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The appearance in the 1980s of the term *culture* as a key concept in Translation Studies supposed an important shift of direction in the theories postulated until then. The translation process could no longer overlook those extra-linguistic features that constitute an integral part of a text, that is, the translator could not ignore the culture of the source language, much less that of the target language. Indeed, the latter became the prime reference in the practice of translation, which is, therefore, “culture bound” (Álvarez and Vidal 1996: 2).

Thirty years later, this ‘cultural turn’ (Bassnett-McGuire 1985) has given way to notions of culture and identity that seem more blurred than ever, probably as a direct consequence of the revolution in technology and communications which has fostered cultural exchanges so rapidly. It is in this globalised context that the publication here reviewed is embedded: an approach to the new tendencies in the field of translation and to what extent, if any, these have contributed to the making of a more universal, homogeneous world. As editor Micaela Muñoz-Calvo clearly states in her Introduction (1-7), this stimulating four-part volume is the result of a minute selection of papers presented at the Susanne Hübner Seminar entitled ‘Translation and Cultural Identity’ (Zaragoza, November 2005), an academic gathering attended by prestigious scholars from twenty-two different countries. Obviously, notions of *culture* and *identity* frequently appear throughout the thirty articles that constitute this work.

The first part of the book is made up of twelve articles that, as suggested by the title (‘Cultural Identity, Ideology and Translation’), tackle translation as a powerful tool in the transmission of identity and ideology in the most varied contexts: Michaela Wolf’s ‘Interference from the *Third Space*? The Construction of Cultural Identity through Translation’ (11-20) goes a step beyond in the notion of culture and, following Homi Bhabha’s theory, proposes a new dynamic space in which both origin and target texts cease to be a source of conflict, as they merge into one that is far from being homogeneous. This ‘Third Space’ – which has inspired translation conferences such as one recently held in Prague under the title ‘Translating Beyond East and West’ – is considered to be a means to reach a better understanding of the world. This is precisely what Isabel Alonso-Breto and Nancy L. Hagedorn try to prove in ‘Translating English into English in a Case of Symbolic Translation: Language and Politics through the Body in Marlene Nourbese Philip’s *She Tries Her Tongue, Her Silence Softly Breaks*’ (21-34) and in “‘With the Air and Gesture of an Orator’: Council Oratory, Translation and Cultural Mediation during Anglo-Iroquois Treaty Conferences, 1690-1774’ (35-45), respectively. The former shows how standard English can be ‘translated’ into Creole

English in such a subtle way that, though invisible, it makes the text totally comprehensible in the target culture; the latter reveals the way in which an interpreter's positive manipulation can 'soften down' the speech, thus leading to higher levels of compromise, in this case between the Iroquois Indians and the English in mid-eighteenth-century America. Manipulation, however, can result in totally disrupted visions of identity. At least, this is what Beatriz Penas maintains in 'The Identitarian Function of Language and the Narrative Fictional Text: Problematizing Identity Transferral in Translation *per se*' (47-65). More specifically, she reflects on the effect that both censure and mistranslation have had in the (wrong) reception of Hemingway's work in Spain. Mistranslation is also a key issue in Elif Daldeniz's 'Expectations for Translators and Translation in the Present-Day EU' (67-77), though emphasis is shifted from literature to the translator's everyday activity in the EU institutions. Tired of what these practitioners describe as plain 'bad' English, some of them, as Daldeniz points out, have decided to take action and "fight the fog" (68) contained in the style of source texts, thus claiming both their right to criticize authors and their own *visibility* – to use a term coined by Venuti (1995) – in a context where "contemporary theoretical approaches and the practice seem to be oceans apart" (76). This call to attention hopefully may foster more union in the EU institutions within their obvious cultural diversity. This fifth chapter links with Chapter 8: 'Shifts of Involvement in Translation: the Case of European Parliament's Proceedings' (105-15), in which Elpida Loupaki studies how involvement strategies in the treatment of metaphors, rhetorical questions, etc. are governed by universal principles rather than by the peculiarities of the target language, in this case Greek.

A somewhat diverse border from that of the 'Third Space' is the one experienced by Chicano writer Gloria Anzaldúa, as presented by Assumpta Camps in Chapter Six under the title 'Translating from Cultural Borders' (79-94). In this extraordinary article Camps points out multiple points which are still the object of attention by contemporary translation scholars, such as self-translation, collaborative translation, source language interference, the notion of untranslatability and, again, the translator's (in)visibility. Her analysis revolves around a writer-translator whose geographical position – the Mexican border – makes her constantly shift to and from English, and in the process create a kind of bilingual and bicultural writing with obvious levels of source language interference. This poses serious challenges for the translator, to the point that the writer herself defines her production as "untranslatable" unless in the hands of what she terms a "creative translator" (84), who inevitably must call for the cooperation of the writer if the target text is expected to function in the recipient culture. No doubt the translator of her works defined her own task as "the reverse of the embroidery" (88), using the same metaphor that Cervantes employed in *Don Quijote* to describe his ideal concept of translation. Spain during the Second Republic is the focus of Franco Aixelá's 'Ideology and Translation. The Strange Case of a Translation which was Hotter than the Original: Casas Gancedo and Hammett in *The Falcon of the King of Spain* (1933)' (95-104). Franco Aixelá proves that the power of the translator's hand can once again attenuate, preserve or intensify the source text in the new communication context, in this case using sex and swearwords as the object of analysis. His words show how ideology and extralinguistic elements impose themselves over other considerations.

The four remaining articles that constitute this first block all deal with different aspects of translation during the Franco era in Spain. Elena Bandín pays attention to Shakespearean drama in the early years of the dictatorship, with interesting conclusions on the censors' tolerance. The novelty of her approach in 'Translating at the Service of the Francoist Ideology: Shakespearean Theatre for the Spanish National Theatre (1941-1952). A Study of Paratexts' (117-28) is precisely the study of the Shakespearean production through written material other than the mere play script. Cristina Gómez focuses on Franco's last years but, unfortunately, her 'Translation and Censorship Policies in the Spain of the 1970s: Market vs. Ideology?' (129-37) lacks profundity and hands-on examples. Marta Rioja, in 'Research Design in the Study of TRACEn under Franco's Dictatorship (1962-1969). Brief Comments on Some Results from the Analysis of Corpus O' (139-50) is in line with the ambitious and fruitful TRACE project and rigorously provides data on the authors and works translated into Spanish during the 1960s, setting the basis for future descriptive and comparative analyses. Finally Ibon Uribarri, in 'Ideological Struggle in Translation: Immanuel Kant in Spain' (151-61), rounds off this section by informing us of the irregular reception of German philosophers in this specific historical period.

Part II focuses, as the title reads, on 'Popular Culture, Literature and Translation'. The two first articles of this second compendium link the translating task to gender studies and feminist issues, two ever-controversial topics in translation since the 70s that have given rise to a great bulk of literature. In 'Proto-feminist Translation Strategies? A Case Study of 19<sup>th</sup> Century Translations of the Grimm Brothers' "Sleeping Beauty"' (165-84), Karen Seago asserts the recognition of women translators at this particular time and place, making female identity visible. Some of the strategies used by these female practitioners, such as decision-making in the titles to be rendered or the introduction of feminist terminology, are discussed in Silvia Molina's 'Missed Connections: Re-writing Anglo-American Feminism into Spanish' (185-93).

As expected, the following contributions address issues connected with ideology and culture, among them religion, humour and self-translation, but always in the literary sphere. In 'Religious Ideology and the Translations of *Robinson Crusoe* into [Ottoman and Modern] Turkish' (195-216), Ayşe Banu Karadağ points at religion as one of the aspects that makes a translator more visible and, taking Dafoe's novel as a means for exemplification, pays special attention to the extent to which publishing houses and translators can naturalize a text and impose their own (Islamic) religious ideology, while questioning their manipulative ethics at the same time. Manipulation is also a key concept to 'A Reflection on Adaptations of *Gulliver's Travels* for Children and Teenagers in Spain during the Last Half of the 20<sup>th</sup> Century' (217-36). Comparing four adaptations of this classic intended for young readers, M<sup>a</sup> Isabel Herrando verifies how texts can be manipulated for various purposes, among them simply for economic reasons. Maurice Frank O'Connor, in 'Translating Western Canon from the Diaspora' (237-47)<sup>1</sup>, changes the scenario to Britain and to the role of Ben Okri as a cultural translator when rendering African works into English, using the term *hybridization* to

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<sup>1</sup> At this point I must draw attention to what seems to be a misprint, as the table of contents presents this chapter with a different title.

refer to a new form of post-colonial, literary discourse. Back to Spain, Javier Muñoz-Basols explores the intrinsic difficulty in translating sound-based humour into Spanish, though also resorting to translations into other languages for comparative purposes. His ‘Translating Sound-Based Humour in Carol Weston’s *With Love from Spain, Melanie Martin*: A Practical Case Study’ (249-66) makes a difference by talking about his actual experience as a translator, thus giving a first-person perspective of the real difficulties faced in the process. Some of his strategies lead to ingeniously naturalised examples that fit into the culture of Spanish children, and creativity and collaboration with the author come again to the fore as basic for the target text to be successful. Carmen Valero takes us to the universe of African literature and its presence in Spain. In ‘Foreign African Identity through Literature and Getting to Know it through Translation’ (267-87) she resorts to Cultural Studies, Postcolonial Theories and Translation in an attempt to show the journey of English-written African culture when put into Spanish words, with conclusions that call for the use of footnotes, glossaries and additional information as a means to make an alien culture understood. Finally, poetry is the field handled in the last two articles of this section. In Chapter 20, ‘Seating at the Head of the Literary Table: Seamus Heaney’s Countercultural Redress in *Beowulf: A New Translation* (1999)’ (289-98), Juan Ráez studies the transformation of the popular Old English poem into Irishized verse by the hand of Heaney. Not much scope is given to the typical problems of the translation of verse, that is, rhythm, syntax, metrics, pronunciation and vocabulary choice, but the author has no reservations in labelling a highly-appraised resulting text as “cultural appropriation” (296). Juan Miguel Zarandona’s ‘*Silver Shadow* (2004): The Arthurian Poems by Antonio Enrique or the Different Reception of a Translation and a Self-Translation’ (299-309) explores the reception of an Arthurian myth pervaded with ‘Spanishness’ by Andalusian poet Antonio Enrique. His condition as self-translator of *Silver Shadow* – this being a practice surely deserving more attention by the literature – provides him with more creative freedom at times, while on other occasions the usually frowned upon word-for-word method is boldly applied in his typically free verse compositions.

Part III (‘Translating the Media: Translating the Culture’) tackles two translation modalities (publicity and audiovisual) which are currently booming, not only professionally but also as a more than productive target for research. Natàlia Izard opens this section with dubbing (‘Translating for Dubbing: A Third Degree Equation. An Analysis of Dubbings in Spain’ [313-23]), though her emphasis rests more on the complexity of the process rather than on the translating fact *per se*. In ‘Advertising Texts – A Globalised Genre: A Case Study of Translation Norms’ (325-36) Antonia Montes discusses how publicity constitutes a genre in itself, and consequently Toury’s norms (1995) for the process of translation can be perfectly applied here. However, and despite the homogeneity of advertising in this globalised world, Montes has discovered various differences in such norm application between Spain, on the one hand, and Britain and Germany on the other. Fernando Repullés claims that this homogeneity can also be applied to humour, not so much linguistically but to the *cognitive* effect it has. Hence, after a detailed analysis of bits of the film *Shrek* and its translation into Spanish, he concludes, as clearly stated in the title of his article (‘*Shrek*: When Audiovisual Humour Becomes a *Lingua Franca* [337-56]), that despite linguistic barriers audiovisual humour

“is sometimes as international as a *lingua franca*” (353, emphasis in the original), thus challenging traditional concepts of culture and identity. María Rox’s chapter ‘How “Marujita Díaz” became “Julie Andrews”: Idiosyncrasies of Translating Cultural References into the Filmography of Pedro Almodóvar’ (357-67) deals with curious English translations of culture-related terms present in Almodóvar’s films. In Chapter 26 María Milagros del Saz and Barry Pennock-Speck bring us back to advertising and stereotypes and uncover significant differences in gender treatment in Great Britain and Spain, especially those of a non-linguistic nature. Their joint article ‘Male and Female Stereotypes in Spanish and British Commercials’ (369-82) connects with the above-mentioned issue of gender.

Part IV (‘Scientific Discourse as Cultural Translation’) takes a close look at science and culture in two very different areas. Chapters Twenty-seven and Twenty-eight deal with specialised language but, far from falling into technicalities, place culture as a key concept in decision-making. In ‘From “Stem Cell” to “Célula Madre”: What Metaphors Reveal about the Culture’ (385-96), Elena González works hand in hand with cognitive linguistics and resorts to the Spanish translations of *stem cell* as an excuse to demonstrate how the translator’s final choice carries ideological connotations, thus proving the enormous potential of metaphor to influence human attitudes and ideology. Her interesting study undoubtedly opens up paths to further research in this line within the realm of what is referred to as scientific translation. In ‘The Language of Wine Tasting: Specialised Language?’ (397-411) Gloria Martínez wonders why translations of tasting notes into both English and French are so poor, and so blames the translator’s lack of sensitivity when rendering into another language something so Spanish as the vocabulary of wine.

No less interesting than the previous articles, the last two provide an attractive end to the collection. Ian Williams (‘Translation Strategies and Features of Discourse Style in Medical Research Articles: A Corpus-Based Study [413-32]’), on the one hand, and Celia Florén and Rosa Lorés (‘The Application of a Parallel Corpus (English-Spanish) to the Teaching of Translation: ENTRAD Project’ [433-43]’), on the other, demonstrate once again that the traditional lack of cooperation between Translation Studies and Contrastive Linguistics has finally – and, as perceived by some scholars (Grammenidis and Nenopoulou 2007; Rabadán 2007), fortunately – come to an end, especially after the boom of computerised language corpora. Williams resorts to corpus-based analyses in order to dissect discourse in translated medical research articles, with results that reveal how strategies applied in the rendering process are not always sufficient; given the excesses and deficits found, especially after comparing these texts with Spanish native corpora, corpus-based studies emerge as an ideal tool in order to improve the style of these translations. Celia Florén and Rosa Lorés add a positive contribution to the still scant literature in translation methodology and explain how their ENTRAD project, or storage of texts in English translated into Spanish by students of Philology at the Universidad de Zaragoza, has proved to be beneficial for the correction and assessment of the students’ own work, fostering self-study and also providing wide possibilities for the researcher interested in this particular matter.

The thirty chapters in this publication undoubtedly make a significant contribution to Translation Studies as a growing discipline. Its heterogeneous nature inevitably implies

that some of the topics lack the desired profundity, whereas others are totally absent. The disposition of the articles into different blocks is a little disconcerting at times (for example those dealing with European Union institutions), but it is equally true that topic-diversity makes organization an enduring task. In addition, the individuality of the proposals also brings a personal, uneven interpretation of concepts such as *culture* throughout the 459 pages of the book, although it is equally true this independence also enables the reader to open the volume at any chapter, since each represents a study on its own. All in all, *New Trends in Translation and Cultural Identity* is a work in which every contributor has a say. Indeed, the reflections and conclusions drawn from their studies do not constitute an end in themselves, but rather emerge as a starting point for translation practitioners and researchers interested in the newest paths forged by this fascinating discipline. Hopefully, the editors will set an example and upcoming international conferences (such as 'The Author-Translator in the European Literary Tradition' or 'The Limits of Literary Translation', to be held in England next year) will also produce quality, thought-provoking publications like this one.

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