

Abstract:

This article and accompanying table provide an overview and catalogue of a large number of experimental translation methods that have been used by avantgarde poets. Poetic/experimental translation as defined and explored herein is a form of translation in which the aesthetic and execution of the translator is as important as that of the perceived intention of the original writer. The article's seven-section table gives a definition of each method, give examples and expositions of a range of particular poets' work. The table of translation methods recognises and explores the fact that of all forms of writing, poetry concerns itself with the 'how it is said' more than any other. The table outlines many different methods of translation, looking at how meaning, rhyme, sound, form, constraint or style can be translated by the experimental writer when translating one or more source texts. These individual, intellectual, and aesthetic choices made by a wide range of poets are collated and detailed in seven discrete-yet-overlapping areas.

Seven Types of Translation: Translation Tables

In 1959, Roman Jakobson divided translations into three different types:

1. Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of nonverbal sign systems.¹

In 1760, John Dryden also divided translation into three types. There is 'metaphrase;' which he describes as 'turning an Author word by word and line by line, from one language into another'.² Second,

¹ Roman Jakobson, 'On Linguistic Aspects of Translation' in *Theories of Translation: An Anthology of Essays from Dryden to Derrida*, ed. by John Biguenet and Rainer Schulte (Chicago, IL: University of Chicago Press, 1992), p. 145.

² John Dryden, *The miscellaneous works of John Dryden, Esq; containing all his original poems, tales, and translations . . . With explanatory notes and observations. Also an account of his life and writings*, 4 Vols. (London: J. and R. Tonson, 1760), vol. 4, p. 76.

there is 'paraphrase,' ('translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense; and that too is admitted to be amplified, but not altered' and third, 'imitation,'

where the translator (if now he has not lost that name) assumes the liberty, not only to vary the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases.³

In Dryden's opinion, translating 'too faithfully is, indeed, pedantically: tis a faith like that which proceeds from superstition, blind and zealous'.⁴ Commenting upon the practice of imitation, he states:

I take imitation of an author, in their sense, to be an endeavour of a later poet to write like one who has written before him, on the same subject; that is, not to translate his words, or to be confined to his sense, but only to set him as a pattern, and to write, as he supposes that author would have done, had he lived in our own age, and in our country. . . . To state it fairly; imitation of an author is the most advantageous way for a translator to show himself.⁵

One can see from the two examples above that in their practice of translation and theorising about translation, poets and translators often devise rules and guidelines for how to go about the task. One can also see that the translator has a much wider range of creative strategies than is often thought possible. For Jakobson, an intralingual translation may take the form (as with modernised versions of Chaucer's *Canterbury Tales*) of a translation of Chaucer's English into twenty-first century English. And Interlingual translation will usually work with equivalence of meaning between the original and the translator's language. Intersemiotic translation, in one example, may take the form of translating a text from a written one into the international code of (flag) signals that were used at sea. The methods in the table below attend, differently, to opportunities available through working with Jakobson's three types. Dryden's advice against translating 'too faithfully' is also an invitation and a permission to the translator to move further away from the 'original meaning' (however problematic this idea is) of the source text. The chart, below, is the product of Jakobson's and Dryden's acknowledgement that

³ Ibid.

⁴ Ibid.

⁵ Ibid., p. 78.

translation is a varied and creative endeavour, utilising Jakobson's three types and working with all three of Dryden's sizes of semantic units.

It is also a product, and extension, of the work of Bernadette Mayer. The tables that I developed between 2007 and 2011, and which are the subject of this piece, came about as a result of my desire to do something for translation along the lines of American poet Bernadette Mayer's writing experiments that she created for a series of workshops at The Poetry Project in New York City.⁶ Mayer, working with a group of writers (many of whom went on to become part of the L=A=N=G=U=A=G=E group), produced scores of innovative approaches to generating or detouring poetry. These experiments now enjoy a wide circulation on numerous websites dedicated to either Mayer's work or to creative writing. Taking Mayer's lead, I created seven discrete (yet interlinked) types of translation consisting of seventy-three different methods. These methods, ranged from (in the first table) very fixed methods and procedures, through to the extremely open engagements detailed in the final table. The aim was always to engage creatively with source texts and see what could be made of them. Fidelity to the original, in almost every case, was unimportant. The seven areas move from *Constraint Translation*, where the poet uses a system through which to create a new translation, to *Hoax, Parody and Persona Translation*, where the poet pretends to create a text which is a translation, whereas it is in actuality a piece of original work. The movement is from a situation (in *Constraint Translation*) where the author is, after the selection of the particular translation constraint, unable to exercise choice, to that of Hoax, where the poet not only creates the 'translated' text but invents the original author as well. The general movement from *Constraint Translation* to *Hoax, Parody and Persona Translation* is one in which the translator has increasing choice with the particulars of the poem in question, and the direction in which it is chosen to be taken.

The purpose of the table is twofold. It is a survey and cataloguing of the wide variety of translation practice employed by poets. The dividing of the table into seven overlapping categories creates a template into which all kinds of poetic translation can be placed. The primary purpose, however, is to provide a clear and comprehensive how-to guide for contemporary translators, particularly those working as poets. Bernadette Mayer's experiments have been used by many writers, including American poet Lee Ann Brown, Sophie Robinson, and by myself in my volumes *Horace*,⁷ *Petrarch*

⁶ Bernadette Mayer, *Writing Experiments* <http://www.writing.upenn.edu/library/Mayer-Bernadette_Experiments.html> [accessed 1 April 2020].

⁷ Tim Atkins, *Horace* (Oakland, CA: O Books, 2007).

Collected Atkins,⁸ and *Deep Osaka*.⁹ The French OULIPO collective founded by Raymond Queneau have also produced many innovative and experimental methods through which texts can be translated. Many of their methods are listed below. One's poetics ultimately consists of what one does as opposed to what one claims one does. The setting out of this table, the acknowledgement (and invitation) that it can be developed further by other poets and translators, and the use of it to inspire and generate new translations, is the source and the starting point of any number of possible poetics and poetics. The table that is here (necessarily) closed should be viewed as a point upon an ongoing exploration and expansion of the possibilities available to contemporary poet-translators.

In a letter dated April 1919, Ezra Pound, commenting on *Homage To Sextus Propertius*, states that 'There was never any question of translation. . . . My job was to bring a dead man to life'.¹⁰ Umberto Eco writes that 'The term *translatio* first appeared in the sense of "change," even of address, "transport," banking operation, botanical graft, and metaphor. . . . Likewise *traducere* meant "to lead beyond"'.¹¹ I am interested in translation as graft, metaphor, and 'a reading beyond.' Poetic translation is an increasingly dominant trope in twenty first-century poetics because translation (like much contemporary writing) necessarily rejects the concept of a definitive work or single perspective. Here, the concept of the impossibility of translation is interesting, for the corpse (the original poem) cannot live at a later time unless it is resurrected: and resurrection necessarily carries with it the implication of the power of the person who raises the dead. With this idea in mind, Borges, in his *Obras Completas 1923-1974*, states, '[t]he original is unfaithful to the translation' further locating the power or importance of the poem with the translator.¹² Translation necessarily takes into account the fact that the translated poem is one of a (possibly infinite) number of ways of both reading and writing a poem, and that, given our knowledge of the large number of strategies available to the poetic translator, translation becomes a process of selection (and/or play) with the way that the original text (or texts, in the case of *Intralingual Translation*) are both read and translated. As the German poet Novalis (1772-1801) states 'To translate is to write poetry as much as creating one's own works'.¹³ The Italian translator's cliché *traditori, traduttori*

⁸ Tim Atkins, *Petrarch Collected Atkins* (London: Crater, 2010).

⁹ Tim Atkins, *Deep Osaka* (London: Crater, 2019).

¹⁰ Ezra Pound, *Literary Essays of Ezra Pound*, ed. by T. S. Eliot (London: Faber and Faber, 1954) p. 211.

¹¹ Umberto Eco, *Experiences in Translation* (Toronto: University of Toronto, 2001) p. 74.

¹² Jorge Luis Borges, *Obras Completas 1923-1974* (Buenos Aires: Globo, 1974) p.732.

¹³ Antoine Berman, *The Experience of the Foreign: Culture and Translation in Romantic Germany* (Albany, NY: State University of New York Press, 1992) p. 105.

(translator = traitor) is, in the methods outlined in this translation table, a case of translator equalling not traitor, but *trader*, a term which harks back to the original use of the word, and an act in which it is possible to trade repeatedly at a profit. In the creation of *Petrarch Collected Atkins*, my own book of poems, many of the methods detailed in the chart are employed. In many instances more than one method is applied to a single poem. David Cameron's *Flowers of Bad* (his volume of translations of the poetry of Baudelaire) contains a large number of creative methods, also, and the appendix to his collection contains an extremely detailed setting-out of his many varied translation methods.¹⁴

It is appropriate to conclude this brief contextualisation of the methods outlined below with a quotation from Francisco Petrarch, whose *Canzoniere* is the subject of the most extended of my own applications of experimental translation methods. Writing to Boccaccio in 1359, he states: 'I quote the authors with credit, or I transform them honourably, as bees imitate by making a single honey from many various nectars.'¹⁵

The tables and methods below allow all writers to make their own honey.

SEVEN TYPES OF TRANSLATION

Please note that full and complete references of poems and texts listed in the tables appear after table seven. For the sake of concision, and to avoid repetition, abbreviations are employed throughout the tables.

1. CONSTRAINT

A translation which involves the application of a previously planned procedure to the source text.

#	Name	Method	Author / Text	Appears in	Other Examples / Notes
1	MICROPHRASE A-Z	Taking all the letters from the source text and	bpNichol	<i>Translating</i> <i>Translating</i> <i>Apollinaire</i>	

¹⁴ David Cameron, *Flowers of Bad* (New York: Unbelievable Alligator Press, 2007).

¹⁵ Dolara A. Wojciehowski, in *The Literature of Emigration and Exile* ed. by James Whitlock and Wendell Acock (Lubbock, TX: Texas Tech University Press, 1985) p. 18.

		rearranging letters alphabetically upon the page.		(henceforth: TTA) 7	
2	METAPHRASE A-Z	Rearranging all the words from the source text alphabetically.	bpNichol	TTA 5	
3	SPACIAL-VISUAL	Rearranging the letters from the source text according to view from a particular point on the page.	bpNichol	TTA 18: multiple versions / views	
4	LETTER / WORD ACROSTIC	The first letter of every word spells out the original text.	Barbour & Scobie	'A Jesuitical Sonnet for James Joyce'	The work of Jackson Mac Low
5	WORD / LINE ACROSTIC	The first word of every line spells out the original text.	Barbour & Scobie	'Seasons Turn and Turn' From Goldsmith: 'When lovely woman stoops to folly' from <i>The Vicar of Wakefield</i>	
6	STRUCTURAL 1	One Word Per Line / Reader's Digest: One word is chosen from each line of a text.	Barbour & Scobie	'Anger Song 3' from Milton 'Sonnet XIX'	LINK to EDITING #2

7	STRUCTURAL 2	All words from original text are chosen: Selection is (A) Arbitrary or (B) Chance generated.	Barbour & Scobie	Many examples in <i>The Pirates of Pen's Chance</i> (Coach House 1981)	SEE ALSO: CONSTRAINT #3: Spacial-visual
8	DICTIONARY 1: HEADWORDS	Replace the words from the source text with the head word which appears on the page at the top column of an English-French dictionary in which the original word appears.	Jackson Mac Low	<i>French Sonnets</i>	
9	DICTIONARY 2: SAME LENGTH	Replace original words with words of same length from a chosen dictionary. (Word length is the sole constraint here.)	bpNichol	TTA 9	SEE ALSO: Harry Mathews: The Case of the Disappearing Maltese p.70
10	DICTIONARY 3: ROGET	Replace original words with words from the same section of a thesaurus.	bpNichol	TTA 10	

11	DICTIONARY 4: ANTONYMS	Replace original words with antonyms.	bpNichol	TTA 49	SEE ALSO: MISREADING Antithetical Metaphrase Antithetical Paraphrase
12	DICTIONARY 5: MEANINGS (Nichol) LSD (Oulipo)	Replace original words with dictionary definitions.	bpNichol Oulipo & Harry Mathews	TTA 19 <i>Oulipo</i> <i>Compendium</i>	
13	ANAGRAMMATIC	Every line of poem is an anagram of the original line.	David Cameron	<i>Flowers of Bad:</i> 'XLII' 'A.M. Sequence' 'Le Masque' 'Hep Slears' 'Les Phares' 'Er Irbralaple' / 'L'Irreparable'	NOTE: David Cameron's methods are all applied to poems originally occurring in Baudelaire's <i>Les Fleurs du Mal</i> . Cameron's collection is called <i>Flowers of Bad</i> .
14	SCRABBLE	New poems are generated by playing scrabble starting with key phrase (eg author's name) and then using the words produced in the course of the game to make a poem.	Dick Higgins	<i>Buster Keaton</i> <i>Enters Into</i> <i>Paradise</i>	SEE ALSO: John Cage: Mesostics

15	N+7	Original word (noun) is replaced by moving forward or backwards seven places in the dictionary.	Jean Lescure	<i>Oulipo Compendium</i> – with minor variations	Miles Champion: 'Freudian Unit-Pricing' from Andre Breton's 'Free Union'
16	EXCLUDED "E"	Text translated without using the letter 'e'.	Harry Mathews	<i>The Case of the Persevering Maltese</i> (p. 70)	
17	HOMOSYNTACTICAL	Words replaced - maintaining only syntactical order (noun, verb, adjective pattern).	Oulipo	<i>Oulipo Compendium</i> (p. 155)	
18	HOMOSEMANTIC	Vocab of source text is changed while its sense is kept.	Oulipo	<i>Oulipo Compendium</i> (p. 155) Hamlet example	Hamlet: 'What I now ask is: should I live or no?'
19	TRANSPLANT / DOUBLE LEXICAL	Two texts of different genres are chosen and rewritten using the vocabulary of the other.	Harry Mathews	<i>Oulipo Compendium</i> (p. 237) 'Cauliflower Sans Merci' Keats's poem mixed with recipe for cauliflower	COLLAGE TRANSLATION SEE ALSO: CAMERON: Collision Method

20	TRANSLEXICAL	Vocabulary substituted is from a radically different semantic field.	Oulipo	<i>Oulipo Compendium</i>	
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2. EDITING & DOMESTICATION

A re-presentation or re-arrangement of the original text which highlights a particular aspect of the original. This includes the adding of commentary. Domestication Translation (Type 2.2) is a subset of Editing Translation in which the original poem is presented, explicitly, within a different physical, cultural, or linguistic setting.

#	Name	Method	Author	Appears in	Other Examples / Notes
1	COMMENTARY 1: BODY	Additional comments included in text body.	Tim Atkins	<i>Petrarch Collected Atkins</i>	
2	COMMENTARY 2: FOOTNOTES	Additional comments included in footnotes.	Stephen Rodefer	Jean Calais: <i>Villon</i>	
3	COMMENTARY 3: LETTERS	Additional comments included in letters.	Jack Spicer	<i>After Lorca</i>	Translation only in sense of contributing to new translation as a complete piece
4	EXTENSION	Original poem is extended by length or content.	Gertrude Stein	Hugnet's 'Enfances'	Thomas Wyatt's Petrarch translations:

					'Poem 199'
5	EQUIVALENT WORD SEARCH	Pick words from original poem / language & use those words to make a new poem.	Peter Manson	<i>English in Mallarmé</i>	Ronald Johnson: radi os Aram Saroyan: Stein Jen Bervin: Nets Tim Atkins: Petrarch # 294, 316
6	NARRATIVE WORD SEARCH	Pick out words from original to make a new story (usually intralingual).	Tom Phillips	<i>A Humument</i>	
7	REDUCTIVE WORD SEARCH	Use only parts of words.	Clark Coolidge	<i>Space & works from 60s</i>	Tim Atkins: 'Petrarch # 197'
8	FRAGMENTARY	Translate only the words you know.	Tim Atkins	'Petrarch # 353'	
9	EXCLUSION	Take lines and make a coherent poem, then use leftovers and put at the end of the line in brackets.	David Cameron	Cameron: 'Le Lethe'	
10	PROCESS	Uses translator's comments / questions in poem.	Charles Bernstein	'A Test of Poetry' in <i>Chain # 10</i>	LINK TO: COLLAGE & COMMENTARY
11	DOMESTICATION	Original text is modernised and clarified.	Dryden, Pope, etc	The standard translation method. Many	Unusual for intralingual poetry translation. See

				examples, inc. Robert Lowell's <i>Imitations</i>	Dryden: <i>Fables</i> 12-14
12	GEOGRAPHIC DOMESTICATION	Location of original is changed (usually to location of translator).	Bowering / Rilke Moure / Pessoa Atkins / Horace	Bowering: <i>Kerrisdale Elegies</i> Moure: <i>Sheep's Vigil by a Fervent Person</i>	SEE ALSO: Zukofsky: "A Foin Lass" A Brooklynese Cavalcanti: 'Donna Mi Prega'
13	LINGUISTIC DOMESTICATION	Lexicon of original is changed (usually to that of translator).	Brik & Sanders / Dante		O'Rourke & Price: <i>Eftirs/After</i>

3. MISREADING

A partial representation or distortion of the original text.

#	Name	Method	Author	Appears in	Other Examples
1	MEMORY	A poem is written down from memory.	bpNichol	TTA 1	Eck Finlay's collection of versions of Robert Creeley's 'I Knew A Man'
2	MEMORY: Recalled poem, restructured order	Take remembered poem (see	bpNichol	TTA 2	

		MISREADING 1) and revise it.			
3	MEMORY: Recalled poem, edited	Take remembered poem (see MISREADING 1) and edit it.	bpNichol	TTA 3	
4	MISREADING: UNINTENTIONAL	On discovering error in translation, keep it.	Ezra Pound	<i>Cathay</i> : 'River Song' 2 poems unintentionally translated as one	
5	MISREADING: DELIBERATE	Deliberate misreading of a poem.	Kenneth Koch	Lehman comment in <i>The Last Avant- garde</i> (p. 221)	Link to Allusive Referential Translation
6	ANTITHETICAL	Turn words or phrases over into their opposites.	Steven Vincent	<i>Sleeping With Sappho</i> : antithetical translations of Anne Carson's <i>If Not Winter</i> : <i>Fragments of Sappho</i>	
7	ANTITHETICAL SHADOW	Write what the poet chooses not to include / wants to hide.	Tim Atkins	'Petrarch' # 25, 95	Link to EDITING 1: COMMENTARY 1: BODY
8	DIRECTED	Text is interpreted in terms of a particular focus.	David Cameron		Link to CONSTRAINT 19:

					TRANSPLANT / DOUBLE LEXICAL
9	ANTONYMIC 1	Consonants replaced by vowels & vowels by consonants. Words divided. Letters substituted.	Oulipo	<i>Oulipo Compendium</i> (p 50)	
10	ANTONYMIC 2	Word Replacement.	Oulipo	<i>Oulipo Compendium</i> (p 50)	Link to: CONSTRAINT 11: DICTIONARY 4: ANTONYMS
11	ANTONYMIC 3 STATEMENTS	Phrase is made over to its opposite.	Oulipo	<i>Oulipo Compendium</i> (p 50)	
12	HOMOLEXICAL	Source vocab is kept but reordered. Sense & syntax are disregarded.	Oulipo	<i>Oulipo Compendium</i> (p 153)	
13	MACHINE	Words typed into computer spellcheck.	David Cameron	'L'Aube Spirituelle'	Whether this is a constraint method or misreading depends on translator's intentions.
14	WRONG DICTIONARY	Look up words of original language in dictionary of target language. Replace with closest equivalent.	David Cameron	'Serpent'	Also works as a CONSTRAINT method

15	AS UNDERSTOOD	Translate what you understand, and make up the rest.	David Cameron		Link to Tim Atkins method of translation <i>only</i> what you know
16	WORD LIST	Make list of words in three columns, A-Z, and for nouns, verbs, and adjectives. Replace words in poem with corresponding letter & type.	David Cameron	'Ember' / 'Elevation' / 'Causerie' / 'Checkroom'	
17	SEARCH ENGINE MASHUP	Google search combining phrase from poem PLUS other key phrase.	Michael Magee	<i>My Angie Dickinson</i>	Also qualifies as CONSTRAINT or as Computer-generated ALLUSIVE REFERENTIAL
18	INTERNET MACHINE TRANSLATION	General translation method using online machines such as Google Translate	Barbara Godard	'Les Fenêtres' Apollinaire	General translation method, used as an aid to finished translation

4. ALLUSIVE REFERENTIAL

(Also known as HOMOLINGUISTIC (McCaffrey), METONYMIC (Barbour & Scobie), FREE TRANSLATION (Cameron))

A translation (inter-lingual, intra-lingual, or inter-semiotic) which involves the creation of a new poem as a result of substitute naming following a (detailed or cursory) reading of the source text. The unit of meaning translated may be word, phrase, or larger (often general) inferred meaning. At its widest point, the translator may attend less to particular words or phrases than to themes, tone, and/or the representation of personae.

#	Name	Method	Author	Appears in	Other Examples / Notes
1	METAPHRASE	Words and short phrases are translated.	Steve McCaffery	<i>Every Way Oakly:</i> translations of Gertrude Stein's <i>Tender Buttons</i>	
2	METONYMIC	'Substitute naming' – 'deliberately perverse or whimsical'.	Barbour & Scobie	<i>Pirates of Pen's Chance:</i> Translation from <i>The Tempest</i>	Perhaps wider in application than McCaffery
3	PARAPHRASE	Larger units or phrases are suggested. At its widest, one poem can suggest another.	Dick Higgins	Dick Higgins: 'Towards an allusive referential' (1982)	Higgins: 'All artistic language is, then, a metaphor for experience and an allusive referential for it'
4	FREE TRANSLATION	L1 sounds and shapes suggest English meanings.	David Cameron	'L'Heautontimorousmenos' / 'The Auto Mechanics'	Mixture of Allusive Referential and Derangement of the Senses methods

5	COLLAGE	Text (usually word or phrase) suggests another text.	Tim Atkins	Many <i>Horace & Petrarch</i> poems	Link to CONSTRAINT 19: TRANSPLANT / DOUBLE LEXICAL
6	TRANSCREATION	Mixture of Allusive Referential + Domestication.	Haroldo de Campos	Brazilian Portuguese translations of Goethe's <i>Faust</i> & Homer's <i>Illiad</i>	Link to EDITING & DOMESTICATION 12 & 13 Perhaps more idiosyncratic
7	ALLUSIVE PERSONA / IMITATION	Poet writes new poem: ref from whole source text instead of single poem.	Jack Spicer Tim Atkins	11 poems in <i>After Lorca</i> Many <i>Horace & Petrarch</i> poems	Link to Hoax & Parody: but intention & context is different
8	BLIND TRANSLATION	Write a poem knowing only title and line count – then collages with source text.	David Cameron Tim Atkins	Poems in <i>Flowers of Bad</i> Many <i>Horace & Petrarch</i> poems	Note: Cameron does not give examples. Narrower than #7.

*Note: My provisional point at which a poem is not a translation comes when the poet or poem is unable to point to a source text.

5. DERANGEMENT OF THE SENSES

A translation based upon a foregrounding (and often misunderstanding) of either the visual or acoustic elements of the original poem.

#	Name	Method	Author	Appears in	Other Examples
1	HOMOPHONIC	Sounds suggest English words.	Zukofsky	<i>Catullus</i>	Melnick: <i>Men in Aida</i> William R Howe: <i>Floor Them All</i> William R Howe: TRANSLATIONS Marcel Benabou Bp Nichol: 'Catullus XXVIII'
2	HEAD CITATIONS	Memory + Homophonic + Mistranslation.	Kenneth Goldsmith	<i>Head Citations</i>	
3	SHOWER	Listen to a poem recited while a shower is running.	Cobb & Coleman	Translation of Chuang-Tzu: <i>Chain #10</i>	
4	SMEARED GLASSES	Read a poem through smeared glasses. Rewrite.	Cobb & Coleman	Translation of Chuang-Tzu: <i>Chain #10</i>	
5	MYOPIC	Hold a book at arm's length. Write what you see.	Drew Gardner		Ralph Hawkins: 'The Making of Mong'
6	HOMOPHONIC PLUS	Create homophonic base and then use as a starting point for new poems.	David Cameron	'La Morte Des Amants'	

6. INTERSEMIOTIC

An interpretation of one sign system by means of another.

#	Name	Method	Author	Appears in	Other Examples / Notes
1	PICTOGRAPHS	Rewrite pictographs / ideograms as text.	Coleman & Cobb	<i>Chain #10</i>	
2	EKPHRASTIC	Poem of a painting.	Apollinaire 'Les Fenêtres' & Robert Delaunay: 'Simultaneous Windows'		Many examples. See W. C. Williams: <i>Pictures from Breughel</i>
3	TRANSCRIPTIONS / DICTATIONS	Non-visual signs (often vocal) transcribed.	Rothenberg & Johnny John: <i>Translations from the Seneca</i>	Rothenberg translations in: <i>Shaking the Pumpkin & Technicians of the Sacred</i>	bpNichol: 'The Words: Montagnais Indian' (Selected 118)
4	SYNASTHESIA	Use Rimbaud's system of colours for vowels to translate a poem into colours.	Christian Bok	<i>Sulphur #44</i> Arthur Rimbaud: 'Voyelles'	
5	CARTOONS	Text is represented in cartoon / sketch form.	Barwin & Beaulieu Steve McCaffery	<i>Fragments from the Frag Pool Basho Variations</i>	

HOAX & PARODY

An original text which is presented as a translation, either for purposes of deceit or play.

#	Name	Method	Author	Appears in	Other Examples
1	PERSONAE	Poet writes using vocabulary / concerns of original author and locates those poems in context of original poems.	Jack Spicer	<i>After Lorca</i>	
2	HOAX PERSONA	Poet creates new texts adopting a new persona.	Pessoa: heteronyms	Many examples	Kenneth Rexroth: Marichiko poems Robert Sheppard: Wayne Pratt poems Brian Stefans: Roger Pellet poems Thomas Hardy: fake Horace poem
3	TRAP HOAX	Personae presented as an original poet in order to ridicule the poetry establishment.	Ern Malley	<i>Jacket #17</i>	Kent Johnson / Araki Yasusada
4	PARODY	Many examples: <u>Parody is not translation.</u>			

The texts listed below are either mentioned in the tables, above, or are recommended as further examples of extended practice.

- Andrews, Bruce, *Lip Service* (Toronto: Coach House Books, 2001).
- _____, *Shut Up, or Social Romanticism* (Los Angeles, CA: Sun & Moon, 1992).
- Apollinaire, Guillaume, *Calligrammes* (Berkeley, CA: University of California Press, 1991).
- Atkins, Tim, *1000 Sonnets* (Manchester: if p then q, 2010).
- _____, *25 Sonnets* (Great Barrington: The Figures, 2000).
- _____, 'Seven Types of Translation: Petrarch's Canzoniere' (PhD thesis. Roehampton University, 2011).
- Barbour, Douglas and Stephen Scobie, *The Pirates of Pen's Chance* (Toronto: Coach House, 1981).
- Barwin, Gary and Derek Beaulieu, *Fragments From The Frag Pool* (Toronto: Mercury, 2005).
- Baudelaire, Charles, *Les Fleurs du Mal*. trans. by Richard Howard. (London: Picador, 1982).
- Bernstein, Charles, 'A Test of Poetry', *Chain 10*, 2003, pp. 43-51.
- Bervin, Jen, *Nets* (Brooklyn, NY: Ugly Duckling Press, 2006).
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- Bowering, George, *Kerrisdale Elegies* (Toronto: Talon, 2007).
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