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Translation Studies

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This chapter offers a snapshot of the books that focus on translation and interpreting that were published in 2015. The works come not only from within the discipline of translation and interpreting studies, but also from other areas of the humanities such as anthropology and English literature. The chapter has the following subsections: 1. Introduction; 2. Textbooks and Other Reference Materials, which serve to consolidate the disciplines of translation studies and interpreting studies; 3. Audiovisual Translation, where scholars focus on the translation (often either dubbing or subtitling) of media such as film and TV; 4. Specialised Translation and Translation Technologies, where changes in technology and working practices have affected the theory and practice of translation; and 5. Historical, Literary and Cultural Approaches to Translation.

1. Introduction

This year saw a variety of books about translation and interpreting, from Sonia Colina's linguistic oriented *Fundamentals of Translation* to Shiho Satsuka's study of the cultural translation of environmental concepts in *Nature in Translation*. The variety shows a healthy interest in translation in multiple disciplines. It is, of course, impossible to cover all the books published in 2015 that deal with translation and so this chapter can only deal with a cross-section. That said, it feels like fewer books were published in previous years, though this is by no means an indication of a declining discipline as many books are planned for 2016 and the next few years, including a series of handbooks, to be published by Routledge, on translation topics.

The following sections give an overview of textbooks, research in audiovisual translation, research in specialised translation and technologies and on historical, literary and cultural approaches to translation. Work that is inter- and cross-disciplinary has been included and it is important to note that much work from scholars working within the disciplines of translation and interpreting studies looks to other disciplines.

2. Textbooks and Other Reference Materials.

The strength of a discipline can often be seen through the availability of textbooks and other reference materials that give it anchoring points and provide some sort of coherence to the variety of research in the discipline. Translation studies has long been well served by a variety of reference materials, from introductory textbooks (e.g. Jeremy Munday, *Introducing Translation Studies* [Routledge, 2012]) to the *Routledge Encyclopedia of Translation Studies* (2nd edition, ed. Mona Baker and Gabriela Saldanha [Routledge, 2012]). In Audiovisual Translation, Luis Pérez-González's *Audiovisual Translation: Theories, Methods and Issues* (Routledge [2014]) offered an important textbook in the field that combined rigorous scholarship with an accessible style. *The Routledge Handbook of Interpreting*, edited by Holly Mikkelson and Renée Jourdenais, is another key reference book for scholars and students working on interpreting. The book comprises twenty seven chapters and is split into four main sections: 1. Historical Perspectives, 2. Modes of Interpreting, 3. Interpreting Settings and 4. Issues and Debates. The first of these is slimmest, with only four chapters in it, but they offer an important overview of the interpreting profession and research into interpreting. It would be interesting to see actual historical research into interpreting included in this section (e.g. on classical and medieval interpreters), but this handbook is aimed at laying groundwork. The section on Modes of Interpreting includes simultaneous and consecutive interpreting as well as signed interpreting, but also sight translation. The chapters

in the section on Interpreting Settings all cover things like court interpreting, community interpreting and health, but there is also a chapter on interpreting in conflict situations which intersects with the recent growth of work on translation and conflict. The final section of the book includes work on quality, ethics and pedagogy. *The Routledge Handbook of Interpreting* is a significant contribution to the field and gives an important and accessible overview. It is part of a wider range of Routledge handbooks in translation and interpreting which are going to expand over the coming years.

Returning to translation, Sonia Colina's *Fundamentals of Translation* contributes to the growing number of undergraduate textbooks on translation. Where *Fundamentals of Translation* distinguishes itself is its focus on the practice of translation and the variety of domains of translation practice it covers. The book is aimed a general audience and tries to overcome what Colina calls 'the disconnect between the current understandings of basic translation concepts among translation scholars and that possessed by translation practitioners, students and language professionals' (p. xv). Colina thus focuses on seven aspects, which form the seven sections of *Fundamentals of Translation*, namely 1. The concept of translation, 2. Functionalist approaches to translation, 3. Pragmatics, 4. Texts, 5. Reading, 6. The social aspects of translating and 7. Translation quality. These areas suggest that the book is not theory free - far from it - but that it focuses primarily on the linguistic aspects of translation. Even the section on the social aspects of translation focuses on sociolinguistic features, such as language variation and change or register. This is quite far away from the more cultural studies approaches to translation that have been developing in the last twenty years, though Colina would argue that those are not necessarily the domain of the general audience that she has in mind. Indeed, in her breakdown of her audience, she does not mention translation scholars (p. xix).

The first chapter of the *Fundamentals of Translation* deals with the question of what is translation. This is a perennial issue and one which is worth returning to. Colina isolates the following as core principles of the idea of translation: ‘1. written text; 2. transfer; 3. from one natural language into another’ (p. 3). While some scholars might argue with each of these as parts of the definition of translation, these core idea can be seen to fit the more common sense ideas of translation that a general audience would have in mind. In fact, throughout her overview, Colina avoids the more complex aspects of translation theory, focusing rather on the more usable features. Probably the most surprising of the chapters in *Fundamentals of Translation* was the one on Reading and Translation (pp. 157-81) as this is a topic that is seldom covered in translation studies. Colina goes into top-down and bottom-up models of reading as well as ideas of background knowledge and schemata. These help conceptualise the meaning-making involved in reading and also the place of reading in translation practice, for how one reads the text will ultimately affect how one translates it. In addition, a knowledge of how people read texts is helpful for writing itself, as that way you are more aware of how people deal with data.

Fundamentals of Translation is a textbook that is really aimed at a non-specialist market and that would be useful for undergraduates who need to be introduced to some ideas about language before dealing with the larger, cultural and political aspects of translation. It is admirably clear as a textbook and does include much to commend it as an introductory book to be read alongside or before the more theoretically oriented textbooks in translation studies. Each of Colina’s chapters includes exercises for the reader (and, possibly, a translation tutor). These, again, reflect the undergraduate nature of the textbook and range from very simple questions to more developed group work and projects. Any of these could be slipped into a translation theory class to get students dealing with larger questions. Similarly useful are the wide range of examples used by Colina - they come from a large

variety of genres and languages, meaning that the textbook will be usable in multilingual classes or across language specific classes.

The Translation Practices Explained series, which began with St Jerome and has recently moved to Routledge along with the rest of St Jerome's backlist, offers more theoretical introductions to translation that can equally serve as textbooks. The series was expanded this year by Gillian Lathey's *Translating Children's Literature*. This welcome addition from a respected scholar of children's literature brings together key ideas from that field as well as translation studies. For example, the first chapter offers a discussion of narrative communication with children, which often differs from that of adults through having a dual addressee, that is, addressing both the child and the adult who is reading the book out loud, or who bought it. The child addressee also complicates the practice of translating cultural specific items, as children seldom have a wide knowledge of the world and react in different ways to difference. Lathey offers a helpful chapter on the translation of images, given the significantly multimodal nature of most writing for children and particularly in the case of picture books. This aspect of the text is often overlooked in more traditional studies of literary translation and is a welcome addition here. Lathey does not ignore the materiality of the text in the form of sound, either, spending a chapter on reading aloud, puns and onomatopoeia. The text is oriented towards practice but well supported by scholarly literature and discussion. Children's literature tends to be a popular field for undergraduate dissertations and this book will help give many students a theoretical boost to their work.

Like the Translation Practices Explained Series, Translation Theories Explored also began with St Jerome and moved to Routledge, keeping the series editor Theo Hermans on board. The contributions in this series published in 2015 (although with the copyright date of 2016) are very theoretical: Philip Wilson's *Translation After Wittgenstein* and Rainier

Guldin's *Translation as Metaphor*. The former of these focuses on the ways in which Wittgenstein's later work, particularly the *Philosophical Investigations* (4th edition, Wiley-Blackwell [2009]), can influence translation studies, which has traditionally avoided the understandings of language proposed by Wittgenstein (although some scholars have borrowed his notion of family resemblances). Wilson shows how Wittgenstein can be useful for reading the source text and writing the target text, as well as theorising the target text. Wilson discusses the relationship between translation studies and philosophy in his introduction, but mainly in the form of a survey, arguing that he is using philosophy to discuss translation (p. 6); most translation scholars working on translation theory would also argue that is their relationship to philosophy (indeed, critical theory in general often involves the use of philosophical concepts when discussing other practices, such as literature or media). Given the avoidance of philosophy in other translation studies contexts, e.g. Colina's *Fundamentals of Translation*, this frank attempt to use philosophy in translation studies should be welcomed. Guldin's *Translation as Metaphor* is equally theoretical: it does not provide a guide for practitioners on how to translate metaphors, but rather gives an overview of theories of metaphor in chapter one before moving on to a discussion of metaphors for translation (chapter two) and then the use of translation as a metaphor in a broad variety of other disciplines, from anthropology to medicine and from psychoanalysis to media studies. This is a welcome overview and helps keep visible the importance of translation to other disciplines and remind translation scholars and students that translation studies is inherently interdisciplinary.

On a more practical level, Maeve Olohan's *Scientific and Technical Translation* inaugurates the new Routledge Translation Guides series and provides a complementary volume to Jody Byrne's *Scientific and Technical Translation Explained: A Nuts and Bolts Guide for Beginners* (St Jerome [2012]). Olohan's book offers more material on the use of

corpora and translation technologies than Byrne's, which draws more from discussion of technical communication. In this way, though they deal with the same topic, it will be worth many readers having both volumes. Olohan begins with chapters on the profession of technical translation and resources for translators, before focusing in on the specific genres of instructions, data sheets, patents and popular science. The latter of these is quite a surprising addition, but one that helps keep the concept of technical and scientific translation (and communication more generally) open to the discussion of writing for non-specialists. Olohan is a clear writer who allows her enthusiasm for the topic to shine through. In her introduction, for example, she begins with a discussion of her pre-internet search for materials to help with her undergraduate dissertation on superconductors (pp. 1-2), which she uses to demonstrate the intellectual satisfaction of learning about scientific concepts as a linguist. Olohan's book has a clear pedagogical purpose but is informed by current thinking and, as such, helps to cement the position of scientific and technical translation in the discipline of translation studies.

Translation and Academic Journals: The Evolving Landscape of Scholarly Publishing, edited by Yifeng Sun, explores recent developments in the discipline of translation studies, demonstrating consolidation of the field through its journals. It comprises two parts. The first, *The Role of Journals*, consists of contributions by some well-known translation scholars who are also editors of some of the major journals in the field, such as *Translation Studies*, *The Translator*, *Asia Pacific Translation and Intercultural Studies* and *Shanghai Journal of Translators*. These chapters discuss the process of academic publishing and reflect on how journals facilitate and shape research in the field of translation studies. For example, chapters by Valerie Henitiuk and Carol O'Sullivan, and Xuanmin Luo and Min Wang, provide useful information on academic publishing from insiders' perspectives, which no doubt will benefit both young researchers and postgraduates who are interested in

publishing their research in international journals. Chapters by Ping Yang and Ganqiang He take a different approach and look at either the main achievements or existing problems related to scholarly publishing in the field of translation studies in China. Although both journals they discuss (*Chinese Translators Journal* and *Shanghai Journal of Translators*) mainly target Chinese readers and will be less familiar to English-language readers, their discussions of how Chinese scholars respond to trends and shifts in the discipline of translation studies and how journals participate in the production of knowledge offer some useful information that could be applied to other areas. The second part, *Translation Research at Work*, consists of six chapters. These chapters cover a range of topics from the translation of Modernist poetry into Chinese to crowdsourcing translation in China and heteroglossia in the subtitling of films produced in Hong Kong. Although they do not directly address the issue of scholarly publishing, the case studies that these contributors present in this part serve as good examples of current translation research projects by both well-known scholars and postgraduates. Some of these chapters, such as those on crowdsourcing by Wenjing Li and subtitling by Bo Li, address under-researched areas that it is particularly welcome to see analysed in a Chinese context.

3. Audiovisual Translation

The field of audiovisual translation, which looks at translation in film, television and media, has been growing rapidly in the last decade or so. It is now established as a flourishing subfield of translation studies, with many edited books and some monographs on audiovisual translation topics, but, as yet, no dedicated journal. The vitality of this subfield can be seen in the books published in it this year.

Beatrice Garzelli and Michela Baldo's bilingual (Italian and English) edited volume *Subtitling and Intercultural Communication: European Languages and Beyond* brings

together many key scholars in audiovisual translation, including Henrik Gottlieb, Yves Gambier, Jorge Díaz Cintas (who is published in Italian translation), and David Katan, who is more known for his work on translation and culture, as well as lesser known scholars. There are three broad topics covered by the book: 1. Subtitling and intercultural communication, 2. The use of subtitling in language teaching and 3. Subtitling for the deaf and hard of hearing. Each of these has its own section. The volume in general is interesting and offers much to think about, but it is worth mentioning a few specific chapters. Gottlieb's chapter deals with the politics of subtitling, focusing on a Danish context, but also expanding out to consider other areas where the use of English is widespread as a second language. This affects how subtitling of Anglophone media can take place, as the Danish audience often has some access to the source language, meaning that they are in a position to question the subtitling. Given that many Anglo-American theories of translation - Gottlieb specifically discusses Lawrence Venuti's work - are written in an environment where second language knowledge is far from common or uniform (Anglophones tend to speak a variety of second languages if they speak a second language at all), Gottlieb's examples highlight the cultural specificity of those theories and argue against their application in all settings. Gottlieb goes on to demonstrate how domestication, which Venuti execrates, can be used as a strategy of resistance for less-spoken languages: by using more typically Danish expressions in subtitling, the subtitler helps to prevent the Anglicisation of Danish.

Katan's contribution to the volume uses the example of the subtitling of the Italian TV show *Il commissario Montalbano* to discuss subtitling and audiovisual translation from the perspective of intercultural communication, which argues that cultures tend to have different behavioural patterns and values (p. 55); Katan uses this to argue against the conduit metaphor (p. 56), whereby the translated text is viewed as carrying information regardless of culture. This seems a fairly narrow view of what has been written in translation studies; one of the

pioneers of translation scholarship, Eugene Nida, had a more nuanced view of cultural already in the 1960s. However, the bringing together of translation studies and intercultural communication can only be applauded as the two disciplines often deal with very similar issues and situations. Katan suggests a ‘mindful’ approach to translating culture, drawing from the Buddhist idea of mindfulness. In other words, paying attention to the differences in culture between source and target audiences and looking for ways to overcome these differences in the translation. His practical solution (p. 70) is suggesting a visual pop-up gloss for a culture specific lexical item to help the viewer understand what it is. This runs the risk, of course, of being too intrusive and distracting, but then so does the possibility of the viewer having to search for a specific term while they are watching the TV show. Gambier’s chapter changes tack and focuses on the relationship between subtitling and language learning, drawing from the existing literature to show how using subtitled films can help with second language acquisition (p. 146). Gambier concludes that the exact role of subtitled media in language learning is not yet clear (p. 162). Other scholars in the volume, for example Giovanna Di Pietro, suggest a more practical use of audiovisual translation in the language classroom.

The global media context and the uses of audiovisual translation around the world are the focuses of *Audiovisual Translation in a Global Context: Mapping an Ever-Changing Landscape*, edited by Rocío Baños Piñeira and Jorge Díaz Cintas. The book has three main sections: 1. Addressing Quality, 2. Targeting the Audience, and 3. Mapping Professional Practices. A wider variety of audiovisual practices are addressed, including subtitling, voiceover, dubbing, audio-description and multilingual web production. This reflects the widening of research in audiovisual translation in recent years, away from the mainstays of subtitling and dubbing into other practices. Two of the papers in this volume (by Pablo Romero-Fresco and Juan Martínez Pérez [pp. 28-50] and Mercedes de Castro, Luis Puente

Rodríguez and Belén Ruiz Mezcua [pp. 51-71]) discuss the issues around live subtitling, where subtitles are produced at the same time as the show is on air. The problem with this, as de Castro, Puente Rodríguez and Ruiz Mezcua point out, is that there is an average delay of 12.2 seconds (p. 58) from the utterance to the appearance of the subtitle. This is somewhat problematic, but the time to process a spoken utterance into speech and broadcast it is finite. The solution adopted by these authors is to propose that subtitled versions are broadcast slightly after the live feed in order for there to be better synchronisation of the subtitles with the speech (p. 62).

One of the audio description papers (by Iglesias Fernández, Martínez Martínez and Chica Núñez) undertakes an empirical study to look at how the voice quality of the speaker in audio-description can affect the audience. Traditionally, it was recommended that the speaker's voice be neutral (p. 78). The small-scale study published here finds, however, that a more emphatic way of speaking allowed the audience to 'conjure up emotional states that reinforced their understanding of the character's mood and contributed to anticipating the plot' (p. 91). Serenella Zanotti's chapter analyses redubbing, which is a form of retranslation where a previously dubbed film is dubbed again. There are many reasons why films and TV shows might be redubbed, from the financial consideration (it can be cheaper to do a new dub than use an old one [p. 112]) to the reissuing of films in more prestigious editions, or even a recognition that the original dub was terrible. However, as Zanotti points out, viewers may be attached to the previous dub and link that voice to the actor on screen (p. 137). Certainly, it seems as if more work on redubbing case studies would help to delineate the reasons why it takes place and what sorts of alterations are made.

Changing technologies are at the centre of Nicolas Sanchez's paper. He looks at how film viewing is changing, from the theatrical experience of the cinema to viewing films over a variety of screen, some as small as mobile phones. This means that subtitles written for a

cinema screen may not be legible or helpful on a smaller screen and Sanchez discusses ways in which subtitles can be resized for different viewing conditions. Arista Szu-Yu Kuo's chapter, on the other hand, looks at the profession of subtitling. Using a survey, Kuo investigates subtitling rates, speed, language direction, and negotiation skills. There is a surprising variety of rates and conditions, not only across languages but also within languages and locations. Kuo suggests building a 'subtitlers' network' (p. 189) to help coordinate prices and conditions, but is also aware of the problems of crowdsourcing and other ways of using the internet to provide cheap labour. Taken together, the papers in *Audiovisual Translation in a Global Context* show the increased focus on the professional aspects of translation in translation studies and give a good overview of current practices in various fields of audiovisual translation.

Where Baños Piñeiro and Díaz Cintas' book dealt with professional aspects, Serenella Massidda's *Audiovisual Translation in the Digital Age: The Italian Fansubbing Phenomenon* focuses on amateur translation. The title is part of the Palgrave Macmillan Pivot series, which publishes shorter academic works. Massidda's book is an adaptation of her earlier PhD research. In her introduction, she points out how she had to look beyond the borders of translation studies into media studies, and particularly fan studies, in order to help conceptualise what was taking place in Italian fansubbing (p. 2). This sort of interdisciplinary work really is essential for audiovisual translation, with its obvious links to film and television studies, but also work on the media in general. The first chapter of the book deals with Web 2.0 and the relationship between fansubbing and copyright. This is always fraught, given that fansubbing can often be considered a form of media piracy (pp. 24-5). The second chapter reviews the audiovisual translation industry in Italy, focusing on the roles of dubbing and subtitling - the former is far more prominent, though the latter is used more for 'DVDs, pay-TV channels and film festivals' (p. 32). The third chapter analyses the practices of fan

subtitling in Italy, noting how organised it has become and how fansubbers have often chosen fairly literal or source-oriented forms of translation, rather than the more target oriented forms prevalent in professional subtitling. The fourth chapter analyses subtitling practices by fansubbers and compares these to professional practices. In her conclusion to this chapter, she offers a ‘hybrid proposal’ (p. 62) for subtitling (best) practice, which draws from both fansubbing and professional practices. This turns out to be a variation on the usual professional practice that is slightly more permissive in terms of using different colours of text and slang. Massidda argues that her framework gives increased ‘prominence to faithfulness’ (p. 63). The fifth chapter gives a history of the Italian subtitling of *Lost*, while the sixth looks at two fansubbing groups, ItaSA and Subsfactory. The seventh chapter focuses on censorship and humour in the Italian fansubbed editions of *Californication*. Massidda’s conclusion points out that official audiovisual translations (both subtitles and dubs) of American TV have now become much faster, partially due to the activities of fansubbers.

Audiovisual Translation in the Digital Age offers some new material, especially in its case studies. It is a short book and covers a lot of ground, meaning that, in some cases, it was possible to say more about a case or a situation. The semi-ethnographic methodology - Massidda joined the fansubbing communities as part of her research (p. 3) - offers some interesting insights into the practices of the communities, but Massidda does not reflect on the ethical issues involved here: it is unclear whether or not her fansubbing colleagues were aware that she was working on this book and, as such, whether her ethnographic work was covert or overt. The suggestion for a ‘hybrid proposal’ is still rather conservative and the discussion of fidelity feels somewhat old fashioned and could be better contextualised in relation to what this more literal form of translation achieves, beyond a sense of authenticity.

Claire Ellender’s *Dealing with Difference in Audiovisual Translation: Subtitling Linguistic Variation in Films* focuses, as the subtitle suggests, on the subtitling of dialect and

sociolect as well as other forms of language variety. The book is built around a series of case studies involving both French to English and English to French translations of (fairly) recent films, including *Trainspotting*, *Lock, Stock and Two Smoking Barrels*, *Fish Tank*, *Polisse*, and *Bienvenue chez les Ch'tis*. This case study format allows Ellender to zoom in on specific issues, such as the use of Scots in *Trainspotting* or the contrasting dialects in *Lock, Stock and Two Smoking Barrels*, while also discussing recurrent issues across chapters. Ellender uses a Bakhtinian framework to conceptualise language variation, arguing that national languages are heteroglossic, that is, containing multiple different variants that connote belonging to certain groups (social, geographic, work-related, and so on), and that there is, thus, no one 'standard' language (p. 5). 'Standard' language is often that which a powerful group imposes. Ellender argues that her choice of films, which all valorise more regional forms and sociolects, questions this standard language (p. 6).

The starting point for Ellender's analyses is her belief that the target language subtitles should retain 'as fully as possible' the source language variety as this variety offers the viewer a range of connotations and serves a number of functions (p. 7). As Ellender points out, in most subtitles, a standard version of the target language is used, flattening out for the target language viewer the texture of the source language. The studies in *Dealing with Difference in Audiovisual Translation* all analyse the practices used in specific films to deal with language variation and sometimes suggest ways in which they could be improved. Each of the case studies follows the same pattern, introducing the film before going through one or two scenes in detail. The methodology is highly reliant on close reading. Ellender goes on to discuss her findings, providing suggestions for practice where possible and then refers to reception of the films. To do so, she often refers to the feedback on Amazon (either .fr or .co.uk), which seems a reasonable solution for finding authentic feedback from the public but which also has its problems, as Amazon reviewers are not always fair. In other instances, it

appears that some of their comments - for example, that they recommend listening to the original version in order to enjoy the Scottish accent (p. 54) - seem less a criticism of the translation than a statement of personal preferences. The repeated structure of the chapters will be useful for people using the book in a pedagogical setting, but it does increase repetition in the book and it also has the effect of making the chapters all feel quite self-contained (though, again, this will not matter if readers are only looking at one specific case study). Ellender is optimistic, throughout the book, that through 'a combination of close and creative translation strategies ... distinct, juxtaposed, varieties of the [source language] can be conveyed in the [target language] subtitles' (p. 180). She gives credit where it is due, praising the strategies used in *Polisse*, *The Terminal* and *Bienvenue chez les Ch'tis*. Ellender also suggests the use of headnotes (p. 80) to help give context or explain terms; this is actually reasonably common in some forms of anime subtitling and follows practices in fan communities. The book makes an argument for more creative forms of subtitling and the importance of the recognition of the heteroglossic nature of language in translation.

Dubbing has often been pushed into a second place in discussions of audiovisual translation, sitting behind subtitling. Partially this may be because it is easier and more economical to teach subtitling (which only needs the subtitler, the films, some computers and software, whereas dubbing needs actors and recording spaces in addition). Charlotte Bosseaux's new *Dubbing, Film and Performance: Uncanny Encounters* brings welcome attention to dubbing as an audiovisual translation modality. Her approach in this book is expressly interdisciplinary, bringing in ideas from film studies and sound studies. Bosseaux's central argument focuses on the presentation of character and how this is affected by dubbing. Voice is often seen as 'an integral part' (p. 1) of an actor's identity and therefore closely related to the character being played. Yet voice is changed in dubbing - another voice is literally used for that character, which brings with it not only different connotations, but

can also involve other performance styles. Much of Bosseaux's work in this monograph is building a framework by which to analyse characterisation and performance in dubbed audiovisual products (though some of this framework could also be applied to looking at characterisation and performance in non-translated texts as well as subtitled ones). One of her goals for this is to '[highlight] further the complexity of the translation process for [audiovisual] texts' (p. 3).

The first three chapters of *Dubbing, Film and Performance* lay the groundwork for Bosseaux's model of analysis, which she presents in the fourth chapter. First she reviews the scholarship on how meaning is created in audiovisual material, then discusses the relationship between performance and characterisation before looking at dubbing. What this amounts to is a good overview of the formal aspects of film (Bosseaux does not explore the more social aspects of meaning making such as film cultures), which can help the reader develop a sense of how the parts fit together. This is quite useful for many translation studies students, who often do not have prior training in film analysis, but it would not be all that new for scholars working in film studies. One of the more interesting parts of the first half of the book is Bosseaux's discussion of the uncanny (pp. 74-83), which she argues is a potential in the process of dubbing. The mistiming of dubbing or even the use of an unexpected voice (one need only think of the demon's voice coming out of the girl Regan in *The Exorcist*) will create an effect of uncanniness. This is especially potent in relation to translational dubbing, where the voice of an actor is changed and replaced by the voice of another.

Bosseaux's own model for the analysis of dubbing in audiovisual translation combines attention to voice and performance, but also cinematography, mise-en-scène (the positioning of things such as characters and props within the frame) and the linguistics aspects of the film or TV show. The model is, therefore, multimodal, offering an appreciation of the many meaning-making modes of audiovisual products. It gives a systematic overview

of the sorts of things to pay attention to when analysing audiovisual translation that will prove useful to many students in translation studies. Interestingly, it ends on a discussion on the reflexive nature of film viewing and how it is a skill that needs to be learned (pp. 130-3), focusing on the importance of pleasure when watching films and TV. Bosseaux tests her model by analysing two scenes from the TV show *Buffy the Vampire Slayer*. Her fifth chapter introduces this show to the reader, with a discussion of the plot and characters as well as its reception in multiple locations. The show was phenomenally popular and as such was translated into many languages. In Chapter Six, Bosseaux demonstrates her model in practice, analysing the French dub of *Buffy*. Central to her understanding of translation is the notion that it is expected to be 'equivalent' (p. 155). The analyses themselves focus on a musical episode and the question of Britishness, as two of the characters are British. In the American setting, this connotes a form of otherness. Bosseaux's model allows for a fine-grained analysis of the performances in the scenes and the shifting of meaning that takes place in translation. The discussion of Britishness as otherness and its relation to performance is particularly interesting. The methodology also focuses on how the audience understands the resulting show, which is a shift from the often producer-centred discussion of audiovisual translation and closer to the usual methodologies of film studies. Bosseaux asks in her conclusion 'Where do we go from here?' (p. 210), suggesting that focusing on causality and liminality will expand audiovisual translation. *Dubbing, Film and Performance* is a timely intervention in the scholarship on audiovisual translation and offers many rich avenues for further development of the subfield. Its focus on interdisciplinarity is welcome and the move towards film studies can only enrich the study of audiovisual translation.

Irene Ranzato's *Translating Cultural Specific References on Television: The Case of Dubbing* also focused on dubbing, but this time from the perspective of the problems caused by references that are specific to the source culture. Ranzato focuses on case studies from the

TV shows *Friends*, *Life on Mars* and *Six Feet Under* and their Italian dubbed versions. As she points out, dubbing is central to audiovisual translation in Italy (p. 1) and so conditions how many viewers encounter audiovisual production from elsewhere, especially if they are seeing it on broadcast television, though Ranzato also mentions that attitudes are changing with access to the internet and the appearance of fansubbed material (p. 2). Ranzato spends her first few chapters laying the framework for her analyses: Chapter Two offers her theoretical framework, Chapter Three discusses censorship and dubbing, which is important in the Italian context, and Chapter Four discusses theories of culture specific references. The case studies are saved for Chapters Five, Six and Seven. Ranzato's contribution lies in the focus on TV, which is a somewhat different context than cinema, given the different cultural capital and production values. Her taxonomy of culture specific references will also be relevant for researchers to develop their own work in this area.

4. Specialised Translation and Translation Technologies

This section focuses on new work on translation of language for specific purposes, often known under the acronym LSP, as well as developing work on translation technologies. These topics have been grouped together as they often connect in their interest for professional translators and the common use of computer-aided translation tools and machine translation in the context of specialised translation. Much of the work in this area is published as journal articles, but there have been some significant books this year. Maeve Olohan's *Scientific and Technical Translation*, reviewed in Section 2, could equally be included in this section, but as a textbook it also fitted the earlier section.

A key publication on specialised translation this year is Margaret Rodgers' *Specialised Translation: Shedding the 'Non-Literary' Tag*. The goal of this book, as the subtitle suggests, is to move discussion of specialised translation away from the binary view

of it as being anything that is not literature. Specialised translation can include anything as varied as legal translation, medical communication or technical writing: each of these areas has its own genres and norms. In total, this sort of translation accounts for the great majority of translation, up to 90% (p. 20). The view of specialised translation as being easier than literary translation, which Rodgers discusses (pp. 5-6), turns out to be a straw-man argument in light of the large and growing body of work on translating for various domains, including work on the use of metaphors in scientific writing (p. 10). Yet literary translation often remains prestigious (or at least more prestigious than other forms of translation) and the focus of many journal articles (p. 13). While this may be partially explained by the training in literary scholarship that many translation scholars received and the background of aspects of translation studies in comparative literature, it still does not reflect the actual body of translations being undertaken.

Rodgers' book comprises five chapters and a short conclusion. The first chapter, the introduction, discusses the difference between specialised translation and literary translation. This chapter also includes a survey of the topics of articles in the journals *The Translator*, *Target* and *Journal of Specialised Translation*, which shows the distribution of topics in those journals. The second chapter goes into more detail what Rodgers means by specialised translation. Here she focuses on the importance of terminology, but also includes sections on the relationship between specialised translation and culture. Chapter Three discusses borders. This seems an odd choice of topic, given the overall focus of the book, but it allows Rodgers to discuss the changes in translation practice and the widening of the field of translation studies. She once again discusses terminology but also develops her argument that a binary distinction between literary and other forms of translation is unhelpful, suggesting that agency and decision making are shared issues in all forms of translation (p. 79). Chapter Four gives an historical perspective to the relationship between terminology and specialised

translation. This is a welcome addition as it grounds specialised translation in longer traditions of medical, scientific and legal communication and reminds readers that translation in these fields has a long history and is not a recent phenomenon, despite this being the case for the academic study of specialised translation. Chapter Five once again discusses terminology, but this time from the perspective of ‘lexical gaps’ and how they can be overcome in translation. Such a gap might appear when new technology is introduced or when concepts are imported from another language; in this way, they touch upon both terminology and translation studies. The conclusion returns to the question of agency for translators and how their interpretation of the source text. *Specialised Translation* is a timely book which will help connect various aspects of translation of language for specific purposes texts for many readers as well as giving the field a stronger intellectual and historical underpinning.

Recent changes in technology, including the development of ever more sophisticated translation environments and tools, continue to affect translation practice. *Conducting Research in Translation Technologies*, edited by Pilar Sánchez-Gijón, Olga Torres-Hostench and Bartolomé Mesa-Lao, gives a useful entry point into research in translation technologies. There are three main sections: 1. Translation technologies in society, 2. Translation technologies in translator training, and 3. Translation technologies in translation studies research. The first of these is the most original, as the others tend to be a more common focus in research in the field. Celia Rico’s paper discusses the use of CAT tools in humanitarian contexts, arguing for their strategic use as well as the use of more community oriented translation techniques such as peer commenting (p. 37) as well as data sharing. Félix do Carmo and Belinda Maia discuss the increasing usage of Google Translate and other forms of statistical machine translation, concluding that translators need to demonstrate the value of their roles as language experts (p. 69). Silvia Rodríguez Vázquez explores the relationship

between accessibility, translation and localisation in websites, pointing out that they need to be better integrated in order to provide the best service for users. For Rodríguez Vázquez, social and cultural inclusiveness are central to the process of localisation, rather than solely making materials commercially available in multiple languages. This paper shows the increasing intersection of accessibility and translation research (which is also seen in audiovisual translation). In the second section, corpora appear in the papers by Daniel Gallego-Hernández and Kanglong Liu. In a very interesting paper, Iulia Mihalache and Alan Bernardi discuss the social dynamics of translation technology use. Their paper reflects the changing practice of translation toward a more collaborative, networked workplace, which is continuously evolving. In the final section, Adrià Martín-Mor and Pilar Sánchez-Gijón analyse the differences in translations done using CAT tools and not using them. Using CAT tools tends to increase the replication of source text typography and layout, though at the level of the phrase and sentence they increase focus (pp. 224-5). This is a good volume that is worth having on the library shelves as it offers a large variety of approaches to the understanding of human-computer interaction in the context of translation as well as offering some practical examples for teaching and researching in this area. It brings together work on CAT tools, corpora and machine translation, which are increasingly interlinked.

4. Historical, Literary and Cultural Approaches to Translation

This section looks at books in translation studies that deal with translation in literature and cultural contexts, often analysing this in specific historical moments. In addition, it discusses research from other disciplines where translation is used as a tool for analysing cultural aspects.

Antoine Cazé and Rainier Lanselle's edited volume, *Translation in an International Perspective: Cultural Interaction and Disciplinary Transformation*, focuses on the circulation

of knowledge in translation. The fifteen papers, in English and French, are grouped in three categories: 1. Translation and Cultural Transfer, 2. Translation and Terminology, and 3. Translation and Literature. The first section is given over entirely to studies of translation between China and Europe, ranging from early Chinese Buddhist writing (Robert) to psychoanalysis (Lanselle). Rémi Mathieu's paper argues that translators have adapted Chinese works for a Western audience and so, effectively, the way China perceives itself has been affected by those translations (p. 125). The section on Translation and Terminology is more wide ranging and includes work on machine translation (Archaimbault and Léon), *The Flintstones* (Huet), feminism (Binard) and Freudian psychoanalysis (Cotti). This breadth stems from the origins of the book in a conference, but the overall effect is of dispersion: all of these are related to the topic, but few are actually about terminology. The section on literature includes work on digital fiction (Regnauld), Chinese novels (Postel), women translators in Romantic Germany (Pausch) and contemporary Japanese literature (Sakai). Again, it would only be a very interested reader who would read all of these entries, all of which have value as stand-alone texts, but which lack unity as a group. One of the more original essays in this section is a discussion, in French, of the differences between translating fiction and non-fiction (Poncharal). The volume, as such, feels less than the sum of its parts: although it does contain many interesting essays, it does not really cohere as a book.

Jean Boase-Beier's *Translating the Poetry of the Holocaust: Translation, Style and the Reader* stands at the crossroads of translation theory and practice. It offers a good deal of reflection on Boase-Beier's own practice when translating Holocaust poetry as well as critical thinking about the translation of Holocaust writing in general. It draws from Boase-Beier's earlier work in the stylistics of translation, which gives the general theoretical framework she uses here. The first chapter of the book discusses Holocaust poetry and Holocaust poetics. Boase-Beier argues that all literary writing, especially poetry, in Europe and America has

been affected by the Holocaust (p. 1). Yet there is also a body of work that engages more directly with it. Boase-Beier accepts an open definition of Holocaust poetry as poetry ‘that makes possible, and likely, ... a reading that acknowledges the Holocaust as an important element in the context of its understanding’ (p. 2). Boase-Beier focuses on the affective and intellectual impact of poetry and the importance of reproducing these effects in translation; this becomes more significant in Holocaust poetry which may use these effects to reflect traumas inflicted by the Holocaust. The importance of *Translating the Holocaust* also lies in the fact that, as Boase-Beier notes, little Holocaust poetry has been translated (p. 13), with the exception of better known figures such as Paul Celan. As such, the translation of these works is necessary to help develop and enlarge understanding of this event, often from the voices of people who suffered from it.

Boase-Beier’s second chapter asks questions of what it means to read in translation, with specific reference to Holocaust poetry. This means being aware of the decisions the translator has made as well as the original context of the work (one might describe this as a form of ‘thick’ reading, to borrow and adapt Clifford Geertz’s term). Boase-Beier recommends comparative reading, that is, reading using multiple translations of the text, and the source text if one can read it (p. 56). This is demonstrated in close readings that follow in this chapter. The approach suggested here will be useful for students working on the Holocaust, but also for comparative literature scholarship in general, where multiple translations may help tease out meanings in the text. The third chapter, ‘Translating Holocaust Poetry’, is more focused on the practice of translation and draws from Boase-Beier’s own experience. It begins with a discussion of reading for translation, which follows on from the discussion of comparative reading in the earlier chapter. This reading for translation takes into account biographical background (p. 94) and seeks to understand the text in a contextualised way in order to recreate its effects in the target language. At the same

time it is a continuous process that will affect the redrafting of the text (p. 96). Once more, Boase-Beier demonstrates this throughout the chapter in her own readings and translations. The final chapter focuses on translation and understanding, which includes the need to educate readers about reading in translation as well as the increased volume of material available in translation. This might take the form of greater context in publications, or the use of translations in other fora, such as art exhibits, museums and so on. This is important, following Boase-Beier, as literature can help us learn to empathise (p. 151) and expand our own thinking. *Translating the Poetry of the Holocaust* is an important book for scholars working on the Holocaust but also anyone interested in the intricacies of literary translation.

In contrast to the practical focus of Boase-Beier's book, Michaela Wolf's *The Habsburg's Monarchy's Many-Language Soul* has a much more historical focus, namely translation and interpreting in the Habsburg Monarchy between 1848 and 1918. The Monarchy included speakers of ten languages (or more, including overseas traders). This led to a number of issues of language policy, which Wolf analyses in depth in this book. She begins by placing her study in both the sociology of translation as well as a postcolonial framework (Chapters One and Two). She makes a useful methodological distinction between 'polycultural translation', where translation takes place between the Habsburg's Monarchy's languages, that is, within the same state, while in 'transcultural' translation other languages, connected to other states, are involved (pp. 28-31).

Wolf analyses official and governmental translation practices (Chapter Four), which include language exchanges for children in order to make them more multilingual (pp. 55-57). It is clear that, with so many languages and reasonably free movement of people, many environments were multilingual. Yet there were also fixed languages for legal practice and in other areas, necessitating the use of translators and interpreters. Wolf goes into some detail, drawing from previous research and archival sources, about how these were used and

recruited as well as the problems that this system produced, not least of which was cost. Translators and interpreters were also needed for foreign trade and Wolf analyses the training of dragomans who served as intermediaries when using Turkish, Persian and Arabic languages. Chapter Six analyses the private translation sector in the Habsburg Monarchy at the time, noting that translators often had ‘multiple occupations’ (p. 131), partially due to the unstructured nature of the sector. Chapter Seven turns to translation while Chapter Eight analyses the output of literary translations at this time, based on bibliographies. Chapter Nine offers a more in-depth case study of Italian-German translations. The book uses multiple different methodologies and demonstrates the possibilities of translation history. Wolf’s scholarship is rigorous and her writing clear. While the book’s main focus is the Habsburg Monarchy, it will be relevant for anyone studying multilingual spaces or working on translation history in general.

The final two books of this section are not written by scholars working within translation studies, but discuss translation and are consequently relevant to the study of translation more generally. Rebecca Walkowitz uses translation as a framework for describing aspects of contemporary literature in her *Born Translated: The Contemporary Novel in the Age of World Literature*. Walkowitz’s subtitle reminds us of the close affinities between translation studies and world literature, which often intersect in their methods and objects of study. The focus of *Born Translation* is the sort of novel that incorporates translation into its structure. Her introductory example of this is J.M. Coetzee’s *Childhood of Jesus* (Harvill Secker [2013]), which is written in English but the language the characters are speaking appears to be Spanish. This novel was first published in Dutch translation, though composed in English (p. 3). The example serves to highlight the significance of translation for contemporary literature in English, though Walkowitz also discusses writers such as Haruki Murakami, Orhan Pamuk and Roberto Bolaño, whose work is not composed in

English. Walkowitz calls these novels ‘born-translated’, as they are conceived to be translated and in connection with translation; as such, they challenge the notion of monolingual, national literatures. Following her theoretical introduction, Walkowitz then goes on to study how translation plays out in a range of contemporary writers’ works. Her first chapter analyses J.M. Coetzee’s recent books, looking at how they complicate notions of a source language, as well as their use of notions of migration, both of ideas and people. Equally, they blur categories between novel and essay, novel and autobiography.

Chapters Two and Three of *Born Translated* discuss work by Kazuo Ishiguro, Caryl Phillips, David Mitchell and Amy Waldman. Ishiguro’s work is approached through the many lists and copies in it, especially in *Never Let Me Go* (Faber [2005]) and the clones in that novel. These suggest a questioning of the notion of the original, asking for a reevaluation of the status of the copy. Phillips, Mitchell and Waldman, on the other hand, are approached through ideas of sampling, collating and counting. Their novels are often ‘world shaped’ (p. 122), that is, containing multilingual casts of characters and covering large sections of the globe. Due to the travels of these characters, Walkowitz argues that these novels engage with translation in both literal and metaphorical ways. Chapter Four, ‘This is Not Your Language’, analyses works by Jamaica Kincaid and Mohsin Hamid, who both write in English but who both question the idea of a native speaker, using narrators whose English is not fluent. The final chapter focuses on the work of Young-Hae Chang Heavy Industries, who create web-based texts that challenge notions of original and copy and source and target. These works are often available in translation, but it is not always clear which language the texts originated in. Walkowitz’s book is well informed by theories of world literature and translation, and her prose is never less than readable and accessible. She shows us in *Born Translated* how important the role of translation is in contemporary Anglophone literature and, at the same time, how it complicates that very notion.

The question of cultural translation is central to Shiho Satsuka's *Nature in Translation*, an anthropological study of Japanese tourism, in particular Japanese guides, in the Canadian Banff National Park. Based on extensive fieldwork and follow-up interviews, Satsuka's book explores the interrelation between ideas of nature, freedom, gender, national identity and ecology. Translation is used in this book in both a metaphorical sense, that is, the explanation and interpretation of the natural landscape for the tourists, but also in the literal sense of translating various terms for natural phenomena into Japanese. As Satsuka points out, the concept of 'nature' itself is created in the Western epistemological framework and needs translating into Japanese (p. 11). In particular, it relates to concepts of subjectivity and individual freedom that are not native to Japan. Satsuka argues that many of the ways in which it now translated and interpreted draw from the framework of neoliberalism (p. 12). She goes on to point out the connection between translation and Western colonialism in Japan, leading to the introduction of many new ideas and words in Japanese (p. 18). The concreteness of the reference to translation makes it more than a metaphor in *Nature in Translation*: it becomes a framework for analysis. Satsuka goes on to discuss the translation of the attitude to mountains found in North America to a Japanese context, where the local attitude is somewhat different. This poses problems for Japanese tourists and their guides in Canada, as the usual guiding materials about the environment assume a very different approach to it. Much of the book focuses on the guides and their learning to see the national park in a way similar to the park authorities, in order to pass the guiding exams. This interpretation is then passed on to the tourists whom they guide. Satsuka ground her analyses in the economic and social conditions affecting the guides, from the slowdown of the Japanese economy to their gender roles. *Nature in Translation* builds up a picture of a very complex set of motivations leading them to become guides but also a range of pleasures to be taken from the activity of guiding. The constant cultural interaction of the Japanese guides

living in Banff leads to many issues of translation, both linguistic and cultural. Satsuka allows the various forms of translation in the book to play off each other. *Nature in Translation* asks the reader to question the givenness of ideas of nature, demonstrating their variation across cultures. The book has much to offer scholars and students of translation as it shows how translation is always more than a linguistic action and has significant effects in the wider world.

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