

**Clifford E. Landers. *Literary Translation: A Practical Guide*. Clevedon, UK: Multilingual Matters, 2001.**

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To translate, or not to translate? This is one of the difficult questions that would-be translators have to answer or have answered on their own. For (almost) everything else, there is Clifford E. Landers's first guide on translation, *Literary Translation: A Practical Guide*. Landers, a professor of Political Science at New Jersey City University and the English translator of at least thirteen novels by renowned Brazilian authors, such as Rubem Fonseca, Jorge Amado and Rachel Queiroz, shares his experience as a literary translator in this pragmatic guide. Clifford E. Landers's sourcebook surveys the field in only three but thorough sections: "The Fundamentals," "Techniques of Translation" and "The Working Translator."

In "The Fundamentals," Landers introduces the literary translation environment by guiding the reader from the beginning to the end of the translation process with suggestions ranging from the decision to do literary translation to publishing. Inherent throughout this process is his realistic but encouraging outlook that literary translation is hard work. Nevertheless, those who accept the challenge will reap the exhilaration of contributing to the fulfilling creative process that constitutes translation. Furthermore, one will also play a role in the transculturation of literary works that might not otherwise reach foreign audiences, as is the case with Landers's own translation of the short story, "Night Drive," by Ruben Fonseca, transcribed at the beginning of this first section.

Theory aside, for "it is the act of translating that makes you a translator," (13) in "Techniques of Translation," Landers, the "practitioner," (49) states his positions on the importance of tone, resistance and register in achieving fluency, a requisite for good literary translations. Other topics are the usage of vocabulary non-existent in the target language, the mistranslation of common words or the incorrect use of frequent words. He also discusses the handling of the difficult issues of pornography and profanity.

Furthermore, the author describes techniques for revision and proofreading, using color-coded text and paper, as well as for publishing. He also discusses the importance of the potential author/translator relationship. Clifford Landers's practical touches are indeed laudable.

From the old, to the new high-tech CD-ROM and on-line dictionaries, to an eclectic collection of other reference materials, in "The Working Translator," Landers surveys his bookcase(s) and shares his list of reference materials (five-and-a-half page bibliography). New and experienced translators will want to add them to their libraries. His discussion of the use of dictionaries is particularly insightful. He also shares ideas on making the most out of the working environment. Taxes and contracts, including copyright issues, are two technicalities that the author briefly, but thoroughly, also introduces. He especially dedicates several pages to tax deductible topics. He also gives consoling but professional advice on how to handle rejection, bad reviews and dishonored contracts. On a more aesthetic note, Landers's translation of the short story, "Blind Justice," by Moacyr Scliar, another renowned Brazilian author, again demonstrates his "love affair with words" (7) in the final pages of the section.

Landers's direct and, at times, humorous writing style makes reading this guide an enjoyable experience. The diagrams of a "literary translator's brain," (46) the 12 commandments of literary translation, a sample table for organizing submissions to publishers, a sample contract and a literary translation ethics quiz are included in the illustrations and appendix, which are very appropriate complements to the readable prose.

"Techniques" is especially a useful reference section for all literary translators. As such, translators of fiction, poetry, non-fiction, theater and children's literature, will find a plethora of suggestions for their fields. The author's explanations are usually so thorough that sporadic brief solutions do not quench the reader's thirst for lengthier explanations.

Translation students of any combination of languages will also find this book a great contribution to their field of study. Although passages in French, Spanish, German and even English are included, those from Brazilian Portuguese to English dominate the text. Thus, translators from Portuguese will especially find this guide very useful.

Furthermore, the combination of minimal theory and the abundance of pragmatic discussions found in this sourcebook enrich the translation studies *genre* in general. A brief search on the Internet shows the respect that *Literary Translation* has gained in academia. Translation studies programs, in both the United States and abroad, have added the guide as a pedagogical tool to both undergraduate and graduate reading lists.

Translation, especially literary translation, is very rewarding. However, it can be solitary and its multifaceted characteristic confusing. Not any more!

This well-rounded guide is the novice's consultation manual and the expert's translation insider. Clifford Landers's *Literary Translation: A Practical Guide* must be read and *re-read* as one progresses along the distinct steps recurrent in the art of translation.

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