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The field of Translation Studies (TS) has gone beyond the traditional paradigm of interlingual analysis to encompass intersemiotic transfer and multimodal meaning-making, which are indispensable for cultural communication in the age of digital media. Concurrently, the works of Hutcheon (2006) and Sanders (2005), who have explored the transformation of texts across various media and cultural contexts, have promoted further inroads into the field of Adaptation Studies (AS). Against this backdrop, and with the advent of digital media, scholars such as Jenkins (2006) and Manovich (2013, 2018) have introduced the concepts of transmedia storytelling, i.e. the technique of telling a single story or story experience across multiple platforms and formats, and the implications of digital technology on cultural production, e.g. the democratization of content creation, increased audience participation, and the blending of various media forms to create immersive and interactive storytelling experiences. Their works underscore the participatory nature of digital media and its profound impact on traditional translation and adaptation practices.

Translation, Adaptation, and Digital Media (2023) unites traditional theories with contemporary challenges posed by the ever-changing nature of digital media. This book offers a comprehensive guide to researchers who are interested in examining the nature and characteristics of translation as well as the dynamics of translational activities in the context of the digital age. Intended as a textbook to familiarize readers with a wide range of central topics in media translation, which refers to the process of translating content across various media formats, this book consists of nine chapters covering translation and adaptation for various media with suggested activities and readings presented at the end of each chapter.

In the introductory chapter, the correlation between translation, adaptation, and digital media is presented by Milton and Cobelo in the form of a puzzlement that suggests a lack of mutual interest between TS and AS. A rather poetic metaphor, "deux solitudes" (p. 1), is used to depict the situation, and the absence of disciplinary interaction is evidenced by the authors' thorough review of the works produced by scholars who have shown similar concerns while appealing for more academic attention to the potential cooperation between AS and TS. To elaborate on the evident relation between AS and TS, the authors attempt to track the elements of adaptation disguised under other terms widely known in TS. It is clear the primary aim of this chapter is to fully tap into the potential of research studies that combine TS and AS

and point out directions for future collaboration. However, possibly because there are so many entry points leading into the often-ignored similarities between TS and AS, a cluster of avant-garde concepts are referred to only in passing, sometimes at the cost of an in-depth analysis of why a certain concept is of unique value.

The second chapter is entirely dedicated to a case of translation and adaptation without any theoretical discussion at the outset. It is a historical and descriptive study of the Brazilian publisher and writer José Bento Monteiro Lobato (1882-1948). Lobato was a public prosecutor and became a leading figure in the Brazilian publishing industry after founding the country's largest publishing company (pp. 19–20). Most of his best-selling works were adaptations, which proved to be typical examples of retelling, rewriting, intertext, and domestication, such as the adaptation of *Peter Pan* (1930) and his retelling of *Don Quixote* for children in *D. Quixote das Crianças* (1936). These are essential topics in TS, so Lobato's case is used by the authors to introduce core concepts that will be analysed in a more theoretical way in the following chapters.

Fandom and transmedia are introduced in the third chapter. Undoubtedly, fan culture is integral to the dynamics of digital media culture. Centring around fan participation, which is the core feature of fan culture, the author elaborates on various facets of fans as active agents that reshape the relationship between authors and readers in fan-generated texts. Transmedia storytelling is naturally interwoven into the discussion of fandom as it empowers fans to have more control over authorship. Interestingly, the author also quotes extensively to distinguish between transmedia and adaptation, noting that while adaptation involves transforming a story from one medium to another, transmedia storytelling spreads parts of the story across different media, each contributing uniquely to the narrative" (pp. 55). While the exploration of fandom and transmedia is compelling in this chapter, examples from non-Western countries are lacking. For example, examining fan participation in contexts such as anime fandoms in Japan or K-pop fandoms in South Korea would highlight the global diversity of these phenomena and offer insights into how cultural differences shape fan engagement and transmedia practices.

Chapter four looks into the culture shaped by digital technology. Following the works of Marshall McLuhan, the authors make it clear at the beginning of this chapter that the medium is far more than just the carrier of the text (McLuhan, 1964). Media technology, which is essentially represented by the formal aspects of media, is substantially transforming the way people live, including among many other aspects how the translations and adaptations we consume are carried out. The authors then examine the mechanisms of electronic literature, i.e. hypertext fictions and online writing platforms, e.g. Wattpad to

illustrate how the media environment in the Internet age has changed the way novels are created, translated, published, and read. This chapter effectively highlights the transformative impact of digital technology but could be improved by addressing potential challenges, such as maintaining quality and managing intellectual property rights in this new digital landscape.

In the fifth chapter, the authors analyse the translation and adaptation of Miguel de Cervantes Saavedra's literary masterpiece *Don Quixote*, originally published in two parts in the early 17th century. A diachronic approach is adopted by the authors to present the translation and adaptation of *Don Quixote*, mostly in England and France. The authors highlight how later retranslations and adaptations differ from the early versions, showcasing the evolving interpretations and cultural influences over time. Despite much ink spilt on discussing *Don Quixote* in European cultures, the authors place greater emphasis on the adaptation in Brazil and discuss certain adaptation formats such as *Cordel* literature and Brazilian Carnival, which allow readers to gain a broader perspective on what adaptation can entail. This chapter provides rich historical context but could be enhanced by a more critical analysis of how these adaptations have influenced perceptions of the original work across different cultures. For instance, while the authors highlight the Brazilian adaptations, they could delve deeper into how these adaptations reinterpret the themes and characters of *Don Quixote* to reflect local cultural and social contexts. An examination of the reception of these adaptations in Brazil versus their reception in European contexts would provide valuable insights into the cultural exchange and transformation processes.

In chapters six to nine, the authors discuss four specific types of media translation and adaptation: theatre, audio media, screen, and video game. Chapter six emphasizes the subtle relationship between translation and adaptation in theatre and the performing arts. The authors believe that theatre translation should strive for target products suitable for stage performance, which often leads to dilemmas faced by theatre translators and directors when pondering whether to work towards translation or adaptation. Adaptation for audio media, which has been less discussed in academia compared to visual adaptation, is the focus of chapter seven, in which the authors draw on Stephens (2018) to present a hierarchy of AS research topics that might explain the neglect of audio adaptations. To appeal for more attention, the authors first elaborate on the mediality of audio. As the authors explain, the signature feature of the radio is its intimacy with the listener, and despite being seemingly invisible, it is more likely to infiltrate our minds, thus opening our imagination to the whole world (Hand & Traynor, 2011, p. 33). Then the importance of sound in meaning-making for audio content is thoroughly analysed before delving into case analysis. For instance, the authors examine

the adaptation of *War of the Worlds* (1938) by Orson Welles, demonstrating how sound can create vivid imagery and emotional impact.

Chapter eight, on screen adaptation, is divided into two parts: the first focuses on film and television, while the second examines streaming and social media. The authors analyse well-known adaptations, such as Jane Austen's novels, highlighting the balance between maintaining fidelity to the original text and engaging contemporary audiences. The discussion on streaming and social media significantly expands readers' outlook by covering less traditional texts, such as *The Lizzie Bennet Diaries* (2012-2013), which adapts *Pride and Prejudice* (1813) through vlogs and social media. This section effectively demonstrates how these adaptations involve unique translational elements like interactivity and real-time engagement. However, a more critical examination of the impact of algorithmic curation on content visibility and diversity is necessary. The authors could explore how digital platforms influence the prominence of certain adaptations and the resulting audience perceptions.

A book of this calibre would be incomplete without a discussion on video game adaptations. The authors clarify that localization, often conflated with translation, is "a broad multitask industrial and technological process of which translation is one part" (p. 259), emphasizing the importance of transcoding texts on the screen. They explore the nuanced relationship between localization and translation by examining common issues in localization, such as cultural adaptation and technical constraints, compared to traditional translation settings. The chapter concludes with an insightful discussion of the future interactions between AS and TS, highlighting how video games are increasingly integrating with other media forms and evolving in complexity. However, while the chapter provides a solid overview, it would benefit from more detailed case studies to illustrate the practical challenges and innovative solutions in game localization. For instance, an in-depth analysis of the localization process for a popular game franchise such as *The Witcher* (1986-2013) could provide valuable insights into the specific hurdles and creative strategies employed by translators and developers. Additionally, a more critical examination of the ethical implications and commercial pressures in the gaming industry, such as the impact of localization on narrative integrity and player experience, would add depth to the discussion.

In general, those who are already familiar with the basics of media translation and are looking for more critical views on current research might find that this book is less of a perfect fit. Aside from the theoretical consideration on the lack of interaction between TS and AS in the first chapter, most of the other chapters and sections are uncritical descriptions of existing scholarship and industry developments. Additionally, the order of the chapters and contents is

worth reconsidering. For instance, chapters two and five easily present two case studies, whereas other chapters cover more general topics with cases provided throughout the discussion. This decision seems unjustified, and the current order can ultimately prove difficult for readers who might struggle to fully understand the logical connection between the different chapters in their current form.

Having said that, as a textbook, *Translation, Adaptation, and Digital Media* addresses the critical intersection of TS and digital media rather satisfactorily. Milton and Cobelo effectively argue that adaptation is a fundamental component of translation, which furthers our understanding of how texts evolve and are reinterpreted across different media and cultural contexts. This connection enriches TS scholarship by demonstrating the fluidity and adaptability of texts in the digital age, thus highlighting the importance of interdisciplinary approaches. Overall, this book is a valuable addition to current research on media translation, providing essential insights and fostering a deeper comprehension of the dynamic interplay between translation, adaptation, and digital media.

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