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Munday, Jeremy. *Style and Ideology in Translation*. New York London, Routledge, 2008, 261p.

In *Style and Ideology in Translation*, Jeremy Munday guides the reader through the do's and don'ts of translation. Each chapter is based on the trials and tribulations of other translators and authors from the past. Munday states, "The subject of this book is how and why style differs in translations, how we might approach the subject of style and choice by centering on the translator and the composition of the target text."

Munday begins with a list of abbreviations and terms, which allows the reader to understand his language throughout the book. The list contains fifty-five abbreviations to which the reader will need to return. The list is very useful in understanding the ideas that Munday is trying to communicate since many of the

abbreviations appear frequently throughout the book.

In the first chapter, "Discursive Presence, Voice, and Style in Translation," Munday explains the role of the translator as compared to the author of the original text. He describes the jobs of the translator, what makes a good translator, how a translator should cope with the author, and how to translate for a particular audience. Munday breaks down the chapter into many subsections, one of which, "The Nature and Analysis of Style," describes how the translator must maintain personal style, but not interfere with the author's ideas and voice of the original text. Munday states, "So many translators use the term 'voice,' and 'ear' it must play a central role in the translation process." If translators do not attend to the style of the author they will not understand this voice. Munday then explains that the translator must be very careful not to put too much of his or her own style into the translated text, but rather to create a new text with the same meaning.

Chapter two, entitled “Ideological Macro-Context in the Translation of Latin America,” explores the links between ideology and translation, which Munday defines as follows: “Ideology is the basis of the social representations shared by members of a group.” In this chapter he introduces Van Dijk’s theories of ideology, which consist of three parts: society, discourse, and cognition. Munday applies these three steps of translation theory, demonstrating how each is used to create a successful translation. The author uses a chart to help the reader better understand the use of Dijk’s theory in translation. He then goes on to write about the Cuban revolution and the literary boom in Latin America during the 1960’s, which he says, “Brought together a number of politicized authors, from various Spanish-speaking countries of Latin America who shot to fame.” This boom, of course, included writers such as Carlos Fuentes, Julio Cortázar, Mario Vargas Llosa, and Gabriel Garcia Márquez, who embody ideologi-

cal factors that have influenced translation.

Chapter three, “The Classic Translator Pre-1960,” presents the life of translator Harriet de Onís (1895-1969), who was born in New York City, but grew up in rural Illinois. Fluent in English, Latin, French, German, and Italian, she did not have any formal training in translation, which meant that she used an untheoretical approach to teach her students, which included the renowned translator Gregory Rabassa. Onís would go on to learn Spanish and Portuguese after the First World War, and translate more than forty texts from the Spanish and the Portuguese, including works by Cuban Alejo Carpentier and Brazilian Jorge Amado. Onís was the first translator to change the format of translation by being adept at finding equivalent idioms in her work. For example, in Guzman’s “El Águlia y La Serpiente” she translated “se salvan de milagro, créanmelo.” as “You can thank your lucky stars that you got off safe, believe me.” In some of her

works Onís would omit entire paragraphs or even pages, adding only a paragraph as her translation of those omitted pages. She believed that not all of the original text had to be translated in order to create a good translation.

In “One Author, Many Voices,” Munday takes the reader on a journey through the works of García Márquez by means of the voices of his many translators. He focuses on how the voice of the Columbian author is muffled or even completely changed by his translators. For Munday, Márquez’s voice in English reflects fragmentation on the macro-level since several different translators whose own voices mingle with his have translated his work. Munday explains that this Nobel Prize winner’s voice seems to change through the translated texts whether in fiction or non-fiction, but within these two genres there is a clear difference regarding how he speaks in English. Journalists from the United Kingdom believe that there is a constant problematic trend of Americanization of his fictional works.

Chapter five, “One Translator, Many Authors” illustrates the difficulties of being a translator and putting one’s voice on hold in order to bring out the words of the original author. Munday quotes Gregory Rabassa who says: “This varying array of personalities, styles, languages, and nationalities all funneled into the work of one translator reveals how the translator must in some way undergo a kind of controlled schizophrenia as he marshals his skills at mutability.” Rabassa views the translator’s role as passive, being lead by the author. Early in Rabassa’s career, he began to incorporate colloquial American idioms in his translations, much as his teacher Onís used them. He used such words as ‘Phooey’, ‘Holy Smokes’ and a ‘regular hoodlum.’ His translations would eventually go on to win many awards, including the National Book Award for Translation. What gave Rabassa an edge in winning these awards and becoming a great translator was, according to Gerardo Vázquez-Ayora, his “brilliant equivalenc-

es at the level of the smaller sign (i.e., word level) and outstanding skill at syntactic normalization, which is higher up the scale of idiomaticity.”

Chapter six demonstrates the need to create what Munday calls “paratextual framing” in order to translate political texts. Here, the translator is portrayed as the creator of clarifying glossaries, bibliographies, titles and footnotes. This means that translators must create a terminology that coincides with that of the original author.

Additionally, Munday examines how the Internet has influenced political messages throughout the world, not only in terms of speed, but also with regard to the extraordinary number of languages that can be disseminated electronically. Munday believes that countries are able to “control the paratextual framing that mediates them in the mainstream press in the English-speaking world.”

Chapter seven, deals with the style and difficulties of audiovisual translation, which is very different from the printed text, in that the translator does not have

an unlimited amount of space to create speech on the movie screen as subtitles. Munday maintains that, “In many western languages a maximum of two lines, each of approximately 37 characters is the amount of space allotted to a translator.” As a dubbed version of a film is created, the creator must keep in mind that what the audience is reading and what they are hearing must correlate. Munday gives examples of the changes made to a text or script when translated for the screen; “Yo no quiero seguir mechando.” becomes simply, “I quit.” Given space limitations, the translator must recreate the essence of the sentence and hope that the meaning remains intact.

In the final chapter “Style and Ideology in Translation,” Munday explores hybrid texts, writing that allows the translator’s voice to separate from the author’s style. Some experts would say that in these cases new texts are born and that the original texts are no longer apparent.

Style and Ideology in Translation, can be used by those who

want to explore the art of translation. Jeremy Munday provides many different examples of translation styles and theories. His book is geared towards more advanced students of translation due to his use of sophisticated

terminology with regard to starting and hybrid texts.

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