

Editorial published *Blitz* with Beto confused among his boxes on the cover; the lovely Other Press jacket shows an hourglass against a black background, flecks of gold floating away. At the cinema, we will see which *Blitz* takes the starring role: *la novela de la crisis, la tragicomedia romántica*, or the one of lightning bolts and hourglasses, of loss and dislocation.

Ann Manov

Dror Abend-David, ed. *Media and Translation: An Interdisciplinary Approach*. New York/London/New Delhi/Sidney: Bloomsbury, 2014. 365 pp.

Dror Abend-David, the editor of this fine collection of research papers, has been able to bring together in a collaborative effort 23 translation studies scholars from eight countries. He has also provided clearly-worded one-page introductory notes for each of the seven parts of this translation studies anthology. The book is about audiovisual translation in its multiple and all-pervasive manifestations.

The three chapters in Part I (Film Translation and Adaptation) elaborate on the classical Jakobsonian L1-to-L2 translation paradigm by suggesting a more nuanced methodology to analyze film as a text in the wide sociocultural sense. The methodology takes account of elements in another language or languages (that is, L2 in Jakobson's schema) such as idiolect, dialect (regional and social), peculiarities of style and diction, slang/jargon, and foreign accents incorporated in a film. These "extra" features are described as L3 (language 3) components of the film's text. This novel, more nuanced approach to film translation analysis is introduced briefly in the opening Chapter 1 and illustrated in detail in Chapter 2, which compares Quentin Tarantino's multilingual film *Inglourious Basterds* (2009) with its representations in the form of dubbed versions in German, Spanish and Italian. The three translations illustrate a complex simultaneous interplay of interlingual, intralingual, and semiotic factors and confirm the researchers' initial hypothesis that there is no one universal solution: the final unique mix of languages in the dubbed version of an L3-saturated film is determined by the specific source text of the film in its varying sociocultural settings and the professional competence of the translator/s. Chapter 3 further develops the general theme of Part I by examining the way in which Tsotsitaal (a South African township variety of slang) is represented in the English and French subtitled and dubbed versions of Oliver Schmitz's South African film *Hijack Stories* (2000).

Part II (Subtitling and Dubbing) examines how the already pre-fabricated film dialogue (its intended prosody, morphology, syntax and lexis) is subjected, in the process of dubbing into a different language, to standardization/neutralization, source text interference, explication, simplification, normalization, and leveling out. In Chapter 4, this is illustrated by the Spanish dubbed version of the American television series *Friends*, with the resulting dubbed product being a compromise between intradiegetic and artificial extradiegetic factors. Chapter 5 of Part II looks at some damaging effects of dubbing into Italian of mostly English-language films where the original dialogue track is excised but the new Italian text does not fit in well with the original film's visual sequences, sound effects and music. Apart from examining ways of aesthetically harmonizing the new, dubbed dialogue track with the other given components of films, the chapter analyzes cases where the individual qualities of an actor's voice (timbre, pitch, speech peculiarities, etc.) change the intended impact of a character on the film's audiences.

Chapter 6 constitutes the whole of Part III (Media and Computer Translation). It reports the results of a set of experiments designed to evaluate the accuracy and efficiency of live subtitling of television programs and films for foreign, language-learning, and hearing-impaired audiences. Live subtitling typically combines human re-speakers and speech recognition software. The carefully designed experiments described in Chapter 6 demonstrate that the currently widespread live subtitling is still a long way from relying exclusively on re-speaker-independent software, i.e. completely autonomous machine translation.

Part IV (Between Literary and Media Translation) consists of two chapters. Chapter 7 looks at subtitling Japanese films as an "abusive fidelity" practice that inevitably leads to multiple versions of a film even in the same language. It is argued that, while a literary translation is likely to be treated as a genuine replacement of its original written text, film subtitles are perceived to be rather an appendix or addition, especially given the ubiquity of new digital technology that can create, recreate, add and remove scrolling or box subtitles at the whim of the individual viewer. Chapter 8 discusses literary translations and film adaptations of fantasy literature for young audiences, analyzing, among other works, the multimedia adaptations of such globalized texts as *The Chronicles of Narnia*, *The Spiderwick Chronicles*, the seven *Harry Potter* books, *Arthur et les Minimoys* and others. Fantasy, especially for young people, has become a global trans- and multiple-media phenomenon attracting different kinds of translation: subtitling, dubbing, rewriting in other languages, incorporation in computer games, autonomous visual representation, and other cross-

cultural activities.

Chapter 9 (Part V: Translation, Communication, and Globalization) considers the challenges involved in translating verbally- and audiovisually-expressed humor. In particular, it examines the results of a series of surveys aimed at establishing the extent to which Italian viewers perceive translated humor via subtitles and dubs in audiovisual products. Using Ari Folman's Hebrew-to-English subtitled film *Waltz with Bashir* (2008), the contributors to Chapter 10 in Part V analyze the film's strategy of depicting some extremely traumatic episodes during the Lebanese Civil War in 1982. This animated film is notable for the conscious refusal by its adaptors to provide English subtitles for an episode in which an Arab woman is wailing in grief and crying something out in Arabic. Her words are not subtitled on the theory that the globalized audiences not familiar with the geographical, historical, and cultural context of the scene would get a more acute visceral sense of the atrocities without the visual hindrance of subtitles.

In Part VI (Global News and Politics), Chapter 11 offers a theoretical framework for identifying and assessing the means and extent of reframing international news in the process of translation by a major Chinese newspaper. The model integrates several perspectives: most notably, Norman Fairclough's critical discourse analysis, J. R. Martin and P. R. R. White's approach to appraisal in systemic functional linguistics, and Mona Baker's model of re-framing strategies in translation. Chapter 12 examines the latest empirical research on Israeli Jewish viewers' reactions to a set of English-language broadcasts on the same subject. The aim of the experiments was to identify the audience's initial biases but, more importantly, to ascertain the viewers' ratings of the levels of credibility and professionalism of such transnational news networks as CNN, the BBC, Fox News, and Al-Jazeera English. The obtained research results indicate that, contrary to the researchers' initial hypotheses, ethnocentrism still plays a major role in viewers' deciding what international news network to choose and that, in the majority of cases, the viewers' decisions to assign a higher credibility rating to a particular supranational news network are determined by the accent and name pronunciations they hear rather than by the actual contents of the news.

Chapter 13 in Part VII (Promotions, Commercials, Tweets, and Minisodes) examines paratexts such as trailers, minisodes, websites, alternate reality games, and user generated content as vehicles for promoting U. S. television series in the Italian multi-media space. The chapter focuses on the strategies that have been used for the linguistic and cultural adaptation of the paratexts promoting the U. S. television series *Glee* (2009-2015) and

Breaking Bad (2008-2013) in Italy. Chapter 14 examines cultural adaptations involving images and associations in translating English-language commercials into Chinese. The chapter argues that the translator should first identify the conative, cognitive, and aesthetic needs engaged in motivating the receivers of the commercial in the English-language source culture to buy a certain product and then construct a translation using the same, similar, or a different combination of triggers (lexical and cultural) to activate a set of needs leading to a purchase of that product in the target Chinese culture.

There is a list of contributors and the abstracts of their contributions at the back of the book.

This book is a cutting-edge contribution to the rapidly developing field of comparative translation studies. Covering multiple languages (Afrikaans and some other South African languages [Zulu, Sotho, Tswana, Xhosa], Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Russian, and Spanish), the book is a rich source for teaching theory and practice of multi-media translation to a wide cross-section of classes with mixed “first” and “second” language backgrounds and identities.

Alexander Burak

The Video Poem as Transnational Vacation Artifact: Donny Correia, writer and director. *Madryn*. Mallarmida Filmes, 2012. 11 min.

A dystopic present reverberates from the doldrums of post-industrial society in the opening moments of Brazilian Donny Correia’s video poem, *Madryn*.¹ The film, a transnational, trilingual, postmodern postcard, explores the quotidian distress of modern life through this poetic portrait of a coastal vacation. Through sonic resonance from British musical composers (Danny Sanchez and Elizabeth Ann Martin of SEVERIN), collaged verse from Argentinian poet Silvia Iglesias, and voice-over excerpts from T. S. Eliot’s *The Wasteland*, Correia enacts a poetic vision of the borderless pursuit of reprieve throughout the (dis)locating flux of contemporary modern life.

1 The entire film can be viewed on Youtube, <https://www.youtube.com/watch?v=xtrq0ZXpKgl>.