# Translating across Sensory and Linguistic Borders

“For anyone interested in intersemiotic translation, this is a book that takes the debate to a whole new level. The various essays included in the collection not only describe radical rewritings of literary and other texts in a range of exotic media, but also enact them, theorising about the practice in terms that go far beyond the structuralist framework contemplated by Roman Jakobson in 1959. Indeed, one of the greatest strengths of the book is its systematic engagement with contemporary discourses from areas as diverse as the performing arts, philosophy, religion and neuroscience, making it a cutting-edge statement about how humans generate meaning in all areas of life.

Despite this eclecticism, the formal structure and discourse used throughout the volume are remarkably coherent, achieving a fine balance between radical critique of mainstream epistemology and respectful deference to its values. As such, it may prove to be a game-changer, helping to ease even the more conservative reader into a new paradigm of embodied, performative and multimodal knowledge.”

—Karen Bennett, *NOVA University of Lisbon, Portugal*

“When communicating, one often needs or wants to convey things that have already been communicated by another kind of medium. Such transfers across media borders can be difficult and problematic. However, they can also be a source for creativity and enhanced meaning. This rich collection of essays (written by artists, performers, curators, academics and translators) vividly demonstrates the complexity and importance of “intersemiotic translation” for a broad range of artistic work.”

—Lars Elleström, *Linnaeus University, Sweden*

“This project represents a most original contribution to the field of translation and intermedial poetics. It brings together and provides a forum for an impressive range of critical and creative readings of poetic practice, conceived in the broadest possible sense and in many cases by important current practitioners. There is an embarrassment of riches here in terms of contemporary practice and critical methodology, and the level of engagement is very rigorous indeed.”

—Vassiliki Kolocotroni, *University of Glasgow, UK*

“There is no such thing as a monomodal text’, announces Eugenia Loffredo in the second chapter of this book. But the making of an intersemiotic translation takes the relation between modes much further than Roman Jakobson suggested 60 years ago, when he defined it as ‘an interpretation of verbal signs by means of signs of nonverbal sign systems’. For whereas all kinds of translators may put the stress now as much on process as product, verbal translators still tend to hide themselves away: the fabled humility of a ‘faithful’ translator is based on an ideal of invisibility. But the intersemiotic translators celebrated in this collection have no interest in disappearing; on the contrary, they dance, swipe, gesture, paint and smell their way through the pages. Such sparkling concepts as synaesthesia, entrapment, hysteria and ‘radical ekphrasis’ carry the text, for: ‘without involving all the senses, the literary cannot be fully realized’.”

—Naomi Segal, *Birkbeck University of London, UK*

Madeleine Campbell · Ricarda Vidal
Editors

# Translating across Sensory and Linguistic Borders

## Intersemiotic Journeys between Media

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# Notes on Contributors

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**Jen Calleja** is a writer, literary translator, editor and musician. Her debut poetry collection *Serious Justice* was published by Test Centre in 2016 and will be published in translation in Argentina in 2018. She has translated full-length works by German-language authors including Wim Wenders, Gregor Hens, Kerstin Hensel, Michelle Steinbeck and Marion Poschmann and is founding editor of Anglo-German arts journal *Verfreundungseffekt*. She has taught courses in creative translation for the British Library and The Poetry School, and she was the inaugural

Translator in Residence at the British Library. She is co-director of the anti-harassment campaign Good Night Out. www.jencalleja.com.

**Madeleine Campbell** was born in Toronto and lived in France before settling in Scotland where she completed her Ph.D. A freelance researcher and translator, she is interested in surrealism and francophone literature and writes ekphrastic and found poetry. Her *Jetties* project stages Algerian author Mohammed Dib's writings through site-specific workshops. Her translations of Occitan poet Aurélia Lassaque appeared in *Poetry International* (Rotterdam, 2018). Her translations of North African poets have been published in the *University of California Book of North African Literature* (2012) and *MPT Magazine* (2016). She is Secretary of the Cultural Literacy in Europe forum where she leads the special interest group on Intersemiotic Translation. www.glasgow.academia.edu/MadeleineCampbell.

**Vahni Capildeo's** books include *Skin Can Hold* (forthcoming), *Venus as a Bear* (2018; Forward Poetry Prizes Best Collection shortlist), *Measures of Expatriation* (Forward Poetry Prizes Best Collection, 2016) and *Utter* (2013). Capildeo holds a DPhil in Old Norse and translation theory. Theatrical pieces include reworkings of Shakespeare, Euripides and Martin Carter. Capildeo is a traditional masquerader (Pierrot Grenade; Midnight Robber; Belmont Exotic Stylish Sailors) with an association with Trinidad and Tobago's Bocas Lit Fest. They are a contributing advisor to *Blackbox Manifold*. Currently, they are collaborating with Chris McCabe and are the Douglas Caster Cultural Fellow in Poetry at the University of Leeds.

**Sophie Collins** is co-editor of *Tender*, an online arts quarterly, and editor of *Currently & Emotion* (Test Centre, 2016), an anthology of contemporary poetry translations featuring work by Caroline Bergvall, Anne Carson, Lawrence Venuti, Don Mee Choi and Kim Hyesoon, among many others. *Small White Monkeys*, a text on self-expression, self-help and shame, was published by Book Works in 2017 as part of a commissioned residency at Glasgow Women's Library. Her first full-length poetry collection *Who Is Mary Sue?* was published by Faber & Faber in early 2018. She is an Assistant Professor of Creative Writing at Durham University.

**Heather Connelly** is an artist/researcher and Senior Lecturer, with a Ph.D. by Fine Art Practice. Her research concerns art-and-translation and linguistic hospitality and is particularly interested in how art practice can be used to examine the performativity of translation and engage people in the complex issues of translation, language learning and more broadly transcultural communication. Working with text, sound and the voice, Connelly's artistic research explores our relationship with language(s) from multiple perspectives, often within a collaborative frame. During an AHRC Cultural Engagement Fellowship in 2016, she established *Translation Zone(s)*, to encourage and facilitate transdisciplinary research in this field. http://www.heatherconnelly.co.uk/translationzones/.

**Gaia Del Negro** is a researcher and an educator. Having recently completed her Ph.D. in Education at Canterbury Christ Church University, she is currently working there as research assistant. Her research interests lie in the relationship to knowing and culture in professional lives within education, health and social work. She is passionate about auto/biographical, transformative and participative research methodologies, literature, languages and increasingly feminism. Since 2013, she has been active in ESREA—European Society for Research on the Education of Adults. She is a Milanese young woman with a migrant working-class background and practices yoga, dance and intercultural nomadism.

**Bryan Eccleshall** completed a practice-led Fine Art Ph.D.—concerned with exploring the consequences of considering drawing in terms of translation—at Sheffield Hallam University in 2016. His drawing *After Joseph Beuys' Wirtschaftswerte (Economic Values)* was awarded one of the two students prizes at the 2015 Jerwood Drawing Prize. In March 2018, he had his first solo London show at the Green Rooms Hotel.

He is based in Sheffield and is a tutor with the distance learning institution, the Open College of the Arts, part of the University for the Creative Arts.

**Steven J. Fowler** is a writer and artist who works in poetry, fiction, theatre, video, photography, visual art, sound art and performance. He has published multiple collections of poetry and artworks and been commissioned by Tate Modern, BBC Radio 3, Tate Britain, the London Sinfonietta, Wellcome Collection and Liverpool Biennial. stevenjfowler.com|theenemiesproject.com|poembrut.com|writerscentrekingston.com|europeanpoetryfestival.com.

**Laura González** is an artist, writer and Athenaeum Research Fellow at the Royal Conservatoire of Scotland. She co-edited a collection of essays titled *Madness, Women and the Power of Art* (Interdisciplinary Press, 2013), is the author of the monograph *Make Me Yours: How Art Seduces* (Cambridge Scholars, 2016) and has recently published a work on transposition in artistic practice (Leuven University Press, 2018). She has performed with dance companies, including Michael Clark, Barrowland Ballet and Scottish Dance Theatre, and she co-directed @TheGlasgowJam between 2015 and 2018. Her work explores knowledge and the body of the hysteric through text, performance and film.

**Eugenia Loffredo's** main research interest is in experimental translation exploring the relationship between creative writing, translation and multimedia. Eugenia works as a tutor at the University of East Anglia, Norwich where, since 2000, she has been teaching literature, translation and Italian. Her two main co-edited publications with Manuela Perteghella include *Translation and Creativity* (2006) and *One Poem in Search of a Translation* (2008). She also blogs on translation and writing with Manuela Perteghella at "The Creative Literary Studio" (http://thecreativeliterarystudio.wordpress.com). In 2017, she co-curated a touring exhibition of inter-art translation with the title *TransARTation: Wandering Texts, Travelling Objects*, 2017 (http://transartation.co.uk/).

**John London** is Professor of Hispanic Studies and Director of the Centre for Catalan Studies at Queen Mary University of London. He has published studies such as *Reception and Renewal in Modern Spanish Theatre* (1997), *Contextos de Joan Brossa* (2010), and (as editor) *Theatre under the Nazis* (2000), *Contemporary Catalan Theatre* (with David George, 1996), *El desig teatral d'Europa* (with Víctor Molina, 2013) and *One Hundred Years of Futurism* (2017). He also works as a translator from several languages. His premiered and published texts include

*You Know How These Things Are* (1998), *Right Couples* (1999/2001), *The New Europe* (2000) and *Nex* (2005).

**Marta Masiero** was born in Verona, Italy. She graduated from London Contemporary Dance School, apprenticed with Scottish Dance Theatre under Janet Smith, and has extensive national and international experience as a freelance dancer and performer in physical theatre, adopting a multidisciplinary approach to performance. Choreographers and directors with whom she collaborates include Stephanie Singer (BitterSuite), Dam Van Huynh, Caroline Bowditch, Marc Brew, Darren Ellis, Luke Brown, Ben Wright and Ben Duke. In her master's degree in dance education from the University of Kent and London Contemporary Dance School, she investigated ways to increase professional training for students with disabilities. https://www.facebook.com/martamasieroyoga/, https://www.instagram.com/marta_masiero/.

**Ella McCartney** (b. 1985, UK) is an artist based in London. She works as a Fine Art lecturer at Goldsmiths College, University of London and Manchester Metropolitan University. In 2016–2017, she worked as The Leverhulme Trust Artist in Residence in the Dept. Applied Linguistics and Communication at Birkbeck, University of London. Recent exhibitions include: *The Sound of Running Water is Completely Normal* (solo), Lily Brooke Gallery, London; *Ella McCartney* (solo), Nomadic Vitrine, Birmingham; 목적, CICA Museum, South Korea; *Watery Fluid*, Cloud CooKoo Land, London (all 2018); *On Cold Spring Lane*, Assembly Point, London; *To Act To Know To Be* (solo), Lychee One Gallery, London; *Pond Skater*, Five Years Gallery, London: *Gender, Identity and Material* (Film Screening) Royal Academy of Art, London (all 2017). www.ellamccartney.com.

**Manuela Perteghella** is a translation scholar, curator and creative producer. She has published research in the field of literary and theatre translation, promoting the theory of translation as creative practice (*Translation and Creativity*, Continuum 2006; *One Poem in Search of a Translator*, Peter Lang 2008; *Staging and Performing Translation*, Palgrave 2011). She has taught translation at UK universities and worked for theatre companies. Manuela blogs on The Creative Literary Studio, on the art of "text-making" and has co-curated *TransARTation!*

(http://transartation.co.uk/) an exhibition of inter-art translation and *TalkingTransformations*, a multilingual exploration of "home" in Europe. https://thecreativeliterarystudio.wordpress.com/.

**Kyra Pollitt** has been a professional interpreter for thirty years. Pollitt's (2014) doctoral study explored "Signart"—creativity and poetry in British Sign Language. The study's methodologies kindled her own art practice, taking intersemiotic translation as a medium. She has since staged works at the RWA, Spike Island, and Ledbury and Bristol Poetry Festivals. Her film poetry has been shown at the Edinburgh International Book Festival, StAnza, Holyrood and Hugh Miller's Cottage. Her own (English) poetry has been included in two anthologies, in Magma, exhibited at the Torriano, and awarded a number of small prizes. She has also garnered honours for her poetry translations. www.actsoftranslation.com.

**Robert Prosser** was born in 1983 and lives in Tirol and Vienna. He's an Author and Performer, as well as the Austrian curator of Babelsprech, an organization that funds young German poets and supports the development of their poetry. Prosser has received prizes and stipends including the "Grenzgänger-Stipendium" of the Robert-Bosch-Stiftung in 2014 and the "Aufenthaltsstipendium am Literarischen Colloquium Berlin" 2014. His debut novel *Geister und Tattoos* was released in 2013, followed by *Phantome* in 2017 (Ullstein Verlag), which was nominated for the German Bookprize. http://www.robertprosser.at/.

**Clive Scott** is Professor Emeritus of European Literature at the University of East Anglia and a Fellow of the British Academy. His principal research interests lie in comparative poetics, in literary translation—in particular, the experimental translation of poetry—and in photography's relationship with writing. Translation and photography combine in his most recent book, *Translating Apollinaire* (2014). A new book, *The Work of Literary Translation*, will be published by CUP in 2018.

**Arlene Tucker** is an artist and educator, and her work focuses on adding play elements to daily life through her art. Inspired by translation studies, animals and nature, she finds ways to connect and make meaning in our shared environments. Her process-based artistic work creates spaces and situations for exchange, dialogue and transformations to occur and surprise all players. She is interested in creating projects that open up ideas and that engage the viewer; that invite the viewer to be a part of the narrative or art creation process. In translation, your participation continues to propel the story. www.translationisdialogue.weebly.com.

**Ricarda Vidal** is a lecturer, curator and translator. She teaches in the Department of Culture, Media & Creative Industries at King's College London. Since 2013, she has been running Translation Games (www.translationgames.net) exploring translation between languages and media via exhibitions, workshops and events. Together with Manuela Perteghella, she co-leads Talking Transformations (www.talkingtransformations.eu) which uses intersemiotic translation to explore what "home" means to people in Europe. Recent books include *Death & Desire in Car Crash Culture* (2013), *The Power of Death* (2014) and *Alternative Worlds* (2014). Together with artist Sam Treadaway, she curates the bookworks series Revolve:R (www.revolve-r.com). www.ricardavidal.com.

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# Entangled Journeys—An Introduction

## Madeleine Campbell and Ricarda Vidal

In the structure of this book, we have framed intersemiotic translation as a journey alongside or across borders which are not always obvious. This is also reflected in the image by Madis Katz which we have chosen for our front cover. Itself a translation of a voice recording and part of a wider artistic project led by Arlene Tucker (see Chapter 11 in the present volume), the image shows a human figure, either man or woman, who appears to be standing on the sandy shore of a lake or river. However, while her/his feet touch the shore, the reflection of sunlight on skin suggests that he/she is simultaneously submerged in the water. A rectangle of light evokes another liquid border between shore and water, broken only by the torso of the figure. The image is built up of multiple layers and tensions. It draws up borders and simultaneously challenges them by blurring reflection and projection, transparency and opaqueness, inside and outside. As such, we felt it worked well to set the scene for discussing the issues we encounter in intersemiotic translation.

Communication happens on many levels, the gestural, the olfactory, the visual, the linguistic. As Walter Benjamin wrote, "communication in words [is] only a particular case of human language" ([1916] 2002: 62). While word-based languages are confined to linguistic borders, which often coincide with national or even regional borders, non word-based forms of communication can transcend such borders, while of course still being influenced by cultural traditions. Intersemiotic translation (e.g. the translation of a poem into dance, or a short story into an olfactory experience, or a film into a painting) opens up a myriad of possibilities to carry form and sense from one culture into another beyond the limitations of words. At the same time, such processes impact on the source artefact enriching it with new layers of understanding.

In literary translation, a text is translated into another text using purely verbal means. This process is considered "intra-semiotic" (Gottlieb 2005: 3), as it remains in the verbal domain within the system of signs and meaning we call language. In contrast, intersemiotic translation carries a source text (or artefact) across sign systems and typically creates connections between different cultures and media (Jakobson 1959). While in literary translation the onus tends to lie principally on the translator to convey the sense of the source artefact, intersemiotic translation involves a creative step in which the translator (artist or performer) offers its embodiment in a different medium. This process is facilitated by perceiving and experiencing non-verbal media through visual, auditory and other sensory channels, for example through dance or sculpture. Instead of focusing on the translation of sense or meaning, the translator effectively plays the role of mediator in an experiential process that allows the recipients (viewer, listener, reader or participant) to re-create the sense (or "semios") of the source artefact for themselves (Campbell 2017: 179–80). This holistic approach recognizes that there are multiple possible versions of both source and target texts and this can help mitigate the biases and preconceptions a static, intralingual translation can sometimes introduce. Thus, intersemiotic translation provides an interactive, participative platform with the potential to engage individuals and communities in connecting with cultures different from their own.

For this book, we have drawn together contributions from translators, artists, performers, academics and curators who have explored intersemiotic translation in their practice. Our volume seeks to examine the theoretical and aesthetic rationale of contemporary practice, to chronicle and reflect on its processes, to examine the socio-cognitive mechanisms at work and to explore its potential for the promotion of cultural literacy. While intersemiotic translation is not new, this book proposes to reposition an often dated, binary and linguistically-derived conception of what is now a rapidly evolving, interdisciplinary practice. Its potential to further cross-cultural and cross-linguistic understanding is particularly relevant in the globalized world of today, where smaller languages and cultures all too often suffer from the predominance of English.

By bringing together contributions to address the topic of intersemiotic translation from different angles, the interdisciplinary nature of our book addresses a gap in a fragmented academic research landscape, where coverage is currently patchy and consists mostly of articles in specialized journals or isolated chapters in volumes on related disciplines. Our approach offers the advantage of both documenting hitherto disparate projects and offering a framework for research in this vibrant yet theoretically challenging domain. However, our book is not exclusively (or primarily) addressed at an academic readership. Just as it has been written by practitioners from diverse fields and includes original creative work and many examples of intersemiotic translation in action, we also hope to reach a diverse audience.

We envisage our book to provide a resource that complements, rather than competes with, readers and textbooks in translation studies, given its unique interdisciplinary approach and complementarity to fields and disciplines in the Arts and Humanities including Fine Art, Comparative Literature, Semiotics, Intercultural Studies, Education and many more. Much of the work published on intersemiotic translation has been confined to film studies and advertising (also referred to as intermedial studies) and to a lesser extent to book illustration, or to chapters in books on art or ekphrasis. Successive editions of translation studies readers, from Lawrence Venuti's (1999–2012) to Jeremy Munday's (2001–2016), cover Roman Jakobson's seminal "On Linguistic Aspects of Translation" (1959), and Walter Benjamin's "The Task of the Translator" (1923), but do not delve into contemporary intersemiotic practice or theoretical approaches to the concept of intersemiotic translation. Further, those that do focus primarily on the medium or the intermedial dimensions of film or theatre tend to be more concerned with iconicity (see, e.g., Lars Elleström 2016), adaptation and representation of the source artefact than with the performative, ephemeral and subjective experience of the participant in an intersemiotic translation event. In this sense, our approach is both more applied (with implications for pedagogy and cultural literacy) and more interested in the process than the product of intersemiotic translation (with implications for the growing discipline of practice as research). This publication therefore offers an opportunity to fill a gap in an interdisciplinary research space where academics, educators and practitioners can exchange knowledge and know-how.

*Translating across Sensory Borders* focuses on the practitioner's process in intersemiotic translation and brings together a mixture of creative pieces and scholarly approaches with practitioners' reflections on their work. In a natural extension of our framework's phenomenological ontology, first-person testimony (that of the practitioner/translator/participant) constitutes the principal empirical stance for the contributors to this book. In her critique of research paradigms, Patti Lather examines principles of social science research in the context of philosophically-derived aporias in the pursuit of "truth" to propose a pragmatic, Deleuzean "disjunctive affirmation" approach to qualitative research in education (2006: 35). Translation research, like education research, doesn't lend itself to positivist paradigms that rely on the objective quantification of material phenomena. It is more comfortable within an interpretivist paradigm, where reality is considered to be subject to contextual knowledge but cannot be apprehended outside of human subjectivity, or to humanistic enquiry, which considers that objective-knowledge is unattainable (see della Porta and Keating 2008). Both the interpretivist and humanistic paradigms for social science research can be situated within a phenomenological ontology that cultivates the individual's experience, or the individual's experience in society, as the focus of enquiry. The latter can be further situated within critical and post-structural paradigms, where the respective aims are to emancipate, as in feminism, or to deconstruct, as in disability activism or artivism (see, e.g., Lather's "Revised Paradigm Chart," 2006: 37).[1] In a manner similar to Higgins and Wattchow (2013) who documented the dialogue that took place between students, teachers and canoe instructors on a transformative journey down the river Spey as "creative non-fiction and lived experience," we gather practitioners' and participants' accounts of their creative practices and encounters as key evidence in our endeavour to understand the process of intersemiotic research and its potential for transformative learning (18). Whereas for Higgins and Wattchow's research in sports education "the themes of water and culturally constructed ways of knowing the river were used to inform a creative non-fiction narrative that was drafted during and shortly after the journey," in the present enquiry we gather critical insights and first-person narratives from translators, practitioners or participants to enable the reader to piece together or construct a critical, experientially-informed and practice-led understanding of intersemiotic translation (ibid.). As quoted in Chapter 10 by Heather Connelly in this volume: "if a creative artefact is the basis of the contribution to knowledge, the research is *practice-based*," whereas "if the research leads primarily to new understandings about practice, it is *practice-led*" (Candy 2006: 1). Hence, while many contributions to the present book can be considered to describe practice-based research with a focus on the process rather than the product, the eventual perspectives to be taken from this volume can be considered to be practice-led.

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Our first chapter sets the stage and provides a theoretical and analytical framework for the rest of the volume. We examine an array of different approaches to intersemiotic translation and introduce the notion of what we call *the translator's gaze*, the intense engagement of the translator with the source text which also entails an appropriation of sorts—not just with the eyes but with all other senses. Drawing on examples from our own curatorial and translational practice to illustrate our argument, we look at semiotics versus synaesthesia, and the traditional invisibility of the literary translator versus the insertion "in the picture" of the intersemiotic translator, before reflecting on the possible contribution of intersemiotic translation to transformative learning processes. These three perspectives are woven through the arguments of the remainder of the book.

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[1] For a discussion on "disability activism," see Alland et al. (2016: 238). For a discussion on artivism, see Campbell and González, 2018, forthcoming.

The notion of journey implies a crossing of space through time, whether synchronically or diachronically, and the orthogonal opposition of time and space lies at the root of the age-old controversy regarding what was thought by some to be an intrinsic incompatibility between image and text. As such, this tension poses a fundamental quandary to the translator of text in its broadest sense, and its resolution stands to lay down a foundational paradigm in intersemiotic translation. Eugenia Loffredo openly challenges both Gotthold Ephraim Lessing's eighteenth-century contention that time and space belong to two "different existential realms," and Roman Jakobson's semiotic argument for the sequential synthesis of text versus a simultaneous synthesis of image (Jakobson quoted in Lund 1992: 24). Supported by both theoretical argument and a worked example from her own translation practice in Chapter 2, "Incarnating a Poem in Images," Loffredo examines "the poetic text as spatial phenomenon," viewed successively from the vantage points of ekphrasis (Kennedy 2012) and visual poetry (Bohn 1986), proposing a translation practice guided by Prohm's holistic concept of "poetic variables" (Prohm 2013: 5). She grounds her argument in a step-by-step translation of Giuseppe Ungaretti's poem "Tramonto" (1916) into a multimedia triptych.

In Chapter 3, Manuela Perteghella outlines the increasingly multimodal and intermedial dimensions of literary translation, describing contemporary translation as "an unstable, transformative process which embodies both displacement and dialogue." Rooting her theoretical approach in Lee's (2013) exposition of the materiality of text in the digital age and adopting as framework Lars Elleström's recognition of increasingly fluid borders between media through "*combination and integration*," Perteghella's own creative work plays on the emergence of iconicity between and across medial borders in the "spatio-temporal modality" of poetic form (2010: 28, 15; emphasis in the original). More specifically in intersemiotic translation, she regards this emergent semiotic function as both a means of "provocation and production" in the translation process, citing the mapping processes inherent in such transformation (Ljungberg 2009). Her chapter charts her own journey from reader via literary to intersemiotic translator of Giosuè Carducci's poem "Traversando la Maremma toscana" (1887), which begins with a walk in the Maremma region and ends with a car journey into the Cotswolds in Middle England. Along the way, Carducci's Italian poem is transformed into an English video poem.

The simultaneity of multimodal experience is invoked by Clive Scott to argue for a synaesthetic view of translation, rather than Jakobson's narrower, semiotically driven categorization, where intersemiotic translation is seen as "an interpretation of verbal signs by means of signs of nonverbal sign systems" ([1959] 1992: 145). Scott favours a translation approach that is more concerned with the senses than with meaning, exposing the shortfalls of theoretical restrictions based on a purely semiotic approach that "urges us towards the erasure of associative interference, contingency, the shunning of the unruliness of matter and the body" and fosters a false "ontological separation" between literature, on the one hand, and media and the arts, on the other: without involving all the senses, the literary cannot be fully realized. Whereas structural semiotics see the translator as performing a linguistic exchange relying on the transmutation of codes into non-verbal equivalents, the synaesthetic approach sees the translator's role as not to "solve" but rather to offer the transient "capture" of a "persistently indeterminate" source text, which is capable of fostering "fruitful participation" in its reader. Scott illustrates his process as "variational play" on the source text by providing a step-by-step description of his successive translations of Charles Baudelaire's "Bohémiens en voyage" (*Les Fleurs du Mal*, 1857), creating vivid montages of pastel, paint, photo-fragments and text in which the French Symbolist poet's notion of "vibrativité" is made visible, or performed.

Scott's critical writing and translational practice resonate with Vahni Capildeo's creative "Erasure, Recall, Recolouration" of Pierre de Ronsard's "Ode à Cassandre" (1553). Through a montage of different versions, she explores and makes visible what happens in the processes of reading, interpreting and ultimately responding, all of which are inherent to translation. Capildeo treats the source text like a material substance and activates its synaesthetic, performative and dialogic qualities, bringing it into the present and simultaneously projecting it into the future. Her versions use echoes between French and English, or the projection of echoes by the juxtaposition of lines with deliberate extra space, to suggest each "translation" as a poetic field of possibilities. Semitransparent images express the layered, perpetual movement both of creative reworking and of the translation before translation which occurs when imagination encounters a source.

The performativity of the written word and its image is further elaborated by John London in its relation to "visual iconicity in poetry" (Elleström 2016: 442) and by extension its potential for theatrical action. Citing the visual properties of the Hebrew script as a catalyst through the ages for the creation of designs to be seen, touched and heard as much as understood, London extrapolates from the relationship between a word and its written image to the relation between an artwork and its title. Taking an interpretative approach to the title, he argues that this relation can sometimes necessitate a transformation or translation of the artwork as well as the title, because of their mutual semiotic entanglement. Here, he pays particular attention to performative titles such as Marcel Duchamp's "L.H.O.O.Q" or Joan Brossa's visual puns, for which he suggests translations which produce a "rival" image capable of achieving a comparable impact in the target culture. London further illustrates his approach to the challenges of translating theatrical action by preserving the "confirmation-contradiction" in Francesco Cangiullo's play *Non c'è un cane* (1915) by transforming the title (*Not a Dicky-Bird*), the action (showing a bird rather than a dog) and the medium (film rather than stage). Such "radical mutation," he argues, is necessary to address the so-called untranslatability of artworks and he calls for the boundaries between adaptation studies and translation studies to be revisited in the broader context of language as an integral component of aesthetic expression in the arts.

Theatrical action is also the means of translation adopted by Cara Berger's feminist perspective in what might misleadingly be referred to as a radical or experimental form of adaptation. Her intersemiotic translation of selected prose from Hélène Cixous' novel *Inside* (1969) expands the vibrative, hysteric properties of the material, its "semiotic density" and simultaneity, to produce in the performer a synaesthetic experience of the source text. Stressing that her intention is not to dramatize the source text, Berger "explor[es] how to translate the hysteric mode of signification that Cixous employs in her novel into theatre." This process is prompted from a target, rather than source text, in that Berger is working from Carol Barko's 1986 translation to develop material with performers that differs fundamentally from the written word as it unfolds in time and space, allowing the signifying process of prose to enter the medium of theatre by traversing the bodies of performers through sensory association. She further considers her methodology for translation and creative practice as political and "hysteric" in the context of feminist theories of translation and proposes "a hysterically-engaged performance aesthetic" based on a literal embodiment of Cixous' hysterical semiotics through an "affective, sensory and somatic" depropriation of signs in the very process of signification.

Berger's somatic translation for theatre resonates with an understanding of the hysteric's behaviour as real-time translation of the world around her. Known since ancient Egypt and applied from the nineteenth century in the West by male psychoanalysts to (mostly) female patients presenting somatic disorders with no obvious physiological cause, hysteria can be interpreted as a means of owning, miming or disguising trauma. In her chapter "Hosting the Hysteric," Laura González allows her own body to become the theatre of past hysterics' lives, travelling through time and through different accounts of these women's experience by revisiting their case history. She draws on their verbal expression and somatization in movement or stillness, gleaned from letters, paintings or photographs, as well as doctors' recorded impressions and descriptions of their states of mind and body to create an intimate performance which has to be experienced by each spectator on their own. Here, the border between spectator/participant and performer is blurred. Centring her research on fragments of cases, first of Fanny Moser, whom Sigmund Freud refers to as Emmy v. N, and then on Ida Bauer, whom Freud calls Dora, González describes the process of two solo performances, "Don't Say Anything" and "Ida" as one of "gHosting Hysteria." The intensely experiential dimension of this methodology carries risks for both audience and performer, and the potential for transference, dissociation and countertransference is integral to the process—much as it is in intersemiotic translation, which trades in the intersubjectivity of knowledge that is embodied in the source artefact.

Perceiving through the eyes, ears, tongue or body of another opens the willing recipient (performer or spectator) to unfamiliar affects and sensory experiences, a "disorienting" event that can, if enacted in a safe environment, lead to personal growth and greater levels of awareness and understanding of the other, and thereby enhance cultural literacy (Mezirow 1991, 2009). Noting that the intra-semiotic route is not inherently conducive to the translation of sign languages, Kyra Pollitt builds on Elleström's (2010) taxonomy of intermedial modality to problematize a lack of awareness of the intersemiotic process in sign language "interpreting" but queries his premise that written text and moving image are semiotically distinct. In her analysis of sign language poetry, or "Signart," as "Writing-through-image" (Ulmer 1985: 229), Pollitt notes how the "densely multimodal nature of the form," imbued with the elements of "linguistic flair; illumination; gesture-dance; the cinematic; compositional rhythm; and social sculpture," engages new modalities in translation beyond the commonly apprehended properties of visual iconicity in the source text, principally through the affordance of three-dimensional space. This in turn, she argues, offers the potential to "engage new audiences in different ways, thereby developing new social and cultural forms of communication," while warning against the ambivalent effect of foreignizing as a means of (mis)representing the languages of deaf communities that can inadvertently exoticize or reinforce prejudice. Acknowledging the theoretical contributions and implications for the role of the translator as foreignizer (Venuti 2000) or as interpreter of the source text's purpose in Hans Vermeer's (1989) *Skopostheorie*, Pollitt argues that Cecilia Wadensjö's (1998) insistence on the visibility of the translator/interpreter offers a more germane approach to the translation of Signart. Combining these three theoretical perspectives while emphasizing Wadensjö's role for the translator as "third presence in the exchange" between deaf and hearing cultures, Pollit applies the framework of Gunther Kress' (2003) "modal affordance" to a series of case studies in which she analyses the process of intersemiotic translation of British Signart as a means of “directing and boundarying the translator’s activities.”

The modal affordances and “semiotic excess” of voiced languages offer a platform for Heather Connelly’s practice-based *Translation Zone(s)*. In this polyvocal project, Connelly researches the non-linguistic aspects of translating and vocalising a foreign language’s basic phonic constituents, thereby challenging the semiotic representation of sign systems to achieve new and enhanced aesthetic and cultural understanding. In a step-by-step account of her intersemiotic translation process, she eschews the symbolic aspects of a language’s written alphabet or script, to embrace its sensory and affective dimensions. She contextualizes her approach within post-medium and postconceptual “contemporaneous” art practices (Osborne 2013; Smith 2011) with a renewed concern for a fluid, fuzzy process of signification (after Gilles Deleuze and Félix Guattari) where the possibilities for dialogue and flow are foregrounded. Rooting her theoretical argument in Andrew Goffey (2015) and Simon O’Sullivan’s (2001) invocations of Guattari’s “a-signifying semiotics” (1984: 75) in a context where the contribution of art-as-research to the advancement of academic knowledge is increasingly acknowledged (Butt 2017; Borgdorff 2016), Connelly revisits notions of untranslatability at the level of the constituent parts of the sign. Further, she explores how the postgraduate students and “native” speakers who participated in the creation of the project could have experienced *Translation Zone(s)* as the kind of disorienting event Jack Mezirow (1991, 2009) identified as a key driver for a transformative learning experience. Arguing that “the act of sharing a language with another requires a deep and attentive listening, to be open to and affected by other bodies,” Connelly underlines the potential such extralinguistic practice holds for fostering cultural and artistic hospitality.

The interactive, dialogic properties of translation as a means of enhancing communication also form the basis of Arlene Tucker’s *Translation is Dialogue: Language in Transit (TID)*, an artistic and pedagogic project which draws inspiration from the Tartu-Moscow Semiotics School initiated and led in the 1960s by Juri Lotman. Citing from Lotman’s concept of the semiosphere, Peeter Torop’s discourse on translation semiotics and Jakobson’s on the cognitive, supra-grammatical function of language in communication, Tucker proceeds to describe journeys that intertwine at various stages across the globe: firstly, how an artefact created by dancer and semiotician Alejandra Pineda Silva is translated through a variety of art forms; secondly, how workshop participants encounter and translate such artefacts. Viewing *TID* essentially as practice as research, Tucker seeks to engage all players (from artist to viewer to workshop participants) in exploring theoretically driven concepts of semiotics through intersemiotic translation activities that emphasize the experiential and the sensory. Experienced in different locations and through different media, Pineda's source artefact is successively transformed into target and source in a chain of renewal that pushes at the limits or boundaries of subjective worlds, which is where Tucker argues "communication can occur and new information can be brought to light." Providing detailed guidelines on conducting interactive workshops, Tucker proposes a means to translate across image and text that fosters dialogue and art making as a collaborative, culturally engaging, act of communication.

Another analytic of art making is elaborated by Bryan Eccleshall from Antoine Berman's "Twelve Deforming Tendencies" (1985), originally written for the ethical guidance of the interlingual translator, into a set of questions designed to offer an illuminating companion to the practice of the intersemiotic translator. Expanding on Jakobson's (1959) definition of intersemiotic translation, Eccleshall cites later interpretations by Kenneth G. Hay (2009) as ekphrasis and by Umberto Eco (2003) more broadly as either performance, intersystemic among non-lingual systems, and even parasynonymy (where a brand can signify a product). Upon this premise, Eccleshall transcribes Berman's "Deforming Tendencies" to apply beyond literary translation across modes and media and illustrates the application of these "Tendencies" with contemporary examples of intersemiotic translation. Recognizing that there is no dictionary broad enough to encompass the breadth of semiotic signs used by artists synchronically and diachronically, Eccleshall offers the multidimensional scope of art making as a liberating platform upon which to better understand and translate a source artefact beyond the confines of literary translation.

The liberating potential of intersemiotic translation for the art maker is examined through the related experience of dancers in Ella McCartneys' "Movement as Translation". As Artist in Residence in the Department of Applied Linguistics and Communication at Birkbeck, University of London, McCartney transposed Li (2011) and Garcia & Li's (2014) linguistic notion of translanguaging to the medium of performance and choreography, and worked with dancers Amy Harris and Ruby Embley to translate Michael Jackson's dance poses, as captured in six posters, into movement for a series of performances. The ensuing interview highlights remarkable parallels or correspondences between the semiotic systems of dance and language, both in terms of the verbal vocabulary used by the dancers to describe their experience and in terms of Elleström's (2010) modal and medial taxonomy. Noting that translanguaging "makes visible the different histories, identities, heritages and ideologies of multilingual language users" (Garcia and Li 2014: 137), McCartney set out to explore and rework Jackson's poses with the dancers through a collaborative process of discussion and movement that allowed individual differences to emerge naturally. For McCartney, "the structure [of the performances] aimed to reflect the process of learning a new language, starting perhaps with set phrases and then moving towards dynamic communication that is expressed fluently." Side-stepping issues of faithfulness to the source text, McCartney's line of enquiry in the ensuing interview focuses very much on the dancers' reflections on their individual process of embodied translation.

Inherent in the embodied nature of intersemiotic translation lies the reflexive nature of such practice and the role of biography in the self's interaction with the world. While translation discourse tends to regard the process of interaction with a source artefact variously as "transformation," "adaptation," "transmutation" or "transcreation," Gaia Del Negro draws attention to a body of psychoanalytic theory that regards the artwork as trigger, or "evocative object" (Bollas 2009: 79–94). Del Negro focuses here not on the intent to translate such artefacts into target texts, but rather on the space in which an individual's holistic encounter with an artwork functions as a trigger, in a space a little upstream from the more output-oriented stages of intersemiotic translation described in this book—a space of encounter she terms the "transitional/translational space." Her paper raises the question, seldom posed explicitly in translation, but more common in the domains of education and psychoanalysis, of how the self "knows" the world in that area that is "intermediate between the dream and the reality" (Winnicott 1965: 150). Her exploration invites the reader to consider how the reflexive processes of learning, knowing and creativity triggered by an "evocative object" are negotiated biographically and in a social context, noting a similar dynamic in intersemiotic translation, and ultimately to envisage the potential of such translational processes for transformative learning in the subject. When combined with perspectives on individual engagement (whether as translator or spectator/participant) gathered from chapters by Berger, González, Connelly and Tucker, Del Negro's essay offers a thought-provoking, interdisciplinary pointer for further research on the more elusive and subjective but equally vital role of intersemiotic translation in education and self-development beyond the primarily practice-based research explored thus far in this book.

One way to explore Del Negro's extrapolations beyond her qualitative findings is to frame them in the context of an individual practitioner's perspective. The personal journeys of the translator as art maker, from Loffredo, Perteghella, Scott, Berger, González, Eccleshall and Calleja to McCartney's dancers, have been related in the first person. The interview with dancer Marta Masiero in the context of her work with choreographers Caroline Bowditch and Bittersuite, however, sets it apart from the other practioner-led first-person accounts in this volume, as it is based on Gaia Del Negro's exploration of "*Transitional/Translational* Spaces" as safe spaces for self-negotiation and personal development, and underlines the implications for reflexivity and personal development afforded to the practitioner herself through the practice of intersemiotic translation.

Jen Calleja's account of her expressly feminist translations of Christian Marclay's photo-book *The Clock* into a series of poems and an experimental novel resonates with many of the points raised by Del Negro and Masiero. The case for a twenty-first-century feminist agenda in translation, presented in Berger's argument for a "hysterically-engaged semiotics," and embodied by González as a personal, theatrical journey into hysteria, is here encountered as an integral component and driver of Calleja's reflective response. In this chapter, she examines the creative and deliberative process behind her series of translations, with the stated intention of writing back against the male gaze in the screenshots that comprise Marclay's book. And while from a feminist standpoint these poems/translations, by Calleja's own admission, cannot be considered faithful, other more politically neutral elements of Marclay's film installation, such as his treatment of time when translating from film to installation, arguably stem from a similar subjectively-driven intention, informed by personal choice. Unlike other contributors to this volume, Calleja is less concerned with the sensory element of her experiential process, than with her affective response as a woman translator. Her contribution thus serves to extend the focus on personal experience taken by McCartney, Del Negro and Masiero's chapters with a politicized dimension, which must be recognized as an integral part of the intention, if not always explicitly stated, behind the translator/practitioner's process. In her words, pitching her own subjectivity against that of the source author, what Calleja offers are the thoughts of "[a] translator fully present in the translation.… A translator getting *(un) necessarily* involved" (Calleja's emphasis).

Sophie Collins likewise argues for a recognition of the political dimension of translation, in her case more specifically ekphrasis, which she discusses in relation to intersemiotic translation. She sets out by questioning the ethics of looking—a question which must, or as Collins argues, *should*, always be asked in relation to ekphrasis as the gaze is inherent to the process. Asking who is allowed to look, what is being looked at and, crucially, what and who is overlooked, Collins criticizes both traditional ekphrasis and critical writing on ekphrasis for its almost exclusive focus on the established patriarchal canon of white male Western artists and poets and the omission of other voices. She proposes a definition of ekphrasis "as a mode of intersemiotic translation" which will allow room for a renegotiation of the power relations between poetry and its visual source. Further, she re-examines the role of the museum as the site of the ekphrastic encounter in favour of a focus on "online contexts of reception" and the sheer infinite variation of an original image in digital proliferation. The "radical ekphrasis" Collins has in mind breaks free from historical constraints and exposes the "pervasiveness of the sexist and colonialist gaze" in an iconoclastic act of defiance against the status quo. Collins concludes her chapter with radical ekphrastic poetry of her own.

The final contribution to our volume is a collaborative piece by poets Steven J. Fowler and Robert Prosser. In a rhapsody of 19 translations of an original poem by Prosser, the two poets explore the multiple facets of interlingual, intralingual and intersemiotic translation across modes and senses. The piece was conceived in response to our invitation to Fowler to contribute to our book. It was performed for a live audience at the Austrian Cultural Forum in London during the European Poetry Festival in April 2018 and subsequently written up. Fowler and Prosser explore homophonic and homographonic translation, translate between languages and dialects, between morse code and rap, spoken and written word. Prosser's original text spirals outwards into a multitude of versions, each triggering a new iteration in a different medium. Here, translation as a creative method fully comes into its own and the translator is firmly placed within the text, literally embodying content and form.

While we have placed the different contributions to this book into a particular order which traces our own readings and thought processes as we assembled the individual chapters, this sequence should by no means be seen as prescriptive. Rather, we would like the path we take from chapter to chapter to be perceived like the translucent lines on Madis Katz' image on the cover of our book: lines that provide guidance but allow for and, in fact, invite digression. In the final section, entitled "Refractions," we will add our own voices to the first-person narratives we have gathered from translators, practitioners and participants of intersemiotic translation events by reflecting on our readings and on what we are taking away from the process of making this book. But for now we would like to invite our readers to embark on their own journey, to dip in and out of chapters and make their own connections. We hope that what we present here will prove to be transformative and/or inspire new translations across fluid borders, entangled modes and senses.

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