

## REVIEW ARTICLE

### TRANSLATION, CREATIVITY AND EXPERIMENTALISM

África Vidal Claramonte\*  
University of Salamanca

*TRANSLATION AS CREATIVE-CRITICAL PRACTICE*, Delphine Grass, United Kingdom: Cambridge University Press, forthcoming.

*TRANSLATION AS EXPERIMENTALISM: EXPLORING PLAY IN POETICS*, Tong-King Lee, United Kingdom: Cambridge University Press, 2022, 88 pp., £16,59 (Paperback) ISBN: 978-1-108-93295-0

*TRANSLATING THE AVANT-GARDE, AVANT-GARDE TRANSLATION*, Alexandra Lukes (ed.), Leiden: Brill, forthcoming.

*EXPERIMENTAL TRANSLATION: THE WORK OF TRANSLATION IN THE AGE OF ALGORITHMIC PRODUCTION*, Lily Robert-Foley, London: Goldsmiths Press, 2023, 248 pp., £27,54 (Paperback) ISBN: 978-1-913-38070-0

*THE EXPERIMENTAL TRANSLATOR*, Douglas Robinson, CHAM: Springer International Publishing AG, 2022, 185 pp., 117,69€ (Hardcover) ISBN:978-3-031-17940-2, 93,08€ (e-book), forthcoming (2024), ISBN: 978-3-031-17943-3

#### 1. Introduction

More than twenty years into the 21st century, it is now evident that Translation Studies has changed considerably. Traditionally conceived as a process of linguistic substitution, translation has since been redefined to incorporate concepts such as culture, ideology, power, time, and space. The concept of ‘equivalence’ has also evolved. A text is no longer understood to have only one meaning but various, because meaning is not static. It is fluid, polyphonic, plural, and open-ended. In short, meaning depends on context, time, and place. Translators now attempt to discover how meaning was constructed and who constructed it. They must also determine whom it was created for, and by what means. In today’s world, translating is a complex, critical practice that can be regarded as a palimpsest. It is a journey through different stories, times, and voices that also reveals the wounds and scars that each word has accumulated during its travels.

In this line of broadening the definition of translation, it is hardly coincidental that the second and third decades of the 21st century have witnessed a veritable explosion of publications in Translation Studies that link ‘translation’ to other concepts such as ‘experimentation’ and ‘creativity’ (Malmkjær, 2019; Loffredo and Perteghella, 2006; Di Paola, 2015; Dot, 2019). Relevant examples include Susan Bassnett and David Johnston’s ‘outward turn’ (2019), Madeleine Campbell and Ricarda Vidal’s ‘experiential translation’ (2019, 2024a, 2024b), and Monica Boria’s ‘multimodality applied to Translation Studies’ (2020). These publications as well as many others make it abundantly clear that the borders

---

\* africa@usal.es

of translation have become much more flexible because what is translated and the means by which it is translated have now significantly broadened in scope.

This is the context of the five books reviewed in this article. These books deal with translation as the starting point for new artistic manifestations. Lily Robert-Foley's *Experimental Translation: The Work of Translation in the Age of Algorithmic Production* takes the AI angle; Douglas Robinson's *The Experimental Translator* focuses on the translator, rather than the text; Tong King Lee's *Translation as Experimentalism: Exploring Play in Poetics* introduces us to concrete Chinese poetry and its translation; Delphine Grass' *Translation as Creative-Critical Practice* insists on the link between theory and practice and Alexandra's Lukes' edited volume *Translating the Avant-Garde, Avant-Garde Translation* wants to answer several questions: What is avant-garde translation? Why should we pay attention to it? And why now?

The five volumes offer a creative approach to traditional ideas on translation. Grass argues for an experimental, bodily translation, in which translating is seen as a poetic and political task, which highlights openness, variation, a vast patchwork of impulses of a diverse range of cultural, physical and emotional reaches. In her book she integrates theory and practice with autobiography, the body, and other subjective modes.

Lee foregrounds an open-ended, experiential translation that focuses on memes rather than signs and adds value to the original through verbal and nonverbal resources. His ludic translation offers a brilliant methodology to approach apparently untranslatable writing like concrete poems, and deconstructs traditional assumptions about translation. It can be seen as a site for raising questions of representation and for understanding translation not as the mere reproduction of an original but as a Deleuzian map where the translator's voice must also be heard.

In her edited volume, Lukes invites the various contributors to challenge the role and limits of translation, to destabilize such concepts as authorship, primary and secondary, and also the very notion of translation. From different perspectives, the chapters show the reader the possibilities of the experimental and the avant-garde through translation seen as a dynamic process. The volume shows translation as a mobile, creative process and reveals "the extent to which the translator's 'readerly consciousness' [...] comes into play during their (the translator's and the reader's) encounter with a text".

Robert-Foley argues that experimental translation responds to the way translation happens in the algorithmic marketplace of languages, in order to oppose, respond, critique interrogate and try to understand that it is operating as a device for interrogating and challenging marketplace norms and practices of translation. In the age of algorithmic production, this seems mostly to happen between spoken human languages with writing systems.

Robinson, for his part, celebrates experimental translation through the hypercyborg translator, the collage translator, the smuggler translator, and the heteronymous translator. A translation is totally different from any binary, predetermined, and unmoveable truth. His experimental translator participates in literary creativity and he

invites the reader to play with the rich possibilities created by the wide and rich variety of experimental texts he offers.

## 2. Beyond verbal equivalents: the politics of experimentalism

Although each of these five books is different, they also have many ideas in common. An interesting point is that they all argue that experimental translation, far from being a simple game of words, is a serious matter that can have far-reaching consequences in the spheres of politics and even of social justice. For Delphine Grass, the task of the translator as a theorist should go beyond a process of linguistic substitution and explore the socially transformative potential of translation. She points out that “translation as creative-critical practice is concerned with questions of social justice and representation beyond translation theory” (Grass, 2023, p. 7).

As mentioned above, Lily Robert-Foley’s volume focuses on the theoretical and practical consequences of the AI Revolution, made clear in her subtitle, “The Age of Algorithmic Production”. Taking this as its distinguishing mark, her book analyzes collaborative acts of activist translations, and related to topics such as the Holocaust, migration, colonialism, minor languages, and genre, inter alia. Examples range from Joyce’s “Anna Livia Plurabelle” to M. NourbeSe Philip’s *Zong!* Other examples include Caroline Bergvall and the translations of the Outranspo group. Robert-Foley’s book begins with a deconstruction of Vinay and Darbelnet’s seven translation procedures. “I have hijacked them – *transcreated* them” (Robert-Foley, 2023, p. 18), from the *emprunt* and *calque*, to the techniques of literal translation, transposition, and modulation, not to mention equivalence and adaptation. According to Robert-Foley, experimental translation criticizes rules and norms given that it is deeply entrenched in language as well as in cultural and historical specificity. She describes it as follows:

(...) a translation practice that runs counter to conventional ideas about translation (...) Experimental translation opposes itself to the norms, the doxa of current translation practices. But what norms? Whose translation practice? Situating norms is obviously a fluid and problematic, culturally specific activity. Examining what is opposed to these norms serves to accentuate this (Robert-Foley, 2020, p. 401).

Douglas Robinson, in his book, concentrates on an experimental translator who “does not translate just for fun, but initiates a transformative exploration of the legitimate-illegitimate binary [...] the experimental translator uses that binary to undermine and disperse political control, at least in its linguistic and literary instantiations” (Robinson, 2022, p. 21). This idea is also present in what Tong King Lee calls ‘ludic translation, “[p]lay transforms normativized identities, thereby gaining its politico-ethical force” (Lee, 2022, p. 6). It is a way of democratizing languages:

(...) a method to democratize expression and level the ground of linguistic transaction, such that “no one is permanently on top, no one is permanently at the bottom”, resonates with

how the dyadic relation between source and target, author and translator, can be reconfigured through ludic translation. This is particularly the case with overtly performative modes of translation, where the distance from one language to another is mediated not through relations of semantic equivalence but through relations of semiotic analogy grounded in the materialities of representation (Lee, 2022, p. 7).

### 3. Theory and practice

Still another thing that these five authors have in common is that they are all experimental translators, which is why their books contain analyses of their own translations. Like Douglas Robinson and Tong King Lee, Delphine Grass is a member of the AHRC Experiential Translation Network.<sup>1</sup> Lily Robert-Foley, whose book mentions the activities of this group, is a member of Outranspo (Ouvroir de Translation Potencial).<sup>2</sup> And Alexandra Lukes edits a volume that includes prestigious translators such as Robinson himself, Clive Scott, and Matías Battistón (who illustrated the cover).

Also featured in Lukes' book are members of the unofficial underground Translation Limits and Outranspo. There is a chapter by Pablo Martín Ruiz, one of the founders of Outranspo, which describes the group's participation in a contemporary art exhibition for the 33<sup>rd</sup> São Paulo Biennial in 2018. An interesting topic of debate was:

(...) the role that ideas about translation played in the conceptual and curatorial setup of the exhibition, as well as the connections between this project and Brazilian concretist poet Haroldo de Campos and his concept of "transcreation" (Lukes, 2023, p. 91).

In Lukes's volume, authors such as Battistón, Martín Ruiz, Scott, and Robinson continuously play with the reader through creative, experimental translations, which are in constant flux. For example, there is the question of what Robinson's "ninja translator" does with "aggravated" readers. This conversation between an Avant-Garde Translator and a Questioner finally results in an experimental translation of Walter Benjamin's "The Task of the Translator," (Lukes, 2023).

After reflecting on Ermes Marana, the Translator in *Se una notte d'inverno un viaggiatore*, Robinson (2022), in *The Experimental Translator*, plays with the reader, in the same way as Calvino, by simultaneously assuming the roles of the "Bare Life Provocateur", "Postmodern Provocateur", and "Heterotopian Provocateur". This book also has many magnificent examples of experimental translations. A case in point is his pseudotranslation of Algot Untola's *The Last Days of Maiju Lassila*. Others include the analyses of experimental

---

<sup>1</sup> Madeleine Campbell and Ricarda Vidal propose the integration of translation into the field of contemporary art through their *AHRC Experiential Translation Network*. Available at <https://experientialtranslation.net/2021/07/09/etn-holds-its-first-symposium/> (Accessed: 23 May 2023)

<sup>2</sup> Outranspo is a group of international translators, scholars, and writers who work playfully in-between languages. They belong to the tradition of the Ou-X-Po groups who have followed (in our case rebelliously) in the model of Oulipo (Ouvroir de Litterature Potentielle), except instead of the 'li' in 'Oulipo' (which stands for Litterature) we have replaced it with Translation. Our full name, Outranspo, spells out 'Ouvroir de Translation Potencial.' The three languages of our name represent the three languages of our founders" (Bloomfield and Robert-Foley, 2017, p. 469).

hypercyborg translators, of Finnish poems and novels, of William Carlos Williams's poem that apologizes for eating the reader's plums, and *Wittgenstein's Mistress* by David Markson. The range of examples is impressive and is not only limited to different literatures but also includes examples taken from the world of art and photography, via John Berger. Robinson never addresses "a *resolution* of the heterotopias explored. There is no right answer—let alone prescriptive "guides" to the "best" or the "most effective" kind of experimental translation" (Robinson, 2022, p. 33).

"The Collage Translator" is a chapter in *The Experimental Translator* about (un)original texts, such as those by Graham Rawle, Jonathan Lethem, David Shields and many others. According to Robinson (2022, p. 109), "translating is like collaging precisely because it 'quotes' from the original". In this chapter, when Robinson reflects on his own translation of Kari Aronpuro's collage novel *Kääntäjän floppi* as *The Translator's Flop* he also mentions the use of footnotes (Robinson, 2022, p. 135). Footnotes also have an important role in his pseudotranslation, *The Last Days of Maiju Lassila*:

(...) which on one level *donates* credit to J. I. Vatanen, the supposed author of the book. On another level, however, since J. I. Vatanen was not an actual human author but one of Algot Untola's heteronyms, and "Vatanen" writes the novel both about his life before meeting Untola (from the mid-1880s to 1918) and about the 9 months after Untola was murdered in the White Terror after the Finnish Civil War—i.e. since Untola's heteronym could not realistically have survived the human author's death—I explicitly (but misleadingly) donate that credit to some other Finnish author who supposedly used the Vatanen name pseudonymously. Throughout the book in footnotes, too, I speculate repeatedly as to the actual author. Annotations are the experimental translator's secret weapon in all three of these experimental translations (Robinson, 2022, p. 135).

Robinson reflects on his translation, *Gulliver's Voyage to Phantomimia*, which he refers to on the cover as the "transcreation" of *Gulliverin matka Fantomimian mantereelle*, Volter Kilpi's last unfinished and posthumously published novel:

And inside the book, again, in the paratexts and footnotes, I maintain the pretense that I didn't translate or otherwise create the book, but *edited* it: inspired by Kilpi's preface announcing that the manuscript of this book appeared on his desk at the University of Turku Library, in English, apparently written by Lemuel Gulliver himself, and he (his heteronym) *translated* it, I created a "Douglas Robinson" heteronym who has found the same English manuscript and edited it (Robinson, 2022, p. 136).

The concept of heteronym is very important for Robinson. Heteronyms lie somewhere between fiction and reality, between the original and the copy, in a space in which the creation causes the creator to disappear. They are a game in which it is not clear whether it is the author that creates the text or whether it is the text that creates the author because the author's name is an unstable signifier that gives rise to multiple interpretations. That is why heteronyms not only make us think of Fernando Pessoa – as Robinson (2022, p. 68) and Battistón et al. (Lukes, 2023, p. 73, ff) do when they analyze Pessoa's heteronymic

translators – but they also evoke the transparencies and masks of an artist as versatile as Frances Picabia. An interesting example is Saramago's *The Year of the Death of Ricardo Reis* (1984 / 1991), in which Ricardo Reis is a heteronym (perhaps a copy or a multiple/fragmented personality) of Fernando Pessoa, though Saramago allows the heteronym to outlive his creator by nine months. Robinson (2022, p. 143) writes: "The interesting question is whether the translator's projected/imagined self-image is then a heteronym of the source author or of the translator—or both at once, in a kind of Bakhtinian internal dialogism". As in Roland Barthes's "writerly text", "the lectorial heteronym is a co-producer of the translation — the translatorly text" (Robinson, 2022, p. 148).

Tong King Lee explains his groundbreaking theory of translation which he applies to Chinese experimental concrete poetics. He also provides a brilliant analysis of experimental translations, such as Clive Scott's translations of the poems of Baudelaire. His are visual, random, chaotic, nomadic translations that convey meaning through all the senses by playing with fonts, typography, colors, and movement. In addition, Lee presents his own English translations of Chen Li's concrete poems "A War Symphony", "Nation", "White", and of others, where he theorizes through exemplification.

In all of these cases, Lee constructs a playful, rhizomatic, creative type of translation with political resonances. His "ludic" translation is performative, "not subservient to a source text [...] translation subjects an original work to experimental play replete with contingencies and [...] extrapolates it toward multiple trajectories and plural media" (Lee, 2022, p. 2); never "submissive to or subversive of the original text and its author" (Lee, 2022, p. 6). Ludic translation is open, plural, and never definitive:

The ensuing experience stands in contrast with that of straight translation, characterized by the ordered and rational transference of meaning, perhaps clause by clause or line by line, from one language into another. Experimental translation is much more chaotic, idiosyncratic, and unpredictable, continually inflected by epiphanic images and texts conjured up in the here-and-now of translating. Instead of discarding these idiosyncrasies and epiphanies as irrelevant to the work of translation, a ludic perspective embraces them and actively considers how they can be co-opted to add value to the original work in unexpected ways (Lee, 2022, p. 46).

According to Lee, ludic translations are texts that convey meaning through all of the five senses. They are visual, open, and in constant movement. As lively scenarios where all text elements are in play, ludic translations are canvases that transform words into images that appeal to our perceptions and feelings. Ludic translation is thus a complex adventure, because it invites us to translate by seeing, touching, hearing, smelling, and tasting. This is the best way to approach indeterminate, radial, polycentric texts, which lead to multiple and polyhedral translations:

Each time a work is translated, even by the same translator, the outcome will inevitably be different because the extraneous circumstances impinging on each instance of translation can never be exactly the same (Lee, 2022, p. 46).

As observed by Delphine Grass (2023, p. 2), it is for a translation theorist to also be a translator, because it changes the way that translation theory is addressed:

(...) from the point of view of translation practice as a materially situated and critically engaged meaning making process, of exploring how experimenting with translation could invite the fixed forms of theory into a space of experimental possibilities.

Effectively, Grass's *Translation as Creative-Critical Practice* advocates blurring the limits between translation theory and practice with a view to opening translation to experimentation and creativity. These same ideas also permeate the volume edited by Lukes, which includes chapters on "translating the avant-garde" and others on "avant-garde translating". Here, "avant-garde translation" refers to the intersection of both approaches as well as to critical and creative texts that bring together translation theory and practice.

In her book, Grass incorporates the concept of 'autotheory', which refers to the integration of theory and philosophy with autobiography, the body, and other subjective modes. The examples presented – Ayesha Manazir Siddiqi, Kate Briggs, and Diane Meur, among others – are case studies of the commingling of theory and practice and of translation as a sensorial, tactile task. This means touching the other with language, in the sense of *délicatesse* in Roland Barthes's *The Neutral*. Interestingly, Briggs and her *This Little Art* also appears in Robert-Foley's book, since for both authors it is a very special example of an essay on translation, or "a translation memoir". As in the call for papers for a special issue of *Life Writing* (Routledge, 2023), a translation memoir is "a reflexive writing practice on the personal and political intersection between writing and translation". In Grunenwald's translation practice, which is another of her examples, Grass adds the dimension of gender, though she always approaches translation from a social and material perspective, while subverting the myth that translation theory and practice exist on different planes. The second section of the book explores performative translations as illustrated in the work of Charles Bernstein or Caroline Bergvall, among others. However, her main focus is on Anne Carson's translation of Sappho and the role of gaps and silences on the page, which invite further translations. With this performative translation, Carson dramatizes Sappho's absence, rather than imposing her presence by completing the original, as other translations do.

In the third section, Grass looks at "transtopias", which are "experimental forms of translations to challenge normative representations of place and identity funnelled by the nation" (p. 44). As such, they are polysemic and dialogic spaces that translation creates in the face of cultural hegemonies. All of this is exemplified first by the analysis of a French text and film by Noémi Lefebvre and Laurent Grappe, titled *We are We*, where translation is performative and multi-layered; and then by the analysis of the spatial translations of Slavs and Tatars, an internationally renowned art collective. She then discusses "paratextual transtopias", in which "translators become the fictional writers of new psycho-spatial geographies [...] paratextual transtopias are a symbolic intervention, through the visual spatialisation of the source text on the page, on the national and cultural geographies

reproduced in the abstract myth of authorial agency” (p. 55). Grass explores paratextual transtopias by comparing the ideological posture of Vladimir Nabokov's annotated translation of *Eugene Onegin* with Chantal Wright's paratextual translatoxia in her translation from German into English of Yoko Tawada's novella, *Portrait of a Tongue*.

Grass portrays translation practices that are tactile, and that consequently go beyond the interlinguistic. She proposes a theory based on practice, on a translation activity that is performative and which transcends the concepts of equivalence and transparency. It is a type of translation closely related to Campbell and Vidal's (2019), “experiential translation”, to Loffredo and Perteghella's (2006) ‘creative translation’ and to Robinson's (2022) ‘experimental translation’. Grass opts for an active, moving, non-instrumental translation, which gives rise to a theory that is never prescriptive, conclusive, or definitive.

From all of the above, it is evident that this book advocates translation as a creative-critical practice, as a political practice which re-imagines ontologies of belonging, something that, as we have seen, is common to experimental translators, because this type of translation “expands and self-multiplies [...] circumvents meaning, aiming instead at *performance* [...]. Performative translation entails dialogic engagement with the source text through the translator's body, with a view to creating multimodal variations on that text” (Lee, 2022, p. 11). Translation is transformative (Robinson, 2022, pp. 32-91).

#### **4. Translating with all five senses**

Another element shared by these authors is their insistence on translating with all five senses. As it is well known, the concept of the ideosomatic was used by Robinson (1991) in *The Translator's Turn*, as well as in many other publications. We have already seen how for Grass speaking is touching the other. Both in this book and in other publications (e.g. Lee and Baynham, 2019, pp. 97-122, *inter alia*), Lee insists on the importance of all the senses when translating. In line with this, Lukes not only discusses Carroll/Artaud's “nonsense/nonsense” (Lukes, 2022) but also Artaud's writings (Lukes, 2019a, 2019b, 2022) during his confinement in mental asylums. During these stays, he incorporated unpronounceable and untranslatable words, mysterious syllables that Lukes relates to preverbal space and the relation of “the breath flow of the body” (Lukes, 2019a, p. 195) to language. The body, the somatic, and its relation to translation is also present in the introduction and in several chapters of Lukes (2023). In addition, Robert-Foley (2023, p. 19) highlights the fact that in theory as well as practice, both in her work as a translation professor and in her translations:

All of the experimental translation procedures and practices that I describe rely on the sensual, material, corporeal dimension to language and translation. This happens on the level of the letter or other linguistic units like the word, the token or the phrase, but also in the materiality of the structure of language, the materiality of its code and of code. This also happens on the level of the ecology in which the work is taking place and the texts are produced, translating through the material location and body of the translator in the world in which it is made, or operating material procedures on the physicality of the text and its medium. It is my contention [...] that this tendency in experimental translation to translate through the materiality of the senses, is connected to the material shifts in translation culture, and in particular, with regards



to the radical paradigm shifts that are happening to signification in language in the age of algorithmic production.

What all these authors propose is a carnivalesque translation, in the manner of Bakhtin, which progressively expands to generate multiple interpretations. The experimental translator is thus a heteronymous author, a smuggler:

Experimental translators quote furtively as well. They too are smugglers. The (non-) smuggling *furtum* is endemic to the act of translating. The difference is that experimental translators smuggle the liminal space of “equivalence” openly, brazenly, in order to reveal and play with its liminality. If they deny that they’re smuggling that space, they overdeny it (Robinson, 2022, p. 110).

These translators ask themselves about the meaning of the concepts of ‘equivalence’, ‘original text’, and ‘translation’. And in doing so, they oblige us to also question them. And finally, they ask themselves about the role of the translator in this process of experimentation, which does not exclude any kind of translation and which transforms the textual space into a “playground” (Lukes, 2023):

We all want traditional translations *some of the time*. And there is absolutely nothing wrong with that. All I’m saying is that there are other things one can do with a great work of literature, and there is considerable pleasure to be had from both the doing and the reading of such things. I’m not trying to legislate traditional translations out of existence (Robinson, 2022, p. 171).

“The more the merrier” is the phrase used by Robinson (2022, p. 171) to end his book. It is thus a matter of incorporating new experiences into the act of translating and of transforming the translator into a writer (Bassnett, 2006/2007):

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 and Vidal, 2019, p. xxvi).

The proposal is a translation:

That finds meaning not only in words but also in forms, sounds, silences, smells, and textures. It is an interactive and participative translation that is the result of a holistic approach that “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 (Campbell and Vidal, 2019, p. xxvi).

What is proposed here is a translation that is not substitution but creation. This practice is never complete, but always unstable. What these authors share is a love for translating texts that are in themselves visual, sonorous, tactile, sensorial challenges. They share a passion “for thinking about translation outside the box” (Lukes, 2023, p. 16). They seek

translations that highlight the reader's physiological relationship with the text. These are translations that open the senses to all the possible meanings of the text and play with the page as though it were an artist's canvas. They are performances that never repeat themselves, multibodied participations in which “the translator and the 'reader' become live presences” (Lukes, 2023, p. 41).

Translation is non-linear, rhizomatic, performative (Lee, 2022, p. 66). The ludification of translation:

Is not meant to wholly substitute rational-scientific models of translating. It aims to supplement instrumentalist thinking to enrich the fabric of our cultural discourses by tapping into our full resource repertoire across diverse languages, modes, and media. In theory and in practice, ludic translation is the counterpoint of instrumental translation; each has its own domain of application (Lee, 2022, p. 72).

The translator is, from these perspectives:

Like a bulldozer driver turning off the source-textual highway into the forest, creating a new road as s/he goes. In so doing the translator is not only changing the source text into something new, creating a new face for it that hides (and smuggles) the original portrait, but also changing the target language/landscape by importing transformed versions of the original face into it (Robinson, 2022, p. 112).

Translation is a never-ending process, always mutable and versatile. Each translation is a superimposed story that slips into the space between one text and the other. Experimental, ludic translators show meaning as only hypothetically, and each word as a crossroads of cultures, a paradigm of encounters and misencounters, a space of interstices, and a wall of both containment and overflow.

## REFERENCES

- Barthes, R. ([1971] 1977) 'From Work to Text' in *Image, Music, Text*. Translated by Stephen Heath. New York: Hill and Wang, pp. 155–164.
- Bassnett, S. ([2006] 2007) 'Writing and Translating' in Bassnett, S. and Bush, P. (eds.) *The Translator as Writer*. London: Continuum, pp. 173-183.
- Bassnett, S. and Johnston, D. (eds.) (2019) 'The Outward Turn in Translation Studies', *The Translator*, 25(3), pp. 181-188.
- Baynham, M. and Lee, T. K. (2019) *Translation and Translanguaging*. London: Routledge.
- Bloomfield, C. and Robert-Foley, L. (2017) 'Tweetranslating Trump: Outranspo's "Bad Translations" of Trump's tweets', *Contemporary French and Francophone Studies*, (21)5, pp. 469-476.
- Boria, M. et al. (eds.) (2020) *Translation and Multimodality. Beyond Words*. New York: Routledge.
- Calvino, I. (1994) *Se Una Notte d'Inverno un Viaggiatore*. Einaudi.
- Campbell, M. and Vidal, R. (eds.) (2019) *Translating Across Sensory and Linguistic Borders. Intersemiotic Journeys between Media*. New York: Palgrave Macmillan.

- Campbell, M. and Vidal, R. (eds.) (2024a) *The Experience of Translation: Materiality and Play in Experiential Translation*. London: Routledge.
- Campbell, M. and Vidal, R. (eds.) (2024b) *The Translation of Experience: Cultural Artefacts in Experiential Translation*. New York: Routledge.
- Di Paola, M. (2015) 'El Arte que Traduce. 1995-2015. La traducción como Mediación Cultural En Los Procesos De Transmisión Y Recepción De Las Obras De Arte', PhD. diss., Universitat de Barcelona. Unpublished.
- Dot, A. (2019) 'Art i Posttraducció. De teories i Practiques Artístiques Digitals', Doc. diss., Universitat de Vic. Unpublished.
- Loffredo, E. and Perteghella, M. (eds.) (2006) *Translation and Creativity. Perspectives on Creative Writing and Translation Studies*. New York: Continuum.
- Lukes, A. (2019a) 'Translating Artaud and Non-Translation' in Harding, J. and Nash, J. (eds.) *Modernism and Non-Translation*. Oxford: Oxford University Press, pp. 192-210.
- Lukes, A. (2019b) 'An Aesthetics of Discomfort: Nonsense, Madness, and the Limits of Translation', *Translation Studies*, 12(1), pp. 1-14.
- Lukes, A. (2021) 'Translation Limits' in Phelan, M. (ed.) *Translation Ireland. The Irish Translators' and Interpreters' Association*, 21(1), Cork, pp. 47-50.
- Lukes, A. (2022) "'What's the French for fiddle-de-dee?": Nonsense in French' in Barton, A. and Williams, J. (eds.) *The Edinburgh Companion to Nonsense*. Edinburgh: Edinburgh University Press, 182-198.
- Malmkjær, K. (2019) *Translation and Creativity*. New York: Routledge.
- Robert-Foley, L. (2020) 'The Politics of Experimental Translation: Potentialities and Preoccupations', *English: Journal of the English Association*, 69(267), pp. 401-419.
- Robinson, D. (1991) *The Translator's Turn*. Baltimore: Johns Hopkins University Press.
- Saramago, J. (1992/1991) *The Year of the Death of Ricardo Reis*. Harvest Book.

**About the author:** África Vidal is Full Professor of Translation at the University of Salamanca, Spain. Her research interests include translation theory, migration studies, post-structuralism, post-colonialism, contemporary art and gender studies. She has published 19 books, 12 edited volumes and over a hundred articles and book chapters on these issues. She is a practising translator specialized in the fields of philosophy, literature, history and contemporary art.