activities, including reading, rewriting and reviewing practices. She sees translation as one of the most important “cultural vehicles” in the Americas, which acts as a means of expanding the hybrid Latino presence in the United States.

Although the specific notes and works cited at the end of each essay help the reader achieve a better understanding of ideas and terminology, the lack of a compiled bibliography and index for the book is a valid criticism. Such a compilation would be quite helpful, especially for the reader who has a more directed focus. In addition, because of the range of theories on translation, it would have been more valuable to avoid the repetition of some of the same ideas and works referenced. However, overall, Changing the Terms: Translating in the Postcolonial Era, with the opinions of fifteen authors from various parts of the world presents a thorough collection of issues and ideas surrounding the controversial topic of translation as both a repressive and liberating practice. The studies include examples from geographically diverse areas and linguistically different situations, but they all analyze postcolonialism through the scope of translation. According to the editors: “Borders do not simply divide and exclude, but allow the possibility to interact and construct. The double vision of translators is continuously redefining creative practices- and changing the terms of cultural transmission.”

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Rationalists who come across Douglas Robinson’s, Who Translates? Translator Subjectivities Beyond Reason hoping to discover the reasoning behind translation will find themselves disappointed. The subtitle itself foreshadows the perspective Robinson follows: the “anti-rationalization” of translation. Robinson, a Professor of English at the University of Mississippi, has written numerous books on the subject of translation such as
Becoming a Translator: An Accelerated Course, Translation and Taboo and The Translator’s Turn, making Who Translates? translator subjectivities beyond reason a book that demonstrates his ongoing commitment to this topic. With his “postrationalist” views, Robinson puts aside the traditional idea of creating a new translation while maintaining a rational distance from the original text. Instead, Robinson suggests that translation is a process that allows the original author to literally speak through the translator. This “spirit-channeling” is the translator’s way of “submission” to the original author’s thoughts. The translator must be aware of the “ideology” of society as a compendium of transmitted ideas and at the same time understand the nature of what he calls “cryptonymy,” the translation of a deceased person’s work by acting as a medium, “breaking into” their “crypt.”

In order to fully explain his “postrational” thoughts, Robinson divides his book into six chapters and three main sections. A well-organized introduction precedes these six chapters, which summarizes each of the three sections: “The Spirit-channeling Model,” “Ideology,” and “Transient Assemblies.” Then, if the reader is still confused by all of Robinson’s terminology, the author provides a three-page final section of his book entitled, “Conclusion: Beyond Reason,” which reiterates his major arguments, including the idea that “studies of the translation market-place all show that rationalist assumptions about translation are outdated, discredited, and unrealistic.” For the reader interested in any specific keyword and/or an author mentioned, Who Translates? translator subjectivities beyond reason is equipped with a “Works Cited” section as well as an “Index.”

In Part I, Robinson explains his term “spirit-channeling” as his thesis for the rest of the book. He supports this idea with historical evidence such as works from Plato and the Bible. Robinson argues that just as Socrates was a “prophet,” Moses was the “first Hebrew spirit-channeler.” In both cases “they wrote not as their human selves, but as the channels of God’s spirit.” With this metaphor in mind, the translator functions as a kind of conduit. Therefore, Robinson believes that the “only way to produce an accurate (equivalent, professional, ethical) translation is to renounce all personal subjectivity and let the source author or text speak through you; because translation is
total surrender to the spirit of the source text.”

In the largest section of Robinson’s book, Part II, the author uses the translations of Sigmund Freud’s Wolf Man to “explore the ideological regulation” that a translator follows. In terms of Freud and Martin Heidegger, Robinson believes that the translator is a “cryptanalyst,” one who analyzes the hidden meanings that the deceased “take with them,” a process that must be performed in order to undertake a true translation of an original author. For example, in the case of Heidegger, the translator needs to ask what the author leaves out so that his “ghost can say at least some of the things he never allowed his living human self to say while still alive.” This idea of a ghost or spirit is mentioned again with regard to the translation of Shakespeare’s King Lear. Robinson quotes the piece’s translator, Matti Rossi, when he says he had “Shakespeare’s permission” to change parts of the play. Robinson admits that, as “implausible as it may sound, if Shakespeare really does still exist in some lucid and articulate spiritual form four centuries after his death and is capable of communicating to Rossi or other translators...well, we will just have to accept it.” Robinson is informing his readers throughout his book that this may be a worthwhile approach to the translation of non-living authors, who in some way continue to remain “alive” through their texts.

Part III, “Transient Assemblies,” is the most direct and clearly stated section of Robinson’s book. He explains the “pandemonium” that Daniel Dennett describes as the “place of all the demons.” The “place” is one’s stream of consciousness, the origin of translations. The “demons” exist as “spirits/powers/gods” and cause things such as “Freudian slips” when the origin of the word and/or idea is unknown. Robinson is suggesting that these “demons get through inevitably” and cause humans to make mistakes. These errors also occur in translation and, as Robinson points out, the “process of demon-shifting” is made easier as translation becomes more habitual.

Robinson’s well-organized and carefully-constructed book is very understandable. Yet to the rationalist without an open mind to any type of paranormal techniques of translation, this book may seem a bit farfetched. The author finds the “first-level rationalist theories of the self and society embarrassingly naïve, outdated, unrealistic, [and]
simpleminded.” Robinson does warn his “rational (?) readers” on the cover of this book by means of the subtitle “beyond reason,” which may not convince all readers. Robinson leaves room for speculation on the last page of his book:

Even if these specific theoretical formulations [spirits, demons, ghosts, etc.] prove to be illusory, however, I am arguing that something like them, something equally scattered or diversified, has far more power over translation than rationalist models can ever allow.

If the reader does not believe in spirits, ghosts, demons and/or any type of channeling, Robinson suggests that all translations are “submissions” of words. Ultimately, for the author, “we do not control our world.” Even so, Robinson understands that many people will struggle while reading his ideas against rationalism. Overall, for those readers with an open mind and a willingness to see a different point of view, Who Translates? translator subjectivities beyond reason? by Douglas Robinson provides a great foundation that rejects the traditional “ideological norms” of translation as an entirely rational process.

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The Semiotics of Subtitling can be considered the best brief, clear introduction to the study of subtitling and, to my view, it should be set-reading for any introductory course in audiovisual translation (AT). Despite focusing primarily on intralingual subtitling the book claims to adopt a ‘holistic approach’ which has as its premise the fact that ‘each subtitle is realised within a particular audio-visual context, styled according to the conventions of speech and writing, and edited with an eye on the structure of a film and the reading characteristics of target viewers’ – which allows the study to include interlingual subtitling as well.

The book has nine chapters: (i) “Subtitling and Audio-Visual Language Transfer,” which describes the context of subtitling and