

BOOK REVIEW

FOUND IN TRANSLATION

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Translating across sensory and linguistic borders: intersemiotic journeys between media, edited by Madeleine Campbell and Ricarda Vidal, Cham, Palgrave Macmillan, 2019, 433 pp, 128,39€ (hardcover), ISBN 978-3-319-97243-5, 101,14€ (e-book), ISBN 978-3-319-97244-2.

Translating across sensory and linguistic borders: intersemiotic journeys between media, edited by Madeleine Campbell and Ricarda Vidal, is a book that explores, redefines and expands the boundaries of intersemiotic translation. Campbell is a lecturer at the University of Edinburgh and a freelance translator, researcher and writer, whose main lines of research include intersemiotic translation, poetry, surrealism and francophone literature. Vidal is a teaching fellow at King's College London, in the Department of Culture, Media & Creative Industries, and studies a myriad of subjects, such as modernism, alternative worlds, urban spaces, gentrification and humans' fascination with death.

The essays compiled in this book explore the translator's personal experiences during the process of intersemiotic translation. The contributors are researchers, educators, writers, translators, artists and performers from different countries and academic paths, which weaves a sense of diversity and multiculturalism into the book. As a result, in one essay you find yourself learning how Sam Treadaway translated Simon Barraclough's circular poem "Two sun spots" as "Sniff disc", where the poem could be smelled, while in the next you discover how the performers during a Bittersuite concert translate sound into spectators' bodies through touch. But instead of offering a collection of disparate essays, the book takes the reader on a well-crafted journey through universes of experience that complement and build on each other.

In their introduction, the editors claim that this book aims "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". There is also a focus on important socio-cultural issues throughout the book, with feminism, social inclusion and power relations between cultures and languages appearing in several essays. All of these layers provide a much-welcomed depth to the subject of intersemiotic translation and hold it accountable to progressive ideals of ethics. Even though the essays all rest on the shoulders of the great names that are often summoned when discussing this particular area of Translation Studies (such as Roman Jakobson and Lars Elleström), these are just starting points, foundations on which the writers promptly build more complex and inclusive definitions.

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The first chapter, written by the editors, provides the book's theoretical background and brief contextualization within the field of Translation Studies. The following two chapters explore the translation of poetry into different modes of expression which involve different media, working together simultaneously in order to convey the complexity of sensations that the poems evoke on the translators. These concepts of intermediality and multimodality are brought up by Eugenia Loffredo and Manuela Perteghella in a manner that refutes the idea that a poem is an object of time while an image is an object of space. Just as visual poems incorporate the use of space, images can also be designed to be "read" and gradually discovered, thus including a temporal component.

A concept that lies at the heart of intersemiotic translation but is rarely discussed is that of synaesthesia. This is something that Clive Scott explores, defending that free associations between different senses are a fundamental mechanism of our psyche, especially when it comes to language. John London also raises the idea of synaesthesia, but in a multimodal context, where an artefact only gains meaning when its visual and verbal elements are simultaneously present. The different ways in which an object can affect the person who interprets and translates it are explored throughout the book. Several of the essays challenge the idea that a monomodal text can really exist, since the capacity of the written word to affect the reader in physical, psychological and emotional ways makes it a multimodal object to begin with. Therefore, in a way, every translation is intersemiotic: or, at the very least, the translator's internal experience seems to take place through intersemiotic mechanisms, regardless of the type of translation.

Feminism is a recurring theme in many of the essays. However, those by Cara Berger and Laura González are respectively devoted to the issues of feminism and hysteria. In them, hysteria is viewed as a form of rebellion against the social rules that restrain women and is considered itself a form of intersemiotic translation, one in which internal experiences and traumas are translated into forms of behaviour deemed inappropriate. The solution, Freud contends, is therapy, yet another process of translation that would then convert these internal conflicts into words. Sign language is another novel issue tackled by some of the articles, and translation can occur between an idea and a physical movement, or between verbal signs and movement. In her essay, Marta Masiero describes how the inclusion of sign language in a dance performance, not just as an external component but also as part of the performance, added an extra layer of meaning that was only accessible to a few members of the audience, but which could be enjoyed by all at an aesthetic level. In turn, Kyra Pollitt translates Johanna Mesch's Signart poem *Ocean* into a written poem that tries to express the movements and rhythm of the original.

The practice of ekphrasis is also discussed throughout the book, although not always in a conventional form. For example, Sophie Collins discusses how the gallery environment and the digital medium impact the ekphrastic tradition in different ways. She explores the (mis-)representation of women within this genre, both as subjects and as writers of ekphrasis, and analyses Rachael Allen's ekphrastic "4chan Poems", which subvert images, videos and posts from the famously misogynistic website 4chan. The interpretation of

images can also be conveyed through other media, such as dance. Moreover, Ella McCartney describes how a misunderstanding gave her the idea to translate Michael Jackson's posters into choreography, a process discussed in an interview that she conducted with Amy Harris and Ruby Embley, the dancers involved in the project.

Another interesting feature of this book is that it includes some didactic elements which can be of practical use to anyone who wishes to explore the hidden potential of intersemiotic translation. In Arlene Tucker's article, the reflective and creative qualities of this type of translation are put into practice with suggested exercises. Bryan Eccleshall takes a more theoretical approach, analysing Berman's "Twelve deforming tendencies of translation" and offering guidance on how to avoid the pitfalls of each of them. Gaia del Negro studies how the process of translation can help education professionals become more in touch with their inner self, as well as form cognitive networks between the emotional and rational parts of their mind with a view to improving creativity and expression.

In this collection of essays, translation is more than just a bridge between equivalent signs. It becomes a river of emotional and cognitive flow, in which associations and creativity stem from the translator's own personal experiences. The goal is not to simply carry the source material across semiotic borders: the translator is asked to interpret it, digest it and then create a new artefact that conveys not the original, but the experience of translation itself. When the exchange of meaning is studied, emphasis is not placed on the original nor on the new creation, but rather on the translator and his/her personal experience during the procedure. Most of the contributors consider this an experience that is capable of uncovering hidden truths within the translator and shape a new internal reality. A great number of books and articles about translation tend to focus on what is lost. This book exalts what can be found.

About the author: Bárbara Sofia de Oliveira currently pursues a Master's in Translation at the NOVA University of Lisbon and is a member of the Centre for English, Translation, and Anglo-Portuguese Studies (CETAPS). She works as a writer and translator for Petal & Stem.