Kelly Washbourne & Ben Van Wyke (eds.). (2019). *The Routledge Handbook of Literary Translation*. London/New York: Routledge. pp. xiv+586. ISBN 978-1-1386-9929-8.

    This book addresses thorny questions of literary translation as the interface between language, literature and culture by exploring some issues of different genres. Aiming to be an extensive reference in literary translation that combines theory and practice, the book is divided into four Parts with 37 chapters.

    Part I examines literary translation teaching, learning and research in academic contexts (Chapters 2-5) and publishing, prizing, protecting and promoting in commercial contexts (Chapter 6). Reflection on the limits and forms of literary translation offers a historical overview of practices and discourses of translation and a potential perspective of literary translation studies involved in the context of "political criticism" by Paul St-Pierre (1993). Against this backdrop, the book reviews some programmes, courses and workshops in which literary translation is taught and learned, elaborates on the incorporation of literary translation into literary studies, creative writing and translation studies, and explains the notion of translation as process and product, the nature of the translator's task and presentation and evaluation of teaching materials and pedagogical approaches. An overview of binary approaches—literal vs free, original vs translation—draws a link between literary translation theory and practice and proves the capacity of literary translation to develop theoretical concepts and borrow from other disciplines. As for commercial contexts, it investigates basic steps in professionalizing literary translation, i.e., publishing, prizing, protecting and promoting, as well as current trends like translator mentorship programmes and new literary translation programmes.

    Part II features various genres of literary translation (Chapters 7-19) and demonstrates methods, frameworks and methodologies of literary translation practice and research (Chapters 20-25). It expounds 13 genres of literary translation: classical poetry and poetry, classical prose and prose fiction, oral literature, children's literature and sacred writings, fairy and folk tales crime fiction, comics, the graphic novel and fan fiction and literary non-fiction, as well as music and theatre. Most of these chapters include introduction to the genre, research methods, current debates and future possibilities or directions. Some chapters divide a certain genre into more specific ones and approach them in details. For instance, Chapter 12 describes the translations of sacred writings from the Hindu, Buddhist, Jewish and Christian religious corpus and discusses the complexities and challenges of translating sacred writings especially in the electronic age with a transition from a typographic interpretive culture to a digital-media interpretive one. For another, Chapter 14 relates to the characteristics and corresponding translation strategies and methods of such sub-types of crime fiction as detective story, hard-boiled crime stories and feminist crime fiction, police procedural and legal thriller, and psychological/forensic thriller.

    Chapter 20 probes into relevant ethical issues on revising and retranslating and proposes future conceptual and methodological directions such as data collection, case studies, human elements and retranslation of different genres. Chapter 21 illustrates the relation between stylistics and deceptive correspondence, and stylistics and covert progression, and argues for future stylistic inquiry in translation studies in terms of investigation object, analytical tool and thematic concern. Transnational poetics as a critical category within literary and translation studies is highlighted with a limited number of geographical and historical instances and the deep interrelation between literary translation and transnational poetics is further addressed. As

self-translation experiences a growing attention, ethical and epistemological issues are raised to probe into its actual processes rather than the final products. Chapter 24 approaches translation as it is carried out and conceptualized by those "literary giants" and draws attention to the diverse ways in which some famous European writers have been motivated to translate along with their different perspectives on translation process. Pseudo-translation is discussed together with its close relationship with censorship, genre fiction, literary innovation and author's motivations, all of which help deepen our understanding of the nature of translation.

Part III deals with applications and debates in the production (Chapters 26-32) and reception (Chapters 33-36) of literary translation. A literary translation consists of seven ethical "contact points"—selecting, translating, editing, revising or retranslating, contacting, marketing, teaching and evaluating, and a literary translator's highest goal is to promote a given ethical cause through literary activism, human rights and the use of children's literature. A successful literary translation is a pragmatically equivalent translation of the original, reflecting all pragmatic phenomena including presuppositions, speech acts, politeness expressions, irony, metaphors and cultural knowledge. The co-authors address discourses in Arabic translation with a focus on the translation examples of modern and contemporary Arabic literature. Collaborative translation is discussed with sub-genres like author-translator collaboration, close laboration or four-handed translation, the poet-translator, author-multitranslator collaboration, editor-translator collaboration, translation crowd-sourcing, online collaboration translation, translaboration and transistance. Then it considers current feminist translation studies and future feminist translation practice in the specialized professional world. It also involves three main approaches to eco-translation, namely natural ecology, ecological attitude to textual reading and translation, and political ecology, and presents LGBT and queer approaches to literary translation illustrated by translating queer enunciations and implicature, legacies of queer translingualism, and translating transgender.

Chapter 33 offers in-depth discussion of institutional censorship, self-censorship, productive censorship and market censorship and concludes that censorship becomes visible at its physical, linguistic, ideological or temporal borders. Chapter 34 explores the literary translator as subject operating in time-and-culture-bound space and reveals the connections between a translation, its embedded culture and the translator on various textual, paratexual and extratextual levels. Chapter 35 reflects on translation through fiction by providing samples of "transfiction" or "transmesis", examining the translator's impact, narrating the translator's hard life and discussing key aspects with literary translation. Chapter 36 touches upon some key issues related to the problems, potentials, reviews and assessment of literary translation, and proposes some future directions.

Part IV, only including Chapter 37, is a poem which mocks the translator's hard journey of translating.

The book boasts four distinct features with an aim to provide a diverse, practical and extensive reference for students and instructors of literary translation.

1. Inclusivity. 42 reflective translation practitioners and scholars in 16 different countries from 6 continents contributed their observations, reflections and insights to the book. Various genres of literature, from high culture to popular culture, from highbrow forms to lowbrow ones, and from mainstream kinds to marginalized ones, are discussed with an aim to critique established hierarchies, discover their "limits and forms", and explore new hybrids, document canons and their canonizations. Social networks of agents participating in literary(-related) translation collaborate in airing

their voices from majority and minority languages, more and less translated works and languages of little diffusion, and addressing translations from and into central and peripheral literary fields. All contributors endeavor to reject insularity, embrace a genuine interdependence so as to realize an outlook of "cosmopolitan empathy and perspective-taking" (Bielsa, 2016: 2, 12) featured by cultural fusion and recognition of differences and interconnections.

2. Reader-and-translator-centricity. Aiming to constitute a "WHO, WHAT, WHEN, WHERE, HOW and WHY" of literary translation today, most chapters consist of introduction, historical perspectives, current debates (or critical issues and topics), research methods and frameworks, recommendations for practice, future directions, further reading and related topics. Therefore, the book provides readers with new ways of understanding some related issues of translation and beyond. It prioritizes the translator's development, decision-making, subjectivity and creativity with illustrations for translating tools, drafting and revising procedures, translation methods/techniques and translator training.

3. Interdisciplinarity. The book's interdisciplinarity lines in its contributors, who are literary translators, translation theorists, translator trainers, editors, publishers and critics, all long-established figures or rising stars. Also, it draws on a vast, ever-growing body of documents in translation studies, comparative literature, cross-cultural studies, creative writing and other neighbouring disciplines, and covers many pressing concerns of literary translation, including teaching and theorizing, translation methods and skills, and new tools and resources.

4. Professionality. The book is professionalized by creating a wide-ranging, multi-generational, cross-cultural polyvocality which describes a fast-changing literary world. It provides shared multi-faceted values, revitalizes minority languages and their literary works, and develops new readers, writers, editors and translators. To be more specific, it provides creative writers and literary translators with useful recommendations for practice, translation teachers and trainers with applicable methods and tools, literary translation editors, publishers and promoters with managing strategies, skills, and translation researchers with current research trends or debates and future directions.

However, since the book is co-edited by contributors from various fields, there are some overlaps in topics which are scattered in different chapters. For instance, poetry is addressed in Chapter 7 "Classical Poetry" and Chapter 17 "Poetry", prose fiction in Chapter 8 "Classical Prose" and Chapter 13 "Prose Fiction", and self-translation in Chapter 23 "Self-translation" and Chapter 24 "Writers as Translators". On the other hand, the book would be more balanced between theory and practice if it paid more attention to the principles and methods of literary translation practice and devoted more space to the discussion of readers' feedbacks in dealing with the reception of literary translations. It will also probably be more reader-friendly if all the sub-titles in each chapter are numbered and the language style and format mechanics are unified.

All in all, the defects cannot obscure the virtues. The book is an extensive reference that covers the major issues of literary translation, which will be of greatest interest to the translation and literary community.

References

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