Translation and Contemporary Art

Transdisciplinary Encounters

MᵃCARMEN ÁFRICA VIDAL CLARAMONTE

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This book looks to expand the definition of translation in line with Susan Bassnett and David Johnston's notion of the "outward turn", applying this perspective to contemporary art to broaden the scope of how we understand translation in today's global multisemiotic world.

The book takes as its point of departure the idea that texts are comprised of not only words but other semiotic systems and therefore expanding our notions of both language and translation can better equip us to translate stories told via non-traditional means in novel ways. While the "outward turn" has been analyzed in literature, Vidal directs this spotlight to contemporary art, a field which has already engaged in disciplinary connections with Translation Studies. The volume highlights how the unpacking of such connections between disciplines encourages engagement with contemporary social issues, around identity, power, migration, and globalization, and in turn, new ways of thinking and bringing about wider cultural change.

This innovative book will be of interest to scholars in translation studies and contemporary art.

MªCarmen África Vidal Claramonte is Full Professor of Translation at the University of Salamanca, Spain.

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Acknowledgments

Preface

Susan Bassnett

Translation Studies today is a well-established field, and from a relatively marginal position in the late twentieth century it has come to acquire increasing significance, notably over the last three decades, with a proliferation of books, journals, university programmes, conferences and international meetings of all kinds. Inevitably, such expansion has led to diversification, with the term 'translation studies' being interpreted differently in different contexts. Translation Studies in the twenty-first century includes the theories and practice of literary translation, the history of translation, commercial and legal translation, media translation, including dubbing and subtitling, the study of technical and machine translation and the actual training of translators and interpreters.

For the monolingual, translation is often considered to be a straightforward activity of substitution: a text created in one language is transposed into another language and the reader of the translation can be confident that nothing untoward has happened during the transfer process. But for anyone who has ever engaged with translation even at the most basic level, such a notion is absurd. Translating a text means reconfiguring it since not only do no two languages have the same alphabets, lexical items or syntax, it has long been suggested that societies live in distinct worlds, not in the same world with different labels attached and that "no two languages are ever sufficiently similar to be considered as representing the same social reality" (Sapir 1956: 69). No translation can ever be the "same" as the original, for translation involves so much more than the linguistic, though obviously language is a crucial element. As Andre Lefevere put it, translators have to deal with more than just words which may or may not have dictionary equivalents:

> Language is not the problem. Ideology and poetics are, as are cultural elements that are not immediately clear, or seen as completely

"misplaced" in what would be the target culture version of the text to be translated.

(Lefevere 1990: 26)

Lefevere made this point in an essay in the volume *Translation, History and Culture* (1990) that is generally considered to be the work that heralded the cultural turn in Translation Studies. In their preface, which was a kind of manifesto for the cultural turn, Bassnett and Lefevere argued that the object of study in the developing field had been redefined so that Translation Studies was in the process of both utilising linguistic approaches and moving out beyond them, leaving behind the old evaluative terminology of faithfulness versus betrayal and recognising that translation is a pluralistic activity, since there is always a context in which a translation takes place, a place from which a text emerges and into which that text is transposed.

If we look at what has been happening in Translation Studies since the cultural turn was first proposed thirty years ago, what can be seen is an ever-widening notion of what translation involves, indeed a widening of the very term "translation". There is a growing list of translators and translation scholars who have been instrumental in inviting us to reconsider what we understand by translation and to expand the object of study. To take just a few examples, back in 2007 Bella Brodzki argued that translation should be seen as underwriting all cultural transactions, and argued that just as gender has begun to be foregrounded in all discursive fields, so too should translation be seen as equally significant (Brodski 2007). In 2016 Piotr Blumczynski declared that translation is ubiquitous, and involves thinking about such huge questions as meaning, sense and purpose, identity, the medium and the message, the relationship between texts and individuals, about movement through space and time, about power structures and history. In 2017 Edwin Gentzler's *Translation and Rewriting in the Age of Post-Translation Studies* appeared, where he expanded on the phrase 'post-translation' coined by Siri Nergaard and Stefano Arduini in the founding issue of their journal *Translation* in 2011. For them, post-translation studies was a term that could be applied to a new era, in which translation would be viewed as transdisciplinary, mobile and open-ended. Gentzler called for an end to thinking about translation in terms of binaries (e.g., source and target) and suggested that narrow definitions of what constitutes translation were detrimental to the field. His book asks an important question:

What if translation becomes viewed less as a temporal act carried out between languages and cultures and instead as a *precondition* underlying the languages and cultures upon which communication is based?

(Gentzler 2017: 5)

Others, including Michael Cronin with his work on eco-translation, Sherry Simon and her work on the multilingual city, Lawrence Venuti with his insistence on how translation changes the way we see the world have all contributed to the broadening of ideas about translation. In his book *Contra Instrumentalism: A Translation Polemic* (2019) Venuti attacks what he sees as the instrumentalism of much traditional thinking about translation and asserts bluntly that no translation can ever provide direct or unmediated access to its source, since every text "has always already been positioned in a network of signification" (Venuti 2019: 3).

This present book is an important contribution to that broadening process and, as África Vidal puts it in her opening chapter, her work is based on the idea that today we live between boundaries, materialities, modalities, and semiotic orders. Her special concern is with contemporary art, with how to look at images and how to look through images at the world. Translation, she argues, needs now to be seen as happening through semiotic repertoires, and expanding the way we think about translation is becoming ever more urgent as we are living in a new communication landscape, one where the role of machines and electronic media in general have become so central to our lives. What we are seeing in the twenty-first century is a massive shift of perception, a movement from verbal literacy to a more multifaceted literacy, one in which the visual, aided by the digital is coming increasingly to predominate. This new multifaceted landscape presents new challenges as well as new opportunities for translation, but it is important for Translation Studies as a discipline to seize the moment.

It is also important because it is now clear that the old disciplinary boundaries created in the nineteenth and early twentieth centuries are no longer fit for purpose. Interdisciplinarity, transdisciplinarity are the new key terms, and the single subject divisions that prevailed in Western educational systems are starting to crumble. We have been witnessing new fields of research emerging such as digital Humanities, medical Humanities, Food Studies, Animal Studies, community Archaeology, Migration Studies—a whole range of fields that demand a multidisciplinary approach. Translation in all these areas has a vital role to play.

The Canadian philosopher and communication theorist Marshall McLuhan argued that human beings are shaped by the technologies they invent. He argued that the invention of a new medium can reframe our lives, as happened with the invention of paper, or the development of printing, and predicted that electronic media would bring about something he termed "the global village" (McLuhan 1962; McLuhan and Fiore 1968). He also asserted that the speed of technological changes also leads to obsolescence, as older systems that had hitherto been valued are pushed out of use. During the pandemic, when issues of global communication came to acquire a

whole new significance as millions of us worked from home, cut off from regular daily exchanges with family, friends and colleagues, I went back and re-read McLuhan, and although he died before the age of the internet, his ideas do seem to have been ahead of his time. He attached great importance to temporal changes, to the accelerating speed of contemporary life, and to rapidly shifting cycles of obsolescence and retrieval. He also drew attention to the risks involved, noting how new communication technologies could become systems of control, and warning against the growth of tribalization, something that we are all aware of today with the violence and partisanship evident across social media, fueled by anonymity.

África Vidal's book develops some of the ideas in her earlier essay, 'Violins, violence, translation: looking outwards' that appeared in 2019 in a special issue of *The Translator*, titled *The Outward Turn*. She writes about the importance of the outward turn in her opening chapter of this book, stressing the need for Translation Studies to move outwards, both as a means of enriching itself and, perhaps even more importantly, as a way of increasing dialogue with other interdisciplinary fields. For although it can be argued that Translation Studies has been a success story in that it is now a globally recognised term, it is also the case that there is a risk of excessive self-referentiality and not enough has been done to share ideas about translation with researchers in other fields. Vidal sums up the current situation when she says that "we need new rules for new translation contexts if we want to understand, not only what the original text says, but *what the translation tells us",* which means understanding its processes, views, and perceptions of the outside world. This is a book that encourages us to rethink what we understand by translation, and to reflect on the multifaceted nature of the world in which we exist and on the multiple discourses that are swirling around us, reshaping our perceptions overtly but also in deeper, less predictable ways.

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1 Translating in a Visual Age: Transdisciplinary Routes

1.1 From Language to Languages: The New Texts

In *Styles of Radical Will* (1966), Susan Sontag claims that the history of art is a sequence of successful transgressions. No doubt, it is. Transgressing boundaries between disciplines allows us to observe all the worlds that fill our surroundings. These worlds are different from "our world" that sometimes alarm us with the strange differences of the "Other".[1]

We live in a global visual culture[2] where verbal language is but one component of multilingual, multimodal, and multisensory repertoires. In this context, communication implies an inevitable combination of words, images, sounds, movements, bodies, and shapes. There is no single disciplinary framework that can successfully offer an adequate approach to this multimodal world. If we want to understand how meaning is produced, expanding the idea of language helps us to attend "not only to the borders between languages but also to the borders between semiotic modes" (Pennycook 2017: 270).[3] Stories are no longer constructed with words alone but also employ a wide range of semiotic resources. Thus,

> could we not say the same of texts or writing? On this conception, a text is constituted not by language alone, but by loose clusters of features—the language (by no means a homogeneous entity), of course, but also the material-body of the text, its inscription technologies (typography, orthography, color), the affordances of the media spaces it traverses, and so forth.
>
> (Lee 2021b: 9)

This book is thus based on the idea that we live between boundaries, materialities, modalities, and semiotic orders. The transgression of boundaries

between disciplines makes it possible to question solidity. Seen in this light, translation

> is no longer about moving a work from one discrete language system to another (cf. the code-view to multilingualism). It is about distributing a work through semiotic repertoires, where features from one resource cluster (encompassing and exceeding the source language) synergise with and re-embed in resources from another resource cluster, including but not limited to the target language.
>
> (Lee 2021b: 9)

Translation is now recognized "not only as an interlinguistic process but also as an intersemiotic activity across cultures and languages" (Wilson and Maher 2012: 2).

Jakobson's intersemiotic translation is hardly a new concept. It has been applied to audiovisual translation, advertising, book illustration, and other fields. However, the approach taken here is different. Our point of departure is Madeleine Campbell and Ricarda Vidal's (2019: xxix) observation that we translate "not just with the eyes but with all other senses" and Susan Bassnett and David Johnston's (2019) "outward turn in translation studies". Consequently, our aim is to analyze the connections and parallelisms between translation and contemporary art and to show how contemporary art sees and uses translation.

From this standpoint, the definition of *text* broadens considerably.[4] Many years ago, visual studies and cultural analysis expanded the interpretation of the concept of text (Bal 1985/2009). From this perspective, a text was conceived as something that was not only linguistic but which also incorporated other sign systems such as images. In her seminal work, Mieke Bal (2002) speaks of "travelling concepts" in the humanities and includes the concept of meaning and its journey between words and looks. According to Bal, the boundaries between disciplines are not dividing lines but territories in themselves or negotiation spaces. In the global era, concepts are kaleidoscopic, and they must be approached from the different disciplines that they traverse. Translating means travelling across borders (Campbell and Vidal 2019).

In today's world, images, sounds, sensory perceptions, nonverbal communication, spaces, linguistic landscapes, cities, and even bodies are considered texts because they communicate. Images have their own grammars (Kress *et al.* 1996). Visual design, oil paintings, photographs, sculptures, drawings "make meaning in different ways . . . they bring their own unique semiotic resources into play" (van Leeuwen 2021: 3). Virtual spaces and times should also be considered. "Communication happens on many levels, the gestural,

the olfactory, the visual" (Campbell and Vidal 2019: xxv), apart from the linguistic (see also Finnegan 2015; Lee 2021b). Linguistic landscapes do not refer simply to language displayed in public spaces but also include images, smells, clothes, food, and graffiti. In the pandemic era, they even include masks with different kinds of messages. Applied Linguistics is also beginning to subvert traditional boundaries between language and the arts (Lee 2015b; Bradley and Harvey 2019). We attach meanings to colors (van Leeuwen 2021, 2010) and to light (Kim-Cohen 2013). Meanings are also linked to signs that look like writing but are not words. This is the case of "asemic writing", which "asks us to conceptualize what we are seeing—not reading" (Schwenger 2019: 7), for instance, Man Ray's *Poem* (1924) or Cy Twombly's *Letter of Resignation* (1967) or "black board canvases" (1970).

Sounds rewrite spaces through aural images (Blesser and Salter 2009). Sounds have political and spatial meanings that need to be interpreted and translated (Voegelin 2018; Barenboim 2008; Barenboim and Said 2003). This is also true of classical and popular music (Kaindl 2020; Mateo 2012; Hutcheon and Hutcheon in Page 2010: 65–77; McClary 1991/2002; Minors 2014; Susam-Sarajeva 2008; 2018; Vidal 2016, 2017, 2019). Noise (Serres 1982; Lingis 1994; Attali 1985/2011; Barthes 1982/1986) and silence (Serres 1983; Cage 1961, 1979; Steiner 1976) are both forms of communication, as is voice in its different forms (Barthes 1982/1986, 1986; Neumark *et al*. 2010). Contemporary hybrid and conflicted identities "manifest themselves through different uses of shape, colour, texture, timbre, and movement" (van Leeuwen 2021: 5). Even the body communicates through dance and its gestural interplay (Minors 2020; Bennett 2007, 2019; Aguiar and Queiroz 2015; Queiroz and Atã in Salmose and Elleström 2020; McCartney in Campbell and Vidal 2019: 293–309). Examples include the movement of bodies such as those in the choreographies of Matthew Bourne who translates Bizet's musical stories (Vidal 2020), or Dada Masilo's translations of *Swan Lake*.

Other examples are skinscapes, the body with its tattoos (Peck and Stroud 2015); the corporeality in physio-cybertexts of polymorphic fictions in relation to physical space, which rewrite previous stories, emotions, and feelings (Ensslin 2010). There is also the body metaphor as a semiotic system, which translates linguistic representations of the contemporary (Federici and Parlati 2018). Furthermore, contemporary art offers new ways of translating the world through painting, media art, net art, and dance (Campbell and Vidal 2019; Rizzo 2019; Mazzara 2019; Schramm *et al*. 2019; Dot 2019; Connelly 2018; Di Paola 2018a).

In the twenty-first century there is a growing recognition of discourse beyond the traditional fields. For instance, landscape and geography are understood as semiotic sites or as texts whose meanings have to be first

conceptualized and then translated (Harvey 2006; Jaworski and Thurlow 2010). Museums are now regarded as translation zones (Neather in Bielsa and Kapsaskis 2021: 306–319; Sturge 2007; see also Ahrens *et al.* 2021, especially the chapter by Monika Krein-Kühle for an analysis of the translation of art discourse in the exhibition catalogue essay).

Architecture relates to language through "the semiotics of architecture," developed in Roland Barthes' 1967 lecture "Semiology and the Urban" and in Umberto Eco's "Function and Sign: The Semiotics of Architecture" (published in *The City and the Sign*. Gottdiener and Lagopoulos, eds. New York: Columbia University Press, 1986). Also interesting is the analysis of spatial texts—the study of how the built environment means—through Spatial Discourse Analysis (Ravelli and McMurtrie 2016) as well as the semiotics of movement in space, how movement may change the meaning of a particular space, the role of movement in the meaning-making process of interacting with an exhibition in a museum (the so-called "visitor studies"), buildings, and other spaces (McMurtrie 2017). Language understood as a spatial practice appears in Deleuze and Guattari's *Mille Plateaux*, in Lecercle's *The Violence of Language* and in some of Heidegger's essays (Rabourdin 2016a: 2–3). In Auster's *City of Glass* Stillman's body spells the sentence "The Tower of Babel" through the streets of New York (Rabourdin 2016b: 225–226). Architecture is therefore a discipline closely connected with language and with translation (Evans 1997). A building, Esra Akcan argues, is a text that offers cultural meanings which need to be translated (Akcan 2012, 2018). More specifically, architecture asks,

> What makes different languages interchangeable, and different places compatible with each other? How do products and ideas pertaining to visual culture, art, and architecture get translated, and what are the ethical and political consequences of these translations? . . . Is the ethical translation the one that resists the implementation of a new set of standards in the local context and appropriates the imported artifact into the local conditions, or the one that refuses to assimilate the foreign into the local and intentionally manifests the foreignness of the translated artifact? Who speaks and who cannot speak during the process of translation?
>
> (Akcan 2012: 6)

In this venue, cities have become new translated/translating texts (Lee 2013a, 2021a; Simon 2012, 2019; Pennycook and Otsuji 2015).[5] Moving through these spaces, "[w]e construct meaning by the incremental experience we have of words" (Rabourdin 2016b: 230). The relationship between

"linguistic translation and spatial translation . . . offers a complex and fertile relationship" (Rabourdin 2020: 3). "Writing" (and I would add, translating) "involves the whole body" (Rabourdin 2020: 3). Translating across borders creates new connections between cultures and media "by perceiving and experiencing non-verbal media through visual, auditory and other sensory channels" (Campbell and Vidal 2019: xxvi).

Signs are transposed into different semiotic forms (Pârlog 2019). Our contemporary semiotic landscape is more complex than ever because we communicate within a context where globalization has boosted technological development. Literacy has moved into the digital age and transformed the humanities in the postprint era (Hayles and Pressman 2013) of non-physical spaces (Mitchell 2003). Since the expansion of television in the 1970s and video in the 1980s, cultural habits have shifted from books to audiovisual media. Evidently, books no longer occupy the cultural place they once held, now that reading media have diversified from paper to digital. The texts/images with which we read the world today appear in places that were previously unthinkable, such as Facebook, Google, blogs, YouTube, Twitter, or Instagram.

Many new modes and genres are used as new ways to tell stories where words are no longer so prominent as they once were. Graphics and animation have transformed the visual richness of these texts into a challenge for translators. These new texts have altered the traditional conceptions of plot, structure, temporality, originality, and agency. At the same time they are vivid proof that words are only one of many semiotic systems which may be used to communicate (Jewitt 2009: 14; Page 2010: 3–10; Page and Thomas 2011: 1–4).

Communication today includes the new textual condition and digital metroliteracies (Dovchin and Pennycook 2017). In these new contexts, it is necessary to envisage the full range of communication forms used and their interrelationships, which appear in Web-based homepages, digital fiction, born digital hypertexts narratives, gaming, hyperlinked words, electronic literature, the photo-sharing application Flickr, and YouTube. There are also sites that use WordPress where individuals narrate their stories on blogs, journals, and discussion boards, or Facebook, with its collaborative storytelling ventures, wall posts, comments, and microblogging.

In the era of multimodality, in which

> semiotic modes other than language are treated as fully capable of serving for representation and communication . . . language, whether as speech or as writing, may now often be seen as ancillary to other semiotic modes: to the visual for instance. Language may now be "extra

visual". The very facts of the new communicational landscape have made that inescapably the issue.

<div align="right">(Kress and van Leeuwen 2001: 46)</div>

This panorama has given way to a constant translation of the verbal into the visual and vice versa (Clarke 2007), to a visual representation of information, to new audiovisual messages—in short, to the transition from monomodal to multimodal texts (Kress 2003, 2010; Kress and van Leeuwen 2001).[6]

Given this situation, new scholarship about language, cognition, and communication opens new venues for research (Pennycook 2018) in translation. Translators need a nonlinear, complex, interactive way of thinking (Morin 1990/2008; Marais and Meylaerts 2019), beyond binarisms. Translation is a tangible, daily, necessary, and indispensable experience of contemporary life. "I link, therefore I am" (Mitchell 2003: 62), says the nodular subject. In such a changing, interwoven, mobile, cosmopolitan, and liquid society, translation has ceased to be merely interlinguistic, because the new surroundings in which it takes place force the translator to continually cross spaces and forge new *topoi* from familiar *loci*.

In short, communication and translation appear today in contexts which go beyond traditional languages (Marais 2019). Communication studies, sociolinguists and others include new terms, such as intermediality, intermodality, multimediality, and multimodality, transposition, transmediation, transmodality, translanguaging, transmedia navigation, transcreation, adaptation, semiotranslation, interart, voice description, respiratory narrative, body metaphor, cinematization, gamification, metafilmic, kinekphrastic, transideology, interfigurality, and so on (Elleström 2010, 2019, 2021; Salmose and Elleström 2020; Clüver 2007, 2019; Ensslin 2010; García and Li 2014; Lee and Li 2020; Federici and Parlati 2018). Hence, communication "is not just about going *between* languages. It is also about going *within*, where the intralingual and interdiscursive dimensions of text and talk complement the interlingual, as well as going *beyond* (language as such), hence beyond the code-view of multilingualism, encompassing various other material and sensory modalities" (Lee 2021b: 6. See also Kress and van Leeuwen 2001 and Jan Bloomaert's publications for the social semiotics view of language and other modalities as mobile semiotic resources).

The very facts of this new communication landscape have made the question of exploring the limits of language and representation an important issue. It is necessary to acknowledge the power of the invisible, and to discover ways to grasp the possibilities of the new texts which include "the real unseen that opens and gestures towards the idea of alternatives" (Voegelin 2018: 5). This does not mean avoiding the politics of everyday

life but finding innovative pathways to access the new ways we communicate via sounds, bodies, gestures, images, colors, and forms. In other words, this book is about a new and enlarged definition of translation or translation as a successful transgression of boundaries between disciplines, to say it with Susan Sontag (1966). In this sense, translation is a transdiscipline that keeps us moving by creating tensions and dialogues that explore those fragments of creative productions which trigger our curiosity. It offers new responses "to the failings of a complete and reasonable world" (Voegelin 2018: 5–7).

1.2 Expanding Translation

As previously suggested, in our global and cosmopolitan world the possible range of codes and sign systems has multiplied. This diversity highlights the need to consider the new forms of communication that have emerged. In the transnational society, translation moves along borders, in multilingual spaces, in post-colonial hybrid environments where languages struggle to overcome asymmetry within cosmopolitanism (Bielsa 2016a). The globalization of markets, but also the globalization of fear, violence, and poverty in a liquid society (Bauman 2000, 2006, 2007, 2016), have made it impossible to ignore translation. As a result, in these new multimodal contexts, Translation Studies moves beyond strict textual analysis to broader research paradigms. The new texts (including videogames, Web sites, song covers, illustrations, icons, tweets, films, graphic novels, dance performances, songs, and many others) demand new composite and heterotypical translation processes across various media.

Expanding the field of Translation Studies is thus an urgent goal, since the stories told through non-traditional modes need to be translated in novel ways. Within this new semiotic landscape, translation must broaden its scope. It is beginning to expand beyond the verbal (Pérez-González 2014). Developments in multimodal studies (Boria *et al*. 2020) have already begun to change our idea of what translation is. In fact, many scholars claim that in our global culture "the question of what constitutes a translation is under radical review" (Gentzler 2015: 2; see also Bassnett and Johnston 2019). The task of the translator is no longer between two languages but rather between

> many contemporary parts of social life. . . . From this perspective, it is possible to view all language use as a process of translation, thus questioning the assumption that translation is a mapping of items from one code to another . . . all communication involves translation.
>
> (Otsuji and Pennycook in Lee 2021a: 59)

In this context, translation is ubiquitous. It means reflecting

> on much larger issues, such as meaning, sense, and purpose; identity, sameness and similarity; the relationship between part and whole; between the message and its medium; between ideas; between texts; between individuals; between individuals and texts; between communities; between texts and communities; between different times and places; between what is fixed and what is dynamic; between exercising force and experiencing influence, and so on. Translation takes us into a surprisingly broad range of territories and confronts us with the most fundamental of questions . . . to me, translation is—at least potentially—everywhere.
>
> (Blumczynski 2016: ix, xiii)

As Blumczynski argues, when we translate translation into other areas, translating creates a surplus of meaning by opening horizons of possibilities. It offers "a different way of facing the great epistemological questions of what we know and how we know" (Arduini and Nergaard 2011: 9). From this perspective, sense can only be met in our complex and diverse world through "interdisciplinary connections" (Gentzler 2003), through a methodology *sans borders* which blurs its boundaries in order to find new openings for translation (Brems *et al*. 2014: 2).

Translation is a way to displace institutionalized forms of recognition with thinking:

> To *think* (rather than to seek to explain) in this sense is to invent and apply conceptual frames and create juxtapositions that disrupt and/or render historically contingent accepted practices. It is to compose the discourse of investigation with critical juxtapositions that unbind what are ordinarily presumed to belong together and thereby to challenge institutionalized ways of reproducing and understanding phenomena.
>
> (Shapiro 2013: xv)

The assumption is that the translator's task is to *think* in Shapiro's sense, to create juxtapositions beyond media borders (Elleström 2021) in dynamic contexts which exist between and across boundaries, and also beyond monolingual spaces and exclusionary practices. The contemporary translator's repertoire is composed of "different semiotic orders" (Baynham and Lee 2019a: 18), and within the new spaces, s/he needs to move from language to consider the materiality and affordances of "the visual, the gestural, and what can be communicated with the body or, to be more precise,

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