable*. This is a disturbing story of a woman who must pretend to be a man since her Moroccan family has no boys and therefore the father has forced her to become a man. She reclaims her identity with turning points that are mainly linguistic. Ben Jelloun intends to show that the concept of gender is performative and arbitrary, since it is a mere act of enunciation followed by practice (p. 306). When the book was translated into English, American translations failed to capture the double meaning and complex writing, which were present in French and which the author used to talk about women's submission in a phallogocentric society. Instead, the text was reorganized in English and numerous passages censored and cut. The reason might hint at the state of American culture in the late 1980s, when the US market, for practical reasons, aimed to please neo-liberal conservatism and was not prepared to assume risks in the translation of this work.

Summing up, the outcome of *Translating Women* is a joint effort by well-known researchers and a comprehensive and critical work that will be extremely useful not only for scholars and researchers but also for novice researchers and students of translation. The editor has gathered many powerful, well-grounded and serious contributions which deal with topics that are being currently investigated and questioned in the field of Translation Studies. Moreover, the vast number of examples provided by all the contributions makes this piece of work a valuable tool for study and research. It constitutes a must-have in graduate and undergraduate programs in the discipline. Regarding the editing of the volume, it must be mentioned that it is carefully outlined and that the index provided at the end of the manuscript is extremely helpful for the reader. Nevertheless, readers may object to the lack of further insight into 21st century literature by women which is, by all means, very prolific worldwide.

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Mus, F. & Vandemeulebroucke, K. (ass. d'Hulst, L. & Meylaerts, R.) (Eds.) (2011). *La traduction dans les cultures plurilingues*. **Artois Presses Université : Arras 256 p.**

Si la traduction est couramment conçue comme un pont reliant différentes cultures, ce qui lui confère une fonction de passeur et de médiateur, voire de pacificateur (« qui diffuse la traduction cueille la paix », Guidère, M. (^{2}2010). *Introduction à la traductologie.* De Boeck : Bruxelles, p. 7), elle peut également se penser en termes de frontière, de démarcation et de séparation (Wilfert-Portal, B. (2007). « Des bâtisseurs de frontières, Traduction et nationalisme culturel en France, 1880-1930 », in : Lombez, C./von Kulessa, R. (Eds.). *De la traduction et des transferts culturels*. L'Harmattan : Paris, pp. 231–253). Le dénominateur commun de ces deux perspectives consiste en ce qu'elles s'appuient toutes les deux sur une conception fortement territorialisée des langues et cultures, la traduction opérant entre deux entités (source et cible) géographiquement et linguistiquement séparées. Or, à l'heure de la mondialisation, la généralisation de configurations non territoriales et post-nationales met à mal l'unité supposée entre nation, langue et culture érigée en norme absolue par une certaine idéologie romantique. La décolonisation et la condition « postmonolinguale » (Yildiz, Y. (2012). *Beyond the Mother Tongue. The postmonolingual condition.* Fordham University Press: New York) de la plupart des Etats nécessitent désormais une prise en compte de la diversité linguistique à l'intérieur même des frontières, frontières qu'une conception binaire de la traduction risque de renforcer sans les questionner ou analyser.

Comme l'écrivent Lieven d'Hulst et Reine Meylaerts dans leur introduction substantielle au présent ouvrage (les deux éditeurs principaux n'ayant pas joint d'avant-propos ou de présentation), « c'est depuis une décennie seulement que les relations complexes entre plurilinguisme et traduction ont retenu l'attention des traductologues » (p. 8). Les études

réunies dans ce volume édité à l'Université de Louvain apportent ainsi quelques nouvelles pierres à l'édifice d'une reconsidération de la traduction (littéraire) à partir de la question du plurilinguisme, reconsidération entamée notamment par quelques études récentes sur l'autotraduction (voir Hokenson, J. W. & Munson, M. (2007). *The Bilingual Text. History and Theory of Literary Self-Translation*. St. Jerome : Manchester). L'ouvrage entend également apporter un correctif à une certaine conception de la traductologie qui « a emboîté le pas aux histoires littéraires nationales en identifiant les écrivains comme des instances nationales monolingues et en acceptant le simple partage des rôles de l'écrivain et du traducteur. » (p. 12).

Venant d'une dizaine de pays différents, les contributeurs du volume abordent un grand éventail de langues et cultures, les aires examinées allant de l'Amérique du Sud jusqu'en Israël, en passant par l'Amérique du Nord, l'Afrique du Sud et l'Europe occidentale et centrale. On remarque une légère dominance, aisément compréhensible, des thématiques belges et canadiennes, ces deux cultures plurilingues exemplaires. La vingtaine d'études de cas présentées concernent aussi bien la période historique des XIXe et XXe siècles que l'époque actuelle. Le volume est partagé en trois sections : médiateurs, espaces plurilingues et écrivains plurilingues.

Aurélia Klimkiewizc (York University, Canada) ouvre la première partie, consacrée aux « médiateurs » avec des réflexions « à propos du commentaire métalangagier dans la littérature migrante », en préconisant de cibler davantage la subjectivité du locuteur multilingue. Lieven D'hulst et Karen Vandemeulebroucke (tous deux de l'Université de Louvain) examinent chacun quelques usages plurilingues relevés dans des revues littéraires françaises et belges du XIXe siècle. Reine Meylaerts (Université de Louvain) présente le cas de Stijn Streuvels et Camille Melloy, deux auteurs bilingues belges qui se sont mutuellement traduits. A partir du concept d'hétérolinguisme, Myriam Suchet (Université de Lille-III/Concordia University, Canada) analyse le roman *Triomf* de Marle van Niekerk et ses traductions. Erika Mihálycsa (Université de Cluj, Roumanie) entreprend l'analyse de sa propre traduction en hongrois de la pièce *Translations* de l'auteur irlandais Brian Fiel.

La deuxième partie, consacrée aux « espaces plurilingues », s'ouvre avec une contribution de Michaela Wolf (Université de Graz, Autriche) portant sur le multilinguisme et la traduction culturelle dans l'espace de la monarchie austro-hongroise. Denise Merkle (Université de Moncton, Canada) présente la ville de Londres à la fin de l'époque victorienne comme une « Mecque plurilingue et multiculturelle » à l'intérieur d'un espace national. Les deux articles suivants se penchent sur la littérature produite en Israël. Rachel Weissbrod (Université Bar Illa, Israël) présente une analyse systémique des trois littératures qu'elle distingue dans ce pays : hébraïque, israélienne et juive. Nitsa Ben-Ari (Université de Tel-Aviv) étudie l'influence de la littérature populaire étrangère sur l'évolution de la littérature hébraïque. Dans leurs contributions respectives, Gillian Lane-

Mercier et Nicole Nolette (toutes deux de l'Université McGill, Montréal) abordent ensuite l'espace plurilingue canadien, la première en s'interrogeant sur les rapports entre la traductologie et la littérature comparée au Canada, la deuxième en analysant le théâtre bilingue de l'ouest canadien. Francesca Blockeel (Université de Louvain) ferme cette deuxième partie avec une contribution sur « la traduction de la littérature de la jeunesse dans les langues officielles de l'Espagne ».

Analysant le cas de l'écrivain alsacien trilingue Tomi Ungerer, Britta Benert (Université de Strasbourg) ouvre la dernière partie consacrée aux « écrivains plurilingues ». An Van Hecke (Université de Louvain) présente le roman *Waiting to happen* d'Alejandro Morales, écrivain chicano. Lisa Bradford (Université de Mar del Plata, Argentine) présente son travail sur l'établissement d'une anthologie bilingue anglais-espagnol de onze « Latino poets » mêlant ces deux langues à l'intérieur de leurs œuvres. K. Alfons Knauth (Université McGill, Montréal) clôt le volume avec une contribution sur le poète brésilien Haraldo de Campos, en examinant la relation particulière entre traduction et création plurilingue chez cet écrivain.

Hormis la première contribution, à forte teneur théorique, toutes les autres partent de l'analyse d'un texte, d'un auteur ou d'un corpus restreint, ce qui aboutit à une grande diversité de genres étudiés (roman, théâtre, poésie). Le niveau d'analyse et de réflexion est toujours à la hauteur de la problématique complexe et exigeante, en impliquant des méthodes issues notamment de l'analyse littéraire, de la linguistique (psycho-, sociolinguistique, analyse du discours) et des *descriptive translation studies* (même si certains résultats mettent en cause certains postulats de cette théorie). A certains endroits apparaissent également les jalons d'une théorie propre aux rapports entre plurilinguisme et traduction. Ainsi, certains auteurs du volume portent la réflexion sur le plan éthique, ce qui ouvre des perspectives fort intéressantes. En outre, plusieurs contributions rappellent que la thématique de la traduction dans les cultures plurilingues ne concerne pas uniquement l'ère postcoloniale, mais également des périodes antérieures, y compris le XIXe siècle.

On pourrait sans doute reprocher au volume un certain manque de cohérence, voire un éparpillement dans le choix des cultures, langues, auteurs et textes étudiés, en même temps que quelques lacunes regrettables (l'absence du cas suisse notamment). Toutefois, l'étendue et la richesse du champ d'investigation peuvent amplement justifier une telle approche hétéroclite, d'autant que les études sont réunies par une problématique commune forte de la plus grande importance, problématique magistralement exposée dans l'introduction au volume. Somme toute, on ne peut que saluer la parution de cet ouvrage qui vient renforcer une nouvelle perspective importante des études traductologiques.

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