**Poetry Translation through Sound, Image and Motion – the Workshop as Method of Enquiry in Transmedial Practice**

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

Moving beyond the affordances of technology, the transmedial turn has been described as a 'major operational logic of culture' and this entails the concomitant need to re-examine the experiential logic of translation at the level of the individual practitioner. In the context of the current surge in intermedial and transmedial practices, we explore the *experience* of collaborative translation between different sign systems or media as an alternative or complementary means of translating poetry. The research context for our enquiry draws on disciplines generally divided along teleological rather than hermeneutic lines: we owe the concepts of translanguaging and social semiotic modalities to critical applied linguistics and language education, while intermedial and more recently transmedial studies essentially offer semiotic frameworks for reading ‘texts’ in the arts and humanities. We propose to take theoretical perspectives where the tools for readability are trained on the transmedial product (eg. film adaptation, anime, memes) and flip their centre of gravity to develop literacies of intersemiotic practice. From this perspective the process and the agent of such practice constitute the objects of study, which we aim to understand through a transdisciplinary lens including but not restricted to the individual disciplines cited.