

in the early and some of the later writings of Czech Orientalists does not mean that the Czech field of Oriental studies emerged as a pure replica of Orientalist schools abroad” (176), underlining the differences in regards to their purpose, aims and subjects as well as providing examples from prominent Czech Orientalists. She highlights the struggles concerning the field of Orientalism in the Czech lands, such as the poor wages, demanding requirements, etc.

Malečková’s *“The Turk” in the Czech Imagination (1870s–1923)* is a valuable addition to the field of cultural studies as she explores the terra incognita between the frontier and the West in its relationship with the Orient while commenting on the crucial points

of the discourse as a whole, as well as providing examples for the differences between Oriental approaches of various regions and nations. This study of the Czech imagination regarding the Orient is an important addition to the imagological studies, as it presents how otherness differentiates between nations, how it was and is employed for various reasons, and how it was perceived differently throughout the time. Scholars and general readers alike will find that Malečková’s book is a pleasurable read, possessing great academic importance as well as providing valuable scholarly work on the topic.

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JOHN CORBETT – TING HUANG (eds.): The Translation and Transmission of Concrete Poetry

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Translation theory and practice as a rule takes into consideration the particulars of what facilitates the carrying over of meanings which are necessarily often inherently indeterminate and shrouded in mystery. Anyone who has ever tried their hand at translating poetry would probably agree that any serious attempt at doing so is complicated – sometimes almost to the point of impossibility – by the necessity of continually taking into consideration a host of often conflicting factors such as the semantic ambiguity of tropes, the intended versus accidental effects of the rhythm, and the graphical layout and play on words. As the recently-published volume *The Translation and Transmission of Concrete Poetry* edited by John Corbett and Ting Huang shows, the matter becomes even more complicated when it comes to the translation of concrete and experimental poetry. The volume, addressing such issues as the translation of Chinese characters and ideograms, playfulness or

transcreation, grew out of a seminar held by the Department of English at the University of Macau in late 2016 and from a grant aimed at mapping avant-garde movements in literature in the latter half of the 20th century.

The volume is comprised of twelve chapters covering a wide range of topics from early Western visual poetry (Juliana di Fiori Pondian) through the forms and varieties of Chinese experimental poetry and the problems of its translation (Li Li, Chen Li) and the reception of concrete poetry in North America (Odile Cisneros) to the problems addressing the translation of playfulness and metaphor (Susan Bassnett, Chris McCabe). All of the contributions address in one way or another the problem of “‘untranslatable’ concrete poetry [...] through the lens of ‘transcreation’, that is, the informed, creative response to the translation of playful, enigmatic, visual texts” (i). Probes into the topic look into

innovative writerly practice and the translation of poetry originating in three different continents. The prism of transcreation naturally forefronts such clusters of problems as translatability, handling of the poem's materiality in translation, the sound and/or the visual as the carriers of meaning, and the limits of translational creativity that would strive for a preservation of the linguistically innovative character of the source text. The volume makes the readers ponder such issues as how – or if – an ancient poem embroidered on silk can be carried over to contemporary audiences in digital form, whether the insertion of visual elements into a translation of a source text in which these are absent can still be termed a translation, or whether the Loch Ness monster in Virna Teixeira's Brazilian version of Edwin Morgan's sound poem, "The Loch Ness Monster's Song" should disappear under the surface to the sound of the original "blm plm/blm plm/blm plm/blp," or to "blu plb/blu plb/blu plb/blb" (6). More freely connected with the problems of translating poetry in the modernist and postmodern tradition is the question of to what extent various authorial paratextual material, such as T.S. Eliot's notes to *The Waste Land*, add to the readers' enjoyment of the work: in this context, Di Fiori Pondian mentions Ezra Pound's observation that Eliot's addi-

tion of notes "added nothing to his pleasure in the poem" (33).

It is only natural that the scope of issues pertaining to the translation, reception and other phenomena connected with carrying over concrete poetry into different contexts covered in *The Translation and Transmission of Concrete Poetry* is necessarily limited by the research interests of individual authors and the space and time they had at their disposal – as John Corbett acknowledges in his introduction (8). Nevertheless, the volume's openness with regards to the question of value of a transcreated cultural artefact and abstaining from assuming a rigid position towards (un)translatability in the face of a concrete poem is inspiring, and instead of providing simple answers or manuals provokes further thought experiments on the part of the reader, be they translators, poets, students or scholars. What is more, the volume also provides many examples of geographically, poetologically and linguistically diverse interpretations of concrete poetry and its translation which also makes it into an attractive guide to such writing – a sort of commented anthology – even for those who have not encountered concrete poetry before.

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ROY YOUNDALE: Using Computers in the Translation of Literary Style: Challenges and Opportunities

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"Why do literary translators, and their trainers, often give the impression that they are at best ambivalent about the use of technology in literary translation, and at worst simply antagonistic?" (1) This is the opening question of the book *Using Computers in the Translation of Literary Style* by Roy Youdale, research

associate at the School of Modern Languages of the University of Bristol.

The book is divided into eight chapters and an introduction where the author describes his motivation to write the book, which is already hinted at by the opening question. The first three chapters are theoretically focused, in-