(1995: 16–17). Instead of disputing the ambiguity of the five-word phrase, Coulthard's textual analysis throws doubt on the authenticity of Bentley's statement itself. Unfortunately, Coulthard does not clarify whether he actually testified in the Court of Appeal as an expert witness, presenting such remarkable linguistic evidence.

The penultimate chapter discusses plagiarism or unacknowledged borrowing, about which publishers as well as academic communities are seriously concerned. Coulthard emphasizes that borrowing others' text is discursive, and sometimes an institutional practice, by presenting an example of two strikingly similar texts—one from a confidential government document and the other from an academic article. Even court evidence such as transcripts of police investigations and confessions, which are supposed to be independently made on separate occasions, can include a number of identical strings of words and phrases. It seems to be quite reasonable that the authenticity of these documents was disputed in such cases. Coulthard demonstrates that as the number of words in an identical string found in two separate documents increases, it is less likely that each string was independently created on separate occasions. He reinforces his theory by conducting a search of particular strings of words using the Google search engine.

The first line of the final chapter might disappoint the reader if s/he views a forensic linguist as a potential profession: 'we know of only one forensic linguist and very few forensic phoneticians who work full-time as expert witnesses' (p. 200). However, this would be considered as a thoughtful warning when Coulthard describes the nerve-wracking court appearances and sensitive nature of involvement in articulating opinions as an expert witness. Coulthard's experiences also show that linguistic research and analysis are not always appreciated by lawyers in the courtroom even though they are well-grounded and convincing from an academic point of view. One of his testimonies was disregarded, he confesses, by the judges as 'whimsical' (p. 214).

An academically stimulating book is often entertaining, and this book is no exception. It covers such well-known cases as: the Birmingham Six, the Unabomber, Fred and Rosemary West, O.J. Simpson and JonBenét Ramsey. Numerous examples are also quoted from court dramas. As an added bonus, the reader is invited to solve a puzzle by identifying which chapter out of the first five was jointly written by the two authors.

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Translating Reality
by Rose Marie Caruana, 2007. Malta: Malta University Publishers Ltd, pp. xiv + 121. ISBN 978 99909 44 35 8.

Insightful and wide reaching, this book explores the difficulties in translating the realities of literary texts. Caruana merges the linguistic and cultural context to expose the diverse ways in which a translator tackles these difficulties. The publication is based on a study which examines, simultaneously, the dichotomies and parallels which two languages present when

depicting reality originating from the same cultural context. It is useful to elaborate briefly on the context which is one of the strong points in Caruana's study. The two texts analysed are *Requiem for a Malta Fascist (or The Interrogation)* and *Requiem Ghal Siehbi Faxxista jew L-Interrogazzjoni* (referred to as *Requiem 1* and *2* respectively throughout the book). *Requiem 1* is the 'source text' (original text written in English L1) and *Requiem 2* is the 'target text' (translation in Maltese L2); both authors are Maltese, Francis Ebejer wrote *Requiem 1* in English and Charles Briffa translated it into Maltese, *Requiem 2*. Caruana became fascinated, and rightly so, by the authenticity depicted in both texts as she explains in the preface, 'two different languages were recounting the same thing yet producing different resonances' (p. ix).

The study of how reality is translated provides a 'two-fold focus': literary and translation strategies. Caruana adopts specific analytical tools to demonstrate how these strategies can be approached through a four dimensional model of 'reality': (1) the linguistic reality; (2) the perceived reality; (3) the contextual reality; (4) the text-writer and translator's own reality. Chapters 2, 3, 4 and 5 illustrate how this model is applied to the two literary texts, source and target.

Chapters 2 and 3 are concerned with the 'linguistic' and 'perceived' realities. Here Caruana adopts a stylistic analysis for both works: *Requiem 1* and *Requiem 2*. This approach grounds her study in the latest research and development in stylistics. Stylistics provides ways of accessing the text, allowing for a strategic reading accessible to readers who might wish to explore literary texts through ways other than the traditional/established critical approach. Evidently, this study exemplifies an engaging process with two parallel texts while introducing a fresh way to access both source and target texts – a way which presents a detailed descriptive framework that can be accessed and verified by other analysts. Furthermore, the model of interpretation offered by Caruana, besides being open to verifiability by other researchers, also affords a structured translation strategy.

Chapter 2 examines the success of *Requiem 1* and its authenticity through a linguistic approach by concentrating on the various strategies employed for the 'naming device' and 'classification'. Caruana supports her arguments and bases her analysis on pre-existing models (Fowler, 1996 and Nida, 2001) by carrying out a detailed linguistic analysis of parts from the source and target texts. Meanwhile, throughout the study, a focus on the pitfalls of translation is maintained and the issue of potential losses through translation is highlighted, especially when idioms and expressions are concerned.

Chapter 3 is concerned with the 'inferred, implied and alluded to', alternately, the 'perceived reality' (p. 23), as it moves away from the more functional aspect of language to the communicative aspect. It proves to be one of the richest chapters in the book since it reveals a vivid sensitivity to a divergence in resonance, including characterization/ narrator, defamiliarization and register in its 'communicative scope'. Caruana starts by noting the difference which exists in the realities held by the text-writer and translator and the different prose forms categorized as 'ideational' and 'expressive' (p. 26). Eventually, the chapter's aim is reinforced through a close analysis of characterization, with special reference to the 'I-narrator', and perception. In addition, 'focalisation' is considered (comments based on Fowler, 1996 and Halliday, 1970), followed by a discussion and example of the 'defamiliarisation device', concluding by remarking on the effect of the convergence of 'characterisation and defamiliarisation' (p. 45). In conclusion to this chapter, the discussion shifts to register, thus paving the way for the next chapter.

Fowler (1996) insists on a linguistic model that would theorize literature, one which is comprehensive, functional and socially based. He insists on considering the pragmatic

function of a text and eventually processing the text as discourse. It is in the light of this approach that Caruana narrows down her focus and investigates how the L1 and L2 (English and Maltese respectively) have been 'deployed to portray characters and events in their chosen setting' to bring them close to the 'true-to-life' (p. 5). This is explored in detail in Chapters 4 and 5.

Chapter 4 is concerned with the 'contextual reality' wherein the emphasis is on the cultural context and 'biculturalism' (a term adopted by Nida, 2001). Caruana supports this view of reality by addressing, in brief, schema theory and Fowler's (1996) three types of contexts: utterance, culture and reference. The emphasis is on distinguishing between 'the actual context' and 'the larger context', so she engages with scholarly investigations and historical anecdotes of the period ('larger' context) in an attempt to draw a parallel to the setting in the novel and its socio-economic-political context ('actual' context). In elaborating on this wider context, the concern with translating the 'actual' context is enhanced, as the study concentrates on 'rhythmic stress' difference between L1 and L2, thus encompassing both the external and internal cultural rhythms.

What Caruana refers to as the shared knowledge between writer and reader is extended to the translator. The literary text works on multiple levels of meaning, a result of a negotiating process between author–text–reader; also viewed as an interactive process involving text, context and intertext. Chapter 5 illuminates this interactive process by focusing on both text-writer and translator, thus bringing the multidimensional approach to 'reality' and its translation to a closure. Caruana introduces the writer, Francis Ebejer, through critics' views of his work, his self-reflections on the novel, and also positions him in the context of other works by him. However, a most interesting observation is made when, quoting Malmkjær (2004), she attributes the role of 'mediator' to the translator, Briffa, according to Malmkjær's four critical parameters. Furthermore, what emerges as a unique quality in the translation work *Requiem 2* is that it relies more on the bilingual context than *Requiem 1*, and places more stress on Maltese, thus giving the target text a stronger resonance of Maltese 'reality' than the source text.

As part of the study, Caruana includes a survey, a 'quantitative study', aimed at supporting some aspects of her analysis of the source and target texts. Respondents were asked to read through extracts from both source and target texts with the aim of drawing feedback as to which extracts they considered to originate from either source or target text and to measure 'Positive Affective Response' to literature. This part of the study, although offering some supporting evidence to part of the arguments presented, is overshadowed by the analytical tools Caruana adopts in her preceding chapters. The appendix could be seen as scope for further research, perhaps with a wider focus on the emotive reactions readers experience when engaging translated realities of literary texts.

In the concluding chapter, Caruana claims that 'this study has endeavoured to look at Francis Ebejer's depiction of reality in his novel *Requiem 1* and in its translation in as holistic a manner as possible' (p. 87). She succeeds in fulfilling this objective and more. The study traces the 'authentication process' which brings to the discipline of translation a multilayered approach to literary texts. This book offers an insight into the processes of translation to the student specializing in the field. Moreover, Caruana achieves yet another goal, she engages in a linguistic study of a literary text which she blends into a literary analysis. Therefore, it provides an analytical study that appeals to students of literature, hence the initial reference to the study as a 'two-fold focus': literary and translation strategies.

There is yet one more aspect that requires attention, that is, the postcolonial voice which has never been loud enough to be heard above the din of Maltese voices that have recently emerged quite strongly in the local literary works. The question of identity has been addressed in the study as part of the process by which authenticity is gained, but by focusing on such a situation unique to the Maltese context – a native writer adopting the L1 to a Maltese setting – a rare voice has come to the fore. While Caruana presents the four dimensional model of 'reality' in translating literary texts, she has created a tool for exposing the postcolonial identity of the text, allowing the projection of its voice to reach beyond the interest in literary translation and move to a wider context – cultural studies.

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Washing the Brain – Metaphor and Hidden Ideology
by Andrew Goatly, 2007. Amsterdam/Philadelphia: John Benjamins, pp. xvi + 431.
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Embodiment is fundamental to cognitive metaphor theory. The theory holds that it determines basic human experience and thereby the source domains of at least many conceptual metaphors. The most radical form of the embodiment thesis holds that, since the human body is a constant over different times and cultures, then so are conceptual metaphors themselves. Let's term this radical form of the thesis 'biological determinism'. Cognitive metaphor theory is certainly committed to some significant degree of universalism. If its approach is correct there will be significant repetitions of metaphor themes across different times and cultures. Yet this hypothesis falls a long way short of biological determinism. It is perfectly compatible with significant degrees of cultural variation, with a constant interaction between the universal and the relative. In fact cognitive metaphor theory allows us to address the question of metaphorical universality and variation empirically. This is how Andrew Goatly addresses it, characterizing his approach as 'a weak form of the Whorfian hypothesis' (p. 24) and pointing out that Lakoff himself (1987) displays sympathy for Whorf.

Goatly treats metaphorical universality and variation most fully in his book's sixth chapter, which deals mainly with emotion metaphors. Since emotion is so bound up with bodily response and sensation, if biological determinism fails here it has little chance of succeeding elsewhere. The evidence that Goatly uses falls into two main categories: first, a wide variety of studies by other scholars; second, material from a database created by