relationship between novel and film, *Adaptation* considers the adaptive process in relation to images, comics, literary works, language, theatre, translation, science, and mimesis. The focus on marketing, transnational reception, and star studies is also refreshing, for it underlines that adaptations, as well as being objects of academic study, are also often commercially driven artefacts whose public audience is all too frequently ignored. Moving from the Middle Ages to the present day, the volume assesses adaptation as a cultural phenomenon across time, media, and, in places, nation. Its engagement with the voices of practitioners, in the form of an interview with Di Trevis relating to her work on *À la recherche du temps perdu*, is useful. So too is the insistence that adaptation, rather than being a process external to ‘original’ works, is often an essential part of that very creativity. Such evident breadth and the cumulative scope of the chapters could potentially affect the volume’s overall coherence, but Neil Archer and Andreea Weisl-Shaw work hard, and successfully, in their Introduction to build bridges between the five thematic topics of the book: Translation and Adaptation of Scripts and Images from the Medieval and Early Modern Periods; From Source to Stage: Adaptation in French Theatre; Adaptation and Translation in Postcolonial Writing; Trans-cultural and Trans-historical Reception in Literature and Film; and Performance, Adaptation and Subjectivity. The editors are clear in their sense of purpose and confident in their interpretation of the space that the volume occupies in the current critical landscape of adaptation studies. For those with a scholarly interest in the creation and re-creation of texts across time and media, *Adaptation* offers much enjoyable reading matter. The chapters are of a consistent quality and, in their range and diversity, raise intriguing questions about the borders and boundaries of the discipline. Archer and Weisl-Shaw provide a dynamic vision of adaptation as a process innate to artistry itself, a process whose outputs are at once creatively compelling and academically intriguing.

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This substantial volume contains twenty-seven papers from a conference held at the Université de Haute-Alsace, Mulhouse, in late 2009. The focus is on twentieth- and twenty-first-century literary retranslation in a European context, with the aim of understanding the historical, linguistic, and sociological drivers behind this under-researched but widespread practice. The tutelary spirit presiding over the enterprise is the late Antoine Berman, whose 1990 essay ‘La Retraduction comme espace de la traduction’ (*Palimpsestes*, 4, pp. 1–7) — absent from the useful concluding bibliography — first argued for the inevitable vieillissement of translations. Berman’s claim that the first translation of any work tends to be domesticating and assimilationist, with later translators revisiting the source text in a more foreignizing mode, is contested and nuanced in important theoretical essays by Jean-René Ladmiral and Yves Gambier, but appears widely accepted by other contributors, which opens up an interesting disjunction between theory and description. André Hurst concludes the opening section with a look at the ‘translation’ of ancient literature from oral to written form and into the modern era. The second section is devoted to reflections by four current translators involved in reworking into different languages canonical texts by Charlotte Brontë (Véronique Béghain), Joyce (Bernard Hoëpffner), Flaubert (Ida Porfido), and Beckett (Chiara Montini). The third section comprises fifteen case studies on retranslations of canonical works in different combinations of languages. The ‘Prose’ division opens with a study by Tania Collani of twentieth-century translations of Beckford’s *Vathek*, then Martine Hennard Dutheil de la
Rochère compare Angela Carter’s translation of Perrault’s *Cendrillon* with a Grub Street version of 1729. Polish translations of Proust’s *À la recherche du temps perdu* are examined by Joanna Górnikiewicz, and of Duras’s *L’Amant* by Joanna Jakubowska-Cichoń, while Felipe Aparicio Nevado looks at French translations of *El camino* by Miguel Delibes. Cristina Vignal-Dé Poli considers French translations of Dino Buzzati, Rotraud von Kulesa examines French and German versions of Sibilla Aleramo’s feminist novel *Una donna* (1906), and Françoise Wulmart compares three different French versions of Fontane’s *Effi Briest*. The ‘Poésie et théâtre’ division includes pieces on Trakl in French (Peter Schnyder), Baudelaire in Polish (Jerzy Brzozowski), and Apollinaire in Italian (Franca Bruera), along with studies of two poet-translators: Philippe Jaccottet (Ariane Lüthi) and André Weckmann (Peter André Bloch). Justyna Łukaszewicz looks at *Ubu roi* in Polish, and Fabio Regattin at *Cyrano* in Italian. The final section concerns sociological and economic aspects of retranslation. Maryla Laurent examines why the important works of so-called ‘minor’ literatures are so infrequently retranslated, while Elżbieta Skibińska examines the inhibiting effect on new translations into Polish of the ubiquitous work of Tadeusz Boy-Zeleniński. Natalia Paprocka traces the fate of *Le Petit Prince* in the Polish publishing market, and finally Ana Pano Alámán examines a century of French translations of *Don Quixote*. The two opening essays are essential reading for anyone looking for the latest theories of retranslation, while the wide-ranging papers on specific authors and cultures will be of most interest to specialists, but will also provide researchers working in other languages with a wealth of comparative insights.

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