

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

Reviewed by Jana Ukušová

Department of Translation Studies, Constantine the Philosopher University  
in Nitra, Slovakia

[jukusova@ukf.sk](mailto:jukusova@ukf.sk)

The publication *Translating across Sensory and Linguistic Borders: Intersemiotic Journeys between Media* edited by M. Campbell and R. Vidal examines the issue of intersemiotic translation. However, this approach goes beyond the structuralist framework, where intersemiotic translation was originally defined by Roman Jakobson as “an interpretation of verbal signs by means of signs of nonverbal sign systems”. The volume brings together 18 contributions by researchers and practitioners from various fields (translators, artists, performers, curators and academics). Each of them approaches the topic of intersemiotic translation from a different perspective, which results in the interdisciplinary and unique nature of this book in the field of translation and intermedial poetics.

The volume opens with a chapter by the editors who provide a general theoretical framework for intersemiotic translation, drawing on different approaches to this topic. In chapter 2, E. Loffredo explores the multimodal nature of poetry and the possibility of translating a poem into image(s). In the following chapter, M. Perteghella focuses on the multimodal and intermedial aspects of literary translation. In chapter 4, C. Scott examines two competing principles in literary translation: the synaesthetic point of view (favouring the senses more than the meaning) and the purely semiotic approach. In chapter 5, V. Capildeo introduces the techniques of erasure, recall and recolouration which are applied to the source text (Pierre de Ronsard’s poem *Ode à Cassandre*). Chapter 6 by J. London is dedicated to the study of the performability of the written word and its image, taking as an example the Hebrew Bible. In the following chapter, C. Berger explores a two-sided approach to hysteria in intersemiotic translation: methods for translating a hysteric aesthetic and hysterical and feminist considerations of the practice of intersemiotic translation. The topic of hysteria is also addressed in chapter 8 by L. González, a performer herself, who uses her body to represent the lives of hysterics in theatrical form. Chapter 9 by K. Pollitt brings about the question of revisiting intersemiotic translation and delimiting its boundaries, focusing on its relevance in sign languages in poetic form. In the next chapter, H. Connelly applies intersemiotic translation to the polylingual research project *Translation Zone(s): A Stuttering*, inviting participants to explore their relationship to languages. Another pedagogical project is presented in chapter 11 by A. Tucker, namely *Translation is Dialogue: Language in Transit*, strengthening the interactive dimensions of translation. In chapter 12, B. Eccleshall expands Jakobson’s

definition of intersemiotic translation to cover not only verbal signs, but also non-verbal sign systems, and focuses on A. Berman's "Twelve deforming tendencies of translation". In the next chapter, E. McCartney explores translation in the context of performing arts and describes how she, together with two other dancers, began reinterpreting poses from pictures into movements. Chapter 14 by G. Del Negro introduces the transitional/translational space in relation to evocative objects that may serve as triggers for self-negotiation. Chapter 15 consists of an interview by M. Maciero who addresses the role of the dancer as a translator of concepts and ideas into movements (from the rehearsal studio to the stage). In chapter 16, J. Calleja describes her experience with translating Christian Marclay's photo-book *The Clock* into a series of poems and an experimental novel. Chapter 17 by S. Collins addresses the topic of ekphrasis in relation to political dimensions of translation. The last chapter authored by S. J. Fowler and R. Prosser provides 19 different translations of a poem by R. Prosser, crossing the boundaries of interlingual, intralingual and intersemiotic translation.

The main strength of this publication lies in its interdisciplinary and original approach to intersemiotic translation, and therefore, its reach is not strictly confined to readers from the field of translation, but it constitutes a source of inspirational reading for all readers interested in semiotic translation in any of its forms.