

Target

The multimodal translation workshop as a method of creative inquiry – acousmatic sound, affective perception and experiential literacy --Manuscript Draft--

Manuscript Number:	Target-22051R2	
Full Title:	The multimodal translation workshop as a method of creative inquiry – acousmatic sound, affective perception and experiential literacy	
Short Title:	Multimodal translation workshop: a pedagogical method	
Article Type:	Article	
First Author:	Madeleine Louise Campbell, PhD	
Other Authors:	Ricarda Vidal, PhD	
Corresponding Author:	Madeleine Louise Campbell, PhD University of Edinburgh Edinburgh, Edinburgh UNITED KINGDOM	
Funding Information:	Arts and Humanities Research Council (AH/V008234/1)	Ricarda Vidal
Section/Category:	Other	
Keywords:	experiential literacy; experiential translation; embodiment; cognition and affect; Multimodality; Intermediality	
Abstract:	<p>This paper investigates the role of affective perception in the development of translation and experiential literacy through the medium of a multimodal poetry translation workshop with twelve arts practitioners, academics and translators. The workshop format and interpretation of workshop outputs draw on a transdisciplinary framework spanning theories of intermediality and multimodality, acousmatic sound, acoustic atmospheres and corporeal music/sound reception as well as functional, cognitive and neurolinguistic studies on affect in non-verbal communication. We discuss the role of the body and the senses in communication and how sensory exercises can provide access to the prenoetic nature of perception from a cognitive and affective standpoint. Participants' translations and reflections were analysed through the lens of narrative modes of acousmatic music. Findings support the use of a multimodal online translation workshop as both a research method to investigate meaning-making and a pedagogical resource to develop experiential literacy for both practitioners and developing translators.</p>	
Author Comments:	Dear editors Please find attached our final resubmission for Target.	
Order of Authors Secondary Information:		

The multimodal translation workshop as a method of creative inquiry – acousmatic sound, affective perception and experiential literacy

Abstract

This paper investigates the role of affective perception in the development of translation and experiential literacy through the medium of a multimodal translation workshop held with twelve arts practitioners, academics and translators. The workshop revolved around the translation of the poem “Hagar aux cris” (2007 [1996]) by francophone Algerian author Mohammed Dib. Both the rationale for the workshop format and interpretation of workshop outputs draw on a transdisciplinary framework spanning theories of intermediality (Elleström 2010, Englund 2010) and multimodality (Kress and van Leeuwen 1996; 2021), the study of acousmatic sound (Schaeffer 1966), acoustic atmospheres (Böhme 2000) and corporeal music/sound reception (Katschthaler 2022). Our inquiry complements cognition and affect research in translation (Lehr 2021; Koskinen 2020; Ruski and Rogl 2020) with functional views of affect in multimodal communication (Painter et al. 2013) and cognitive and neurolinguistic studies of affect and enactive perception in human interaction (Aryani et al. 2020; Stuart 2017; Meyer et al. 2017; Bower and Gallagher 2016; O’Reagan and Noë 2001; 2002). Adopting a phenomenographic approach, we discuss the role of the body and the senses in communication and how the sensory exercises developed for our workshop can provide access to the prenoetic nature of perception from both a cognitive and affective standpoint. We also consider the affordances of the online environment for researching the sensory and embodied aspects of communication. Recognizing the narrative quality of participants’ comments, a deductive approach was taken to analyse their translations and

1 reflections through the lens of James Andean's (2016) narrative modes of acousmatic music.

2 The article concludes with pedagogical implications on the basis of participants' reflections.

3
4 Our findings support the use of a multimodal online translation workshop as both a research

5
6 method to investigate meaning-making and a pedagogical resource to develop experiential

7
8 literacy for both practitioners and developing translators.
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 Introduction: the creative translator and the multisensorial experience of the text

In 2010 Clive Scott published an article in a special issue of the art history journal *Art in Translation*, in which he illustratively explains the practice of literary translation as “centrifugal practice.” Drawing on synaesthesia and pointing to the multisensory and multimodal qualities inherent to reading, he focuses on the reader/ translator and their contribution to the text’s becoming. He describes translation as “a cross-sensory journey, a journey in which the lexical is allowed associatively to generate what sense-experience it wishes to” (Scott 2010, 162). Scott demonstrates a range of such sense experiences in a series of translations of Apollinaire’s poem “Le Voyageur” (1913), for which he employs various media including printed text (note the choice of typeface, font, spacing, etc.), collage, photography, water colours and enamels. Scott explodes the text by showing the sheer infinite possibilities in which it can be experienced and thus to illustrate his argument that:

[w]e do not translate in order to return to a text, but in order to operate a proliferation of text in performance, to activate a serial metamorphosis, which allows every reader to participate in the work’s becoming, to leave their trace, their imprint, to project the ST into its future. (2010, 162)

Writing about the role of sounds and sensations in translation, Christine Raguét (2016) picks up Scott’s argument when she suggests to treat the original text in translation not so much as source text but as “an open creation, a living creature” (154) that provokes “sensory responses” (135). Further, she argues that “multi-sensory and dynamic experiences help to explore the furthestmost recesses of textual potency and to unchain one’s own creativity” (140).

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Scott's and Raguet's emphasis on the creativity of the translator and the multi-sensorial and multi-modal experience of text and translation provides an important reference point for our exploration of translation as a way of perceiving and experiencing the world. In this article we examine the use of a multimodal online translation workshop, which focused primarily on the auditory and visual senses, as both a research method to investigate meaning-making and a pedagogical resource to develop experiential literacy. The workshop was structured around the translation of a poem via listening and writing exercises induced by the experience of acousmatic sound and was attended by translators, educators and artists. The view of translation adopted in this paper is primarily of translation as process. In addition to the linguistic and semiotic, we examine the cognitive, affective, multimodal, embodied and storied dimensions of communication applicable to translation.

2 Modalities, affordances, affect and the body

In order to examine translation as an experiential phenomenon, it is necessary to engage with modalities of perception as part of the broader domain of intermediality and multimodality, but also to recognize how evolving theories of language and communication might impact our understanding of translation.

Lars Elleström's (2010) reflections on "what a medium actually is" (11) and how intermediality can be understood in its relation to mode and multimodality provide a useful frame of reference for examining the non-verbal dimensions of communication and, by extension, the experiential aspects of translation. He argues that "medium and hence intermediality" refer to "channels of expression which also have a technical dimension"; "modality and hence multimodality" refer to the sensory dimension of "materiality, perception and cognition" of the medium (14–15). In order to comprehend mediality,

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Elleström (2010, 15) argues that we need to focus on the modalities of media, which he names as the “material,” “sensorial,” “spatiotemporal” and “semiotic.” The semiotic modality is further divided into “convention (symbolic signs),” “resemblance (iconic signs)” and “contiguity (indexical signs)” (Elleström 2010, 36, Figure. 1: The modalities and modes of media). While Elleström emphasises that all media are comprised of a mix of at least two modalities (24), they may be differentiated by individual modalities taking a dominant presence. It is through the “combination and integration” or the “mediation and transformation” of different media that intermediality is then expressed, argues Elleström (28).

In our book *Translating across Sensory and Linguistic Borders*, we posited that:

Elleström’s notion of intermediality is predicated on the “simultaneous presence” of “metaphorical interactions between [modal] elements” as defined by Axel Englund (2010, 69) who challenged the spatially-determined, topographical model of intermediality with a time-based metaphor that points to the emergent, multimodal experience, in real time, of several media at once. (Campbell and Vidal 2019, 10)

For the present study we build on our previous exploration of Elleström’s and Englund’s theories of multimodality and intermediality. In combination with research into modal affordances (Kress 2003, 2010, Kress and van Leuwen 1996), they have been instrumental for the design of our workshop as well as for the interpretation and analysis of data.

The concept of “modal affordance” put forward by Gunther Kress (2003) expanded on Gibson’s (1979) environmentally-grounded notion of affordance to encompass multimodality. Kress defines modal affordance as “what it is possible to express and

1 represent or communicate easily with the resources of a mode and what is less
2 straightforward or even impossible” (2003, 1).
3

4
5 Kress and van Leeuwen (1996) expanded Halliday’s (1978) primarily linguistic social
6 semiotic perspective of language as a socio-cultural meaning-making system of signs to
7 embrace the affordances of the visual, auditory and tactile senses in communication, and
8 examined how the crafted interplay between these modes can construct a more complex
9 meaning than their simple juxtaposition. In *Reading Images* (2021) they further develop
10 Halliday’s three metafunctions of language, that is, the ideational, interpersonal and textual
11 functions, “as a source for thinking about all modes of representation” (43). In respect of “a
12 new visual literacy” (ibid) they transposed these metafunctions as representational (the visual
13 representation of things in the world), interactional (the interrelation between the viewer and
14 the image, for example in terms of angle or distance), and compositional (including for
15 instance the arrangement and distribution of elements in an image, such as framing and
16 salience, and how the interactional and representational elements are combined) (1996;
17 2021).
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36

37 Notable in Kress and van Leeuwen’s visual grammar, and in Halliday’s earlier metafunctions
38 of language, is the absence of an explicit acknowledgment of the role of affect in meaning-
39 making. This was noted by Painter, Martin and Unsworth (2013), who in their method for
40 *Reading Visual Narratives: Image Analysis of Children’s Picture Books* added the elements
41 of focalization, pathos and affect, and ambience, to Halliday’s original interpersonal
42 dimension. Pathos and affect relate to the viewer’s emic relation to the visual text, while
43 ‘ambience’ relates to aspects such as the vibrancy and warmth of colours of visual images. In
44 adding these elements, Painter et al. introduced a means of analysing how affective relations
45 are signalled in the visual text, including the analysis of meaning-making through the “style
46 character drawing” of eyes, gesture, facial and bodily postures (2013, 31). This expanded
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 attention to affect parallels to some extent Koskinen's (2020, 49) application of Martin and
2 White's (2005) appraisal theory in the analysis of affect in linguistic translation, which also
3
4 builds on Halliday's systemic functional linguistics approach at the interpersonal and textual
5
6 levels.
7

8
9
10 Koskinen (2020) acknowledges the embodied nature of translatorial decisions and its
11
12 semiotic impact at the verbal level (for example in terms of interpreters' codification of
13
14 neutrality or trustworthiness). She further recognizes that "[b]oth space and place, and our
15
16 affective relations to them, are entangled with time and keep on evolving" (2020, 119). The
17
18 material, inter-relational role of the body in affective meaning-making, however, at both the
19
20 linguistic and non-verbal level, and the subjective accounts of the translator, remains
21
22 underexplored in these accounts of translation. As Meyer et al. (2017) argue in relation to the
23
24 gestures, oral and auditory dimensions of meaning-making in listening to speech, a claim
25
26 they extend to multimodal encounters, during any communicative act "bodies in their
27
28 unintended play show themselves to be intercorporeal to the core, composed of abilities to
29
30 resonate with others" (xxiv).
31
32
33
34
35
36

37 Within the context of the online workshop at the centre of the present study, we may ask the
38
39 question whether it is at all possible for bodies to resonate with each other in the virtual
40
41 environment of the Zoom conference. To a degree, embodied exchange is still occurring
42
43 albeit in a different, more self-conscious and, as Bailenson (2021) shows, more stressful,
44
45 manner. In the grid of multiple windows of the Zoom conference, we encounter the bodies
46
47 (most of the time reduced to moving heads and partial torsos) of others while also being
48
49 constantly confronted with our own image. As we all watch ourselves as part of a moving
50
51 tableau of other bodies, we become more aware of the role of performance in communication.
52
53 How do we move our faces and hands, how do others do this when they speak? What does
54
55 everyone else do while they listen to me? The panoptic view of the Zoom conference prompts
56
57
58
59
60
61
62
63
64
65

1 these questions just as much as it offers answers. Paradoxically then, the virtual environment
2 of the online workshop may make us more aware of our own bodies and how we use them in
3 communicating. However, the question remains whether resonance in a truly embodied and
4 sensorial manner is possible when one's own body is split into a 3-dimensional physical body
5 in a room and a 2-dimensional reflection on the screen that interacts with other 2-dimensional
6 bodies.
7
8
9
10
11
12
13
14

15 In a speculative study on Zoom fatigue, Bailenson (2021) explores the added cognitive load
16 of online communication caused by an exaggerated focus on and monitoring of our own
17 corporeality as well as by a disconnect between our offline expectations and online
18 experiences of non-verbal communication. To illustrate the latter point: while in an offline
19 meeting, we are able to make eye contact or may witness an exchange of glances between
20 other participants in the meeting, the Zoom grid only simulates such non-verbal behaviour.
21 We may be able to make eye-contact with the camera, but not with the people on the screen.
22 The person who we perceive to exchange a glance with the person in the grid next to them,
23 may simply be looking at something to the side of their screen. Resonance then occurs
24 primarily between our own 3-dimensional body in the room and its 2-dimensional image on
25 the screen, in the performance of the body *for* the screen and its performance in relation to
26 other bodies *on* the screen.
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44

45 As we shall explain in more detail below, in our workshop we sought to shift the focus from
46 the visual experience of communication online to the ear (i.e. listening to sound tracks) and
47 then the hand (i.e. trying to express what we had heard in drawing). Most participants had
48 their cameras turned off or moved away from their computers to focus on the intimate act of
49 listening and then on completing the drawings, which were then shared on a Padlet. The
50 workshop also included an exercise eliciting spontaneous word associations, which aimed
51 to tap into, and chart, the subconscious resonance of sound, drawings and individual
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 perception. In terms of Kress’s notion of modal affordances (2003, 2010), the listening and
2 writing exercises were facilitated by the very constraints of the online environment: the
3
4 physical isolation of participants, the ability to listen through headphones and the reduction of
5
6 visual and embodied communication to talking heads on the flat surface of the screen – or
7
8 indeed to a blank screen when cameras were turned off – encouraged a pure listening and
9
10 enabled truly individual responses. These constraints were less beneficial to our study when it
11
12 came to the sharing of associations and subsequent group discussions, which lacked the
13
14 communicative resonance of physical bodies in space discussed above.
15
16
17
18
19
20
21
22

23 2.1 Language and Embodied Perception

24
25
26 The enactive view of perception in the cognitive sciences holds that the experience of
27
28 perception is an active form of engagement (O’Reagan and Noë 2001; 2002). Perception is
29
30 not a passive process of receiving sensory information with potential for causal influence on
31
32 behaviours, but rather it constitutes the grounding factor for action and meaningful
33
34 intervention in the world.
35
36
37
38

39 Bower and Gallagher (2016) enlarged this enactive theory of perception with the notion that
40
41 bodily affect constrains perceptual experience, where affect is conceived as a low-level form
42
43 of intentionality that has a minimal modulating effect on bodily behaviour and possesses no
44
45 or very little informational value yet constrains bodily perception. Bodily affect is prenoetic
46
47 in that it may or may not be accessible to conscious awareness and operates at the level of the
48
49 ‘basic’ cognitive domain humans share with mammalian species. It is to be distinguished
50
51 from conscious subjective feeling, which has been analysed as part of a componential
52
53 approach to emotion in linguistic translation, for example by Lehr (2021, 301), to examine
54
55 how “emotions can modulate attention, interpretation, judgement, problem solving and
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

decision making processes during the translation process” to impact translational choices and interpreter performance in the workplace.

Susan Stuart’s notion of enkinesthesia (2017) further emphasizes the prenoetic, or presymbolic faculty of what Meyer et al. (2017) termed intercorporeal resonance:

...a natural nonpropositional, preconceptual language (...) requir[ing] no intervention of concepts and no exercise of cognitive conceptualization such that I need to reason from what I see to what I think. Instead, [this type of] language carries with it sensation, so immanent in my experience, so prereflexive and spontaneous in my living being, that I am able to anticipate immediately in the nature of a countenance, in the nature of a body, the intentionality of its bearer, preparing me for a range (...) of future possibilities. (Stuart 2017, 53)

In a thought-provoking critical essay on contemporary developments in the theory of language, Atkinson (2019) revisits and critiques cognitivist notions of language in light of both recent transdisciplinary insights and early 20th century philosophy of language as formulated by Mikhail Bakhtin and others. Starting with “the account, [that] human bodies are anything but flat, continuous surfaces sealed off hermetically from their ecosocial environment,” he argues that language—or, more accurately, embodied multimodal language, involving affective meaning-making—“is a function of [our] nervous system in [our] body in [our] world, and therefore cannot be understood apart from it” (Atkinson 2019, 734).

We propose here to build on Atkinson’s notion of “human bodies as estuaries” (2019, 734) in the always emergent process of meaning-making between self, other and environment, and the epistemic implications of such a metaphor in the context of intersemiotic translation and

1 the development of experiential literacy. Atkinson's exhortations to revisit theories of
2 language and human interaction draw primarily on Meyer et al.'s 2017 book
3
4 *Intercorporeality*, which offers a contemporary perspective on Merleau-Ponty's original
5
6 conception, one which takes into account the rapid advances made in a number of
7
8 disciplinary fields, including enactive perception through the four 'Es' of cognition. In this
9
10 view, perception is not a process through which internal representations are formed, but
11
12 rather a means of engaging with the world in real time (Noë 2004). The '4Es', which stand
13
14 for extended, embedded, embodied and enactive cognition, offer a renewed interdisciplinary
15
16 perspective that recognizes the impact of mainly digital technology and spans cognitive
17
18 science and psychology, computer science, linguistics, philosophy, and neuroscience
19
20 (O'Reagan and Noë 2001; 2002).
21
22
23
24
25
26

27 While these four elements of enactive perception tend to be examined together as there is no
28
29 clear borderline between them, the embodied element takes prominence in Meyer et al.'s
30
31 (2017) notion of intercorporeality. Further, though 4E cognition rejects the duality of body
32
33 and mind, Atkinson feels it does not go far enough, arguing that the fundamental role of
34
35 cognition and language is ecosocial, and, citing Sheets-Johnstone (2011, 451, in Atkinson
36
37 2019, 730), argues for replacing the 4E perspective of "embodied minds" with one of
38
39 "mindful bodies." Atkinson's assertion draws on van Lier's (2000) adoption of Gibson's
40
41 (1979) ecological affordances, and Erickson's (2011) contention that communication is a
42
43 continuous process of mutual influence through multiply redundant, multimodal signals
44
45 expressed through intonation, pitch, gesture or posture, rather than a literal process of
46
47 symbolic exchanges (see Atkinson 2019, 733-734), and this view emphasizes the experiential
48
49 nature of language and hence translation as an embodied process.
50
51
52
53
54
55

56 The role of cognition in translation studies has recently been reviewed by Alves and Jakobsen
57
58 (2020). Muñoz Martín argues that the enactive view of cognition, which holds that cognitive
59
60
61
62
63
64
65

1 processes arise from interaction with the environment and in doing so contribute to shaping
2 this environment, challenges implicit assumptions that the translation process can somehow
3 be studied in disembodied isolation: “translation acts and events can at best be thought of as
4 two sides of one and the same coin” (2016, 157). Eschewing the Western, Cartesian
5 separation of body and mind and noting their inseparability from human affect (Damasio
6 1994; 1999), and borrowing from Hutchins (1995), Muñoz Martín and Martín de León
7 underlined the dynamic and relational nature of 4E cognition “in the wild” as “the referential
8 framework for our attempts to explain how we translate and interpret” (2020:58; 63).
9 Together with Risku and Rogl (2020), Muñoz Martín and Martín de León (2020) favour the
10 acronym 4EA where the A signals the integral interactive role affect plays in the enactive, as
11 opposed to representational, act and event of meaning-making or communication in
12 translation.
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31

32 2.2 Towards an affective phenomenology of (intersemiotic) translation

33 Our central, and necessarily selective argument so far, has been that in order to examine
34 translation as an experiential phenomenon, it is necessary to engage with theories of
35 intermediality and multimodality, but also to recognize how evolving theories of perception,
36 language and communication might impact our understanding of translation.
37
38
39
40
41
42
43

44 As Henri Meschonnic (2007, 43) famously stated: “the principal problem in translation lies in
45 its theory of language” (*le problème majeur de la traduction est sa théorie du langage*
46 [Campbell’s translation]). Theories of language are intrinsically linked with contemporary
47 theories of communication which stress the centrality of the body and intercorporeal
48 resonance, and this represents both an ontological and epistemic shift from the Cartesian
49 duality of mind and body to Merleau-Ponty’s phenomenology of perception, enlarged by a
50 recognition of the affective and essentially relational nature of meaning-making. To
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 summarise, an affective phenomenology of translation engages with intermedial, multimodal
2 and intersemiotic affordances, which calls for an integrated conception of embodied
3
4 communication within which these affordances are experienced as the full range of
5
6 sensorimotor, affective, prenoetic and symbolic phenomena. This understanding reflects a
7
8 shift from structuralism to a view of language as meaning-making and communication where
9
10 language and hence translation is experienced as porous, dynamic, emergent and relational.
11
12 Here language is understood as social action, as seen through the lens of intercorporeality,
13
14 which “emphasizes the mundane, affective, immediate (unmediated) nature of much human
15
16 experience and action” (Atkinson 2019, 727).
17
18
19
20
21
22
23
24

25 2.3 Sound, body and language

26
27 In what follows we describe one of many possible approaches to examine this immediate
28
29 (unmediated) nature of human experience, which is often unconscious, yet appears to
30
31 determine much of what is perceived and communicated before it reaches the symbolic level
32
33 of understanding. While intermediality operates through many different channels, often
34
35 simultaneously, arguably the visual has been the object of more studies than the auditory, and
36
37 within the auditory, translation studies of literary texts have tended to focus on such
38
39 instruments as alliteration, rhyme or rhythm, and how these might be deployed as poetic or
40
41 rhetorical devices. Another way to heighten the translator’s experience of the emic and
42
43 affective properties of the sounds of a language or a piece of text is to attempt to strip away
44
45 symbolic significance, through a sort of cleansing of the auditory palate, in a listening
46
47 without preconceptions, in order to later return to the text to be translated with a fresh and as
48
49 far as possible, less mediated approach. This can be achieved, for example, through listening
50
51 to acousmatic sound, as we shall explore in more detail below. Findings by evolutionary
52
53 psychologists Aryani et al. (2020) suggest that the human affective system may play a part in
54
55
56
57
58
59
60
61
62
63
64
65

1 language development and evolution through embodying associative links between abstract
2 concepts including shapes and verbal signs (such as words). They extrapolated this premise
3
4 from a long list of prior findings known as the ‘bouba-kiki’ effect, the observation of which
5
6 led to scientists postulating the “emotional mediation hypothesis” (ibid, 8). They found, for
7
8 example, through experiments in the absence of any visual representation of words, an
9
10 arousal response (self-rated on a 5-point scale from very calming to very exciting) whereby
11
12 participants tended to link jagged shapes with sharp sounds (such as the unvoiced plosive
13
14 consonant in ‘kiki’), and rounded shapes with softer sounds (such as the voiced bilabial
15
16 consonant with rounded vowels ‘bouba’). They found a consistent effect using authentic
17
18 mono- and bisyllabic words, as well as pseudowords modelled on the acoustic profiles of
19
20 sharp and soft sounds.
21
22
23
24
25
26

27 Noting prior findings that “what we imagine hearing can change what we see” and that
28
29 imagined and real sensory stimuli often reflect similar processes, both phenomenologically
30
31 and in the brain, Berger and Ehrsson investigated how auditory imagery influences
32
33 multisensory perception (2017, 1). They concluded that the successful integration of our
34
35 different senses enables us to build a coherent representation of the world around us. Vatakis
36
37 and Spence (2007) investigated whether this ‘unity assumption’ can be found to influence the
38
39 multisensory integration of audiovisual speech stimuli. They found that in temporally
40
41 conditioned events, as occur in speech-related sensory perception, human beings attend to
42
43 auditory stimuli in preference to visual ones in the crossmodal binding of audiovisual stimuli.
44
45 This phenomenon, known as ‘auditory ventriloquism’, shows how within a defined temporal
46
47 window, visual stimuli are ‘pulled’ into approximate temporal alignment with the
48
49 corresponding auditory stimuli. While visual stimuli are dominant in spatial events with
50
51 temporally coincident auditory events, auditory ones are dominant in temporal events with
52
53 coincident visual events, such as speech.
54
55
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

It follows that low-informational value auditory stimuli presented temporally, such as acousmatic sound, in the absence of corresponding visual stimuli, can serve to sharpen the perceptual attentional apparatus. This in turn, being highly tuned to language-related stimuli, enables the attending individual to bypass higher order cognitive functional relations to language, in particular the contingent.

2.4 Acousmatic listening and *dépaysement*

Acousmatic sound was initially conceived as an epistemological tool by French musicologist and acoustician Pierre Schaeffer (1910–1995). Its purpose is to foster the experience of pure listening, in so far as this is possible, where the origin of the sound and attending semiotic content is erased or somehow obscured, in order to isolate the object of perception. An important premise for Schaeffer was that the visual act of reading a musical score impedes the act of listening. For our purposes a pure listening, or “[une] pure écoute” (Schaeffer 1966, 93) in the absence of semiotic cues through visual or verbal means makes it possible to focus affective perception purely on the listening act, and thereby heightens the embodied experience of sound. In this return to a pre-verbal perceptive encounter, we propose that the subjective experience of the listener can be restored in all its embodied, affective singularity. Campbell (2017a, 173) argues that “poetry, when stripped of the prosaic context of day-to-day signification, relies on sound and polysemy to enable a state of *dépaysement*, or disorientation in the reader,” much as the act of acousmatic listening does. Further, Campbell notes that “virtual synchronicity in the time-space of the acousmatic listening experience, as opposed to that of the real world, resonates with the virtual time-space environment of poetry” (174). Acousmatic listening as a means of fine-tuning one’s perceptive and affective faculties when translating a poem, therefore, may offer an epistemic translatory device where,

1 as Patrick French argues in relation to the human voice, “the system of language and the
2 asystematic value of singularity [can] confront each other” (2015, 57).
3
4

5 In psychological terms, as Koskinen (2020, 46) points out when citing Lebrecht et al (2012),
6 the material perceptual features of objects would be considered to have ‘low-level’ affective
7 valence or psychological intensity, and this ‘low-level’, devoid of conscious or learned
8 associations, is arguably the level at which acousmatic listening operates. Through listening
9 to acousmatic sound, we seek to isolate this ‘low level’ perception as distinct from learned
10 associations with ‘high-level’ valence. Lebrecht et al’s (2012) work focussed on the affective
11 valence of visual stimuli, while Koskinen (2020) applied this construct to examine its role in
12 the translation of linguistic texts. In this paper we are less concerned with affective valence
13 and more interested in examining the experiential, multimodal and corporeal extension of
14 affective perception in the act of listening as a means of foregrounding the experiential nature
15 of an aesthetic text in the translation process.
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31

32 33 34 35 **3 Workshop and Data Generation** 36

37 We conducted our research with an international group of twelve arts practitioners,
38 academics and translators over the course of four months in 2020. The data generation phase
39 comprised an interactive 60-minute workshop, the creation of individual translations and
40 reflective pieces as well as two de-brief meetings, which offered an opportunity for member-
41 checking of the data and further discussion. Due to the pandemic, all our work was conducted
42 online.
43
44
45
46
47
48
49
50
51

52 The workshop revolved around the translation of the poem “Hagar aux cris”, initially
53 published in *L’Aube Ismaël* (2007 [1996]), by francophone Algerian author Mohammed Dib.
54
55
56
57

58 The material and narrative qualities of this poem – the sounds and space of the desert it
59
60
61
62
63
64
65

1 evokes in retelling the biblical story of Hagar’s exile with her son Ismaël – offered a
2 compelling source text for investigating the experiential nature of translation. The poem was
3
4 made available to workshop participants two weeks before the workshop with the invitation
5
6 to read it and take notes for a future translation – regardless of whether participants spoke
7
8 French.
9

10
11 The translation of poetry is notoriously difficult and is, by some, even regarded as a futile
12
13 endeavour. Poetry, after all, is intricately connected to the language of composition, its
14
15 sounds, structures, ambiguities, its melody, its feel. Hence, a multimodal approach, as
16
17 suggested above by Scott (2010) or Raguet (2016), appears particularly pertinent to its
18
19 translation. For our workshop we drew on intersemiotic resources such as sound and mark-
20
21 making in order to arrive at a holistic translation that takes the multimodal dimensions of
22
23 poetry into account. And here we privileged participants’ embodied and sensory, rather than
24
25 linguistic, experience of the poem. This is also why familiarity with the source language was
26
27 not important within the context of the exercise.
28
29
30
31
32
33

34
35 The workshop was structured around a collective listening of three soundtracks: a recording
36
37 of tropical birds in the jungle, Vaughan Williams’ “Skylark ascending” (1914) and Bethan
38
39 Kellough’s (née Parkes) translation of Dib’s poem into an acousmatic sound piece (2013).
40
41

42 The first two soundtracks were not directly related to the poem. The tropical jungle calls were
43
44 intended to disorientate through sounds from a natural but unfamiliar environment, while the
45
46 second, in complete contrast, was a well-known composition, but focussed on a single
47
48 instrument with a strong kinaesthetic sense of movement. These different pieces, indirectly
49
50 related to the source poem in the *dépaysement*, or loss of bearing induced by the first, and the
51
52 sense of liberation and onward movement of the second, invited as far as possible a sensory,
53
54 non-verbal response and served as a sensitization to the role of sound in poetic imagination.
55
56
57
58
59
60
61
62
63
64
65

1 The third track, which was an intersemiotic acousmatic translation of the poem, returned us to
2 the source text with our ears wide open.
3

4
5 Participants were asked to listen to each soundtrack twice: once by fully concentrating on
6 listening, but the second time they were to capture their listening experience in a line
7 drawing. This was then uploaded to a shared Padlet (see Fig. 1). Once the drawings had been
8 posted, participants were invited to comment on each other's drawings with spontaneous
9 verbal associations. The drawing exercise encouraged a particular kind of listening, a
10 listening not only with the ear, but with the hand and the eyes, that could be transferred into
11 marks on the page or the computer screen. The word associations then opened up the
12 individual responses to a wider and more communal interpretation of the soundtracks while
13 also returning us to the verbal plane.
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29

30 -----
31

32
33 [INSERT FIG 1 HERE]
34
35
36
37 -----
38

39 Figure 1. Participants' workshop experiences and reflections captured on Padlet
40
41
42
43
44

45 The listening, mark-making and word association exercises aimed at making the
46 simultaneities and interactions between modes and media (Elleström 2016) visible and
47 focusing our research participants' awareness on how they negotiated the multimodality of
48 perception and expression in making translations. After the workshop, participants were
49 given four weeks to make a translation of Dib's poem in any language or medium and post
50 this on the Padlet. As we shall explore below, many of these translations were consciously
51 multimodal and intermedial.
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 In addition to the translation, participants were asked to write up to 500 words reflecting on
2 the affordances of intersemiotic practice for their own translation and/or teaching and
3
4 learning practices. We met again twice as a group: three months after the workshop to discuss
5
6 the creative and reflective outputs from the workshop and a month later to discuss
7
8 pedagogical implications.
9

10
11
12 By the end of the workshop and follow-up sessions, participants were anticipated to have
13
14 developed their awareness of theoretical perspectives regarding modes and modalities, and of
15
16 the distinct affordances of visual and non-verbal sound modes through direct experience of a
17
18 collaborative multimodal translation project.
19
20
21
22
23
24
25

26 3.1 Researcher Positionality

27
28 The two authors of this paper took different positions with respect to the research. Madeleine
29
30 designed the workshop with Ricarda and took the position of partially-involved researcher,
31
32 having previously translated the source text as part of her collaborative multimodal project
33
34 *Haçar and the Ançel* (Campbell et al. 2013). This prior collaboration led to, amongst other
35
36 artefacts, the acousmatic sound track produced by Bethan Kellough (2013), which was used
37
38 as the final listening track for the workshop. She co-led the workshop and participated in the
39
40 drawing activities, but did not re-translate the poem, nor provide a reflection.
41
42
43
44

45 Ricarda took the position of researcher-participant. While she was aware of Madeleine's
46
47 earlier intersemiotic explorations of Dib's (2007) "Hagar aux cris" and had designed the
48
49 workshop with Madeleine, she had never attempted to translate poetry from French before
50
51 and was not familiar with Dib's work. Hence, she felt able to take part in the translation,
52
53 listening and drawing exercises as well as the final reflection from a position similar to the
54
55 other research participants, with the exception that she had more time to prepare and had
56
57 some control over the structure of the workshop.
58
59
60
61
62
63
64
65

1 The drawings, reflections and translations were then analysed iteratively by both researchers.
2
3
4

5 6 3.2 Research Approach 7

8 Empirical research into the impact of emotion on the quality of professional interlingual
9 translation has employed quantitative methods including surveys and psychological metrics
10 such as the Trait Emotional Intelligence Questionnaire (Petrides 2009), subjective ratings of
11 emotional responses, inter-rater evaluations of accuracy and creativity, or exploratory think-
12 aloud protocols (see Lehr 2021 for a review). Such research, which tends to centre on issues
13 of performance and competence, seeks to ascertain causal mechanisms and correlations with
14 situational factors or personality traits, and values positivist or post-positivist approaches
15 (Cresswell and Cresswell 2018). An objectivist epistemology supported by statistical
16 inference underlies, for example, Lehr’s approach when comparing the results of her 2014
17 study on the impact of text-related and incidental emotions on translation (2021, 303). While
18 she found no evidence that congruent, text-related emotions influenced performance,
19 incidental emotions were found to have “processing consequences”: “[s]imilar tendencies
20 [...] that positive affect seems to promote creativity and negative affect accuracy, were
21 observed by Rojo & Ramos Caro (2016), although their results lacked statistical significance”
22 (Lehr 2021, 303).
23
24

25 Informed by pertinent transdisciplinary frameworks and adopting a more subjective and
26 qualitative approach, Koskinen has researched affect in translation studies from the
27 perspective of both appraisal of source texts and reception of target texts through text analysis
28 and observation (2020). Noting that “neuroscience [...] posits that affect is closely
29 intertwined with cognition” (2020, 62), for example, she examines the “translatorial decision-
30 making” process through an affective lens (ibid 46). Drawing on Lebrecht et al’s (2012)
31 cognitive notion of affective valence, she re-positions Venuti’s (1995) seminal
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 conceptualisation of domestication and foreignization in terms of affective affinity and
2 alienation, as opposed to being solely a matter of cultural and/or geographical distance
3
4 (Koskinen 2012). Within this expanded framework, Koskinen analyzed the linguistic
5
6 translation of institutional texts (for example Finnish translations of EU texts) in terms of
7
8 reader disposition and reception by examining lexis, syntax, structure and genre (ibid).
9
10
11 In a more multimodal exploration, Koskinen (2020, 130) examined the sociocultural spaces
12
13 and places of translation in multilingual poetry performances at a poetry event in Finland.
14
15 Characterising her methodological approach as fieldwork informed by Massey’s 2005 *For*
16
17 *Space* and emphasizing affective, rather than political, spaces, Koskinen analysed three
18
19 discrete performative events. The aim was to investigate the extent to which poetry in
20
21 translation was perceived or received as translation and whether translation was foregrounded
22
23 as an aesthetic part of the performance. The affective “landscape of translatoriality” of the
24
25 final performative event was described in embodied terms, where “the poet’s body resonated
26
27 with the text”, and the researcher remarking that her “field notes sound like wine-tasting:
28
29 gentle and harmonious, spacious (‘lempeän seesteinen, laakea’)” (ibid, 133-134).
30
31
32 Our own research bears some affinity with Koskinen’s (2020) transdisciplinary approach and
33
34 is further informed by an interpretivist worldview that holds that reality is co-constructed and
35
36 values the subjective experience of participants (Leavy 2017). As such we sought to collect
37
38 and interpret primary data on the embodied, affective experience of participants in the
39
40 constrained “translatorial landscape” of the online workshop. In translation studies this
41
42 macro-perspective might be located on a continuum somewhere between ethnographic
43
44 research and action research. In ethnographic research the data collection phase involves
45
46 “participant observation— with researchers taking part in the observed activity in some
47
48 way— and interviews with translators... adopting a broader perspective that includes not just
49
50 the individual translator process, but also interactions in the workplace” (Muñoz Martín and
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Martín de León 2020, 61). Our stance, however, is informed by a more phenomenological philosophy, “where the subjectivities of participants are the primary concern” (Greener 2011, 16). Given our focus on participants’ individual and collective experience, rather than the *ethnos* or cultural consideration of the workplace, the ontological and epistemological perspective adopted in our research is hence closer to that of phenomenography, a methodology originally developed in pedagogical research (Marton 1986; Marton and Booth 1997; Pherali 2011). Recognizing that different individuals may perceive different parts of reality and together their perceptions may be garnered to comprise a holistic, collective awareness of this reality, Hajar explains this distinction as follows:

“Since phenomenographers are concerned with the individual’s awareness of reality (an ontological issue) and their expression of reality (an epistemological issue), phenomenography embraces a second-order perspective (i.e., how the individual conceives their world) rather than a first-order perspective.” (Hajar 2021, 1425)

Further, while the present research does involve skilled professionals with workplace commitments, the situated environment of the workshop is more akin to the classroom than the workplace. In this context the authors are both leaders and participants in the activities of a group, which is engaged in the same endeavour, that is, the translation of the same text by many translators in a community of practice. This approach can therefore also be considered a kind of collective action research, which “allows comparisons that are not possible in the workplace” (Muñoz Martín and Martín de León 2020, 62), and where members with a shared

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

interest can “create dialogical spaces for constructing shared meanings” (Rowell et al 2017, 99).¹

4 Analysis and Discussion

Adopting several intersecting lenses for the analysis of the experiential data we obtained, we sought to explore phenomenological aspects of cognition and affect in participants’ different stages of translations of the poem. Our approach takes an epistemic stance that privileges the examination of subjective expression including mark-making and linguistic signs and is illuminated by first-person accounts of participants’ experience (Leavy 2017), which is consistent with the tenets of phenomenography.

Informed by multimodal, intermedial and 4EA cognitive paradigms, it is also guided by the materiality of the medium of sound and the modes of mark-making. Specific methods for the analysis of different aspects of the data were dictated by both distinct modalities and emerging structures present in the data. This led us to identify layered modes of reception and expression, namely iconic, indexical, representational and compositional modes (see 4.1) and narrative modes (see 4.2).

4.1 Cognitive and affective analysis of listening and drawing exercises

¹ The researchers and workshop participants went on to form the AHRC-funded Experiential Translation Network to pursue shared interests in the study of intersemiotic translation practices and their relevance to translator training as well as to multilingualism and multiculturalism in society more broadly. See <https://experientialtranslation.net>

[INSERT FIG 2 HERE]

Figure 2. The ‘bouba-kiki’ effect in response to the first sound track

In the case of our workshop, both the ‘bouba-kiki’ effect and the affective relation to non-verbal sound became apparent in the course of the three listening and drawing exercises. The ‘bouba-kiki’ effect is most prominent in the drawings participants produced in response to the first soundtrack, the recording of bird song in the jungle canopy: most of us used rounded shapes to portray the musical warbles and calls of the birds alongside more jagged and zigzag lines to portray the sharper, more high-pitched chattering and tweeting (see Fig. 2). In many of the images lines and shapes overlap in an attempt to capture the simultaneity of sound and to depict an atmosphere, a spatial experience of sound. This is perhaps most prominent in Harriet’s drawings (See Fig. 3), which least resemble notation and hence are most representative of spatial rather than narrative experience.

[INSERT FIG 3 HERE]

Figure 3. Harriet’s drawings

Harriet’s drawings can be seen as a response to an embodied emotional experience of sound as described by Karl Katschthaler (2022, 21) with reference to Böhme’s atmospheres:

1 Music [including acousmatic music] is not just perceived cognitively but also
2 experienced emotionally with the body. Hence, on the sensual side of music we can
3 locate the relational sequence of atmosphere – sound – music – listening – spatial art,
4 whereby listening here refers to the sensuous listening, the corporeal listening, which
5 is experienced by the body as spatial atmosphere. (*Musik ist eben nicht nur etwas*
6 *kognitiv Verarbeitetes, sondern auch etwas mit dem Leib emotional Erfahrenes. Auf*
7 *der sinnlichen Seite der Musik steht so die Bezugsreihe von Atmosphäre – Klang –*
8 *Musik – Hören – Raumkunst, wobei mit Hören hier das sinnliche Hören, das*
9 *korporale Hören, gemeint ist, das leiblich im Raum als Atmosphäre erfahren wird*
10 [Vidal’s translation]).
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26

27 The spontaneous word associations we wrote in response to each other’s drawings reflect
28 both the spatial experience of the soundscape (multimodal representation by iconicity,
29 indexicality) as well as a longing for narration in the perception of the drawings. For
30 example, comments by different participants for Ricarda’s image included (1) “jagged zigzag
31 striation” (2) “seagulls” and (3) “horizon, waves, disappearing.” We can read these comments
32 as iconic in the sense of Elleström’s definition of iconicity as “a semiotic notion that
33 comprises creation of meaning based on resemblance” (2016, 440). When read aloud, the
34 auditory resemblance between the words of the first comment and the lines on the drawing
35 becomes clear. The next two comments are iconic in a visual sense and invite narrative. The
36 combination of these three comments as reactions to the same drawing can further be
37 analysed through Kress and van Leeuwen’s (1996; 2021) metafunctions of language, i.e. the
38 ‘representational’ (e.g. the identification of the marks on the page as “seagulls,” “waves” or
39 as a form of notation of the sound as “jagged zigzag striation”), ‘interactional’
40 (“disappearing”) and ‘compositional’ (“horizon”).
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

1 For several other images, comments referred to sound (“musicality of colours,” “mark-
2 making signalling - echoes in the hilltops,” “shades of sound,” “harmony”) and can also be
3
4 read as iconic or visual resemblances to elements in the drawings², but were outnumbered by
5
6 comments that identified narrative elements (e.g. “Girlanden... palm trees - sunshine filters
7
8 through leaves,” “vultures circling - a road to nowhere - inverse vision,” “people walking –
9
10 trekking,” “rain of birds,” “dense forest light filters pink interruption,” or indeed “echoes in
11
12 the hilltops,” which can also be identified as spatial narrative). These comments can be read
13
14 as interactional (Kress and van Leeuwen 1996; 2021) and illustrative of the commenter’s
15
16 relation with and perspective towards the image.
17
18
19
20
21

22 Soundtracks 2 and 3 were more narrative in nature and hence our drawings, too, appeared
23
24 more concerned with capturing movement and the unfolding of stories rather than with
25
26 expressing sound as a spatial concept. Our search for narrative in response to all three
27
28 soundtracks resonates with James Andean’s description of the innate impulse to look for
29
30 narrative in acousmatic sound when he writes of “narrative as a function of the act of
31
32 reception, rather than as some autonomous quantity residing in a ‘work’ that is somehow
33
34 independent of human construction or contact” (2016, 192, see also Katschthaler 2022, 16-
35
36
37
38
39 18).

40
41
42 The combination of drawing and verbal associations brought the reception of the sound into
43
44 focus, and allowed us to examine how participants tried to render their own perception and
45
46 affect in their drawings and then how these could be understood differently by the range of
47
48
49

50
51
52 ² The comments which referred to the colours and shades of sound could also be interpreted
53
54 as expressions of synesthetic experiences and we can make a connection to research into
55
56 musical space synaesthesia, which suggests that all humans have access to crossmodal
57
58 perceptions such as those evoked here (Rudenko & de Córdoba Serrano, 2017, Ward 2008).
59
60
61
62
63
64
65

1 readers/listeners/observers. While online collaboration certainly has its limitations, it also
2 enabled us to simultaneously express and share our spontaneous reactions without unduly
3 influencing each other's responses. The effectiveness of this collective exercise, this
4 exchange of impression, expression and interpretation, is probably best summed up by one of
5 our participants, who writes in her reflection of the workshop:
6
7
8
9
10

11
12
13
14
15 I enjoyed the cross posting of our doodles and cross adding words to others'
16 drawings. It felt energizing and exciting. Both to see what others had produced and
17 what words they freely associated – it seems a valuable tool to access perception in a
18 playful way. (Gaia's commentary)
19
20
21
22
23
24
25
26
27

28 Such exercises as the ones we employed in our workshop, recognise the extent to which the
29 auditory fabric of language is hard-wired in hearing humans, and are arguably akin to Pierre
30 Schaeffer's (1966) exercises devised to heighten musical perceptual competence. Such
31 targeted sensory experience lies below the conscious stylistic analysis of sound in poetry, and
32 instead seeks to bypass learned responses to sensitise the listener to their own affective
33 relations to pre-verbal and non-verbal sounds. Hence, when we asked participants to
34 complete their translations of Dib's poem following the experiences of the workshop, we
35 aimed for their work to be informed by this state of sensitised listening.
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

51 4.2 Narrative Analysis

52 Our research sought to understand the participants' experience and insights into the
53 multimodal workshop format as an alternative or complementary means of translating poetry;
54 as a resource to enhance verbal translation; as a resource to enhance foreign language
55
56
57
58
59
60
61
62
63
64
65

1 learning and literacy; and as a resource to enhance creative engagement and transformational
2 learning in pedagogy *per se*. Hence, we asked them to post a commentary on the group padlet
3 within four weeks of the workshop reflecting on these issues and on their own translation
4 journeys. Participants' reflective accounts, by transforming their lived experience into words,
5 created a sense of the translator self which is *storied* (Kohler Riessman 2008). Hokkanen and
6 Koskinen highlighted the importance of narrative in researching affect in translation, which
7 they defined as "embodied meaning-making" (2017:84). With Hokkanen and Koskinen
8 (ibid), we interpret these personal reflections as dynamic and enactive constructions in the
9 moment they are expressed, rather than as the putative, stable representation of past or
10 present internal affective states psychologists might seek to determine through think-aloud
11 protocols, for example.

12 Through participants' experience-centred narrative we sought to access translators' stories in
13 order to co-construct knowledge that may be shared more widely as an experiential,
14 pedagogical guide for multimodal workshops. Storytelling is therefore seen as playing the
15 role of both a tool for research and potential agent of change and transformation in learning
16 and teaching. Through narrating the self (Andrews et al. 2008), the translators, educators,
17 researchers and artists who participated in this workshop accessed and shared life experience
18 in a mediated forum which in turn afforded opportunities for reflexive practice in their own
19 work.

20 Of the twelve workshop participants, seven submitted both a reflective piece and a
21 translation. We took a deductive approach to identify whether the narrative modes proposed
22 by James Andean (2016) for acousmatic sound could be found in this material to provide a
23 theoretical framework for narrative analysis. Andean's focus on the reception mode of the
24 'translator as listener' serves our purpose here in two ways. It allows transposition of these
25 reception modes, originally applied in the context of acousmatic reception, to that of the

1 poetic reception of sound in the context of a poem (and ultimately production of a translation
2 based on this reception). Further, the narrative modes framework can be applied to the
3 creative translatory outputs (as an aesthetic expression of the translator's experience) and to
4 their reflections. The most common narrative modes we identified were the spatial, mimetic,
5 material, embodied and structural modes.
6
7
8
9
10

11 *Spatial Narrative*

12
13
14
15 Dib's poem lends itself to a spatial interpretation. It is set in the vast expanse of the desert, a
16 valley amidst dunes, which comes to aural life in Kellough's (2013) sound piece, which
17 contains an immersive sense of spatial progression, of wading through sand. This prompted
18 one of our research participants, Rosario, to search for an image online to match the desert
19 she saw and heard in the poem and the sound piece – a search which was frustrating to start
20 with as none of the romantic sunset images produced by her initial search matched the
21 impassable stony desert she had envisioned (see Fig. 4). In her commentary she relates that
22 she had never been to the desert, but that the poem and sound interpretation had nonetheless
23 conjured a clear image of a particular landscape in her mind. This image evoked by sound,
24 guided her eventual translation of the poem into Spanish with a parallel English version.
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51



52 Figure 4. Rosario's reflections
53
54
55
56
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Another participant, África, recalls in her commentary how “the poem, the noise, the music” reminded her of an artwork by Eva Lootz which consists of intricate sculptures made by the movement of sand. Here again the spatial aspects of the poem come to the fore.

Mimetic Narrative

A parallel can be found between Andean’s (2016) ‘mimetic narrative’ and Elleström’s (2010) conception of intermedial iconicity. We can perceive here how Englund’s (2010) notion of simultaneity and interaction manifests as narrative through sequential “metaphorical interactions” charting spatial, oral and aural modes. Dib worked with alliteration, the fricatives, sibilants, and rounded vowels of the French language to narrate the sound of wind and sand: “*le vent de vive voie/.../Presqu’illusoire/...Á tout va/le vent tisonne/...et sur la vallée .../le vertige ...*” (2007 [1996], 283). Kellough (2013) used various materials and instruments in her soundscape to render these effects. Mimicry also informed many of our research participants’ translations. Ricarda used fricative alliteration in her German translation (e.g. “*der Wind weht/ weht weich/ sanft senkt sich Vergessen übers Tal*”). Karen mixed English and Portuguese for her translation choosing the language according to the sounds it offered. She also added elements (e.g. insects, birds, chirruping) to enhance the sound effect (e.g. “Whoever would’ve thought/ the desert had so many sounds/ *Insectos, pássaros/ chirruping, whirring/ Quase ilusão/ Como se algo quer abrir...*”). Joanna, a native Polish speaker with no knowledge of French, chose a different mimetic mode for her translation. Like the other translators she, too, focused on giving voice to her personal experience of the poem. However, where others tried to capture their spatial or aural experiences, Joanna’s translation purposefully mimes her frustration with trying to translate from a language she does not speak. She combined her knowledge of Latin and English with a Google translation into Polish. The result is a poem which is mainly in Polish, but contains

1 the odd word in Latin and English. For the other workshop participants, none of whom spoke
2 Polish, this effectively recreated Joanna’s experience of the French poem.
3
4

5 *Material Narrative*
6

7
8 The material narrative mode is very present in Kellough’s (2013) acousmatic translation,
9
10 where the granular sound of a sandstorm is evoked. It is also reflected in the material quality
11
12 of the sand in the images used by Rosario and África. It is particularly tangible in Gaia’s
13
14 translation, whose evocation of sound is made possible through the latent kinetic nature of a
15
16 variety of materials and objects (see Fig. 5). In this very tactile image against a black
17
18 background, one can see different 3D shapes in shades of cream and white, strewn and
19
20 scrunched hollow circles, interspersed with plastic, metal, styrofoam, ridged, and flat, and
21
22 pierced oblong ivory or soapstone pieces.
23
24
25
26
27
28
29
30

31 -----
32
33 [INSERT FIG 5 HERE]
34
35
36
37 -----
38
39

40 Figure 5. Gaia’s translation
41
42
43
44

45 *Embodied Narrative*
46

47
48 This mode is closely related to the mimetic and material modes and was perhaps stimulated
49
50 by the drawing exercises. The embodied mode is prevalent in Harriet’s commentary which
51
52 describes her struggle to keep up with the speed of sound in the listening exercises. In order
53
54 to capture the simultaneity of sound, she attempted a two-handed drawing, which she
55
56
57
58
59
60
61
62
63
64
65

describes as a fight to control the two hands and her drawing materials. She reflects on this struggle:

It exposes the setbacks of drawing sound. The sounds are moving faster than I can perceive and respond to. I think of Merleau-Ponty's concepts of perception when reflecting on the exercise. The marks that are processed are the result of an embodied encounter with the sound in a perceptual field of the body, headphones, perceived sound, and responsive drawing. It has been important to respond to the sound in drawing as it happens. The shared phenomenological space between transcriber and materiality of the page and tool reduces the space between listening and response. Subjectivity in translation is reduced by the tool as interlocutor and the act of translation thus shared by the materials. (Harriet's commentary)

Harriet's commentary eloquently captures the material and embodied encounters of the listening exercises. This is also echoed in África's reflection "on what translating with our whole body means. Looking with words, listening through our gaze. The real only exists when it is perceived and depending on how it is perceived, on whoever looks at it and how we see it, how we listen to it on the basis of the other" (África's commentary).

Karen also reflected on the role of the body in her bilingual translation, when she describes how using Portuguese makes her feel different to using English and how this feeling induced by the differences in the pitch of her voice informed her choice of words in the translation.

5 Conclusion and Pedagogical Implications

1 A key consideration in structuring this workshop is that neither the translator, their affective
2 journey, nor their process, is ordinarily visible in the final translated ‘product’. Changes in
3
4 ways of perceiving the task, in ways of approaching the translation, and ultimately in the
5
6 translator’s stance can be substantial, yet not immediately apparent from their output: a
7
8 translator’s commentary therefore forms an essential part of developing experiential literacy
9
10 (in both reader and translator). But is this literacy in the source text, or in the translated text,
11
12 or in the emic perspective of the translator? Or in all of these perspectives? The question
13
14 arises as to how such experiential literacy can be valued, taught, and pedagogically conceived
15
16 in order to develop self-aware translators in today’s world of paradoxically global intimacy.
17
18 To date, translation studies research on affect and embodied cognition has tended to examine
19
20 issues of linguistic competence rather than the translator’s embodied, multimodal experience
21
22 (Koskinen 2020; but see Hakkonen and Koskinen 2017 on translators’ subjective narrations
23
24 of affect). By examining the under-researched area of translatory experience and the
25
26 importance of experiential literacy, we argue that our findings could ultimately serve to
27
28 enhance the affective and creative dimensions of translation competence.
29
30 Participant comments emphasized their appreciation of the initial collaborative aspect –
31
32 drawing and commenting on each other’s drawings, as reflected in the commentaries by Gaia
33
34 and África quoted above as well as in the following reflection from Rosario:
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

The workshop was inspiring. Listening to the soundtracks forced me to interpret them but this did not happen in a vacuum: they constantly led me to wonder to what extent they related to the poem, or at least to the poem I had read. My scribbles responded to the sounds as an impulse. The different tones and intensities were transformed into emotions that were not always comfortable, and these in turn became liberating strokes. Interpreting the drawings of others was interesting. What we had heard

1 proved to be so different! It reminded me of what I usually tell my students with
2 Derrida –that meaning resides not in the texts, but in the ear of the Other, of the
3 listener, where it is amplified by the listeners’ fears, their desires, their worries and by
4 surrounding noises. (Rosario’s commentary)
5
6
7
8
9

10
11
12
13 A caveat too, from another participant who was not comfortable with using the medium of
14 drawing her response to sound:
15
16
17

18
19
20
21 My response to the drawing alerted me to the fact that different publics will have
22 strengths and weaknesses in different modalities. [...] my initial response was ...
23 something more like a set for a dance performance [...] I think we would need to
24 consider how to deal with feelings of alarm or of petrification produced when we ask
25 people to create in a medium they are not familiar with. Is it wise to insist? I’m not
26 sure. (Karen’s commentary)
27
28
29
30
31
32
33
34
35
36
37
38

39
40 Karen’s observation takes us back to the relational aspect of language and media, to the vital
41 importance of affect in translation and language education, and of the emic perspective of the
42 language learner or translator. While this workshop involved listening to sound and
43 responding initially through drawings, any combination of modalities of expression can be
44 explored in a multimodal translation workshop of this type.
45
46
47
48
49
50
51

52
53 The fact that many participants chose to translate the poem multimodally, and to mix
54 languages, reflects the multilingual turn in language education and the growing phenomenon
55 of translanguaging as a means of accepting and developing complex identities in zones of
56 linguistic contact, whether virtual or physical (Silverstein 2015).
57
58
59
60
61
62
63
64
65

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

At the same time, it is not intended that the more traditional aspect of translation studies, which emphasizes the cultural and political context of the source and target culture, be forgotten – and indeed one preliminary outcome of the debrief sessions was that participants wanted to see more engagement with aspects of the poem’s cultural context. As Koskinen highlighted in 2015, “while translation is often seen and evaluated in terms of efficiency, adequacy and consistency, it is, fundamentally, affective work that requires intercultural sensitivity, reflexiveness and empathy” (180). Similarly, phenomenographic research has been criticized for its relative disregard of context and societal dimensions (see Leibowitz 2009, 158-159). What the present analysis sought to emphasize, however, is that the intercorporeal and ecosocial (Atkinson 2019) dimensions of language and communication are fundamental to individuals’ experiential relations to texts and media, and an awareness of this can help develop practitioners’ reflexive approach to translation and language educators’ pedagogical practice.

Funding information

This work was supported by the AHRC under Grant AH/V008234/1.

Ethical Clearance Reference Number (King’s College London): MRA-19/20-17558

Ethical Level 2 Approval (University of Edinburgh)

Acknowledgements

Workshop participants

1 Although anonymity was offered in the consent forms for participation in this research, in
2 practice all workshop participants subsequently confirmed their wish to be identified as active
3 contributors to the findings of this research:
4

5
6
7 Ricarda Vidal, (Workshop Leader), King's College London, senior lecturer in cultural
8 studies, creative curator, translator
9

10
11 Madeleine Campbell, (Workshop Leader), Edinburgh University, teaching fellow in language
12 education, translator
13
14

15
16
17 Karen Bennett, Nova University Lisbon, associate professor of translation
18

19
20 Harriet Carter, Gloucester University, artist researcher, (at the time of the workshop still a
21 PhD student at Birmingham City)
22

23
24
25 Heather Connelly, University of Lincoln, senior lecturer, artist researcher
26

27
28 Tomasz Dobrogoszcz, University of Łódź, associate professor in literary studies and literary
29 translation
30

31
32
33 Gaia Del Negro, independent researcher, collaborator at University of Milan-Bicocca
34

35
36
37 Noèlia Díaz Vicedo, Universitat de les Illes Balears, poet/artist researcher, translator
38

39
40
41 Dobrochna Futro, University of Glasgow, education specialist, PhD student
42

43
44
45 Joanna Kosmalka, University of Łódź, translation and literature scholar, translator
46

47
48
49 Rosario Martín Ruano, University of Salamanca, associate professor of translation studies
50

51
52
53 África Vidal Claramonte, University of Salamanca, professor of translation studies
54
55
56
57
58
59
60
61
62
63
64
65

References

1
2
3
4 Alves, Fabio, and Arnt Lykke Jakobsen. 2020. *The Routledge Handbook of Translation and*
5
6
7 *Cognition*, edited by Fabio Alves and Arnt Lykke Jakobsen. Abingdon: Routledge.

8
9 Andean, James. 2016. "Narrative Modes in Acousmatic Music." *Organised Sound* 21 (3):
10
11 192–203.

12
13
14 Andrews, Molly, Corinne Squire and Maria Tamboukou. 2008. "Doing Narrative Research."
15
16 In *Doing Narrative Research*, edited by Molly Andrews, Corinne Squire and Maria
17
18 Tamboukou. Sage Publications. <https://doi.org/10.4135/9780857024992>

19
20
21 Aryani, Arash, Erin S. Isbile and Morten H. Christiansen. 2020. "Affective Arousal Links
22
23 Sound to Meaning." *Psychological Science* 31 (8): 978-986.

24
25
26 DOI: [10.1177/0956797620927967](https://doi.org/10.1177/0956797620927967)

27
28
29 Atkinson, Dwight. 2019. "Beyond the Brain: Intercorporeality and Co-Operative Action for
30
31 SLA Studies." *The Modern Language Journal* 103 (4): 724-738.

32
33
34 <https://doi.org/10.1111/modl.12595>

35
36
37 Bailenson, Jeremy N. 2021. "Nonverbal Overload: A Theoretical Argument for the Causes of
38
39 Zoom Fatigue." *Technology, Mind, and Behavior* 2 (1). DOI: [10.1037/tmb0000030](https://doi.org/10.1037/tmb0000030)

40
41
42 Berger, Christopher C. and H. Henrik Ehrsson. 2017. "The Content of Imagined Sounds
43
44 Changes Visual Motion Perception in the Cross-Bounce Illusion." *Scientific Reports* 7 (1):

45
46 40123. <https://doi.org/10.1038/srep40123>

47
48
49 Böhme, Gernot. (2000). "Acoustic Atmospheres." *Soundscape: The Journal of Acoustic*
50
51 *Ecology* 1 (1): 14-18.

52
53
54 Bower, Matthew and Shaun Gallagher. 2016. "Bodily Affects as Prenoetic Elements in
55
56 Enactive Perception." *Phenomenology and Mind* (4): 108-131.

57
58
59 https://doi.org/10.13128/Phe_Mi-19591

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Bremner, Andrew J., Serge Caparos, Jules Davidoff, Jan de Fockert, Karina J. Linnell and Charles Spence. 2013. ““Bouba” and “Kiki” in Namibia? A remote culture make similar shape-sound matches, but different shape-taste matches to Westerners.” *Cognition* 126 (2): 165–172. doi:[10.1016/j.cognition.2012.09.007](https://doi.org/10.1016/j.cognition.2012.09.007)

Campbell, Madeleine. 2017a. “Entre l'audible et l'inaudible: Intersemiotic Translation of Mohammed Dib's Poetry.” In *Language — Literature — the Arts: A Cognitive-Semiotic Interface*, edited by Olga Voroboya and Elzbieta Chrzanowska-Kluczevska. In Series: *Text — Meaning — Context: Cracow Studies in Language*. Frankfurt: Peter Lang.

Campbell, Madeleine. 2017b. “Towards a rethoric of translation for the post-dramatic tex.” *Poroi* 13 (1): 1-23.

Campbell, Madeleine, Birthe Jørgensen and Bethan. R. Parkes, eds. 2013. *Haṣar and the Anḡel: a response to John Runciman's painting 'Hagar and the Angel' (c1766)*.

Collaborative Installation at The Hunterian, Glasgow, UK.

<https://www.gla.ac.uk/hunterian/learning/hunterianassociates/hagarinstallation/>

Campbell, Madeleine and Ricarda Vidal, eds. 2019. *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media*. Cham: Palgrave Macmillan.

Creswell, John W., and J. David Creswell. 2018. *Research Design: Qualitative, Quantitative & Mixed Methods Approaches*. Los Angeles: SAGE.

Damasio, Antonio. R. (1994). *Descartes' error: Emotion, reason, and the human brain*. New York: Avon.

Damasio, Antonio. R. (1999). *The Feeling of What Happens*. New York: Harcourt Brace.

Dib, Mohammed. 2007 [1996]. “L'Aube Ismaël (louange).” In *Oeuvres Complètes: I Poésies*, edited by Habib Tengour. Paris: Éditions de la Différence.

- 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
- Elleström, Lars. 2010. "The Modalities of Media: a Model for Understanding Intermedial Relations." In *Media Borders. Multimodality and Intermediality*, edited by Lars Elleström, 11-48. Basingstoke: Palgrave Macmillan.
- Elleström, Lars. 2016. "Visual Iconicity in Poetry: Replacing the Notion of 'Visual Poetry'." *Orbis Litterarum* 71(6): 437–72.
- Englund, Axel. 2010. "Intermedial Topography and Metaphorical Interaction." In *Media Borders, Intermediality and Multimodality*, edited by Lars Elleström, 69-80. Basingstoke: Palgrave Macmillan.
- Erickson, Frederick. 2011. "Reflections on practice, teaching/learning, video, and theorizing." In *Theories of Learning and Studies of Instructional Practice*, edited by Timothy Koschmann, 385–402. New York: Routledge.
- French, Patrick. 2015. "Barthes and the Voice." *L'Esprit créateur* 55 (4): 56–69.
- Gibson, James J. 1979. *The Ecological Approach to Visual Perception*. Boston: Houghton Mifflin.
- Greener, Ian. 2011. *Designing Social Research*. London: Sage.
- Hajar, Anas. 2021. "Theoretical Foundations of Phenomenography: a Critical Review." *Higher education research and development* 40.7: 1421–1436.
- Halliday, M. A. K. 1978. *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Hodder Arnold.
- Hokkanen, Sari, and Kasia Koskinen. (2016). "Affect as a hinge: The translator's experiencing self as a sociocognitive interface." *Translation Spaces*, 5(1), 78– 96.
<https://doi.org/10.1075/ts.5.1.05hok>
- Hutchins, Edwin. 1995. *Cognition in the wild*. Cambridge, MA: MIT Press.

1 Katschthaler, Karl. 2022. *Zwischen Atmosphäre und Narration: Zum Verhältnis von Musik,*
2 *Sprache und Literatur im 20. und 21. Jahrhundert.* Transcript Verlag.

3
4 <https://doi.org/10.1515/9783839459997>

5
6
7 Kellough, B. R. 2013. “Sound installation.” In *Haçar and the Ançel: a response to John*
8 *Runciman’s painting ‘Hagar and the Angel’ (c1766)*, edited by Campbell, Madeleine, Birthe
9 Jørgensen and Bethan. R. Parkes. Collaborative Installation at The Hunterian, Glasgow, UK.

10
11
12 <https://www.gla.ac.uk/hunterian/learning/hunterianassociates/hagarinstallation/>

13
14
15 Kohler Riessman, Catherine. 2008. *Narrative Methods for the Human Sciences.* CA, USA:
16 Sage Publications.

17
18
19 Koskinen, Kaisa. 2012. “Domestication, foreignization and the modulation of affect”. In
20 *Domestication and Foreignization in Translation Studies*, edited by H. Kemppainen, M.
21 Jänis, & A. Belikova. 13– 32. Berlin: Frank & Timme.

22
23
24 Koskinen, Kaisa. 2015. “Training translators for a superdiverse world. Translators’
25 intercultural competence and translation as affective work”. *Russian Journal of Linguistics* ,
26 23(4), 175– 184.

27
28
29 Koskinen, Kaisa. 2020. *Translation and Affect: Essays on Sticky Affects and Translational*
30 *Affective Labour*, Amsterdam: John Benjamins.

31
32
33 Kress, Gunther R. 2003. *Literacy in the New Media Age*, London: Taylor & Francis e-library.

34
35
36 Kress, Gunther R. 2010. *Multimodality: a Social Semiotic Approach to Contemporary*
37 *Communication.* London: Routledge.

38
39
40 Kress, Gunther R., and Theo Van Leeuwen. 2021. *Reading Images: The Grammar of Visual*
41 *Design.* 3rd ed., London: Routledge.

42
43
44 Kress, Gunther R., and Theo van Leeuwen. 1996. *Reading Images: The Grammar of Visual*
45 *Design.* 1st ed. Oxon: Routledge.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65

Leavy, Patricia. 2017. *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York: The Guilford Press

Lebrecht, Sophie, Moshe Bar, Lisa Feldman Barrett and Michael J. Tarr. 2012. “Micro-valences: Perceiving Affective Valence in Everyday Objects.” *Frontiers in Psychology*, 3, 107. <https://doi.org/10.3389/fpsyg.2012.00107>

Lehr, Caroline. 2021. “Translation, Emotion and Cognition.” In *The Routledge Handbook of Translation and Cognition*, edited by Fabio Alves and Arnt Lykke Jakobsen. 294-309. Abingdon: Routledge.

Leibowitz, Brenda. 2009. “The Professional Development of Academics as Teachers”. In *Researching Learning in Higher Education: An Introduction to Contemporary Methods and Approaches*, edited by Glynis Cousin. 153-170. New York: Routledge.

Marton, Ference. 1986. “Phenomenography: A Research Approach to Investigating Different Understandings of Reality.” *Journal of Thought*, 21(3), 28–49. <https://www.jstor.org/stable/42589189>

Marton, Ference, and Shirley Booth. (1997). *Learning and Awareness*. Mahwah, N. J.: Lawrence Erlbaum.

Martin, J. R., and White, R. .2005. *The Language of Evaluation. Appraisal in English*. Basingstoke & New York: Palgrave/MacMillan. <https://doi.org/10.1057/9780230511910>

Massey, Doreen. *For Space*. London: Sage, 2005.

Meschonnic, Henri. 2007. *Éthique et politique du traduire*. Paris: Verdier.

Meyer, Christian, Jürgen Streeck and J. Scott Jordan, eds. 2017. *Intercorporeality*. Oxford: Oxford University Press.

Muñoz Martín, Ricardo. 2016. “Processes of What Models? On the Cognitive Indivisibility of Translation Acts and Events”. *Translation Spaces*, 5(1), 145–161

- 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
- Muñoz Martín, Ricardo and Celia Martín de León. 2020. "Translation and Cognition". In *The Routledge Handbook of Translation and Cognition*, edited by Fabio Alves and Arnt Lykke Jakobsen. 52-68. Abingdon: Routledge.
- Noë, Alva. 2004. *Action in Perception*. Cambridge, MA: MIT Press.
- O'Regan, J. Kevin and Alve Noë. 2001. "A Sensorimotor Account of Vision and Visual Consciousness." *Behavioral and Brain Sciences* 24 (5): 939–1031.
- O'Regan, J. Kevin and Alve Noë. 2002. "What is it like to see: A sensorimotor theory of perceptual experience." *Synthese* 129 (1): 79–103.
- Painter, Clare, J. R. Martin and Len Unsworth. 2013. *Reading Visual Narratives: Image Analysis of Children's Picture Books*. Equinox Publishing.
- Petrides, K. V. 2009. *Technical Manual for the Trait Emotional Intelligence Questionnaires (TEIQue)*. London: London Psychometric Laboratory.
- Pherali, Tejendra J. (2011). *Phenomenography as a Research Strategy: Researching Environmental Conceptions*. Saarbrücken: Lambert Academic Publishing.
- Raguet, Christine. 2016. "Alienability and Creativity: The Role of Sounds and Sensations in Translation." In *Translation and Creativity – La traduction comme création*, edited by Martine Hennard Dutheil de la Rochère and Irene Weber-Henking. Cahiers du CTL.
- Risku, Hanna and Regina Rogl. 2020. "Translation and Situated, Embodied, Distributed and Extended Cognition." In *The Routledge Handbook of Translation and Cognition*, edited by Fabio Alves and Arnt Lykke Jakobsen. 478-499. Abingdon: Routledge.
- Rowell, Lonnie L., Margaret M. Riel, and Elena Yu. Polush. 2017. "Defining Action Research: On Dialogic Spaces for Constructing Shared Meanings." In *The Palgrave International Handbook of Action Research*, edited by Lonnie L. Rowell, Catherine D. Bruce, Joseph M. Shosh and Margaret M. Riel. 85-99. New York: Palgrave Macmillan US.

- 1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
- Rudenko, Svetlana and Maria José de Córdoba Serrano. 2017. “Musical-Space Synaesthesia: Visualisation of Musical Texture.” *Multisensory Research*. [Online] 30 (3-5), 279–285.
- Schaeffer, Pierre. 1966. *Traité des objets musicaux*. Paris: Le Seuil.
- Scott, Clive. 2010. “Intermediality and Synesthesia: Literary Translation as Centrifugal Practice.” *Art in Translation* 2 (2): 153-169.
<https://doi.org/10.2752/175613110X12706508989415>
- Sheets-Johnstone, Maxine. 2011. “Embodied Minds or Mindful Bodies? A Question of Fundamental, Inherently Inter-related Aspects of Animation.” *Subjectivity* 4 (4): 451–466.
<https://doi.org/10.1057/sub.2011.21>
- Silverstein, Michael. 2015. “How Language Communities Intersect: Is ‘Superdiversity’ an Incremental or Transformative Condition?” *Language and Communication* 44: 7-18.
- Stuart, Susan. 2017. “Feeling Our Way: Enkinesthetic Enquiry and Immanent Intercorporeality.” In *Intercorporeality*, edited by Christian Meyer, Jürgen Streeck and J. Scott Jordan, 51-72. Oxford: Oxford University Press.
- Vatakis, Argiro and Charles Spence. 2007. “Crossmodal Binding: Evaluating the ‘Unity Assumption’ Using Audiovisual Speech Stimuli.” *Perception & Psychophysics* 69 (5): 744–756.
- Venuti, Lawrence. (1995). *The Translator's Invisibility: A History of Translation* (1st ed.). London: Routledge.
- Ward, Jamie. (2008). *The Frog Who Croaked Blue: Synesthesia and the Mixing of the Senses*. London: Routledge.

Figure 1. Participants' workshop experiences and reflections captured on Padlet

Click here to access/download;Figure;Fig 1 - Padlet .png

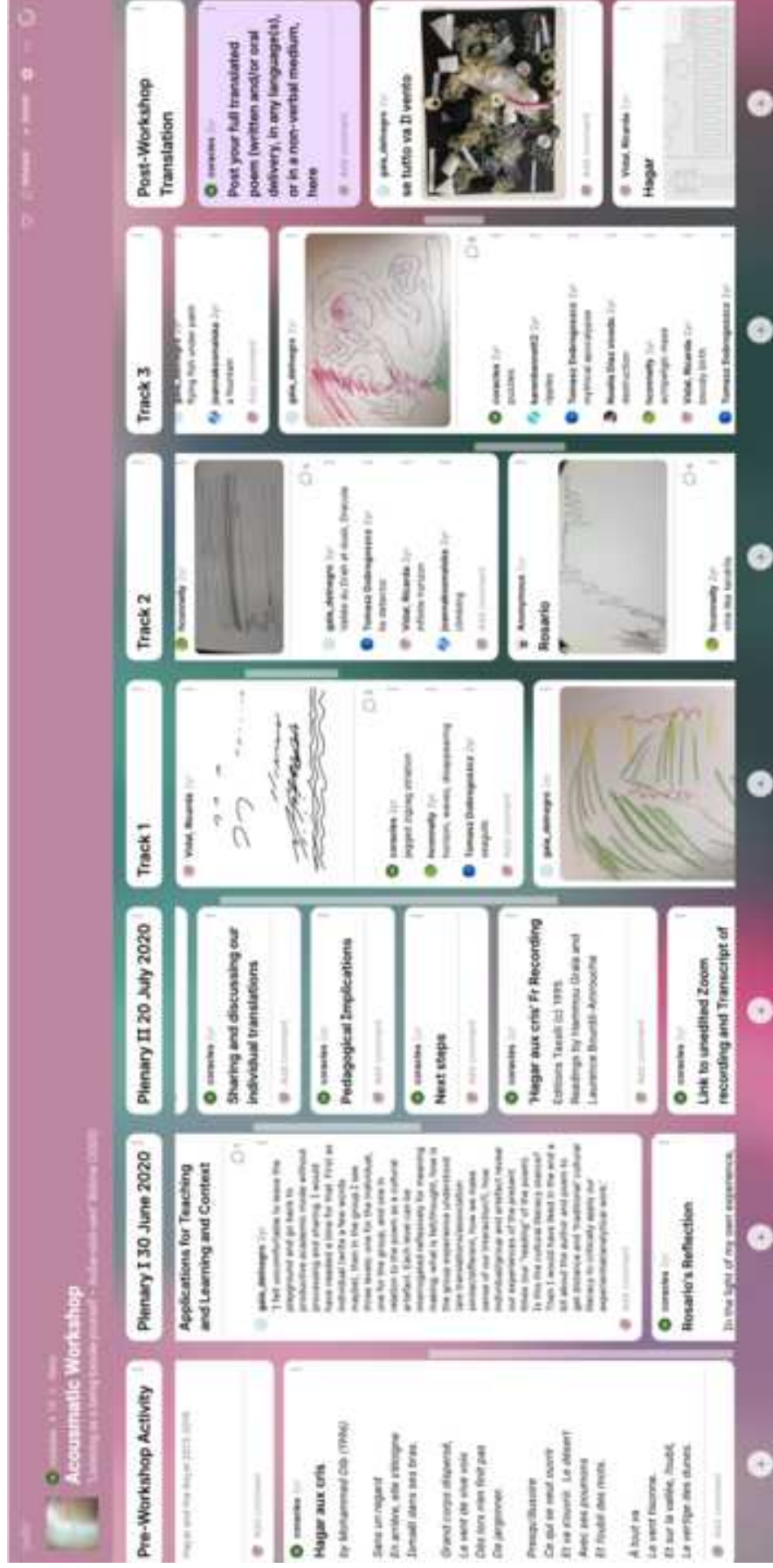


Figure 2. The bouba-kiki effect in response to the first sound track

[Click here to access/download;Figure;Fig 2 - composite of drawings.jpg](#)

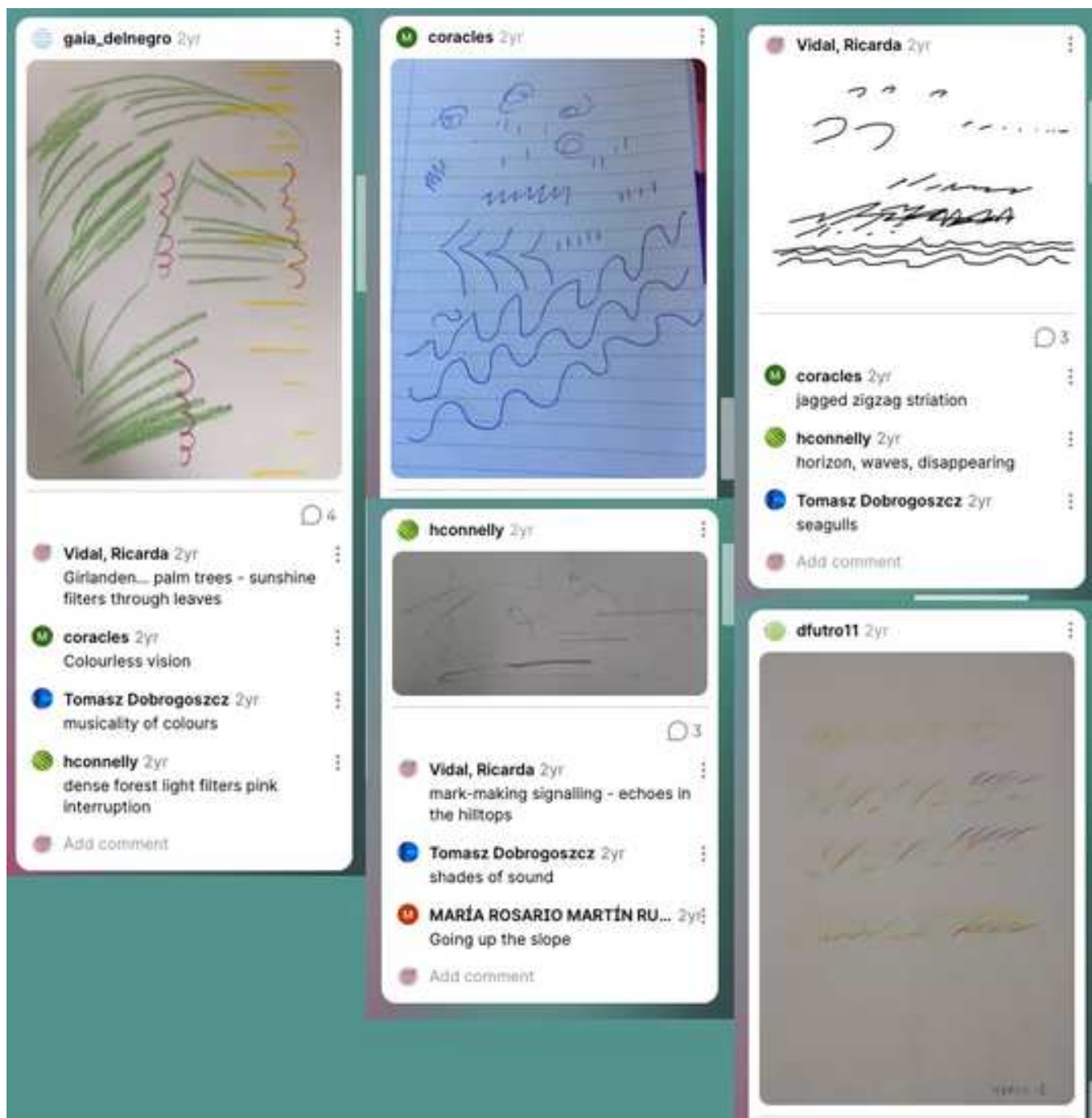


Figure 3. Harriet's drawings

[Click here to access/download;Figure;Fig 3 - Harriets drawing - Track 1.jpg](#)



One-handed drawing



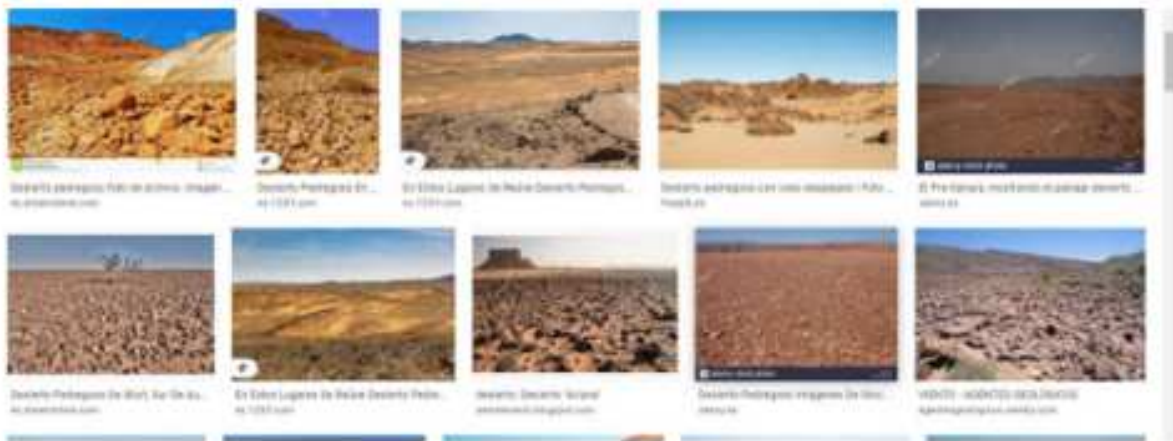
Two-handed drawing

Figure 4. Rosario's reflections

[Click here to access/download;Figure;Fig 4 - Rosario excerpt of reflection.png](#)



My mental image of the desert in the poem was more impassable, perhaps more in line with search results for "stony desert".



My image of the desert gradually transformed further. Superimposed on it/them, I saw pictures of the sea faced with fear and hope by those who migrate from Africa to Europe in those small boats called *pateras* in Spanish, and scenes of the abrupt landscape on the other side of the US border.



Each of the words in the poem became an image which, in turn, was a springboard for

Figure 5. Gaia's translation

