Monica Boria, Ángeles Carreres, María Noriega-Sánchez, and Marcus Tomalin, **Translation and Multimodality: Beyond Words**, London, UK: Routledge, 2019, 210 pp., $108.69 (hardcover), $34.55 (paperback).

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We assume that few people will disagree with the view that language is one among a number of quite different sets of resources that humans have developed to make meaning (Jewitt, Bezemer, & O'Halloran, 2016, p. 14). Therefore, human interaction is multimodal in essence. However, translation as human communication is rarely discussed in combination with the currently multimodal landscape except for audio-visual translation studies. **Translation and Multimodality: Beyond Words** emerged from the workshops and panel discussions organized by the research group Cambridge Conversations in Translation and presents us the endeavor to seal up the gap between translation studies (TS) and multimodality studies (MS). It consists of eight chapters—eight papers, to be exact—and an introduction and conclusion.
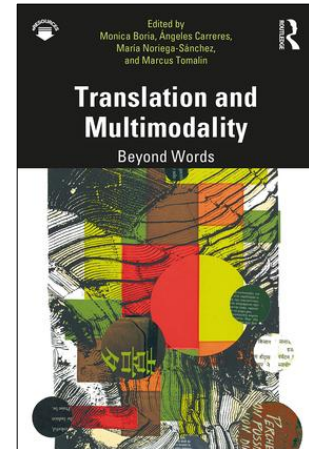
The book starts with an introduction written by Monica Boria and Marcus Tomalin in which the authors primarily review the trends in TS and the development of multimodality, and stress the significance of the interface between TS and MS.

The subsequent first three chapters are theoretical exploration, concerning building connections between TS and multimodal social semiotics (MSS). Gunther Kress contributes the first chapter, entitled "Transposing Meaning: *Translation* in a Multimodal Semiotic Landscape." Kress situates his investigation in MSS within which modes or semiotic resources are culturally bounded and partial, and the sign-making rests on three factors: a sign-making producer's personal interest, criteriality, and aptness. Therefore, communication always results in the new making of a sign and is a process of the transposition of semiotic material (p. 37). Meanwhile, as a paradigm change from a focus on language to a focus on meaning, *translation* is not a term not suitable for meaning transfer anymore, as the issue of which has changed away from stability, coupled with a concurrent move from an assumption of one means to many means of making meaning evident. *Transposition* is the term preferred by Kress. Klaus Kaindl's chapter, "A Theoretical Framework for a Multimodal Conception of Translation," outlines the efforts of TS to react to the multimodal trend. Kaindl adopts a quite unorthodox scientific theoretical analogy—rock 'n' roll, a musical genre, which is of a combination of individual and already existing musical components, to acknowledge that the concept "multimodality" introduced by Kress and van Leeuwen is nothing new. But, he convinces us that multimodality offers a novel approach, an approach having interest in many disciplines since it emphasizes the sociological, functional, and medial aspects. And the fact that the shift in TS toward culturally sensitive, sociologically motivated, and medially conscious research coincided with the development of the multimodal

approach may be one of the reasons why TS is increasingly incorporating it into its scholarly investigations (p. 52). To delve deeper into the multimodal reality of translation, Kaindl further presents three building blocks of multimodal theory of translation, which are mode, medium, and genre. Chapter 3, "Meaning-(Re)making in a World of Untranslated Signs: Towards a Research Agenda on Multimodality, Culture, and Translation," written by Elisabetta Adami and Sara Ramos Pinto, stresses the link between TS and MS is—or should be—bidirectional (p. 71). The underlying logic is that, when adopting a co-text approach, which assumes complementarity of resources in a multimodal complex, and considering issues of shared/nonshared semiotic knowledge across linguistic communities, TS can help social semiotic research in transferring untranslated signs, and MS will in turn force TS to have an epistemological shift and force the scope of TS to be broadened and the revisiting of its most fundamental concepts. What is particularly impressive in Adami and Ramos Pinto's chapter is that a clear sketch in terms of future studies is given within which research questions, lines and areas of research, and methodological and theoretical issues are elaborated. The first three chapters share some commonalities. First, they develop a set of new terms, like "criteriality," "mediation," "intermodal relation." Second, many of the concepts in TS have been challenged as TS in itself is redefined within the frameworks the three chapters adopt. Third, they all call for interdisciplinary cooperation and state what should be noticed when conducting interdisciplinary studies.

Chapters 4 and 7 focus specifically on, in Dicerto's words, "dynamic multimodal texts which make use of moving images, spoken language and/or sound resources" (2018, p. 3). In chapter 4, "From the 'Cinema of Attractions' to *Danmu*: A Multimodal-Theory Analysis of Changing Subtitling Aesthetics Across Media Cultures," Luis Pérez-González traces the evolving role of subtitling in the media landscape. In particular, he traces the shift from ontological referentiality to ontological deconstruction. He holds that, in digital media habitats, where amateur rhetors have gained greater visibility and influence, subtitling is emerging as a meaning-making practice that contributes to the deconstruction of the original text by exposing the interstices around its multimodal writing (p. 106). Pérez-González perceives the newest textuality in everyday life (i.e., *danmu*) from the Chinese digital platform Bilibili.com, and gives a thorough analysis to it. In chapter 7, "Translations Between Music and Dance: Analysing the Choreomusical Gestural Interplay in Twentieth- and Twenty-First-Century Dance Works," Helen Julia Minors explores how music and dance work together through translation in the 20th and 21st centuries. Minor identifies, in the interplay of these temporal arts, three categories of translation: language translation, sensory translation, and cultural translation, all of which require cognitive mapping, gestural interpretation, and an awareness of somatic experience. Chapter 7 does offer translation scholars cutting-edge research by presenting such a fresh topic and will inevitably open a new avenue for them.

The authors of chapters 5 and 6 concur with the multimodal property of literary works. Matthew Reynolds' chapter, "Translating 'I': Dante, Literariness, and the Inherent Multimodality of Language," considers that Dante's text provides rich illustration of the multimodal gradation, which always traverses language when it has a written as well as an oral form (p. 121). In such context, what does "I," inherently multimodal, indicate, and how should it be pronounced? These translation-related uncertainties lead to a consideration of the classificatory problems that multimodal frameworks give rise to. Literary translation has been explored to a great extent and has generated a large body of literature; however, Reynolds adopted a remarkably different approach infusing multimodality into the long tradition of literary translation. In chapter 6, "The Multimodal Dimensions of Literature in Translation," Marcus Tomalin's focus falls primarily upon the difficulties that arise when literary texts whose writers have perceived close connections among

language, literature, and the visual arts are translated. Concentrating on the translation difficulties posed by *livres d'artistes*, a work purposefully combining texts and images, Tomalin introduces a (quasi-)mathematical analytical formalism to offer a more precise framework to facilitate the exploration of the impact the translation process can have on the multimodal dimensionality of ensembles. Tomalin's endeavor to formalize and quantify certain aspects of multimodal ensembles in the literary translation process makes the study insightful and suggests efforts to be carried out in future studies.

The last chapter, "Writing Drawingly: A Case Study of Multimodal Translation Between Drawing and Writing," Tamarin Norwood offers a detailed account of a fresh method of "half-blind" drawing (i.e., planting the painter's eye at some point on a model and at the same time planting the tip of pencil at some point on the empty page). In similar spirit, a novel method of writing is derived. This process of derivation can be understood as a form of multimodal translation in which a drawing method (the original "text" being translated) is extracted from its original mode of drawing and reconstituted in the mode of writing, producing a method of writing "drawingly" (p. 179). Norwood offers a bold experiment in methodological multimodal translation.

The conclusion presents a brief summary by Ángeles Carreres and María Noriega-Sánchez. They give some idea of the range and scope of the issues this book covers.

In conclusion, the book seeks to foster and facilitate the connections between TS and MS by providing insight into the latest research trends and by presenting considerations on some specific topics that deserve more extensive exploration in the future. Monica Boria and Marcus Tomalin indicate that, as one of the first book-length studies of translation and multimodality, it provides an unprecedented opportunity to examine some of the distinctive practical and theoretical challenges that confront those who create and/or consume translations in multimodal environments (p. 17). However, we still find the book less than satisfactory. First of all, the topics covered in the book seem a little homogenous. Thereby, whether these insights can be applied to a wider range of multimodal ensembles, such as children's literature, opera, and comics, to name a few, still pends further exploration. Second, the current studies in the book fail to determine how social semiotic theories of multimodality deal with the ever-increasing phenomenon of nonsocial translations.

References

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