

surprising is that she is the only one to do so. There is much that links the approach exemplified in this book to a New Historicist programme: the pre-occupation with detail while looking for broader motivating forces, the shifting in and out of the literary and the non-literary, the complicity between object and subject, to name but these. Some of us must have been doing New Historicism without realizing it. Perhaps the time has come for historical studies of translation to assess the significance of such intellectual parallels and affiliations. It would be a very New Historicist thing to do.

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Note-Taking in Consecutive Interpreting/Notatki w tłumaczeniu konsekutywnym (Język a komunikacja/Language and Communication 3). Jean-François Rozan. English translation by Andrew Gillies. Polish translation by Beata Hrehorowicz. Kraków: Tertium, 2002. 128 pp. ISBN 83-914764-4-8 (pbk), 32 złoty.

This is the first English translation of one of the classic texts for interpreter training, Jean-François Rozan's *La Prise de Notes en Interprétation Consecutive*, first published in Geneva by Librairie de l'Université, Georg & Cie in 1956, and seminal to the global development of interpreting. Roderick Jones has elsewhere described it as "epoch-making" (1998:49) and, as the editors to the present volume note in their introduction, "it would be hard to find an interpreter in Western Europe whose note-taking style owes nothing to Rozan – be it through directly having read the original book or indirectly through their teachers" (p. 7).

The fact that even the French edition of the book is now out of print further demonstrates the gap in the market which Gillies's excellent translation will fill (the translator is himself an EU interpreter and the author of a

textbook on conference interpreting). Yet considering that Rozan was the first to emphasize the importance of verticality, shift techniques, and conjunctions within a speech – factors now constituting the very basics of consecutive note-taking – one is inclined to wonder why it has taken so long for his work to be translated. Part of the answer may lie in the fact that when the *Notes* were first published, French was, by and large, the language of international conferences in Europe, with the vast majority of interpreters working into and/or out of French. Thus, with such a large contingent of generally francophone interpreters, there was no need for a translation of Rozan. The situation nowadays is of course very different, with English having assumed dominance on the interpreting scene, and there are many interpreters working today, even in Europe, who possess no knowledge of French. Moreover, since the 1950s numerous interpreting markets and training centres have been established in the Americas, Asia, and Australia – regions in which French never enjoyed the dominance it once had in Europe. Even within Europe, the opening up of interpreting markets in the former Communist states (where interpreters now work primarily between their mother tongues and English, German and Russian) further adds to the relevance of an English edition of Rozan's work. Testament to this lies in the fact that the present English edition has been published in Poland and comes complete with a Polish translation by Beata Hrehorowicz.

Though seminal, Rozan's work was not the first textbook to be produced for interpreter training. Four years earlier, Jean Herbert published his *Manuel de l'interprète: comment on devient interprète de conférences*, and Rozan's work refers to Herbert's on several occasions. Both authors had worked as interpreters with the UN and, as Francesca Gaiba has noted, represented an old guard whose faith in consecutive interpreting was to no small extent matched by a suspicion of the development of the simultaneous interpreting strategies which had developed during the Nuremberg Trials (1998:163).¹ Ultimately, however, as time progressed, greater interplay arose between simultaneous and consecutive, with many simultaneous interpreters learning consecutive note-taking with the aid, ironically, of Rozan's text. Of course, simultaneous ultimately superseded consecutive in importance on the international conference circuit, yet consecutive continues to be taught on all interpreting courses and is considered an essential part of interpreter training, thus adding further to the relevance of this volume.

Though the field of interpreting has started to benefit from academic attention in recent years, there remains a paucity of practical guidance on consecutive interpreting available to the student translator and the succinct-

¹ An interesting account of Rozan's interpreting style and technique is provided by Eva Paneth (1957/2002).

ness of Rozan's minimalist approach has enabled it to outlive far more elaborate shorthand methods – his approach in this respect is the opposite of other systems such as those of R. K. Minyar-Beloručev (1989) or Heinz Matyssek (1989). One reason for the success of *La Prise* was Rozan's awareness of note-taking running the risk of becoming *mere* shorthand transcription – a risk which was avoided by his highly economical approach to the introduction of symbols (he suggests 20, of which only 10 are indispensable). Rozan tends to avoid investigating the theory behind this approach, though it is largely vindicated by Danica Seleskovitch, whose work in the 1960s cautioned against note-taking becoming a mode of stenography with greater concern for the original language rather than with the speaker's meaning.² He is further supported by Eva Paneth (1984), who consolidated much of Seleskovitch's 'théorie du sens' in emphasizing the importance of note-taking supporting the message at the non-linguistic level – concept and not word.

Rozan's aim was to "put forward a note-taking system which could easily be adopted by all, regardless of the languages from and into which they will have to work" (English translation, p. 11) and, while his texts and exercises were in a mixture of both English and French, Gillies has tried to remain faithful to Rozan's desire for accessibility by rendering both source text and notes in English. The text is divided into three sections: the seven principles of note-taking, the 20 symbols, and finally a section devoted to practical exercises. Rozan's seven principles, which again owe much to Herbert's work, are noting idea and not word, rules of abbreviation, links, negation, emphasis, verticality and shift. Of course, as Rozan was writing for those working from and into French, there will be redundancy in some of his suggestions for those using other languages (e.g. gender indications will be less necessary in less gendered languages). However, it is inevitable that of those interpreters now wishing to use the system, many will be working into English, and for this purpose the system requires little adaptation.

Perhaps the present reviewer's only minor misgivings about the volume would be the different editorial apparatus used for the English and Polish versions. Whereas the English version has a stimulating introduction by the editors, the Polish version has only a translation of the shorter introduction by Robert Confino to a later edition. Readers not conversant in both tongues will miss the benefits of the two commentaries. Furthermore, Hrehorowicz does not follow Gillies's example in providing an introductory translator's note and many of Gillies's explanatory footnotes – quite necessary in bridging the gap between the world of interpreting in the 1950s and today – are sadly missing from the Polish translation.

Nevertheless these are relatively minor quibbles and, overall, the present volume is highly recommended. One hopes that this will be followed by

² For a good overview of the 'théorie du sens' see Seleskovitch (1999).

future editions of a more international bias and perhaps, at some stage, an updated Rozan with new supplementary exercises using contemporary vocabulary.

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Translating Italy for the Eighteenth Century. British Women, Translation and Travel Writing (1739-1797). Mirella Agorni. Manchester: St. Jerome Publishing, 2002. 169 pp. ISBN 1-900650-53-3 (pbk), £22/\$39.

Mirella Agorni takes up a relatively new field of research, namely the relationship between translation and travel writing, and places her analysis in the context of the interaction between (original) eighteenth-century Italian writings and their translations by women on the one hand, and original works