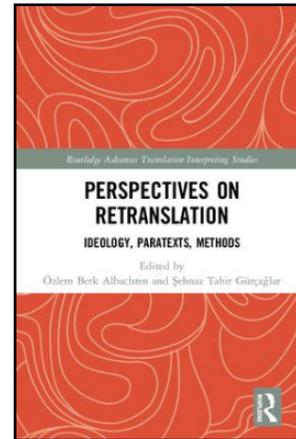


Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (Eds.), **Perspectives on Retranslation: Ideology, Paratexts, Methods**, New York, NY: Routledge, 2019, 238 pp., \$126.99 (hardcover).

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The recent upsurge of interest in retranslation as a special type of translational phenomenon has led to an increasing number of inquiries into the field, especially after the 2010s. As part of these efforts, **Perspectives on Retranslation: Ideology, Paratexts, Methods**, edited by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar, brings together a series of most recent reflections on and case studies of retranslation in various contexts. By considering the complexities of retranslation from diverse perspectives, contributors to the volume highlight the significance of examining retranslation to give additional impetus to the development of translation studies at large. Altogether, the book comprises 11 chapters that are categorized under four sections, with a common thread running through each of them.



The intricate link between ideology, censorship, and retranslation is the major concern of chapters 1–3 in section I. Andrew Samuel Walsh's contribution that offers a diachronic analysis of 10 retranslations of a controversial Spanish poem into the English-speaking world opens up the discussion. His study aims to explore how the poem with its explicit references to the homoeroticism has been differently received and retranslated between the 1930s and the 2010s. With comparative textual analyses, the author argues that the shift from the early prudish and self-censored translations to the attainment of dynamic equivalences by later translations is closely intertwined with the evolving social attitudes and ideologies toward homosexuality within the target cultural context.

In chapter 2, Nathalie Ségeral draws on the notion of cultural norms to examine the translation and retranslation of D. H. Lawrence's controversial novel *Women in Love* into French in 1932 and 2000, respectively. By drawing attention to some bold passages about sexuality and other subversive themes, the author unveils the way in which the domesticated and self-censored initial translation conforms to the prevalent ideology or cultural norms of its historical context and the decisive part played by the publishing market and a different readership in prompting the more *faithful* retranslation.

Likewise, ideology and censorship is also the core issue in Ceyda Özmen's investigation, in chapter 3, of the (re)translations into Turkish of H. C. Armstrong's controversial biography of Mustafa Kemal Atatürk, the founding figure of the Turkish republic. The book and its translations are shown to have sustained different types of censorship dictated by the evolving sociopolitical situations in Turkey. Focusing on the (para)textual relationship between the (re)translations and the original, the author unveils how (re)translations are motivated within a complex web of power relations and variously exploited as a means for certain ideological ends.

Section II presents chapters 4 and 5 that scrutinize the role of paratexts in retranslation studies. Arzu Eker-Roditakis provides an analysis of three different versions of a Turkish novel in Greek as a series of transmedial translations: namely, an interlingual translation, an intersemiotic retranslation, and a hybrid text. Analyzing such paratextual features as book covers, preface, footnotes, and film posters, the author problematizes the concept of retranslation by giving special emphasis to the third version, which, hybridizing interlingual translation and intersemiotic retranslation, "defies most of the previously conceptualized categories such as retranslation, novelization, and re-edition" (p. 81).

Chapter 5 by Zofia Ziemann addresses the role of extratextual factors in translation reception by analyzing three translations, finished by three translators with divergent profiles, of short stories by the Polish modernist author Bruno Schulz into English. Examining the para- and extratextual materials accompanying the two seemingly opposite retranslations, Ziemann suggests that extratextual factors play a critical role in shaping the preconception and reception of (re)translations even before the translated texts are read. This hypothesis is then tested and confirmed on closer inspection of the retranslations, including textual analysis.

Chapters 6–9 in section III distinguish themselves in bringing in new objects, methods, or concepts to the study of retranslation. Judith I. Haug's contribution presents a unique case by considering the textualization of traditional Ottoman music from its source language orality into Western notation collections by a 17th-century Polish-born musician and translator as a process of (first) translation. Taking up her role as a retranslator in producing a critical edition of the notations for a modern scholarly and performing audience, the author elaborates on issues in her editorial procedure such as selection of material, genre attribution, treatment of modality and rhythmical structures, etc.

Müge Işıklar Koçak and Ahu Selin Erkul Yağcı offer a novel perspective to investigate readers' perception toward retranslation and the way it has changed from the 1930s to the 2010s in Turkey. Their analysis draws on two kinds of sources: reader's letters published in magazines between 1930 and 1966 and reader's comments and writings on online forums and blogs that appeared in 2011–17. Their results indicate a visible transformation in the readers' habituses about retranslation, which they attribute to the changing literary field and the technological developments that enable readers' free access to online platforms.

Julieta Widman's study distinguishes itself from other contributions by adopting a quantitative method to approach the "rettranslation hypothesis." She applies the translation modalities method to a case of two English translations of *A Paixão Segundo G. H.* by a Brazilian novelist. This method allows the researcher to measure and quantify the degree of linguistic differentiation between an original text and its translation, using the word as a counted unit and generating quantifiable data appropriate for statistical analysis. Her findings confirm the "rettranslation hypothesis" by showing that, though both translations are very literal, the first translation is more domesticated than the retranslation.

A technology-based approach characterizes chapter 9 by Mehmet Şahin, Derya Duman, Sabri Gürses, Damla Kales, and David Woolls to detect plagiarism in 28 (re)translations of the novel *Madame Bovary* from French into Turkish. This approach integrates a quantitative analysis, enabled by the document comparison software CopyCatch Investigator and a qualitative analysis, by resorting to a model for assessing

translation solutions. The authors conclude that plagiarism appears to be a quasi-institutionalized, organized, and structured phenomenon in the Turkish retranslation context and call for more efforts to tackle this unethical practice.

The last two contributions (chapters 10 and 11) in Section IV zoom in on the role of bibliographical data for sketching the history of retranslation. Piet Van Poucke's aim lies in revealing to what extent studies on history of literary retranslation (HLR) could give academic added value to translation history (TH). Arguing the vital role of retranslation for cannon formation, the author draws on a bibliographical source to examine the earliest retranslations of Russian literature into Dutch and reveals three distinct motives: literary quality of source texts, economic consideration, and political or ideological purposes.

The role of translation bibliographies for histories of translation is also discussed in chapter 11 by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar, who outline the process of compiling an online bibliography of retranslations published in Ottoman and Turkish societies. The authors not only detail on the challenges and solutions in creating the bibliography but also present a broad analysis of the quantitative findings to interpret trends in retranslation by adopting a distant reading approach.

This book is of particular value to researchers interested in translation studies (especially retranslation), literature, media, and historical studies. For one reason, the vast landscape of retranslation (particularly of literary works) with all its complexities is well illustrated by the diversity of cases presented in this volume. The book covers various genres (e.g., texts, musical notations, adapted film) and historical periods as well as cultural settings in which retranslation may take place. It also considers the various agents (e.g., publishers, critics, government institutions, readers) who may play a part in the selection, production, and reception of retranslation within a complex and dynamic web of power relations.

In addition, many questions at the core of retranslation studies and also of high relevance to other related disciplines are well responded to. For example, the much-debated "retranslation hypothesis" (Berman, 1990), though not necessarily taken up as the main research question, has been lent support by the results of a few studies in this book (e.g., chapters 1, 2, and 8). Still, the widely held assumption that *aging* of translations being the main motive behind retranslations has been rejected by empirical analysis of a number of cases presented in this volume. Instead, a broader range of reasons is shown to have motivated retranslation, such as ideological purpose, financial considerations, and personal preferences.

Despite its merits, the perspectives this volume provides could have been enriched if due attention were given to retranslations from other cultural traditions beyond Turkish and some European countries. Scholarly works have so far shown that retranslation is also frequently observed in other parts of the world where the situations might be quite different (see Venuti, 2004; Xu & Tian, 2014). Nevertheless, the breadth and depth demonstrated by this volume testifies to the observation that retranslation can be a fertile ground to explore, with great potential of exposing aspects of translation that may otherwise remain neglected. Overall, the valuable insights this book offers are of great significance to researchers interested in exploring (re)translation as a cultural and historical phenomenon.

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