

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-

roduce the use of computers and technology in literary translation, and the material for the later chapters (the novel *Gracias por el fuego* [Thank you for the light] by the Uruguayan author Mario Benedetti), and Youdale's novel approach to the analysis of literary style – close and distant reading (CDR). The later chapters focus on applying his methodology to the selected text, to test whether the CDR analysis would help literary translators in identifying traits of literary style and in doing so help them produce a translation that would match up to the style of the original. Finally, the author devotes one chapter to the analysis of his own translatorial style to identify unconscious traits of his own writing.

So, what is the CDR analysis? It is basically a set of corpus-linguistic tools, techniques, and visualizations used to analyze a text (the original in this case) to reveal information that close reading would not identify due to them being, e.g., spread out across several pages. In other words, CDR is a combination of close reading and quantitative analysis which, the author argues, is beneficial for stylistic awareness and leads to better informed translations. It needs to be added, however, that a better-informed translation might not actually be a better translation, but it has the potential to be so.

Youdale argues that this methodology can be used in four ways: to analyze the source text after the initial reading; to help with the first draft of the translation; to compare the draft with the original and determine whether all translation goals of the translator were met; and to perform an auto-analysis of translator style. The countless examples the author provides leave him believing that CDR is indeed a great tool for literary translators. In addition, he describes ways to use the different software tools in a way that makes them seem easy to use and helpful.

Among the several functions Youdale describes are corpus summaries, word lists, keyword lists, n-grams, frequency, distribution, contextual analysis, and measures of lexical richness. These help him extract information from the source text that would otherwise be impossible to obtain by close

reading only. Notable among the many examples are the frequencies of the conjunction “and”, which, as shown by an analysis, is used more frequently by one of the characters in Benedetti's novel. Such an observation can have an impact on the translation and its style. Another fascinating example is the translation of the title *Gracias por el fuego*, where the translator needs to decide whether to translate “fuego” as “fire” or as “light”. After a comparative analysis of other translations including Czech, German, and Greek, and the book cover illustrations of these editions, the author confirms the validity of the translation of *fuego* as “light” for a prospective English version.

CDR makes it easy to analyze sentence length and determine patterns in direct and indirect speech as well. Youdale repeatedly proves that the information gained by CDR is relevant to translation decision-making in connection to literary style and can have an impact on the translation from the beginning of the translation process up until the final stages of revision.

Using Computers in the Translation of Literary Style in a way introduces the field of “computer-assisted literary translation” (CALT) to translation studies and discusses its many benefits but also limitations. It needs to be added that Youdale's methodology does not deskill or attempt to replace human translation by machine translation – it tries to enhance human translation instead. Youdale reminds the reader time and again that not every countable feature of the source text needs to be relevant for the translation process and while statistically oriented analyses tend to decontextualize language, it is precisely the human factor that plays a vital role in literary translation, since as of now, as Michael H. Short and Geoffrey N. Leech put it in their *Style in Fiction*, only a human can feel “the mystery of having been moved by words” (2007, 3).

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