

the paradoxical topicality of mystical experience, which sometimes seems to be far from life in the “immanent frame” of secularized societies, yet continues to attract the attention of authors from different contexts, disciplines and per-

spectives, such as those who make up the present volume.

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YIFENG SUN: *Translational Spaces: Towards a Chinese-Western Convergence*

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Yifeng Sun’s book, *Translational Spaces: Towards a Chinese-Western Convergence*, offers a comprehensive account of his research on translation in the Chinese-Western context. Sun argues that translation takes place in the spaces between two languages, and by creating dynamic spaces, translators can bridge cultural differences and promote intercultural communication. He emphasizes the significance of considering diverse spaces, such as national, social, cultural, historical, and aesthetic experiences, in addressing issues related to multicultural contexts, translators’ subjectivity, and untranslatability. Sun proposes that expanding our understanding of translation is essential for negotiating and interpreting more possibilities. The book, a synthesis of Sun’s years of thinking on the subject, is composed of an introduction, nine chapters, and a conclusion.

Chapter 1, “Translation and Spaces”, discusses the notion of space in translation and proposes a systematic approach to understanding translational spaces. Sun argues that translational space is a multidimensional concept that comprises dynamic and heterogeneous spaces rather than static and homogeneous ones. He illustrates the textual and cultural distances between source and target texts and emphasizes the importance of context. Sun also uses spatial interpretations

to examine traditional translational topics, such as “functionalism”, “thick translation”, “indirect translation”, and “hard translation”.

Chapter 2 explores the concept of distance as it pertains to translation. Sun propounds that distance, whether temporal or linguistic, is a crucial aspect of translation that can be manipulated by translators to enhance cross-cultural communication. Through a combination of speculation and concrete translation examples, the author provides a comprehensive examination of distance in the context of translation. One of the main points made in the chapter is that translational distance is an objective reality that cannot be avoided. Historical texts, for example, pose a challenge to translators who must decide whether to bring the past into the present or maintain historical distance. Additionally, translators can intentionally create distance to mediate or intervene in the translation process. Emotion and psychological distance between source and target readers must also be considered when adjusting translational distance. Aesthetic distance between source and target cultures is also relevant to consider. Translators must be able to make constant distance shifts to produce the best possible translation.

Chapter 3 explores the concept of cultural translation and cosmopolitan translation, with the latter being an extension

of the former. Sun emphasizes China's history of cosmopolitanism during the Tang dynasty and the subsequent period of isolation from the West, leading to a renewed interest during the 1980s in reintegrating with the global community. However, some scholars in China have been apprehensive about the potential erosion of Chinese identity through the adoption of Western theories. The author believes that this approach is counterproductive and that China can expand its national academic space through a culturally sensitive and cosmopolitan lens. Therefore, he advocates for a balanced approach that embraces both cosmopolitanism and nationalism, acknowledging China's unique cultural heritage while engaging with the world.

In Chapter 4, Sun discusses the challenges and importance of translation in the field of world literature. He notes that while translation has played a crucial role in promoting world literature, the international circulation of literary texts is complex and untranslatability remains a significant obstacle. He posits that achieving absolute equivalence and substitutability in translation is impossible, but this does not mean that world literature is illegitimate. He identifies authenticity and reliability as key concerns for translation, as untranslatability affects both. He also emphasizes the need for dynamic spaces in translation to transcend cultural boundaries and open up new possibilities. Through translation, great national literary works can be shared and appreciated by people from different cultures, expanding the reach and impact of world literature. Despite the challenges of translation, the author believes that it is a vital part of promoting cross-cultural communication and understanding, and has the power to bring people together and foster greater appreciation for the diversity of human cultures.

In Chapter 5, Sun explores the topic of translatability in the spatial frame-

work. He advocates that there is no such thing as absolute translatability and that the success of a translation is determined by the degree of its translatability. To increase this degree of translatability, it may be necessary to create a different space in which the original spatial constraints can be overcome. The author notes that the concept of translatability has been somewhat ignored in descriptive translation studies, which often adopt a target-oriented approach that can result in poor translations. He also acknowledges that there are limits to translatability, which can be linguistic, literary, cultural, or aesthetic in nature. Despite these limitations, Sun believes that the concept of translatability is still relevant in translation studies. The limits of translatability must be recognized and accepted as normal, but the translator can expand translational space through techniques such as compensation, paraphrase, and explanation, to achieve a higher degree of translatability. Sun states that a more nuanced understanding of translatability is needed, and the issue of (un)translatability should not be ignored. By recognizing the limits of translatability and utilizing techniques to expand translational space, translators can improve the success and effectiveness of their translations.

Chapter 6 examines the role of context in translation within multicultural settings. Sun emphasizes the subjective nature of translation and the importance of the translator's intention, which can strongly influence the relationship between the author's intention and the target text. He proposes that multiple interpretations are possible due to the inherently subjective nature of interpretation, which is influenced by cultural-political factors. This can lead to recontextualization and cultural alienation of the target reader, making them outsiders to the original cultures they are supposed to appreciate or understand. To address this issue, the author suggests creating spaces for ac-

culturation and transculturation, where the translator can rewrite the original text to enable the target reader to have a space for decoding meaning. The translator should be aware of the multicultural contextual factors in translation and not “let a subtext go unnoticed” (127), considering not only the linguistic aspects of translation but also cultural, political, and social factors. Using the translations of George Orwell’s *Animal Farm* and *Nineteen Eighty-Four* into Chinese as examples, Sun highlights the cultural-political framing of reading translations and the importance of the translator’s awareness of these factors in creating a space for the target reader to engage with the original text and culture.

In Chapter 7, Sun examines the practice of translation and back translation in Chinese-American literature, which involves stories written in English by Chinese Americans that reflect Chinese culture and traditions. However, some of these stories may be written in either English or Chinese, depending on the author’s native language. The author highlights that back translation in Chinese American literature is a unique form of translation practice as there is no tangible source text. However, some translators may attempt to correct what they perceive as “distorted and alienated” Chinese culture in the original Chinese-American literature by deleting or altering it. This can result in errors at the textual level, where the translator may translate too much or misunderstand the original. He observes that some translators are “uncannily tempted to re-familiarize Chinese elements inherent in the original” (141), leading to a process of cultural re-adaptation in back translation. He uses Cai Jun’s back translation of Amy Tan’s *Saving Fish from Drowning* as an example to highlight the process of “transwriting”. This involves the translator rewriting the original text to fit their cultural context, leading to a new and often different work alto-

gether. Cai’s radical alterations of the original text highlight ideological and cultural clashes in the Chinese context. Sun claims that such back translations provide a space for cultural negotiation and adaptation, allowing the target reader to engage with both the original and the translator’s cultural context. Ultimately, he emphasizes the importance of recognizing the cultural-political aspects of translation and the need to create spaces for cultural negotiation and adaptation in translation practices.

Chapter 8 explores the deconstructive perspective on translation and its potential spaces for understanding and analyzing translation. Derrida’s deconstruction challenges the idea of semantic certainty and emphasizes the limits of translatability. However, it also reveals the possibility of exploring the plurality of meanings in the original text and the need for translation to adequately articulate them. Sun re-examines the concept of translation equivalence in a deconstructive light, suggesting that multiple spaces need to be activated in order to search for the most relevant translation. He puts forth that a dynamic, spatial approach should be adopted in translation practice to reflect the author’s intention as much as possible. Intertextuality is also discussed in this chapter, as it highlights that a text is connected to other texts and therefore traverses different spaces. Deconstructive thinking rejects the traditional concept of static spaces and instead proposes more open and multilayered spaces, which allow the translator to renegotiate different boundaries and limits.

Chapter 9 revisits and summarizes some of the key themes from previous chapters. Sun acknowledges that translation is inherently impossible and that complete translation is never achievable. However, he also asserts that translation is transformative and can create new spaces for interpretation and understanding. Sun emphasizes the importance of trans-

cultural understanding in translation and suggests that the translator must strive to find a shared space for communication. The translator should use imaginative translational spaces to penetrate linguistic and cultural complexity, and create an exotic space that resonates with cross-cultural audiences. He also discusses the concept of translational poetics, which considers the artistic and creative aspects of translation. The translator must not only focus on linguistic accuracy but also create a space that allows for emotional engagement and cultural resonance.

Overall, *Translational Spaces* by Yifeng Sun is a valuable and insightful contribution to the field of translation studies. The book's focus on the spatial dimensions of translation offers a fresh perspective on the complexities of translation theory and practice. Sun's use of practical

examples, combined with a theoretical approach, provides a comprehensive and integrated understanding of translation in its many forms. The book's coherence and structure, combined with its dialogical character and global-local perspective, make it an important resource for scholars and practitioners alike. The book's writing style is rigorous and at times witty, making it an enjoyable and thought-provoking read. In summary, *Translational Spaces* offers a rich and inspiring exploration of the infinite and innumerable nature of translation in terms of spaces, leaving readers with a sense of the vast potential for future research in this field.

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CHRISTINE DAIGLE – TERRANCE H. McDONALD (eds.): From Deleuze and Guattari to Posthumanism: Philosophies of Immanence

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Humanitné vedy ako sféry, v ktorých sa tradične vyjadruje a skúma *ľudské*, sa v ostatných desaťročiach vyrovnávajú s nevyhnutnosťou reflektovať meniaci sa charakter jadra ich objektu výskumu: meniacu sa identitu humánneho v situácii, keď technologická sféra radikálne mení jeho podobu, pričom digitálne a kybernetické kolonizujú stále nové teritória. Jednou z ciest, ktorou sa humanitné vedy (a inter-, trans- či postdisciplinárne prístupy) ako priestory produkcie poznania aj vzdoru v tomto ohľade vybrali, je posthumanizmus, resp. kritické posthumanitné vedy, ako o nich píše napríklad Rosi Braidotti v štúdiu „A Theoretical Framework for the Critical Posthumanities“ (Teoretický rámec kritických posthumanitných vied, 2019). Majú potenciál kriticky skúmať aktuálne

premeny ľudského a pritom sa – v nadväznosti na Donnu Haraway a jej *Staying with the Trouble* ([Do]týkanie sa problémov, 2016) – neprestať (do)týkať problémov. Teoreticko-metodologická prizma posthumanizmu trvá na tom, že antropocentrický pohľad na svet je nielen arogantný, ale aj naivne deformujúci. Najvýraznejším inšpiračným zdrojom posthumánnych koncepcií z oblasti filozofie 20. storočia sú práce francúzskych teoretikov Gillesa Deleuza a Félixu Guattariho. Označenie *posthumanizmus* pritom možno, podľa štúdie Stefana Herbrechtera a Ivana Callusa „What's Wrong With Posthumanism?“ (Čo je zlé na posthumanizme?, 2003), vnímať ako epistému, ktorá nasleduje buď po humanizme (post-humanizmus), alebo po človeku (post-human-izmus). Chápanie post-