

## Eysteinsson Astradur Translation Theory And Practice

Between the Lines provides theoretical foundation and a methodology for studying poetry through translation. With insider's perspective, the author Cosima Bruno presents contemporary Chinese poems by Yang Lian (b. 1955) as case study.

As the 'thresholds' through which readers and viewers access texts, paratexts have already sparked important scholarship in literary theory, digital studies and media studies. Translation and Paratexts explores the relevance of paratexts for translation studies and provides a framework for further research. Writing in three parts, Kathryn Batchelor first offers a critical overview of recent scholarship, and in the second part introduces three original case studies to demonstrate the importance of paratextual theory. Batchelor interrogates English versions of Nietzsche, Chinese editions of Western translation theory, and examples of subtitled drama in the UK, before concluding with a final part outlining a theory of paratextuality for translation research, addressing questions of terminology and methodology. Translation and Paratexts is essential reading for students and researchers in translation studies, interpreting studies and literary translation.

The poet Langston Hughes was a tireless world traveler and a prolific translator, editor, and marketer. Translations of his own writings traveled even more widely than he did, earning him adulation throughout Europe, Asia, and especially the Americas. In *The Worlds of Langston Hughes*, Vera Kutzinski contends that, for writers who are part of the African diaspora, translation is more than just a literary practice: it is a fact of life and a way of thinking. Focusing on Hughes's autobiographies, translations of his poetry, his own translations, and the political lyrics that brought him to the attention of the infamous McCarthy Committee, she shows that translating and being translated-and often mistranslated-are as vital to Hughes's own poetics as they are to understanding the historical network of cultural relations known as literary modernism. As Kutzinski maps the trajectory of Hughes's writings across Europe and the Americas, we see the remarkable extent to which the translations of his poetry were in conversation with the work of other modernist writers. Kutzinski spotlights cities whose role as meeting places for modernists from all over the world has yet to be fully explored: Madrid, Havana, Buenos Aires, Mexico City, and of course Harlem. The result is a fresh look at Hughes, not as a solitary author who wrote in a single language, but as an international figure at the heart of a global intellectual and artistic formation.

Fusing theory with advice and information about the practicalities of translating, *Becoming a Translator* is the essential resource for novice and practicing translators. The book explains how the market works, helps translators learn how to translate faster and more accurately, as well as providing invaluable advice and tips about how to deal with potential problems, such as stress. The third edition has been revised and updated throughout, offering: extensive up-to-date information about new translation technologies discussions of the emerging "sociological" and "activist" turns in translation studies new exercises and examples updated further reading sections a website containing a teacher's guide, the chapter 'The Translator as Learner' and additional resources for translators Offering suggestions for discussion, activities, and hints for the teaching of translation, the third edition of *Becoming a Translator* remains invaluable for students and teachers of Translation Studies, as well as those working in the field of translation.

*Translation: Theory and Practice: A Historical Reader* responds to the need for a collection of primary texts on translation, in the English tradition, from the earliest times to the present day. Based on an exhaustive survey of the wealth of available materials, the Reader demonstrates throughout the link between theory and practice, with excerpts not only of significant theoretical writings but of actual

translations, as well as excerpts on translation from letters, interviews, autobiographies, and fiction. The collection is intended as a teaching tool, but also as an encyclopaedia for the use of translators and writers on translation. It presents the full panoply of approaches to translation, without necessarily judging between them, but showing clearly what is to be gained or lost in each case. Translations of key texts, such as the Bible and the Homeric epic, are traced through the ages, with the same passages excerpted, making it possible for readers to construct their own map of the evolution of translation and to evaluate, in their historical contexts, the variety of approaches. The passages in question are also accompanied by ad verbum versions, to facilitate comparison. The bibliographies are likewise comprehensive. The editors have drawn on the expertise of leading scholars in the field, including the late James S. Holmes, Louis Kelly, Jonathan Wilcox, Jane Stevenson, David Hopkins, and many others. In addition, significant non-English texts, such as Martin Luther's "Circular Letter on Translation," which may be said to have inaugurated the Reformation, are included, helping to set the English tradition in a wider context. Related items, such as the introductions to their work by Tudor and Jacobean translators or the work of women translators from the sixteenth to eighteenth centuries have been brought together in "collages," marking particularly important moments or developments in the history of translation. This comprehensive reader provides an invaluable and illuminating resource for scholars and students of translation and English literature, as well as poets, cultural historians, and professional translators.

This book reveals how Moses ibn Ezra, Judah Halevi, Moses Maimonides, and Shem Tov ibn Falaquera understood metaphor and imagination, and their role in the way human beings describe God. It demonstrates how these medieval Jewish thinkers engaged with Arabic-Aristotelian psychology, specifically with regard to imagination and its role in cognition. Dianna Lynn Roberts-Zauderer reconstructs the process by which metaphoric language is taken up by the imagination and the role of imagination in rational thought. If imagination is a necessary component of thinking, how is Maimonides' idea of pure intellectual thought possible? An examination of select passages in the Guide, in both Judeo-Arabic and translation, shows how Maimonides' attitude towards imagination develops, and how translations contribute to a bifurcation of reason and imagination that does not acknowledge the nuances of the original text. Finally, the author shows how Falaquera's poetics forges a new direction for thinking about imagination.

'The conviction, pleasures and gratitude of committed reading are evident in his affirmation of the poetic contract between readers and writers.' Andrea Brady, Poetry Review --

Poetry is supposed to be untranslatable. But many poems in English are also translations: Pope's Iliad, Pound's Cathay, and Dryden's Aeneis are only the most obvious examples. The Poetry of Translation explodes this paradox, launching a new theoretical approach to translation, and developing it through readings of English poem-translations, both major and neglected, from Chaucer and Petrarch to Homer and Logue. The word 'translation' includes within itself a picture: of something being carried across. This image gives a misleading idea of goes on in any translation; and poets have been quick to dislodge it with other metaphors. Poetry translation can be a process of opening; of pursuing desire, or succumbing to passion; of taking a view, or zooming in; of dying, metamorphosing, or bringing to life. These are the dominant metaphors that have jostled the idea of 'carrying across' in the history of poetry translation into English; and they form the spine of Reynolds's discussion. Where do these metaphors originate? Wide-ranging literary historical trends play their part; but a more important factor is what goes on in the poem that is being translated. Dryden thinks of himself as 'opening' Virgil's Aeneid because he thinks Virgil's Aeneid opens fate into world history; Pound tries to bring Propertius to life because death and rebirth are central to Propertius's poems. In this way, translation can continue the creativity of its originals. The Poetry of Translation puts the translation of poetry back at the heart of English

literature, allowing the many great poem-translations to be read anew.

After the collapse of the Qing dynasty in 1911 and the rise of a vernacular language movement, most scholars and writers declared the classical Chinese poetic tradition to be dead. But how could a longstanding high poetic form simply grind to a halt, even in the face of tumultuous social change? In this groundbreaking book, Shengqing Wu explores the transformation of Chinese classical-style poetry in the early twentieth century. Drawing on extensive archival research into the poetry collections and literary journals of two generations of poets and critics, Wu discusses the continuing significance of the classical form with its densely allusive and intricately wrought style. She combines close readings of poems with a depiction of the cultural practices their authors participated in, including poetry gatherings, the use of mass media, international travel, and translation, to show how the lyrical tradition was a dynamic force fully capable of engaging with modernity. By examining the works and activities of previously neglected poets who maintained their commitment to traditional aesthetic ideals, *Modern Archaics* illuminates the splendor of Chinese lyricism and highlights the mutually transformative power of the modern and the archaic.

Routledge Translation Guides cover the key translation text types and genres and equip translators and students of translation with the skills needed to translate them. Concise, accessible and written by leading authorities, they include examples from existing translations, activities, further reading suggestions and a glossary of key terms. *Literary Translation* introduces students to the components of the discipline and models the practice. Three concise chapters help to familiarize students with: what motivates the act of translation how to read and critique literary translations how to read for translation. A range of sustained case studies, both from existing sources and the author's own research, are provided along with a selection of relevant tasks and activities and a detailed glossary. The book is also complemented by a feature entitled 'How to get started in literary translation' on the Routledge Translation Studies Portal (<http://cw.routledge.com/textbooks/translationstudies/>). *Literary Translation* is an essential guidebook for all students of literary translation within advanced undergraduate and postgraduate/graduate programmes in translation studies, comparative literature and modern languages.

This handbook of English Renaissance literature serves as a reference for both students and scholars, introducing recent debates and developments in early modern studies. Using new theoretical perspectives and methodological tools, the volume offers exemplary close readings of canonical and less well-known texts from all significant genres between c. 1480 and 1660. Its systematic chapters address questions about editing Renaissance texts, the role of translation, theatre and drama, life-writing, science, travel and migration, and women as writers, readers and patrons. The book will be of particular interest to those wishing to expand their knowledge of the early modern period beyond Shakespeare.

Historians have traditionally turned to free trade and laissez faire to explain the development of political economy during the Enlightenment. Reinert argues that economic emulation was the prism through which philosophers, ministers, reformers, and merchants thought about imperialism, economics, industry, and reform in the early modern period. This volume gathers a wide range of voices in Translation Studies offering theoretical insights and practical ideas on how to tackle the cultural dimension in translation pedagogy. Issues range from curriculum planning to evaluation methods. The volume illustrates that the practice of 'translating culture' in the classroom goes beyond the translation of so-called realia. It also promotes the notion that translation teachers should foster transcultural awareness among their students, whereby intercultural differences and similarities may be negotiated and transcended in the act of translation. Julie Deconinck, Philippe Humble, Arvi Sepp and Helene Stengers are affiliated to the Applied Linguistics Department of the Vrije Universiteit Brussel, Belgium.

The Oxford Handbook of Postcolonial Studies is a major reference work, which aims to provide informed insights into the possible future of postcolonial studies as well as a comparative overview of the latest developments in the field. British writers of the Romantic Period were popular in Germany throughout the nineteenth century, and translations of Scott, Burns, Moore, Hemans, and Byron (among others) became widespread. This study analyses the reception of William Wordsworth's poetry in 19th century Germany in relation to other romantic poets. Research into Anglo-German cultural relations has tended to see Wordsworth as of little or no interest to Germany but new research shows that Wordsworth was clearly of interest to German poets, translators and readers and that there was significantly more knowledge of and respect for Wordsworth's poetry, and interest in his ideas and beliefs, than has previously been recognised. Williams focuses particularly on the work of Friedrich Jacobsen, Ferdinand Freiligrath and Marie Gothein, who span the early, middle, and late years of the century respectively and establishes the wider presence of many others translating, anthologising and commenting on Wordsworth poetry and beliefs.

Based on a PhD thesis for the Department of Literature and Creative Writing at the University of East Anglia--Preface. Translation and Translating in German Studies is a collection of essays in honour of Professor Raleigh Whiting, a well-loved scholar of German literature, an inspiring teacher, and an exceptional editor and translator. Its twenty chapters, written by Canadian and international experts explore new perspectives on translation and German studies as they inform processes of identity formation, gendered representations, visual and textual mediations, and teaching and learning practices. Translation (as a product) and translating (as a process) function both as analytical categories and as objects of analysis in literature, film, dance, architecture, history, second-language education, and study-abroad experiences. The volume arches from theory and genres more traditionally associated with translation (i.e., literature, philosophy) to new media (dance, film) and experiential education, and identifies pressing issues and themes that are increasingly discussed and examined in the context of translation. This study will be invaluable to university and college faculty working in the disciplines in German

studies as well as in translation, cultural studies, and second-language education. Its combination of theoretical and practical explorations will allow readers to view cultural texts anew and invite educators to revisit long-forgotten or banished practices, such as translation in (auto)biographical writing and in the German language classroom.

In a time when millions travel around the planet; some by choice, some driven by economic or political exile, translation of the written and spoken word is of ever increasing importance. This guide presents readers with an accessible and engaging introduction to the valuable position translation holds within literature and society. Leading translation theorist, Susan Bassnett traces the history of translation, examining the ways translation is currently utilised as a burgeoning interdisciplinary activity and considers more recent research into developing technologies and new media forms. Translation displays the importance of translation across disciplines, and is essential reading for students and scholars of translation, literary studies, globalisation studies, and ancient and modern languages.

The Routledge Handbook of Translation Studies provides a comprehensive, state-of-the-art account of the complex field of translation studies. Written by leading specialists from around the world, this volume brings together authoritative original articles on pressing issues including: the current status of the field and its interdisciplinary nature the problematic definition of the object of study the various theoretical frameworks the research methodologies available. The handbook also includes discussion of the most recent theoretical, descriptive and applied research, as well as glimpses of future directions within the field and an extensive up-to-date bibliography. The Routledge Handbook of Translation Studies is an indispensable resource for postgraduate students of translation studies

This volume enables students and scholars to appreciate Mansfield's central place in various trans-European networks of modernism working in or through translation and translated idioms.

The Reception of Charles Dickens in Europe offers a full historical survey of Dickens's reception in all the major European countries and many of the smaller ones, filling a major gap in Dickens scholarship, which has by and large neglected Dickens's fortunes in Europe, and his impact on major European authors and movements. Essays by leading international critics and translators give full attention to cultural changes and fashions, such as the decline of Dickens's fortunes at the end of the nineteenth century in the period of Naturalism and Aestheticism, and the subsequent upswing in the period of Modernism, in part as a consequence of the rise of film in the era of Chaplin and Eisenstein. It will also offer accounts of Dickens's reception in periods of political upheaval and revolution such as during the communist era in Eastern Europe or under fascism in Germany and Italy in particular.

English Translation and Classical Reception is the first genuine cross-disciplinary study bringing English literary history to bear on questions about the reception of classical literary texts, and vice versa. The text draws on the author's exhaustive knowledge of the subject from the early Renaissance to the present. The first book-length study of English translation as a topic in classical reception Draws on the author's exhaustive knowledge of English literary translation from the early Renaissance to the present Argues for a remapping of English literary history which would take proper account of the currently neglected history of classical translation, from Chaucer to the present Offers a widely ranging chronological analysis of English translation from ancient literatures Previously little-known, unknown, and sometimes suppressed translated texts are recovered from manuscripts and explored in terms of their implications for English literary history and for the interpretation of classical literature

Explores the challenges of translating Chinese works for Western readers, particularly premodern texts. This book explores the challenges of translating Chinese works, particularly premodern ones, for a contemporary Western readership. Reacting against the "cultural turn" in

translation studies, contributors return to the origin of translation studies: translation practice. By returning to the time-honored basics of linguistics and hermeneutics, the book inquires into translation practice from the perspective of reading and reading theory. Essays in the first section of the work discuss the nature, function, rationale, criteria, and historical and conceptual values of translation. The second section focuses on the art and craft of translation, offering practical techniques and tips. Finally, the third section conducts critical assessments of translation policy and practice as well as formal and aesthetic issues. Throughout, contributors explore how a translation from the Chinese can read like a text in the Western reader's own language. Ming Dong Gu is Professor of Chinese and Comparative Literature at the University of Texas at Dallas. He is the author of *Chinese Theories of Fiction: A Non-Western Narrative System*, also published by SUNY Press. Rainer Schulte is Professor of Comparative Literature and Director of the Center for Translation Studies at the University of Texas at Dallas. He is the author of *Geography of Translation and Interpretation: Traveling Between Languages*.

At a time when millions travel around the planet – some by choice, some driven by economic or political exile – translation of the written and spoken word is of ever increasing importance. This guide presents readers with an accessible and engaging introduction to the valuable position translation holds within literature and society. Leading translation theorist Susan Bassnett traces the history of translation, examining the ways translation is currently utilized as a burgeoning interdisciplinary activity and extending her analysis into developing areas such as developing technologies and new media forms. *Translation Studies*, fourth edition displays the importance of translation across disciplines, and is essential reading for students and scholars of translation, literary studies, globalisation studies and ancient and modern languages.

*Translation Theory and Practice : a Historical Reader* Oxford University Press

Moreover, many items in the reference lists are hyperlinked to the TSB, where the user can find an abstract of a publication. All articles (between 500 and 6000 words) are written by specialists in the different subfields and are peer-reviewed. Last but not least, the usability, accessibility and flexibility of the "HTS" depend on the commitment of people who agree that Translation Studies does matter. All users are therefore invited to share their feedback. Any questions, remarks and suggestions for improvement can be sent to the editorial team. Help students get the most out of studying medieval history with this comprehensive and practical research guide to topics and resources. \* Covers 100 significant events across four continents, between 410 C.E. and 1485 C.E. \* Offers an easy-to-use chronological organization that facilitates research and saves time for students, faculty, and librarians \* Includes an annotated bibliography of primary source materials for each topic

Although the emergence of the English novel is generally regarded as an eighteenth-century phenomenon, this is the first book to be published professing to cover the 'eighteenth-century English novel' in its entirety. This Handbook surveys the development of the English novel during the 'long' eighteenth century—in other words, from the later seventeenth century right through to the first three decades of the nineteenth century when, with the publication of the novels of Jane Austen and Walter Scott, 'the novel' finally gained critical acceptance and assumed the position of cultural hegemony it enjoyed for over a century. By situating the novels of the period which are still read today against the background of the hundreds published between 1660 and 1830, this Handbook not only covers those 'masters and mistresses' of early prose fiction—such as Defoe, Richardson, Fielding, Sterne, Burney, Scott and Austen—who are still acknowledged to be seminal figures in the emergence and development of the English novel, but also the significant number of recently-rediscovered novelists who were popular in their own day. At the same time, its comprehensive coverage of cultural contexts not considered by any existing study, but which are central to the emergence of the novel, such as the book trade and the mechanics of book production, copyright and censorship, the growth of the

reading public, the economics of culture both in London and in the provinces, and the re-printing of popular fiction after 1774, offers unique insight into the making of the English novel.

Winner of the SCMLA 2017 Book Award Beginning in the late nineteenth century, French visual artists began incorporating Japanese forms into their work. The style, known as Japonisme, spanned the arts. Identifying a general critical move from a literal to a more metaphoric understanding and presentation of Japonisme, Pamela A. Genova applies a theory of "aesthetic translation" to a broad response to Japanese aesthetics within French culture. She crosses the borders of genre, field, and form to explore the relationship of Japanese visual art to French prose writing of the mid- to late 1800s. Writing Japonisme focuses on the work of Edmond de Goncourt, Joris-Karl Huysmans, Émile Zola, and Stéphane Mallarmé as they witnessed, incorporated, and participated in an unprecedented cultural exchange between France and Japan, as both creators and critics. Genova's original research opens new perspectives on a fertile and influential period of intercultural dynamics.

Translation is everywhere, and matters to everybody. Translation doesn't only give us foreign news, dubbed films and instructions for using the microwave: without it, there would be no world religions, and our literatures, our cultures, and our languages would be unrecognisable. In this Very Short Introduction, Matthew Reynolds gives an authoritative and thought-provoking account of the field, from ancient Akkadian to World English, from St Jerome to Google Translate. He shows how translation determines meaning, how it matters in commerce, empire, conflict and resistance, and why it is fundamental to literature and the arts. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Poetry is a highly valued form of human expression, and poems are challenging texts to translate. For both reasons, people willingly work long and hard to translate them, for little pay but potentially high personal satisfaction. This book shows how experienced poetry translators translate poems and bring them to readers, and how they not only shape new poems, but also help communicate images of the source culture. It uses cognitive and sociological translation-studies methods to analyse real data, most of it from two contrasting source countries, the Netherlands and Bosnia. Case studies, including think-aloud studies, analyse how translators translate poems. In interviews, translators explain why and how they translate. And a 17-year survey of a country's poetry-translation output explores how translators work within networks of other people and texts publishing teams, fellow translators, source-culture enthusiasts, and translation readers and critics. In mapping the whole sweep of poetry translators' action, from micro-cognitive to macro-social, this book gives the first translation-studies overview of poetry translating since the 1970s."

This book introduces the latest advances in Corpus-Based Translation Studies (CBTS), a thriving subfield of Translation Studies which forms an important part of both translator training and empirical translation research. Largely empirical and exploratory, a distinctive feature of CBTS is the development and exploration of quantitative linguistic data in search of useful patterns of variation and change in translation. With the introduction of textual statistics to Translation Studies, CBTS has geared towards a new research direction that is more systematic in the identification of translation patterns; and more explanatory of any linguistic variations identified in translations. The book traces the advances from the advent of language corpora in translation studies, to the new textual dimensions and shift towards a probability-variation model. Such advances made in CBTS have enabled in-depth analyses of translation by establishing useful links between a translation and

the social and cultural context in which the translation is produced, circulated and consumed.

The variety of medieval translation among the English, and among those translators working in the greater empires of Cnut, the Normans, and the Angevins, is remarkable. *Reversing Babel* does not try to describe all of it; rather, it charts a course through the evidence and tries to answer the fundamental questions medieval historians should ask when their sources are medieval translations.

The *Imitatio Christi* is considered one of the classic texts of Western spirituality. There were 800 manuscript copies and more than 740 different printed editions of the *Imitatio* between its composition in the fifteenth century and 1650. During the Reformation period, the book retained its popularity with both Protestants and Catholics; with the exception of the Bible it was the most frequently printed book of the sixteenth century. In this pioneering study, the remarkable longevity of the *Imitatio* across geographical, chronological, linguistic and confessional boundaries is explored. Rather than attributing this enduring popularity to any particular quality of universality, this study suggests that its key virtue was its appropriation by different interest groups. That such an apparently Catholic and monastic work could be adopted and adapted by both Protestant reformers and Catholic activists (including the Jesuits) poses intriguing questions about our understanding of Reformation and Counter Reformation theology and confessional politics. This study focuses on the editions of the *Imitatio* printed in English, French, German and Latin between the 1470s and 1650. It offers an ambitious and comprehensive survey of the process of translation and its impact and contribution to religious culture. In so doing it offers a fresh analysis of spirituality and devotion within their proper late medieval and early modern contexts. It also demonstrates that spirituality was not a peripheral dimension of religion, but remains at the very heart of both Catholic and Protestant self-perception and identity.

In the *Shoes of the Other* Interdisciplinary Essays in Translation Studies from Cairo “This anthology continues a tradition that is intended to give impetus to the development of Egyptian and Arab discourses on translation both within and beyond the American University in Cairo. It is a welcome and important contribution to raising the profile of translation, in all its forms, and of translators in the region.” Mona Baker, University of Manchester “Since its founding, the Center for Translation Studies has hosted an astonishing number of academic events that are among the most intellectually serious and internationally prominent of AUC’s activities in the humanities; this has been noted by universities across the world. Indeed, the “In Translation” lecture series is, without any exaggeration, the most impressive public lecture series of its kind anywhere, and far beyond anything comparable in Africa or the Middle East.” Adam Talib, Durham University “AUC’s Center for Translation Studies has proved itself a vital interpreter of texts and events generated by Egypt’s turbulent political history and fervent artistic culture. I know of no other group of scholars with equal competence in these



matters and with an equivalent respect in the field.” Anthony Cordingley, Université Paris VIII

In *The Situatedness of Translation Studies*, Luc van Doorslaer and Ton Naaijken reassess some outdated views about Translation Studies. They present ten chapters about lesser-known conceptualizations of translation and translation theory in various cultural contexts, such as Chinese, Estonian, Greek, Russian and Ukrainian.

Focusing on team translation and the production of multilingual editions, and on the difficulties these techniques created for Renaissance translation theory, this book offers a study of textual practices that were widespread in medieval and Renaissance Europe but have been excluded from translation and literary history. The author shows how collaborative and multilingual translation practices challenge the theoretical reflections of translators, who persistently call for a translation text that offers a single, univocal version and maintains unity of style. In order to explore this tension, Bistué discusses multi-version texts, in both manuscript and print, from a diverse variety of genres: the Scriptures, astrological and astronomical treatises, herbals, goliardic poems, pamphlets, the Greek and Roman classics, humanist grammars, geography treatises, pedagogical dialogs, proverb collections, and romances. Her analyses pay careful attention to both European vernaculars and classical languages, including Arabic, which played a central role in the intense translation activity carried out in medieval Spain. Comparing actual translation texts and strategies with the forceful theoretical demands for unity that characterize the reflections of early modern translators, the author challenges some of the assumptions frequently made in translation and literary analysis. The book contributes to the understanding of early modern discourses and writing practices, including the emerging theoretical discourse on translation and the writing of narrative fiction--both of which, as Bistué shows, define themselves against the models of collaborative translation and multi-version texts.

*Joseph Brodsky and Collaborative Self-Translation* is the first in-depth archival study to scrutinize the Russian-American poet Joseph Brodsky's self-translation practices during the period of his exile to the USA in 1972-1996. The book draws on a large amount of previously unpublished archival material, including the poet's manuscripts in Russian and English, draft translations, notes, comments in the margins and correspondence with his translators, editors and friends.

Rulyova's approach to the study of self-translation is informed by 'social turn' in translation studies. She focuses on the process of text production, the agents and institutions involved, translation practices and the role played by translators and publishers in the production of the text.

This volume is the first attempt to establish a body of work representing English thinking about the practice of translation in the early modern period. The texts assembled cover the long sixteenth century from the age of Caxton to the reign of James 1 and are divided into three sections: 'Translating the Word of God', 'Literary Translation' and 'Translation in the

Academy'. They are accompanied by a substantial introduction, explanatory and textual notes, and a glossary and bibliography. Neil Rhodes is Professor of English Literature and Cultural History at the University of St Andrews and Visiting Professor at the University of Granada. Gordon Kendal is an Honorary Research Fellow in the School of English, University of St Andrews. Louise Wilson is a Leverhulme Early Career Fellow in the School of English, University of St Andrews

The present volume connects three academic fields that share central concerns but remain surprisingly isolated from each other: world literature studies, postcolonial studies, and translation studies. It approaches translation not as a vague metaphor but as a distinct and socially embedded practice that connects literatures. In similar vein, it interrogates the smoothness of many versions of "global" theory by insisting on the specificity of place and the resistance to translatability among languages, oeuvres and genres. The topics covered in the chapters include the formation of world literature as a programme of study, the French concept of *littérature-monde*, the rise of English in nineteenth-century Sweden, the translation of Arabic literature in Europe, and the transnationalism of the *avant-garde*. Through such case studies, and by drawing on the theoretical frameworks of Édouard Glissant, Pierre Bourdieu and David Damrosch, among others, the international group of contributors add substantially to the theoretical and methodological consolidation of world literature as a field of research.

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