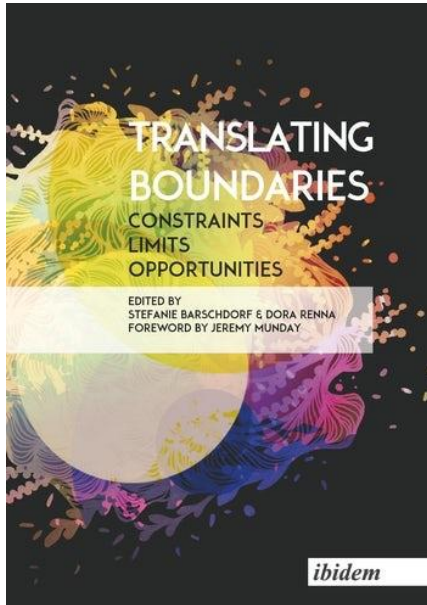




Translating Boundaries: Constraints, Limits, Opportunities

Edited by Stefanie Barschdorf and Dora Renna. Foreword by Jeremy Munday

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Review by Annarita Taronna*

This volume, edited by Stephanie Barschdorf and Dora Renna, provides its own contribution to the on-going debate relating to the applicability of translation studies to several domains of expertise. Translating is by no means a straightforward phenomenon which is limited to the automatic rendition of a term or concept into another language but is definitely a process in which several factors come into play. The title itself, *Translating Boundaries*, perfectly explains the task a translator is to perform, and from the very beginning of this volume we understand how complex an issue this is. The volume, which is made up of four sections plus a “Foreword”, is aimed at providing useful insights into the main problems related to the translation of specialised texts and, where possible, it also illustrates potential solutions in order to ‘bridge the gap’ in the translation of specialised texts from a variety of disciplines. Each of the four sections of the book (i.e. “Professional Boundaries”, “Historical Boundaries”, “Boundaries in Literature”, “Boundaries in Film, Broadcasting & Music”) includes a collection of essays dealing with a wide range of factors which influence the translation process.

In the first section of the book, Lehka-Paul’s contribution “Between Translation Process and Product: Personality and Translators’ Behaviour during Self-revision” acts upon a psychological dimension of translation, in that it finds a correlation between the translation practice and the cognitive/psychological aspect of decision-making; Mankauskienė’s paper entitled “Problems and Difficulties in Simultaneous Interpreting from the Point of View of Skill Acquisition” focuses on the difficulties that an interpreter from English into Lithuanian has to face in order to establish him/herself as a professional.

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The second section is devoted to the exploration of the translation of historical texts: the first contribution, by van Gerwen, is called “Translating the French Civil Code into Flemish: Stakes and Limits of Interlingual, Intralingual and Legal Transfer in 19th-century Belgium” and attempts to demonstrate the difficulties related to the translation of legal texts and legal terminology, not only as far as the French text is concerned, but also with respect to the translation of domain-specific terminology taken from Flemish legal culture; “Exploring the Challenges and Potential of Research across the Disciplines of History and Translation Studies” by Nouws aims at highlighting how the two disciplines, which might appear to belong to two different areas of research, need to be thought of as complementary in order to overcome practical boundaries related to the translation process.

Section Three includes contributions tackling the issue of translation in literature. More precisely, Leden’s article “Abridgement of Crossover Characteristics in the Finnish Translation of L.M. Montgomery’s *Emily Trilogy*” analyses crossover fiction, a hybridised form of fiction which addresses children, adolescents and adults at the same time, and analyses the target-oriented translations provided over time, the abridgment techniques adopted and the extent to which the latter affected the original text in a cultural sense; Peligra’s article “A Comparative Analysis of how *Selected Works* by Hella S. Haasse are introduced and framed in English and Italian” examines Haasse’s hybrid personality, its in-betweenness and how the publisher’s and translator’s paratexts work in a way as to raise awareness of cultural issues and criticism in the target market. Wan’s “Literary Translation as Cultural Production” focuses on the translation of literary texts in Macao and the factors of context, discourse, actors and practice which come into play in its realisation; Poignant’s contribution entitled “Re-narration of Dialogue in Multi-turn Interpreting” concentrates on the analysis of bilingual turns in Swedish public conversations on literature and identifies bilingual updating and other communicative resources as ways for encouraging the building-up of the speech event.

The last section of the book, i.e. “Boundaries in Film, Broadcasting & Music” begins with Renna’s contribution “David Ayer’s movie *End of Watch* (2013) from Chicano English to Italian” and illustrates the challenges in translating the Chicano language and culture into Italian, by observing the translator’s choices at both macro- and micro-levels. Chevalier’s “Categories and Boundaries in Interpreting Quality Perception” focuses on the quality assessment of TV programme recordings according to parameters ranging from register to more personal ones, such as impressions of the performance itself. The last article, “The translation of Gilbert Bécaud’s ‘Je t’appartiens’” by Reinhard Mey represents an analysis of Richard Mey’s German translation of “Je t’appartiens” into German, by considering the socio-cultural and multimodal context as well as the changes which were made in its German translation.

Thanks to its multifaceted approach to translation and translation studies, the book undoubtedly sheds light onto the complexity related to the translation of specialised and multimodal texts. The *fil rouge* which we perceive as we read the book is definitely represented by the willingness to bridge the gap across different disciplines, different cultures and impediments to the translation practice. Hence, the book represents a successful attempt to translate boundaries, to bridge the cultural gap between different specialised domains and make the text as accessible as possible to different target audiences.