Karen Bennett and Rita Queiroz de Barros (Eds.), **Hybrid Englishes and the Challenges of/for Translation: Identity, Mobility and Language Change**, New York, NY: Routledge, 2019, 238 pp., $110.66 (hardcover).

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Linguistic hybridity, or heterolingualism, has a long history and was considered defective, undesirable, or culturally peripheral in the earlier period. Now, as hybridity is increasingly found in a number of works, such as those by postcolonial, diasporic, or migrant authors, it is embraced as a linguistic and cultural reality on its own right like never before. At the same time, this phenomenon has attracted the attention of scholars from diverse fields to conduct academic inquiries into it. This edited volume, ***Hybrid Englishes and the Challenges of and for Translation: Identity, Mobility and Language Change***, by Karen Bennett and Rita Queiroz de Barros represents part of these efforts to address the relationship between hybridity, specifically hybrid Englishes, and translation. It concentrates on the problems that hybrid texts bring to translators and the challenges that translation may pose to these texts. Apart from two chapters on introduction and conclusion, respectively, the book collects another 10 contributed chapters, which are divided into three parts.
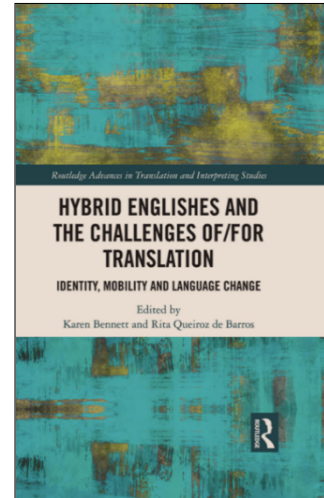
Chapter 1 by editor Karen Bennett introduces how and why people's attitude toward linguistic hybridity has changed over time and the implications the recently dominant trans- or multilingual paradigm has for translation, before giving an account of the main contents of each chapter included in the book.

Part I, bringing together chapters 2–5, deals with the theme of translation in the construction of identity. Tracing a path of the Chinese British novelist Xiaolu Guo's three works from 2005 to 2017 as a series of linguistic and cultural transformations, Fiona Doloughan in chapter 2 shows how hybrid language, forms, and genres are creatively employed in Guo's writing that embodies a continual refashioning or rewriting of self. In so doing, Doloughan also problematizes the traditional distinction between translating the self and self-translation by arguing that Guo's work exhibits a combination of both.

A bolder form of hybridity, namely the mestizo language, which mixes English, Spanish, and even some Nahuatl as reflected in the works of two Chicana authors, is dealt with in the next chapter by Cármen África Vidal Claramonte. This border discourse is shown to have been used as a way to construct translingual identity by mestizos. Arguing that this discourse is in itself a translation, Vidal suggests that translation should be understood in a new way to go beyond dichotomies.

Another kind of hybridity, specifically the diasporic Arab hip-hop, is scrutinized in chapter 4 by Stefania Taviano as a performative and multimodal meaning-making process that uses diverse semiotic resources to engage with social and political issues. Drawing on an interdisciplinary approach, the author analyzes how the hip-hop artists' identities and political aims are expressed and constructed through a series of translingual and translational techniques that are vital in establishing a close link between the production and reception of hip-hop music.

The last chapter in part I by Sohomjit Ray devotes itself to the linguistic diversity depicted in Amitav Ghosh's (2008) novel *Sea of Poppies*. Ray shows how the text incorporates the untranslatable by juxtaposing English with many other languages spoken by the multilingual characters in the novel. He then argues that Ghosh decenters the anglonormativity of the metropolitan reader of world literature but favors a normatively multilingual reader. Meanwhile, the role played by translation in perpetuating linguistic imperialism that constitutes the "worldliness" of world literature is carefully delved into.

While hybrid identities are still touched upon, part II moves on with an eye to the strategies used by translators to render the hybrid texts produced by diasporic writers. Chapter 6 by Isabel Oliveira Martins, Margarida Vale de Gato, and Conceição Castel-Branco describes the practical problems faced by the team of PEnPAL (Portuguese-English Platform for Anthologies of Literary Translation) in translating from English into Portuguese the diasporic literature by a group of Portuguese American writers. Focusing on expressions of loss, bereavement, and grief, the authors elaborate on the translation difficulties raised by the literary devices (including heterolingualism, corrupted speech, and intertextuality) used to represent these feelings and emotions. The translation strategies and solutions used to address these challenges are then discussed and justified.

Likewise, the challenge of hybrid English for readers and translators is also addressed in chapter 7 by Elena Rodríguez Murphy, who considers several literary works of the Nigerian writer Chimamanda Ngozi Adichie and their Spanish translations. These works are characterized by a transcultural form of English, blended with Ibo, Nigerian pidgin, and Nigerian creole, that constitutes an important part of Adichie's transcultural identity. Analyzing the challenge that the linguistic and cultural heterogenization poses to translators, Murphy found that most of the Spanish translations tend to erase or dilute the linguistic hybridity encountered in Adichie's narrative.

Chapter 8 by Franck Miroux discusses the problems encountered in Robert Dickson's translation of an English novel—a linguistically hybrid and composite text—by the Cree Canadian writer Tomson Highway. The translation task is complicated not only by the intricate pattern of hybridization from the Cree language but also by the novel's status as a reconciliation between genres/forms. Addressing issues inherent in the translation of the novel, Miroux contends that Dickson's translation manages to adapt to the target readership while reproducing the miscegenated discourse of the source text.

Chapter 9 distinguishes itself by moving away from literary texts to an animated film produced by Disney and Pixar. Originally produced in Spanglish, that is, English mixed with Spanish, the film script is characterized by code-switching and lexical borrowings that evoke, both geopolitically and culturally, the borderlands where U.S. Latinx populations reside. Remy Attig's analysis shows that while the Spanish

elements are preserved in the French and Brazilian Portuguese translations, they are completely erased in the Spanish translation. Such a discrepancy is explained in terms of the different cultural values of Spanish–English code-switching in the United States and in Mexico, respectively.

The last chapter in part II by Cristina Carrasco has an explicit ethical focus in exploring the translations of a novel mostly written in Catalan but mixed with words from Tamazight, Spanish, and English. The author shows that while the Spanish translation generally adopts naturalizing strategies to avoid recreating the hybridity of the original, the English translation employs a broader range of strategies to reproduce it. The author concludes by calling for an "ethical translation" that does not "deny the specificity of the other, but rather opens up new forms of existence" (p. 175).

The first chapter in part III takes up the effect of translation for language change as its object. Focusing on translation-induced lexical change, the study by Rita Queiroz de Barros presents a methodology that draws on the online *Oxford English Dictionary* to identify lexical additions resulting from Spanish translations into English, especially of *Don Quixote* (Cervantes, 1605/1615). Her results suggest that many Spanish-derived lexical additions in English are actually calques or loanwords (i.e., created with native materials) rather than direct borrowings or transferences.

Karen Bennett's concluding chapter begins by discussing two fundamental issues brought by linguistic hybridity, namely the loss of identity and of semantic transparency. She then presents a summary of the various kinds of hybridity described in the book before discussing the new trans- or multilingual paradigm and its implications for translation. The chapter ends by considering to what extent the future of English may end up dissolving into mutually unintelligible varieties.

By its richness of contents, this volume is of particular value to scholars engaged in translation, linguistic, and cultural studies. For one thing, it brings together instances of hybrid texts from a wide array of genres and various geographical contexts. Particularly, various manifestations of English used in different parts of the world (e.g., Europe, Canada, America, and Africa) that typically draw on elements from local and regional linguistic repertoires are well mapped out. The broad perspectives presented may fruitfully add to the current pool of inquiries into hybridized texts formed in other hegemonic languages (such as French and Spanish) as well as in other corners of the world (e.g., Baldo, 2019; Dai, 2016). For another, by considering hybridized texts and the challenges of/for translation, the volume problematizes and calls for reconceptualization of a number of key concepts that lie at the very heart of linguistic, translation, and cultural studies. These include the notions of "language," "English," "equivalence," "(un)translatability" (cf. Large, Akashi, Józwikowska, & Rose, 2019), "source/target language," "self-translation," and so forth. The inspirations that emerge may stimulate more efforts be devoted to the theoretical, descriptive, and applied studies of language and translation in the future.

While "hybridity poses a range of problems that are not only technical but also philosophical and ideological in nature" (pp. 203–204), it also has fundamental pedagogical implications for language teaching, which, however, are rarely touched upon in this volume. If, as the book suggests, concepts such as "equivalence" or "(standard) English" are to be challenged and/or modified, the impact on current models of language teaching and translator training is sure without doubt. Consequently, the

discussions presented in this book, such as those on translation strategies and methods to cope with hybridity, would be greatly enriched if due space were spared to explore the insight that studies on hybridity may provide into language pedagogy.

In general, given its depth and breadth in bringing forward the most up-to-date reflections on hybrid Englishes and their relationship to translation, this book is highly recommended for scholars and students interested in linguistic, cultural, and translation studies. Readers can be illuminated with the major concerns and approaches adopted at the intersection of these fields.

References

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