BOOK REVIEW

LIVING IN TRANSLATION: HYBRID ENGLISHES AROUND THE WORLD

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Hybrid Englishes and the Challenges of and for Translation: Identity, Mobility and Language Change, edited by Karen Bennett and Rita Queiroz de Barros, London, Routledge, 2019, 230 pp, 109.76€ (hardcover), ISBN 978-1-138-30740-7, 33.43€ (e-book), ISBN 978-1-315-14233-3.[1]

The nomadic notion of language, first discussed by Derrida (1982), is now widely accepted within contemporary scholarship, including translation studies (Meylaerts, 2010; Vidal Claramonte, 2012). Nomadism implies movement, but it also implies the existence of a here and a there, a vision of the world which problematises further questions surrounding what constitutes "us" (here) and "them" (there) (Inghilleri, 2017). A hypermobile world increases the difficulties of identifying roots and original, stable rules and zones of confidence. The contributors of this volume, edited by Karen Bennett and Rita Queiroz de Barros, turn their attention to the nomadism of the English language, studying recent and current contexts in which hybrid forms of English are spoken, written and translated all over the world. As such, the volume constitutes an original contribution on language as a process and not just as a product, and overall, the authors shed light on the need for future language studies to engage with the movements of peoples, narratives of difference, and spaces of encounter. It argues that to understand difference is to accept the uncertainties, intersections and contradictions within the self, to recognise what is foreign in oneself. Links are made throughout the volume between linguistic hybridisation, identity and cultural hybridisation, although contributors refer to the former under many terminological guises, including multilingualism, translingualism, bilingualism and code-switching. The editors' introduction and conclusion provide room to address this terminological issue, noting that, although linguistic hybridisation has been studied before, it is still not fully exploited due to the complexity involved in studying languages and identities in motion.

The volume is divided into three sections and has twelve chapters, including the introduction and conclusion. The first section explores the role of translations in the construction of contemporary identities. The author of the second chapter, Fiona Doloughan, extends the concept of self-translation within the work of Xiaolu Guo, focusing on issues such as the two kinds of self-translation, a concept that she explores and widens. By examining three works by Guo and by delving into concepts of time and space, Doloughan presents these works as rewritings of one's own identity. Doloughan's conclusions provide a perfect link with the next chapter, written by África Vidal Claramonte, who analyses the works of Andalzúa and Moraga and introduces new concepts, such as that of "linguistic terrorism". Vidal Claramonte's contribution explores how the conscious act of mixing two languages and cultures produces a kind of contact zone in which translation is *deliberately* carried out. The author argues that Andalzúa and Moraga mix English, Spanish, and even Nahuatl, which produces a breach in the reading of their works. As well as affecting the reading experience, the hybridity of English used in these works breaks classical dichotomies and binarisms. This form of resistance prepares the reader for the concepts exposed in the fourth chapter, in which Stefania Taviano explores a musical *intifada*. Much like Vidal Claramonte, Taviano emphasises the political scenarios in which translation takes place. In her exploration of hip-hop lyrics, she identifies a new type of political scenario which combines English and Arabic to create a new form of musical self-expression. Taviano's study successfully exposes a case of hybrid English from an intersemiotic translational approach. Chapter five, by Shohomjit Ray, offers a discussion of Amitav Ghosh's *Sea of Poppies*, a novel with characters from many different linguistic and cultural backgrounds. Ray refers to Emily Apter's *Against World Literature* to question the untranslatability of Ghosh's novel, and in so doing, is able to expose the reality of a new translingual paradigm. This new paradigm, Ray argues, is opposed to the overwhelming nature of English and seeks to give voice to the role of translation as an "(in)visibilising agent of encounters".

The second section of the volume draws our attention towards translation in a much more traditional sense: contributing authors in this section explore the interlingual translation strategies used by translators when faced with hybrid Englishes. Additionally, they discuss the range of challenges posed by the translation of hybrid works, not only in terms of their linguistic content and particular contexts, but also of the ethical debate and power dynamics. The sixth chapter, by Isabel Oliveira Martins, Margarida Vale de Gato and Conceição Castel-Branco, reveals the technical difficulties in translating hybrid English into Portuguese. Using a corpus extracted from the PEnPAL project, they compare expressions of displacement and pain in the source hybrid language and the target standard language. They also discuss examples of diasporic literature arising from migratory experiences. Moving from Portuguese sounds to Africans ones, Elena Rodríguez Murphy's chapter reflects on the cultural aspects in Chimamanda Ngozi Adichie's prose. Her examination of the Spanish versions of Adichie's works reveals that onomatopoeias are not entirely reproduced in the interlingual transfer. In addition to sounds, she focuses on the format of

the hybrid elements that are transferred to Spanish. She points out that the Spanish translations of these works fail to render a number of African-influenced hybrid elements of Adichie's works; when these are rendered, they are emphasised and exoticised by using italics. Chapter eight, by Franck Miroux, addresses the microlinguistic difficulties of the source hybrid discourse and its translation in Robert Dickson's *Champion et Ooneemeetoo*, a French version of Tomson Highway's *Kiss of the Furr Quenn*. In Miroux's words, Dickson's version is "a sort of self-translation". Miroux discusses the multilinguistic echoes in Dickson's French version and the difficulties that this kind of translation entails, including the target audience's role in influencing the renegotiation of the original narrative. Miroux highlights that the reading of a translated hybrid text can change the reading experience itself.

Turning to a much more recent translation, in chapter nine Remy Attig discusses the Spanish dubbing of *Coco* by directors Lee Unkrich and Adrian Molina. Attig argues that the Spanish translation is deficient, since the linguistic hybridity has been completely erased. The original *Coco* was an "experiment in Spanglish", understood as a hybrid English used in Chicano culture and characterised by code-switching and lexical borrowings. Attig's analysis of the dubbed version of *Coco* argues that the film presents a completely different cultural identity, which therefore changes the narrative. The political and social consequences of this change in narrative lead to the invisibilisation of a whole community, one of the largest bilingual ones in the world.

The next chapter, by Cristina Carrasco, also addresses the theme of political consequences when translating hybrid English. Carrasco focuses on the strategies deployed by the translator of Najat El Hachmi's *L'Ultim Patriarca* and points out the implications of the use of language in the Spanish version of El Hachmi's original Moroccan-influenced Catalan. Carrasco shows how the Spanish translator has chosen a naturalising strategy, in which the target audience loses out on inferences and other linguistic elements present in the original. She proposes a cosmopolitan translation transfer that respects Otherness and difference in the source hybrid language.

The last section of the book explores the entanglements of translation for language change. Rita Queiroz de Barros argues that English translations of Cervantes' *Don Quixote* have influenced change in the English language. By referring to the Oxford English Dictionary, Queiroz de Barros discovers that the English language is full of calques and loans from the Spanish language induced from translations of Cervantes. This analysis accounts for at least eighteen occasions in which these calques and loanwords occur. The volume then moves on to a close in the same way in which it began, by problematising terms and analysing the concepts exposed throughout. In the final chapter, Karen Bennett offers a discussion of the concepts and terms used. There are of course many, but, as the author notes, this reflects the many different forms of hybridities. Bennett's final words are used to discuss the book as a whole. This ending may seem political, as it exposes the power inherent in language and languages: if there is a relation of power between two or more cultures, there is also a relation of power between two or more languages. Words show us

and betray us, and Bennett suggests that it is the translator's job to negotiate their use, giving power to those who have been silenced.

Many speakers do not use languages separately, they mix them. This action can be called translanguaging, hybridity, mixture, mélange, multilingual, half-breed language, patois, bilanguaging, a speech in the middle. From this point of view, we can apprehend hybridity as a form of resistance, but also as a translation stemming from transculturation – the crossing of cultures. Language is the key in defining the politics of a given culture; yet, and as this volume suggests, hybridity happens when borders are crossed, which is an ongoing process and part of our own life experience. Thus, translation as it is explored in this volume exposes power relations between languages, relations that are constantly under negotiation in non-neutral spaces and which seek to mediate difference and dialogue with and within the Other.

The circulation of people and symbols depends on global forces, on power and places. The linguistic landscape has become an extremely complex one, where differences rather than similarities are the norm, and where hybridisation is the reality. This space embraces differences in cultures, races, lifestyles, differences which have to be negotiated in terms of (re)presentation and recognition, but also in terms of power. Consequently, this book allows us to reflect on the cultural, political, and ideological repercussions of monolingualism. Hybridity exists in all languages and all forms of expression; therefore, it is not about what is right or what is wrong, but what is real.

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