Irrespective of the question whether one might agree with the author in all aspects, Burger's introduction to German phraseology is decisively an excellent example of how such a book can meet various needs. On the one hand, it manages to be a helpful and basic tool for beginners, while keeping its promise to be readable throughout. This is why it is, at least in my opinion, particularly apt as a course book for seminars. On the other hand, the scope of this book goes far beyond what one would expect from an introduction to phraseology, and this renders this monograph equally interesting and useful to the informed reader. In a great many respects the fourth edition of *Phraseologie. Eine Einführung am Beispiel des Deutschen* is therefore highly recommendable and deserves being assigned a prominent position on the bookshelf of anyone working in the field of German phraseology.

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Meng Ji: *Phraseology in corpus-based translation studies* (New Trends in Translation Studies 1). Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford & Wien: Peter Lang, 2010. 231 pp.
ISBN 978-3-03911-550-1 (Pb.).

The book *Phraseology in corpus-based translation studies* by Meng Ji was published as the first volume in Peter Lang's new series *New Trends in Translation Studies* edited by Jorge Díaz Cintas. The launch of this series confirms the consolidation of Translation Studies as an independent discipline with

thriving research activity and it is heartening to see phraseology making its way to the very first volume.

Meng Ji's book is a stylistic study of two contemporary direct translations of *Don Quijote* into Mandarin Chinese. *Don Quijote*, which enjoys high popularity in China, has been studied as a political tract rather than an entertaining comedy (Zhang, quoted in Ji p. 7). Ji analyses the translations by Yang Jiang (1978) and Liu Jingsheng (1995), both of which were well-received but are separated by a span of almost 20 years and have a different status and *skopos*. Yang's translation was the first direct translation into Mandarin Chinese although several relay translations from French and English existed before. She is an acclaimed literary translator and an academic who translated mainly from English and French while her knowledge of Spanish was limited when she first approached the text. However, her translation is the most published Chinese version of *Don Quijote* and is included in school textbooks as a standard translation interestingly, in the period 1990–2001.

The first chapter explains the rationale for corpus construction and contains a thorough and honest discussion of technical problems with the segmentation and alignment of Chinese texts, offering some practical solutions which might be of use for researchers of ideographic languages. The author discusses the application of an adjusted segmentation tool which is both statistics-driven and lexis-supplemented due to the fact that Chinese sentences do not carry word delimiters and segmentation produces mismatches. The deficiencies of currently available corpus tools are particularly noticeable in the case of the alignment of unrelated languages as was the problem here with 17th-century Castilian and contemporary Mandarin Chinese. Even though both languages mainly use SVO-type sentences, they have different modification and subordination patterns. As a result, a complex subordinate Castilian sentence is usually split up into shorter sentences in Chinese. This requires arduous manual alignment with the one-to-multiple model.

Chapter 2 discusses data retrieval, problem-oriented annotation (using a pragmatic rather than a traditional approach) and classifies the four-character expressions chosen by the author as the object of study. The four-character expressions constitute a salient, complex, and heterogeneous phraseological category of rhetorical devices associated with stylistic elegance and formality, as well as "prosodic musicality, structural equilibrium or symmetry, and semantic succinctness of Chinese" (Xu, quoted in Ji p. 56). Ji identifies seven types of these expressions and classifies them into two big groups of compositional and non-compositional structures.

Compositional expressions are further divided into schematic ones (morphologically patterned words, syntactically schematic phrases, structurally symmetrical phrases, and semantically bipartite phrases) and non-schematic ones (shortened phrases) while non-compositional ones are divided into archaic and figurative idioms (p. 57). The discussion next focuses on idioms, which are used flexibly and are subject to syntactic and structural variation. Four-character expressions include 20–25% idioms, while approximately 90% of idioms are four-character expressions (p. 59), which adds to the complexity of this phraseological category. A surprising feature of this category of idioms is that a large number of them, the so-called archaic idioms, may not have a figurative interpretation and are not semantically transparent as they contain archaic function or content words or grammatical structures from Ancient Chinese. These structures are marked by syntactic underspecificity and the functional flexibility of content words. As for figurative idioms, they include metaphors, metonymies, similes, synecdoches, and hyperboles (p. 68). The main focus of the book is on such figurative and archaic idioms.

Next the author moves on to discuss quantifying style, stylometry, and corpus stylistics in literary studies. Ji argues that the existing studies by translation stylisticians show "limited versatility and a certain lack of sophistication in argumentation" by focusing mainly on function words, punctuation and syntactic information and neglecting lexis and phraseology (pp. 80–81). This is partly due to technical problems. Moreover, it is argued that the studies rarely move from descriptive data to inferential statistics. This may well be true. However, Ji does not document these points of critique. Hence, it is unclear whom she refers to. The literature review only comprises three pages and it would benefit from more detail. In general, the author discusses theoretical issues very perfunctorily, which I find to be a major shortcoming of the book (among its many virtues). Apart from a brief mention of Kenny's (2001) study into hapax legomena and normalisation (pp. 6 and 50) and a very selective list of research into translationese (p. 47), there is no overview of how phraseology has been treated in Translation Studies so far. For example, she does not address the issue of T-universals, i.e. the relation of textual fit between translated and non-translated language (Chesterman 2004: 7), which is a curious omission. In particular, one would expect some discussion of Tirkkonen-Condit's unique items hypothesis (2004: 177) and Mauranen's untypical collocation hypothesis (2006: 97), according to which translated language tends to be marked by distorted phraseological patterns and their unnatural distribution.

I also have some reservations about the title *Phraseology in corpus-based translation studies*, which, given the content of the book, is misleading. First of all, the author discusses only corpus-based literary Translation Studies, which, due to the lack of theoretical discussion, is not applicable to specialised Translation Study. Ji's focus is very narrow: she is interested in the analysis of style variation (or distinct stylistic profiles) related to the use of figurative and archaic language. Therefore, the use of a very broad label 'phraseology' in the title seems unfounded as the author does not discuss collocations or other less fixed patterns, which still remain one of the most under-researched categories in literary and specialised Translation Studies.

The third chapter identifies three major differences in the distribution of translated phraseological patterns due to personal stylistic preferences: Yang uses more morpho-syntactically patterned expressions (semantically bipartite phrases, morphologically patterned phrases, and structurally symmetrically phrases), whereas Liu tends to use more figurative language and archaic idioms. An interesting component of the analysis is an attempt to account for these differences by taking into consideration the time factor and recent changes of Chinese linguistic habits. Ji uses two comparable corpora, the *Lancaster Corpus of Mandarin Chinese* and the *UCLA Chinese Corpus*, to demonstrate shifts in idiom distribution across genres – namely, the growing use of idioms in fiction and their diminishing use in the official register and the news (p. 106). Liu's approach produces "a much more conventionalized version in the target language" (p. 111).

Chapter 4 shows two different strategies in bridging the cultural gap related to *Don Quijote*'s figurative language, the richness of which may be opaque to the target audience. Yang seems to opt for foreignisation with her more literal approach of word-by-word translation supplemented with footnotes. Liu's approach is evaluated as more creative and target-text-oriented, which in literary translation studies is usually referred to as domestication. Liu is less visible as a translator by assimilating idiomatic expressions into natural Chinese idioms and archaisms which also enrich the target text with local cultural connotations. As a result, Liu's strategy "brings about a flavour to the target text this is definitely more idiomatic and vivacious" (p. 127). This chapter contains an engaging discussion with ample illustrations of cross-cultural differences in the conceptualisation of moral integrity, philosophy of life, and emotions.

Having identified major stylistic traits, Ji applies corpus-linguistic statistical tools, such as a correlation test and a linear regression test, "to investigate the rationale" behind the different distribution of figurative and archaic idioms in the translations (p. 143). Yet this objective does not seem

to be investigated; the author in fact focuses on the impact of similar source text devices and on testing the hypothesis of potential (over)reliance of Liu on the earlier translation by Yang (to find out that Liu's use of archaisms is distinct from that of Yang). As to the impact of ST (source text) devices, the author arrives at a rather obvious and predictable conclusion that a TT (target text) figurative expression is more likely to be triggered by a ST figurative rather than by a non-figurative expression. The tests however are quite useful in pinning down the differences in distribution of figurative and archaic idioms. The distribution of archaisms in Liu's translation is further elaborated in the next chapter with the application of context-motivated theory, Biber's (1994) quantitative study of register variation and Categorical Principal Component Analysis. Ji attempts to find the rationale behind the stylistic variation and analyses the cognitive dimension to find co-textual factors that may trigger style shifting.

Overall, the book is lucid and enjoyable to read. It provides ample explanations that help to follow the line of reasoning. Although Ji believes that "the significance of this corpus project for future studies will be precisely in the way technical and linguistic problems have been identified and pragmatically resolved" (p. 43), some of the solutions seem to be applicable to languages which have a similarly complex phraseological category as the Chinese four-character expressions. This category, as Ji acknowledges herself, reflects "a unique phrasal predilection of the Chinese people" (p. 76). Nevertheless, the book may be regarded as a promising attempt to integrate a number of approaches in order to develop an interdisciplinary corpus-based methodology to research style variation related to the use of figurative and archaic language in literary translation.

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Christine Fourcaud: *Phraseologie und Sprachtransfer bei Arte-Info* (Im Medium fremder Sprachen und Kulturen 15). Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford & Wien: Peter Lang: Peter Lang, 2009. 451 pp. ISBN 978-3-631-56699-2.

This monograph presents the author's doctoral dissertation obtained from the *Universität des Saarlandes*, Germany. It investigates phraseology and language transfer in a bilingual TV programme of the French-German television channel *Arte*. The study breaks new ground with the analysis of the French and German phraseological units used in this TV programme. By focussing on the news programme *Arte-Info*, the author scrutinises a special text type that has not been investigated in a systematic way before. To do so, she established a large database of 1000 phraseological units extracted from the news broadcast during a period of four months, from October 1999 to January 2000. The phraseological units are analysed according to three parameters: text type specifics, discursive situatedness, and thematic fixedness. The study examines, inter alia, important questions such as: What discursive strategies have been applied by using phraseological units in this journalistic genre? and Which functions do these strategies have?

The book consists of five chapters. Chapter 1 (pp. 15–115) introduces the research object, describes the state-of-the-art in this research domain, and presents the methodology. The next three chapters are structured according to the three analytical dimensions outlined above. Chapter 2 (pp. 117–208) discusses the text type specifics in the four main sections of the analysed news programme: news headlines, news overview, introduction/presentation, and reports. Chapter 3 (pp. 209–313) focuses on the discursive situatedness. The subjects of this chapter revolve around the practice of translation, the distribution of the phraseological units, the differences of phraseological usage in the German and French versions, as well as the text type differences. Chapter 4 (pp. 315–394) discusses the phenomenon of