is through the Israelite narrator, and it is reasonable to assume that he reported his material consistently with his own ideological purpose. The narrative of 1 Samuel 4—6 is shot through with supernaturalism, which is connected with the Ark, e.g. 5.2-4, 6, 9; 6.12, 19: that is, the Ark mediates the divine presence in a way that is over and above any properties of the wood and metal that are its material components (cf the "glory" connected with the Ark, which goes into exile, 4.21-22). The reader of the narrative knows the cause of the Philistines' troubles, and the outcome of their experiment reveals it to them (6.12, 16); ironically the Israelites of Beth Shemesh fail to get the point (6.19, where they "look upon" or "gloat over" the Ark and suffer for their attitude). Note further Yahweh's refusal to act *magically*, which leads to disaster for the Israelites in ch 4. And finally, in this passage the Philistines are presented as acting more sensibly than the Israelites—at least they are learning not to presume on the Ark as a means to control Yahweh (6.6)![1]

So it would seem that the author of Samuel commends to us the contrast between the ordinary course of events ("nature") and divine "interference" ("supernatural" events), as well as the detectability of the latter.

REVIEWS

Poyatos, F., ed: **Nonverbal Communication and Translation**. Amsterdam and Philadelphia: Benjamins 1997. Xii + 361 pp. $94. ISBN 90 272 1618 5 (Europe) 1-55619-699-7 (US).

Fernando Poyatos has done a great service by editing and publishing this collection of essays on the topic of non-verbal translation. Bible scholars and translators, linguists, critics of literature, film, and culture, along with interpreters, dubbers, subtitlers, cognitive psychologists, semioticians and anthropologists will profit from these essays.

The essays share a common outlook: non-verbal modes of communication have "always been part of the literary texts of every genre" (1). This assumption means that a translator must not only transfer the meaning of verbal messages, but also of non-verbal messages in a text. Non-verbal messages stem from "the emissions of signs by all the nonlexical, artifactural, and environmental sensible sign systems contained in a culture" (1).

The essays range over a wide variety of texts, but they all study these texts in light of three groups of non-verbal sign systems: paralanguage, kinesics, and proxemics. Paralanguage stands for a text's intonation, pitch, rhythm, tempo, and loudness. Kinesics refers to information about body movement, postures, gestures, while proxemics studies the varying spatial distances from one character to another and from characters to their environment.

There are seven groups of essays in this collection, corresponding roughly to seven different applications of non-verbal translation theory and practice: discourse, culture, narrative literature, theater, poetry, interpretation, and film and

1 The motif in which "pagans" outshine Israelites in the moral and spiritual sphere is not an uncommon one, for example, Genesis 20; 2Sam 15.19-22 (David's Gittite troops are more loyal to him than most Israelites); 2 Kings 5 (Naaman the Syrian, especially in contrast to Gehazi); Jonah.

television dubbing. Poyatos' essay ("Aspects, problems and challenges of nonverbal communication in literary translation") shows how discourse analysis of a literary text is enriched by investigating the role of punctuation, body and face language, kinesic behaviors, environmental sounds, echoic repertoires, and silences in a text. Basil Hatim's chapter ("Discourse features in non-verbal communication: implications for the translator") likewise contributes to this line of work.

Two Asian colleagues, Yau Shun-chiu ("The identification of gestural images in Chinese literary expressions") and Rie Hasada ("Some aspects of Japanese cultural ethos embedded in nonverbal communicative behavior") study the gestural language and nonverbal communication within Chinese and Japanese literature, respectively. Yau Shun-chiu points out that the Chinese repertoire of gestural language is less rich than that of many western cultures, a fact that poses interesting problems for translators who look for gestural equivalents.

The contributions from narrative literature stem from Christiane Nord ("Alice abroad: dealing with descriptions and transcriptions of paralanguage in literary translation"), Pierangela Diadori ("The translation of gestures in the English and German versions of Manzoni's *I Promessi Sposi*"), Kirsten Malmkjaer ("Punctuation in Hans Christian Andersen's stories and in their translations into English"), and Yishai Tobin ("Matching verbal and nonverbal communication in a Holocaust memoir and its translation").

Bible translators will find especially stimulating the essays that belong to the sections on translating theater and poetry. The former includes Mary Snell-Hornby's "Is this a dagger which I see before me?: the nonverbal language of drama," and Said El-Shiyab's "Verbal and non-verbal constituents in theatrical texts and implications for translators." These two essays commend themselves to Bible translators who must in many cases deal with biblical texts, that like theater texts, are preeminently oral performances.

Snell-Hornby cites, for example, Macbeth's famous monologue (Macbeth II.1), which begins "Is this a dagger which I see before me?" According to her, this monologue presents not only linguistic, but also paralinguistic, kinesic, and proxemic issues that the translator must resolve. How, for example, to translate sonically and visually the paralanguage (intonation, pitch, rhythm, tempo, loudness), the kinesic (body movement, postures, gestures), and proxemics (varying spatial distances to stage props) that the lines about an imaginary dagger offer?

Seán Golden ("Whose morsel of lips will you bite? Some reflections on the role of prosody and genre as non-verbal elements in the translation of poetry") offers insights into the physical aspects of poetic texts: their breathing and sounding. He considers the special case of work songs and mantra whose efficaciousness depends not just on their linguistic meaning but on their intonation, cadence, and pitch.

Essays by Poyatos ("The reality of multichannel verbal-nonverbal communication in simultaneous and consecutive interpretation"), Sergio Viaggio ("Kinesics and the simultaneous interpreter: the advantages of listening with one's eyes and speaking with one's body."), and Edna Weale ("From Babel to Brussels: conference interpreting and the art of the impossible") constitute the section on Interpretation. Poyatos' essay provides a programmatic overview of the types of non-verbal messages that an interpreter must handle and lays out ten different ways

in which verbal language, paralanguage, and kinesics form a message whose meaning an interpreter must translate. Here too Bible translators have much to learn about how concepts such as fidelity and equivalence play out in the world of conference interpretation—a real life application with many interesting parallels to the process of oral transmission and translation assumed for many biblical texts.

Frederic Chaume Varela and Patrick Zabalbeascoa contribute the last two essays, forming the section on film and television dubbing. Both essays will especially help new media Bible translators understand the complex interplay between visual and verbal sign systems within a film.

The value of this collection of essays to Bible translators, especially new media translators, cannot be overstated. Even a quick glance at a biblical text reveals a world of non-verbal signs that a translator must render into a target text, whether that target text be delivered in the form of a printed page, video, World Wide Web site or audiocassette.

Readers will find a good test case in John 20, a passage that the American Bible Society's New Media Translation program has turned into a video translation and a World Wide Web site. The various combinations of verbs of motion, emotion and perception with forms of the verb *legein* "to say" (20.1,13,15,16,17,18,19) raise considerations of how the pitch, tone, and loudness of "saying" will be rendered on film or cassette. Kinetic signs appear throughout the passage. The most obvious consist of verbs of motion (for example in vv 1, 2, 3, 4, 5). Here a translator must ask "How do I visually or acoustically represent the meaning(s) of 'going,' 'running,' or 'bending over'? Do I depict the 'running' as an athletic sprint, a power walk, or a bounding gallop?"

The proxemic signs belong to the most interesting of all. The creation and maintenance of spatial and theological distances work throughout the narrative, and each distance has a meaning available to the translator. Famously there is Jesus' warning to Mary Magdalene, *me mou haptou* "Don't touch me," (20.17). The exact location of the burial garments, the placement of the two angels, the relative position of Peter and the beloved disciple in the race to the tomb, Jesus' appearance to the disciples *eis ton meson* "in their midst"; and the location of Thomas' hand relative to Jesus' wounds all create opportunities to transfer proxemic meaning from source to target.

BOB HODGSON

Bottigheimer, Ruth B.: **The Bible for Children: From the Age of Gutenberg to the Present**. New Haven and London: Yale University Press 1996. 338 pp.

This is an excellent book for those who work with children and need to select and evaluate books that contain Bible histories for children, often bearing such titles as *Bible for the Children, The Bible, Bible Stories, Picture Bible for Children, Illustrated Bible.*

The author of this book reviewed all the materials and books from Europe and the United States that she had at her disposal, which date from the 12th century A.D. to the present.

The first part of the book, "Definition, first examples, history," contains three chapters about the several Bibles or Bible stories for children that were published in Europe and the United States. Of these three chapters, ch 2 is particularly