

destination in time and space (as in Baudelaire's case) or directed to a particular location as "home," masked as a nostalgic longing for some "other world" (Yeats's "News for the Delphic Oracle") both trips lead their travellers to a modern existential "elsewhere" (99).

In the fifth essay, Daskalova's "comparison and parallelism" strategy draws on the "haunting gothicisms" and "obsessive dark imagery and somnambulist daydreaming" that pervade the works of Edgar Allan Poe and the Bulgarian poet Peyo Yavorov and "mark their destinies of *poètes maudits* (115).

In the sixth essay, through an intertextual reading of texts by W. B. Yeats and Peyo Yavorov, Daskalova analyses their attempts to create a "sacred mythopoeic image of the motherland" (4). The former mythologizes his native Ireland, inspired by ancient Greek and Celtic mythology, while the latter draws on Bulgarian folk traditions to do the same.

The seventh essay contrasts the "intranational" perspective on the "concept of Irishness" of W. B. Yeats as exhibited in his works to the "transnational" one of the American-Palestinian critic Edward Said, developed in his essay "Yeats and Decolonization."

The last essay "com-pairs" two postmodern novels by contemporary Bulgarian writers: Svetlozar Igov's *Elenite* and Emil Andreev's *The Glass River*. It focuses on the representation of "otherness" and "the foreign" within a specific Bulgarian cultural context.

Insightful, illuminating and poetic itself, this book is a valuable contribution to the field of comparative literary studies. A pleasure to read, it will appeal to scholars and the general public alike.

**Department of English and American Studies
University of Veliko Tarnovo, Bulgaria**

Vakrilen Kilyovski

CORRESPONDENCE: Dr Vakrilen Kilyovski, Department of English and American Studies, University of Veliko Tarnovo, 2 Teodosi Tarnovski St., Veliko Tarnovo 5003, Bulgaria. @ v.kilyovski@ts.uni-vt.bg



Vitana Kostadinova. *Jane Austen Translated: Cultural Transformations Across Space and Time*. Plovdiv University Press, 2018. 288. ISBN 978-619-202-383-6

Translation studies, now a largely interdisciplinary field, embraces the growing awareness (and the past two centuries have raised it to the utmost extent) that the "cultural transformations across space and time" are the "breath and life" of cultures, the dynamic principle that follows naturally from their necessity to develop. Vitana Kostadinova's book *Jane Austen Translated: Cultural Transformations Across Space and Time* anchors this academic expanse to a literary voice whose far-reaching pronouncements testify to the above-mentioned cross-cultural dynamics. Kostadinova's choice of Jane Austen's fiction and its cross-cultural migrations, and, more importantly, the ways in which it has reached Bulgarian readership and scholarship as a "latecomer," is timely and needed. As Ludmilla Kostova makes it evident in her introductory appraisal of the book, it "fills up a gap in Bulgarian and European reception studies" (12), a gap that exists on account of the uneven pace of the reception of Austen's works in some European cultures.

Kostadinova's own Introduction collects selectively a set of theoretical tools from the enormous repertoire of cultural studies and translation theory, genre criticism, narratology, imagology and history, and employs them to pave the author's critical path within reception studies. Overall, the book is an eloquent and multifocal account of the potential and challenges of translation, following the changing attitudes to this practice and discipline from the eighteenth century to the present. This historical overview, which pays tribute to Samuel Johnson and Roman Jakobson, among other prominent scholars, is also concerned with the evolving understanding of the concept of cultural translation. Some of its more recent formulations, like those discussed in Susan Bassnett and André Lefevere's theoretical works, introduce the methodological instruments of *cultural capital* and *textual grid* and insist on "the study of translation as the means to study cultural interaction" (29).

These perspectives reveal the role of translation in establishing the parameters of cultural contexts where difference does not merely imply lack of temporal synchronicity (as is the case with the contemporary cinematic adaptations of Austen's works), but it also stems from inward social dislocations, for example, those caused by class or gender positions, and the way they influence authorship and readership.

The book's first chapter considers Austen's cultural, critical and creative reception in Bulgaria in the light of the discussed theoretical positions. It takes effort to establish the specifics of the Bulgarian cultural context focusing on crucial social and political transformations. There have been quite a few of them since the time when Austen's work got introduced to Bulgarian intellectuals, scholars and readers for the first time. This historical overview enables Kostadinova to establish the reasons and factors for the "cultural arrhythmia" of Austen's reception in Bulgaria. Like a number of other Anglophone writers, she was excluded from major anthologies, such as the one compiled and published by Ivan Vazov and Konstantin Velichkov in 1884. It was only in 1980 that the first Bulgarian translation of *Pride and Prejudice*, Austen's most emblematic novel, came out. However, this solitary achievement did not stir the expected enthusiasm in popularizing Austen's fiction due to the political circumstances of Bulgaria's state socialist regime at that time. The expected interest in Austen's work came about a decade later when new translations and film adaptations heaped up, over a short period of time, as a compensatory strategy to make up for the existing deficiency. This dynamic and uneven spread of Austen's work, defined by its "late" arrival in Bulgaria and her subsequent hectic incorporation into Bulgarian cultural life, testifies to the fact that temporal synchronicity is not a reliable marker in translation and reception studies. Cultures, their texts and their cross-border journeys may take various forms and combinations in time and space and studying them as they are is a fascinating and rewarding experience.

Chapters two and three consist of case-studies of the reception of some of Austen's most popular novels in Bulgaria. The Bulgarian reception of *Northanger Abbey*, *Persuasion*, *Sense and Sensibility* and *Mansfield Park* illustrates the problematic negotiation of cultural borderlines that inevitably occurs when a text is translated into another language. Ranging from specific translation techniques such as rhetorical and conceptual adaptation, the chapters do justice to the problematic rendition of Austen's texts in Bulgarian. The chapters likewise discuss several cinematic "translations" of Austen's novels that further complicate the notion of translatability in the context of reception studies.

Chapter four is concerned with yet another specific rhetorical technique in Austen's writing – that of free indirect discourse (FID) – and explains why it survives in translations from English into Bulgarian. Mediating between the textual and the contextual parameters of Austen's Bulgarian reception, Kostadinova establishes sound grounds for her subsequent observations in the concluding chapter.

Chapter five discusses an assortment of cultural translations of Austen's texts that illustrate the breadth that their afterlives may take. Here are included illustrations, screen adaptations and sequels inspired by *Pride and Prejudice*. The flexibility of the original text and its potential to ramify and spawn other stories is likewise made evident by latter-day sequels such as *Pride and Prejudice and Zombies* and *Mr. Darcy, Vampire*.

In conclusion, *Jane Austen Translated* is an insightful and well-timed critical work that will certainly benefit scholars, students and fans of Austen's texts. Its interdisciplinary methodology, relevant choice of texts and substantial knowledge of the "source" and "target" cultures demonstrate the author's successful accomplishment of her ambitious project. One of the outstanding merits of the book is likewise its sensitivity to the "Englishness" of Austen's works which, however, is perceived as a dynamic and shape-shifting aspect in the course of their cross-cultural transformations. The book was recently awarded a prize by the Bulgarian Translators' Union for its contribution to the study of translation and literary reception – a recognition which it thoroughly deserves.

**Department of English and American Studies
University of Veliko Tarnovo**

Petya Tsoneva

CORRESPONDENCE: Assoc. Prof. Petya Tsoneva, PhD, Department of English and American Studies, University of Veliko Tarnovo, 2 Teodosi Tarnovski St., Veliko Tarnovo 5003, Bulgaria. @ p.tsoneva@ts.uni-vt.bg

