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*Translation and Creativity: perspectives on creating writing and translation studies.* Eugenia Loffredo and Manuela Perteghella. London and New York: Continuum, 2006, 197 p.

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Eugenia Loffredo and Manuela Perteghella's book *Translation and Creativity* is an in-depth analysis of the link between translation and creative writing from linguistic, cultural and critical perspectives. In four distinct parts, eleven contributors "intend to foster discussion, inviting scholars and students to rethink translation in terms of a creative writing practice, and to investigate alternative translational methodologies that focus on the cognitive aspects of translation as writing and on translator oriented research" (Loffredo and Perteghella 2). These ideas are supplemented by an extensive, current bibliography as well as a complex index for quick use. *Translation and Creativity*, in its entirety, offers an understanding of the complexities and theoretical perspectives on the links between translation and innovativeness.

Loffredo and Perteghella's introduction questions the interdisciplinarity of translation advancing a translational project, enunciating the role of the translator as a 'reader-creator' or 'self-writer'. The importance of a translator's subjectivity is also highlighted, focusing on its relevance with regard to the creative aspects of the piece, a phenomenon that Loffredo and Perteghella see as crucial. Then, they outline the connections between the chapters as a way of describing the entire book and "how it seeks to question [professional translators'] current methodologies and practices, and to learn about current academic research linking translation to literary creativity" (Loffredo and Perteghella 16).

In Part One, "Creating trends: exploring new frontiers," three essays treat radical translational approaches. In "Turning Inwards," Paschalis Nikolaou discusses the difficulties of self-translation. He implies that the incorporation of creativity in translation preserves the self-voice of the literary work. "Translations and the Spaces of Reading," by Clive Scott demonstrates why translation is always fiction, since it is impossible to find the complete truth trans-

ferred from the source text to the target text. He then continues to analyze this relationship, stating that "Translation is cubist" in that multitranslation connects words meeting at all different angles. In the analogy to Picasso, Scott believes that different shapes intersect to form abstract figures, but in the end combine to create a masterpiece. Similarly, a translation may be composed of abstract words and ideas but as a whole will create a coherent successful work of art as well. Scott ends his chapter by emphasizing that the target text brings the subject text forward and "endows it," adding a fullness that it would not otherwise have by opening the text to millions of other readers while demonstrating it is worthy of translation. In the third chapter, "Loosening the grip of the text: theory as an aid to creativity" by Jean Boase Beier, the author stresses constraint as a source of creativity, in that it forces the translator to strive to overcome rules, adding to the creativity of a piece and giving it the proper measure and balance.

Part Two, "Translational Methodologies" demonstrates ways in which translation is achieved through different genres

such as poetry and performance and different methods. Ann Pattison's "Painting with Words," affirms that creative writing workshops can greatly improve translation skills. In "Unlocking the Black Box: researching poetry translation processes," Francis R. Jones attacks translation's difficulties with science, implying that the analysis of a translator's "think-aloud" process can help reveal the steps behind translation. In this method, actual experiments are conducted with the purpose of revealing a translator's thought process, and showing what it takes to effectively translate.

In Part Three, "Case Studies: translators as creative writers," there is deeper consideration given to specific translators themselves and how they achieved successful translations with respect to creative writing. Xavier Lin, in his essay "Creative translation, translating creatively: a case study on aesthetic coherence in Peter Stambler's *Han Shan*," treats the difficulties of translating Chinese poetry due to its structural parallelism that can be an obstacle in translation. Manuela Perteghella's essay "Poetry, music and transformation in the

Gulf of Naples: a creative voyage of *The Tempest*,” speaks of all aspects of a successful, creative translation by analyzing Eduardo DeFillippo’s version of William Shakespeare’s *The Tempest* into a rare Italian text that is comparable to Elizabethan English, preserving the antiquity and charm of the original language while also transcribing cultures. He also “historicizes” the text, intending to put it in its original historical context. DeFillippo’s success also supports collaborative translation, in that he was assisted by his wife Quarantotti along the way, who composed a literal draft of the original work as a reference. These methodologies combined contributed to the high level of DeFillippo’s translation.

In the beginning of Part Four, *Textuality and Experiment*, Judy Kendall discusses how creative activity makes the difficult, almost impossible, task of translating Japanese poetry feasible with her essay “Translation and the challenge of orthography.” These challenges require shifts in emphasis on words and structure to achieve an accurate translation into English. Similarly, in the fi-

nal chapter of the book, Eugenia Loffredo discusses new modes of translation as *transgeneric* in her essay “Poetry as ‘translational form’,” which describes an English version of Jeanna Hyvrard’s “Mere la mort.” Loffredo suggests that translation resembles a performative act stemming from listening and translating a voice. This then promotes experimentation and more of a “transformation,” than a traditional translation, the author’s way of describing the connection between translation and creativity.

Through a wide array of topics, the contributors in *Translation and Creativity* strive to promote the idea of using creativity in the translation process. Although this book is aimed at the graduate level, presumably for experienced translators themselves, a general reader can come away with a better idea of the translated word and its complexities. Loffredo and Perteghella clearly are interested in bringing forth fresh ideas to the discipline of translation, an ever-changing field that benefits from creative approaches.

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