# The Routledge Handbook of Literary Translation

*Edited by Kelly Washbourne and Ben Van Wyke*

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

First published 2019
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
711 Third Avenue, New York, NY 10017

*Routledge is an imprint of the Taylor & Francis Group, an informa business*



*British Library Cataloguing-in-Publication Data*
A catalogue record for this book is available from the British Library

*Library of Congress Cataloging-in-Publication Data*
Names: Washbourne, Kelly, author. | Van Wyke, Ben, author.
Title: Routledge handbook of literary translation / Kelly Washbourne and Ben Van Wyke.
Description: Abingdon, Oxon; New York, NY: Routledge, 2018. |
Series: Routledge handbooks in translation and interpreting studies |
Includes bibliographical references and index.
Identifiers: LCCN 2018005792 (print) | LCCN 2018006802 (ebook) |
ISBN 9781315517131 (Master) | ISBN 9781138699298 (hardback: alk. paper)
Subjects: LCSH: Translating and interpreting–Handbooks, manuals, etc. |
Literature–Translations.
Classification: LCC PN241 (ebook) | LCC PN241 .W37 2018 (print) |
DDC 418/.04–dc23
LC record available at https://lccn.loc.gov/2018005792

ISBN: 978-1-138-69929-8 (hbk)
ISBN: 978-1-315-51713-1 (ebk)

Typeset in Times New Roman
by Sunrise Setting Ltd, Brixham, UK

# 36

# Literary translation criticism, reviews and assessment

*Michael Scott Doyle*

## Introduction

A provisional architecture serves as a heuristic, a conceptual aid, for the purposes at hand. Adopting a useful framework from French literary theorist Genette (1997), Munday, in his book *Introducing Translation Studies: Theories and Applications* (2012b), applies the metatextual terms 'paratext', 'peritext', and 'epitext' to the field of translation studies. Munday (2012b, 233) summarises that a paratext may take the form of a peritext "provided by the author or publisher" in the same textual location as the central target language text (TLT). For the present purposes, a peritext could be a commentary-type genre such as a translator preface or epilogue, which often stand on their own as theoretico-methodological metatexts (a text about a text). An epitext, in contrast, is "not materially appended to the text within the same volume", and examples would include "reviews and academic and critical discourse on the author and text [read here for us as the TLT] which are written by others" (Munday 2012b, 233). Genette clarifies that the "paratext is 'subordinate' to the text but it is crucial in guiding the reading process" (Munday 2012b, 233). For us, the TLT becomes our main text from which metatextual and paratextual considerations such as peritexts and epitexts – literary translation criticism (LTC), reviews and assessment – issue.

Continuing with the scaffolding for a provisional architecture, LTC per se will be taken to refer to a scholarly-type analysis of a literary translation. It is often an extended and detailed metatext about *what* occurs in the translation, either in toto or in part (e.g. an intensive focus on an illustrative example or examples), *how* and *to what effect*, typically seeking to answer questions such as: what went into the making of this translation?; how did the translator do it? (as in Felstiner's exemplary account of how his translation of Neruda's *Alturas de Macchu Picchu* "got made", Felstiner 1980, 1), what features characterise the translator's process and product? (Munday 2007), and how effectively (how consistently and how well) was it done, in light of the procedural criteria, underlying theory and attendant method operationalised, whether transparently and self-critically identified or not. The accomplished translator Rabassa (2005) also takes us inside his working methodology: "I follow the text, I let it lead me along ... a good translation is essentially a good reading ... the translator must act instinctively and read the English that lies behind the Spanish" (49–50, 80). Similarly,

Landers documents a day in his own life as another accomplished literary translator, inviting the reader into "the head of a literary translator as he thinks aloud, or at least grapples with the moment-to-moment problems attendant to translating a work of fiction" (Landers 2001, 38). Reviews of literary translation are typically, but not always, considerably shorter metatexts than LTC (which is usually essay-, article-, case-study- or book-length, each of which genres can also vary considerably and overlap in terms of length), and refer to a more descriptive commentary, summary and critique which typically inform the reader about the source language text (SLT) and author, the translator and qualities (or features) and overall quality of the TLT. In terms of audience, reviews may or may not be academic and scholarly in nature. Often they are written for a more general readership. By convention, a literary translation review functions as a preview that can spur the reader to engage subsequently in a reading of the entire translation that has been reviewed. Brown defines this priming function as the "role of reviews in informing the public about recently published books and in preparing the readership for the work" (in Munday 2012b, 232). Assessment of a literary translation, on the other hand, focuses on providing a metatextual evaluation, most often qualitative, but also quantitative at times, in terms of significant measurable additions to and omissions from the original text. It, too, is a considered judgement that may be of varying length. Taken together, translation criticism (more often analytical, academic and longer), reviews (usually shorter, more descriptive and less scholarly), and assessment (focused on providing qualified evaluative judgements and feedback of varying length and intensity) function typically as summative (coming at the end) epitexts about the translatorial performance and outcome. Assessment can also serve a formative (developmental) purpose by providing feedback and recommendations for a translation during various stages of its making, from early drafts to final edits. Writing these three genres of analyses and evaluations warrants due diligence – a certain respect and appreciation, but with a cold eye – towards the various elements, all culturally and temporally contextualised, that typically factor into literary translation: the SLT, original author and readers, and the TLT, translator and readers. In terms of the literary translator competing with and standing in for the original author, it is assumed that the story being told, the content, or the poetic or dramatic theme or emotion being explored, are givens; that is, they are stable and not subject to being changed. However, in terms of the telling of the story, or the creative and aesthetic handling of the verses or play, it is most definitely 'Game on!' for the translator who engages in a direct, positive competition, creative and resourceful, with the original author and text. LTC, reviews and quality assessment of translated literature examine to what extent that game *is* on, and how well the literary translator has competed.

## *Some factual foundations for literary translation criticism, reviews and assessment*

LTC, reviews and assessment are in effect a mutative part-and-parcel of literary translation (Doyle 2018b), just as the literary translation also mutated para- and epitextually from its SLT. A typical paradigmatic sequencing of the three genres within the literary translation domain is the following: the translator is approached or commissioned (e.g. by the author, editor, publisher), or he or she actively seeks authorisation to make the literary translation (the seed for the para- and peri- or epitextual mutation is planted) → translator makes the translation (the initial para- and peri- or epitextual mutation, triggering others to follow) → translation is assessed while in progress (by the editors and publishing house readers, and sometimes the SLT author/s, exerting additional paratextual mutative pressures on the product that is taking shape) → translation is published (a peri- [if *en-face*] or epitextual repositioning

and rebranding mutation) → reviews (ancillary epitextual mutations) of the published translation are written and published → translation criticism (a more detailed epitextual mutative complement) of the published translation is written and published. LTC, reviews and assessment are important because they complement and complete the literary translation process, which would remain unanswered and unfinished without them. They form part of the mutative movement from a SLT beginning to its various para-, peri- and epitextual TLT endings. They provide useful information and insights into paratextual considerations such as what has been done (the literary translation per se), when, where, by whom, for whom, how and how well. The three different but related genres (Maier 2009, 236) presuppose expectations and criteria regarding literary translation: what it is, what it should be and do, why and how it succeeds, and why and how it falls short. In the end, they remain largely subjective and say much about their authors, who aim our reading attention through the lens of *their* particular analysis and commentary.

## Status overview, issues and potentialities

The literature on LTC, reviews and assessment is extensive and growing rapidly, in step with the sustained and quickening growth in translation studies. While recognising that the three genres do present considerable overlap, particularly in terms of each being, to varying degrees, a descriptive, analytical and evaluative paratext, our provisional architecture will continue to treat them separately in keeping with the conventions of their different rubrics. Not designed to be exhaustive, the following breakout sections will address some of the key issues related to the methodological status, problems and potential of LTC, reviews and assessment.

### *On literary translation criticism (LTC)*

Illustrative examples of LTC can be found, either whole or partial, directly or referenced, throughout mainstay and precursor volumes such as: *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (Schulte and Biguenet 1992); *Routledge Encyclopedia of Translation Studies* (Baker 1998; Baker and Saldanha 2009); *Translation/History/Culture: A Sourcebook* (Lefevere 2002); *Translation Studies* (Bassnett 2014); *The Translation Studies Reader* (Venuti 2000); *Western Translation Theory from Herodotus to Nietzsche* (Robinson 1997b); *Thinking Spanish Translation: A Course in Translation Method, Spanish to English* (Haywood et al., 1998); and *Translation: Literary, Linguistic, and Philosophical Perspectives* (Frawley 1984). Books on translation theory and method have often drawn heavily from literary translations, as well as those of major cultural texts (e.g. theological, philosophical and historical) that rely extensively on literary and rhetorical devices as the primary object of investigation, and the analysis and commentary often amount to LTC. A clear example of this is how Nabokov uses his LTC essay "Problems in Translation: Onegin in English", in Schulte and Biguenet (1992), for conceptual or theoretical purposes, pressing for the retention and visual presence of fuller SLT cultural evidence or trace throughout the translation itself, reminiscent of Schleiermacher's theorised foreignisation methodology (see also Schulte and Biguenet, 36–54), with SLT cultural difficulties or densities to be clarified, as needed, via explicitation in "copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page" (143). A journal such as *Translation Review* (TR), devoted exclusively to literary translation, abounds with informative and useful examples of LTC, which can also be mined from more general translation studies, comparative literature and literary journals. In looking back over the years since TR was first published in 1978, it could just as easily have been

called "The Review [or Journal] of *Literary Translation Criticism*" (emphasis added) because most of its pages have been devoted to this analytico-evaluative genre, with a much more limited space reserved for book reviews at the end of the publication. In recent years, we have also been witnessing growth in the publication of special thematic volumes and refereed proceedings, such as *Translation, Globalization and Translocation: The Classroom and Beyond* (Godev 2018), which include examples of LTC.

From his influential position as longtime general editor of TR, Schulte opened numbers 21/22 in 1986 with an Editorial titled "The Translators and Critics". In it, he called for reflection "on the function of the translation critic and why translation criticism appears to be so underdeveloped" (Schulte 1986, 1). Given TR's exclusive focus on *literary* translation, as opposed to the broader field of translation and translation studies, he was speaking to "the function of the *literary* translation critic and why *literary* translation criticism appears to be so underdeveloped" (emphasis added). Indeed, in his indictment Schulte wrapped evaluation into the task of literary translation criticism: "The critic of translations per se does not yet exist. Very few critics are equipped with the language background and its cultural ramifications that would allow them to evaluate translations" (Schulte 1986, 2). Further, he qualified the requirement of cultural knowledge, arguing that the roles of the "reviewer/critic", the two fused tightly together, should be "a bi-cultural one" that brokers on behalf of the TLT readership "the sameness in the differences of two cultural perspectives" (Schulte 1986, 1). Schulte addresses one of the 'so what?' aspects of LTC and reviewing by proposing that each can "take the reader from the translatable to the untranslatable in each work, thereby focusing on those moments in a literary text that do not find an immediate equivalence in another language and culture," which enables both critic and reader to "comprehend the ways of seeing that are predominant in the respective cultures" (Schulte 1986, 2).

Other substantive issues in LTC are addressed by translation studies scholars such as Munday, who extends Holmes' (see Venuti 2000, 172–185) initial mapping of the applied branch of translation studies by further defining translation criticism as "the evaluation of translations, including the marking of student translations and reviews of published translations", as well as the revision and editing that take place (Munday 2012b, 18–19). In a very few words, Munday also binds together LTC, evaluation and reviewing. Referencing Venuti's *The Translator's Invisibility* (2008), Munday reissues the longstanding critique that "The TT [target text] is normally read as if the work had originally been written in the TL [target language], the translator's contribution being almost completely overlooked" (Munday 2012b, 233), a chronic criticism that will resurface in our section on reviews.

In another example of LTC, a book about how he made his translation of the Chilean Nobel Laureate's epic masterpiece, *Alturas de Macchu Picchu*, Felstiner "recounts the genesis of a verse translation" of Neruda and demonstrates how translation itself is "an essential act and art of literary criticism" (Felstiner 1980, 1). Felstiner's *way* to Neruda's Macchu Picchu (the title of the translation is *Translating Neruda: the Way to Macchu Picchu*) is a scholarly and creative journey in which "[a] translation converts strangeness into likeness, and yet in doing so may bring home to us the strangeness of the original. We need translation in order to know what in us a poem is like or not like" (5). For Fesltiner, this required a methodology of studious immersion in the life and times of Neruda, and an intimate knowledge of how these factored into the making of the SLT. His intense research better anchored Felstiner to Neruda's process and poem. Confronted by inescapable limits to translatability, he explained that methodologically there is

> an inalienable quality in the finest poetry, something at once meaning and music, that remains organic to the tongue it is created in. To respond to this quality, a translator

> moves between two extremes, neither settling for literalism nor leaping into improvisation, but somehow shaping a poem that is likewise inalienable and organic.
>
> (30)

Shaping his translation by means of a hermeneutic movement, he described how

> any job of translation proceeds experimentally, trying whatever word, image, phrase, sound, or rhythm will take the new version where it needs to go. That is, the translator is moving toward, rather than departing from, a comprehension of the original poem. But when the original itself sounds as though Neruda were translating from inchoate, unworded notions into a form of verbal comprehension, then his translator will have a similar mimesis to go through.
>
> (63)

Translator and critic Margaret Sayers Peden, a contemporary of Felstiner, lauded his "breakthrough book" for being "the first ... in what will be an increasingly important area of literary criticism: the translator as critic" (Peden 1981, 5). She assigned his now canonic translation a grade of A-, based on five principal criteria that she applied: empirically and aesthetically, is it "a poem in English"?; verifiably, is it "accurate"?; empirically and aesthetically, does it "capture the tone of the original"?; and, intriguing but completely subjective and speculative in that there is no controlling for bio-linguistic context, is it "the poem Neruda might have written in English"? She hedged her evaluative response by saying "perhaps" (8). Her final criterion, coming from her knowledge and feel in such matters as an acclaimed translator in her own right, was, again intriguing but completely subjective and speculative: "Is this the definitive translation of *Alturas de Macchu Picchu*? I would reply, 'Probably not,' though I doubt that anyone will want to attempt it for some time to come" (9). Combining the empirical and verifiable in three of her five criteria with the subjective and speculative in the other two, she concluded that Felstiner's methodology "convincingly illustrates" that "the translator and the critic inform one another", and that his recounting of his re-creative hermeneutic process "has been achieved with enviable success" (11).

In another informative LTC example, Rodríguez Rodríguez (2006) uses a different methodology and criteria in her analysis of David Rowland's 1586 translation of the picaresque classic *El Lazarillo de Tormes*, the first ever into English, arguing that, since "translation quality assessment should account for the practice of translation", its "criteria must be flexible and broad enough to be always delimited in each study as research advances" (163). For this to happen, she advocates for clarity and rigour that "a definite assessment model" would contribute in terms of providing "a systematic and reliable approach" (163). Key criteria considerations are that they be flexible, broad, delimited (or tailored and targeted), systematic, reliable and research-based. The LTC assessment model must be adaptable "to the specific characteristics of each text in an attempt to combine the objectivity implicit in any criticism with the features of a specific target text" (164–165). Rodríguez Rodríguez' methodology is to employ diverse criteria, which are not to be reduced to "lists", "in order to draw objective conclusions concerning the quality of a target text" (166). Also, following Sager (1989, 100), the LTC evaluation of literary translation quality should be taken as provisional and "adjustable", it "should not be final or absolute, but particular to people, places and time in each specific analysis" (Rodríguez Rodríguez, 169). The four criteria adapted by Rodríguez Rodríguez for her application to Rowland's translation, presupposing her prior analyses of "the textual factor and coherence and cohesion", are "situation, influence

of the French translation, acceptability and purpose" (170). The second criterion refers to Rodríguez Rodríguez' verification of the "influence of a previous French translation on Rowland's text" in terms of the Saugrain (1561) version's mutative impact on "the structure of the English text, marginal notes or glosses, and in the fact that Rowland copies completely or partially expansions, reductions, modulations, sayings" (173, 175–176). Building upon these four criteria, Rodríguez Rodríguez' LTC of Rowland's translation simultaneously represents an "accounting for translation practice in the sixteenth century" (178) and shows how the specific translation is the product of its own times and method of translation. As we have been seeing, the number and types of criteria used in LTC may vary considerably, which adds thickness (layers of complexly interconnected considerations, e.g. see Appiah) and granularity (a richer scale of detail) to the undertaking. An example of this would be Kenesei's (2010) selection of nine criteria or categories for poetry translation criticism, among them considerations such as global (via titles) vs. local (via stanzas) conceptualisation, rhyme-reception correlation, and scene-based conceptualisation, coupled with a subjective assessment of the originality of the SLT and TLT poems.

A final example of the variety in LTC methodologies and criteria being explored recently can be found in Doyle's ongoing research (Doyle 2007a, 2008a, 2008b, 2009, 2012a, 2012b, 2013, 2018a, 2018b) in literary translation studies and accomplished translator Luis Murillo Fort's (LMF) renditions into Spanish of American literary icon Cormac McCarthy's (CM) novels, plays, movie scripts and hybrids of these. Two substantive interviews with the translator from Barcelona represent a further attempt to gain a deeper understanding of his process and outcomes (Doyle 2007b, 2010). Washbourne considers that, taken together, this cumulative research effort "is laying the groundwork for one of the most sustained translation-oriented longitudinal studies of a single writer ... using the critical armature of translation to develop insights that elude monolingual critics of the author" (Washbourne 2016).

Doyle is interested in how CM comes out, and what he comes out as, in LMF's Spanish, whose translations of the sui generis McCarthy push us to consider the limits of translatability, and the consequences. The methodology is based primarily in hermeneutics; contrastive close reading; back-translation and reverse-reading comparison, contrast, and measurement; and the use of visuals and graphics to chart/measure what is going on in the translations, in terms of sameness and divergence, impasse and success. Back-translation, the "story of what became of an SLT" (Doyle 2013, 15), constitutes a methodological fulcrum of LTC, aiding in the measure of what a literary translation does, or falls short of doing or re-doing, to a SLT. Reverse reading, back-translation writ large, is an inversion of the conventional or expected reading process whereby the translation per se is read *first* as if *it* were in fact the SLT. It reissues Spivak's notion of the translator's surrender to the text being translated (in Venuti 2000, 400, 406) in favour of the reader's freestanding surrender to the text that has been translated. Instead of focusing on how and how well LMF has translated CM, it momentarily flips the traditional directionality in order to consider how and how well CM might represent or stand in as a translation of LMF. It reprioritises reading in favour of the language of the readers of the Spanish translation, for whom LMF's translation has indeed become the primary text, their SLT. In so doing, it takes Rabassa's translator-as-reader approach to heart, that of seeing and hearing "the English [TLT] that lies behind the Spanish [SLT]" (40–50, 80), foregrounding the TLT that was waiting beneath and behind the SLT like a watermark, making a palimpsest out of the once primary SLT. In a similar vein, Felstiner had described how

> [a]fter steeping myself in Neruda's Spanish, I set it aside and focus for days on my English version to make it as authentic as possible. Eventually in turning back to the

> Spanish, I may by this time have forgotten its exact wording and configuration. I am astonished to find that somehow it now sounds like an uncannily good translation of my own poem.
>
> (Felstiner 1980, 199)

Reverse reading, a heuristic privileging of the translated over the original, can help to map further, and with a different clarity, the expressive differences between English and Spanish, and capabilities of writers in each language, and the limits and possibilities of translatability. This can enhance our appreciation of the literary translation process and product by providing a complementary perspective on what LMF and CM do, and can do, in their respective languages, which intrinsically offer different possibilities (Nida and Taber 2003, 3–4; Raffel 1988, 12). As a heuristic driver of the back-translation process, reverse reading also facilitates a recognition and admiration of the fact that LMF has written what would be an excellent and iconic novel in its own right in Spanish, whether it be *La oscuridad exterior* (standing in for CM's *Outer Dark*), *Meridiano de sangre* (*Blood Meridian*) or *No es país para viejos* (*No Country for Old Men*). Different, and in that regard less, than McCarthy in several significant ways, such as the inevitable loss of the socio-regionalect of the American-English crafted, LMF has nonetheless written excellent McCarthy, or McCarthyesque, novels in Spanish.

Doyle is interested in how the iconic literary brand 'McCarthy', with its signature idio-socio-regionalect stylisation, is transformed when it is "repositioned and rebranded linguistically and culturally" (2018a, 18). Lewis has identified such an LTC challenge as follows:

> The task of the translator is surely to work out a strategy that allows the most insistent and decisive effects of that performance to resurface in the translated text and to assume an importance sufficient to suggest the vital status of stratified or contrapuntal writing in the original.
>
> (281)

Lewis focuses our LTC attention on instances of the writing's "abuse" in the SLT, the "specific nubs" of difficulty (271). These "nubs" can be considered as a Hallidayan "foregrounding", that is, a "prominence that is motivated" (Halliday 1971, 339), what Doyle would call the pressure points of the signature stylistic and semantic elements in McCarthy's writing that make him 'McCarthy'. Such nubs, foregrounding and signatures, or what Kaplan has very aptly qualified in Spanish as a culturo-linguistic *desencuentro* (disencounter or un-meeting) between different languages, can lead to instances in which, as experienced by translator and critic Rabassa, "[t]he completion of a work is best done in translation, where the translator can work at things denied the author in his own language" (61). In literary translation's "ecology of inexactitude" (Doyle 2013, 15), "differences between the SLT and TLT should not be taken to mean that a translation is inferior or lacking" (Doyle 2018a, 28). Indeed, the TLT $\approx$ SLT charting or mapping of the ecosystem of inexactitude can also show when, how and to what extent a translation can achieve a very competitive outcome, and even Orteguian splendor (1992).

We will end this section on LTC with a series of peritextual graphics that present three basic matrix models, contrasting writing that falls within or beyond idiomatic norms and conventions, and four examples of charting degrees of difficulty and outcome in the LMF-TLT competitiveness in matching the CM-SLT challenges to idiomatic norms and conventions. Outcome is measured in terms of the TLT being non-competitive, somewhat competitive, competitive and more than competitive. The translator's striving to be competitive, to be a worthy competitor or equal who can keep up, in a positive sense, while it is 'Game on!' with

the SLT author, is one of the exciting and joyful challenges of translating literature. To measure a translator's competitiveness in literary translation is also a measure of enjoyment. The scale used to measure TLT outcome competiveness in Figures 4–7 is based on six criteria: standard writing (which is assigned a value of zero, as this TLT match corresponds to a minimal or default expectation in terms of translator competency), and within the contrastive non-standard writing category (representing increasing difficulties in terms of CM's signature distinctiveness and non-compliance with convention), orthography (a value of 1, as CM often plays with the spelling of words and dialogue), lexicon (2, as CM frequently uses unusual words, because of their precision, and creates neologisms, especially compound words), grammar (3, as CM's characters often speak ungrammatical American English), phrasing (4, as CM frequently inflects via tone and syntax), and idio-socio-regionalect (5, the highest value, reflecting what most distinguishes CM's writing). Such graphics, whose adaptable criteria (as per Rodriguez Rodriguez above) have been tailored for an analysis of LMF's translation of CM's novel *No Country for Old Men*, help to *show* what is going on in the translations, which has a clear pedagogical intent. They introduce a provisional mapping and measurement as a visual-conceptual means of insight into the outcomes and reception aesthetics of literary translation, suggesting a graph corpora methodology that could be adapted for different genres and LTC projects. Finally, graphs 4–7 reflect the conventional order of SLT → TLT. To change the analytical narrative to that of reverse reading, one simply has to read the graphs from right to left, or move the right-hand LMF-TLT over to the left and re-label it as LMF-SLT, and move the CM-SLT on the left over to the right, and re-label it as the CM-TLT. One can begin to imagine the contrast in analytical narratives that should emerge.

Figure 36.1 provides a baseline consideration for the literary translation of fiction, divided into 'what' (the meaning or story being told) vs. 'how' (the style or telling of the story), while at the same time contrasting writing that either conforms to or challenges idiomatic norms and conventions.

Figure 36.2 illustrates the general flattening (non-competitive) tendency of a TLT, in which a SLT challenge to idiomatic norms and conventions becomes absent (translated away), a zero value, in the TLT.

Figure 36.3 shows four general possibilities that the TLT has when competing with a SLT that challenges idiomatic norms and conventions.

Figure 36.4 illustrates when the LMF-TLT (*No es país para viejos*, which can also be reverse-read with a corresponding graphic) does not match the CM-SLT deviation from idiomatic norms and conventions of standard writing. The TLT is non-competitive, which may be due to many factors – e.g. readers, editors, the aesthetic reception norms for literary translation in the target culture – beyond the translator's say-so. As an outcome, the reader of the TLT gets something markedly different from the SLT 'McCarthy'.

Figure 36.5 illustrates when the LMF-TLT hints at matching the CM-SLT departures from idiomatic norms and conventions of standard writing. The TLT is somewhat competitive, and gives its reader some idea of the SLT 'McCarthy'.

Figure 36.6 illustrates when the LMF-TLT matches the CM-SLT deviation from idiomatic norms and conventions of standard writing. The TLT is competitive and gives its reader a good sense of the SLT 'McCarthy'.

In the final example, Figure 36.7 illustrates when the LMF-TLT exceeds the CM-SLT deviation from idiomatic norms and conventions of standard writing. The TLT is more than competitive, and compensates for earlier instances of non- or less-competitive rendition, and the reader gets a strong dose of the stylistics that makes McCarthy 'McCarthy'. It shows one

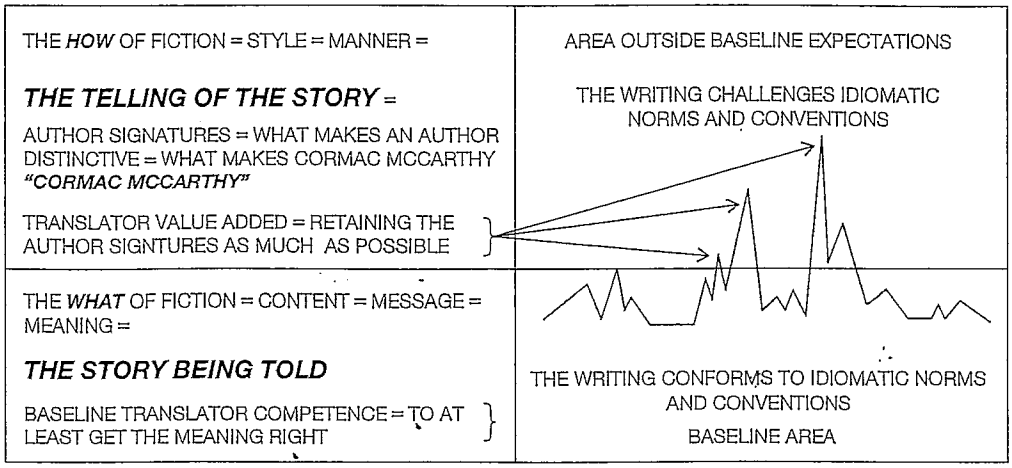


*Figure 36.1* Matrix model for literary translation: *What* (meaning) versus *How* (style)

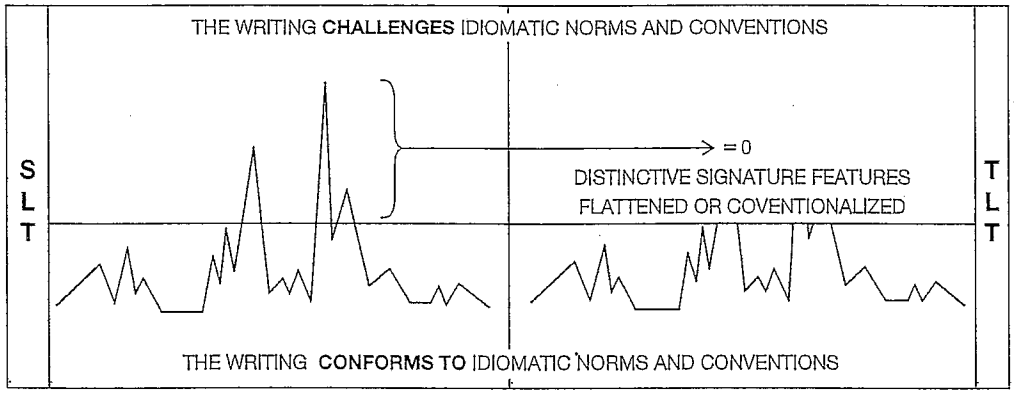


*Figure 36.2* The flattening tendency of literary translation in standard SLT into TLT: loss of signature features

of the translation methods that LMF frequently uses to excellent effect, Hillaire Belloc's prescription to translate idiom by idiom, intention by intention, to "transmute boldly" (Bassnett 2014, 25).

## *On literary translation reviews*

Brown reminds us that reviews "represent a 'body of reactions' to the author and the text" and that they "are also a useful source of information concerning that culture's view of translation itself" (in Munday 2012b, 232). Reviews of translated literature do indeed tell us much about how a culture systemically values, undervalues or devalues translation and its agency. Within Brown's cultural contextualisation, Munday points out that "a reader who first encounters a review of a book will approach the text itself with certain preconceptions based on that epitext" (2012b, 233). In other words, a literary translation review primes a potential reading. It has the power to lead and mislead, direct and misdirect, reveal and conceal. Literary translation reviews and reviewers, whose literary function is to provide an information service, can also do a disservice.

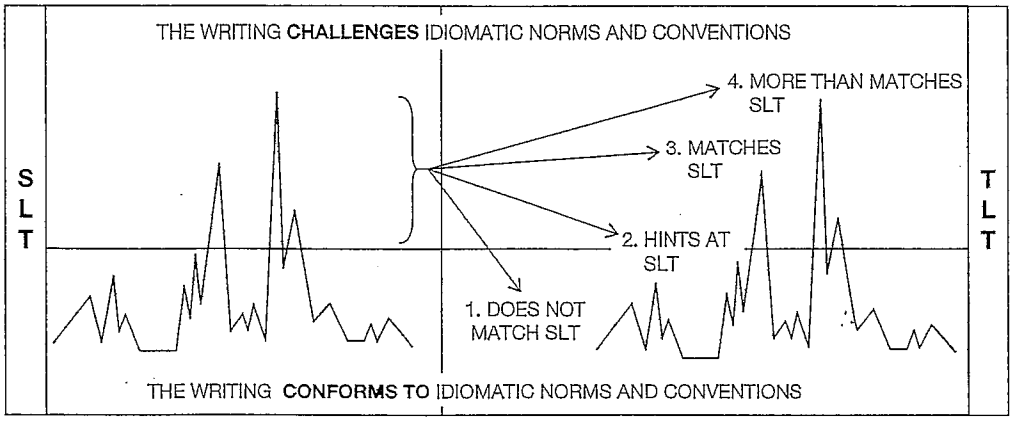


*Figure 36.3* Four general possibilities for the TLT

In 1982, writer, translator and critic Ronald Christ published his indictment "On Not Reviewing Translations: A Critical Exchange" in Volume 9 of *Translation Review* (16–23). His purpose was to press for improvement in the "*quality* of acknowledgement" in reviews of literary translations (23) by raising fundamental methodological questions: "Shouldn't major reviewers of major translations be routinely expected to do a bit of research regarding the relationship between author and translator that has resulted in the book that the American reader is reading?" (21). In his complaint, levelled against critical reviews of a literary translation from an inadequate monolingual exclusivity, Christ affirmed that "a reviewer for a major publication should at least be able to set side by side the English and the original" (21) in order to talk about a translation for what it is. Folding the epitextual genres of LTC and reviews of literary translation into one another, he admonished that, in the role of reviewer, the critic should "remember that no one can 'simply read the work under consideration for its own sake,' so long as the work in question, as even publisher's contracts and copyrights sometime acknowledge, is the work of the translator" (22). This seminal essay, which constituted a review of cultural practices and malpractice, published in what was emerging as the leading American journal on literary translation, advocated that the literary translator and the literary translation should always be duly acknowledged by the major arbiters of culture (major reviewers in major publications). The implications are evident for a baseline methodology of writing, and teaching how to write, or not write, literary translation reviews.

In 1990, translator and critic Carol Maier, echoing Christ's dismay at the systemic absence of "quality of acknowledgement", referred to the "largely underdeveloped nature of translation reviewing", with the caveat that "it would be inappropriate to prescribe a set of rules for the preparation of an ideal review" (20). Many years later, in her pioneering entry "Reviewing and Criticism" (Baker 1998; Baker and Saldanha 2009), Maier continued to point out that "Neither the reviewing nor the criticism of literary translations has developed fully as a tradition" (236–237). For this development to take place, she explained, the "unwritten history of translation reviewing and criticism" will need to articulate "explicit criteria" upon which to base "value judgements" (Maier 2009, 237). A challenge to be addressed in the ongoing "task of extracting general principles of evaluation", which in effect uses the evaluative-function overlap among our three epitextual genres to press LTC, reviewing, and assessment into one another, is that commentary on literary translation "must be read in the context of prevailing rhetorical conventions" (2009, 237). This means that the methodology

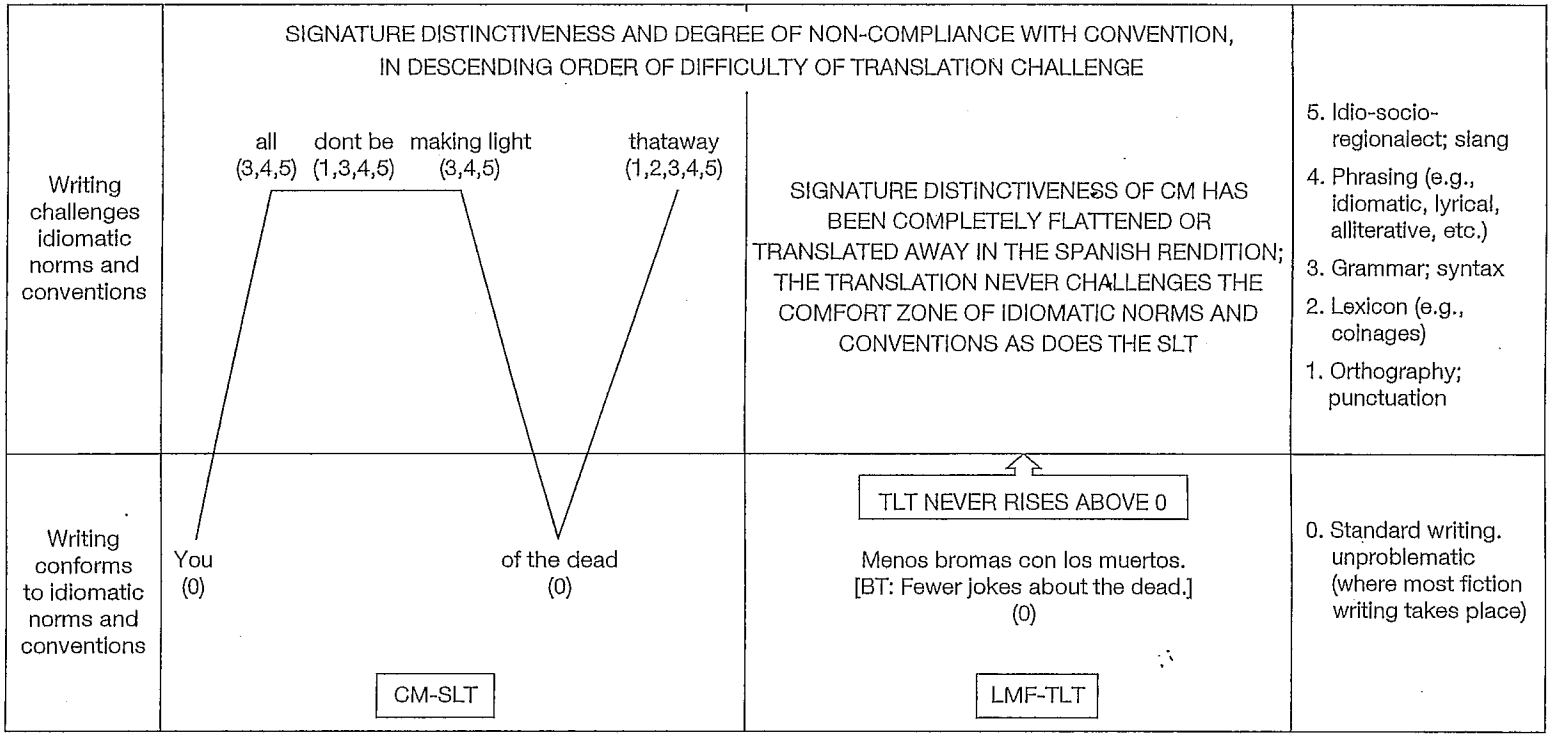


*Figure 36.4* Matrix example where LMF-TLT (p. 40) *DOES NOT MATCH* CM-SLT (p. 44) challenges to idiomatic norms and conventions

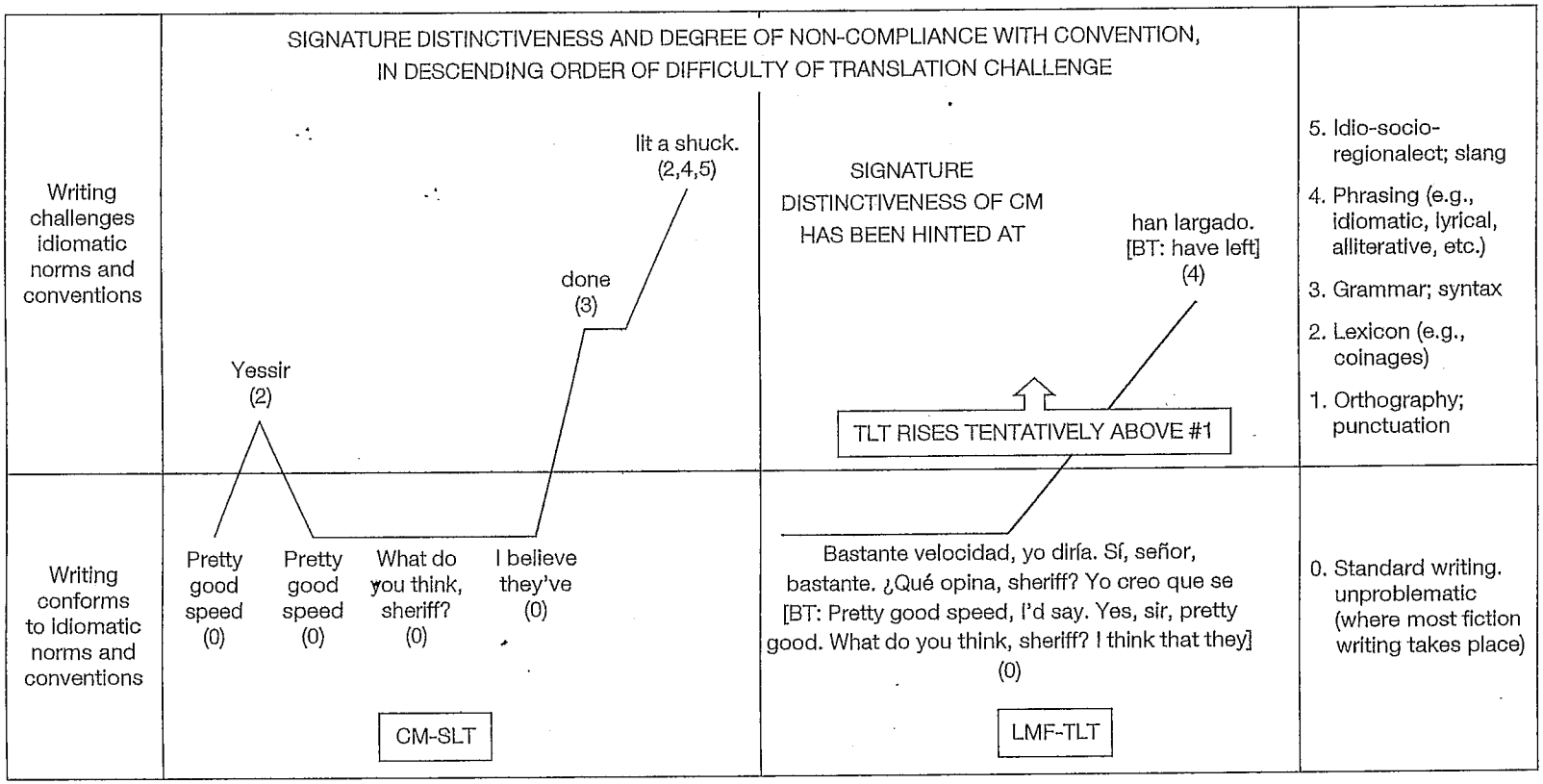


*Figure 36.5* Matrix example where LMF-TLT (p. 77) *HINTS AT* CM-SLT (p. 93) challenges to idiomatic norms and conventions

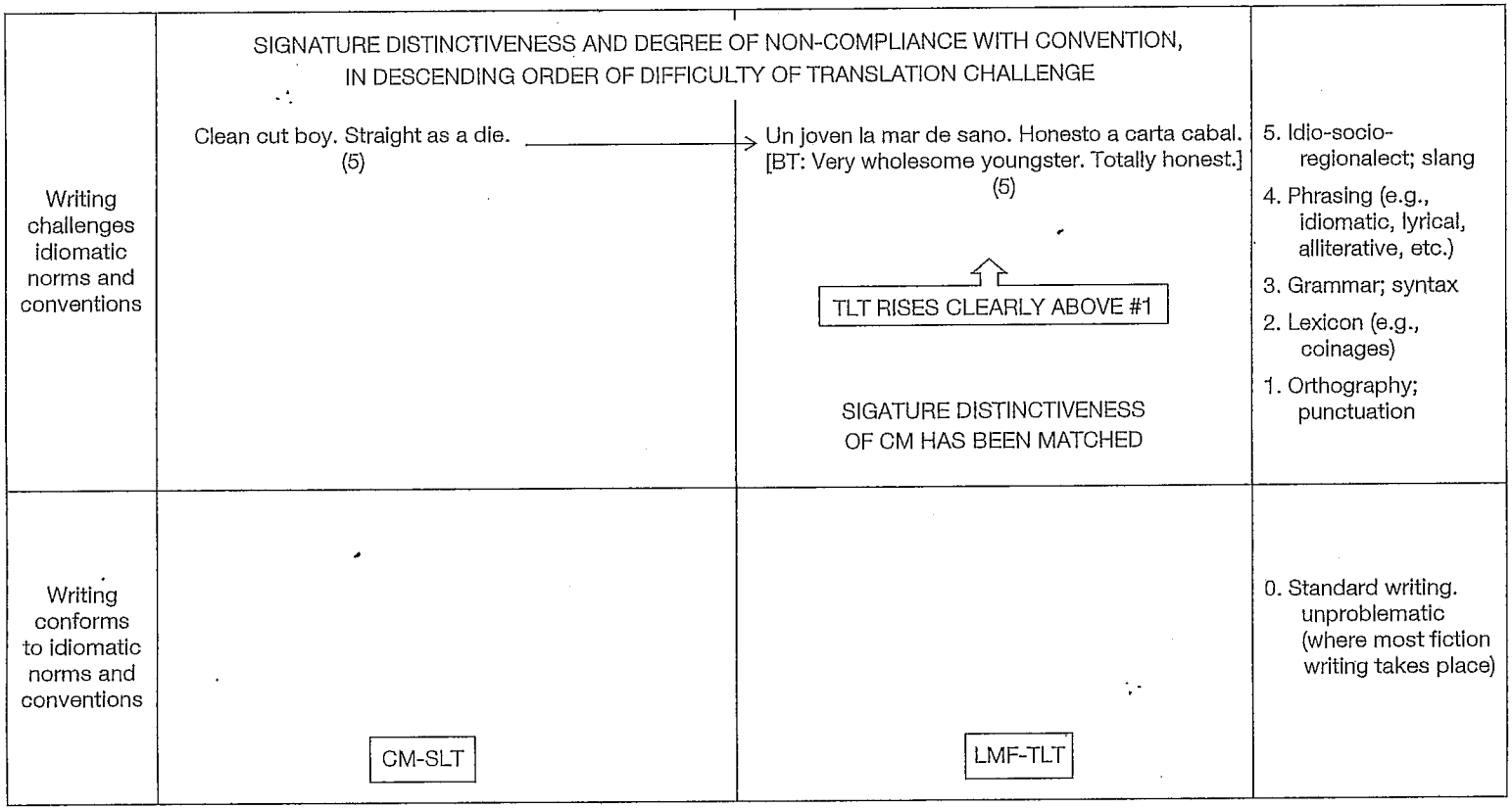


*Figure 36.6* Matrix example where LMF-TLT (p. 42) *MATCHES* CM-SLT (p. 46) challenges to idiomatic norms and conventions

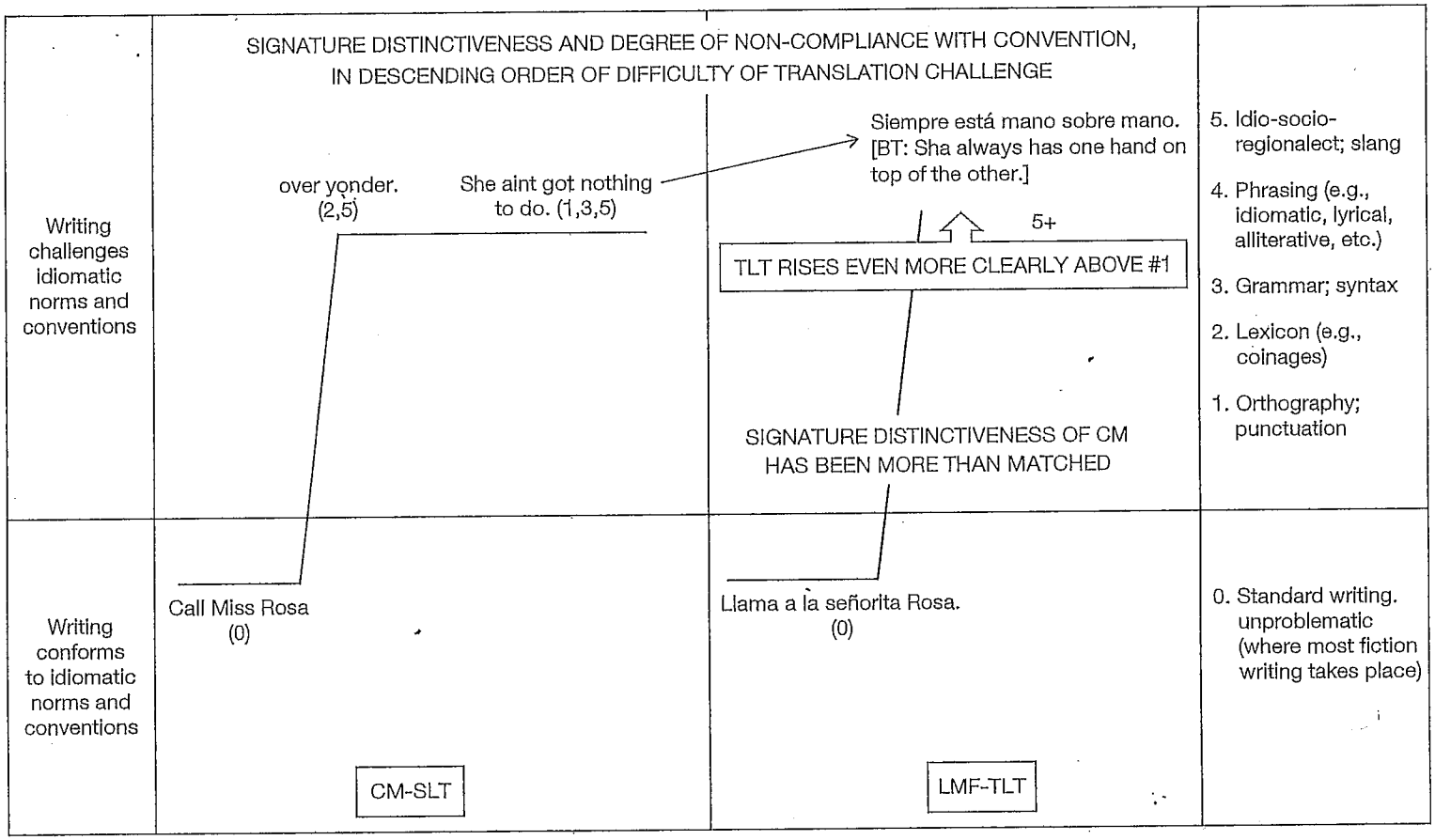


*Figure 36.7* Matrix example where LMF-TLT (p. 45) *MORE THAN MATCHES* CM-SLT (p. 50) challenges to idiomatic norms and conventions

and criteria should be diachronic (occurring over time) as well as synchronic (occurring at the same time), in support of a critical methodology that is "particular to people, places and time in each specific analysis" (Rodríguez Rodríguez 2006, 169). While substantial research on evaluative practices has been ongoing in the broader field of translation studies (e.g. Angelelli and Jacobson 2009; Munday 2012a) and literary translation per se (e.g. Snell-Hornby 1995; Rodríguez Rodríguez 2008), Maier noted the challenges posed to the development of general literary review principles, theoretical models, based on general literary review criteria, by the co-existence of "numerous and diverse evaluative criteria and approaches" (2009, 240). As noted by Munday, "There is no set model for the analysis of reviews in translation" (2012b, 233). This points to the need for theoretical modelling to allow and account for methodological flexibility, thickness (the documentary thoroughness of layers of complexly interconnected considerations mentioned earlier), and granularity. Maier ultimately calls for a methodology of "full responsibility" by reviewers of literary translations. This requires that they engage "in a long, hard look at as many aspects of a translation as possible, in an effort to discover the principles that guided its creation and to consider all aspects of its passage from one language to another" (1990, 20). With this, of course, due to the detail (and length) prescribed, the condensed genre of the review is being pushed into the greater expansiveness of LTC in the form of articles, essays and books, or at least into a hybrid of LTC and review, the substantive review or review article. Further, Maier called for incorporating "translation theory and translation criticism into the practice of reviewing" (Maier 1990, 21), the latter also being theory-aware, if not theory-based, as means of contributing to the "*quality* of acknowledgement".

In keeping with Maier's recommendation to incorporate more translation theory into the methodology of reviewing translated literature, a reviewer could address the theoretico-poetics operationalised in a given translation, such as the enduring methodology of naturalisation/domestication vs. foreignisation (e.g. Schleiermacher, in Schulte and Biguenet 1992, 36–54; Venuti 1995), how this occurs, and to what extent. Or the reviewer could still lean very useful analysis and commentary on a concept such as dynamic equivalence (Nida and Taber 2003); or how and how much Ortega's good utopianism (in Schulte and Biguenet 1992, 93–112) manifests itself as the translator manages the difficulties encountered while doing the translation; or the manner and extent to which a translation reflects Vermeer's *Skopostheorie*; or how (and how much and how successfully) the SLT has been repositioned and rebranded linguistically, stylistically, culturally and esthetically in the TLT, through which a new readership stakes its claim to ownership (Doyle 2018a). The latter would reflect the fourth and final stage (restitution) of Steiner's hermeneutic model (Steiner 1975); Lewis's translation problem-solving methodology for "nubs" of textual difficulty (in Venuti 2000, 264–283); or how Doyle's "damage control" (Doyle 2008b, 127) takes place (itself a reflection of Steiner's restitution and Lewis's matching of "abusive" translation with the abuse present in the SLT). The incorporation of theory would add rigour, thickness and granularity to the methodology of reviewing translated literature, and link it more explicitly to the field of translation studies. This also has clear didactic implications in that "The teaching of translating and translation studies presupposes theoretical foundations that may be considered in at least descriptive, prescriptive, and speculative terms" (Doyle 2012b, 47). Incorporating more theory, from the teaching of *how* to the actual *doing* of literary translation reviews, would help to push reviews beyond clichés that still plague literary translation, such as: good, bad, able, suitable, exact, accurate, incorrect, skillful, adroit, lovingly and admirably rendered. As Schulte illustrates in his intensely informative, two-page editorials, which we will look at next, there is sufficient space to do this in the typically condensed genre of the literary translation review. Whatever

form it takes, the theory-based methodology of reviewing a literary translation should enhance the reader's understanding of what is going on in a translation, how, and to what effect, and appreciation for what the translator's TLT has done with and to the original author's SLT.

Schulte, relentlessly concerned about review methodology and reviewer qualifications, opened numbers 48 and 49 of *Translation Review* in 1995 with an Editorial titled "The Reviewing of Translations: A Growing Crisis". He further formalised earlier critiques (e.g. Christ and Maier) that, among editors of newspapers and magazines, the practice of at least acknowledging "the existence of translators by either listing the translator in the bibliographical information or by making mention of the translator in a review" had suffered a setback (1). As Christ had done, Schulte named numerous high-profile and influential newspapers and magazines in which "the translator is mentioned in the bibliographical heading" but "a discussion of the translation is totally absent" (Schulte 1995, 1).

Schulte spelled out his abiding concern over essential methodological and integrity shortfalls: when writing about a literary translation, acknowledge it as such; mention the translator; and then say something evaluative (qualitative) about the translation. But to do the latter remained (and remains) problematic, as "many reviewers commissioned to review a particular translation are not equipped with the necessary language or cultural background to undertake an intelligent review" (Schulte 1995, 1). Schulte identified "the attitude of reviewers" to be "the real problem" when they "treat [a foreign] author's work as if it had originally been written in English" (1995, 1). To devalue a literary translation in this way is a fourth methodological fault criticised by Schulte in this Editorial. A fifth was "associated with the immediate impulse to find words that the reviewer considers to have been mistranslated" (Schulte 1995, 2). Schulte's scathing condemnation of an overall inadequate methodology pointed the way towards "a meaningful review of a translation" that, among other elements, would address "how certain passages and ideas have been transplanted successfully, how other passages, because they reflect specific idiosyncrasies of the other culture, could be only partially transferred into English, and what kind of compromises the translator had to make" (1995, 2). A more rigorous and legitimate methodology for "a meaningful review of a translation" would require a concerted raising of the "consciousness of reviewers" (1995, 1), and training in workshops and seminars at the graduate level, which would benefit reviewer development. This, in turn, would trigger a domino effect that would lead to "raising the awareness of editors and publishers to choose reviewers who are equipped to discuss and evaluate translations" (1995, 1).

A decade later, in his 2004 Editorial to number 67 of *Translation Review*, "Reviewing Translations: A History to Be Written" (pointing forward to Maier's 2009 assessment of the as yet "unwritten history of translation reviewing and criticism" (237), Schulte revisited the situation. His woeful conclusion was that "the practice of reviewing or not reviewing translations has not changed much during the last two decades" (1). He noted that "the entire field of reviewing translations continues to be a tabula rasa", that is, "undeveloped", as previously described by Maier (1990). Schulte's longstanding frustration manifested itself: "The simple questions recur over and over again: Who is qualified to review a translation, and what specific linguistic, semantic, cultural, and historical aspects should be dealt with in a meaningful review?" (Schulte 2004, 1). For well over a decade, Schulte provided a sustained call for a more systemic, thicker and granular methodology for reviewing literature in translation, pointing at issues that reviewers needed to begin engaging routinely.

Literary translator and critic Clifford Landers, who for many years led the Literary Division of the American Translators Association, echoed the critiques that Schulte had long been

voicing powerfully as a leader in *Translation Review* and in the American Literary Translators Association. In his procedurally and pedagogically useful book, *Literary Translation: A Practical Guide*, Landers wrote that

> [a]s the invisible men and women of literature, literary translators learn to accept the notion that a "good" review of a translated work may expend thousands of words without once alluding to the quality of the translator's effort, as if the English text had somehow sprung into existence by spontaneous generation.
>
> (Landers 2001, 23)

Un-self-critical monolingualism shamelessly resulted in the all-too-frequent scenario in which "the reviewer, unburdened by any in-depth knowledge of the SL, treats the text like an English-language original" (Landers 2001, 23).

John Biguenet's 1981 review of Lee Fahnestock's translation of *The Making of the Pré* by Francis Ponge (*Translation Review*: 50) long ago framed fundamental concerns regarding the reviewer's evaluation of literary translations as follows: "So much attention is paid to vocabulary and idiom in the evaluation of translations that translators often fail to consider the more important question: what does the original work attempt to do and does the translation successfully duplicate it?" He applauded Fahnestock's peritextual introduction for providing evidence that she had "not overlooked the poetics behind the poem" (50), a crucial consideration for author, translator, theorist, editor, critic and reviewer Biguenet: "Just as for the poet, the poetics affect every decision of the translator" (50).

Yet platitudes persist in the reviewing of literary translation. To wit, from Romanian literary critic Mihai Iacob's Facebook post (1/8/17) about the translation into English of well-known contemporary Spanish author Fernández-Mayo's *mutante* novel, *Nocilla Experience*, in which the reviewer wrote that:

> the true pleasure is in the writing: the language is dense but effortlessly light, without a wasted word, with an immaculate clarity of expression, always elegant and rhythmic. This is a triumph of translation too: Thomas Bunstead has produced a book that reads as though written in English in the first place, with a natural love of dialogue and idiom.
>
> (Davies 2017) 1/1/2017, see www.buzzmag.co.uk/uncategorized/nocilla-experience-book-review/

This exemplifies how stubborn the culturally conditioned aesthetics of transparency or fluency in literary translation continues to be. Reviewers continue to praise a fluent translation because it does not read like a translation. Yet it is in fact a translation, and many contemporary literary translators would prefer that the foreignness of the SLT be acknowledged, and that their translations be inflected to show this (Venuti 1995).

In "The Tiff: How Should We Review Translations?" by Evrona and Burke in *Asymptote*, which was the Winner of the 2015 London Book Fair's International Literary Translation Initiative Award and which currently bills itself as "the premier site for world literature in translation", Burke asks "What *would* be an ideal review for a translation?" Her response desiderata include an explicit acknowledgement of the translation as such and "mention of its apparent approach". The review would

> compare a passage of the original to the translation and note whether the translation wrestles successfully (or not) with linguistic and cultural challenges, captures its literary

> quality like elegance or immediacy or wit, and accurately conveys both the meaning and subtext.

It would "compare the translation to any earlier ones and weigh how this translation offers a new outlook on the original work". In the case of her own translation of *Prodigies*, "with its dreamlike, poetic prose", she concludes on a hopeful note: "I wouldn't mind a brief acknowledgment that I succeeded (if I did), such as: 'Sue Burke has brought Angelica Gorodischer's poetic, vigorous prose to English.'" This kind of qualitative acknowledgment, brief as it is, may increasingly become standard in the methodology for writing literary translation reviews, as recently created publications, such as *On Reviewing Translations* (in the *Words Without Borders* series), continue to apply pressure and "explore the ways that book reviews handle translations" (Varno 2011).

## *On literary translation assessment*

The peri- and epitext known as *assessment* names the evaluative function that permeates and links our three metatextual genres. When an assessment is provided for a literary translation in progress, it has a formative or developmental purpose in helping to improve an outcome. When it is performed on the outcome after the fact of the translator's work, it has a summative, conclusive purpose. Both purposes have didactic implications within the translation studies and LTC curricula.

Bassnett has identified "the question of *evaluation*" as "one final great stumbling block for the person with an interest in Translation Studies" (2014, 20). Maier, in her chronicling of developments in the field of translation studies, noted that "Despite the challenges that evaluation presents, translators and translation scholars alike increasingly recognize its importance" (2009, 237). In terms of foundational considerations, Bassnett reminds us that "assessment is *culture bound*" (2014, 21) and that "any assessment of a translation can only be made by taking into account both the process of creating it and its function in a given context" (2014, 22). She, too, reiterates familiar methodological indictments of how critics perform a faulty evaluation of a literary translation from two limited perspectives:

> from the narrow view of the closeness of the translation to the SL text (an evaluation that can only be made if the critic has access to both languages) or from the treatment of the TL text as a work in their own language

which betrays detachment and devaluation before the fact of the SLT (2014, 21).

As occurs with LTC and reviews of translated literature, the methodology of literary translation assessment hinges on the criteria used. When he first began writing about LTC and literary translation reviews, Schulte advocated that criteria "can be determined to establish whether a translation did justice to the original source-language text" (Schulte 1986, 1), with a caveat that "translation theory must also encompass research into the criteria that are applied for the evaluation of translations" (1987, 2). Longstanding calls for more adequate criteria have included consideration of a more serviceable "unit of translation" (Vázquez-Ayora 1982, 70) beyond the limitations of word-for-word comparisons (Maier 1990, 18). Approaches to literary translation assessment have also been summarised by Maier in terms of comparative models (SLT vs. TLT, and implications), translational norms (a focus on the TLT, and implications), post-structural and postcolonial models, reception models, and alienating strategies studies models (2009, 238–241), which represent some of the ongoing evolution in metatextual methodologies.

Of particular theoretical interest is the work of House, who reaffirms that "Translation quality assessment presupposes a theory of translation. Different views of translation itself lead to different concepts of translation quality, and different ways of assessing it" (Baker and Saldanha 2009, 222). In other words, a theoretical model contains its own criteria and methodological road map, which of course leads in certain directions and away from others. Regardless, vagueness of criteria is no longer acceptable because it undermines methodological rigour. Since "translation is simultaneously bound to the source text and to the presuppositions and conditions governing its reception in the target linguistic and cultural system", House maintains that "[a]ny attempt at evaluating translations must take this basic fact as a starting point". She proposes an evaluation model "which attempts to transcend anecdotalism, reductionism, programmatic statements and intuitively implausible one-sided considerations of the source or target text alone" (Baker and Saldanha 2009, 224). House's functional–pragmatic model for translation quality assessment represents a timely push beyond methodological shortcomings in other partially developed models. House (in Munday 2012b, 142) proposes an assessment model by which a "statement of quality" such as Christ's (1982, 16–23) is achieved via "a statement of 'mismatches' as errors". How the SLT and TLT differ is the fertile terrain of the mismatches, examples of which would run from grammatical and orthographic errors, additions and omissions, to more complex types. She concludes that "[f]uture approaches to translation quality assessment need to be more transdisciplinary" and the work "needs to develop beyond subjective, one-sided or dogmatic judgements by positing intersubjectively verifiable evaluative criteria on the basis of large-scale empirical studies" (2004, 225). The issue persists, however, that an aspect of a sum of "intersubjectively verifiable evaluative criteria" may be the collective confirmation of an inevitably subjective side of assessment, that it is performed and analysed by individuals, even as they may try to escape from their individual, idiosyncratic subjectivity by harnessing it to a sought-after objectivity via larger groups and teams, that is, in numbers and data. In effect, a desideratum would be that a sum of subjectivities would be distilled into an objectivity of common denominators. Quality in literary translation warrants continued consideration, for example, as a function of how well it meets the translator's stated goals or skopos.

Literary translation assessment criteria and methodology, of course, may also draw and be adapted from standard, time-tested rubrics such as those developed by the American Translators Association, the European Union and, in the UK, the Chartered Institute of Linguists' (CIoL) Notes for Candidates for the Diploma in Translation (Munday 2012b, 49), or UNESCO's *Guidelines for Translators* (Munday 2012b, 50).

## Future directions

Among consequential possibilities for the ongoing methodological development of LTC, literary reviews and assessment of literary translation, it would be useful for literary translation studies to better articulate the theories and theoretical evolution underlying different methodologies in LTC and reviews, which lag considerably behind assessment in this regard. It would be useful to inventory and catalogue more thoroughly methodological principals and criteria, their commonality and their adaptability to different genres (among them, those in this volume: literary non-fiction in various forms such as travel writing, nature writing, biography, history, and essay; poetry; oral literature; children's literature; comics, the graphic novel and fan fiction; music; theatre; ancient classics; fairy tales and folktales, and sacred writings). It is crucial to continue with cumulative empirical testing of theoretical models, criteria and methodologies in order to establish a larger repository of relevant baseline data in this mode. Literary translation

studies would benefit also from ongoing development of more systemic, precise and applicable measures and documentation of how literary translation is done, and what occurs in a variety of processes (biopsy) and products (autopsy). Hand-in-hand with the foregoing, the field of literary translation studies should continue to develop a norm of rigorous, precise and systemic critical discourse to replace the still-too-often impressionistic, platitudinal language used to talk about LTC and reviewing of translated literature. In order to more comprehensively tackle these and other related issues, a productive way of moving forward might be the formation of energetic, interdisciplinary working groups or teams of scholars, researchers, translators, reviewers, editors and students. Various national associations – such as the American Literary Translators Association (ALTA), the Literary Division of the American Translators Association (ATA), and the American Translation and Interpreting Studies Association (ATISA) in the USA, and counterparts in Europe, Asia and elsewhere – could take leadership roles in concerted, collaborative efforts between themselves and with universities. A positive step would also be to push for professional conferences to include sessions, and perhaps workshops and mentoring, on LTC, review, and evaluation scholarship and methodologies. Such inclusion should also be developed as a mainstay in other, more general conferences on literary studies, such as the annual meeting of the Modern Language Association. Finally, all those with vested interests should make sure that the translation studies curriculum worldwide includes LTC, review and assessment theory-and-method issues. This calls for additional curriculum development activism, such as what has been occurring also in the field of Language for Specific Purposes (Doyle 2017). Concerted surveys could tell us how these three genres are being included or taught, or ignored, in undergraduate and graduate translation studies and language programmes. To enhance the visibility of LTC, literary reviews and assessment of literary translation, dedicated forms of recognition, such as awards or meritorious mentions by ALTA, ATISA and the Literary Division of the ATA, etc., could be implemented. These could also serve to incentivise more adequate engagement.

## Further reading

Baker, Mona and Gabriela Saldanha. 2009. *Routledge Encyclopedia of Translation Studies*. 2nd ed. London: Routledge.

An essential volume that remains the standard in providing an excellent introduction to the variety and complexity of the growing field of translation studies. It contains numerous entries (e.g. reviewing and criticism, quality) germane to LTC, reviews and assessment, as referenced in this chapter.

Felstiner, John. 1980. *Translating Neruda: The Way to Macchu Picchu*. Stanford: Stanford University Press.

A classic book in which an accomplished translator walks us through his scholarly preparation and subsequent translation of Nobel Laureate Pablo Neruda as "an essential act and art of literary criticism". It provides a clear biopic account of the methodology used, and to what effects.

Munday, Jeremy. 2012b. *Introducing Translation Studies: Theories and Applications*. 3rd ed. London: Routledge.

A rigorous and clearly written volume containing excellent information about evaluation and other topics related to LCT, reviews and assessment. It does an excellent job of suggesting related readings.

Schulte, Rainer and John Biguenet, eds. 1992. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago: University of Chicago Press.

A pioneering volume containing illustrative examples of LTC, either based on theory of translation or used to develop theory of translation, such as Nabokov's "Problems in Translation: Onegin in English" (127–143).

Venuti, Lawrence, ed. 2000. *The Translation Studies Reader*. London: Routledge.
A standard in the field, it complements other collections of translation theory and LTC with contributions by a greater number of contemporary scholars of translation studies, such as Philip E. Lewis's seminal essay "The Measure of Translation Effects" (264–283).

## Related topics

Stylistics; Teaching Literary Translation; Teaching Literature in Translation; The Translator as Subject: Literary Translator Biographies, Memoirs, and Paratexts.

## Bibliography


Angelelli, Claudia V. and Holly E. Jacobson. 2009. *Testing and Assessment in Translation and Interpreting Studies: A Call for Dialogue between Research and Practice*. Amsterdam: John Benjamins.

Appiah, Kwame Anthony. 1993. "Thick Translation." *On 'Post-Colonial Discourse,'* edited by Tejumola Olaniyan, a special issue of *Callaloo* 16 (4): 808–819.

Baker, Mona, ed. 1998. *Routledge Encyclopedia of Translation Studies*. London: Routledge.

Baker, Mona and Gabriela Saldanha. 2009. *Routledge Encyclopedia of Translation Studies*. 2nd ed. London: Routledge.

Bassnett, Susan. 2014. *Translation Studies*. 4th ed. New York: Routledge.

Brown, Meg H. 1994. *The Reception of Spanish American Fiction in West Germany 1981–1991: A Study of Best Sellers*. Beihefte zur Iberoromania 10. Tübingen: Niemeyer.

Christ, Ronald. 1982. "On Not Reviewing Translations: A Critical Exchange." *Translation Review* 9 (1): 16–23.

Davies, Mat. 2017. Review of *Nocilla Experience*, by Agustin Fernandez Mallo. *Buzz*, Accessed 1 January 2017. www.buzzmag.co.uk/uncategorized/nocilla-experience-book-review/

Doyle, Michael Scott. 2007a. "'A Whole New Style Seemed To Be Seeking Expression Here': Cormac McCarthy's *Outer Dark* in Spanish." *Translation Review* 72: 9–25.

Doyle, Michael Scott. 2007b. "An Interview with Luis Murillo Fort: A Translator's Translator in Barcelona." *Translation Review* 73: 3–13.

Doyle, Michael Scott. 2008a. "Five Translators Translating: Reading *Blood Meridian* from English into English, Spanish into English, and English into Spanish." *Translation Review* 74 (1): 35–66.

Doyle, Michael Scott. 2008b. "Missing in Portuguese: Prolegomenon to a Translation of Cormac McCarthy's *Suttree*." *Eutomia: Revista Online de Literatura e Lingüística* 1 (1): 116–131. https://doi.org/10.19134/eutomia-v1i01

Doyle, Michael Scott. 2009. "Enter the Monster: *Meridiano de sangre* y *No es país para viejos* de Cormac McCarthy y el traductor Luis Murillo Fort." In *Héroes, mitos y monstruos en la literatura española contemporánea*, edited by Criado Fidel Lopez, 355–362. Santiago de Compostela: Andavira Editora.

Doyle, Michael Scott. 2010. "Una entrevista con Luis Murillo Fort, traductor de Cormac McCarthy." *TRANS: Revista de Traductología* 14: 175–186.

Doyle, Michael Scott. 2012a. "A Translation Biopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Shadowing the Re-Creative Process." *Sendebar* 23: 79–109.

Doyle, Michael Scott. 2012b. "Theoretical Foundations for Translation Pedagogy: Descriptive, Prescriptive, and Speculative (In Defense of the 'Good Utopian')." *ADFL Bulletin* 42 (1): 43–48.

Doyle, Michael Scott. 2013. "A Translation Autopsy of Cormac McCarthy's *The Sunset Limited* in Spanish: Literary and Film Coda." *Translation Review* 86 (1): 12–48.

Doyle, Michael Scott. 2017. "Spanish for the Professions and Specific Purposes: Curricular Mainstay." *Hispania* 100 (5): 95–101.

Doyle, Michael Scott. 2018a. "Translation as Glocalized Repositioning and Rebranding: Cormac McCarthy's and the Coen Brothers' *No Country for Old Men* as *No es país para viejos* and *Sin*

*lugar para los débiles*." In *Translation, Globalization and Translocation: The Classroom and Beyond*, edited by Concepción B. Godev, 17–38. Cham: Palgrave Macmillan.

Doyle, Michael Scott. 2018b. "Cormac McCarthy Mutative: Metaphoric for Reading, Literary Translation, and Filmic Adaptation." In: Iacob, Mihai and Adolfo R. Posada, eds. *Narrativas mutantes: anomalía viral en los genes de la ficción*, Bucharest: Ars Docendi, pp. 401–413.

Evrona, Maia and Sue Burke. 2015. "The Tiff: How Should We Review Translations?" *Asymptote: Blog*, Accessed 21 October 2015. www.asymptotejournal.com/blog/2015/10/21/the-tiff-how-should-we-review-translations/

Felstiner, John. 1980. *Translating Neruda: The Way to Macchu Picchu*. Stanford: Stanford University Press.

Frawley, William, ed. 1984. *Translation: Literary, Linguistic, and Philosophical Perspectives*. Newark: University of Delaware Press.

Genette, Gérard. 1997. *Paratexts: Thresholds of Interpretation*. Literature, Culture, Theory 20. Cambridge: Cambridge University Press.

Godev, Concepción B., ed. 2018. *Translation, Globalization and Translocation: The Classroom and Beyond*. Cham: Palgrave Macmillan.

Halliday, M. A. K. 1971. "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*." In *Literary Style: A Symposium*, edited by Seymour Chatman, 331–365. New York: Oxford University Press.

Haywood, Louise, Michael Thompson and Sándor Hervey. 1998. *Thinking Spanish Translation: A Course in Translation Method, Spanish to English*. London: Routledge.

Holmes, James S. 2000. "The Name and Nature of Translation Studies." In Venuti 2000, 172–185.

House, Juliane. 1997. *Translation Quality Assessment: A Model Revisited*. Tübinger Beiträge zur Linguistik 410. Tübingen: Gunter Narr Verlag.

Kaplan. 2012. "Un puñado de genios y el difícil arte de la traducción." *Literatura en los talones* (blog). Accessed 22 February 2012. http://literaturaenlostalones.blogspot.com.es

Kenesei, Andrea. 2010. *Poetry Translation through Reception and Cognition: The Proof of Translation Is in the Reading*. Cambridge: Cambridge Scholars Publishing.

Landers, Clifford E. 2001. *Literary Translation: A Practical Guide*. Topics in Translation 22. Clevedon: Multilingual Matters.

Lefevere, André, ed. 2002. *Translation/History/Culture: A Sourcebook*. London: Routledge.

Levine, Suzanne Jill. 1991. *The Subversive Scribe: Translating Latin American Fiction*. St Paul, MN: Graywolf Press.

Lewis, Philip E. 2000. "The Measure of Translation Effects." In Venuti 2000, 264–283.

Maier, Carol. 1990. "Reviewing Latin American Literature in Translation: Time to 'Proceed to the Larger Question'." *Translation Review* 34 (1): 18–24.

Maier, Carol. 1998. "Reviewing and Criticism." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, 205–210. London: Routledge.

Maier, Carol. 2009. "Reviewing and Criticism." In *Routledge Encyclopedia of Translation Studies*, 2nd ed., edited by Mona Baker and Gabriela Saldanha, 205–210. London: Routledge.

McCarthy, Cormac. 1992. *Blood Meridian*. New York: Vintage Books.

McCarthy, Cormac. 1993. *Outer Dark*. New York: Vintage International.

McCarthy, Cormac. 2001. *Meridiano de sangre*. Translated by Luis Murillo Fort. Madrid: Editorial Debate.

McCarthy, Cormac. 2002. *La oscuridad exterior*. Translated by Luis Murillo Fort. Barcelona: Random House Mondadori.

McCarthy, Cormac. 2005. *No Country for Old Men*. New York: Alfred A. Knopf.

McCarthy, Cormac. 2006. *No es país para viejos*. Translated by Luis Murillo Fort. Barcelona: Random House Mondadori.

Munday, Jeremy. 2007. *Style and Ideology in Translation: Latin American Writing in English*. London: Routledge.

Munday, Jeremy. 2012a. *Evaluation in Translation: Critical Points of Translator Decision Making*. London: Routledge.

Munday, Jeremy. 2012b. *Introducing Translation Studies: Theories and Applications*. 3rd ed. London: Routledge.

Nabokov, Vladimir. 1992. "Problems in Translation: Onegin in English." In *Theories of Translation*, edited by Rainer Schulte and John Biguenet, 127–143. Chicago: University of Chicago Press.

Nida, Eugene A. and Charles R. Taber. 2003. *The Theory and Practice of Translation*. Leiden: Brill.

Ortega y Gasset, José. 1992. "The Misery and Splendor of Translation." Translated by Elizabeth Gamble Miller. In *Theories of Translation*, edited by Rainer Schulte and John Biguenet, 93–112. Chicago: University of Chicago Press.

Peden, Margaret Sayers. 1981. "John Felstiner's *Translating Neruda: The Way to Macchu Picchu*." *Translation Review* 7: 5–12.

Rabassa, Gregory. 2005. *If This Be Treason: Translation and Its Dyscontents: A Memoir*. New York: New Directions.

Raffel, Burton. 1988. *The Art of Translating Poetry*. University Park: Pennsylvania State University Press.

Robinson, Douglas. 1997a. "Hermeneutic Motion." In *Routledge Encyclopedia of Translation Studies*, edited by Mona Baker, 97–99. London: Routledge.

Robinson, Douglas, ed. 1997b. *Western Translation Theory from Herodotus to Nietzsche*. Manchester: St Jerome.

Rodríguez Rodríguez, Beatriz María. 2006. "Criteria in Literary Translation Quality Assessment: A Proposal Applied to David Rowland's Translation (1586) of *El lazarillo de Tormes*." *Revista Canaria de Estudios Ingleses* 53: 163–181.

Rodríguez Rodríguez, Beatriz María. 2008. "El análisis crítico de traducciones literarias en la formación de traductores." *Translation Journal* 12 (3). www.bokorlang.com/journal/45edulit.htm

Sager, Juan C. 1989. "Quality and Standards: The Evaluation of Translations." In *The Translator's Handbook*, edited by Catriona Picken, 91–102. London: Aslib.

Saugrain, Jean, trans. 1561. *L'histoire plaisante et facetieuse du Lazare de Tormes, espagnole, en laquelle on peult recongnoistre bonne partie des meurs, vie et conditions des Espagnolz*. Paris: Jean Longis et Robert le Manguier.

Schleiermacher, Friedrich. 1992. "On the Different Methods of Translating." Translated by Waltraud Bartscht. In *Theories of Translation*, edited by Rainer Schulte and John Biguenet, 36–54. Chicago: University of Chicago Press.

Schulte, Rainer. 1986. "The Translators and Critics." *Translation Review* 21/22: 1–2.

Schulte, Rainer. 1995. "The Reviewing of Translations: A Growing Crisis." *Translation Review* 48/49: 1–2.

Schulte, Rainer. 2004. "Reviewing of Translation: A History Still To Be Written." *Translation Review* 67: 1.

Schulte, Rainer and John Biguenet, eds. 1992. *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago: University of Chicago Press.

Snell-Hornby, Mary. 1995. "On Models and Structures and Target Text Cultures: Methods of Assessing Literary Translations." In *La traducció literária*, edited by Josep Marco Borillo, 43–58. Castelló: Universitat Jaume I.

Spivak, Gayatri Chakravorty. 2000. "The Politics of Translation." In Venuti 2000, 397–416.

Steiner, George. 1975. *After Babel: Aspects of Language and Translation*. New York: Oxford University Press.

Varno, David. 2011. "New Series: On Reviewing Translations." *Words without Borders*. Accessed 16 March 2011. www.wordswithoutborders.org/dispatches/article/new-series-how-should-we-review-books-in-translation

Vázquez-Ayora, Gerardo. 1982. "On the Notion of an Analytical Unit of Translation." *Babel* 28 (2): 70.

Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London: Routledge.

Venuti, Lawrence, ed. 2000. *The Translation Studies Reader*. London: Routledge.

Vermeer, Hans J. 2000. "Skopos and Commission in Translational Action." In Venuti 2000, 221–232.

Washbourne, Kelly. 8/5/2016. Letter to Dr. Ann González, University of North Carolina at Charlotte.