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Reviews

Representing translation: the representation of translation and translators in contemporary media

edited by Dror Abend-David, New York and London, Bloomsbury Academic, 2019, 224 pp., £88.20/£84.67 (hardcover/e-book), ISBN 9781501333873/9781501333880

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BOOK REVIEWS

Representing translation: the representation of translation and translators in contemporary media, edited by Dror Abend-David, New York and London, Bloomsbury Academic, 2019, 224 pp., £88.20/£84.67 (hardcover/e-book), ISBN 9781501333873/9781501333880

During the latter part of the twentieth century, translation studies closely examined the representations of translation and translators in fiction, taking what is described as a "fictional turn" – a label first developed by the Brazilian scholar Else Vieira who advocated for "the incorporation of fictional-theoretical parameters" (1995, 51). The collection of essays included in *Representing Translation: The Representation of Translation and Translators in Contemporary Media* discusses the very fictional representations of dragomans and their task, as well as multilingualism in present-day media.

The book contains a succinct and well-crafted Editor's Note by Dror Abend-David, and nine essays. The collection is a continuation of a previous work, also edited by Abend-David, entitled *Media and Translation: An Interdisciplinary Approach* (Bloomsbury, 2014). Each essay has a section header ("Imagining Translation and Translators", "Translating Translation") and is presented by a brief and helpful introduction by the editor. All essays include a glossary which provides definitions for terms that may be unfamiliar to readers, such as *fansubbing* (subtitling created by non-professional subtitlers) and *postcarding* (inserting words in the language of the location of the narrative).

The collection of essays takes a more expansive view of translation and translators in modern media as it includes topics such as audio description and non-translation. The media discussed include film, TV series, Twitter and printed media (advertisements). The book provides a multi-centric approach as it discusses diverse languages and cultures (Cantonese, English, Hebrew, Italian, Japanese, Mandarin, Portuguese and Yiddish). The contributions came from scholars from several European and Asian countries. The collection offers an interdisciplinary approach drawing on cultural studies, film studies, linguistics, new media and, naturally, translation studies and audiovisual translation.

Chapter 1 sets the tone for the rest of the collection. It provides a unique view into futuristic ways to look at translation and translators. It leads the way for the rest of the chapters as it examines how theoretical approaches to translation are nested in popular culture and how fiction can help us understand our translational realities. The chapter introduces machine translation as used in science fiction programs (*Doctor Who* and *Star Trek*). The essay helps us understand how feminine interpretation may provide a translational approach that better facilitates intercultural understanding. The seemingly perfect "masculine" machine translation, represented by male voices and originating from masculine bodies (computer, Data in Star Trek as cultural translator) are contrasted with the female human translation (telepathic interpreting by Deanna Troi in *Star Trek*, the female translators in *Dr. Who*), which is regarded as intuitive and empathic and seen as more accurate, and useful, than their machine counterpart.

One of the interpreters in Chapter 3 is likewise female and also shown as more compassionate that her male counterparts. There are three films in different languages discussed in the chapter: *Ip Man* (Cantonese, Mandarin and Japanese); *Railway Man* (English, Japanese); and *The Arrival of Wang* (Chinese and Italian). All interpreters in these films struggle with

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