E–CONFERENCE
8–11 DECEMBER 2020

TRANSMEDIAL TURN?

POTENTIALS, PROBLEMS, AND POINTS TO CONSIDER

The 2nd International Conference
on Intersemiotic Translation

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8–11 December 2020

University of Tartu, Estonia
Univeristy of Cyprus

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ABOUT
TRANSMEDIAL TURN?
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Following the 1st International Conference on Intersemiotic Translation, held in November 2017 at the University of Cyprus, this conference aims to address the theoretical and practical challenges that the shift away from the logocentric to increasingly intersemiotic, intermedial and transmedial culture poses for the relevant fields, which are consequently forced to re-examine their concepts, methods as well as objects of study.

Concurrently with the developments that have led many disciplines (translation studies, adaptation studies, intermediality studies, semiotics, among others) to look at processes and products that cross media borders, we have also witnessed the appearance of a plethora of concepts describing such phenomena:

from *rewritings* and *refractions* to *intermedial translations*, *adaptations* and *ap propriations* to *remediations*, *transmediations*, *transformations*, *transcreations*, and (*medial*) *transgressions*, to name but a few. All these terms acknowledge the radical transformations that can occur when texts produce offshoots that transgress the borders of the language, genre, medium or platform of the original text. Recognizing that all terms have their different backgrounds and sometimes conflicting usages, this conference has chosen as one of its key terms the notion of 'transmedia' – not necessarily in any one of its specialised senses as used, for instance, by Henry Jenkins in the context of transmedia storytelling or by Peeter Torop and Maarja Ojamaa, who regard transmediality as the complex interrelations between texts in the mental space of culture – but rather as an umbrella term. We foreground 'transmedia'– with its prefix *trans*– meaning 'across', 'beyond', 'through' – as a marker to highlight the ubiquitous processes and phenomena of media crossovers that share some common features (such as fictional world, character, plot).

It is our understanding that with such high concentration of transmedial practices and concepts currently underway in culture and in academia, the time is ripe to see this as a general 'turn' not to be ignored. Although related

to the 'technological turn' of the 2000s in translation studies as described by Michael Cronin, the 'transmedial turn' goes beyond the technological one: while the latter is defined by the changes in technology, the term 'transmediality' foregrounds a major operational logic of culture that has become especially explicit in this era of new media developments. At the same time, the notion of transmediality can shed light and contribute to the study of the respective practices of the past prior to the more recent technological changes.

The aim of this conference is to look at the various transmedial practices historically and in comparison with the changes that have taken place during the last decades as a result of an explosive surge in intermedial and transmedial practices. The discussion will seek to investigate potential ways to account for these changes theoretically and map the implications they might have on the level of practice. The conference intends to bring together scholars from various disciplines, which over the recent years have moved extensively beyond their traditional borders in terms of both their study objects and their approaches. We hope that such a joint effort will offer valuable insights to the conceptualisations of transmedial practices across different cultural contexts at different points in time and bridge theoretical as well as methodological gaps.

WE WOULD LIKE TO OPEN UP THE DISCUSSION ON THE FOLLOWING:
- The movement of texts across different times and different media: from intertextuality to intermediality, from intermediality to transmediality;
- The analysis and mapping of transmedial processes and products;
- Transmedial practices in translation and adaptation history;
- Theoretical models and methods to account for transmedial phenomena across disciplines;
- The potential to find common ground on terminology in media-centred discourses across disciplines;
- The concepts of 'translation' and 'adaptation' revisited in the framework of transmediality;
- Translators, adaptors, refractors: the network of agents involved in the production of transmedia;
- Transmedial entanglements of literature, theatre, film etc. and their influence on the conceptualisation and practice of translation and adaptation;
- Changes in the distinction between professional/non-professional and individual/collective in transmedial practices;
- Power relations and ethics in transmedial practices.

KEYNOTE SPEAKERS

Irina Rajewsky, Free University of Berlin, Germany
Thomas Leitch, University of Delaware, USA
Anthony Pym, University of Melbourne, Australia

HONORARY SPEAKERS

Peeter Torop, University of Tartu, Estonia
Lars Elleström, Linnaeus University, Sweden

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ABSTRACTS

THE ROLE OF MULTIMEDIA SIMULACRA IN SCIENCE-BASED BEHAVIOR-CHANGE COMMUNICATION

ANTHONY PYM

University of Melbourne, Australia

Communication that seeks to change the long-term behavior of the receiver is necessary in cases where the aim is to impose the findings of science on whole societies. The importance of using more than the written word is very clear in examples like HIV and family planning campaigns in developing countries, where spoken, visual and performance media have long played crucial roles. More immediately pressing cases would be COVID-19 communication and climate-change discourses, where the aim goes beyond literacy development or providing the information needed for individual choices or empowerment: the goal is to change collective behavior, with the communication as an act of power in itself. In order for this aim to be achieved, certain specific criteria have to be met: the communication must be socially accepted as *authentic* and it must be *trusted*. This talk will seek to explain how specific kinds of authenticity and trust are created by multimedia communication in such situations, and how these values work against semiosis. Baudrillard's theorization of historical simulacra will be used as a guide.

THE TRANSMEDIAL TURN IN (AND BEYOND) THE HUMANITIES.
THEORETICAL FOUNDATIONS, CURRENT DEBATES, AND OPEN QUESTIONS IN THE CONTEXT OF INTER- AND TRANSMEDIALITY

IRINA RAJEWSKY

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The aim of my paper is to discuss general theoretical issues concerning the concepts of inter- and transmediality, with a focus on current debates on digitally networked media and today's convergence culture, and in particular on conceptual challenges that have arisen in this context for established approaches to inter- and transmediality (i.e. approaches developed predominantly on the basis of traditional media). In this connection, it should be remembered that any concept of inter- or transmediality is ultimately based on the assumption of a delimitability of "individual media" and thus on the assumption of (historically variable) medial specificities and differences. While this fundamental premise has been widely and controversially discussed within the intermediality debate already in the 2000s and early 2010s, mainly with regard to traditional media (and ultimately in the horizon of W.J.T. Mitchell's well-known dictum "all media are mixed media"), it receives surprisingly little attention in current debates on digital transformation processes, media convergence, or our so-called "post-media condition" and the various other "post-terms" that go along with it (post-cinema, post-photography, post-tv, post-literature, etc.). This is all the more remarkable as the relevant debates emphasize precisely the general blurring, or dissolution, of traditional media boundaries in the digital age and radically question established notions of "individual media", while at the same time the intermediality paradigm has gained considerable new momentum, especially in recent years, and the category of transmediality is finding ever broader resonance. What remains open in the vast majority of the respective contributions is to what extent and on which theoretical and conceptual basis it is still possible to speak meaningfully of inter- and transmediality if at the same time the assumption of "individual" or "distinct media" is fundamentally called into question. Moreover,

given the fact that the concept of intermediality and especially that of transmediality is understood and used in (sometimes substantially) different ways in the various fields of study (e.g. transmedia studies vs. transmedial narratology), it is crucial to clarify what exactly is meant in each case, what the respective approaches aim at and what kind of heuristic value is attributed to the categories they use. In view of the central topic of this conference, we must therefore also ask what is actually at issue when we speak of a "transmedial turn" in terms of contemporary media culture.

THE TRANSMEDIALITY OF TRUTHFULNESS

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The aim of this paper is to elaborate on a conceptual framework for analyzing and understanding truthfulness as a transmedial phenomenon. This framework encompasses a broad range of communicative forms including media types that one normally comprehends as very different in terms of truthful communication: news reports, photographs, testimonies, novels, songs, chats, caresses, scientific diagrams etc. It thus reaches far beyond the limited realm of language, and very far indeed beyond analysis of truth-values in single verbal propositions. Given that truthfulness is a profoundly transmedial phenomenon, it can be at least partly transmediated among also very different media types. The paper is theoretically founded on ideas from intermediality, multimodality and semiotics. Its core concept is Charles Sanders Peirce's notion of index, which has been used surprisingly little in this research context. Indices are signs that evoke objects in the mind of the perceiver due to some *real connections* between signs and objects; they are signs based on contiguity. The paper argues that one may disentangle the complex issue of external truthfulness to some extent by way of investigating the many forms of contiguity and represented objects – material and mental – involved in communication through various media types. Finally, based on such a multifaceted notion of external truthfulness, the paper criticizes the standard notion of fictionality as it is commonly used in studies of literature, film and other artistic areas.

INTERSEMIOTIC TRANSLATION IN THE TRANSMEDIAL TURN

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Traditional translation studies uses the notion of seriality to describe the ontology of translation. The source text is unique but this unique text is translatable into other languages in hundreds of ways and it is impossible to talk about the absolute quality of translation. Every new translation is just a new text in the series. In the digital age, traditional translational activity has a new environment, it is a new cultural experience. In this context both the source text and the translation are transmedia texts and every "new translation or adaptation of a single original text is added to a cultural collection, which builds up as a structure of multiple textual channels" (Heller 2014). There appears a new seriality of translations: 1. A method of translation as an orientation to the transmedia world and complementary reading (seriality as a plurality of intersemiotic and intermedia versions of a text in the culture); 2. A method of translation as a digital mediation of the traditional translation (visual images, animated comments, examples of sounds, etc.). The dynamics of the cultural environment form a new ontology of translation: the translated text exists in the transmedia space together with remediated versions of the same text as part of cultural experience. This experience is based on „highly complex processes of interlingual and intersemiotic translation" (Bassnett 2014). Transmediality is an important reason for a new interpretation of Jakobson's model (his tripartition between inter-, intralinguistic and intersemiotic translation). Revisions of this model have become an important part of translation studies. Intersemiotic translation has been interpreted in the context of multimodality (Pârlog 2019), instrumental and hermeneutic models (Venuti 2019), the categories of mode, medium, and genre (intra- and intermodal, intra- and transcultural, intra- and intermedial, intra- and intergeneric translation, Kaindl 2020). There are also polemical interpretations of intersemiotic translation. One aspect is the ambigious status of the notion of translation: "…what makes intersemiotic translation translation is not so much the end result but the process" Campbell, Vidal 2019). Another aspect is the misunderstanding of Jakobson who is suitable for semiotics but not for translation studies: "within Translation Studies, it is high time to stop casually citing Jakobson's list of three kinds of translating" (Mossop 2019). My presentation is dedicated to the complex analysis of intersemiotic translation and the Jakobsonian model in the context of the methodology of translation studies and to conceptualizing a parametrical analysis of the processes of translation.

THE FINAL FRONTIER:
FICTION AND NONFICTION AS MEDIA, INTERMEDIA, AND TRANSMEDIA

THOMAS LEITCH

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The call for papers for the Second International Conference on Intersemiotic Translation is extraordinarily broad, inviting presentations on the transmedial entanglements of literature, theater, and film and their influence on the conceptualization and practice of translation and adaptation, on transmedial practices in translation and adaptation history and the concepts of translation and adaptation revisited within the framework of transmediality, on the movement of texts across different times and different media, from intertextuality to intermediality, from intermediality to transmediality, and on power relations and ethics in transmedial practices. I propose a keynote whose remit is still broader than any of these: the ways the traditional borders between fictional and nonfictional discourse have increasingly been called into question, the resulting battles over the frontiers between these two areas, and the movement from their occasional intermingling in genres like the historical novel, the biopic, and the counterfactual novel to the more systematic blurring of the borders between them, their programmatic substitution for each other, and perhaps the ultimate failure to distinguish between them in any universally accepted sense.

The most commonly remarked product of the intermingling or interchangeability of fiction and non-fiction is fake news: news reports whose bias, or whose dependence on unreliable sources, or whose frank substitutions of invented for observed facts renders them unreliable as news. But fake news, as I have observed elsewhere, is only the tip of a much larger iceberg, an historical development that is widely deplored but rarely analyzed with the rigor and historical perspective it deserves. Accepting the organizers' call to expand the notion of transmedia popularized by Henry Jenkins, I propose to treat fiction and nonfiction as co-dependent media, each relying on the other for its definition, operating within what Peeter Torope and Maarja Ojamaa have

called the mental space of culture. As filmed newsreels, tabloid newspapers, magazines that include both fictional stories and nonfictional articles, and television news, commercials, and infomercials remind us, fiction and nonfiction are not necessarily linked to specific presentational media like television, radio, cinema, mechanically reproduced images, or the printed word. Nonetheless, this presentation is an experiment in treating fiction and nonfiction as media, intermedia, and transmedia in order to consider what such a treatment might reveal about the forces behind contemporary intermedia, the utility of these labels, and specific audiences' investment in choosing to tell, blur, or deny the difference between fiction and nonfiction. My hope is to follow the call for papers in illuminating some of the ways the transmedial turn from a sharp distinction between fiction and nonfiction to a transmedial way of thinking, or not thinking, that "foregrounds a major operational logic of culture that has become especially explicit in this era of new media developments"—and to follow the title of the conference in emphasizing the question mark at the end of the phrase "Transmedial Turn?"

MOTION/LESS PICTURES:
INTERCULTURAL TRANSCREATION IN POLISH FILM POSTERS

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Despite an increased scholarly interest in broadly understood adaptive/ translational/ transcreative practices (including cover design and book illustration; e.g. Sonzogni 2011; Pereira 2008; Reynolds 2013), relatively little attention has been paid to poster design as a form of visual refraction or intersemiotic translation (Wysłouch 1998). This is an approach I wish to take while analysing film posters created by the representatives of the Polish Poster School in terms of intersemiotic translaton. These graphic artists, who were particularly active before the fall of the Iron Curtain, have won international renown for their cryptic visual style and their ability to offer unobvious interpretations of the texts transposed.

Their designs may fascinate semioticians, translation and intermediality scholars for various reasons:

(a) they are Central-European alternatives to Western posters, revealing cultural difference and intervisual analogy alike (i.e. they apparently 'translate' both the film and the original posters that accompany it);

(b) they seem critical of the Western graphic style, replacing visual synecdoche and high-modality photographic medium with a visual metaphor ad low-modality painterly medium;

(c) they constitute a 'translation series' which demonstrates different interpretations, of the original text, different discursive practices, different aesthetic assumptions.

In my paper, I wish to comment on the selected examples of Polish posters based on Western films and discuss new trends in film poster (re)design.

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DEVELOPMENT OF SIGN OPERATION
IN A TRANSMEDIA LEARNING ENVIRONMENT

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While transmedia practices and intermedial processes become a more common aspect of contemporary learning space (Scolari 2018; Livingstone 2004; Ojamaa et al. 2019), it requires understanding of how such processes influence learning as such, and to what extent learning in a transmedia environment influences the acquisition of sign use for meaning–making. Our understanding of the acquisition of sign use in learning was initially proposed by Lev Vygotsky (1978) and was later developed by various researchs (e.g. Kozulin et al. 2003). However, a cultural change in the representational characteristics of the learning environment, related to a more diverse movement of a text across various media in a learning process, have shaped not merely our understanding of the learning space, but the learning process as such.

The analysis of the organisational characteristics of transmedial processes involved in learning allow us to provide parallels with some process of sign operation development. This analysis incorporates not merely our understanding of the development of sign operation, but also the acquisition of sign systems of diverse media as psychological tools (Vygotsky 1978), i.e. symbolic mediation. Another important part of this analysis should be devoted to the research of inner speech (Vygotsky 2012[1934]), and how it functions in relation to a multimodal learning environment.

The paper attempts to shed light on how the development of sign operation relates to 'new characteristics' of the contemporary learning environment, such as multimodal representation of educational material or the use of transmedia practices in learning. It also aims to provide evidence of the educational value of using transmedia practices in educational methodologies for the development of sign operation. The paper is accompanied with examples from the digital platform 'Education on Screen', which is a part of the

research project Culture as Education: *Transmediality and Digitality in Cultural Autocommunication* (Ojamaa et al. 2019), developed by the Transmedia Research Group at the Department of Semiotics, University of Tartu, Estonia.

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TRANSLATING TRANSMEDIA TERMINOLOGY:
POTENTIALS AND PROBLEMS IN FINDING A COMMON GROUND

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One of the contributions of *Grupo Intermídia*, a research group led by Prof. Thaïs Diniz and Prof. Claus Clüver, is to spread the field of Intermedial Studies in Brazil by translating and publishing seminal theoretical texts in Portuguese. However, the variety of the background and choices made by different translators intensifies the conflicting usages by Brazilian scholars and students. Coming from diverse fields, the members of the group have then decided it was time to compile a theoretical glossary to be available online so that other scholars may also benefit from it. The most controversial terms have been mapped and 30 entries have been distributed among the members who are familiar with each of the concepts and notions. The three of us are responsible for the terminology proposed by Lars Elleström for the transfer of media characteristics among dissimilar media by comparing and contrasting it with other familiar terminology, such as the notions of transmediality by Irina Rajewsky, transmedia storytelling by Henry Jenkins, and remediation by Jay Bolter and Richard Grusin, for instance. The aim of this talk is to present some of the problems and solutions in an attempt to find a common ground on terminology in the Portuguese language.

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TRANSLATION, ADAPTATION, TRANSFER:
ADAPTED AND TRANSLATED SPANISH LITERATURE IN THE UNITED STATES

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There have been many studies within the field of Translation Studies examining the role of translation as a process through which literary texts cross borders. However, there is also an increasing amount of research examining the parallels between the translation and adaptation processes and studies themselves (see Aragay 2005; Venuti 2007; Milton 2009; Cattrysse 2014; Krebs 2014; Cartmell 2014; Yau 2016 and Perdikaki 2017). Bearing in mind these parallels and the well—researched role of translation in intercultural exchange, there is a clear need to explore the role of film adaptation as another possible means of intercultural exchange by which literary works cross borders.

The objective of this paper is to explore the relationship between literary translation and film adaptation in the international transfer of literary texts. To do so, I will examine the case of Spanish (from the country of Spain) literary works that have been imported to the United States as both film adaptations and literary translations. This will be done using a corpus of Spanish films that have reached the United States as both film adaptations and literary translations between the years of 1897 (the year the first Spanish film was made and shown) and 2017. Drawing upon systemic and sociological theoretical models from both Translation Studies and Film Adaptation Studies, I will explore the role of adaptation in the transfer of literary works that have undergone both a linguistic and semiotic shift. Finally, a series of case studies will be presented that illustrate how the possible interactions between the translation and adaptation processes impact the reception of Spanish literary works in the United States.

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TRANSLATING *THE RAVEN* TO A COMPUTER GAME: CREATING POETIC GAMEPLAY?

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Haroldo de Campos (2018) brings in one of his texts the *Make it New* concept, brought by Pound. According to Campos (2018) the *Make it New* idea would be: "'The ordering of knowledge so that the next person (or generation) can, as quickly as possible, find its living part, and will lose as little time as possible with obsolete questions'" (Campos 2018: 18) (transl. from Portuguese by the author of the paper). The update is also necessary because Haroldo de Campos understands the act of translating a poetic text as an activity close, if not equal, to the activity of writing a poetic text. We believe that it is possible to weave a parallel with Lotman's semiosphere idea, in which, within a continuum texts are constantly being translated, sometimes resulting in the creation of new information. Within the semiosphere we can see the movement of electronic games, which left a frontier position towards a central position within the cultural activity, so much so that the term gamification appeared (Thibault 2016). At the same time, texts are being constantly translated into different media within the semiosphere, which makes it viable that we look at the possibility to translate Edgard Allan Poe's *The Raven* to a computer game. The problem is that if we look at the *Make it New* idea, it is focused on the *intralingual* translation. What kind of problems can appear in such a translation? How can we create, if possible, a poetic gameplay?

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PERFORMING TRANSLATION … LITERALLY!
THE CASE OF NIGHTWISH'S "*ÉLÁN*" *FAN COVER CONTEST* AS AN EXAMPLE OF TRANSMEDIAL TRANSLATION PRACTICES

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NB! Before attending the presentation, it is recommended to watch the following videos:

> https://www.youtube.com/watch?v=zPonioDYnoY
> https://www.youtube.com/watch?v=laYpV1tO3jc
> https://www.youtube.com/watch?v=tybDpdenGQQ

This paper analyses the products of a fan cover contest which embody two central features that epitomise translation in the performing arts: performativity and transmediality. In 2015 Finnish Symphonic Metal band *Nightwish* launched a contest to promote the (then) new single *Élan* from their eighth studio album *Endless Forms Most Beautiful* (Nuclearblast 2015)*.* As expected, a large number of fans participated in the contest, showcasing their capabilities. Less expected was the number of contestants who translated and performed the song in different languages. In this paper I focus on the winner of the first (Sirgaus 2015) and the third prize (Works 2015). Their versions reveal how, in the performing arts, translation and performance are more and more merging into one single, multimodal and plurisemiotic practice. *Nightwish's "Élan" fan cover contest"* is a specimen of the current 'participatory model of culture' (Jenkins, Ford, and Green 2013: 2) which makes music a transmedia practice, as defined by Paola Brembilla (2019). In this cultural milieu, translation is no longer a 'third space' (Sturge 2007), just a metaphorical 'privileged exploratory space' where author and translator meet (Loffredo and Perteghella 2006: 7), but it is often a transmedia platform encompassing plurisemiotic contents. In this paper I work from Marinetti's (2018) notion of translation as 'performative rewriting', and echoing the advocacy for the need to redefine "the boundaries of the translation text" (Sütiste and Torop 2007: 193) to include the multimodal elements of performance, I argue that translation in the performing arts is inextricable from its performance component, and therefore

requires its own "multimedial discursive space" (Scott 2019: 89), which inevitably poses new challenges to translation scholars.

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EARLY ATTEMPTS AT TRANSMEDIA?
INTERSEMIOTIC TRANSLATIONS? TWO ILLUSTRATED DISCWORLD NOVELS BY TERRY PRATCHETT

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Terry Pratchett was an immensely popular British author. His fiction was translated into 37 languages. His novels have been adapted to television (stop motion animation, animated cartoon and live action films), for the stage, to a musical, to video games, role-playing games, board games, a fan-created online MUD, comic books and graphic novels. What is more, they have been dramatised as serials, inspired music, to say nothing of the illustrations and book covers and other Pratchett-related memorabilia from the maps, guides, diaries, calendars, companions, almanac and cookbook to the figurines of diverse characters. There is plenty of material for the curious researcher to conduct a Holmesian medium restricted (e.g. only the theatre productions), area restricted (e.g. the contrasting UK and the US editions, or only the Estonian visual adaptations), rank restricted (e.g., the images of a character in different cultures versus the whole oeuvre including paraphernalia), text-type restricted (e.g. short stories contrasted with illustrated novellas) time restricted (diachronic, or synchronic), problem restricted (e.g. the book covers as intersemiotic translations) comparative analysis of these adaptations.

Here I shall focus on just two Discworld novels, ~~Faust~~ *Eric* (1990) and *The Last Hero* (2001) using and adapting the methods developed by Anne Hiebert Alton, Marco Sonzogni, Brian Mossop, and myself to find what norms may govern the visual adaptations in these instances. Are they simply illustrated novels or graphic novels where the visual and textual elements together tell the story? If the latter, what is the textual translation without the visual elements? An abridged edition? When these books are translated, should the images be replaced by localised pictures (transcreation) — at least in the case of domesticated editions? Crossmedial / transmedial works and adaptations fire many questions at us: do we have the answers?

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MOULDING THE MUSIC TO THE TEXT:
DONIZETTI'S OPERA *LUCIA DI LAMMERMOOR* (1835)

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This paper is going to address a few transmedial entanglements related to the use of Walter Scott's novel *The Bride of Lammermoor* (1819) in Gaetano Donizetti's opera *Lucia di Lammermoor* (1835). My focus will be on the moulding qualities of the music, in particular, the significance of the glass harmonica, one of the specific musical instruments of the orchestra which while being its spotlight in the mad-scene cadenza of Act 3 contributes to a better understanding of the plot of the opera. It will be emphasised that in addition to its widely recognised qualities such as producing creepy sounds and hallucinating powers, the instrument is also the sign of fragility of a human soul when its good reputation and honesty are questioned.

In order to support my arguments on the aural effects of the glass harmonica as a semiotic sign, a closer reading of two episodes from *The Bride of Lammermoor* (1819), chapters Five and Twenty, is proposed. There is the description of the first meeting of Lucy Ashton and Edgar, Master of Ravenswood, and the scene of their secret engagement. Donizetti's opera includes these events as Salvadore Cammarano's libretto integrates them from the novel but provides different, Italianised, names for its main characters, such as Lucia and Edgardo. On the one hand, the honesty and strength of their vows is impressive. On the other hand, it is obvious how easily broken they might be as Lucy/Lucia and Edgar/Edgardo know the histories of their family relationships and different political views. Thus, the signified, i.e. the fragile nature of sincerity and trust, is not distorted in the opera but takes its symbolic appearance in the music played by the glass harmonica.

This presentation contributes and develops some ideas of my research on transcreation by looking at different transmedial experiments between the text and its music interpretation.

CONTRACTS INTO COMICS:
CHALLENGES IN THE INTERSEMIOTIC TRANSLATION PROCESS

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The practice of presenting legally binding contracts in the form of comics is gaining more and more ground in different parts of the world (see. e.g. Botes 2017, Haapio, Plewe & de Rooy 2017). However, research on *how* verbal information is converted into visual in the production of these comic documents remains scares. The presentation introduces an ongoing research project (2020–2022) that combines disciplinary perspectives from translation studies, legal research and social work research in order to examine how contracts in the area of social welfare could be transformed into comics without losing their value as legally binding public documents.

In this presentation, we introduce the intersemiotic translation process of a social welfare document into a comic form. The document in question is a contract for supervised exchange, signed between separated parents when a supervisor is needed to oversee a child's security in an exchange situation where a child is transferred from one parent to another. We reflect on the challenges encountered during the intersemiotic translation process and focus on three aspects of the process in particular. First, this type of intersemiotic translation requires the *explicitation* of various details that do not need to be specified in the verbal source text; for example, when the human characters are drawn, decisions need to be made in regard to their visual representation

(age, ethnicity, nonverbal interaction with other characters, and so on). Second, we reflect on the strategies employed in converting abstract concepts such as legal terms into images. Third, we discuss the need to re-structure the order of information in the verbal contract in order to translate it into a comic that has a visually coherent narrative flow; the contract, in a sense, needs to become a story that can be told as a logical progression of subsequent steps and events.

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DYNAMICS OF ANTIGONE IN POLISH CULTURE

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Antigone by Sophocles is one of the greatest as well as one of the best known ancient Greek tragedies around the world. This quite a simple story, as it seems, is in fact really multilayered and thus still raises some controversies among the scholars. But discrepancies among scholars what *Antigone* was about in the fifth century BC is one thing, the other is how this play works when it transgresses the boundaries and enters a distant culture, especially in time of partitions or war. *Antigone* by Sophocles is one thing, the „Polish Antigone" – as it is often called since the nineteenth century – is the other. The aim of my contribution is to look at the dynamics of Antigone's (both as a play and the title character) existence in Polish culture to which she entered through translations in the nineteenth century at first; then, at the turn of the twentieth century, came the first performances, and consequently the whole reception of the play: in drama, poetry, movie, in cabaret even, and, *last but not least*, in politics. Through different media, with time, Antigone became a part of Polish culture regardless of the original. Ancient playwrights while preparing their texts for performances used myths, which plots, structures and characters were liable to be changed accordingly to what was needed at the moment. But what does such a practice communicate about Polish culture? And how Antigone and *Antigone* works within this culture?

My main research refers to classical studies and classical reception studies (translation studies being part of them) in relation to Polish culture; and thus I mainly use these methodological approaches.

TRANSMEDIATING EMILY DICKINSON:
BIOFICTION, AUTHENTICITY AND FICTIONALITY IN *A QUIET PASSION* (2016), *WILD NIGHTS WITH EMILY* (2018) AND *DICKINSON* (2019)

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Contemporary visual and literary culture has seen a proliferation of quasi-biographical texts that blur the lines of fact and fiction. The trend, called biofiction, is a popular neo-Victorian form, applied to the lives of both eminent and notorious Victorians. These hybrids of biography and pure conjecture, despite their essentially fictitious nature, make claims to authenticity, drawing in their audiences with suggestions that the sensationalised versions of the famous lives are the 'true' ones, and often resisting the existing grand narratives of Victorian personages that had been disseminated throughout most of the twentieth century. At the same time, biofictional projects are part of the transmedial turn, a form of adaptation that, in the words of Linda Hutcheon (2013: 17), involves an "ontological shift."

The recent fashion for biofiction brought about as many as three different Emily Dickinson screen biofictions, which were produced in the space of the last five years. While Dickinson is revered in academic and literary circles as a talented innovator of poetry, her work or her life did not have a prominent cultural presence throughout the twentieth century. This has changed rapidly with the production of three critically acclaimed screen products: Terence Davis's biopic *A Quiet Passion* (2016), Madeleine Olnek's independent biographical comedy *Wild Nights With Emily* (2018) and especially with the most recent addition, Alena Smith's teen series *Dickinson* (2019). Taken together, the three Dickinson biofictions showcase an interesting range of biographic genres

used to tell the poet's life story and, consequently, represent various degrees of their claimed authenticity and resistance to the Dickinson myth.

The proliferation of biopics and biofictions featuring nineteenth century writers, usually portrayed in a fresh and irreverent way, is linked to the transmedial turn, as is the constant need to rewrite, reinvent and re-imagine the lives of canonical figures in popular culture. In our paper we will analyse the strategies adopted by the creators of the three screen adaptations/appropriations of Dickinson's life, looking for commonalities and for broader trends in recent biopics and biofictions presenting the lives of writers, paying particular attention to the interplay between authenticity and conjecture, e.g. in the portrayal of Dickinson's mental state or sexual orientation.

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TOWARD A COLLABORATIVE POETICS OF MODERNISM: A(N) TRANS-/INTERMEDIAL DIALOGUE BETWEEN *POESIS* AND *PICTURA*

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One of modernist responses to the crises of language and representation facing the emergence of new media such as photograph, film, television, as well as performance art, is the confluence with causes in fields other than literature, among which the painting and its visual culture now merit my careful consideration. This pictorial or visual turn in early twentieth century, is not just a material transformation or cultural forces as part of aesthetic history, but fundamentally raises stimulating questions about the intersubjectivity between verbal (poesis) and visual (pictura) representations, and even challenges the interpretation and reception of the present-day readers. Lending forces from a traditionally non-poetic realms, modernist poets have come to a collaborative poetics that functions as the trans-/intermedial dialogue between distinctive media and artforms. Therefore, my presentation will try to explore the collective interart enterprises of high modernist profiles: Ezra Pound, Williams C. Williams, Mina Loy, e. e. cummings, focusing on their poetic productions and suggested artistic alliance. The identity of the "alliance" here, is more than merely a piece of painting or a signifying image, but in a multiplicity of different respects and components, e.g. an artistic movement or school, a painter from the classic to the modern era, a refashioning genre, and a general theory of "picturepoem." The unique focus of my presentation today is then to identify the essential role of this "alliance" in the artworks of these three poets, and how it helps them to present their experimental expressions of ut pictura poesis in different forms instead of Lessing's dichotomy.

REPETITION VERSUS EXPANSION?
EXAMINING POSSIBLE PATHS OF RECONCILIATION BETWEEN ADAPTATION AND TRANSMEDIA

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After more than a decade since it has perhaps first been addressed, the debate concerning the relation between adaptation and transmedia is far from occupying a pacified, common ground. This is because adaptation and transmedia are sometimes still perceived as opposite, if not rival, phenomena: while adaptation is widely believed to simply reproduce "the original narrative with minimum changes into a new medium and is essentially redundant to the original work", transmedia would expand "our understanding of the original by introducing new elements into the fiction", as Henry Jenkins affirmed in 2009 (and amended two years later, suggesting that it might be better to think of them) to be : "part of a continuum in which both poles are only theoretical possibilities and most of the action takes place somewhere in the middle").

Far beyond the notion that adaptations repeat while transmedia expands, there is still much to be discussed about the phenomena and how they might relate. The aim of this talk is to examine the possible paths of reconciliation between the two processes, an exercise that involves a reexamination of certain parameters of analysis pertaining to each or to both of them. Possible pathways should conceive, for instance: that there may be no single original text in an adaptation; that transmedia may be a broad category for several models of media engagements; that adaptations can be present in transmedia initiatives; or that they are both processes in which there is a transfer of media characteristics among media borders.

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POETRY AS TRANSCREATION OF LANDSCAPE AND SOUL IN EUGENIO MONTALE

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Robert Browning, one of the most remarkable poets of Victorian times, in his dramatic monologue *Andrea del Sarto* (also known as *The Faultless Painter*) created the expression 'less is more' referring to painters who are able to portray body (concrete forms, elements of reality) and soul (inner world, feelings, perceptions, states of mind, attitude, etc.) at the same time, and whom he tried to emulate in his verses.

This expression appears to be very suitable to describe and explain aesthetics and methods used by Italian hermetic poetry, which developed in the first decades of the XX century. It was the time when dictatorship was starting to show its real face and intentions including control over culture and its representatives. Hermeticism reacted to the limits and directives coming from the political establishment by creating a kind of poetry aiming at 'pureness' with no particular pedagogical functions, whose main features were shortness, essential structure, blank verse, scarce use of interpunction. The word is no more considered as a mean or act of communication by hermetic poets and has only an evocative function.

Eugenio Montale, whose poetry was awarded with the Nobel prize for literature in 1975, belongs with other outstanding Italian poets of the beginning of the past century to the movement described above and known as 'Hermeticism' (Ermetismo). His first poem collections (for instance, his famous *Ossi di Seppia*, in English *Cuttlefish Bones*, published in 1925) perfectly reflect the spirit and aesthetics of the movement. According to critics one of the main characteristics of his verses is the so called 'corrispettivo oggettivo' (objective correlative), a poetical concept and technique created and elaborated by T.S. Eliot and later developed by Montale in his work. The abovementioned 'correlative' is used to represent and evoke "a particular emotion by means of symbols which become indicative of that emotion and are associated with it" (Oxford English Dictionary).

Eugenio Montale's 'objective' setting of his first poem collections is the landscape of the Northern Italian region called Liguria and in particular a little village where his family had a villa near the sea and the rocks of Monterosso in the famous area called Cinque Terre.

The paper aims at illustrating the correspondence and interaction between the external landscape and the inner world of the poet and to present his poems as a peculiar kind of poetical transcreation, transmutation and 'recreation' of the images, sounds, smells of the external, objective world perceived by the poet. His verses could also be defined as a sort of intersemiotic transposition of the 'language' of landscape and nature in the places of the Ligurian coastline where he spent his time on one side and the language of the poet's inner-self on the other.

The author of the paper will also point out the mechanism that transforms a synesthetic perception of reality into images and meanings on a verbal level creating an intensive interaction between the objective and subjective world. In this way it enhances the creation of a semiotically 'pregnant' landscape that evokes the external one and at the same time reflects, evokes and discloses the inner landscape of the poet's soul.

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FROM *BENSHI* TO TRANSMEDIAL MEDIATORS

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The transmedial turn, which works as the motto for this conference, is a concept that allows for media crossings foregrounded by technological advancements, perhaps on the verge of becoming the fifth turn to be added to the ones identified by Chaume (2018), namely the descriptive translation studies, the cognitive, the cultural and the technological turns. This understanding focuses on the idea that processes and products are in a continuous movement of media border crossings. In line with this, we aim to investigate some key transmedial practices from a historical perspective, namely from the Japanese *benshi* (Akihiro 2018) to the present transmedial mediators. In the era of silent movies, the masters of ceremonies would act as the intermediary elements between the new art form and the audience: they read the intertitles and often explained what was going on the screen. With the arrival of sound, this sort of mediation appeared to be at its deathbed, but, after a brief 'flirt' with multilingual versions (Gottlieb 1997), the European countries had to choose between subtitling and dubbing and later voice-over, as their national audiovisual translation modes, many of which are still in effect. These interrelations between 'texts' and audiences continued and have led to the mushrooming of numerous 'new' audiovisual translation modes, apart from the mainstream subtitling and revoicing practices. The fact remains that film directors, producers or simply distributors have always sought to make movies accessible to as many people as possible and if we leave the multiple screens available today, we have a myriad of venues where transmedial mediation could come into play. Bearing this in mind, we seek to reflect upon the evolution of mediation in the field

of audiovisual translation, focusing more closely on subtitling, subtitling for the deaf and hard-of-hearing and audiodescription.

Keywords: audiovisual translation, subtitling, SDH, audiodescription, transmedial mediators

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THE DEATH OF THE AUTHOR:
WHO WILL DECIDE IT WHEN THE AUTHOR IS HERE NO MORE?

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In my presentation I will analyze some examples of what happens with author's legacy after the death of the author. General rule (according to Copyright Act) declares that moral rights are inseparable from the author, while economic rights are transferable. However, if we look at real-life cases, we see that often the heirs also start to represent the moral rights of the deceased author, including making decisions on whether one can or cannot make one or another type of derivative works from a text. Among the cases analyzed are cases generally seen as negative (a phenomenon known as 'black widows' in publishing industry), but also cases usually seen as positive (e.g. legacy holders who are seen as protectors of the legacy from over-commercialization). In addition to practical aspects the of uses and abuses of copyright legislation and their influence on the movements of the texts in culture, these examples also highlight some more general aspects of the relationship between a text and its author.

KEYWORDS: author, text, legacy, Copyright Act, derivative work

ILLUSTRATOR AS INTERCULTURAL MEDIATOR:
A CASE STUDY OF HOLY QUR'AN

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Since the emerge of the cultural turn in Translation Studies, translation has been considered as a form of intercultural mediation and not a mere linguistic transfer. The aim of this article is to examine the role of illustrator as an intercultural mediator in the process of translation. In contrast with other studies that defined illustrations as manipulations, this paper mainly suggests that book illustrations can be considered as a kind of (metatext) mediating tool especially in the process of translating texts (the Holy Qur'an, in this paper) replete with cultural discrepancies to make the sacred text comprehensible for the target readers because of temporal and cultural gaps. This paper deals with the theoretical bases upon which an illustrator can be regarded as an intercultural mediator, concentrating on theories of intercultural mediation, as an illustrator is viewed essentially as the re-creator of the text in a visual form. The illustrations for analysis are extracted from Sandow Birk' American Qur'an (2015) which is the first illustrated version of the Holy Qur'an. The findings indicated that hybridizing the cultural and religious values, replacing the cultural symbols, and reframing the context are the particular ways through which illustrator mediated the Holy Qur'an for the perception of contemporary readers. It is concluded that book illustration can be considered as mediation, not distortion.

KEYWORDS: intercultural mediation, intersemiotic translation, illustration, Qur'an, Sandow Birk

SHAPING THE MULTIPLE IDENTITIES OF THE DIALOGICAL SELF THROUGH TRANSMEDIA INTERTEXTUALITY

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The subject matter of this historiographical account constitutes the question of the language and culture related identity of a communicating individual embedded into multifarious dialogues with other individuals in a discursive community. Accordingly, its investigative domain comprises the dialogical self, faced as a physical person with multitextual narratives, and as a mental subject with multivoiced judgments. The notion of dialogicality merged with intertextuality alludes to Kristeva's (1969[1967]) elaboration of Bakhtin's ([1984[1929]) view of the novel as a dialogue, which becomes, in fact, a polylogue (Kristeva 1978[1974]) uniting different practices of symbolization, when marked by the shift from logocentric to intersemiotic conditionings. The idea of dialogical self, popularized by Hermans (1987, 1989) entails James' (1890), concept of the self as a subject and object of communication and thought (I − knower, and Me − known), along with Bakhtin's (1929) exposure of dialogical relations characterizing the novel as a polyphony of voices epitomizing the real or imagined persons with whom the protagonist as a subject engages in communication. The transmedial aspects of communication are discussed based on the framework of Ojamaa (2015), Saldre & Torop (2012), and Ojamaa & Torop (2015). Accordingly, the key notion *transmedia*, a way of telling stories 'across' multiple media platforms, owing to Kinder's (1991) verbalizations of what is called 'transmedia intertextuality' is immersed in the 'intertextuality' and the 'dialogism', and its expansion in Jenkins' work (2006) on multimodality of text-forms, ranging from novels to movies shown in cinema and television, commercials, billboards, posters, banners, etc. In consequence, the emphasis is put on the development of the human self, functioning in dialogical or polylogical relationships across innumerable media forms of communication as a recipient of primary and secondary texts, and texts within the texts as constituents of cultural semiospheres, appealing to the theoretical distinctions of Lotman ([1981a], [1981b] 1977, [1984]). All in all, making reference to the concept of transmediality which foregrounds the narrative practices of complex-

technology-mediated interactions, the paper emphasizes the changeability and variability of the attitudes of individuals as parts of larger audiences in global communicational networks.

KEYWORDS: dialogue, intertextuality, polylogue, self, transmediality,

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TRANSMEDIA PROJECT AS A TRANSLATION CHALLENGE: STRATEGIES AND SOLUTIONS

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Professionals from the field of entertainment are desperate to provide their target audiences with unique and brand new cultural experiences. Hence, they keep searching for novel ways to interact with their consumers, designing effective tools to attract new target audiences, as well as to hold old audiences' attention. One of such new technologies is the creation of transmedia projects — polymodal narratives developing simultaneously or subsequently on different media platforms with prerequisite transformation of the plot and accretion of meanings. In their pursuit to make representatives of other cultures part of the global transmedia environment, the creators of such projects rely upon specialists in the field of audiovisual translation (AVT).

The core mechanism that provides correlation of different components of the transmedia project is text derivation, a mechanism of the development of new metatexts by the sets of transformations of prototexts considering both the capabilities and the limitations of media platforms in question and anticipations and expectations of the target audiences. Creators of transmedia projects transmit prototexts through the prism of their own perception and transform them into metatexts in accordance with their artistic ideas and their view of extratextual reality. In the case of AVT, this process is performed due to the translator's skills and cognitive-interpretative abilities. By high-quality AVT, a good transmedia project can gain international fame; poor translation quality may nip the very idea of transmedia in the bud.

The presentation aims at suggesting a viable strategy for the translation of transmedia projects based on the analysis of the author's personal experience as an AV-translator, but it is also concerned with the defining factors that can impose a challenge for the audiovisual translator, with unravelling the mechanisms of text derivation applied in the course of transmedia storytelling and their impact on AVT processes in general, and translation for voice-over in particular. The main methodology lying at the

core of the research is a case study of *Captain Underpants* transmedia project translated from English into Russian, in the localization of which the author took part. The author defines three major contradictory challenges that AV-translators have to take in the course of working with transmedia projects that emerge from the collision of intratextual and extratextual factors influencing the decision-making process: sticking to text derivation principle vs. copyright issues, dealing with culture-specific references vs. marketing decisions, and maintaining project cohesion vs. technological constrictions of voice-over. Within the case study, the author illustrates her theoretical position by real-life examples. The author explains the process of decision-making in the context of translating the particular transmedia project and elaborates on some practical recommendations concerning translating transmedia projects on the whole.

FUSIONAL WORKS OF ART AND THE IMPOSSIBLE FIXATION IN *VARIATIONS V.* (1966) AND *WRITING TO VERMEER* (1999)

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Some works of art are meant to be experienced *live*, or else the nature of the experience changes irrevocably. That was the case of art works of theatre, dance, and opera, intermedial media *par excellence* from their very inception. With the advent of multimedial hybridization images have growingly been incorporated into such works. When the use of images is additive, complementing the works of art, they add variety, intensity and provide more artistic layers to the overall pattern, yet the pattern (or goal) remains the same. Such works may be recorded for posterity, remediated by other technical devices resulting in an affiliated work of art whose experience may not be exactly the same as the one provided by the original work itself, but still points to it somehow. One may consider the two instances as incarnations of the same work, as is the case with David Lynch and Angelo Badalamenti's *Industrial Symphony #1* (1990), both a musical performance and a TV film conceived and edited by David Lynch himself.

No such thing is possible with John Cage and Merce Cunningham's dance show *Variations V.* (1966) containing a Movie-Mural by Stan Van DerBeek, or, more recently, Peter Greenaway and Louis Andriessen's post-opera *Writing to Vermeer* (1999). They were never adapted to another medium because they are fusional works of art whose parts cannot be separated from the whole. That eventual adaptation would not amount to a change in the experience, but rather to the annihilation of the experience altogether. Therefore, they cannot be remediated through other media and consequently, their artistic fixation is impossible. Photographs of the former work and excerpts of the latter exist online, but they are not a secondary derivative work. I will argue that, in the context of performing arts, some moving images projected onto flat surfaces cannot be turned into 'cinema' notwithstanding

their similarities with film and that this secondary un-representability only heightens their artistic merit.

TRANSLATING CHINA THROUGH A SYSTEM OF INTERSEMIOTIC TRANSLATION MODELS - A CASE STUDY OF LOU YE'S *SUMMER PALACE*

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Roman Jakobson's concept of intersemiotic translation enables film to be interpreted by Rey Chow (1995: 198) as a translation of culture, which enables one to see how a culture is 'put together'. From this logic, a culture is to be considered as a textual construct – the 'putting together' of different kinds of visual, sonic and narrative texts. In this paper, these audio-visual texts are considered as the filmmakers' intersemiotic translation models in providing the means by which to translate a culture.

Using elements from Rey Chow's theory of cultural translation, a multi-level system of intersemiotic translation models is proposed. This system consists of a hierarchy of two levels: culture and media. In this system, each intersemiotic translation model is considered as a result of a cross-level combination that relates to a specific type of media system from a specific cultural system, that represents a lens through which a culture is 'looked at' (ibid. 180). It is postulated that it is through the employment of intersemiotic translation models that the filmmakers translate a culture while mediating their intersemiotic translations across cultures.

This paper interrogates the filmmakers' employment of intersemiotic translation models through a case study of Lou Ye's film *Summer Palace*. How Lou Ye intersemiotically translates China by employing intersemiotic translation models is discussed and illustrated with reference to the proposed system. Through discussing how he 'puts together' different intersemiotic translation models from different media and different cultures, this paper reveals how Lou translates China.

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CHALLENGING TRANSEDIALITY WITH THE PERFORMATIVE PRACTICES OF HIP-HOP

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Hip-hop is an intermedial practice of creative popular culture. It is not only known for its sampling and its love for technology, but also for its multifarious hybrid forms and its 'globalisation'. Can we understand hip-hop culture in the theoretical light of transmediality?

I propose to unfold this culture and their lifestyle alternatively. Rather than drawing from the intermedial tradition of intersemiotic translation, extended into transmediality, I highlight the formative potential of multimodal performances, of improvisations as creative *becoming* in the sense of affective 'taking and transforming' and of supplanting older enclosures. Indeed, different approaches and nominations change both your theoretical implications and results: rather than tracing pre-given, technologically generated media products in a structuralist and semiotic tradition in a controlling stance, I am drawn into the transformative power of experiencing hip-hop as eliciting an affective space between the rhythmically moving bodies of hip-hop fans. Brian Massumi outlines this intensifying 'affective space-taking' as: "The body doesn't just absorb pulses or discrete stimulations; It unfolds *contexts*, it infolds volitions and cognitions that are nothing if not situated" (Massumi 2002: 30).

Based on my experience of the contemporary Swedish hip-hop culture in Malmö, I unfold the multiplicity of the multimodal performative events with respect to the dynamic of space and time. As musical, dancing, graffiti and even as architectural performance, hip-hop is performative: it does things. It provides creative actions that bring about something new, improvising something unpredictable, and, often, enmeshed in the affective time-space of its audience. In the 'live' moment of being 'there' I experience myself as 'becoming-other' and inspired by the 'floating signifiers' of hip-hop culture's strive for authenticity, lifestyle and identity formation that continually change over times and spaces without any transmedial essence. For me, the experience hip-hop culture unsettles many analytical categories in the intermedial discourse.

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MUSIC AND TRANSFORMATION:
EXPLORING THE IMPACT OF THE TRANSMEDIAL TURN

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I aim to chart how the transmedial turn has affected music scholarship. It first sets out the new field of music and translation, proposing it as a result of this transmedial turn, before surveying the interaction within and between these disciplines. In an increasingly globalized, digitized world, the role of multimodal translation is becoming increasingly significant. With the increase in music consumed via digital streaming as well as in music tourism, this paper proposes the need and benefit of considering and applying the recent 'transmedial turn' within the context of music. I question how both this turn and the previous translational turn have impacted music.

But what role does translation and transmediality have to play within the context of music? How might these perspectives offer a new way of interpreting musical practice, musical performance, and musical meaning? Since the cultural turn and rise of current musicology, which explores the cultural context of music from the 1980s, musicology has been increasingly concerned with music's active role within socio-cultural contexts. I seek to explore the benefits, challenges and changes the more recent turns in translation, multimodality and transmediality have and will have in music.

Music is necessarily multimodal, not only in its own audio and visual production, but due to the many art forms with which music usually collaborates, such as dance, film and song. The transfer of sense, and meaning, must therefore be considered in a collaborative context. Looking at collaborative examples in dance–music works, I illustrate the interaction of different modalities and the projection of meaning from more than one mode. Ultimately, I make a claim for transmediality as a turn which is both significant for music and the performing, but which is also a perspective which could advance our analytical and theoretical thinking about creative collaborative practice.

KEYWORDS: music, transmediality, multimodality, translation, musical interpretation

MODELING THE SEMIOTICS OF TRANSLATION

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Traditional conceptions of translation have only included *intrasemiotic* translation (defined as translation within a given sign system) and focused almost exclusively on its subcategory *interlingual* translation (Jakobson 1959). However, any kind of translation – even interlingual types – is a multi-faceted phenomenon, and the concept of 'translation' should be based on a wide definition of 'text', encompassing *any combination of sensory signs carrying communicative intention*. Accordingly, 'translation' should be defined as *any process, or product hereof, in which a text is replaced by another text reflecting, or inspired by, the original entity* (Gottlieb 2017).

Based on this definition, this presentation establishes a comprehensive taxonomy of translation. Its typological classification is *functional* by nature, based not on the translated product as such, but on audience perception – on how each type of translation is cognitively processed by the intended audience.

Thus, contributing to the transmedial turn in Translation Studies (represented by, among others, Torop 2008, Stecconi 2010, and Kourdis 2015), and without ignoring the central role of speech in intercultural communication, this presentation seeks to expand the notion of translation in order to accommodate not only the nonverbal channels present in much modern communication, but also the types of communication not involving language in a traditional sense. Getting to grips with the nature of translation and the multitude of new texts representing – or *re-presenting* – existing texts also implies dealing with the myriad types of 'multi-channel' texts so typical of contemporary (and future) society.

Taking as my point of departure the complex (*polysemiotic*) textual nature of communication, in which several semiotic channels are used simultaneously, this presentation will provide conceptual tools for dealing systematically with any type of translation encountered in today's global media landscape – a landscape with a multitude of translational types, several of which do not even share the semiotic features of their originals.

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TRANSMEDIALITY, SEMIOTICS AND FRENCH-RUSSIAN TRANSLATION

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The presentation will primarily focus on our personal experience in Russian translation of the book of reference of French semioticians A. J. Greimas and J. Fontanille *The Semiotics of Passions. From States of Affairs to States of Feelings* (*Семиотика страстей: От состояния вещей к состоянию души,* 2015[2007], translated by I. Merkulova). In particular, since terms related to passions such as 'phoria' or 'umbrage' have no exact analogues in Russian, possible translation versions were discussed with one of the authors, Jacques Fontanille.

According to U. Eco, "to develop a theory of translation, it is necessary not only to analyze numerous examples, but also to have experience in three areas: to check translations of others translators, to translate literary text yourself and be translated into another language. Better yet, be translated into another language *in collaboration* with your translator" (Eco 2001).

Also, we will present Lotman's system of semiosphere: we are especially interested in some aspects of French translation of concepts such as 'unpredictability' and 'semiotic window' (Lotman 2004).

In a second step, we will look at the issue of consecutive oral translation and the special system of rating used by the translator. This scoring system, including abbreviations and visual signs, was developed in the 1960s by the Russian translator R. K. Miniar-Beloroutchev (Miniar-Beloroutchev 1969). The system is based on the principle of intersemiotic transposition; it is now the base of French–Russian oral translation at the United Nations Organization.

The experience in written scientific translation in the field of Semiotics, on the one hand, and consecutive oral translation of official speeches, on the other hand, will allow us to advance some hypotheses on the bases of the intersemiotic translation, to revisit the concept of "translation" in the framework of transmediality, as the complex interrelations between texts in the mental space of culture (cf. P. Torop).

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THE ACCENTED VOICE IN AUDIOVISUAL SHAKESPEARE

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This paper investigates the use of nonstandard voices in a selection of Shakespearean film and TV adaptations, by assessing character representations through the function that accents and dialects perform in the respective audiovisual narratives, revealing how the stereotypes fulfil specific narrative purposes which may become topoi across genres. If dialectal speech in Shakespeare has received due attention (see for example Blank 1996, Delabastita 2002), the use of regional accents in the film and TV adaptations of Shakespeare's plays has been underexplored. In order to counterbalance this general tendency, this chapter includes examples from audiovisual texts which have portrayed characters speaking with marked accents and/or in dialect even when in the original plays these same characters are not identified by any regional trait. Some of the examples illustrated show how even high-end audiovisual texts such as Shakespearean films follow an 'us' versus 'them' ideology when it comes to the use of dialect for characterisation. The North vs South/RP polarisation or the 'genuine' American vs the 'stuck-up' British RP speaker recurrent contrastive theme (see also Ranzato 2018) are featured prominently in Shakespeare's telecinematic adaptations.

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ON INTERMEDIAL REFERENCES TO MUSIC IN FILM

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The paper focuses on the transmedial phenomenon of intermedial references as 'meaning-constitutional strategies that contribute to the media product's overall signification' (Rajewsky 2005: 52). It considers filmic quotations of existing music pieces and grounds the discussion on Lars Elleström's concept of intermediality as intermodality. In theory, every quotation of the work produced in another medium could be treated as an intermedial reference since the work inscribes indexicality into the system of signs it uses. However quite often music quotations in film deny the meaningfulness of the dialogue between media. Quotations add indexical dimension to the acoustic icons, still this indexicality appears to be ascribed to the visual icons of the film itself rather than to the acoustic icons of the music work from which the quotation comes. As Thomas Elsaesser notes, when the film quotes well-known musical pieces, it suppresses music's function of 'an accompaniment to reinforce the effects generated by the narrative', turns music into 'image' in its own right (ibid. 147). Precisely this 'turn' reveals the paradoxical character of such indexicality: it marks the rupture with the work it refers to and makes a (fragment of the) music piece an integral component of the immanent filmic structure. Yet a film can turn a music quotation into the intermedial reference that appears to be involved into the meaningful dialogue between distinct media products. It happens in the specific cases of duplication of indexicality, i.e. when a film quotes a musical piece, which has been already quoted in another film. The paper aims at mapping the semiotic logic of distinction between dissimilar kinds of intermedial references to music in film. It proposes theoretically oriented discussion of intermedially meaningful and meaningless references with a brief analysis of examples that help to reveal how the modal changes affect the processes of meaning-making.

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TRANSMEDIAL STORYTELLING AND THE QUESTION OF ETHICS IN MILO RAU'S *ORESTES IN MOSUL*

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With global mobilities increasing and diversifying, multilingualism and interculturality have become a central theme of artistic production around the globe. Both features also often have a direct impact on the aesthetics, production, reception and institutionalization of contemporary theatre, giving rise to transnational and transmedial performance practices that reflect the changing realities of contemporary life worlds. The proposed paper will focus on Milo Rau's 2018 production *Orestes in Mosul* as a case of transmedial storytelling. Rau's adaptation of the *Oreista* follows the rules set out in his *Ghent Manifesto* for a 'city theatre of the future' that updates the Western European tradition of the national theatre in the attempt to create a 'global ensemble'. Consisting of an international cast of European and Iraqi performers, *Orestes in Mosul* reduces its source text to less than 20% of the entire performance time (rule 4). It was rehearsed in places outside the theatre (rule 5) and in a conflict or war zone (rule 9). Its performance includes several different languages (rule 6) and involves both professional and non-professional actors (rule 7).

My paper is particularly interested in the production's practices of intercultural, intermedial and transmedial adaptation. To begin with, I will investigate the use of multilingualism, surtitles and translation, video streaming and simultaneous recording into the theatre performance in order to demonstrate how the latter extends the experience of transcultural complexity to performers and audiences alike. In addition, the analysis will trace the different shifts from intertextuality to intermediality, and from intermediality to transmediality, and link them to the adaptation of the *Oreista* and the cast's travel from Mosul to Europe. With its focus on process (rather than product), my analysis pays particular attention to the fault lines between Europe and Iraq that the crossings of temporal, geographical, cultural, medial and national borders expose. As the paper will argue, it is crucial to conceptualize the production as a transmedial event that cannot be reduced to the theatre

performance alone but equally includes: the reportages documenting the research, rehearsal, and production processes in Iraq; the local pre-premiere of the filmed material; the internet and social media outlets of the National Theatre Gent; as well as the 'Golden Book' *Orestes in Mosul* published by NT Gent and Verbrecher Verlag in April 2019. Ultimately, the paper's transmedial take on Rau's creation forcefully throws its ambiguous politics into relief and thus helps us to better understand the ethics of transmedial storytelling in complex and potentially lopsided intercultural contexts.

READING THE TRANSMEDIAL TURN:
INTERMEDIAL EXPERIENCE AND THE NEW PHILOLOGY

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People become aware of the world by way of experience, and experiences, either everyday or exceptional, are specific to the medium used for producing the experience. When something is experienced through the senses, in literature or another way of presenting, the *intermedial experience* is defined by its medium – what did you see, hear, or feel when reading, watching or listening? The experience is a fact, irrespective of the sensory perception being based on something real or imagined – what did you think you saw, heard, or felt on reading, watching, or listening? Intermedial experience is conditioned to take its cue from the transmedial materialities of the cultural situation at hand.

Reading the transmedial turn across the concept of intermedial experience provides the basis for a methodology of reading called the new philology. Traditionally, philology has denoted the study of the historical development of language, the structural and semantic relations between languages, and the formal properties of linguistic texts combined with their meanings. Texts have been understood as entities constituted in writing, speech, gestures, and images experienced in different ways and interpreted according to genre and sociocultural convention. The new philologist – v2.0 – readily ventures beyond words, into other ways of presenting, to close read the function and effects of sensory perceptions produced by linguistic presentations that, across a range of transmedial materialities, give rise to new forms of intermedial experience in language, literature, and culture.

With the rhetorical tools to join philology with media theory and research, I have developed a new way of modelling media and mediality that determines how the intermedial experience of digital or non-digital environments can be conceptualized. Examples will be compared between social media and literature.

FROM ROMANTICISM TO NAZISM:
SUCCESSIVE INTERSEMIOTIC TRANSLATIONS OF LORD BYRON'S *MANFRED*

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Between 1816 and 1817, Lord Byron wrote *Manfred: A dramatic poem*, a work with metaphysical ambitions. Byron's protagonist, Manfred, halfway between human and divine nature, is portrayed as a romantic hero, as he defies demons and chooses death rather than submission. In 1872, renowned German philosopher Friedrich Nietzsche, also a sporadic composer, translated Byron's work intersemiotically, from literature to music. Nietzsche composed the *Manfred Meditation* for a four-handed piano, whose rupturist spirit was severely criticised by other musicians at that time. It is probable that Nietzsche discovered in Manfred's supernatural and indomitable character the seed for his famous *superman*, about whom he would reflect some years later in his philosophical works, such as *Thus Spoke Zarathustra* (1883–1885).

Nietzsche's intersemiotic translation is not merely confined to an artistic sphere: it leads to a political issue. It is known that Adolf Hitler's ideology, evidenced in texts like *Mein Kampf*, was inspired by Nietzsche's theses, especially concerning the similarities between the *superman* and the Aryan race. Furthermore, Nietzsches *will to power*, also perceivable in Manfred's temperament, was brought forward and misconstrued by Nazi ideologues, such as Alfred Bäumler, to justify the Nazi quest for power.

Hence a crucial question arises: to what extent can we consider Byron's original meaning of *Manfred* as having gone through successive conveyances and manipulations, since it was first translated from literature to music, then to philosophy, and finally to politics? It would be of utmost interest to analyse the evolution of this intersemiotic chain and its influences on history, in order to explore the power of all cultural forces at play throughout this chain. Besides, this approach to transmediality and to its impact in history and culture is diachronic as well as diatopic, as transmedial practice here range through time and space.

"NO MAN OF WOMAN BORN WILL HARM MACBETH": ILLUSTRATION, LANGUAGE, TRANSLATION, AND ADAPTATION IN MANGÁ SHAKESPEARE

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Much has been written on the Self-Made Hero's mangá adaptations of a number of Shakespeare's plays, generally regarded as a successful way to attract a younger audience and which received considerable critical acclaim. For example, "Far from debasing the cultural authority of the originals by blurring the boundaries between high and popular culture, these versions can be seen as an act of salvage of the original texts from the perceived difficulties of challenging language and content, reinvigorating them with a vibrant immediacy" (Keener 2015).

The Self-Made Hero adapter, Richard Appignanesi, makes certain changes to the Shakespearian text, but, unlike the No Fear text, his versions can hardly be considered simplifications. In turn, the Brazilian translator Alexei Bueno, a well-known poet from Rio de Janeiro, crafts his translations into Brazilian Portuguese decasyllables. Bueno's Preface states that his translations are "rigorously faithful to the original", with an "absolute formal fidelity". When cuts have been made, a formal equivalence to the shortened line is kept. And the flexibility of the Portuguese has allowed him to make transpositions he considers successful.

Does this not result in a certain discrepancy: a complete recreation and adaptation of image in order to follow Mangá conventions, but a very limited adaptation of language? Must the respect towards the Bard's words be maintained? This presentation will compare the Mangá and No Fear adaptations, present the results of a questionnaire on the adaptations given to students of a postgraduate course on Translation and Adaptation at the Universidade de São Paulo, and compare the Brazilian translations of Mangá Shakespeare Hamlet and Macbeth to the Spanish, French and German versions.

My initial basis for comparison is Lawrence Venuti's Formal and Thematic Interpretants. Formal Interpretants are the structural correspondence, plot details, illustrations, difference in genre. Thematic

interpretants are the code, values, ideologues, moral vision, political and social vision. To these I add a third Interpretant: the Linguistic Interpretant: additions, omissions, updating, modifications, cultural alterations.

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SHAKESPEARE IN TRANSMEDIAL TRANSLATION: *ROMEO AND JULIET* ON THE HUNGARIAN SCREEN

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In the field of adaptation studies, the intersemiotic transfers of William Shakespeare's *Romeo and Juliet* from page to screen have been discussed extensively (Cartmell 2000; Venuti 2007; Leitch 2008). Within the Hungarian cultural context, which has long defined Shakespeare as 'God's Second Born' (Davidházi 1989), the number of stage adaptations based on at least eight widely-known Hungarian literary translations has been almost endless. Unlike the theatrical practices of intersemiotic transfer, however, the film adaptations dubbed into Hungarian rely on only the 1930 and 1955 literary translations regardless of the specific demands of audiovisual narratives that strongly differ both in text and in visual content. The audiovisual corpus studied in this paper includes the 1936, 1968, 1978, 1996 and 2013 film adaptations directed by George Czukor, Franco Zeffirelli, Alvin Rakoff, Baz Luhrmann and Carlo Carlei, respectively. This transmedial practice reinforces the idea historically inherent in the Hungarian dubbing industry that the translation of any adaptation of a key cultural text is expected to be based on those literary translations that have been considered as 'the most canonical'. This preference very often overwrites conventional practices of lip sync dubbing even when visual constraints would demand a dubbing script that considerably differs from the canonical literary translation. The paper intends to analyse in detail the intersemiotic and interlingual transfer of the Shakespearean text to the five Hungarian dubbing scripts in order to show the extent to which audiovisual constraints of film narratives, dubbing conventions and the Hungarian cultural context in which the target texts has been made contribute to the complexity of transmedial translation processes.

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THE MUSICAL POWER OF *SALOME*: STRAUSS TRANSLATES WILDE

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When Richard Strauss saw Oscar Wilde's play *Salome* in Max Reinhardt's 1901 production, he felt that it "cried out for music". Indeed, the insistent repetition of dramatic phrases, incantatory dialogue, fashionable orientalism and stark emotional contrasts all lent themselves very well to iconic representation through music, as became abundantly clear in Strauss's famous opera, first performed in 1905. This paper examines the various semiotic resources that Strauss used to effectively 'translate' Wilde's play into music. They include an exploitation of the possibilities for signification inherent in musical genre, traditional tonality and operatic convention, as well as the use of Wagnerian leitmotif and musical quotation. The result is a musical portrait of world teetering on the brink of moral bankruptcy – an effective rendering of Wilde's *fin-de-siècle* spirit, which also offers a subtle comment upon Strauss' own times.

KEYWORDS: *Salome*, Richard Strauss, Oscar Wilde, Musical Semiotics, intersemiotic translation

DIAGRAMS AS A TRANSMEDIAL SIGN IN THE CASE OF MUSIC SEMIOSIS

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Taking a cue from C. S. Peirce (1931–36) we might consider diagrams to be signs that represent an object by analogous internal relations. The relation of Euroclassical music with the visual medium of the score can be considered essential to the process of its composition. In the field of modernist and contemporary music, the diagrammatic aspect of these scores comes to the forefront in the form of graphic notation. Beyond being a tool in performance or composition process, however, this presentation discusses diagrams as inherent to music itself and diagrammatical inference as a part of musical reception and semiosis, given that processes of esthesis or the construction of a text are reflected in turn in its immanent form and poesis or reception, as discussed by Nattiez (1990). Diagrammicity in this context becomes a general feature of a musical text, fueled by its close ties to the visual score and in turn enabling the representation of a spatial and temporal structure. In this sense diagrams can be seen as a general non-modal sign that enables music to find iconic relationships with other media and connects the 'purely musical' with the wider field of cultural texts and ensure that music as other cultural texts function as a model of the world, as discussed by Juri Lotman (1977). I discuss this issue taking the example of spatial and temporal diagrams found in Charles Ives's famous piece *The Unanswered Question* (1908).

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THE ADAPTATION OF PERFORMING ARTS IN A TRANSMEDIAL FRAMEWORK - CANTONESE OPERA IN TRANSLATION

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Cantonese opera, being a unique form of performing arts popular in South China and Hong Kong, has not been met with luck in Western contexts, as in most cases the dialectic Chinese language does not travel through successfully to English. When a translation is done for an opera which is transferred and adapted from the medium of on-stage performance [usually (sub)surtitles] to that of comprehensible and readable scripts, such transmediality has to match with the lyrics of Cantonese opera as well as the aesthetics level of classical poetry.

Considering the interrelationship between the types of on-stage and read-only opera texts, it is worth noting the adaptive strategies which have to be reasonably switched and adjusted in order to adopt an English version paying attention to either: a) the basic semantic level of the operatic lyrics; b) line lengths in Chinese (or, number of syllables in English in the target text) and other literary and stylistic features revealed in the original text; c) the performability of the opera scenes pertaining to the musical arrangements. Relevant choices do suggest a twist revealing medial concerns across various text types.

An interesting chain of significance runs from the first medium of the Chinese performing script [text], through poetic stylistic transference [subtext], to an English script readily acceptable to opera receptors [context]. The translated scripts could also be demonstrated in distinguished ways between plain scripts [text] and (sub)surtitles in a performance [subtext]. Therefore, the translator does create a circle-around effect of metamorphosis in the transferring procedures across such different media.

O ROMEO, ROMEO, WHEREFORE ART THOU ROMEO…

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Romeo and Juliet, like many other Shakespeare's plays, is actually based on a much older narrative, the so called proto-text, the transposition of which through different languages, cultures and media is sometimes possible to track. What is transmedial and then evidently also transposable is the part of the narrative that is difficult to pinpoint but that carries something inherent to the story so that it is identifiable whatever media is used to retell it. The combinations of interlingual and intersemiotic translations of Shakespeare's Romeo and Juliet, be it opera, ballet or Shakespeare manga, always carry this recognizable proto-text component, but play around with the ways of representation and code systems, dependent on the media, gaining and loosing elements surrounding the narrative.

This presentation will view Shakespeare's *Romeo and Juliet* as a prototext of a kind as well as its intermedial translations that have been put to use in different cultures at different points in time with an aim to see how this particular text reacts to the change of language and media. I will concentrate on the elements in the text that have gained prominence, become altered or lost in the course of time and process of transposition.

I will use the original English text of the play to refer back to, and analyse its journey through different languages and media concentrating on one of the most famous scenes – the balcony scene.

ARRIVAL OF DON JUAN TO TALLINN:
RAMIFICATIONS OF UNIVERSAL MYTH

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Don Juan is a universal, mythical character, a synonym of trickster and womanizer. He is also one of the most renowned creations of Spanish literature, comparable to don Quixote, but unlike the latter, Don Juan is not associated with a particular literary work. While almost everybody knows Cervantes and his novel, it is probably difficult for most to indicate the origins of Don Juan. There is a long list of authors who have used this character in their work such as Molière, Byron, Pushkin, Mozart. Yet, Tirso de *Molina's El burlador de Sevilla y convidado de Piedra*, probably the first Spanish version of the myth, as well as *Don Juan Tenorio* by Jose Zorilla, the second most important literary version in Spanish, are not widely known to be the foundations of the story. That story, myth or character, has produced a large number of ramifications, also in theatre and film, many of which are in turn based on different literary texts or simply inspired by free adaptations of the myth located in the collective unconscious. Among the most bizarre and free adaptions we find an Estonian musical comedy film *Don Juan in Tallinn* (1971) where the main character, Don Juan is played by a woman visiting medieval Tallinn where she is immediately chased by local women as the myth is preceding the character whenever he/she goes. It is based on a play by Russian writer Samuil Alyoshin *Once Unpon a Time in Seville*. The purpose of this paper is to examine how are the different elements of the myth are amalgamated in the film.

INTERACTIONS BETWEEN MODALITIES AND ENVIRONMENT IN ONLINE AND DIRECT LEARNING OF ESTONIAN HANDICRAFTS

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Traditionally, the learning of handicrafts has taken place in the context of an interaction between master and apprentice. Technological advances have given rise to the expectation that web-based learning will increase. One would expect that modalities will become available in learning online which are unavailable when learning through more direct means. This paper records, which channels of information pass through the communication process and which mind-sets it is necessary for the learner to engage with in the reception of information.

The learning and teaching of handicrafts is to a great extent visual. Thus, the development of user-friendly video technology fosters an opportunity to learn without seeing the master. In the case of direct learning in the context of, for example, a school, the instructor shows the work to the study group and then provides individual guidance. Web-based training can be shown to a much larger group, and bottlenecks are likely to arise with attempts at individual guidance. We could do this through the so-called 'supported communication', i.e. by using the concept of semiotic modalities, we can focus on the information movement process.

When preparing both web-based training and direct learning, we follow the target group. Knowing in advance that web-based training lacks a tactical or material modality, we can consciously compensate for it through the use of other modalities; namely, through an auditory or visual cognitive channel. Moreover, web-based training automatically offers the learner the opportunity to continuously re-play, pause, or accelerate her engagement with the learning material. This diversified use of the visual image facilitates an individualized approach to the acquisition of new skills.

Although we can compensate for the lack of tactile sensation through enhanced visual engagement, it is equally important to support the visual work

through coherent integration with other available modalities; for example, by providing a suitable work sound for background.

FROM RICHES TO RAGS -
TRANSMEDIAL *KRATT* ON ESTONIAN STAGE

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Several mythological creatures of Estonian folklore have been the subject of reproduction, reinvention and transposition in contemporary culture. The way such folkloric figures re-emerge today is of special research interest as they — together with the novel angles attached — encompass centuries of cultural memory — a transmedial phenomenon possessing both creative and mnemonic functions (Lotman 1985). It is also noticeable that some of these characters intrigue and inspire more, giving grounds for vivid representation in different media.

One of such creatures, *kratt* — a figure in Estonian as well as Scandinavian mythology — has made its reappearance in numerous cultural texts in different media over the recent years. The folkloric figure has been the main character of a classical ballet by Eduard Tubin staged in 2015 in Estonian National Opera, but also a central idea of the theatre production "Kratt" by the students of the Drama School of Estonian Academy of Music and Theatre in Tallinna Linnateater in 2018. Setting the latter students' production of "Kratt" (2018) against the background of the multiple productions of the ballet, this paper aims at addressing the way the mythological figure has been recreated on stage by observing the sign system used and trying to determine its invariant core and variable elements (Saldre 2010). It seems that contemporary *kratt* has shifted its focus from heaping up material riches to an inner conflict inside every one of us.

Does the dynamics of *kratt*'s invariant and variants allow us to reflect upon the values dominating currently in theatre, culture and society as seen by the younger generation of Estonian theatre today? Is the analysis of transmedial translation a valid lens for observing society?

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WHAT WILL TRANSMEDIALITY BRING TO TRANSLATION INTO CHINESE: ASSUMPTIONS BASED ON TRANSLATION PRACTICE OF BRAZILIAN EXPERIMENTAL POETRY

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Living in the hypermedia age, we may say that a transmedial turn has become explicit in daily life, literature and other arts. Accordingly, China is not excluded in this global wave. However, due to various reasons, China still stands on the starting line of transmediality, more specifically, the intermedia in literary translation area (Lang, 2019; OuYang, 2016). Therefore, this article aims to propose several assumptions regarding on the the influence that combination of media exerts on the conceptualisation and practice of translation. We start with a succinct introduction and explanation of the non-translation of Portuguese experimental poetry into Chinese. Then, based on our translation practice in process, we exemplify our assumptions about intermedial influences from three aspects, namely on the persistent literary criticism and translation in China (Liu, 2009; Zhang, 2018), on the formation of the reader and on the redefinition of author, reader and translator (Jatobá, 2019; Lang, 2019). Examples come from experimental poetry of Brazilian Concretism pioneers Group Noigandres, as well as Portuguese avant-garde Ana Hatherly, António Barros and Antero de Alda, including our transcreations into Chinese inspired by the Campos brothers' vervivocovisual translation strategies. Hopefully, transmediality will open up a new way of thinking for translation into Chinese, both on the theoretical and practical levels.

KEYWORDS: transmedial translation; intermedia; experimental poetry; Chinese-Portuguese translation

MODELLING AS AN INTERMEDIAL, AESTHETIC AND EPISTEMIC PHENOMENON

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Modelling can be generally described as the process in which at least one feature of a given entity (for example, a novel) is communicated by means of the representational features from another entity (for example, a movie), that is morphologically different from the former. This is a phenomenon that can be recognizable in different spheres of life. Therefore, it is expected that in different research areas, scholars would come up with different names and descriptions for it. It is also expected that different scholarly backgrounds approach this process by highlighting different aspects of it. Here, I will present and analyze some contemporary accounts on the modelling processes focusing on its *intermedial*, *aesthetic* and *epistemic* features. *Intermedial* features highlight the communicational and social potential of modelling processes. *Aesthetic* features regard the potential that aesthetic artifacts (created by humans, and placed in the context of cultural processes) have to be understood by means of modelling – focusing on the reception of those artifacts. *Epistemic* features focus on how such processes have the potential to derive, denote or create meaning. One important advantage of this comparative analysis regards the interdisciplinary link that would be created among them, allowing future scholars to notice relations between phenomena that would not be previously seen as sharing a common basis. To conclude, I propose that Semiotics have the potential to work as an interdisciplinary link between these three areas. Under this interdisciplinary link of Semiotics, processes of modelling in the three areas mentioned above are described as having the same philosophical foundations: communication (intermedial), representation and meaning (aesthetic) and reasoning and inference (epistemic). This link would allow not only a broadening in the very own conceptualization of the modelling process, but also in the contexts and the disciplines in which it is pertinent to study them.

SOME METHODOLOGICAL STEPS TOWARD A TRANSMEDIAL ANALYSIS OF CULTURE

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The premise of this paper is a typology of mediation and cultural analysis proposed by Peeter Torop (2012: 554). It features inter- and transmedial mediation as one of the six types, under which culture is conceptualised as media diversity and as a storyworld (Ibid.). Picking up from there, we will attempt at reflecting and generalising our empirical experience in the analysis of transmedial phenomena in Estonian culture.

The methodological path will begin with the question of delimiting the unit of analysis. It will then proceed with explicating the aspect of medium-specificity and the question of affordances and constraints of different media in mediating and modelling the extratextual world. The path then heads to a comparative perspective, implying a shift of focus from media as the material of individual texts to a dialogue of media in the situation of intersemiotic translation. This brings up the question of differentiating the invariant core of a storyworld and its variations in different media.

The final part will broaden the focus from textual to extratextual relations. The question here is about the place of e.g. a literary text within a wider literary culture, which includes also visual, audiovisual etc. dimensions. The latter is especially clear in the digital environment and in the context of the shift from reading from books to reading on digital platforms. Under this step, a distinction is made between transmedial and crossmedial mechanisms of variation.

Following this path, we aim at contributing to the research on cultural dynamics, especially in the perspective of balancing the processes of divergence and convergence, which underlie cultural sustainability.

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POETRY TRANSLATION THROUGH SOUND, IMAGE AND MOTION -
THE WORKSHOP AS METHOD OF ENQUIRY IN TRANSMEDIAL PRACTICE

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The translation of poetry is notoriously difficult and even regarded by some as a futile endeavour. Poetry is intricately connected to the language of composition, its sounds, structures, ambiguities, its melody, its feel… This paper will present the outcomes of exploratory workshops where participants were asked to produce collaborative intersemiotic translations drawing on sound, imagery and movement to arrive at a holistic translation that takes the transmedial aspects of poetry into account. We will discuss the findings and implications of the collaborative intersemiotic translation workshop as a methodological approach for the analysis and mapping of translational processes and its potential to inform cross–disciplinary theoretical conceptualizations of transmedial practices.

Moving beyond the affordances of technology, the transmedial turn has been described as a 'major operational logic of culture' and this entails the concomitant need to re-examine the experiential logic of translation at the level of the individual practitioner. In the context of the current surge in intermedial and transmedial practices, we explore the *experience* of collaborative translation between different sign systems or media as an alternative or complementary means of translating poetry. The research context for our enquiry draws on disciplines generally divided along teleological rather than hermeneutic lines: we owe the concepts of translanguaging and social semiotic modalities to critical applied linguistics and language education, while intermedial and more recently transmedial studies

essentially offer semiotic frameworks for reading 'texts' in the arts and humanities. We propose to take theoretical perspectives where the tools for readability are trained on the transmedial product (eg. film adaptation, anime, memes) and flip their centre of gravity to develop literacies of intersemiotic practice. From this perspective the process and the agent of such practice constitute the objects of study, which we aim to understand through a transdisciplinary lens including but not restricted to the individual disciplines cited.

ADAPTING HAMLET AND ELVIS FOR JAPANESE *NŌ* STAGE:
THE CHALLENGES IN INTERCULTURAL INTERPRETATION

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In Japan, William Shakespeare's *Hamlet* has been for more than a century a popular source for numerous adaptations in various mediums, such as intercultural theatre pieces and Kabuki plays, novels and short stories, films and *manga*. A more recent trend of cross-cultural adaptation can be observed every weekend in Yoyogi Park, Tokyo, where gather the members of rockabilly subculture inspired by Elvis Presley's look and music. This paper explores the adaptation of two western cultural icons, the Danish Prince Hamlet and the King of Rock Elvis Presley, into the form of *nō* plays. The new *nō* plays *Noh Hamlet* (2004, author Kuniyoshi Ueda) and *Blue Moon Over Memphis* (2003, playwright Deborah Brevoort) are fictional stories the events of which take place after the death of the protagonists of the plays, of Hamlet and Elvis respectively. In the adaptation of Shakespeare's play the figure of Hamlet attains enlightenment through Zen meditation. The play about Elvis Presley goes even further as it casts a character of black man in Las Vegas Elvis' suit, and creates a rendering of Elvis' songs in the style of *nō* music. In writing libretto and music for a *nō* play the characters and worlds from a distant culture need to be adapted to Japanese cultural context, and also adjusted to the centuries old canonical form of *nō* theatre. This kind of cross-cultural adaptation arises a twofold question this paper intends to address: first, how the foreign cultural worlds are localized for Japanese audiences, and second, in which way the canonized form of *nō* theatre as the medium of adaptation has been expanded due to the resistance of the adapted material.

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WHO TRANSLATES THE INTERNET?
MEME'S CULTURE AND ITS TRANSLATION

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The aim of this contribution is to analyze a new genre of Internet text, namely Internet memes, from the prism of Translation Studies. It is about a completely new research since these contemporary texts emerging from this space are a result of globalization, cosmopolitism and cultural and social hybridization. In this sense, we follow Maitland, who has analysed the meme as 'a unit of cultural transmission' in the age of the Internet (Maitland 2017: 39). New discourses have created a new semiotic landscape where texts cannot be conceived in a traditional way anymore (Gambier 2006; Kress 2010; Kaindl 2013). These texts travel through a global net which is fragmented and diverse, and inevitably plural and multilingual.

The discipline of Translation Studies is always on the move and adapting to the political, social and cultural changes of this new Era. In this sense, the outward (Bassnett 2017) and the postranslational turns (Gentzler 2017) of the discipline, together with a transdisciplinar and multimedial approach, will serve as the cornerstone of our theory to study this type of translation. We signed up with this research in a line of authors (Gentzler 2015; Gambier and van Doorslaer 2016, 2014; Bassnett 2017; Vidal 2019; Johnston 2017; Cronin 2013) who conceive translation in a broader and more permeable sense. In this respect, we find appropriate to analyze Internet memes from the prism of the discipline. Such discourses used in different digital spaces create humorous, political and resistance content texts (Denisova 2019; Shifman 2014). This approach starts from the premise that memes are a form of translation, not only metaphorically but also as result of new forms of translating (Jiménez Crespo 2017) which need an ethical focus. To illustrate this theory, we will focus on one group of memes, those derived from the well-known *The Simpsons* series related to current political and sociological debates which have been translated (at least in English, Spanish and French) and spread all over the world by Internet users. The choice of these cartoons for our study corpus is not random but is based on their recognition and use on a transnational scale. This shows that media culture transcends borders and makes this type of text a breeding ground for narrative and counter-narrative polemics on the Internet.

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LOST IN TRANSMEDIALISATION:
A CRITIQUE OF COPPENRATH'S 2018 TRANSMEDIAL APPROACH TO CHARLOTTE BRONTË'S *JANE EYRE*

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Charlotte Brontë's *Jane Eyre* has become a favourite of readers since its publication in 1847. The novel has been adapted into theatre productions, operas, films, sequels, prequels, and retellings of the source text, *Wide Sargossa Sea* (1966) by Jean Rhys being one of the most acclaimed ones. Nevertheless, it is the source material that still attracts readers all over the world to engage with/in the story of a young woman who single-handedly works to better her position in society and in the act of doing so falls in love with her employer whom she reveals to have married by the end of the novel.

Coppenrath's 2018 German version of the novel, Maria von Borch's 1887 translation edited by Mareike Bartholomäus, not only includes flower illustrations by Marjolein Bastin, but also ten paratextual illustrations such as a biography of the author or a picture of typical examples of woman's fashion. These peritextual elements facilitate the contemporary reader's engagement with the nineteenth-century novel. Yet, they can also be read as catalysing a process of transmedialisation: the paratextual elements rely on the source material or directly respond to it.

This paper thus will sketch how translations aim to further facilitate the consumption of non-contemporary source material by relying on transmedial approaches. In doing so, the paper argues that a move towards offering transmedial approaches to texts of earlier centuries might discourage readers from engaging with the source material self-reliantly and could potentially erase opportunities of self-discovery.

AMONG THE BANIWA AND BORORO INDIGENOUS PEOPLES:
THE TRANSLATION/ADAPTATION OF MYTHICAL NARRATIVES INTO THE GAMIFICATION LANGUAGE

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I intend to show some slides about the app *The tiger turned into a falcon: mythical narratives involving animals and indigenous languages in the risk of extinction*, and describe the different phases of the production process. The app illustrates a process of intersemiotic adaptation developed by the research group LEETRA at the University of São Carlos in Brazil. The main objective was the production of a didactic artefact to be used in part as a support for enhancing the access to indigenous cultures and languages by non-indigenous children; in part as a support for indigenous people in their struggle for recognition. The team of researchers was formed by a linguist and poet, an indigenous undergraduate of the Xavante community who is a storyteller, drawer and a computer technician. Some important bibliographic references include the French linguist and poet Henri Meschonnic and the Russian semioticist Juri Lotman. The process of practical research was motivated by the recognition of a lack, mainly in Brasil, of digital interactive artefacts that would include gamification for didactic purposes. Participatory research in progress implies a dialogue with teachers of Kindergarten to test their acceptability. Didactic purposes inherent in the app imply the presentation of mythical narratives that refer to ancestrality, as well as to sacred motives and the use of plants for healing purposes. Didactic purposes also imply bringing up the reflection on contemporary environmental issues.

TRANS- AND INTERMEDIALITY OF ANCIENT GREEK TRAGEDY IN ESTONIA

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The paper will examine the reception of ancient Greek tragedy in Estonia, with the special focus on its trans-, inter- and multimediality. Even if the history of Greek drama in Estonian is neither long nor particularly extensive, the use of different media and codes is still rich and diverse: tragedies like *Oedipus the King* or *Medea* move between the most different media, including purely auditory channels, for instance, original works of music and radio dramas, visual and audiovisual creations (photo novels, different performance genres) and various verbal expressions, ranging from translations to original plays, poetry and novels. The paper will attempt to give an overview of the forms, types and functions of the used media, and as a result, map the transmedial structure of Greek tragedies in Estonian cultural space.

IS TRANSLATION ALWAYS TRANSMEDIAL?
CLIVE SCOTT'S READER-ORIENTED TRANSLATION THEORY AND PRACTICE

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The British translation practician and theoretician Clive Scott has presented an approach to literary translation that integrates the transmedial into textual translation. His translations of poetry contain doodling, handwriting, crossing out, writing over, typographical experimentation, photo-collages, and some of them are even photo-poetic translations consisting of photos exclusively. By including such extra-verbal matter, they insist that a rich variety of visual forms is an intrinsic part of the medium of literature. Scott proceeds this way because he wishes to stress the role of perception in translating; he offers a reader-focused theory of translation. He is much less concerned with translation as a service for people who do not understand the original language than with the act of translating as a school for reading and hence for developing our capacities of perception and self-awareness. In this, the materiality of language plays a major role. This approach to translation is not primarily interested in an intentional meaning, but focuses instead on the accessibility of sense. Translating is a process, and it performs the process of reading, making it explicit by integrating media other than the word; it is multi-sensory.

This paper considers what this approach to translating says about transmediality in a phenomenological sense: how do we read and perceive? And what is transmedial in these processes? What do these transmedial elements do?

AUTHORSHIP IN FILM ADAPTATION:
A SOCIOLOGY OF INTERSEMIOTIC TRANSLATION

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A lot has been said on the authorship in film (Bazin; Wexman; Gerstner and Staiger 2003, etc.) and, more specifically, film adaptation (Boozer 2008) as well as the sociological aspects of interlingual translation (Wolf and Fukari 2007). But how do the research findings from these areas affect the way we think about authorship and sociology in intersemiotic translation? Using the example of a distinctive *auteur* film shot during the so-called Czechoslovak New Wave and based on a renowned work of literature (*Marketa Lazarová*, 1967 and 1931 respectively), the proposed paper examines the methods, strategies and processes in the film adaptation of a literary work with special attention paid to the social elements, i.e. the various agents involved in the process who authored or, at least, contributed to the creation of the resulting translation or transmedia. The abundance of secondary sources detailing the (pre-)production of *Marketa Lazarová* provide us with a unique insider view of the transmedial translation process, allowing us to draw conclusions as to how the individual agents actually participated in it, what their collaboration looked like and what other factors helped shape the 'authorial figure' we can now de- and reconstruct as readers and viewers. Touching upon the notion of *translativity* introduced by the Czech translation scholar Jiří Levý, the paper also makes a modest, yet interesting contribution to the current debate on the (in)visibility of translators and adaptors.

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CLASSIFICATION OF ADAPTATIONS AS A TOOL: (NON) OPPORTUNITY IN DIFFERENT MEDIA

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Most adaptation theorists classify adaptations by their fidelity: proximity or distance from adaptive literary text. Some authors, such as Dudley Andrew, Louis Gianneti and Geofrey Wagner, categorize adaptations into fairly large and abstract categories. Using different concepts, they offer three categories from faithful transformation (D. Andrew) to loose adaptation (L. Gianneti). Another classification, proposed by Thomas Leitch, covers a very broad network of concepts and is much more detailed.

The terms proposed by the authors for the various classifications, of which only a few are mentioned in this text, serve not only as a formal breakdown of adaptations but also as a tool for clarifying the work strategies of adapters. Moreover, these distinctions can be overcome by interpreting the common definition of adaptation as an object and a phenomenon in order to avoid the perception of adaptation as a moderate adaptation of a literary work to other media.

Currently, interactive adaptations are becoming more common, following the needs of the audience. For example, the British Immersion Theatre's adaptation of *Trainspotting Live* by Greg Esplin. The project is an adaptation of Irvine Welsh's literary works transferred into the filmmaker Danny Boyle's films. Steven Maler has created an interactive virtual reality adaptation of W. Shakespeare's *Hamlet 360: Thy Father's Spirit* which allows each viewer to watch the performance from a chosen perspective and change it as needed. More rarely, interactive adaptations are created based on sources other than literary works. An example of this might be the virtual reality project by Kristina Buožytė (2018). The director uses paintings of the famous Lithuanian artist M.K. Čiurlionis, combining them with the music created by the artist.

Many definitions still focus on the relationship between literature and cinema (they can be adapted to define the relationship between literature and theatre), but there is often a lack of clearer, more accurate terms for a

broader network of adaptations that include a growing variety of media. For example, in case of 'adaptation networks' which are extending across different media genres for in–depth research – the ability to classify is still lacking scientific tools. Interactive adaptations, usually cleaned of small narrative details of the work, offer a precondition for the universality of adaptation, accessibility for different users (in different countries).

This study will intervene in the sub-themes suggested: Geography of Differences and Global Use and Consumers.[1] The proposed research structure is to choose different, widely adapted artists representing different media and genre, and intended to different public groups. For example, firstly writer W. Shakespeare (e.g. the mentioned adaptation – *Hamlet 360: Thy Father's Spirit*) or writer F. Kafka (Galanin: *Franz Kafka. Videogame* or *The Metamorphosis.360*). Second, painter V. van Gogh (*The Night Café* or another VR film). The third example could be the work of comic book creator Charles Adams which became a film, an animated film, a musical performance, and finally interactive adaptations – in video games.

The three completely different groups of adaptations would allow to explore two important aspects through narrative, comparative, intertextual perspectives of analysis. First, confirm or deny the universality of these interactive adaptations. Second, to show its place in the classical context of adaptation (mostly literature) and connections with applied terms, classifications (its advantages and limitations).

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[1] The following studies will be used for the research – *Gaming and the Arts of Storytelling* by Darshana Jayemanne (2019); *Redefining Adaptation Studies* (2010) edited by Dennis Cutchins, Laurence Raw, James M. Welsh; *Adaptation in Contemporary Theatre: Performing Literature* (2017) by Frances Babbage; etc.

THE MODES OF ARCHITECTURE REVEALED THROUGH THE GLASS ROOM

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The crossing of borders between architecture and literature has been scrutinized under various scopes. However, the two media are not often studied together in terms of 'architectural ekphrasis'. Since the limited amount of architecture's medial traits likely to be satisfactorily transmediated by literature are not fully identified by the already consolidated pictorial models' parameters, Elleström's (2010, 2014, 2020) proposed model for studying the transfer of media characteristics has been used to achieve more consistent results. The four modalities of media and their qualifying aspects are the backbone of an interpretative model proposed to explore the presence of architecture in literature. The aim of this paper is to present the potentials, as well as the implications of the modes of architecture within the investigation of architectural ekphrasis in the novel *The Glass Room* (2009) by Simon Mawer. To do so, I will count on architecture as a medium, as suggested by Patrick Schumacher (2011), the updated model delineated by Lars Elleström (2010, 2014, 2018, 2020) along with the notions of embodiment and perspective.

KEYWORDS: architecture, literature, intermediality, modalities, transmediation

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TOO MUCH FIDELITY IS DANGEROUS:
A COMPARATIVE STUDY OF ASGHAR FARHADI'S *THE SALESMAN* AND ARTHUR MILLER'S *DEATH OF A SALESMAN*

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The study of adaptation is as old as the study of cinema, since D.W. Griffith's *The Birth of a Nation* which is credited as one of the landmarks of film history is an adaptation of Thomas Dixon Jr.'s *The Clansman*. While early adaptation studies presented fidelity criticism as their dominant discourse, in recent years, several alternative theories such as those written by Robert Stam, Julie Sanders, Linda Hutcheon, and Cristina Della Coletta aim at analyzing adaptation process rather than making polarized fidelity-dependent value judgements on adaptation products. Based on the above-mentioned theories, as a case study, I aim to scrutinize Asghar Farhadi's *The Salesman* as an instance of a recent transcultural cinematic adaptation of Arthur Miller's *Death of a Salesman.* Through comparing and contrasting the narrative elements of the play and the movie, I will explore the howness and whyness of the director's appropriation and alteration of *Death of a Salesman* in the process of moving Miller's text across a different time, medium, and cultural context. I will conclude that such appropriations, "recontextualizations" in Hutcheon's terms, and the creative Iranization of *Death of a Salesman* stand among the keys to the notable reception of Farhadi's *The Salesman*. In fact, the 'automatic difference', to borrow Stam's term, between Farahdi's film and Miller's play paved the way for *Death of a Salesman* to find contemporary resonance for its modern audiences. Similar to Coletta who considers adaptation a 'heterocosm' open to all 'encounters' across media, cultures, and traditions, I will conclude that transcultural cinematic adaptation of literary texts such as *The Salesman* are products of a constant dialogue between the society of the adapted text (20th century America in this case), the society of the adaptation (21st century Iran in this study), and the adaptation (Farhadi's film) itself.

KEYWORDS: literary-cinematic adaptation, cross-cultural appropriation, adaptation studies, *Death of a Salesman*

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READING FILMS, REWRITING THE ORIGINAL: TRANSLINGUAL AND TRANSMEDIAL PRACTICES IN ULJANA WOLF'S POETRY AND SOPHIE SEITA'S TRANSLATIONS

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This paper explores the connections between transmediality and translingualism in *Subsisters* (2017), a German–English bilingual edition of selected poems written by Uljana Wolf and translated by Sophie Seita. Wolf's experimental poems revolve around linguistic ambivalence and false friends, challenging the boundaries between native and foreign language, mastery and mistake. These entanglements become more intense in the titular sequence *Subsisters*, which connects literature to film. While Wolf's multilingual writing is attracting increasing scholarly attention, the intermedial aspect in her poetry remains curiously unexplored. *Subsisters* consists of a series of paired poems based on American films from the 1940s, and can be regarded as an example of 'medial transposition' (Rajewsky 2005). While the first poem is presented as the original version, the second one puts into practice Eric Cazdyn's (2014) notion of 'transformative subtitling' by introducing substantial changes to the original. The mirroring, dissonant images evoked in the original and subtitled poems have such visual force that reading becomes an act of seeing. The filmic quality of Wolf's paired poems is magnified through the accompanying translations into English by Seita, which superimpose new rhythms, images and meanings on Wolf's poems. Moreover, Seita surpasses the original by adding her own poems to the series. This ensemble of interlaced texts gives rise to a sequence of serialized images producing the effect of moving pictures and offers a fascinating array of 'intermedial references' that imitate film techniques such as subtitling or montage editing (Rajewsky 2005).

By paying attention to the multiple dimensions of the text, the paper imagines the future of writing as an increasingly transmedial, translingual and collaborative practice. I will show how transmedial and translingual approaches to literature help us to overcome hierarchic distinctions between original and translation, based on an individualistic conception of authorship. Like many movie productions, the bilingual edition of *Subsisters* is the result of a team effort involving an (inter)textual dialogue between writer and translator.

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MELODIES OF THE PERSONAL AND THE POLITICAL:
AUTHORS FROM POST-YUGOSLAV LITERATURES

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The presentation will use I. Rajewsky's category of intermedial reference to analyze texts by contemporary writers from the post-Yugoslav cultural space(s), insomuch as they turn to music as a key referent for or, indeed, the foundation on which they build their literary narrative.

Muharem Bazdulj in *The Spell* (Carolija 2008) references a song title or a line at the beginning of each story, connecting very distinct worlds—that of Bruce Springsteen or Janis Joplin's America of the sixties and eighties, the world and music of the 'golden eighties' of the liberal cultural scene in Yugoslavia, the world of war-time Bosnia and besieged Sarajevo, and the adoptive countries of war refugees.

Miljenko Jergovic structures the collection *Inshallah Madonna Inshallah* (2004) around 19 traditional folk songs (the author himself dubbing these narratives 'remixes' of traditional melodies), in the form of intermedial translations, intermedial references, or transtextual constructions, where the song's context is further developed. Re-imagining the traditional Bosnian *sevdalinka* and the Croatian *klapa* in a literary context, the author expands the original plot of love, power, and death into full-fledged narratives.

The two examples – Bazdulj on the one and Jergovic on the other side – although evoking two very different contexts, imply a desire to reach back across history and capture and re-examine components of a cultural history, be they traditional elements of a culture (folk songs) or generation-specific, pop-cultural elements that contextualize the pre-war Bosnia and its youth culture within an open, progressive Europe.

My presentation intends to explore the connection between music and literature and the trans- and intermedial techniques these authors turn to in order to weave stories about the location of the self and of the culture they belong to in history, culture, space, and cultural hierarchies.

THE CONCEPTS OF 'TRANSLATION' AND 'ADAPTATION' REVISITED IN THE FRAMEWORK OF MULTIMEDIA

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Continuing the debate on terminology and disciplinarization in translation and (film) adaptation studies (see e.g. Mossop 2017; Cattrysse 2018, 2020), this paper suggests defining 'translation' and 'adaptation' as two medium independent practices and products, one that is invariance-oriented with respect to the translated materials, and another that is variance-oriented and requires its end-result to better fit in its hosting environment(s). It is argued that when two or more analysts can agree on similarities and dissimilarities between processing and processed expressions and they can agree on a better fit in the target context, they can agree on what phenomena to identify as translational or adaptational and start studying their *ad hoc* usage in various specific contexts.

In order to illustrate and test this argument, the author subsequently reconsiders one particular case: the film adaptation in the US of hardboiled detective stories from 1920 till 1960. The *ad hoc* implementation of the traditional concepts of 'equivalence' and 'fidelity' allows to distinguish more clearly between translational and adaptational features. In addition, it shows that one type of text processing (e.g. translation or adaptation) may play different roles and that distinct types of text processing (e.g. both translation and adaptation) may play similar roles (e.g. maintain or innovate). By way of conclusion, this paper adds one caveat. The suggested definition of 'translation' and 'adaptation' may install a clearer distinction between two types of text processing, but when looking at TS and (LF)AS in terms of distinct or overlapping academic disciplines, one must conclude that medium specificity continues to play the more important role: translation and (literary film) adaptation scholars are separated by the linguistic and the lit-film paradigms, more than by the translational, adaptational and other types of text processing they study.

KEYWORDS: adaptation, translation, intertextuality, intermediality, text processing

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TRANSMEDIATION OF AFFECT:
DON DELILLO'S AND DAVIN CRONENBERG'S COSMOPOLIS

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Gilles Deleuze and Felix Guattari (1997: 400) believe affect to be the "active discharge of emotion". For many affect scholars in general, affects are active and interactive, they "move, stick and slide" (Ahmed 2004: 14) as they move between bodies. Teresa Brennan (2004: 7) has shown how the transmission of affect "undermines the dichotomy between the individual and the environment" and helps us come into an alignment with the presence of others. Brennan has worked with the transmission of affect in interpersonal encounters. I, however, have been interested in texts as affective archives and their agency in evoking and transmitting affects (Marling 2014). The transmission of affect is one of the challenges that any transmedial adaptation faces as well.

Much of the early work on affect studies focused on strong affects like anger and shame. However, in the context of today's impassive society, we need to attend to the less visible "recessive aesthetic" or "flat affect" (Berlant 2015: 6, 11). These flat affects are ambiguous and evade easy legibility, yet they, too, have political potency, as I have argued previously (Marling 2019). The present paper will explore the legibility of fictional flat affect and the modes of its transmedial translation to the screen. The theoretical discussion will be illustrated by a parallel discussion of Don DeLillo's novel *Cosmopolis* (2003) and its 2012 screen adaptation by David Cronenberg, with special attention to their respective attention to surfaces and flat affect.

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"INTO THE NIGHT TO SAVE THE DAY!"
A MULTIMODAL ANALYSIS OF GENDER PORTRAYAL IN AUDIOVISUAL TRANSLATION FOR CHILDREN

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Children's television has been criticised for being out of touch with reality when it comes to child depiction and gender portrayal (e.g. Gotz et al. 2018). With their global outlook, commercial television channels broadcast all around the world disseminating a large number of cartoons across different markets. These, however, often have to be dubbed into the local languages first resulting in new localised products. In the process, these global forces are often met by a *local counterforce* (Borodo 2017, Machin & Van Leeuwen 2007, Van Leeuwen & Suleiman 2010). For this reason, it is important to study what happens in the localisation process of children's television and how it may affect child depiction in such media. Using the Dutch and Swedish version of *PJ Masks* as a case study, our analysis studies how this popular cartoon was imported and localised for the Dutch-language and the Swedish-language markets. To that end, a multimodal parallel corpus of the English-language source text of 12 episodes and their respective Dutch (*Pyjamahelden*) and Swedish (*Pyjamashjaltarna*) audiovisual translations was built. In a contrastive study, the extent to which the Swedish and the Dutch localised products differ from each other and from the source text as regards gender portrayal is analysed. This study draws on multimodal text analysis (e.g. Kress & Van

Leeuwen 2006), corpus linguistics and has a social semiotic approach with the 'ideational representations' of children (e.g. Painter et al. 2013) as conveyed through all the different channels used in audiovisual fiction as its focus.

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TRANSLATION AND THE MATERIALITY OF TEXTS: TOWARDS A MATERIAL APPROACH TO TRANSLATION STUDIES

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In my study, I examine the concept of materiality — the view that a text is a material entity whose formal and material structures both contribute to its overall meaning (Gumbrecht 2004, Littau 2016) — and apply it to some of the basic ideas of translation theory. As a number of theorists (e.g. Littau 2016, Bennett 2018) have stated, traditional conceptions of translation are permeated with the view that material expressions of language and the meaning communicated by them are fundamentally separate and opposing concepts. However, materiality refutes this dichotomy by viewing meaning, form, and matter as inseparable, interacting elements of a material text.

Since materiality challenges many enshrined preconceptions of translation, it can be used to deconstruct and re-evaluate the translation process in new ways. Building on related textual theories (e.g. Pym 2004, Pettersson 2017), I propose that the input of the translation process can be seen as a complex mass of cultural, material and textual meaning, while the output translation can be considered to be language content that is projected into and functioning as part of a new multi-faceted material text in a new material and cultural context. From this point of view, all translation is intersemiotic and multimodal: transformation of cultural and material meanings into language, which must then conform to certain formal and cultural demands within a material text. I illustrate this principle with a model of the material translation process.

With my study, I seek to lay groundwork for a material approach to translation studies and demonstrate its many possibilities. Analysing texts as material entities and reconceptualising the translation process based on material principles calls some of translation theory's most prevalent dichotomies into question. Embracing the materiality of texts can therefore lead translation studies to a multitude of new theoretical approaches and practical research methods.

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EPISTEMOLOGICAL SIGNIFICANCE OF TRANSMEDIAL PRACTICES:
AN EXAMPLE OF MOVING IMAGES IN JEAN ECHENOZ'S NOVELS

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This paper aims to examine epistemological issues addressed by transmedial practices by analysing the reuse of moving images (cinema, television, film footage) in three novels by contemporary French author Jean Echenoz: *Le Méridien de Greenwich* (1979), *Lac* (1989) and *Envoyée spéciale* (2016). It considers transmediation from film to narrative from the perspective of postproduction (Bourriaud 2006), as an artistic practice that invents itineraries through interpreting, reproducing, re-exhibiting or using artworks or cultural productions made by others. In Echenoz's novels as in most contemporary artworks, the postproductive process is exhibited as such (Zenetti 2017), with traces of the native media visible in the target one (Bédard-Goulet 2020). The narrative also triggers a 'cinematographic performativity' (Santini 2014), through metaleptic utterances for instance, which invites readers to prolong the author's itinerary among moving images and adopt an active position towards the transmediated material. Displayed transmedial practices and a 'cinematographic pact' (Vermetten 2005) engaged with readers, as well as ironical treatment of transmediated material, contribute to highlight the epistemological significance of transmediality, especially in the current post-truth era (McIntyre 2018). Postproduced composited forms, with their inherent critique of boundaries and relations, question how they can be read, how they are a source of knowledge and thought (Beyrouthy & Buignet 2018). In Echenoz's novels, reused material interrogates, for example, borders between fact and fiction, creating a 'document effect' (Zenetti 2014) in parallel with a 'romance effect' (Jérusalem 2004) that underline how truth is built and managed but also how it interacts with fiction. By insisting on the unstable and undecidable status of postproduced forms, this paper argues that they impact our relationship with the world and what we can know about it.

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SUBTITLING 3.0:
TRANSLATING THE VERBAL AND BEYOND

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The appeal of audiovisual products comes greatly from the combination of visual, aural and oral resources; but professional subtitling remains focused on the verbal, reducing nonverbal elements to a contextualising role. This assumes that nonverbal elements such as images or sounds are universal codes easily interpreted by viewers without further mediation, leaving viewers with glaring losses of meaning (Cavaliere 2008; Ortabasi 2001; Ramos Pinto 2016). It also assumes that subtitling (and translation more generally) is limited to verbal transfer.

In this presentation, I will contend that current subtitling practice is conceptually obsolete and investigate the implications for translation and reception of recognising all resources co-occurring with speech as signs that might present different challenges to different viewers. This will be achieved on the basis of empirical data collected by a recent reception study and interviews made with filmmakers and professional subtitlers. The reception study focused on comparing the impact on viewers' meaning-making of a) current subtitling practices focused on the verbal, and b) innovative subtitling practices aiming at translating meaning expressed by nonverbal resources. Its results point towards the need for a fundamental shift in our understanding of nonverbal resources, reconsidering the impact of logocentric subtitling practices on the target product's profile and reception.

Such shift away from the logocentric, however, brings theoretical and practical challenges that force us to revisit key concepts such as 'subtitling', 'text', 'source/target text', and 'equivalence'. In this presentation, I will start this theoretical review by assuming an interdisciplinary approach and considering proposals from film, multimodal and intermediality studies as well as taking into consideration the perspectives of filmmakers and translation professional on audiovisual meaning-making.

TRANSMEDIA POETICS

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In 1964, the Swedish poet Åke Hodell (1919–2000) declared, "Early on, I turned to visual and sound art, which today feels more appropriate for what I want to express poetically than the rhetoric, metaphoric language I was forced to use in my poetry before by tyrannical convention." This is just one example of an intermedial extension of a poetics traditionally based on written works that took place during the 1950s and 1960s as part of the neo-avant-garde transgression of the borders between the arts. Hodell thus distanced himself from modernist poetics and its hermetic, metaphoric imagery and turned instead to more concrete images, as seen in his collages and sound poetry. Other poets who used intermedia as a means to renew their poetry at the time also wrote about their strategies in magazines and newspapers.

In my paper, I will examine these essays exploring a poetics that include media other than writing in an attempt to define the characteristics of transmedia poetics. I will demonstrate how the turn to media beyond writing not only leads to the blurring of borders between traditional art forms; it is also a productive force within the field of literature. In my analysis, I will rely on Lars Elleström's distinction between 'basic media' and 'qualified media.' As a qualified medium, literature can be described as a field of transmedia that has been shaped by historical contexts and aesthetic theories about its essence. Elleström's model of the modalities of media is also well suited for the analysis of written works about mediality in poetics, as it allows us to describe the semiotic, material, sensorial, and spatiotemporal aspects of the media featured in these poetics. This model will thus inform my investigation of several essays on transmedia poetics by Scandinavian authors published in magazines and newspapers during the 1950s and 1960s.

TRANSMEDIAL SENSE-MAKING AND THE 'BECOMING' OF KNOWLEDGE IN ONLINE CONSPIRACY THEORIZING

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Digital environments afford various kinds of community initiatives, many of which are characteristically focused on making sense of complex narratives (e.g., weekly episodic discussions of popular television series in forums and blogs, dedicated fan fiction pages, etc.). Similar discursive strategies and interests are present in communal discussions rooted in real life events, however. In her *Real Enemies*, Kathryn S. Olmsted writes: "Conspiracy theories are easy ways of telling complicated stories. Official conspiracy theorists [government officials] tell one story about the event; alternative conspiracy theorists doubt the stories told and, to make sense of the world, tell their own" (Olmsted 2009: 6). In the era of high digital socialization, lay person and head of state alike can arguably be faced with or have a hand in increasingly "malleable" reality (Sorokin 2019); one that can even be "deep faked." Such developments necessitate looking into how people creatively cope with complexity, anticipation, unpredictability, and uncertainty in their social lives. Arguably, the practice of "conspiracy theorizing" (CT)—if conceptually expanded—might afford some insight here. In my presentation, I will suggest to conceive CT as an epistemic process of sense-making and knowledge-building. In following the critical "patricularist" school of thought in the philosophy of CT (e.g., Dentith (Ed.) 2018: 1–70; Hustling&Orr 2007; Hagen 2011, 2018; Pigden 1993), I will sketch a theoretical vocabulary highlighting the communal dimension of the CT, i.e., the etymology of its Latin root ("to conspire," viz. "to whisper/breathe together")—arguably instrumental in introducing narrative co-elaboration (Sorokin 2018, 2019; cf. Détienne et al. 2012). Whilst cognizant of "epistemologically vicious" (Pigden 2017) varieties of CT (Fekete 2012; Landes&Katz 2012; Jacques 2012); and in focusing on more 'rational' manifestations that, say, challenge the epistemically 'authoritative' (official) narrative histories of events with high socio-cultural and international interest, I will examine the narrative discourse of knowledge-building in

communities of affiliated plotters. These second-order plotters, or contra-plotters (Sorokin 2019: 76) could be viewed as citizen "sleuths" (Olmstead 2011) or investigative "journalists" (Page 2018; Sienkiewicz 2014). By 'sieving' through "dominant authorial storytelling," contra-plotters seek out "ostensible inconsistencies and perceived disruptions" and attempt fixes by "construing, complementing, and modifying" the challenged as well as locally in-development coherences about some assumed conspiracists conspiring (Sorokin 2018: 34). Thereby, the knowledge-making of the plotters is emergent, "becoming" (Hald 2011). Here, the transmedial lens would help to elaborate how plotting—"forensic" and "drilling" in practice (Mittell 2015)—might, at times, utilize intermedial, extra-discursive resources (media texts, photographic imagery, etc.). In proposing my tentative theoretical account on conspiracy theorizing as a variety of epistemic narrative plotting, I will draw on some illustrative narrative discourse analysis based on digital CT practices.

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TRANSFACE:
MULTI-MEDIAS AND STORYTELLING

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Our own face is transformed, watched over, retracted in a series of continuous transformations and interpretations, in the apparently dichotomous medium between the natural and the artificial. In the transmedial passage of a physiognomy that has a long history and, in synergy with new technologies, it is again nowadays a discipline that represents a flourishing tool for human understanding: specifically, for the interpretation of human body signs. Actually, with the proliferation of body surveillance, or face detector the identification individuals can be immediately clip in detail by non-human agency programmed by informatics experts. This reflection brings us to an experimental point of view that try to go *beyond* the face, but also *across* it in an intersubjective neuro-physical way in parallel with an historical-narrative intimate one.

Semiotic and cultural approach teach us to consider the density inside the semiosphere, the frontiers between them and the existence of pertinence to contextualize it. To translate, to pass between a framework and another one, to decode but also to code, to pass among the frontiers suggests a conditioning of a new background.

As we adapt our faces to a *decodification* for external subjects, we can also consider the same technology moving the translation of signification towards ourselves.

In this transmedial turn, data embraced in this sort of virtual conglomerate are able to show evidence about our character that even our own body does not discern, but they could. In a semi transparence cultural practice, this paper proposes the construction of an affective dimension starting from an interpretative physical magnitude. Part of the presentation will be elaborated from the Course in University of Turin *Interactive storytelling and art* and as part of FACETS ERC Project.

RECONSIDERING EKPHRASIS THROUGH THE LENS OF NEW MATERIALISM

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Having its origin in antiquity, the concept of ekphrasis has been through a long history of development and theoretical reconceptualization. Initially employed in the framework of rhetoric to denote a vivid description that stimulates visualization, the term was introduced into modern literary theory in the twentieth century, which marked a turning point in the conceptualization of ekphrasis. James A.W. Heffernan's (1993) definition of ekphrasis as "the verbal representation of visual representation" foregrounded the meta-representational character of ekphrastic texts. In studies of ekphrasis, much attention has been paid to the questions of representation and form. This paper, in turn, aims to explore the entanglement of representational and material phenomena as it is rendered in contemporary ekphrastic texts. Drawing upon new materialist theories, I argue that with its capacity to transform existing artworks, ekphrasis may bring into focus the mattering of matter. Taking as case studies ekphrases in contemporary twenty-first-century texts, this paper examines the ways in which ekphrastic transformations of artworks serve to address and transcend dualistic thinking, particularly the divides between nature and culture, matter and meaning, body and mind.

KEYWORDS: ekphrasis, mattering, new materialism, transformation

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BEYOND THE LINEAR:
TRANSFORMATIONS OF COLLECTIVE MEMORY IN INTERSEMIOTIC TRANSLATION

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Approaching translation from the perspective of Memory Studies, this paper explores the role translation plays in the (re)mediation and (re)construction of collective memory. Traditional logocentric understandings of translation conceptualize it as a linear, unidirectional process, with the source text (ST) and target text (TT) as its points of departure and arrival. This conceptualization becomes problematic when dealing with intersemiotic translation, which is a dynamic and recursive process (Campbell and Vidal 2019; Marais 2019). This paper challenges the linear and hierarchal conception of the 'ST' and 'TT', adopting the view that "multiple versions exist laterally, not vertically" (Hutcheon and O'Flynn 2013: xv). Further, they do not exist as independent entities, but as one 'multimodal whole' that 'transcends any single one of its versions' (Weissbrod and Kohn 2019: 175).

To do so, this paper takes as its case study *The Displacement Project*, an oral history archive which documents the testimonies of Palestinians forced to flee from Palestine during the *Nakba* in 1948. The analysis examines six testimonies which were audio-visually recorded, subtitled, transcribed, and adapted into theatrical and spoken word performances, and an international exhibition. The *Nakba* marks a key event in contemporary Palestinian memory. In the absence of a sovereign state to promote an official narrative of Palestinian history, collective memory that is mediated through translation becomes a primary means through which Palestinians at home and in the diaspora assert their existence.

In this multimodal project, how can we define what constitutes a 'ST' and 'TT'? What are the implications of challenging the primacy of the ST on the transmission of memory? How do the verbal, visual, and aural modes interact in ethically mediating transgenerational memory among Palestinians and transcultural memory to international audiences? In attempting to answer these questions, this paper aims to reveal the multifaceted ways in which intersemiotic translation serves as a vehicle of memory.

KEYWORDS: intersemiotic translation, source text, collective memory, oral history, testimony

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'GROWING-THROUGH' AS A MEANING-MAKING PRINCIPLE.

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A perception of 'word' and 'image' as two separable fields is traditional and conventionally anchored. In this contribution, I would like to look into composed, mixed art as a kind of communication which is based on a functional blending of images and words, and which uses various levels of this connection for communicating. I would like to introduce these connections relating to a term – imagetext of W. T. J. Mitchell and demonstrate a principle which can be called 'growing-through' verbal and visual levels as meaning-making and defining for this kind of communication. The imagetext symbolizes an individual and functionally balanced message and it stands against the conception of 'word' and 'image' as two varied areas. The imagetext can function as evidence that the composed art is not based only on 'sewing' two mediums but a relationship of mutual help within the process of communication. The analysis of the particular imagetexts and their realization in the examples of the composed art will be based on iconology and aesthetic of mediums. In addition, it will exemplify that an identity of communication is based on the nature of relationship which word and picture mutually penetrate. In compliance with Mitchell's position the focus will be put on the questions of comparative nature, and others, in my opinion, more essential contemporary questions. These target the relationship among words and images (for example: what difference do the differences (and similarities) between the words and the images make?). The analysis of the material will not be based on the comparison of individual messages but on an investigation of structures and relationships among messages. The aim of the composed art research will be primarily a description of relationships between word and image, their established forms and experiments i.e. in which forms the connection of word and image occur.

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DE-CENTERING THE CENTER, EMPHASIZING PERIPHERY:
HOW NON-LINEARITY AFFECTS POWER RELATIONS IN TRASMEDIAL NARRATIVES

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By redefining narrative environments, transmediality has offered narrativity an increased number of co-presence potentialities: of medial interactions, of fruitional patterns, of textual fulfilment. The interdisciplinary nature of transmedial narratives has led to a number of questions regarding the coexistence of disciplines within the same narrative environment, potential media-specific methodological approaches towards them and comparisons between them and traditional narratives. All these considerations seem to find common ground on transmedial narratives' tendency to disrupt and re-establish the power relations inevitably included in the discourse around narrative. Firstly, transmediality allows media modalities to constitute complementary elements of a narrative ecosystem, in which each element can be potentially recognized as central as another one. Secondly, transmedial narratives redefine the hierarchy traditionally connecting authorship and readership: their expansive nature allows readers to extend the pre-existing narrative with new textual matter (e.g. fan-fiction), thus depriving authorship of its traditionally hegemonic role. Moreover, transmedial narratives' openness to phaenomena as fan-fictions shows how the very concept of a unique, central world is put into discussion, since satellite, *possible worlds* are allowed to emerge within the narrative environment. Additionally, the multi-faceted nature of transmedial textualities has broken the conventions related to the Aristotelian model, providing readers with several points of access to the narrative space, instead of a main, single one. The presentation will address the different manifestations of transmedial narratives' tendency to de-center the center and valorise elements traditionally referred to as peripheral, with a special focus on non-linearity's essential role in the reconfiguration of the hierarchies generally underlying traditional narratives.

INTERSEMIOTICS TRANSLATION AS INTERPRETING: SIGNS, SYSTEM, AND CULTURE

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After the cultural turn was introduced to Translation Studies (TS), TS throughout the twenty-first century has been globally concerned with investigating the interplay between translation and culture, especially in the key ethical and political relationship between Self and Other. The previous discussions, being indeed innovative, crucial, and fruitful, seem to be limited in two ways: First, the function of translation is regarded only as mediating cultures; and second, subjects beyond TS are less involved despite the efforts made by TS scholars. Following the call for the 'Outward Turn' of TS, this paper tends to make up for the limitations by pointing out that, despite the fact that it often hides itself behind the scene, translation is inherently present in the concept of culture. Using the idea of translation as interpretation as its starting point, this paper will identify translation in two key aspects of the definition of culture, namely culture as a system – where translation offers a common ground, and culture as signs and meanings – where the paper argues that any form of representation is at least partially an act of translation. This discussion will, hopefully, make translation's role more obvious in an interdisciplinary discussion of culture and point out that translation operates in terms of how we relate to, form part of, and promote our culture, and, of course, in conversations between different cultures. This paper serves to remind humanity disciplines and beyond of the role translation plays in understanding culture, and the complexity of interpretation and representation – the complexity where translation takes us.

KEYWORDS: culture, interpretation, signs and meanings, system, translation

MURALS –
CONCEPTUAL AND METHODOLOGICAL CHALLENGES OF PLURISEMIOTIC TRANSLATION

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The intersemiotic translation as defined by Roman Jakobson (1959) has been referred to and used in many different case studies including text and pictures or sounds. This is the starting point of the research which also focuses on the concepts of multimodality as well as on different historical and social functions of murals, taking into consideration the processes by which the systems of semiotic signs contribute to producing meaning (Kourdis & Kukkonen 2015).

Our research is based on two research projects: the first project is related to a programme dealing with citizen's cultural awareness and social inclusion launched by the municipality of Kaunas (Lithuania) in 2016–2018. The second project refers to "Places of Interest" (2016) and combines the research of a photograph of a place, a recorded description of the photograph and a painting derived from the recorded description of the photograph by an artist living in a different country.

Our oral presentation will describe the steps from the written official call to the implementation of the ideas by the artist when implementing one of the two murals in Kaunas. It will explore how meanings are translated, how different agents of the process interpret the directives and narratives as well as the final outputs since the change of systems of signs impact our perception and comprehension.

But both research projects will feed our discussion about the conceptual implications, especially the relevance of the intersemiotic translation and the need to re-question the concept of translation.

KEYWORDS: intersemiotic translation, multimodality, mural, translation, visual code

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EPISTEMOLOGY AS A CARTOGRAPHY OF TRANSMEDIAL PERCEPTION OF THE HUMAN LIFEWORLD

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Based on historiographic accounts, this paper confronts two conceptions of worldhood, the 'mundane world', existing in totality as virtual reality independently of human cognition and knowledge, and the 'human lifeworld', experienced partially in the actual reality of everyday life. The second type of world is construed and shared in interpersonal exchanges of meaning- bearers and apperceived and interpreted in intersubjective meaning-grasps through primary and secondary modeling systems of linguistic and semiotic communication. The topic of the presentation belongs to the linguistic-phenomenological epistemology of practice. Epistemology is shown here not only as a scientist's framework or as a sensorial-intellectual ability, but also as a textual-narrative activity of cognizing subjects. In opposition to metascientific or psychophysiological epistemology, defined in terms of knowledge about how the things exist and how they are cognizable, or as a way of arriving at the state of knowledge about the object of cognition, the hypothetical-deductive scaffold of linguistic-phenomenological epistemology is referred to the practicing researcher's knowledge as a set of texts created for communicating about the experiential reality of everyday life. In appreciating the phenomenological epistemology as a textual embodiment of knowledge, as an understanding of texts, and as a formative constituent of the personal stock of knowledge, the author specifies its three senses, pertaining to the bodies of knowledge in all textual records transmitted through various media portals, reflective and discursive participations in meaning-related productions and interpretations of texts, and connections between knowledge and practice in the personal formation of a knowing subject. Finally, the paper exposes a belief that humans only approximate the perceptions of their everyday life, where the meaning-creating and meaning-discerning or meaning-learning and meaning-utilizing subjects are seen not only as acquiring their knowledge about the ever-changing and differentiating actual

world but also as forming their private mental worldviews via semiotic categorization of cognized objects. Alluding to one of the understandings of transmediality related to the narratively constructed cyber world, it tries to answer the question of how the diversification of modern means-and-ways technology affects the partitioning of a complex audience in mass communication.