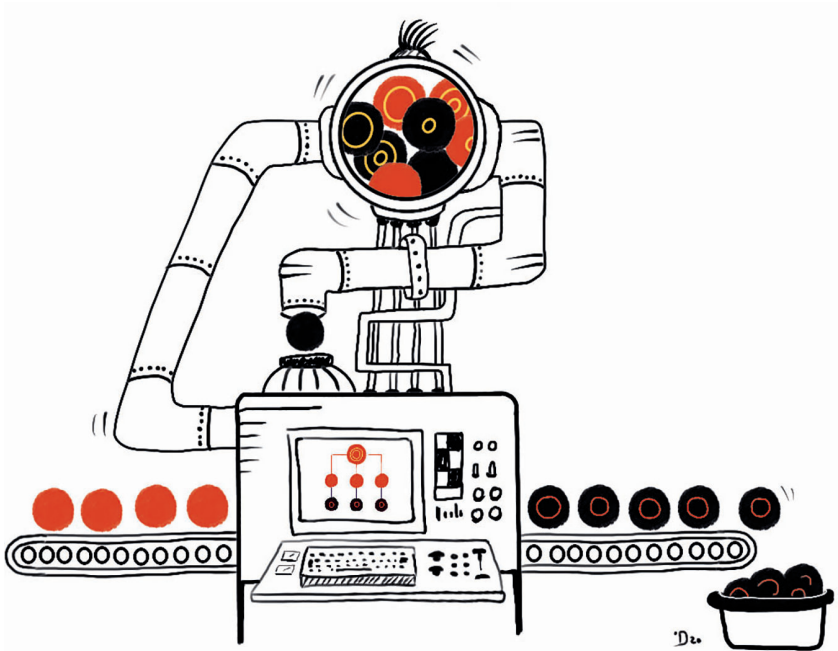


Experimental Translation

The Work of Translation in the Age
of Algorithmic Production

Handbook of Translation Procedures

Lily Robert-Foley



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In the pages that follow, readers will find step-by-step guides and creative results to all the procedures described at the end of each chapter of the monograph *Experimental Translation: The Work of Translation in the Age of Algorithmic Production*.

The procedures are divided, as the chapters in the book, according to the translation procedures of Jean-Paul Vinay and Jean Darbelnet. For those of you not familiar with old-school French translation studies, Vinay and Darbelnet's (or VD, as I like to call them) *Stylistique comparée du français et de l'anglais* outlines seven basic translation procedures (although there are many more in-between) that are meant to serve as a study of comparative stylistics, into the differences between French and English, but also as a practical guide to teachers, translators and scholars.

In many ways, the procedures I have hijacked from VD do the same thing, since they are intended as a way for students, teachers, translators, creative practitioners and scholars to get into the practice of translation and to see it in a different way.

But in many more ways, it does the exact opposite of what VD were trying to do, since VD were trying to detail all the ways in which one should translate, how to translate well and properly, with respect to the *génie* (the "nature" in Juan C. Sager and M.-J. Hamel's English translation of their work) of the language.

This is because experimental translation is what happens when translation does precisely what it is *not* supposed to do. Experimental translation calls into question translational norms—old norms like fidelity, equivalence and accuracy, and new ones, of the algorithmic age, like productivity, predictability and navigability (Slater).

It calls these norms into question, however, not simply as a form of cheeky resistance (although cheeky resistance is a big part of it!), but as a different way of understanding translation and of doing active, creative-critical, practice-based research, in a way that opens it to a variety of actors: not just researchers, but teachers, students, new language learners, creative writers, translators, or anyone interested in translation or simply curious. These procedures are intended to be a way of fabricating knowledge in the "irreducible strangeness" (Waldrop) between languages, collectively and horizontally, with respect to the wide variety of expressions that knowledge can take, and the many languages that we speak, in and out of the nations where they are supposedly spoken (if the language in question has a nation at all!).

The step-by-step guides should be taken as suggestions. They are how *I* carried out the procedures in the many settings that you will find below: research seminars, performances, workshops, happenings, classrooms, parties, alone, by email, with a friend... But they are meant to be adopted and adapted in any myriad of ways to suit the players and context of whoever would like to use them. They are also followed by the creative results that emerged from the variety of contexts that I tested them out in. I am always curious to find out what others have done with them, if you would like to look me up and write to me.

I am profoundly grateful to all the players who participated in these experiments, creating nebulous, nascent, interconnected networks of experimental translation, who also participated in the writing of the monograph (book and handbook) in ways so deep and

far-reaching that I almost hesitate to sign this work as my own. Indeed, many of the procedures are *not* my own but borrowed from many sources, *plagiati par anticipation*. Not all of them could be named, as the experiments began long before the writing of the book, and I did not always keep track (even after starting to write). To those whose names I've missed, my sincerest apologies—you are here anyway. Here are those I can name:


Santiago Artozqui, Jonathan Baillehache, Léa Baranowski, Maéllis Bégé, Paolo Bellomo, Christophe Beyler, Camille Bloomfield, Aymeric Bourru, Ludivine Bouton-Kelly, Liu Buyun, Kenza Cavet, Chris Clarke, Sarah Clenet, Nia Davies, Sabryna De Nazaré Rodrigues Ribamar, Fatim Zhora El Hachimi, Hanane El Hadifi, Gaïa Freby, Elia Gagliardi, Rachel Galvin, Irène Gayraud, Michèle Huguenin, Yi Keming, Ulysse Lhuillier, Pablo Martín Ruiz, Virginie Micolon, Agatha Mohring, Najat Ouali, Angeliki Papazoglou, Thomas Powderly, Delphine Presles, Gabriela Rodrigues Anastacio, Heta Rundgren, Joan Simpson, He Siyu, Rajaa Taleb, Nawel Taleb Ben Diab, Eliana Vicari, Sheng Yue, Zey, and Kaoutar Zouarhi.

I am also very grateful to pre-publication readers of *Experimental Translation*: Annie Abrahams, Craig Dworkin, Delphine Grass, Douglas Robinson and Heta Rundgren—all of whom contributed in many other ways to this work too. And to Alexandra Lukes who first set me down the path of thinking of translation in terms of the Avant-Garde (and apologies for forgetting to cite you in the book!). And all the people at Goldsmiths Press who were so kind and patient with me and my tendency to write too much, and who make Goldsmiths such a wonderful place to publish (and buy!) a book.

And also to Michael for giving me the time of my life, Félix for being a never-ending source of inspiration for language play (and other things), and Artús for waiting for just the right moment. To Gragrams for being perpetual lifesavers. And always, Mom.

And finally, to the Outranspo, many of the whom are listed above, but who collectively are the deep structure and the neural net hidden in-between the pages and languages of this book and handbook.

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1

Emprunt

1.1 The *Traduit Partouze* (or: “translation orgy”)

A text is chosen, and a group of players assembled. One player reads out lines from the original, segment by segment, while the other players carry out a collective homophonic translation. A scribe records the results, and rereads periodically throughout and at the end.

Materials

- A text, ideally written in a language foreign to the majority of the speakers who will be attending the *Traduit Partouze*. The text can be of any length, but it is rare to translate more than twenty or so lines of poetry during a *Partouze*.
- A writing device for the secretary.
- An invitation, indicating place and time, circulated liberally.
- Drinks and snacks.

Players

- A host to organize the event and welcome guests. This person may or may not be at the origin of the text to be translated, and may or may not play the role of reader or secretary.
- A reader designated to recite the original text aloud, ideally someone with a working knowledge of the original, who can also provide context for the text being translated.
- A secretary whose job it is to transcribe the results of the *Partouze* as they emerge.
- An indefinite, potentially modulating number of guests to carry out the translation.

Steps

- The reader reads out the first segment of the text. This can be the first sentence or the first part of the sentence, but ideally no more than a few words at a time, depending on the translators present. This segment should be repeated several times, and guests may request for the reader to continue these repetitions.
- Translators form their mouths around the sounds of the words, seeking words in the sounds of the foreign language. This is called “soundtranslation” by the Outranspo, but has gone by a variety of other names (“homophonic translation,” “traducson,” etc.). It consists of translating only the sound of a text, and not the meaning.



Soundtranslation (span: *sonotraducción*; fr: *sonotraduction*): a translation that transliterates or transcribes the sound or the orthography of the words of the source-text using words in target language that may or may not have a relationship to the meanings carried by the source-text.¹

- Translators speak out solutions as they arise. Some will be abandoned, some adopted, or taken up and modified, amended, extended. The process is collaborative.
 - * Attention should be paid by all to democratize the contributions as much as possible, so that one person or a small minority is not offering all the solutions, and so that those who wish to speak are given the space and time to do so (sound translation into a foreign language in particular can be quite difficult), and, conversely, those who simply wish to listen can do so as well, without being harassed or disturbed.
- The secretary takes down solutions as they are ratified by the group.
- The secretary reads back the results intermittently as the evening progresses.
- A break may be initiated at a certain point in the *Partouze* or not. A return to the work may occur after this break or not.

- Most often, the *Partouze* will evolve (or devolve) naturally into a party.
- Following the event (or the hangover, as the case may be), the secretary transcribes the final results and distributes them among the participants, via email or other mode of document sharing.

Variations

- The *Traduit Partouze* may also be carried out remotely via a collective word pad. Outranspo calls this the *Piratouze*, named after the online platform Pirate Pad.
- Collective sound translations are also wonderful options for the classroom. In this case, it is advised to use the name “collective sound translation” rather than *traduit partouze* or “translation orgy,” depending on the students. The teacher acts as host.

Examples

1. *Traduit partouze* as *détournement* of an original text:

The Outranspo’s *Satan Long Bell*, a collective translation of an Yves Duteil song devoted to the beauty and patriotism of the French language: “C’est une langue belle.” This experiment might be likened to the mondegreen, or the mishearing or misinterpretation of song lyrics.

Video link: <https://www.youtube.com/watch?v=8WPrqJ8QXqA>

Video edited by Jonathan Baillehache.

2. *Piratouze* as homage to the prosody of a poem as well as a language learning aid:

“In My Home Country”/“Aînée mienne unique,” of Mahmoud Darwish’s أنا من هناك

Bilingual collective soundtranslation hosted by Jonathan Baillehache and carried out by the Outranspo.

<https://remue.net/ainee-mienne-unique-traduction-homophonique-d-un-poeme-de-mahmoud-darwich>

Further reading

See the archives for the first *traduit partouzes* held in Paris from 2011 to 2015 here:

<https://www.tumblr.com/traduitpartouze-blog>. Or read about them in my article “The Traduit Partouze Archives.”

1.2 Recouperation

A text for hijacking, ideally in a language different from the one(s) the players will be assembling their poems in. Each player, hovering eyes at a slight remove from the page, allows words to emerge from the letters, chopping, recombining, collapsing the spaces between the words in the original and allowing new ones to appear. As the words appear, players transcribe them onto a new sheet of paper. Share and discuss.

Materials

- A text for hijacking. The text should be in a language ideally different from the one(s) the players will be assembling their poems in (but this can be foregone in a multilingual context).
- A piece of paper or other writing surface to transcribe each player's results.

Players

- This procedure can be carried out alone, but it is perhaps more interesting to try it in a group and compare results, monolingual or multilingual.

Steps

- Hover gaze at a slight remove from the page, and allow words to emerge from the letters, collapsing the spaces between the words in the original and allowing new ones to appear. Alternatively, hunt for them by trying out different recombinations, abandoning the ones that don't work and adopting the ones that do.
- As the words appear, transcribe them onto a separate piece of paper.
- Reread and edit, selecting your favorite words or the ones that best go together.
- Option: rearrange words or add some in to create a poem to your liking.

Example

- The following texts were recouperated by students in a third-year creative writing in English class at the Université Paul Valéry Montpellier 3. The source text was an extract from an article by Hamideh

Mozaffari: “An Analytical Rubric for Assessing Creativity in Creative Writing” translated into the twenty-six languages of DeepL in 2021. Students were invited to pick a language from the stack circulated around the room and try to find words, letters and phrases emerging from the foreign script. The recommended language for the recuperated text was English, but students were invited to deviate from this recommendation to recuperate in another language or to mix languages (or make them up).

1.

Burroway s central discipline

T o Imagin e

L’amour

A visual process

huma ne

in huma ne

direct

indirect

ma de

On a plate

Sara arrive s

Jean commands

personnification concept

fiction

—Recuperated from the French by Thomas Powderly

2.

Ima sobre, Mama, Ima sobre, I sent a text, Mama. Nadie, mama, nadie. No grup, no juic. Image, television, image, voces, image, distance, image, creative, image, color, text. Mama Ima sobre and solitaires, tir... ed. Voces, line. Ima no sobre. Dial and dice. Dice and dial. Mama, dial, mama, Ima die, line, Ima no sobre. Dial.

—Recuperated from the Spanish by Kenza Cavet

3.

Envole, Fly to write
yapping around
vowel

Mia envies jewell,
apologies
smuggling, borax
emits yapping, evolves, evolves
rolls, años

Ideas, rainbows improve
seven

Oh Titania
Oh Titania in mourning

Va to tower
yapping

Va to sins, Rio

Quotes "Rapaya"

Paradox

Car to aware

Meow, meow, meow

—Recuperated from the Greek by Gaia Freby

4.

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—Recouperated from the Romanian by Zey

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Second

Morrison

—Recouperated from the Italian by Elia Gagliardi

6.

The build is so central for discipline. The burrow's highway of creative imagination. Mills of sugar at night suffer the nomads of von Bedeutung, the great Khan.

When night comes, his craft rolls as he processes the spleen. This Building is worst and older than death, odder than unused sins. Art is as elementary as flesh and truth. Abstract concepts die at night in churches, die for green sins.

Suffering, death are veil of inner nights. Vizualize weirder toes direct from wise moguls and builders. Ciment signifies a detailed death. And indeed, undoubtedly, it signifies truth. Sigh such death that John's foul war, John's long echo also sings art.

—Recouperated from the German by Ulysse Lhuilier

1.3 Mess(e)

Beginning with a text or a single word, players translate experimentally in turn, each time uttering the word aloud (all kinds of utterances should be encouraged: speaking, whispering, singing, yelling, crying, growling, etc.). Players can prepare these translations before the mess(e) or it can be done spontaneously. To aid groups with little musical aplomb, a workshop guide can repeat the start word continuously as a rhythmic undertone. The other players are likewise encouraged to give a rhythmic/melodic aspect to their translations, as well as to repeat them, and other players' translations, embracing interruption, polyphony and layering. The goal is cacophony.

Materials

- A voice or voices.
- Certain variations require a giving text, others do not. The giving text may be a single word or phrase.
- A performance space or a recording interface that allows for layering multiple voice tracks.

Players

- This procedure seeks choral polyphony; it is thus ideal to carry it out in a group setting, although one voice can be used and multiplied to create a similar effect.

Steps

- Player 1 begins with a word or a short phrase. Repeat it in a rhythmic or sung fashion, creating a beat or grounding pedal tone (think ABBA's "Take a chance take a chance take a take a cha-chance").
- Player 2 translates or translucinate this word or short phrase and repeats it likewise in a rhythmic or sung fashion, layering onto player 1's segment.
- Player 3 translates player 2 and so on and so forth until all the players have layered their voices.
- When the mess(e) returns to player 1, player 1 may stop or continue translating on from the final player, and then player 2 and so on, indefinitely.
- The sound *x-x-x* can be repeated by Player 1 to stop the mess(e).

Variations and examples

The mess(e) is a form that has followed me for many years. And so I will give the variations and examples in the form of a timeline that should tell a kind of story, as well as present several ways in which the form of the mess(e) can be used as a creative writing, translation or reading exercise.

1. 2010: *Champs Requis/Required Fields*.

In this version of the mess(e) form *avant la lettre*, I used my visa application form as a giving text. In this variation, a word or a phrase is not translated and repeated, but rather, segments from the given text are broken up, taken apart and translated, chasing each other in a round to give a funhouse stereoscopic choral of the original text. The lines chase each other between English and French across five voices. No recording exists.

2. 2012: Festival Masnaâ, mess(e) lead by members of the Laboratoire du contemporain: <https://recitsdansent-blog.tumblr.com/post/49844124669/transcript-de-messe-performance>.

This making of a mess(e) was the first to be called by its name, the brainchild of Heta Rundgren. Here, four segments in Arabic, French, Finnish and Spanish were repeated rhythmically by four large groups of people spaced out across a large hall. Four single voices sang over the group chants to translate in gradual modulations.

3. 2014: *Les quarante vies du Centre d'Études Féminines et d'Études de Genre à Paris 8, Vincennes Saint-Denis*.

For this event, the source text used was Hélène Cixous's *Le Rire de la Méduse*, which gave way to an experiment with the mess(e) as a form of performative reading, where phrases or words from the text (*sexte, oiseau, ille*) were materialized and spoken or sung in their original or in translation. This can be adapted for a classroom or workshop setting as a way of opening onto a dense text, by asking participants to speak, whisper, shout or sing (if they are brave) parts of the text that interest or trouble them.

4. 2014: La Fhêta.

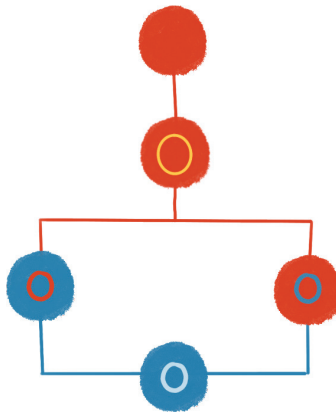
A mess(e) is also a wonderful collective birthday gift on a budget. In 2014, for Heta Rundgren's birthday, a mess(e) was performed in a gallery in the 13th arrondissement of Paris, where bits of *things Heta says*, her particular expressions and inflections, sound bites or names of intellectual notions she invented were repeated in the prosodic fashion of the mess(e).

5. 2015: Outransmess(e): <https://remue.net/outransmess-e-un-poeme-sonore-et-choral>.

The Outransmess(e) is the version that comes closest to the one described in the steps above. It was recorded during a 2015 Outranspo residency at the château des Hommeaux in Anjou. The starting segment, “on/off” was given by yours truly and translated in mess(e) fashion progressively by the Outranspians present. The recording and production were done by myself and Santiago Artozqui. The recording was put on display and played on loop during the 2022 *Experiential Translation* exhibition in Ledbury, England, curated by Ricarda Vidal and Madeleine Campbell.

6. 2016: “Mass Transit,” a collection of sentences in an invented extraterrestrial language: <https://lilyrobertfoley.bandcamp.com/album/mass-transit>.

These recordings represent the responses by a fictional extraterrestrial community to questions asked by a researcher in an unpublished novel, *Glyphmachine*. They are an attempt to create a language that would be purely performative, a play on the material of signifiers with no signified. As such, they fall into the category of the Outranspian constraint “neotranslation” (term coined by Pablo Martín Ruiz).



- **Neotranslation** (span: *neotraducción*; fr: *néotraduction*): a translation made towards a made up language, created specifically in order to make that translation.

This language is constructed by extracting rhythmic or melodic segments from the original sentence without taking the original word unit separations into account. The different segments are sung/chanted in repetition and layered in the style of a mess(e). The results represent the purely musical and material responses of the extraterrestrials to the questions.

7. 2017: “Entrelangue” performance by myself and Lena at the conference Poetry in Expanded Translation II on Intersemiotic Translation, organized by Jennifer K Dick.

My goal in this mess(e) was the multilingual renaming of different objects used during a drag performance by Lena (Christophe Beyler). As Lena presented different items, I chanted new names for each (e.g.: “globe de bloodleather,” “heedle harm,” “popula miniliths,” “cacamom,” “tabulolololo,” “patronade,” “nom de pale,” etc.), while separating the audience into smaller groups. I tied red yarn around each smaller group as I taught them the chant to rename the objects, and encouraged them to continue chanting as I moved onto the next group. In the end I cut each yarn and let them free-flow. Some people kept chanting and many others did not.

8. The present: Workshops and classrooms.

The form of the mess(e) reappears regularly in workshops and classes that I lead in a free-form way that is also inspired by a 2014 Red Rover reading series event in Chicago organized by Jennifer Karmin and Laura Goldstein, following a form they called the “Rumble.” The idea of a Rumble is an anarchic reading where there is no prearranged order or closed list of readers. Any participant is invited to speak a text within a time limit, following organically, intuitively, sometimes awkwardly, one speaker after another. It creates a collective space between apprehension and trust where the group can sort out a rhythm and adjust for the different voices. When I use this form as a workshop or classroom mess(e), I also invite participants to repeat segments they have written, translated or found in giving texts in the rhythmic/melodic style of the mess(e), or to answer and repeat segments spoken by others.

2

The Calque

2.1 Renaming

With a workshop guide sensitive to the delicate politics of naming, players are invited to translate their own names (this works well as an icebreaker with groups who do not know one another), or one another's names (for groups who know one another well), using Outtranspian strategies.

Materials

- Names.
- Something to write and play on.

Players

- I often use this procedure as an icebreaker in experimental translation workshops, and every year I begin my master's translation seminar with this exercise. But technically, this procedure can be carried out by any number of players.

Steps

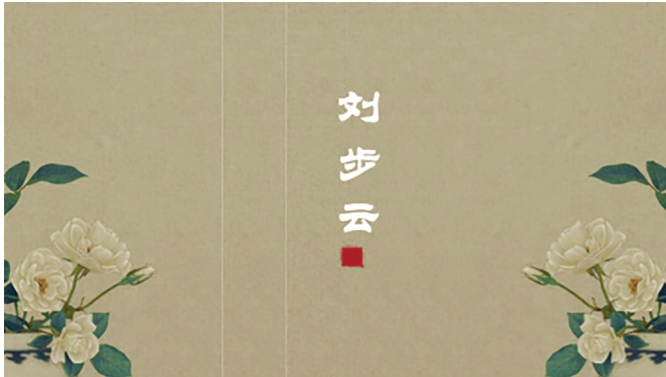
Renaming is powerful and delicate. For this reason, this first variation works best when players do not know one another ahead of time. This variation also works better when players do not yet know each other's names (I also for this reason encourage them to keep their names secret until the end of the exercise), and is a fun and engaging way for players in a workshop or classroom setting to learn each other's names.

- First I present six translations from English into French (but this could be done with any language pair and works in a multilingual classroom) of my own first name, using the Outranspo procedures originally invented by Pablo Martín Ruiz.
 1. Potpourri (Antotranslation: translating by the opposite).
 2. La lecture au lit (Microtranslation: translating morphemes, characters or radicals, the smaller units of a larger word).
 3. Fleur (Endotranslation: translating by a summary of the original text).
 4. Une entité fleurie avec de nombreuses variétés qui peut vivre dans un jardin ou sur un étang, dans un pot, dans un vase sur une table ou représentée sur un motif de tissu ou dans une peinture ou même cachée derrière une oreille ou dans un nœud de cheveux.¹ (Ekphrasotranslation: translating with definitions or explanations for each word in the original).
 5. Blanche (Limentranslation: translating at the limits of a word's meaning).
 6. Lie lit (Soundtranslation: translating the sound and not the sense of a word).
- I use each translation of my own name to show in detail what each Outranspian procedure entails.
- Players are then invited to carry out as many of these procedures as they can, or feel inspired to undertake, with their first and/or last name. This can be quite varied, with some students taking to the exercise immediately and producing six translations of their names. Others will only produce one or two. This is also dependent on language pair (and on the name), as we'll see in the examples given for the second variation. Some names are easier to translate than others (mine is particularly easy).
- Going around the room, players read out their translations, along with the Outranspian procedure concerned.
- In turn, other players try to guess the presenting player's name from the Outranspian procedure (for this you need the languages used to be shared among multiple players).

Examples

The following examples are taken from a small experimental translation workshop that met each week after a first-year master's course translating French into English in the Université Paul Valéry Montpellier 3's Applied Languages translator training program in 2021.

1. Liu Buyun





My name is made up of three Chinese characters, as you can see above.

These are three very simple Chinese characters. The first one is my last name. Unlike the western way of writing names, in Chinese the surname comes first and the given name comes second. So you can just call me Buyun. This is my name.

These are two characters that are commonly used in Chinese. They are very simple.

步 (bù) means to walk, or we say footsteps.

云 (yún) means white clouds in the sky.

Chinese names all contain the blessing of family to children, for example, my name. When people see my name, they will know that her parents wish her success and success. You can also understand it as walking to the clouds.

There is some interesting knowledge that I found, when I researched how to explain my name in English that might help you understand.

A more accurate way to define Chinese characters is to call them “ideograms” (ideographical writing system), as opposed to “phonetic characters” such as in English and French.

Chinese is a language where, when we see a word, we can find or get the meaning, whereas in English or French, those are the languages that

when we look at a word, we try to pronounce the word. So pictographs are only one of the expressions of meaning and there are 6 different expressions: 象形、指事、会意、形声、转注、假借。

2. 何思字 (He Siyu)

思 (sī)



- Microtranslation:

The upper part “田” is derived from the character “囟”

“囟” consists of two parts: “○” means the head, “×” is the symbol of where the forehead is.

“囟” means fontanel (gap between the bones of an infant’s skull)

The lower part “心” means the heart.

“田” + “心” = “思,” which means what you think and how you feel.

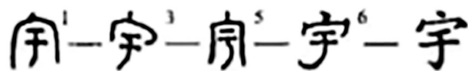
- Ekphrasotranslation:

1. Think, consider: to have an opinion or an idea
2. Long for: to desire greatly
3. Lament: a crying out in grief
4. Thought: the act or product of thinking
5. Plot: the cause-and-effect sequence of main events in a story

- Soundtranslation

Sound of a snake.

字 (yǔ)



- Microtranslation:

The upper part: “宀,” a radical as well as a non-common Chinese character, means the house or the coverage

The lower part: “于,” a preposition which means in/at/for/to/from/than/by...

- Ekphrasotranslation:

1. Eaves: the edge of the roof
2. Dwelling: where someone lives
3. Universe: all of space and time and their contents, including planets, stars, galaxies and all their matters
4. Territory: an area of land under the jurisdiction of a state
5. Appearance: the way someone or something looks

思宇 (sīyǔ)

Endotranslation: knowledgeable with inclusiveness and openness

Ekphrasotranslation: a mind as vast as the universe

何思宇 (last name + first name):

Soundtranslation: sounds like “reçu”

3. 生悦 (Sheng Yue)

The meaning of my family name (生)

- Antotranslation (antonym): death/cooked.
- Ekphrasotranslation (description): the ability to breathe, grow, reproduce, etc. which people, animals and plants have before they die.

The meaning of my given name (悦)

- Antotranslation (antonym): grief/sorrow.
- Ekphrasotranslation (description): feeling or giving pleasure, the state of being content.

4. 科铭 (Yi Keming)

	科	铭
Ekphraso	Science, a way to know the world	Memorize, learn something carefully so that you can remember it exactly
Micro	禾—grain 斗—fight	The left part is a radical which means metal/gold 名—name
Anto	superstition	forget
Sono	My whole name is 易科铭 (Yi Keming); if we add a word 星 (xing, which means star) at the end, we will get 一颗明星 (yi ke ming xing) meaning “a bright star,” however, it is just a homophone, making it easier for Chinese-speaking people to remember my name.	

Variation

- In this version, students work together to translate the Outtranspian derivations of their names either back into the starting language, or into a third language.
 - * *This should be done in a safe space with players who know and trust each other, since, as mentioned above, naming and renaming can be very powerful intimate and political acts.*

Examples

- Working together, Liu Buyun, He Siyu, Sheng Yue and Yi Keming carried out translations into Chinese for three fellow players with French names.

1. Maéllis:

- a) Retranslation of Maéllis’s microsoundtranslation of her own name into three syllables in French: *ma* (possessive adjective), *et* (coordinating conjunction), *lys* (flower, used as a royal pattern, symbol of royalty and majestic allure).²
 - 马 (Ma: horse; a common surname, although not the same tone),

- 与 (Yu: and or with; proximity) or, 羽 (Yu: badminton birdie, feather), 瑜 (Yu: jade; a famous Chinese general wears this name and so the character also can mean intelligence) or, 媛 (Ai: your beloved daughter; shows respect, shows that she is loved by all).
 - 莉 (Li: Lily flower, signifying purity).
- b) Retranslation of Maélis's limentranslation of her name, which means "prince" in Breton.
- 王 (Wang: prince)

2. Léa:

Retranslation into three syllables of Léa's microsountranslation of her own name into two French syllables.

- 李 (Li: very popular name in Chinese)
- 尔 (Er: someone who is gentle and erudite)
- 雅 (Ya: elegance, beauty, usually used for girls)

3. Virginie:

Microtranslation of Virginie's name into three French syllables, the second of which is a translation of Virginie's limentranslation of her own name into French, meaning *jeune fille pure* (young, pure girl, virginal).

- 韦 (Wei: popular name in Chinese) or, 维 (Wei: unique. Rarely used, and is pronounced using a different tone from the first Wei).
- 贞 (Zhen: purity) or 蓁 (Zhen: peach flower, used as a metaphor for a beautiful, kind woman. From a poem about a girl waiting to be married, it can also be used to describe someone waiting in anticipation).
- 逸 (Yi: Happiness and peace, outstanding) or, 一 (Yi: number one, first, unique. Different character but same tone as the first Yi).

Extension

This exercise can be expanded to ritual form, by adapting Starhawk's "Group Bonding Exercise" from *Dreaming the Dark*:

(This works best in units of from four to eight people.) Sit comfortably in a circle. Ground, and center, and breathe together. If you like, do Tree of Life [...]

Go around the circle clockwise. Each person says her or his name, and the group repeats it.

The name can be spoken or sung. The group may speak it once or three times, and may sing it back to the person.

Now everyone closes their eyes. Again, go around the circle. Each person says his/her name, and the group repeats it. (Starhawk 108)

In Starhawk's bonding exercise, players are invited here to visualize each person as they say their name, picture their energy and then speak out loud the quality or image they feel or see as they go around the circle again.

To adapt this to the renaming translation procedure, players are invited instead to translate the name, using one of the Outranspian procedures (soundtranslation, for example), or choosing among them if they are familiar enough with the Outranspian procedures ahead of time. Alternatively, the renaming can be done ahead of time in a workshop setting and the new names spoken aloud at this point in the bonding exercise. Or, a pause may be set for writing.

Variation

A variation on *hommeauxtranslation* that is available only to Chinese speakers are poems that play off all the tonal variations of one phonetic unit. Virginie told us about a love poem she wrote in Chinese where she soundtranslated the name of her object of affection into all corresponding tonal variations using the same base sound. Keming then told us about a famous Chinese poem that does something similar: “施氏食獅史” (“Lion-Eating Poet in the Stone Den”).³ You can read a breakdown of the poem as well as the Outranspo's translation in procedure 5.1.

2.2 Choose your own translation (syntactic translation) I

Using a collection of all the translations in a bilingual dictionary (such as wordreference.com) for each single word in a departure text, players are invited to trace their way back through the text by choosing one translation for each word—and not the one that corresponds to the original meaning—sticking to the order of the words in the departure text.

- The following is an experiment that I carried out using a sentence from P. T. Greach and Max Black's translation of Gottlob Frege because it is the same text Craig Dworkin uses in his *DEF*, which adopts the Oulipian strategy of replacing each word in a sentence with its dictionary definition, and then replacing each word in the definitions with the definitions of those words, and so on and so forth. Dworkin's experiment is representative of a strong penchant in experimental translation for dictionary play, along with Jackson Mac Low's French sonnets and Tim Atkins's Word Search #1.

Materials

- A short source text.
- Wordreference.com.

Players

- This can be done alone, or the word lists presented to players without any prior knowledge of the source text.

Steps

- Select one word from each list of translations, without changing the order of the words. This can be repeated as many times as is necessary or possible. Adjust for gender as needed.

Examples

- List of wordreference.com translations for each of the words contained in P. T. Greach and Max Black's translation of Gottlob Frege's sentence:

Original: On the introduction of a name for something simple, a definition is not possible; there is nothing for it but to lead the reader or hearer, by means of hints, to understand the words as is intended.

1. allumé, sur, dessus, au bord de, dans, selon, suivant, pour, à, en, le
2. le, la, les, l'
3. introduction, lancement, présentation, initiation, insertion, recommandation
4. de, en, à, moins, d'entre, parmi, au sujet de, à propos de
5. un, une, les, certain, la, R, par, le
6. nom, prénom, patronyme, appeler, nommer, baptiser, mentionner, évoquer, citer, réputation, célébrité, personnalité, vedette, notoriété, renommée, connu, réputé, de marque, désigner, qualifier, dire, accuser, incriminer
7. pour, servir à, pour ma part, au goût de, pendant, depuis, à la place de, en faveur de, à cause de, en raison de, car, parce que, afin de, à destination de, de, malgré, à, que, sur
8. quelque chose, quelqu'un
9. facile, élémentaire, enfantin, simplet, simple
10. un, une, les, certain, la, R, par, le
11. définition, netteté, résolution, description, définition
12. est, a, se tient, fait, coûte, soit, se sent*
13. ne... pas, ou pas*
* *these two to be taken as one*
14. possible, probable, crédible, éventuel, envisageable, faisable, réalisable

15. là, là-bas, il, là-dessus, sur ce point, voici, voilà,
16. est, a, se tient, fait, coûte, soit, se sent
17. rien, zéro, vide, néant, nul, moins que rien,
18. pour, servir à, pour ma part, au goût de, pendant, depuis, à la place de, en faveur de, à cause de, en raison de, car, parce que, afin de, à destination de, de, malgré, à, que, sur
19. il, elle, le, la, l', lui, ça, ce, branché, chat, loup, ils, elles, le meilleur, le truc, un truc
20. mais, sauf, hormis, à part, excepté, ne... que, seulement, que, mais vraiment
21. à, vers, en, sur, de, contre, pour, fermer, avec, envers, jusqu'à, quant à, en ce qui concerne, concernant, pour ce qui est de, dans, moins
22. conduire, guider, diriger, mener, causer, provoquer, amener, vivre, principal, premier, première, en tête, en l'air, plomb, mine, interligne, avance, piste, indice, introduction, exemple, direction, main, tour, première carte, fil, câble, laisse, client potentiel, vente potentielle, passer devant, attaquer, influencer, démarrer par, viser, faire avancer, devancer, démarrer
23. le, la, les, l'
24. lecteur, lectrice, liseuse, relecteur, livre de lecture, maître de conférences
25. ou, ou bien, ou encore, soit... soit, ni... ni, ou alors
26. auditeur, auditrice

- 27.** de, par, près de, à coté de, devant, d'ici à, en, pendant, selon, après, fois, à, quart, sous, avec
- 28.** signifier, vouloir dire, penser, penser vraiment, être sincère, parler de, avare, radin, méchant, piètre, simple, bas, mauvais, malveillant, usé, éliminé, super, sacré, d'enfer, du tonnerre, moyen, moyenne, moyens, vouloir, impliquer, être
- 29.** de, en, à, moins, d'entre, parmi, au sujet de, à propos de
- 30.** indices, pistes, astuces, trucs, laisser entendre, faire allusion à, indications, soupçons, pointes
- 31.** à, vers, en, sur, de, contre, pour, fermer, avec, envers, jusqu'à, quant à, en ce qui concerne, concernant, pour ce qui est de, dans, moins
- 32.** comprendre, entendre dire que, croire, ratifier
- 33.** le, la, les, l'
- 34.** mots, paroles, formuler, bruits, nouvelles, ordres, mot de passe, évangile
- 35.** aussi, comme, ce que, alors que, à mesure que, au fur et à mesure que, puisque, comme, bien que, en, en tant que
- 36.** est, a, se tient, fait, coûte, soit, se sent
- 37.** prévu, désigné, voulu, délibéré, promis, promise

Resulting translation and retrotranslation into English:

Au bord du lancement, parmi certaines, accusées de quelque chose élémentaire, une définition ne se sent pas envisageable. Voici est rien, à la place du chat pour

ce qui est attaquer la lectrice, ou encore, l'auditrice à côté du tonnerre parmi les soupçons, à croire les paroles en tant qu'est prévu.

English translation: On the edge of the launch, among those accused of something elementary, a definition does not feel conceivable. Here is nothing, in the place of the cat for what attacks the reader, or even the listener next to the thunder amidst suspicions, which could be taken as words insofar as foreseen.

2.3 Les *mots-gonds* (hinge words)

A *mot-gond* is a bilingual or trilingual (etc.) homophone that can be used to connect language strings in different languages. This procedure was dreamed up by Chris Clarke, based on another constraint invented by Santiago Artozqui.

Materials

- A list of *mots-gonds*, or not.
- Writing material.

Players

- At least two, working in relay. At the Outranspo residency in 2018, this was done in a circle, with each person responsible for starting off and then continuing a text in turn. But this can also be done remotely/asynchronously.

Steps

- Player one begins a line and ends it with a *mot-gond*.
- Player two begins the next line with the final word of the previous line, but in a different language from the starting line.
- Repeat. This can be done between two languages, between three, or several...

Examples

The following is a small sampling of *mots-gonds* inventoried by Santiago Artozqui and Chris Clarke. You will find words all along the spectrum between cognates and false friends. For a more exhaustive list, I encourage readers to find their own in their own pair languages!

Choir

Rage

Vole

Lame

Correct

Opinion

Court

Front

Mine

Fin

Bat

Combat

Secret

Cage

Fit

Clan

Pure

Vibrations

Plate

Age

Pain

And here is an example of what Chris Clarke and Santiago Artozqui have done with them:

Les Gonds de Gudrun

Choir, ô Gudrun, emmitouflée de rage !

Rage as she drives off... an intrusive vole

Vole au-devant d'une sinistre lame.

Lame though he is, she will firmly correct:

Correct et laid, telle est son opinion,

Opinion not praised by those of the court

Court en idées, et un peu bas du front.

Front, down the vanguard, she sidesteps a mine

Mine de rien, un rival veut sa fin...

Fin of shark, eye of hawk, ear of the bat?

2.4 Infinite sense translation (multihommeauxtranslation)

Find as many hommeauxtranslations (interlingual homophones), or simply translations, in as many languages as you can for one single word. Make a poem out of their translations.

Materials

- A single word.

Players

- Any configuration.

Steps

- Find as many hommeauxtranslations for one single word in as many languages as possible.

Examples

- This procedure was inspired by Juliana Spahr’s introduction to Myung Mi Kim’s *Dura*:

There is dura as the dense, tough, outermost membranous envelope of the brain and spinal cord, literally “hard mother” as it is from the Arabic, al-’umm al-jalīda or al-jāfiya “the hard mother” and durare, to last, endure, in Italian, and durer, to last, to run, to go on, in French and durar, to last, in Spanish and dura, the feminine hard, stale, tough, stiff in Spanish and Dura as an ancient city in Syria and dura, as the Romanised transcription of the phrase listen up in Korean and Dura as the group of people who live on the hills of Dura Danda, Turlungkot, Kunchha Am Danda of Lamjung District and some adjacent villages of Tanahun District in Nepal and Dura as the language of the Dura and duras as a variety of sorghum of southern Asia and northern Africa and...⁴

- The following recording was produced during a session of the Atelier d’écriture multilingue that I lead in 2022 at the Maison pour Tous Marie Curie, a community center by my house in Montpellier. Fatim Zhora El Hachimi, Hanane El Hadifi, Michèle Huguenin, Najat Ouali, Rajaa Taleb, Nawel Taleb Ben Diab and I created the poem collaboratively beginning

with the word *Manou* in Berber, and translating it into as many synonyms and associations as we could in Arabic, French, English and Italian. The poem in five voices was performed at the Maison pour Tous on June 9, 2022 during the conference *What's the Matter in Translation?/ Traduction et matérialité*.

<https://experientialtranslation.net/2023/10/19/traduire-lamour/>

3

Literal Translation

3.1 Choose your own translation II

This is a variation on Choose your own translation I, which can be found at the end of the previous section on Calque, but instead of using synonyms from WordReference.com, it uses the selections from the DeepL dropdown menu.

Materials

- A source text in a language other than the language spoken by the players.
- DeepL.
- A spreadsheet program.

Players

- A word accountant to choose the source text and prepare the spreadsheets for the other players.
- Although this can be done alone, it is much more amusing when the word accountant carries it out with a group, ideally composed of between five and thirty people who have no knowledge of the source text or of how the spreadsheets were made.

Steps

Part I: Preparation (for the word accountant)

- Choose a short text. In the example given below, I used four lines from *Eugene Onegin* (verse 22) (this choice was inspired by Warren Weaver's

quote “Pushkin need not shudder” when referring to the inaptitude of machine translation for literary texts):

Кого ж любить? Кому же верить?
 Кто не изменит нам один?
 Кто все дела, все речи мерит
 Услужливо на наш аршин?

Whom to love, whom to believe in,
 On whom alone shall we depend?
 Who will fit their speech and action,
 To our measure, in the end?
 (translation by A. S. Klein, 2009)

- Plug the short text into DeepL.
- Clicking on each of the words individually in DeepL, copy all the options from the dropdown menus individually into the columns in DeepL, but selecting none of them (as this will alter the syntax). Here is a screenshot of just the first line from the *Eugene Onegin* passage into English:

	A	B	C	D	E	F	G	H
1	Who	to	love?	Who	can	we	trust?	
2	Whom	is to love	Love	Whom	shall	we believe	believe	
3	Who is to	should	fall	Who shall	is there to	trust	love	
4	Who should	is there to	like?	Who will we	is to be	you trust	hope	
5	Who is there	shall	believe	Who is there	will we trust	I trust	ever	
6	To whom	is to be	whom	Who is to	should	be trusted	rely	
7	What	can I love	trust	To whom	to trust	believe	faith	
8	And who is	do I love	cherish	On whom	can we believe	make	really	
9	But who is	do you love	respect	Who will I	do we trust	love	have faith	
10	And who to	do we love	follow	In whom	will we believe	you believe	fall	
11	And whom	am	think	And who can	to believe	he trust	share	
12	But who to	must	choose	And whom	else	I believe	find	
13	Which man	will I love	labor	In whose	does	one trust	put	
14	Which one should	can we love	I love	And who shall	do we believe	one believe	know	
15	And who should	else	give	Which man	is to trust	he believe	be trusted	
16	But whom	does	have love	And who will	better	give	have trust	
17	And who shall	then to love	love	And who is	trusts	count	have coincidence	
18	Which person	Shall	loveth	Which one shall	wants	they trust	be faithful	
19	But who should	can you love	lovest	Which person	must	help	be sure	
20	♪	will love	love	Which one will	leads	she trust	depend	
21	Just	will we love	have loved	Which one to	will I trust	We trust	lie	
22	#		do you love	Which one should	we should	have faith	look	
23	How		loathe	#	then shall	faithfully	say	
24	Oh		lovers	By whom		faith?	do trust	
25	(love	Against whom		they believe	do the same	
26	Oh		do I love	What		faith be		
27	On whom		loveliness	♪		faith in		
28	Well,		loveliast	Oh				
29	In whose		love	(
30	In whom			Come				
31	For whom			Towards				
32	I wonder			For whom				
33	In love			But who can				
34								

Part II: Play

- Distribute the spreadsheets to all the players.
- Without telling them what the source text is or how the spreadsheets were generated, tell them to create sentences (or lines of poetry) using **ONLY ONE** word from each column, and without changing the order.
- Punctuation may be free-form or you can ask them to respect the punctuation of the original.

Examples

The following examples were created by students from my first year master's course in the History and Methodology of translation in the Université Paul Valéry Montpellier 3's Applied Languages translation training program.

1.

Qui dois-je choisir ? Envers qui devons-nous avoir confiance entièrement ?

Qui ne nous trahit, va trahir, pas seulement lui-même.

Elle mesure, pèse, chaque geste, ce qu'accomplissent toutes les paroles, les discours et témoignages.

Selon notre seule grandeur, qui représente notre propre mensonge.

I wonder, will we love trust? Which man shall be trusted, really?

Who cannot stay fool? The only one on his own.

The man does all works, all speeches

With the help of your arms.

—Sabryna De Nazaré Rodrigues Ribamar

2.

Qui faut-il choisir ? Qui pouvons-nous, qui peut-on ? Faire confiance, nous confier, entièrement.

Qui ne nous trahirait se risque. Trahirons-nous ? Pas seuls, sans aide.

Celui qui évalue est capable. Tous les gestes, et toutes les actions. Toutes les paroles et les discours et mots.

Dans la mesure, une mesure, manière qui nous est la nature propre.

Who is there to trust? Whom shall they believe? Lie.

Who is the only stick, fool? One of us, again.

The man doeth the things. Dealings, lies, tongues.

In the way, an arrow, help! In the hand, ear, arms!

—Joan Simpson

3.

But who should choose, which person shall we believe, be trusted and who doesn't always deceive us in this life. He who doeth all the deeds acts, every conversation our serviceable ears by which we stare

Mais qui devrait choisir, quelle personne devrions nous croire, lui accorder notre confiance et qui ne nous déçoit jamais dans cette vie. Celui qui commet toutes les actions agit, chaque conversation que nos oreilles serviables par lesquels nous contempons.

—Aymeric Bourru

4.

Who to trust? On whom can we rely?
 Who will never betray us in this world?
 Who weighs all his deeds, as well as words,
 Without the help of our ears?

—He Siyu

Variations

A wonderful variation on this is to follow the example set by Camille Bloomfield’s “Deep Dante” and use the dropdown menus on DeepL to create a translation collaged from the proliferative potentials given for each segment. This allows players the possibility of varying and playing with syntax as well.

For those interested in militant strategies to work against the imperial homogenizing effect of machine translation, or to prolong the lifespan of artisanal human-authored translation work, I invite all readers, next time they use DeepL, to carry out a short translation choosing the last word from each dropdown menu.

Alternatively, you can simply visit DeepL—or ChatGPT—regularly and ask it to translate nonsense poetry.

3.2 Lutz to speech

A guide prepares the procedure by selecting a source text and running it through several languages on a machine translator. After printing the results, the guide cuts up each individual word from the machine translations and arranges them into separate envelopes to distribute to the players. Players then rearrange the words in the envelopes to make new poems that they can back-translate using the photo option on a translation app, or by speaking it aloud into the voice recognition translator function.

The following is a script for a set of procedures I carried out at a seminar for the research group TRACT (Traduction et Communication Transculturelle) at the Université Paris 3 Sorbonne Nouvelle on February 24, 2022. The theme for the seminar that year was devoted to the machine translation of literature.

Materials

- Lines 30–34 of Theo Lutz's *Stochastische Texte*. A full English translation of the original publication by Helen MacCormac can be found here: https://www.stuttgarter-schule.de/lutz_schule_en.htm.

EIN BILD IST FREI ODER EIN FREMDER IST TIEF.
 EIN GAST IST TIEF UND KEIN TURM IST FERN.
 EIN GAST IST LEISE. JEDES BILD IST FERN.
 EIN TISCH IST OFFEN. JEDER KNECHT IST FREI.

- The above lines translated into the 26 languages of DeepL, and printed in 24-point font, with large spaces between each word.

The translation can be done with any machine translator; I chose DeepL for practical reasons as 26 languages seemed more reasonable than the 109 on Google Translate at the time of the seminar.

- Scissors.
- Envelopes corresponding to the number of languages.
- Pen.
- At least one smartphone with the Google Translate app.

Players

- Workshop leader to distribute the envelopes, record the voice recognition translations if necessary and read the Google translations out at the end or guide player sharing.

Each person is invited to play with one or more envelope, although I recommend no more than five or six languages per smartphone with app installed.

Steps

Part I (preparation):

- The words from each translation are cut up and placed into envelopes along with slips of paper containing the following instructions:

Make a poem out of the words in the envelope.

No, it doesn't matter if you understand them.

If you can't use them all that's okay.

Don't add any words or repeat any words that are not already repeated.

- The envelopes are sealed and labeled with the name of the language of the cut-up translation inside.

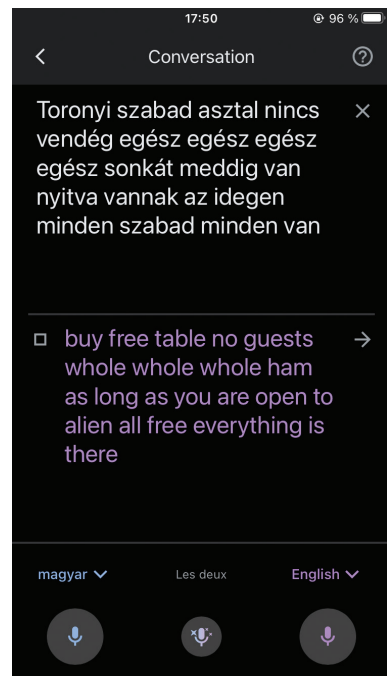
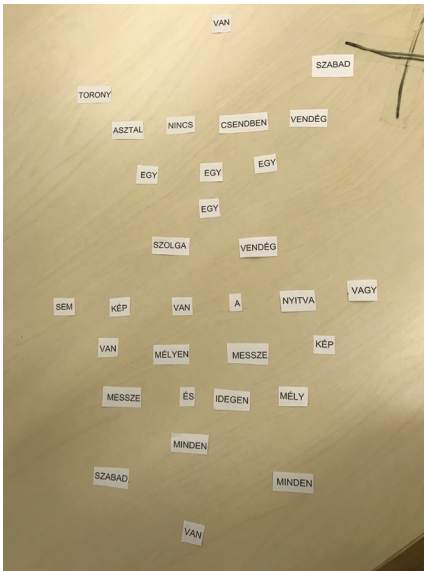
Part II (play):

- Workshop leader calls out the names of languages on the envelopes, instructing players to choose languages whose alphabets they can decipher, although it does not matter if they can speak the language(s) they choose or not.
- Upon opening the envelopes, players can be instructed to break the rules, or not.
- Players arrange the words in the envelope however they wish.
- They can then use their own smartphones or the workshop leader can circulate with theirs, or designate other Google translators.

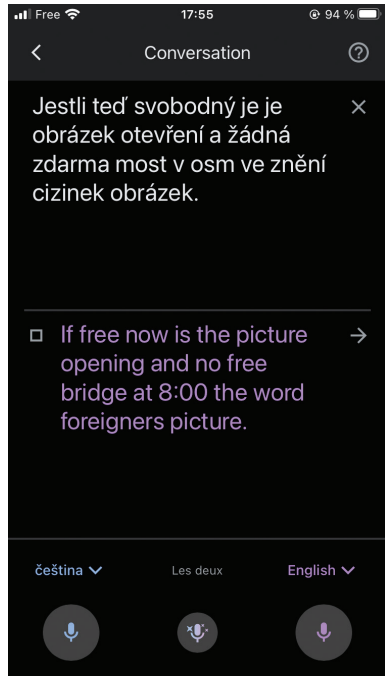
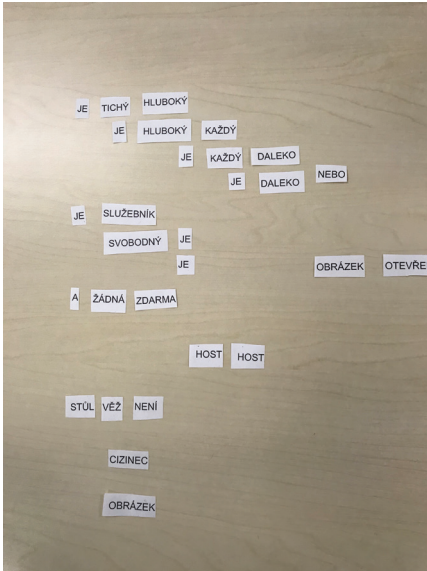
- Players read their cut-up translation into the voice recognition software on the Google Translate app. It does not matter whether they speak the language or not, but they should be able to read the alphabet.
- Photos can be taken of the original cutups.
- Screenshots can be taken of the results from the app.
- In addition or alternatively, the translations can be carried out using the Google Lens translation feature that translates using photo recognition of text. Make this even more fun by waving a hand in front of the translation to disturb the results (thanks to Nia Davies for that idea).

Examples

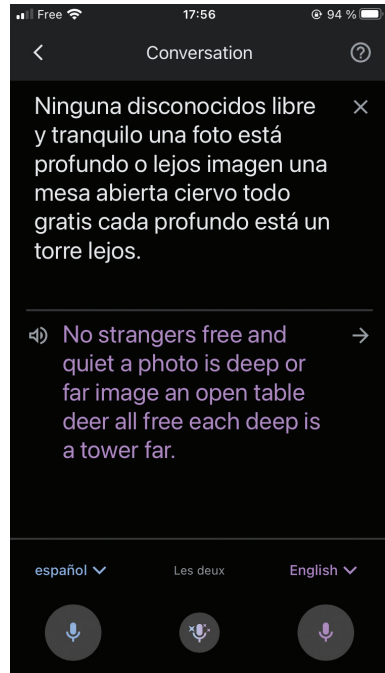
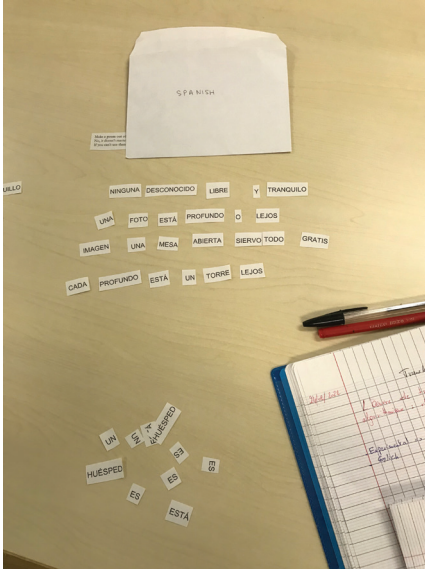
- Hungarian



- Czech



- Spanish



3.3 Blind faith translation in six steps

This procedure is inspired by Mahwash Shoaib's translations from Urdu into English of poems from Kishwar Naheed's Sokhta Samani-e-Dil/Composition of a Scorched Heart published in Chain 10 in 2003.

Shoaib's translation is carried out across six steps, which in their original state provide an excellent procedure for translation experimentation, alone or in a workshop or classroom setting.

Materials

- Source text.
- Dictionaries, corpora, CAT (computer-assisted translation), MT (machine translation) tools or other translational resources.

Players

- Can be done alone or in groups, or individually with one single text and the results shared, for example, in a classroom setting.

Steps

- A “blind faith” translation is carried out by the translator.

A “blind faith” translation uses no external resources apart from the translator's internal knowledge and ingenuity. The purpose of a blind faith translation in a teaching context is to reconnect students with their translation intuition, and help them develop their translational voice and creative instincts. For example, I deduct many “points” for omissions in the case of blind faith translations but no points for words not known, and even give extra points for a valiant guess or a clever “workaround” (creative solution to not knowing a word). It also has the added benefit of showing them that compulsively returning to dictionaries or online resources can actually waste time, and to help them remember when and how to trust their gut.

- A rewriting of the blind faith translation with the aid of dictionaries, the internet, machine translation or other translator tools.
- A word-for-word calqued translation of the original. Shoaib refers to this as a “transliteration.”

- Final translation that synthesizes elements from the first three translations.
- A retranslation back into the departure language of the original.
- Commentary or discussion comparing each of the translations of the first five steps.

Variation

In one of the courses I teach in the Applied Languages translation master's program at Université Paul Valéry Montpellier 3, I traditionally have students carry out a blind faith translation and compare it to DeepL or ChatGPT in order to create a third amalgam translation along with a commentary. In a final step, I ask them to turn this into a creative translation as a final project (also with commentary).

4

Transpose

4.1 Grammatically extended neotranslation

This procedure for neotranslation is based on a collective and a posteriori approach to language invention. With a guide who has selected a line of text, players invent their own distortions based on rules inspired by linguistic systems other than that of the original, or by making them up. Using a board or projection, the players apply the rules along with the guide to form their own collective a posteriori invented language. This terminology (and any terminology that uses a prefix with the word “translation” that you see here) of “grammatically extended neotranslation” comes from the Outranspo’s “Classification of Translation Constraints and Procedures,” conceived originally by Pablo Martín Ruiz.

Materials

- A text for translation.
- Usefully, a white board or a computer and projector upon which to display generated results as they emerge. I used a framapad in the example below, which was ideal because it enabled users to carry out their own distortions directly, and to aid collectively in the recording and transformation processes (each color indicates a different scribe).

Players

- A scribe to apply the different shifts suggested by the other players.
- A moderator (who may or may not be the same person as the scribe) to direct the collective play of invention.

- Anywhere from five to twenty-five participants, all or most of whom have some knowledge of at least two languages; ideally the languages differ from one another.

Steps

- The moderator presents the text to the public, providing context and interpretation if they wish.
- Carry out a gloss (a literal, word-for-for translation) of the original into a second language.
- Working in pairs, players choose a grammatical rule or structure from another language to apply to the gloss.
- The moderator works around the room, calling on participants while the scribe applies the rules in collaboration and discussion with the other players, and always maintaining contact with the original departure text and language.

Variation

- This procedure can also be carried out homolingually, working from the original text without translating into a second language first and applying the foreign-language grammar structures directly to the departure language. In this case, players would skip the second step, which indicates to carry out a gloss of the original into a second language.
- This procedure can also be carried out in isolation, but this would more closely resemble classic language invention. A useful guide for getting started with a posteriori language invention can be found in Peterson (2015).

Example

- This example is a translation into a grammatically extended French of the passage from the script of Nicole Van Harskamp's film *PDGN* cited at the beginning of the fourth chapter of *Experimental Translation* (Transpose). It was carried out during a workshop at the Friction des Langues journées d'études at Université Paris 3 Sorbonne-Nouvelle on April 29, 2022, organized by Amanda Murphy and Guido Furci.

List of distortions and applications to an original sentence spoken by the character Chingshi in the film *PDGN*.

For distortions inspired by other languages, those languages are listed in parentheses after the distortion

French gloss : J'ai entendu qu'au nord, on apprend une langue inventée où tout est nouveau.

1. le verbe est toujours en 5ème position, ce qui interdit toute phrase à moins de 5 unités à moins de marquer des pauses, blancs...

The verb is always in the fifth position, which prohibits any phrase with fewer than five units unless marked with pauses or gaps...

Je qu'au nord **ai entendu**, on une langue inventée **apprend** où tout nouveau - **est**

2. le futur s'exprime toujours par le verbe avoir + à au présent (inspiré du barese)

The future is always expressed by the verb to have (avoir) + à in the present (Barese)

Je qu'au nord **ai à** entendre, on une langue inventée **a à** apprendre où tout nouveau - **a à être**

3. inversion de l'ordre des adjectifs par rapport aux substantifs (par exemple : ma préférée couleur) (anglais)

Inversion of the order of adjectives and substantives (for example: my préférée couleur instead of couleur préférée) (English)

Je qu'au nord ai à entendre, on une **inventée langue** a à apprendre où tout nouveau - a à être

4. les "e" en début de mot sont toujours muets

E's at the beginning of words are silent (signified by an apostrophe ')

Je qu'au nord ai à 'ntendre, on une inventée langue a à apprendre où tout nouveau - a à 'tre

5. les propos rapportés sont indiqués par le suffixe -pli accolé au premier verbe de la phrase de l'information rapportée (fictional suffix distantly inspired by the structures of quechua)

Reported speech is indicated by the suffix -pli attached to the first verb of the sentence in which the information is reported.

En le nord, apprend-**pli** une inventée langue où tout nouveau – a à 'tre

6. confusion s'exprime toujours par le verbe avoir au présent

Confusion is always expressed by the verb avoir (to have) in the present.

En le nord, apprend-**pli** une inventée langue où tout nouveau – a à 'tre

7. inversion (par rapport au français) des genres des noms

Inversion (with regard to French) of the genders of nouns.

En la nord, apprend-**pli un** inventé langue où toute **nouvelle** – a à 'tre

8. inversion des syntagmes tous les deux syntagmes sauf pour le verbe

Inversion of syntagms every other syntagm except for the verb.

apprend-**pli en la nord** un inventé langue – a à 'tre où toute **nouvelle**

9. pas de distinction féminin/masculin dans les adjectifs

No feminine or masculine distinction for adjectives

apprend-**pli en la nord** un inventé§ langue – a à 'tre où toute nouv§

10. contraction des couples adjectif-substantif en soustrayant la dernière syllabe du premier terme du couple, et la première du second (lune diaphane -> luphane) (cette proposition vient du chinois)

Contraction of adjective-substantive pairs by subtracting the last syllable from the first term in the pair, and the first syllable from the second term (lune diaphane -> luphane) (Chinese)

apprend-**pli en la nord un invengue** – a à 'tre où **touv§**

11. en cas d'emploi du féminin il se positionne toujours comme premier mot de la phrase, indépendamment de sa fonction grammaticale – ou le sujet de la phrase est toujours féminin

Feminine words, when used, are always placed as the first word in a sentence, regardless of their grammatical subject – or the subject of a sentence is always feminine.

apprend-**pli en la** nord un invengue – a à 'tre où touv§

12. pas d'article du tout pour les noms (ni défini, ni indéfini, ni partitif, ni démonstratif ni possessif etc.) cf latin et langues slaves (mais ces langues ont des démonstratifs et possessifs)

No articles for any nouns (neither definite, indefinite, partitive, demonstrative, possessive or otherwise) (Latin and Slavic languages, although these languages do have demonstratives and possessives)

apprend-**pli en** nord invengue – a à 'tre où touv§

13. On remplace toutes les 4 voyelles nasales par une seule (à peu près 'an') : explique un lapin devient "an lapan" etc (cf beaucoup de mes élèves débutants du monde entier, je suis prof de FLE)

Replace all four nasal vowels by one (more or less 'an'): explique un lapin becomes "an lapan" etc. (cf many of my beginner students from all over the world, I'm a teacher of French as a foreign language)

apprend-**pli an** nord **an**vengue – a à 'tre où touv§

14. Postposition à la fin de la phrase des informations concernant le lieu; Substitution de l'information de lieu sur la base de sa direction (en le nord = en le dessus) (inspiré du napolitain) – pour le cas de "centrale" = entre dessus et en bas (faux calque de "entre chien et loup")

Postposition at the end of a sentence of information relating to place. Substitution of place-related information with information on directionality: en le nord (in the north) = en le dessus (in the above) (Neapolitan). « Centrale » becomes « entre dessus et en bas » (between above and below). This is a faulty calque of the French « entre chien et loup » meaning "twilight" (between twi and light)

apprend-**pli an dessus** **an**vengue – a à 'tre où touv§

4.2 N-gram translation

This procedure is based on one of the early models for word vectors called N-grams, whereby the tokens in a word window are placed on the x and y axes of a grid and assigned a number that corresponds to the number of times each word appears next to another one in the cells where the x and y axes meet, respectively for each word pairing. Using a word window for the same set of words in at least two languages, players find combinations of words for which the numerical values ascribed to word proximity found in the cells add up to equal sums.

Materials

- A phrase and its translation.
- Word-processing program, spreadsheet program, pen and paper or other interface upon which a grid can be made. (This can also probably be done much faster using software if you have the resources to do so.)

Steps

- Copy out each word of the phrase in the departure language along both the y and x axes of a grid.
- Copy out each word of the phrase in the arrival language along both the y and x axes of a grid.
- Choose a word window, that is, the number of words that you will consider together in order to measure their frequency of co-occurrence. This number is what will determine the N in your N-gram translation. For example 1-gram measures the frequency with which one word appears next to another; 2-gram measures the frequency within which a word appears within the two words surrounding another, and so on.
- For each cell along the intersections, copy down how many times those words appear in proximity to another according to the number of elements in the word window you have chosen.

- Once you have calculated all the frequencies of co-occurrences for each combination according to your word window, write a line of words whose value is 0. Write another line whose value is 1, and then 2 and so on.
- Carry out this same step in the second language.
- Each line with a given value in the departure language can then be read as equivalent to a line with that same given value in the arrival language.

Example

Below you will find phrases calculated from a matrix that I prepared using a line from Theo Lutz's *Stochastische Texte* in English and French translations.

The Matrices:

	A	Picture	Is	Free	or	stranger	deep	guest	And	No	Tower	Far	Quiet/ Silent	Every	Table	Open	servant
A	0	1	0	0	1	1	0	2	0	0	0	0	0	0	1	0	0
picture	1	0	2	0	0	0	0	0	0	0	0	0	0	1	0	0	0
Is	0	2	0	2	0	1	2	2	0	0	1	2	1	0	1	1	1
Free	0	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0
Or	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Stranger	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Deep	0	0	2	0	0	0	0	0	1	0	0	0	0	0	0	0	0
Guest	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
And	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
No	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0
Tower	0	0	1	0	0	0	0	0	0	1	0	0	0	0	0	0	0
Far	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Quiet/ Silent	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
Every	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	1	1
Table	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Open	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0
servant	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0

	Un.e	Image	est	Libre	Ou	Etrangere	Profond.e	Et	Hôte	Aucune (n')	Tour	Loin	Silencieux. euse	Chaque	Lointain.e	Table	Ouverte	Serviteur. euse
Un.e	0	1	0	0	1	1	0	0	2	0	0	0	0	0	0	1	0	0
image	1	0	2	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0
est	0	2	0	2	0	1	2	0	2	0	1	1	1	0	1	1	1	1
libre	0	0	2	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
ou	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Etrangere	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Profonde	0	0	2	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Et	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0
Hôte	2	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Aucune (n')	0	0	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0
Tour	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0	0
Loin	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Silencieux. euse	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0
chaque	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	1
Lointain.e	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Table	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Ouverte	0	0	1	0	0	0	0	0	0	0	0	0	0	1	1	0	0	0
Serviteur. euse	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0

The Equations

0. Une tour est un tour = A deep stranger or every tower

1. A stranger = et aucun

2. Un hôte = a guest

3. Every picture is far = Une image est profonde

4. **Open every** tower and **picture a** deep quiet stranger **is free**

(1)

(1)

(2)

= **Chaque silence** est **une étrangère** lointaine **et aucun tour** n'est libre.

(1)

(1)

(1)

(1)

4.3 Translating (into) acrostics or anagrams

Using an already existing one or inventing their own, players are invited to translate or create bilingually a set of two mirroring anagrams, acrostics or mesostics. The difficulty varies greatly according to language pairs!

Materials

- A source text or
- An acrostic (or mesostic) or anagram for translation or co-simultaneous heterolingual construction.

Examples

Co-simultaneous heterolingual construction of an anagram:

- from Noel's "I can't breathe/no puedo respirar" (*Transversal* 21)

I CAN'T BREATHE

NO PUEDO RESPIRAR

anagrams to troll white supremacy

anagramas para trolea a la supremacía blanca

ETHNIC ABATER
A BETTER CHAIN
CHAIN ABETTER
BERNIE ATTACH
HIBERNATE ACT
I BE THAT CAREN
THEN BACTERIA

PERDIERON APUROS
PUDRIERON ÁSPERO
DESEARON POPURRÍ
REPUSIERON DOPAR
PROPUSIERON ARDE
ESPIARON PERDURÓ
ESPINUDO PERORAR

Etc.

From a source text not originally written in an acrostic or an anagram:

- De la Torre's "T20: Translation of the poem smuggled inside another poem as an acrostic"; "T23: Anagrammatic translation permutating all of the letters in the original Spanish into English-language words"; "T24: Anagrammatic translation permutating all of the letters in an English version of the original into Spanish-language words, and its corresponding translation into English" (72–73).

5

Modulated

5.1 Translate like Elisa Sampedrín

Relying on Outranspian constraints such as soundtranslation, limentranslation, hommeauxtranslation, ekphrasotranslation, etc., as well as gut instinct and the free-form imagination of translucinación, players translate a text written in a language they don't speak. Ideally this is carried out with a text that has an existing "faithful" translation by a translator with real knowledge of the language of the original.

Materials

- A text written in a language not spoken by the translators. The text should be one that has already been well translated by someone else.
 - * *Translating from a language one does not speak can be problematic depending on the positionality of the players involved. One might want to avoid Poundian essentializing over the mystical exoticism of the structures of languages and alphabet one knows nothing about. One might also want to avoid post-colonialist mechanisms of appropriation that erase the sense and significance of the original. One possible way to get out of this is to do what Elisa Sampedrín does in Erín Moure's O Resplandor and translate texts that have already been well translated, and dialogue with those translations.*

Players

- One, or several if carried out in a workshop or classroom context.

Steps

- Consider the text rather than read it. Worm one's way in through the form, using techniques of experimental translation such as soundtranslation (or its equivalent on the alphabet level), calque, paleotranslation or limentranslation, translating by way of known or imagined root words or through associations and imagined bilingual homophones. Liberate sense from form and form from matter, as in a *traduit partouze*, but intimately.

Examples

1.

- a) Original by Aurelia Lassaque written in Occitan, extracted from her book *Pour que chantent les salamandres*, p. 40.

Sant-Joan

La Nuèch

La bèla bala sola suls camins
per las estèlas e per la salvatgina.
Sas mans penjadas al cèl,
daissa lo vent la vesitar.

Son rire se mescla al cant d'aucèls de nuèch allucinats.

- b) Translations carried out by Nia Davies, who does not speak Occitan and was not informed of the source text or language.

Siwan

The Kidney

The pretty protein does its work
the stars are out for salvaging
Those hands gestate quick as risk,
an organ cannot speak

Some rivers are middleweight; a kidney moves a little weight.

The notch

Don't think of the kidney's tubes snipped away
 Skip happy into the coming poiesis
 Cells regenerate so re-ripple up
 Through cell life & love

River through the roads of the body
 A hundred or so more years

Treasure of Saint Siwan

Visiting the mouth of the organ chest
 A gift of the hands out to see
 Daubing, poietic chitterlings
 Breathing out and in to see

Cellular trips through the springs, our siblingness
 Because the notch shines

c) Transplanted source text (also by Nia Davies).

Are there any long-term risks of living with **suls camins**? It is important to be aware that, although risks across the board are generally very low, every individual is different and it is possible for other uncommon complications to occur. For example, although rare, on-going fatigue and persistent pain have been reported by small numbers of the thousands of living donors. However, most **La bèla bala sola** lead a normal, healthy life after they have donated and are able to do all the activities that they were doing before. What are the side effects of **e par la salvatgina** with one **Nuèch**? Some **La Nuèch** have indicated that there is a slightly higher chance of a small increase in **al cèl** or the amount of protein in your urine as a result of **Sas mans**. However, these are checked at annual followup and, if found, can be **daissa lo vent**. The overall risk of developing significant kidney disease in your remaining kidney after donation is **le vesitar**, occurring in less than one in 200 (0.5%) donors, and it is much less in kidney donors than

it is in the general (unscreened) population (because **de nuèch** donors are, of course, prescreened to ensure they are healthy). Whilst most **pen-jadas** have uncomplicated pregnancies after donation, there is a slightly increased risk of gestational hypertension or pre-eclampsia. **Can Son rire shorten your life?** Compared **per las estelas**, most kidney donors have equivalent (or better) survival, excellent quality of life, and no increase in end-stage kidney disease (ESKD). Some studies have indicated a slightly increased incidence of ESKD post donation among **ses mescla**; in particular black donors, younger donors, donors genetically related to their recipients, donors related to **al cant d'aucèls** of their kidney failure, and overweight donors. However, the risk is still lower than that of the general (unscreened) **allucinats**.

- d) The original bilingual version of the original Occitan poem in French, also written by Aurélia Lassaque (41).

Saint-Jean

La Nuit

La belle danse seule sur les chemins
pour les étoiles et pour la sauvagine.
Ses mains suspendues au ciel,
elle laisse le vent la visiter.

Son rire se mêle au chant d'oiseaux de nuit hallucinés.

- e) My literal translation into English from the French and Occitan.

The beauty dances alone on the path
for stars and wilderness.
Her hands hanging in the sky,
she welcomes the wind.

Her laughter mixes with the night bird's hallucinated song.

2.

a) Extract from original poem by Yevgeny Yevtushenko.

ПОЗДНИЕ СЛЕЗЫ

Животные—ото другие народы
и не но слезливон, как люди, породы
Но плачут собаки не спяну-тверезы
Их старость выдавлиывает им слезы

b) Translation by Adam Israel, who neither speaks Russian nor reads Cyrillic.

Dolorous Chemistry

Unbottled and aflight, awaiting
The word the had constructed, all but open.
Oh sweet compounds and fair mixtures,
I incline assiduously before your power.

The extract above is taken from Alan Semerdjian’s contribution to the *Chain* 10 volume on *Translucinación* entitled “The Efficacy of Mistranslation,” in which he recounts his experience teaching creative writing in English through the translation of languages students had varying degrees of access to. Semerdjian quotes Israel’s reflection on his translation process from Cyrillic without knowing the alphabet:

Translating an unknown language caused me to approach the writing of the poem as an unlocking of meaning already trapped among the words. The experience of working from another poet’s words allowed me to disassociate from the act of setting up the poem and focus on the relationships of words together. Fresh and interesting phrases and images sprang forth from the inspiration of Cyrillic characters rather than English thoughts. A wholly new approach for myself, a too American poet. (Israel, quoted in Semerdjian 192)

c) Faithful translation by Alec Vagapov.¹

OLD AGE TEARS

Though animals do have some human features
 they differ from humans, the snivelling creatures.
 A dog doesn't whine with its head full of bees, -
 old age is what squeezes out its tears.

3.

a) Original poem in Mandarin Chinese by 1930's Chinese linguist Yuen Ren Chao.

石室詩士施氏
 嗜獅。誓食十獅。
 獅時適市視獅。
 十時適市獅。
 是時適市獅。
 氏視是十獅。
 使是十獅逝世。
 氏拾是十獅屍。
 氏使侍拭石室。
 石室溼。氏始試食是十獅屍。
 石室拭。氏始試食是十獅屍。
 食時始識是十獅屍。
 實十石獅屍。
 試釋是事。

b) Pinyin transliteration and literal translation, reproduced from the YellowBridge website² (translator unknown).

	繁體 Trad ↔ 简体 Simp	Pinyin	English
	施氏食狮史	shī shì shí shī shǐ	Story of Shi Eating the Lions
1	石室诗士施氏,	shí shì shī shì shī shì,	A poet named Shi lived in a stone room,
2	嗜狮, 誓食十狮.	shì shī, shì shí shí shī.	fond of lions, he swore that he would eat ten lions.
3	氏时时适市视狮。	shì shí shí shì shì shì shī.	He constantly went to the market to look for ten lions.
4	十时, 适十狮适市。	shí shí, shì shí shí shì shì.	At ten o'clock, ten lions came to the market
5	是时, 适施氏适是市。	shì shí, shì shī shì shì shì shì.	and Shi went to the market.
6	氏视是十狮, 恃矢势,	shì shì shì shí shī, shì shī shì,	Looking at the ten lions, he relied on his arrows
7	使是十狮逝世。	shǐ shì shí shī shì shì.	to cause the ten lions to pass away.
8	氏拾是十狮尸, 适石室。	shì shí shì shí shī shī, shì shí shì.	Shi picked up the corpses of the ten lions and took them to his stone room.
9	石室湿, 氏使侍拭石室。	shí shì, shī, shì shǐ shì shì shí shì.	The stone room was damp. Shi ordered a servant to wipe the stone room.
10	石室拭, 氏始试食十狮尸。	shí shì shì, shì shǐ shì shí shí shī shī.	As the stone den was being wiped, Shi began to try to eat the meat of the ten lions.
11	食时, 始识十狮尸,	shí shí, shǐ shì shì shí shī shī,	At the time of the meal, he began to realize that the ten lion corpses
12	实十石狮尸.	shí shí shí shī shī.	were in fact were ten stone lions.
13	试释是事.	shì shì shì shì	Try to explain this matter.

c) Translation by Outranspo.

606 Soucis

Si six scies scient Sissi

Soucis ? si si, ici

She sees sexy sheep chewing... cheese

Su Cid ? vi sin insistir

Issi... sei sci liscissimi

Sí sí sì sì si, sí ! sì sí !

No no no no no no

(in the style of Amy Winehouse)

\ / \ / - - \ / \

(YMCA style)

/ \ - \ \ / \ \ / \

sh sh sh, sh sh sh sh sh sh

(sound of cicadas)

chip chip, chip tuits chips tuits tuits chip

(birdsong)

she (••) she (••) she (••) she (••) she (••) *(Portraits de 10 lionnes par Delphine Presles)*

Si sì c'est sí ?

5.2 Alter-ego translation

Translate the figure of an author in a text into the figure of a translator. Tangentially, translate writing into translating. This can also be carried out between translator figures. For added fun, try translating text type.

Materials

- A text for translation that either treats the subject of writing or the figure of the author, or of a fellow translator.

Steps

- This can be a simple transduction, swapping words out for another (such as *écriture* for translation and *autrice* for translator).
- Alternatively, this procedure can modulate for an entire person, as when Doctor Who dies and is reborn as a new doctor, maintaining their story and their grief, but changing external appearances, tastes and outward personality.

Examples

*In this example, students in my first year master's course in professional translation were not asked explicitly to modulate person, author or character, but to modulate text type. Interestingly, in a number of cases, the modulation of text type—which includes the modulation of locutionary context and address—provoked a modulation of person as in Moure's modulations between the figure of the author and the figure of the translator in her translation and echolation of Chus Pato's *Secesión: Secession/Insecession*.*

Prompt given to the students: Translate changing the text type (e.g.: biography, interview, social media or dating profile, short story, obituary... please do think about page layout, format and interface).

a) *Original.*

[Name]
38 ans
| Paris (75011) France

EXPÉRIENCES

Traductrice indépendante

Domaines techniques et médicaux Depuis janvier 2011 Freelance Paris France

Traductrice exerçant en libéral, je vous propose un service de traduction professionnel, adapté à vos besoins. Je traduis vos manuels techniques mais également vos documents à usage commercial ou interne, afin de garantir à votre entreprise une documentation homogène.

Traductrice, réviseuse, chef de projets

EXATRAD Avril 2005 à décembre 2010 CDI Paris France

Traduction et révision (essentiellement de l'anglais vers le français) dans le domaine des techniques, des équipements médicaux, de l'informatique, du marketing et de la communication d'entreprise.

Gestion de projets multilingues du devis à la livraison, en passant par l'assignation aux traducteurs compétents et le suivi du projet (lien clients-traducteurs).

Élaboration de glossaires.

Contrôle qualité (guide de style, relecture, révision et suivi des retours clients).

Traductrice et chef de projets junior

Cillero & de Motta Traducción Juillet 2003 à février 2004 Stage Zaragoza Espagne

Gestion de projets, glossaires, guides de style.

Traduction et relecture (espagnol vers français) : rapports médicaux, sites Web touristiques, menus gastronomiques, articles de presse, fiches de sécurité, fiches de maintenance, catalogues publicitaires, développement durable.

FORMATIONS

DESS Techniques de la traduction et traduction spécialisée (anglais/espagnol)

Université Toulouse II

Octobre 2004 à octobre 2005

Formation sur les métiers de la traduction, s'appuyant sur des ateliers pratiques de traduction et de terminologie et sur des cours sur la gestion du fond documentaire, des outils informatiques et de l'entreprise.

Maîtrise LEA (Langues étrangères appliquées) anglais/espagnol

Escuela Universitaria de Estudios Empresariales (Zaragoza, Espagne)

Septembre 2002 à septembre 2003

École de commerce rattachée à l'université de Saragosse.

b) Modulation by Gabriela Rodrigues Anastacio.

facebook Home Profile Friends Inbox (1) Settings Log out

Gabriela Anastacio 5 minutes ago

Wall Info Photos +

What's on your mind?

Attach:

Share

View photos of me (34)

Information

Relationship Status: Married

Current City: Paris, France

Birthday: 2 September 1983

Friends

15/01/2012

One year ago I became a freelance translator! If your company needs any technical or medical translation, please contact me. I can translate technical manuals and documents for commercial or internal use; I will ensure that your company keeps consistent documentation!

Like Comment Share

14/01/2011

I'm now starting a new career as a freelance translator! Wish me luck xx

Like Comment Share

12/12/2010

Left Job at EXTRAD

Posted on 12 Dec. — [translator project manager](#)

After 5 years, I have decided to leave my job as a translator, proof-reader, and project manager. Let's see what the future has in store for me!

Like Comment Share

23/05/2008

Busy days at work! I've been doing a lot of translation and editing in the fields of technology, medical equipment, IT, marketing, etc. I mainly translate from English into French, but it is still exhausting! I think I need to get my eyes checked.

Like Comment Share

11/10/2005

Just started managing multilingual projects, including the assignment to the competent translators and project monitoring (basically I'm the link between the client and the translator). I've also started developing glossaries, how cool! Oh, and don't even let me get started on quality control! I'm basically proofreading, editing, and doing the follow-up of client's feedback! I'm thrilled!

Like Comment Share



10/04/2005



Started Working at EXATRAD

Posted on 10 April - Translator

Like Comment Share



01/10/2004

I'm about to start my Master's degree in translation techniques and specialized translation in the University of Toulouse!! It will be one year (until October 2005), and the focus will be on practical translation, terminology workshops and courses on the management of databases, IT, and more! I'm excited!!

Like Comment Share



05/02/2004

My internship in Zaragoza has come to an end! These last few months working as a translator and Junior project manager allowed me to learn so much about the profession! I got to translate medical reports, tourist websites (my favorite), restaurant menus, news articles, guidelines of all kinds, articles on sustainable development, among others, and I got to do some management of projects, glossaries, and style guides!

I'm ready for the next step. Perhaps a post-graduate degree or a Master's so that I can deepen my knowledge? Who knows...?

Like Comment Share



08/07/2003

I'm about to start my very first internship in Cillero & de Motta Traducción, in Zaragoza, SPAIN!! How amazing? This will give me an amazing opportunity to keep improving my Spanish, and also to get started on the translation world! They told me I will be doing some translation but mainly proofreading texts from Spanish to French, so I think I'll be okay!

Like Comment Share



20/09/2002

I'm now doing a Master's degree in LEA (Applied Foreign Languages), studying English and Spanish! And guess where: in Spain!! This university seems amazing, Escuela Universitaria de Estudios Empresariales, in Zaragoza. I hope this year is as good as I'm expecting! There's even a business school attached to the University of Zaragoza!

Like Comment Share



02/09/1983



Born on September 2, 1983



Hometown — Paris, France.

Like Comment Share

c) *Modulation by Kaoutar Zouarhi.*



Lost in Translation

HOME ARTICLES CONTACT US NEWSLETTER

26TH OCTOBER, 2021—KAOUTAR ZOUARHI

Random good reads on translation

INTERVIEW WITH A TRANSLATOR



Nadia is a French-Spanish freelance translator specialising in French literature. Her recent translations include *Les fleurs du Mal* by Charles Baudelaires, *Le Bateau ivre* by Arthur Rimbaud and *Le dernier jour d'un condamné* by Victor Hugo.

Why did you decide to become a translator?

Ever since I was a child, I've loved languages. I was lucky to grow up in a bilingual household and to speak French and Spanish all the time. I used to read and write poetry in those two languages. After my high school graduation, it was obvious to me that I would study languages, and I decided to study them in Spain. In 2003, I graduated with a BA in applied languages with a major in English and a minor in Spanish from the University of Madrid.

How did you get your first job?

During my BA I had to do an internship. It went so well that they offered me a 6-month contract! That was a welcome opportunity for me because it was in Madrid and I wanted to spend more time over there. I worked as a junior project manager supervising so many translations, mainly from Spanish into French. It was the best first learning experience I could have ever dreamed of. I translated so many kinds of documents, like press articles and advertising catalogues. I also learned good localisation strategies while translating tourist websites.

Was it easier to work in different areas of translation? Did you like it?

I really enjoyed it, but my passion for French literature and poetry was calling to me. I had always dreamed of translating famous French authors' books into Spanish one day, since it's my mum's native language. Then I realised that I couldn't get a job like that unless I had some kind of translation qualification. Therefore, in 2004, I decided to resume my studies with an MA in Literary and Translation Studies.

What did you do after your MA in Translation?

I was a fresh graduate, and the most evident next step for me was scoring my first literature translation job and working on establishing a good client base. But before I did that, I had to do what all newbie translators do: apply for all the jobs I came across! I must admit I was very lucky because I got a 5-year contract in a translation agency in Paris affiliated to a famous publishing house. I had the great joy of translating over 11 books from French into Spanish. I also did some multilingual project management, and did some follow-up work to develop relationships between clients and translators.

It sounds pretty interesting! So how did you choose to become a freelance translator? What are the benefits of being a freelance translator compared to an in-house translator?

Initially, working in-house is probably a good way to get started. It gives you a lot of experience, you see how everything works from the inside and you obviously get a regular income. In 2011, I had my first child, and it was a turning point in my life. So to have more freedom, I founded my own business, I had my own clients, set my own deadlines and rates, and was my own boss. I've been providing professional translations for my clients for the past 10 years.

Kaoutar Zouarhi, Editor of *Lost in Translation*

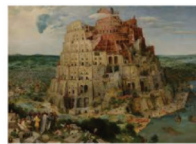
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5.3 Geographic modulation

The following are two translations both carried out by Angeliki Papazoglou, a student from my 2019 master's translation class whose native language is Greek, who, beginning with a tourist text on Montpellier, created a fictive city called Darkon City. She then proceeded to locate some of her other experimental translations for the class in this same universe, thus highlighting an important tenet of the class: the reflection on context and world as a primordial guideline for translation strategy. Darkon city is also an example of "antotranslation" (Outranspo's version of VD's contraire négativé), translating sunlight to darkness, comedy to tragedy, cats to reptiles. There are also a number of other Outranspian constraints woven into Papazoglou's translations: see if you can find them!

a) Original tourist text on Montpellier and Papazoglou's translation into Darkon City.

Prompt: Translate, changing the time or place (real or imaginary)

Montpellier

Il est un pays où l'eau ne sort que de la terre et le soleil reste bien haut dans le ciel.

Avec deux fois plus de journées ensoleillées que la moyenne nationale et une multitude de fontaines, qui ont donné à la ville son surnom de "ville aux 100 fontaines", Montpellier est, dès cette introduction, un paradis pour les aficionados de l'héliocentrisme touristique.

Ces deux arguments ayant déjà, certainement, provoqué chez certains un départ précipité pour cette ville promise, ne doivent plus rester, devant ces lignes, que les personnes pour qui le soleil n'est pas la seule motivation d'un voyage.

Que ces dernières ne fassent pas l'erreur de rayer la cité de leurs destinations de vacances car Montpellier est aussi riche de découvertes qu'elle l'est de lumière.

Dotée d'un centre historique millénaire, la ville foisonne d'attrait culturels et patrimoniaux que font vivre une culture méditerranéenne de la

vie en extérieur. Il n'est donc pas étonnant de constater que l'essentiel de la vie des montpelliérains se déroule sur les magnifiques places, fruits d'une riche histoire architecturale.

L'un des exemples les plus représentatifs de cette abondance visuelle est la place de la Comédie. Lieu de jonction entre les quartiers anciens et les bâtiments modernes du jeune quartier Antigone, cette place est un lieu de rencontre privilégié pour la population. On aime y déambuler entre le théâtre du 19e siècle (dont l'architecture s'apparente à celle de l'Opéra Garnier), les immeubles haussmaniens, la fontaine des 3 Grâces et les nombreux restaurants et bars qui s'y épanouissent. On y découvre aussi l'édifice le plus spectaculaire de la ville, la cathédrale Saint Pierre.³

Darkon City

There is a place where water spouts out of the ground and the sky rests its dark veil upon the city. Having twice as many days full of darkness as an average French city and a multitude of fountains that have given the town the name “the town of one hundred fountains”, Darkon City, according to this introduction, is a paradise for lovers of darkness-oriented tourism.

These two arguments probably already have convinced many to visit this promised land. All that is left now is to convince those for whom darkness is not the only relevant criterion for traveling.

Hopefully those people will avoid making the mistake of crossing this city off of their list of holiday destinations, for Darkon City brims with places to explore as much as with darkness.

Being endowed with a city centre of thousand-year-old historical significance, this town is overflowing with cultural and patrimonial attractions which unveil the outdoor lifestyle of the Haunted Mountains. Therefore, it's easy to assume that Darkonians experience some of the most important moments of their lives in these magnificent squares which are the fruits of a historically rich architecture.

One of the most representative examples of this visual abundance is Tragedy Square, which is a famous meeting point as it connects the ancient districts to the modern buildings of the newer district of Aspawn.

You will love wandering around the 38th century theatre, which is architecturally similar to the Morbid Opera, the futuristic gothic buildings, the fountain of Three Graces and the numerous restaurants and bars that appear before your eyes.

There you will also find the town's most spectacular building, Saint Stone cathedral.

b) Original text on an animal and Papazoglou's translation into Darkon City.

Prompt: Translate changing the world (real or imaginary—and yes you can change the animal!)

Une nouvelle espèce de chats a été découverte en Corse

Imaginez qu'une des créatures de nos mythes et légendes s'avère réellement exister. C'est ce qui fut le cas du « Ghjattu-volpe » en Corse. Baptisé le « Chat-renard » en français, cette nouvelle espèce de félin (d'apparence plus « chat » que « renard ») est un « mythe devenu réalité » qui intrigue les chercheurs.

En méditerranée, sur l'île française de Corse, une légende locale appartenant aux bergers depuis bien des années est connue sous le nom de « Ghjattu-volpe »: un prédateur nocturne pourchassant les mamelles des moutons et des chèvres!

Mais ce n'est que pendant une nuit en 2008, lorsqu'accidentellement l'un d'entre eux fut pris au piège dans un poulailler d'Olcani que cela a finalement attiré l'attention des spécialistes.

En effet, l'ONCFS (Office national de la chasse et de la faune sauvage) nous avoue que cette espèce auparavant connue n'avait cependant pas encore été identifiée « scientifiquement » et recensée. Afin de justifier cela, Pierre Benedetti, un technicien en environnement à cet Office a déclaré à l'AFP qu'il s'agissait d'un animal extrêmement discret et aux habitudes nocturnes.

Avec sa longue queue aux anneaux noirs, son pelage dense gris fauve, ses rayures sur les pattes antérieures, son ventre de couleur rouge, ses oreilles très écartées, ses moustaches courtes et ses longues canines, il n'est pas étonnant que ce chat sauvage fût un jour apparenté à son cousin le renard. Mais il n'en est rien, car il serait tout bonnement impossible pour un canidé et un félin de s'hybrider.⁴

A new race of reptiles was found in Darkon City!

What if one of the creatures of your bedtime stories actually existed? This is the case for the “Blazesting” of Darkon City. This new breed of reptiles, that looks more like a dragon than a scorpion, is called “Dragon-scorpion” in English. It's a myth come true and has intrigued many researchers.

A local legend among Darkonian lumberjacks tells the story of a creature known as the “Blazesting” that has existed for many years in Darkon City. According to the legend, this nocturnal predator loves to hunt vermin and small animals for food late at night!

It wasn't until 5034 that the Blazesting began intriguing scientists, when one was accidentally trapped in a construction site near Blackwood forest during the night that same year.

Nevertheless, NODFS (National Organisation for Draconian Forest Species) informs us that scientists have not yet identified nor classified this already existing creature. In order to explain this, Rock Gooddeamon, an environmental technician who works in this organization, talked to DCNA (Darkon City News Agency) about a very discreet animal with nocturnal habits.

With its long, stinging, poisonous tail, its skin covered with scales, its brownish-red colour that changes regularly depending on weather conditions, its long and heavy wings, its glow-in-the-dark eyes with slit pupils and its big, sharp teeth, we could easily assume that this venomous dragon is related to its cousin the scorpion. However, this is not the case, because it would be impossible for a cross-breeding between a reptile and an arachnid to occur.

5.4 Arcimboldo translation (à la Eliana Vicari)

Translate the lexical or figural field of a text, such as a motif or an extended allegory, into an alternative or set of alternatives.

Materials

- A text for translation that centers around a particular lexical or figural field (see below).

Steps

- Modulate the lexical or figural field found in the text into a different one.

Examples

- Original text: “Madame Groichant,” an “Arcimboldo verbal” by Jacques Roubaud

Mme Groichant était crémeuse, abondante, à haute et compliquée chevelure chocolatée, s'apparentant par bien des aspects aux innombrables éclairs, religieuses et charlottes que défournait quotidiennement et excellemment son mari; elle était dodue comme un croissant aux amandes et lente comme la fonte d'un vacherin. Sa lenteur naturelle était encore aggravée par son incapacité arithmétique notoire, ainsi que par les exigences tumultueuses de la série des neufs petits Groichant, sortis annuellement et successivement du four conjugal avec la réussite et l'enthousiasme des célèbres puits d'amour de leur père (76–77).

- Modulations: “Les sœurs de Mme Groichant,” three samples by Eliana Vicari. Translated and/or inspired by yours truly.

Mme Françoise

Mme Françoise était fraîche, juteuse, à haute et compliquée chevelure orangée, s'apparentant par bien des aspects aux innombrables fraises, pastèques, cassis et cerises que sélectionnait quotidiennement et excellemment son mari; veloutée et tendre comme une pêche, elle était pourtant lente et dure à cuire comme des haricots. Sa lenteur naturelle était

encore aggravée par son incapacité arithmétique notoire, ainsi que par les exigences tumultueuses de la série des neufs petits Francpoise, nés annuellement et successivement dans le champ de choux conjugal avec la réussite et l'enthousiasme des célèbres "fruits de la passion à ma façon" de leur père.

Ms. Francpoise

Ms. Francpoise was fresh and juicy, with very high and complicated orange hair, resembling in a number of ways the innumerable strawberries, watermelons, blackcurrants and cherries that her husband selected excellently and daily; velvety and tender like a peach, she was however hard and long to cook like beans. She was naturally slow, and this was aggravated by her infamous arithmetic inabilities, as well as by the tumultuous exigencies of the collection of nine little Francpoises, who popped out yearly and successively from the conjugal cabbage patch with the success and enthusiasm of their father's famous "personalized passionfruit."

Mme Tournepeau

Charnue, pulpeuse, vaguement faisandée, au sourire franchement chevalin et à l'œil un tantinet bovin, Mme Tournepeau s'apparentait par bien des aspects aux innombrables dindes aux marrons, pintades farcies et oies à la choucroute que bardait quotidiennement et excellemment son mari; elle était dodue comme un chapon au foie gras et lente comme la cuisson d'une daube. Sa lenteur naturelle était encore aggravée par son incapacité arithmétique notoire, ainsi que par les exigences tumultueuses de la série des neufs petits Tournepeau, sortis annuellement et successivement de la chambre froide – *no comment!* – conjugale avec la réussite et l'enthousiasme des célèbres travers de porc à la cocotte de leur père.

Ms. Tournepeau

Fleshy, pulpy and vaguely aged, with a frankly horsey grin and a smidgen of bovine in her eye, Ms. Tournepeau resembled in a number of ways the

innumerable guinea fowl rolls, turkeys stuffed with chestnut, and geese with sauerkraut that her husband stocked excellently and daily; she was plump as a capon stuffed with foie gras and slow as a stew. She was naturally languid, and this was aggravated by her infamous arithmetic inabilities, as well as by the tumultuous exigencies of the collection of nine little Tournepeaus who were delivered yearly and successively from the meat locker – no comment! – with the success and enthusiasm of their father’s famous slow-cooked pork.

Ms. Zoles

Ms. Zoles était sèche, au décolleté désertique, pour tout dire plate comme une limande, et elle arborait un petit sourire de poisson coffre, sous un regard de merlan. Vivant de régime et mangeant à ses heures, elle s’apparentait par bien des aspects aux innombrables turbots, sardines et anchois que vidait et dépouillait quotidiennement et excellemment son mari; elle était maigre comme une merluce blanche, svelte et fine comme une jeune anguille. De plus, sa rapidité naturelle était accrue par son aptitude arithmétique notoire, ainsi que par les exigences tumultueuses de la série des neufs petits Zoles, sortis annuellement et successivement du chalutier conjugal avec la réussite et l’enthousiasme des moules à la crème et des homards sautés de leur père.

Ms. Zoles

Ms. Zoles was dry, airing her arid knockers like flounders in a barrel. She wore a tiny smile like a puffer-fish from atop which she gazed like a whitening out of water. Sleeping with the salmon and eating at all hours, she was fishing for compliments much the way her husband voraciously gutted his mussels. She was slippery as a red herring, thin and svelte as a young eel. Moreover, she had accrued a turbot-like speed by means of her notorious mathematical abilities, which she needed much more than an anchovy needs a bicycle because she had to respond to the boisterous demands of the many mini Zoles in the sea, who appeared annually and successively from the conjugal trawler, which produced many oysters to fry.

Variation

- Arcimboldo gendertranslation: translate changing the gender. Originals by Eliana Vicari.

M. Ébilachion (QUOTAS BLEUES OBLIGENT)

M. Ébilachion était parfaitement relooké, soigné, mis en beauté, le visage hydraté, la moustache mielleuse et moelleuse, fournie comme un pinceau, le crâne brillant, admirablement déplumé – à un poil près – s'apparentant par bien des aspects aux innombrables gommages, épilations, manucures-pédicures et limages que pratiquait quotidiennement et excellentement son épouse; il était poli, tonifié, aminci, raffermi, sculpté comme un dieu, et pourtant... – incroyable mais vrai – lent... lent comme la pose d'un vernis semi-permanent. Sa lenteur naturelle était encore aggravée par son incapacité arithmétique notoire, ainsi que par les exigences tumultueuses de la série des neufs petites Ébilachion, sorties annuellement et successivement de l'éternel chauffe-cartouche conjugal – oh là là!... c'est chaud.. trop? faudrait-il un peu plus de doigté? C'est le nom pour la profession... que voulez-vous! – sorties annuellement et successivement de l'éternel chauffe-cartouche conjugal, disais-je, avec la réussite et l'enthousiasme des célèbres massages de leur mère, ponctués par les doux murmures d'amour: « Soyez beau et taisez-vous ».

Mr. Ébilachion (blue quota requirement)

Mr. Ébilachion was perfectly made-over, immaculate, beautified, his face lubricated, his moustache unctuous and moist, luxuriant as a brush. His head glistened, admirably depilated down to a hair's breadth. He resembled in a number of ways the innumerable exfoliations and depilations, manicures, pedicures and filings that his wife undertook excellently and daily. He was polished, tonified, slimmed, firmed, sculpted like a god, and yet... strange but true... slow... slow like the setting of a no-chip nail polish. He was naturally slow and this was aggravated by his infamous arithmetic inabilities, as well as by the tumultuous exigencies of the collection of nine little Ébilachions, born yearly and successively from the eternal conjugal

wax heater with the success and enthusiasm of their mother's famous massages, accompanied by her sweet affectionate voice whispering: "just lie there and look pretty."

Mr Couvelnail (*QUOTAS BLEUES OBLIGENT*)

Mr. Couvelnail avait les bras tatoués, l'oreille gauche d'une boucle ornée, la chevelure étriquée, sa coupe rase était bizarrement rayée, s'apparentant par bien des aspects aux innombrables filets, palangres et madragues qu'appareillait et remaillait quotidiennement et excellemment sa bourgeoisie; il était dodu comme une baleine aux algues et lent comme la lutte d'un vieil homme contre marlin et requins. Sa lenteur naturelle était encore aggravée par son incapacité arithmétique notoire (difficile de compter les poissons tant patronne était adroite!), ainsi que par les exigences tumultueuses de la série des neufs petites Gouvelnail, sorties annuellement et successivement de la nasse conjugale avec la réussite et l'enthousiasme des célèbres mignons pêchés d'amour de la Louvedmer de leur mère, qui – disons-le – embarquait à chaque port.

Mr. Couvelnail (blue quota requirement)

Mr. Couvelnail had tattooed arms, his left ear pierced with an ornamented hoop, his tight, clean-shaven hairstyle was oddly striped, resembling in a number of ways the innumerable nets, snoods and ganglions that his mis-sus baited and hooked excellently and daily. He was plump as a whale in algae and slow as an old man against marlins and sharks. He was naturally slow and this was aggravated by his infamous arithmetic inabilities (his old lady so well-schooled 'twas hard to count the fish!), as well as by the tumultuous exigencies of the collection of nine little Couvenails, spawned yearly and successively from the creel with the success and enthusiasm of the famous gilled pleasures of their motherfish who, it is said, had a flounder with a swordfish at every port.

5.5 Interspecies modulation—a work in progress

In fact, all of VD's modulations are already procedures for experimental translation, and can be used as a creative, research or teaching tool for reflecting upon and learning them by inviting players to choose and (over) apply one of the many species in a case where the original does not technically require it. The following is taken from a workshop held at the Université d'Angers on May 3, 2022 as part of the PICT project organized by Ludivine Bouton-Kelly and Agatha Mohring.

Materials

- A text for translation that includes material for modulation: geographic locations, bodily positions and sensorial perceptions, etc. (although it is probably rare or impossible to find a text without material for modulation!).
- A list of possible modulations and examples. At the workshop at the Université of Angers, I presented modulations from *Insecession/Secession* along with a hyperlinked PowerPoint, so that participants could choose from a list of modulations, which I then clicked on and the corresponding modulation would appear. But this could also be a simple handout.

Players

- A guide to present the modulations and explain them and lead the other players through an understanding of the different species.
- Anywhere between five and fifteen players, or more if not everyone is sharing their work. Alternatively, this could be done in groups, with each group choosing a modulation to work on collaboratively and then sharing.

Steps

- Players choose modulations from the list, read the example and hear the explanation.
 - * At the workshop in Angers, I asked players to read aloud the extract from *Secession* that appeared after choosing a modulation (or to ask other players to read silently if they didn't feel comfortable reading

aloud in English). They were then asked to make silent eye contact with another person in the room who would read the corresponding part aloud from *Insecession*. Following that, I read from a close reading of the two texts in conjunction, which was followed by discussion and clarification.

- A PDF version of *Secession/Insecession* was printed in full on one-sided pages and spread out across the middle of a conference table.
- Participants were asked to leaf through the pages in disarray and choose a sentence or short extract to work from, either from *Secession* or *Insecession*.

Examples

1. *Contraire négativé*

a) “Sometimes I can’t believe I am writing prose sentences”
(*Insecession* 48)

—Modulation by Ludivine Bouton-Kelly: Je crois tout le temps écrire de la poésie.

—English gloss: I believe all the time that I am writing poetry.

b) “Don’t forget Jekyll lives in the forest of a mother” (*Secession* 79)

—Modulation by Sarah Clenet: Souviens-toi: Jekyll n’a jamais rompu avec sa mère.

—English gloss: Remember: Jekyll never broke up with his mother.

2. *De l’actif au passif + l’espace pour le temps*

a) “Sometimes I can’t believe I am writing prose sentences”
(*Insecession* 48)

—Modulation by Ludivine Bouton-Kelly: Les phrases en prose me sont écrites de loin en loin, je m’en étonne

—English gloss: Prose sentences write me from further and further away; it surprises me.

3. *Modulation géographique*a) “Don’t forget Jekyll lives in the forest of a mother” (*Secession* 79)

—Modulation by Sarah Clenet: N’oublie pas: Jekyll baigne dans le placenta

—English gloss: Don’t forget: Jekyll swims/bathes/is bathed in the placenta

4. *La partie pour le tout*a) “Don’t forget Jekyll lives in the forest of a mother” (*Secession* 79)

—Modulation by Sarah Clenet: Tu sais Jekyll est dingue de sa mère.

—English gloss: You know Jekyll is crazy about his mother.

5. *Modulation sensorielle: couleur, son et mouvement, toucher et poids*a) “And now I’ve got Achilles sitting in front of my writing desk. Frankly I don’t know if I want so many people in my room—the author she said—and what’s more I can’t read anything I write, he leans slightly over the table, with my fountain pen, my *South Seas* cartridges, we don’t know anything and any conversation is a danger” (*Secession* 87)—Modulation by Agatha Mohring: Là j’ai la sensation de trop qu’Achilles est là, assis sous-mon-nez-à-mon-bureau. Franchement je ne sais pas que je ne veux pas de ce trop de personne dans mon espace à moi—dit l’autrice—et le pire du pire c’est que je ne peux même pas lire ce que j’écris, légèrement il pèse penché sur ma table, avec mon stylo qui coule, mes *Mers du Sud* en boîte, on ignore tout et chaque flux de mots suinte le danger.

—English gloss: I’ve got the overwhelming sensation now that Achilles is here, sitting under-my-nose-at-my-desk. Frankly I don’t know that I don’t want this overwhelming person in my personal space—says the author (f)—and the worst of the worst is that I can’t even read what I write. He leans, weighing lightly on my table, with my pen leaking, my tin of sardines, we know nothing and every flow of words oozes danger.

6

Equivalencias

6.1 Algorithmic gladiator

Inspired by Santiago Artozqui's Outtranspian gladiator game where we sat by the pool and translated a Hugo poem back into French with no knowledge of the original. The name "gladiator" comes from Borghese's sculpture, intended to be made according to the measurements of the ideal man, but which actually varies from instantiation to instantiation.

Materials

- A text adapted for the time and players. A shorter text is advised for more players, but the text should not be more than a hundred words. The more "untranslatable" the text, the better.
- An automatic translator.
- Index cards.
- A pen.

Players

- A workshop guide who prepares the cards, distributes them, explains the procedure and moderates the discussion.
- Between five and twenty-five people with at least five different languages between them.

Steps

Part I (preparation):

- To prepare the cards, the guide chooses their text and submits it to an automatic translator in the languages of the players that will be present (for this, the guide must have an idea what languages the other players speak).

- The guide copies the resulting automatic translations onto one side of a card (this can be quite interesting when the guide is not familiar with the writing system of the language they are transcribing into!)

Part II (play):

- Without telling players anything about the origin of the text (or even that they all are working from translations of the same text, unless the guide sees the players are struggling), the guide distributes the cards. This can be done one card per person or according to language diversity and factors of intercomprehension (for example, when I led this workshop at the *Maison pour Tous Marie Curie* neighborhood community center near my house in France, a woman who spoke only Berber and did not read or write it was put in a group with another woman who spoke both Berber and French, and could write in French).
- Players back-translate the text into a common language and write this translation on the other side of the card.
- Compare and discuss the results.

Example

This translation was carried out by the multilingual writing workshop at the Maison pour Tous Marie Curie, a community center in my neighborhood. Each line below represents a translation into French of the Arabic, Spanish, English and Italian machine translations from the Latin original.

Original sentence: *Difficile est proprie communia dicere.*¹

- C'est difficile de dire correctement ensemble
- C'est difficile d'associer la parole au sens exacte/juste
- Il est difficile de lier de manière juste/exacte le verbe au sens
- Il est difficile de dire commune correctement
- Il est difficile commun corrigé
- Il est difficile de parler ensemble (en vrai)
- Il est difficile de parler
- Il est difficile de parler comme il est

- Si on parle ensemble en même temps on ne peut pas comprendre ce que l'autre dit.
- Il est difficile de dire correctement ensemble
- Il est difficile de faire participer tout le monde
- Chacun son tour

English translations of the French back-translations from the Multilingual Writing Workshop:

- It's difficult to say together correctly
- It's difficult to associate speech with the right meaning
- It's difficult to link a word to its meaning in the right way
- It's difficult to say common correctly
- It's difficult to speak together (really)
- It's difficult to speak
- It's difficult to speak as it is
- If we all speak together at the same time, we can't understand what the other is saying.
- It's difficult to speak correctly together
- It is difficult to get everyone to participate
- Everyone takes turns

6.2 Primary care—Outranspian Renga therapy

Using an evocative prompt for a starting line such as “write something your primary care giver said to you as a child which has been bothering you your whole life,” players pass a sheet around in a circle, each time translating using Outranspian constraints and grammatical modifications. The idea of a translation Renga comes from Camille Bloomfield (p. 199 in the monograph). See also Alexandra Lukes, “Reading a Multilingual Poem: A Practice in Avant-Garde Translation?” in her edited volume on Avant-Garde Translation.

Materials

- An A4 sheet of paper folded in half.
- Something to write on (table or other surface).

Players

- One guide.
- Nine players, but the exercise could be adapted by adding more constraints or skipping or doubling up translations per player.

Steps

- Players sit in a circle.
- Each player folds their paper in half, vertically.
- On one side of the paper, each player writes something their childhood primary caregiver (mother, father or other) said to them that has been bothering them for their whole life.
- This player then passes to their left. The player on their left translates that phrase into a foreign language and reverses all prepositions.
- The second player passes again on the left to the third player. This player translates the NOUNS by antotranslation (translation by the opposite), always changing the language.

- Pass again. The next person translates the VERBS by hommeauxtranslation (translation by a homophone), or limentranslation (translation at the limits of the word's meaning).
- Pass. Translate any MODIFIERS by paleotranslation (translation of the roots of the words. If you do not know them, make them up).
- Pass. Endoscholiotranslate, (summarize the meaning by describing what is happening) heuristically (in order to learn).
- Pass. This player now turns the sheet over and writes at the top of the other side of the A4 sheet something they would have liked to say to their primary care giver but never got the chance, or don't have the guts to say to them.
- Continue passing to the left. Next player determinotranslates (switching all definite articles to indefinite articles, continuing to change the language).
- Pass again, morphotranslate all nouns (translate each morphological unit of each word). Microtranslations or rebustranslations are also acceptable here.
- Multitranslate (offer simultaneous options of a same word) all verbs.
- If working with nine players, the sheet now returns to the original writer, who translates both final phrases on each side of the paper back into their maternal language.

Variation

This can also be done with five players, such that the translation returns to the original writer at the moment when the translator flips to other side of the paper, in which case the original writer is inscribing both their primary giver's utterance and their own to be translated by the group.

Example

This translation was carried out by members of Outranspo in 2016 at a DIY residency in Bazoches, France.

6.3 Transcritraduction

This translation is inspired by the final procedure in Mónica de la Torre's Repetition Nineteen, which translates a conversation by a group of translators collectively translating de la Torre's Equivalencias/Equivalencias into Russian.

Materials

- A text for translation, ideally something that will inspire conversation.
- A transcription surface (pen and paper or computer); alternatively the conversation can be recorded and transcribed later, but there is also something interesting about what the transcriber hears and is able to translate.²

Players

- Translators, at least three.
- A transcriber, at least one.

Steps

- Translators translate, talking through their choices, doubts, hesitations, etc., as they go.
- The transcriber transcribes what they hear.
- The group collectively rereads the transcription, potentially editing.

Examples

This example is taken from a workshop I led in 2020 with the participants in the Diplôme d'université Animateur d'ateliers d'écriture, a university certificate program at the Université Paul Valéry Montpellier 3 that trains writing workshop leaders.

Traduire « Equivalencies/Equivalencias » de Mónica de la Torre
 Atelier de traduction créative du 30 septembre, 2020
 dans le cadre du DU animateur d'ateliers d'écriture

Est-ce qu'il y a quelqu'un qui arrive à lire ça
 One silence flare
 Flare c'est quoi
 J'ai pas compris
 On lit les deux phrases
 Qu'est-ce que ça veut dire flare
 C'est le nez
 Ça c'est une traduction créative
 C'est l'intuition
 C'est appeler
 On va regarder sur internet
 Mais c'est féminin
 C'est féminin un flare
 Il y a des mots qui sont féminins en espagnol et en français
 Une fusée ils disent
 Attend je vais vérifier
 Tu as regardé sur DeepL ?
 Non sur Google Translate
 C'est peut-être un appel
 Un appel ?
 Ben voilà
 On n'est pas obligé de traduire
 Un appel un silence
 Une fusée une éclatée
 J'ai pas envie de traduire
 Est-ce que le but c'est de traduire de façon créative
 Je mets juste hakuna matata
 Je vais prendre les notes là
 T'es sur Deep Lie ?
 Qui c'est qui sait ce que veut dire un flare
 J'ai un truc avec le cancer
 C'est un quoi un sin
 C'est un vice
 Un vice de café c'est bizarre
 Je comprends rien
 Un un silence

C'est
 Un sin of coffee
 A sip c'est une gorgée de café
 Avant qu'il soit amer
 Avant que ce soit amer
 Une gorgée de café avant qu'il soit froid
 ou amer
 enfin caféine
 La flare je trouve une poussée
 Moi je veux pas traduire
 Je veux pas faire ça
 Un silence une lueur
 Ah bon
 Si Google arrive pas j'arrive pas
 La réaction de llamarada en parenthèses flare
 Quand tu traduis en français c'est une poussée
 Se manifeste par tumorale
 Il faut voir le sens qui se recouvre avec l'espagnol
 Burning light
 Attract attention in an emergency
 Bright burning light
 Une fusée éclairante. Ou bien une flambée
 Une fusée
 On continue à traduire la suite et on choisira
 Mais ça fait vachement longue
 avant l'amertume
 Un soupçon peut-être
 Toute la question c'est est-ce qu'on est créatif ou est-ce qu'on est fidèle
 On peut dire c'est un trou
 Un trou c'est rigolo
 Un espace dans un trou
 Un gouffre
 Faut trouver un autre mot à part trou
 J'aime bien trou
 Translate
 Un truc dans un machin
 Un trou dans un trou
 Une lacune dans un trou
 C'est bien un trou dans un trou
 Oui mais ça appauvrit par rapport à l'original

C'est pas sûr
 C'est prétentieux
 Et en espagnol
 Un espace un écart
 C'est vraiment un espace
 Ça fait plus un espace dans un trou
 DeepL il dit une lacune dans un trou
 Une lacune
 Ça peut être un manque
 Oui ça peut être un manque
 On met quoi
 Mais on met tous collectivement quelque chose
 Un manque dans un trou je préfère parce qu'il y a deux mots différents
 Un manque dans un trou c'est assez joli
 Ça me plaît
 Un manque dans un trou pourquoi pas
 Ou un trou dans un manque
 Le trou fait débat
 Il nous reste flare
 Mais non c'est lueur
 C'est soit lueur soit éclat
 Un silence un éclat
 Un un silence un éclat
 C'est à la fois la lueur et une poussée
 Un un silence un éclat
 On s'était pas mis d'accord
 Après ça peut être un soupçon de café
 Toi tu dirais avant l'amertume
 Avant qu'il soit amer
 De sens
 Soit amer quoi
 Je garderais ça
 Ça complète le sens
 On vote
 La dernière vous avez dit quoi
 Je trouve ça pas très jolie
 Un trou dans un manque
 Ah ben non
 L'original c'est l'espagnol ou l'anglais en fait
 C'est pas hoyo

J'arrive pas à lire
 C'est quoi on sait pas là
 Hoyo c'est trou
 C'est un trouillot dans un trou
 Un rouillot a dentro
 T'as le g qui vient dessus
 C'est quoi la lettre
 Rouillot ou trouillot
 La dernière strophe du poème peut nous aider
 Et oui on ne l'a pas même pas lu en entier
 Ah ben on est obligé de traduire
 J'arrive pas à traduire là
 Je comprends pas ce qu'il faut traduire
 Moi je reste en mode médiéval
 Je vais ramener mon phlegme
 C'est une bouée dans un trou
 Une oreille l'hoyo
 Je vais essayer de traduire la suite
 Espace
 C'est les yeux oyos
 Espace en espagnol
 C'est un h
 Ben oui c'est un h
 Un trou dans un trou
 Un trou dans le vide
 Les deux
 Un trou dans le vide ça vous va pas ?
 Comment dire espace en espagnol ?
 Agujero c'est quoi ?
 Alors le vide c'est vraiment très créatif
 Il n'y a rien rempli
 Un trou dans le néant
 En espagnol il y a des o partout
 Il y a un vide dans ton cours
 Un trou dans le vide c'est pas mal ça
 Un silence un un silence
 Du coup gap c'est pas vraiment trou c'est écart distance intervalle l'omission
 le vide
 Ça c'est joli
 Alors ce serait un espace dans le vide

S'il y a vide
 Vide intervalle manque
 Vide dans un trou
 Les deux mots veulent dire trou
 Ah vous voulez créer ben si vous voulez créer
 Je trouve que le mot intervalle est joli
 Un intervalle dans le vide
 The gap between intervalle entre
 Ecart un écart dans le vide
 Un espace sinon
 Les trous dans le vide c'est joli
 Trou dans le vide est mieux que l'espace dans le vide
 Mais c'est moche le mot trou
 Moi je préfère trou dans le vide
 Alors on vote
 Ce sera plus rapide
 Alors on vote
 Ça vide dire trou vide
 Venez on vote sinon on va rester quatre cents ans
 Attends on vote entre quoi et quoi
 Il y avait un manque dans un trou
 C'est super glauque
 Il y a un trou dans un trou
 Un espace dans le vide
 Un manque dans un trou
 Il y avait quoi je ne me souviens plus
 Un intervalle dans le vide
 Dans le vide ? Toujours dans le vide
 Ben il y avait trou
 Là tu tombes là
 Là on fait un écart en plus
 Bon allez c'est l'espace dans le vide qui a gagné
 C'est fossé aussi
 Qui s'oppose à l'espace dans le vide
 Moi je m'oppose dans un manque dans un trou
 C'est la majorité qui gagne
 Allez ça marche
 C'est un peu tirer sur les cheveux
 C'est le coffee le coffee trou le trou noir
 Le coffee trou

C'est pas dans le vide ça peut être dans le vide
 Oui mais on est créatif donc on passe par le vide parce que ça sonne mieux
 Alors on vote sur le ou un ?
 En français on dit le on dit pas un
 Un grand vide ça fait répétition c'est pas très joli
 C'est ce qu'elle fait elle répète
 Ça contient un truc super
 Dans les deux ce qu'elle fait c'est répéter
 On est d'accord soyons fidèles
 On ne sait pas
 Dans le sens espagnol
 Oui
 Alors ça donne quoi
 Un espace dans le vide un espace dans un vide
 Si on met un espace au vide ça va pas
 Espace vide voilà
 Café amer on se dépêche
 Ça donne quoi
 J'ai un. Un silence. Je ne sais pas. Un éclat
 Oui un éclat
 Une gorgée de café avant qu'il soit amer ou avant l'amertume
 Vous préférez un soupçon
 Ah non ah non je ne suis pas d'accord
 Ah oui c'est mieux un soupçon une gorgée ça n'a pas le même sens
 Un zeste !
 Qui gorgée !
 Qui veut gorgée de café !
 Qui veut soupçon
 Ben c'est proche
 On n'a pas compté
 Non ben on a gagné
 Avant l'amertume !
 Ah non avant qu'il soit amer !
 Avant qu'il ne supprime l'amertume !
 Ah ça c'est poétique
 Un café avant la mer avant la mer et la montagne
 Qu'il soit amer j'ai l'impression
 Moi seule
 Ensuite on remonte
 J'ai juste une question

J'ai juste une question à Lily, on fait une traduction littérale ou on fait une interprétation
 A mon avis le plus simple c'est de faire une traduction littérale parce que si on fait une interprétation le consensus sera beaucoup plus difficile
 C'est le verbe être au passé ?
 Après taste il y a l'idée du gout
 Ça veut dire supprime
 Avant qu'il ne supprime l'amertume
 C'est lourd
 Ben non c'est DeepL
 Quoi non
 Je ne sais pas pourquoi il traduit comme ça
 Il y en a qui disent ça
 Bon on a tout
 Non pas du tout
 Je ne sais toujours pas
 Moi c'est l'amertume
 On a dit qu'on soit fidèle au texte
 Ça n'existe pas la fidélité au texte
 Ne supprime pas
 Qu'il avait un gout amer
 Avant qu'il ait un gout amer
 Oui mais Google
 C'est plus français
 C'est supprime
 C'est pas un l c'est un i
 Dans la poésie ça suggère ça dit pas mot à mot le truc
 Un poème c'est censé être un peu joli quand même
 Je vous lis pour voir si ça fait un peu de sens
 Avant qu'il je trouve que ça cloche
 Mais il y a pas le gout amer
 Mais on s'en fiche on adapte
 C'était plus fluide
 Avant l'amertume
 On a le taste on a tout
 C'est pas mal
 Moi je trouve qu'au niveau du rythme c'est plus fourni
 L'amertume c'est un peu sec
 Vous préférez un deux ou trois
 C'est le troisième l'amertume

En anglais before it tasted il n'y a pas que que que
 C'est à l'oreille
 Qu'est-ce qui nous plaît
 Je crois que chacun
 Il faut voter
 Je refais

DeepL Translation into English in 2020

Is there anyone who can read this
 One silence flare
 What is flare
 I don't understand
 We read the two sentences
 What does flare mean
 It's the nose
 This is a creative translation
 It's intuition
 This is calling
 We'll look it up on the internet
 But it's feminine
 It's feminine a flare
 There are words that are feminine in Spanish and in French
 A rocket they say
 Wait, I'll check
 Did you check on DeepL?
 No on Google Translate
 Maybe it's a call
 A call?
 Well, that's it.
 We don't have to translate
 A call a silence
 A rocket a burst
 I don't want to translate
 Is the point to translate creatively
 I just put hakuna matata
 I'll take the notes here
 Are you on Deep Lie?
 Who knows what a flare means
 I got a thing about cancer

It's a what a sin
 It's a vice
 A coffee vice is weird
 I don't get it
 A silence
 It is
 A sin of coffee
 A sip is a sip of coffee
 Before it is bitter
 Before it's bitter
 A sip of coffee before it is cold
 or bitter
 finally caffeine
 The flare I find a push
 I don't want to translate
 I don't want to do that
 A silence a glow
 Oh well
 If Google doesn't come I don't come
 llamarada's reaction in flare brackets
 When you translate in French it is a push
 Is manifested by tumoral
 It is necessary to see the sense that overlaps with the Spanish
 Burning light
 Attract attention in an emergency
 Bright burning light
 A flare. Or a flare
 A flare
 We continue to translate the rest and we will choose
 But it is really long
 before the bitterness
 A hint maybe
 The question is whether we are creative or faithful
 You can say it's a hole
 A hole is funny
 A space in a hole
 An abyss
 You have to find another word besides hole
 I like hole
 Translate

A thing in a thingy
A hole in a hole
A gap in a hole
It's a hole in a hole
Yes, but it's poorer than the original
It's not safe
It's pretentious
And in Spanish
A space a gap
It's really a space
It's more like a gap in a hole
DeepL it says a gap in a hole
A gap
It can be a gap
Yes it can be a gap
We put what
But we all collectively put something
A gap in a hole I prefer because there are two different words
A lack in a hole is quite nice
I like that
A lack in a hole why not
Or a hole in a hole
The hole is debated
It remains us flare
But no, it's glow
It is either glow or glare
A silence a glare
A silence a glare
It's both a glow and a push
One silence one burst
We didn't agree
Afterwards it can be a touch of coffee
You would say before the bitterness
Before it was bitter
Of sense
Be bitter what
I would keep this
It completes the meaning
We vote
The last one you said

I find it not very pretty
 A hole in a gap
 Oh no
 The original is Spanish or English in fact
 It's not hoyo
 I can't read it
 What is it we don't know
 Hoyo is hole
 It is a hole in a hole
 It's a hole in a hole
 You've got the g on it
 What is the letter
 I'm not sure if it's a hole or a rouillot
 The last stanza of the poem can help us
 And yes we haven't even read it all
 Ah well we are obliged to translate
 I can't translate it now
 I don't understand what to translate
 I'll stay in medieval mode
 I'll bring my phlegm
 It is a buoy in a hole
 An ear the hoyo
 I'll try to translate the rest
 Space
 It is the eyes oyos
 Space in Spanish
 It is an h
 Yes, it's an h
 A hole in a hole
 A hole in the void
 Both of them
 A hole in the void doesn't suit you?
 How to say space in espangol?
 What is Agujero?
 So the void is really very creative
 There is nothing filled
 A hole in the void
 In Spanish there are o's everywhere
 There is a void in your course
 A hole in the void that's not bad

A silence a silence
 So gap is not really hole it's gap distance interval omission the void
 That's nice
 Then it would be a space in the void
 If there is a void
 Void interval lack
 Void in a gap
 Both words mean hole
 Ah you want to create well if you want to create
 I think the word interval is nice
 An interval in the gap
 The gap between interval between
 Gap a gap in the void
 A gap otherwise
 The gap in the void is nice
 Hole in the void is better than space in the void
 But it's ugly the word hole
 I prefer hole in the void
 So we vote
 It will be faster
 So we vote
 It means empty hole
 Come on, let's vote or we'll stay four hundred years
 Wait, we vote between what and what
 There was a gap in a hole
 It's super creepy
 There's a hole in a hole
 A space in the void
 A gap in a hole
 There was what I can't remember
 A gap in the void
 In the void? Always in the void
 Well there was a hole
 There you fall
 There we make a gap in addition
 Well, it's the space in the void that won
 It's ditch too
 Who opposes the space in the void
 I oppose myself in a lack in a hole
 It is the majority which wins

Go it works
 It is a little drawn on the hair
 It is the coffee the coffee hole the black hole
 The coffee hole
 It's not in a vacuum it can be in a vacuum
 Yes but we're creative so we'll go with the void because it sounds better
 So we vote on the or a?
 In French we say le we don't say un
 A big empty space that makes repetition it is not very pretty
 That's what she does, she repeats
 It contains a super thing
 In both what it makes it is to repeat
 We agree let's be faithful
 We don't know
 In the Spanish sense
 Yes
 Then it gives what
 A space in the void a space in a void
 If we put a space in the void it will not go
 Empty space, that's it
 Bitter coffee we hurry
 What does it look like?
 I have a. A silence. I don't know. A burst
 Yes, a burst
 A sip of coffee before it's bitter or before the bitterness
 You prefer a sip
 Ah no ah no I don't agree
 Ah yes, it's better a sip a sip doesn't have the same meaning
 A zest!
 A sip!
 Who wants a sip of coffee!
 Who wants a sip
 Well, it's close
 We didn't count
 No well we won
 Before the bitterness!
 Oh no, before it is bitter!
 Before it removes the bitterness!
 Ah that's poetic
 A coffee before the sea before the sea and the mountain

That it is bitter I have the impression
 I alone
 Then we go back up
 I have just one question
 I have just one question for Lily, do we do a literal translation or do we do an
 interpretation
 In my opinion, it's easier to do a literal translation because if you do an
 interpretation, the consensus will be much more difficult
 Is it the verb to be in the past tense?
 After taste there is the idea of taste
 It means to remove
 Before it removes the bitterness
 It is heavy
 No, it's DeepL
 What no
 I don't know why he translates like that
 Some people say that
 Well, we have everything
 No we don't
 I still don't know
 I'm bitter
 We said we would be faithful to the text
 There is no such thing as being faithful to the text
 Do not suppress
 That it had a bitter taste
 Before it had a bitter taste
 Yes but Google
 It is more French
 It's deleted
 It's not an l it's an i
 In poetry it suggests it doesn't say the thing word for word
 A poem is supposed to be a little pretty
 I read you to see if it makes sense
 Before I find out it's not right
 But there's no bitter taste
 But we don't care, we'll adapt
 It was more fluid
 Before the bitterness
 We got the taste we got it all
 It's not bad

I think that the rhythm is more complete
The bitterness is a bit dry
You prefer a two or three
It's the third bitterness
In English before it tasted there is not that that
It is to the ear
What we like
I believe that each one
It is necessary to vote
I do it again

7



1. Translate a recipe *without* adapting. Make that recipe. Invite friends over to eat it.
2. Perform a written text with your body. With several bodies (TECT).
3. Translate asemic writing (Harriet Carter and Ricarda Vidal).
4. Translate marks on a table, wall or other surface into a linguistic text (Harriet Carter and Ricarda Vidal).
5. Translate by listening to a text with the shower running (Alison Cobb and Jen Coleman).
6. Translate a text through translucent glass (Alison Cobb and Jen Coleman).
7. Translate “untranslatable” glyphs (Jean-Luc Champerret and Philip K. Terry, mIEKAL aND and Liaizon Wakest).
8. Translate a text into a ball, board or other kind of game (Stacy Doris).
9. Translate languages into their sounds; variation: use this to create a collective polyvocal sound work (Heather Connolly).
10. Transpose music into painting or drawing (Harriet Carter).
11. Translate visual poetry, typography, collaged art objects, book art (Jerome Rothenberg and Pierre Joris’s translation of Kurt Schwitters; Madeleine Campbell and Ricarda Vidal).
12. Translate poetry into photographs (Khairani Barokka).
13. Translate birdsong (Harriet Carter, Irène Gayraud, Lorenzo Aillapán Cayuleo).
14. Translate other kinds of animal communication into human language, or between animal languages.
15. Translate a tree or tree communication.
16. Translate the lines on a leaf. Read a flower as a text (Delphine Grass and Zoë Skoulding).

17. Do an ekphrastic translation of a drawing or comic strip (Eric Suchère and Sandra Dollar).
18. Translate a text by shooting it with a gun and translating what remains (Christian Hawkey).
19. Or, number 19 for pacifists: translate a text by cutting it into a snowflake and translating what remains (see the cover of my *Money, Math and Measure*).
20. Translate a text into music (Christian Wolff and Craig Dworkin), or music into text, dance, gesture, image, object, etc. (Karen Bennet). Translate a song into a song.
21. Translate a text into emojis (Mónica de la Torre).
22. Translate a text in emojis back into written language (Camille Bloomfield and Lily Robert-Foley).
23. Translate written or spoken text into sculpture or art object (Elise Aru).
24. Use translation as an impetus for the construction of a structure (Cildo Meireles).
25. Translating song into sign language (Angela Tiziana Tarantini).
26. Translating theater into sign language and movement (Christophe Daloz).
27. Translate using synesthesia (Clive Scott, Camille Bloomfield and Paolo Bellomo).
28. Translate in complete darkness (Camille Bloomfield and Paolo Bellomo).
29. Translate sign language into “Signart” (Kyra Pollitt).
30. Translate alphabet into dance (Sabine Macher).
31. Translate images into dance, dance into language (Jennifer K. Dick).
32. Translate the computer’s native language (Pablo Martín Ruiz).
33. Translate jokes, untranslatable wordplays.
34. Translate physical comedy or body language (Douglas Robinson).
35. Translate by drowning a text in water or other substance for several minutes, days or years; translate the result.
36. Translate into a language with no signifieds.
37. Translate into a language with no signifiers.
38. Translate into a language with no dictionaries and no iterations.
39. Bury a book underground. Leave a note for someone to dig it up years later and translate it.

Notes

1 *Emprunt*

1 See <http://www.outranspo.com/classification-of-translation-constraints-procedures/> for the full explanation and examples for this and the other Outranspo constraints cited in this handbook. The Outranspo constraints were invented by Pablo Martín Ruiz in his article “Ways to Start Looking at Potential Translation” and later added by various Outranspo members and placed into categories by Jonathan Baillehache. The diagrams are the collective effort of Delphine Presles and me.

2 *The Calque*

1 A floral entity with numerous varieties that may be found in a garden or on a pond, in a pot or in a vase on a table, or represented on a fabric pattern or in a painting or even tucked behind an ear or in a knot of hair.

2 I translate here from Maéllis’s French: “En breton signifie “Prince”; Phonétiquement en français: Ma: adjectif possessif; et: conjonction de coordination; lys: fleur, utilisée comme motif royal (symbole de la royauté et d’une allure majestueuse).”

3 https://www.youtube.com/watch?v=vExjnn_3ep4.

4 It seems important here to quote Spahr’s footnote as well: “These resonances of ‘dura’ stolen from Josephine Nock-Hee Park’s “Composed of Many Lengths of Bone: Myung Mi Kim’s Reimagination of Sound and Epic” and Zhou Xiaojing “‘What Story What Story What Sound’: the Nomadic Poetics of Myung Mi Kim’s *Dura*” and various dictionaries. I am sure this is just a beginning” (ix).

5 *Modulated*

1 http://samlib.ru/a/alec_v/yevtuydoc.shtml.

2 <https://www.yellowbridge.com/onlinelit/stonelion.php>.

3 <https://www.easyvoyage.com/france/montpellier>.

4 <https://ohchouette.com/une-nouvelle-espece-de-chats-a-ete-decouverte-en-corse/>.

6 *Equivalencias*

1 The choice of this phrase from Horace in the original Latin was inspired by a passage from Pato/Mouere’s *Secession/Insecession*: “*Difficile est proprie communia dicere* has proved one of the most controversial [sic] lines of Latin literature. Not even the most modern of commentators can agree and it has given rise to the most irreconcilable of interpretations” (72).

2 The publication being prepared by Outranspo for their translation of “Lion-Eating Poet in the Stone Den,” *606 Soucis*, includes two side-by-side transcriptions, one human-lead cyborg (by my hand), the other machine-lead cyborg (a Teams transcription, special thanks to Delphine Grass), and an Otter.ai transcription.

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