

Simpósio tradução, semiose, e criatividade / Symposium translation, semiosis, and creativity

Joao Queiroz & Daniella Aguiar (org.)

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9h30 – 13h30

Arts and Design Institute (IAD – UFJF)

An intersemiotic translation from a mobile art project to a photographic essay

Leticia Vitral (IAD, UFJF)

VIA is a project of mobile art (video-dance and computational music), intersemiotically translated to photographic media by means of formal constraints derived from selected properties of predefined Rio de Janeiro's downtown routes. Under the constraints provided by the two architectural dimensions and the morphology of routes, questions regarding the influence of the bodily movements by the urban space led to the creation of a dance typology. This typology related to the passing people in the area and to the structure of the building spans where the performance took place. The dance movements captured in the videos were restricted and regulated by the physical environment, and its main features. Here we present and describe an intersemiotic translation of the VIA project a photographic essay. It strongly relates, and tentatively explores, both a praxis artistic research and a theoretical discussion. We explore an analogous semiotic effect from the VIA project in the photographic essay as a result of this investigation.

Intersemiotic Translation of Lewis Carroll's Alice books

Lílian Moreira (Facom/UFJF)

A semiotic modeling to better understand intersemiotic translation by Aguiar and Queiroz proposes a new look into the object of a translation, starting from the premise that intersemiotic translation is a means for interpretation and understanding. Also, following the well-known Peircean triadic notion of semiosis (S-O-I), and the concept of Iconic Sign, it is possible to perceive intersemiotically translated works as sharing properties with iconic process, due to its revealing similarity to the source, in the sense that they not only resemble, but create meaning not previously perceived. We apply this new model to two audiovisual intersemiotic translations of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*: (i) Jim Henson's *The Muppet Show* (a specific Alice-themed episode), and (ii) Jan Švankmajer's *Neco Z Alenky*. The transition from a verbal text into an audiovisual one have different effects on each translation, but both intensify the iconic aspect of the translations - its capacity to reveal elements from its object. The first one uses the linguistic games and logic inversions found on the source, and, by extrapolation, creates a visual paronomasia, which is a transformation of an essentially verbal resource into one that needs imagery. The second evidences a very discrete violence found on the books morphing it into disturbing visual images. The almost opposing tones of each translation and the different aspects selected from the book to be used and highlighted serve as a metonymy of the entirety of translations made and the ones in potential.

Semiosis and Solipsism: exploring the implications of John Deely's thought for development studies

J. Marais (Department of Linguistics and Language Practice, University of the Free State, Bloemfontein)

In his book *Intentionality and semiotics: A story of mutual fecundation* (2007), John Deely argues that solipsism is the effect of modernist thinking on ontology and epistemology. In particular, he argues that phenomenology does nothing to contribute to solving this problem. As a remedy, he suggests that semiotics should become the new philosophy, arguing that semiotics allows one to conceptualize of humanity in terms of meaning making and not only in terms of thinking.

In this brief presentation, I shall investigate the implications of Deely's thought for development and development studies. I shall provide a brief overview of Deely's main argument and then investigate the implications of his relational thinking, by means of semiotics, for the problems of development studies. In the main, my argument will be that development studies suffer from the same solipsism that Deely identifies in the rest of Western society, lacking an understanding of meaning making. I shall link to some efforts in the field of development studies, namely Westoby and Dowling's (2014) dialogic approach to community development to expand the understanding of development as a semiotic activity.

From censorship to cultural genocide: Translating silence

Caroline Mangerel (Department of Linguistics and Language Practice, University of the Free State, Bloemfontein)

In Canada, the Truth and reconciliation commission (TRC) just published a report containing a series of recommendations regarding damages caused by previous Canadian governments to First Nations and Aboriginals. This report is built around the notion of cultural genocide, a phrase that the current Canadian government refuses to acknowledge.

This denial, the systematic obstruction of the media's access to information, as well as historical measures instituted to erase identity and language in aboriginal peoples, are part of the typology of silence that surrounds historical relations between Canadian institutions and aboriginal peoples. To these must be added the refusal of the same government to start an inquiry on the disappearance of hundreds of aboriginal women, kidnapped and murdered over the past three decades throughout Canada.

I propose to look at the various shapes of silence that surround this issue, the way that they translate between modes of expression (political stances, media discourse, legal decisions) and the meaning-making mechanisms at work in this regard.

Modelling creativity in translation

Pedro Atã (IAD/UFJF)

Translation is a rare example of a well-defined although highly structured case of situated problem solving. It affords comparison between rival hypotheses and solutions, description of the problem solving steps, and it is generally accepted as an example of creativity. As many authors have stressed, creative translation is not centered on the reconstitution of the referential meaning, but on the transcreation of several levels of semiotic processes. Here we take poetry translation as a prototypical case of creative translation, an iconic translation or a transcreation of a multi-level system of constraints. As an important premise, a poem can be thought of as a hierarchical — multi-level — system of constraints. Then, a creative translation corresponds to the rebuilding of the relationships that operate in a multi-level system of constraints, "selected" (in terms of material created and/or provided) by the target-sign system. We model this operation by the frame of situated problem solving paradigm and Peirce's mature concept of iconicity. To characterize creative translation we introduce Haroldo de Campos' notion of transcreation; to exemplify our argument we present Augusto de Campos' translation of John Donne's poem 'The Expiration'.