Translation as Interlingual Adaptation: Writing a Speculative Novel in English and Spanish through Creative Practice-Led Research.

Translation as Interlingual Adaptation: Writing a Speculative Novel in English and Spanish through Creative Practice-Led Research

PhD THESIS

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Declaration

This Thesis is submitted in partial fulfilment of the requirements of the degree of Doctor of Philosophy in Creative Writing.

The submitted work is the sole original work of the author.

The thesis has not previously been submitted for a comparable academic award, whether at the University of West London or any equivalent academic institution.

The research has not been submitted for or contributed to any other academic award at the University of West London or any other academic institution.

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INDEX

1. TITLE OF THESIS

Translation as Interlingual Adaptation: Writing a Speculative Novel in English and Spanish through Creative Practice-Led Research

2. ABSTRACT

This PhD Thesis investigates the interactions between Translation and Adaptation in the context of a literary Artefact, and how both disciplines can contribute to the Creative Writing process in terms of story structure, narrative style, and plot. The accompanying Artefact is a speculative novel in three parts, written in English and with sections in Spanish that include the relevant English translation and/or synopsis, and are therefore available to the monolingual English reader. The Artefact also includes a chapter solely in Spanish, sections of which are translated or quoted/paraphrased in English; a translation of this chapter in full is also provided for illustrative purposes in an appendix to this Thesis as it is not part of the narrative. As to the various components of the Artefact, the narrative can be classified under speculative fiction, yet amalgamating features from other genres such as dystopia, mystery, spy, thriller, detective, alternate history, with sci-fi and satire elements; the main subject is Visual Art, embracing art creation and artistic representation; the plot involves a mysterious agency that undertakes covert and nefarious missions; the story is told from a first-person point of view as the voice of the female protagonist, who is presented as an antiheroine; and the themes include, in no particular order, existential questions regarding authenticity and subjectivity, bleak visions of the future, environmental

collapse, moral ambiguity, the impact of technology and automation, the perceived boundaries between humans and machines, feminist identity to challenge both gender stereotypes and cultural ideals regarding physical appearance, and power dynamics in extreme social contexts.

3. INTRODUCTION

Writing a literary text encompassing translation and adaptation processes presented constructive opportunities to reflect on language as a creative practice. Using two languages, as well as art representation, within the same artefact allowed for unique reflections on translation and adaptation, mainly as they both derive from the same tree of creative disciplines. In our multilingual and multicultural world, if translation deals with the linguistic elements of a text, adaptation will, in parallel, explore the cultural and the contextual. Translation demands a multiverse of adaptation practices since, in the tradition of artistic transformation, the original text will change course as required in response to factors such as target audience, context, medium and intention.

Regarding Translation, defined by Bassnett (2011, 42) as a “two-stage activity that involves careful reading at stage one and skilful writing at stage two”, this Thesis deals with the linguistic and cultural exchanges between languages, and how pragmatics differ in each of the two languages used in the Artefact, with further examination of Bassnett’s (1998, 136) discussion on “the manipulatory processes that take place in textual production”.

On the discipline of Adaptation, Corrigan (2020, 23) describes it as a process, a product and an act of reception in which the “reading or viewing of (a) work is actively adapted as a specific form of enjoyment and understanding”, and explains (ibid., 34) that Adaptation can be found “not only in the arts, but in fields and practices such as history, technology, translation practices, politics, pedagogy, and economics”. This Thesis discusses how adaptative processes are applied in the practice of Translation, Creative Writing and Visual Art.

As to the interaction between Translation and Adaptation, this Thesis deals with the dialogic relationship between translational and adaptational activities to elicit notions of how they can engage theoretically and pragmatically, and consequently generate interpretations or versions of a text or image. Krebs (2014, 3) describes Translation and Adaptation as interdisciplinary, whether as creative processes, artefacts or academic disciplines, with both discussing “phenomena of constructing cultures through acts of enquiry”.

From the Creative Writing stance, key issues comprise literary genre (including how several genres can co-exist within a single literary work), as well as textual analysis, rhetorical strategies, internal and external conflicts as literary stratagems, the representation of character and narrative empathy, and the use of fictional and metafictional devices. The resulting Artefact is the outcome of both the actions and decisions undertaken by the heroine throughout the plot, and the dilemmas and obstacles that the author has faced when composing of the story and researching for the thesis, since, as Vogler (2007, 293) explains, “the Hero(ine)’s Journey and the Writer’s Journey are one and the same”. The focus for the project derives from my professional experience as a bilingual writer, linguist (specialising in translation, terminology and documentation/referencing) and journalist/broadcaster; both

translation and radio journalism have emphatically influenced my literary writing, with translation involving a constant exploration of language and audio scriptwriting conjuring images as an immersive experience.

In summary, the Thesis brings together Translation, Adaptation and Creative Writing within a literary artefact. As one of the subjects of the artefact is Art research and practice, specific aspects of both Art History and Art Practice are integrated into the narrative with the relevant stylistic commentaries.

4. BACKGROUND

Professionally committed to creative writing, having published fiction and poetry in both English and Spanish, and as a translation practitioner, to include literary translation, I have always believed that two books are required for every literary manuscript. One would be the manuscript itself; the other an account incorporating the endless notes, clarifications, explorations, and justifications of the writing process as a testimony to the complex and arduous research and reflections involved in literary writing; to put it literarily, the drama behind the drama. As Eco (1980, 338) wrote in *The Name of the Rose* (both a literary masterpiece and a study on Semiotics): “Books are not made to be believed, but to be subjected to enquiry; when we consider a book, we must not ask ourselves what it says but what it means.” Indeed, the intellectual research relating to creative writing is as significant and compelling as the final literary product itself. The ratio of the visible and the non-visible (as in the much-used image of an iceberg) comes to mind: although Hemingway claims that “the story is strengthened” when leaving out important information that the writer knows about, I

am including here the academic and research elements that are not part of the fictional story but hold it together conceptually and structurally, and can be incorporated *sub rosa* within the narrative. Writing an exegesis and an accompanying artefact (it would be more accurate to say an artefact with the resulting exegesis, as in practice-led research the artefact paves the way for the thesis), with the former also influencing the latter not only methodologically but also narratively in sections which demand further expounding, would allow the writer new perspectives as well as anticipating any questions that readers themselves might pose concerning style, premise and content. This discussion is open to practitioners who would wish to move, as Bassnett writes at the end of her seminal work *Translation Studies* (2014, 148), “from a pragmatic, empirical position towards a more scientific and collaborative discourse”. So much more than a literary artefact is required to comprehend what the writer intended to convey in the narrative process, as if the theoretical and the practical were inseparably linked, with each side explicating, validating, and complementing the other. Crewe (2021, 27) suggests that “although creative writing provides the researcher and reader with unique insights, it cannot fully realise its research potential without a framework for theoretical and contextual analysis and reflection”.

5. RESEARCH QUESTIONS

1. How can the process of writing a novel that uses two languages interrogate key issues in the fields of Translation Studies and Adaptation Studies?

2. What creative opportunities does writing in two languages within the same literary Artefact afford in terms of narrative structure, plot, character development and genre?

3. To what extent is Translation an Adaptation of the source text, and how far can and should Adaptation drive the source text beyond Translation?

4. How can linguistic and aesthetic commentary included in the Thesis be incorporated into the weft of the Artefact without being presented as theoretical annotations?

6. LITERATURE REVIEW

6.1 Translation

6.1.1 Searching for a Definition

6.1.2 A Historical View of Translation

6.1.3 Disciplinarity and Interdisciplinarity

6.1.4 Fidelity in Translation

6.1.5 The Transformative Power of Translation

6.1.6 Translation Strategies

6.1.7 Decontextualising, Recontextualising and Invisibility

6.1.8 Classifying Translation

6.1.9 Intersemiotic Translation

6.1.10 Translation Studies

6.2 Adaptation

6.2.1 Adaptation, the Discipline

6.2.2 The Origins of Adaptation

6.2.3 Fidelity in Adaptation

6.2.4 Mimesis

6.2.5 Intertextuality

6.3 Adaptation and Translation: Searching for an Integrated Framework

6.4 Creative Writing

6.4.1 Genre

This Literature Review presents a corpus of the references consulted, focusing on the three major disciplines in the research: Translation, Adaptation and Creative Writing; there is also a section bringing together Translation and Adaptation for the purposes of establishing an integrated framework.

6.1 Translation

Although reliant on the source text for theme, subject and intention, translation is an autonomous linguistic enterprise. In the case of literary translation, the process involves an author (the translator), an equivalent register to reproduce character, dialogue and description for the purpose of harmonising source and target, and a process of linguistic and literary transformation via adaptation processes. A translated text is as close to literary creation as an original piece of writing; thus, translation and self-translation within a literary narrative are a form of specialist literary expression.

6.1.1 Searching for a Definition

Translation is a term used under various guises, in several disciplines, and with a variety of significations. Although it is mainly known as a practice that bridges two linguistic systems, it can be applied to any process that converts or, should we say, transmutes a particular component into another. In the sciences, translation describes transformation processes. The term ‘translation’ (as well as ‘transcription’) is used in

gene expression, with genes ‘translated’ into amino acids to build proteins. Freud applies a secondary usage of the German *übersetzung* (*translation*) in reference to the stages in the individual between different life experiences. He portrays the individual as a series of successive epochs and (1985, 208) “at the boundary between two such epochs a translation of the psychic material must take place”. However, pathological reactions can interfere with this psychic development, and such a reaction is what Freud calls (ibid.) “a failure of translation –this is what is clinically known as ‘repression’”, with the analyst assuming the complementary role of ‘translator’, who will transpose the unconscious into consciousness by means of ‘translation’”.

Translation as a textual exchange between languages takes place both professionally and intuitively as two separate modalities; Paz (1971, 1) explains that “aprender a hablar es aprender a traducir” (“to learn to speak is to learn to translate”); in other words, translation is ever present. From the replications of speech by the child to the descriptions of the tangible or intangible by the adult, Steiner (1998, xii) postulates that translation exists “formally and pragmatically in every act of communication” and that both structural and executive elements of the act of translation are (ibid.) “fully present in acts of speech, of writing and of pictorial encoding inside any given language”. As a transformative process (or metamorphic, in that the result can sometimes bear little resemblance to the original), Translation subverts the initial *status quo* and produces a version (or a series of versions) that may be susceptible to further interpretation, with Bassnett (2014, 92) stating that “it is quite foolish to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises.”

Whether for enforcing religious ideology or exerting divine authority (or both) the proliferation of languages has been seen as the ‘curse of Babel’ (from the Hebrew

verb בלל, *balal*, to confuse or confound), a myth that spoke of the end of a single language and the scattering of humans across the planet, which resulted in linguistic diversity. According to the well-known biblical story of *The Tower of Babel*, humans aimed to build a tower to reach the heavens and God decided to punish them for challenging divine authority and in an attempt to reassert it, as told in Genesis (1961, 11: 6-7): “Here is a people all one, with a tongue common to all; this is but the beginning of their undertakings, and what is to prevent them carrying out all they design? It would be well to go down and throw confusion into the speech they use there, so that they will not be able to understand each other.” Despite such perilous notions about the multiplicity of languages being a form of punishment and not a manifestation of humankind’s precious diversity, writers and theorists have mostly asserted that languages are distinctly the wealth of humanity and, as such, must be safeguarded: from the medieval multilingual emperor-king Charlemagne’s “to have a second language is to possess another soul”, to Humboldt’s 1797 affirmation that "absolutely nothing is so important for a nation's culture as its language". Alongside such statements on language, the familiar assertion “without translation, we would be living in provinces bordering on silence”, attributed to Steiner, stands out. In fact, Steiner’s exact words are more about the concept of silence in a metaphysical context (1961, 199): “Language can only deal meaningfully with a special, restricted segment of reality. The rest, and it is presumably the much larger part, is silence.” Linguist John H. McWhorter wrote in his 2015 essay *What the World Will Speak in 2115* that only about 600 languages may be left on the planet instead of the 7,000 spoken today (every year languages are lost; *Yahgan*, spoken in Chile’s Tierra del Fuego, was lost in 2022), and claims that “literacy, despite its benefits, can threaten linguistic diversity” and that in the future there will be vastly fewer languages, with the surviving ones often

less complex than they are today. Could this spell a return to that singular moment in the mythological Babel, where a damning verdict on language was delivered however fictional the story may be? With the gradual disappearance of languages. we could be on the way to a single *lingua franca* (most likely English, since it is currently used by approximately 17% of the world population). A quotation from Orwell's *1984* comes to mind, when Syme tells Winston: "We're destroying words –scores of them, hundreds of them every day. We're cutting the language down to the bone. The Eleventh Edition (of the Newspeak Dictionary) won't contain a single word that will become obsolete before the year 2050".

6.1.2 A Historical View of Translation

One of the first translations considered as such would be *The Instructions of Shuruppak*, a so-called wisdom text in Sumerian to inculcate cultural values as well as piety. The text is believed to date from 2600 BCE and is inscribed in the form of proverbs on cuneiform tablets, although only sections have survived; fragments have also been found with a translation into Assyrian. The text opens exquisitely:

> "In those days, in those far remote days, in those nights, in those far remote nights, in those years, in those far remote years..."

Other examples of early translations are the first century BCE collection of scriptures *Pāli Canon* which includes Buddha's teachings; the *Rosetta Stone*, a decree by King Ptolemy V (2nd century BCE) comprising hieroglyphs, Demotic and Greek, in parallel; and biblical translations like the *Septuagint* (3rd century BCE). Undoubtedly, the trade route known as *The Silk Road*, which opened commercial exchanges with

the West in the 2nd century BCE and thus paved the way for linguistic and cultural exchange, was a major event in the history of Translation. In medieval Spain, an important development was the *Escuela de Traductores de Toledo* (Toledo School of Translation*)*. Hurtado Albir (2022, 106) describes it as "el hecho traductor más importante (...), punto de encuentro y de divulgación de la cultura hebraíca, árabe y cristiana" ("the most important translation event (...), a meeting point for the dissemination of Hebrew, Arab and Christian cultures"). The school was not a physical entity as such but referred to the translation activities focused on the city of Toledo during the 12th and 13th centuries; it has since come to light that some of its activities were generated in other cities of the Iberian Peninsula, as well as in Italy and Sicily. In 1994, the school was re-established in Toledo under the auspices of the European Cultural Foundation as a translation research centre.

In 'Towards a Theory of Translating' (1953), I.A. Richards, mentioned by Nida (1991, 20) describes Translation as "probably the most difficult type of event yet produced in the evolution of the cosmos", and most translation practitioners would probably confirm that this statement is not hyperbole. Other definitions verging on the metaphorical include the characterization by Serban (2012, 41), who whimsically compares Translation to Alchemy and describes it as an art of transformation that endeavours "to join together entities that are, or look, distinct, and to create a substance described as possessing unusual qualities"; or the definition by Walter Benjamin (2002, 260), who likens the translation process to a broken amphora, as the translated text must be reassembled in the target language "instead of imitating the sense of the original... (it) must lovingly, and in detail, incorporate the original's way of meaning, thus making both the original and the translation recognisable as fragments of a greater language, just as fragments are part of a vessel". Grossman (2010, 10)

establishes that translation is a recreation of an original text: “Our purpose is to re-create as far as possible, within the alien system of a second language, all the characteristics, vagaries, quirks, and stylistic peculiarities of the work we are translating.” But she also contemplates Translation as an analogy (ibid.): “(the way) we do this (...) is by finding comparable, not identical, characteristics, vagaries, quirks, and stylistic peculiarities in the second language.”

With Translation as a social construct –Bo (2015, 87) speaks of the social constructivism of language and meaning, focusing on a “triadic relationship between language, humans (a linguistic community) and the world”, instead of the “dyadic relationship between language and the world”– far from being an exact science (with no accurate means to test hypotheses) Translation is much closer to Art (without an invariable theoretical basis on which to flourish), with Steiner (1998, 311) calling Translation an “exact art”, as if an amalgam of both art and science. Since no two translators will produce exactly the same translation, it is generally agreed that Translation is more an art than a science; a scientific experiment will (almost) always produce the same results, given identical conditions and parameters; art can resonate on multiple levels and can offer boundless possibilities regarding interpretation and interaction.

As a linguistic process, Translation is guided mainly by the search for meaning, and as such Bassnett explains that it involves (2014, 24) “the transfer of meaning” from one language to another. Yet, as a human activity, Translation can be both refined or obstructed by human interventions such as intention, purpose or manipulation. Concerning *intention*, Benjamin (1997, 159) talks about the task of the translator consisting in finding “the intention toward the language into which the work is to be translated, on the basis of which an echo of the original can be awakened in

it". Regarding *purpose*, the Skopos Theory states that, since Translation is an action with a purpose, the purpose of a source text will define the strategies and methods that need to be put in place for its translation, with Jabir (2006, 73) explaining *Skopostheorie* thus: "The basic principle which determines the process of translation is the purpose of the translational action. The idea of intentionality is part of the very definition of any action." The *manipulation* of the translation process is another intervention, whether resulting or not from error, and it may well produce inaccuracies that could have important historical repercussions (the biblical use of the term 'virgin' from the original Hebrew 'ha-almah' (עַלְמָה), meaning young woman, being translated into Greek as 'parthenos' (παρθένος), signifying virgin; subsequent translations of the Bible were based on this interpretation, with the subject becoming an article of faith and radically influencing the history of Christianity). Erroneous translations as a result of misinterpretation can have devastating consequences. On 26th July 1945, allied leaders meeting in Potsdam submitted a declaration of unconditional surrender terms to Japan; the ultimatum stated that a negative response would result in "prompt and utter destruction". The then Japanese Prime Minister, Kantaro Suzuki, used in his reply the ambiguous term *mokusatsu*, derived from 'silence' (meaning: take no notice of; treat [anything] with silent contempt; ignore [by keeping silence]; remain in a wise and masterly inactivity – from *Kenkyusha's New English-Japanese Dictionary*), as the equivalent of 'no comment'. Regrettably, the term was interpreted as 'not worthy of comment'. This wording may have been instrumental in President Truman's decision to order the atomic bombing of Hiroshima on 6th August 1945 and of Nagasaki three days later.

As a process dealing with the exchanges and transfers of both language and culture, translation practice can generate multiple renderings, with Eco (2012, 6)

describing a text as “a machine conceived for eliciting interpretations”, a process of interpretation/representation that can be considered either metaphorical or metonymic. Guldin states that (2015, 1; *italics* by the author) “translation is one of the essential metaphors, if not *the metaphor*, of our globalised world,” (the Greek term μεταφορά is translated into Latin as *translatio*, meaning both transfer and metaphor). However, Denroche defines translation in connection with metonymy (2016, chapter 8): “the relationship between a source text and a target text is neither literal, as terms in different languages very rarely correspond exactly, nor metaphoric, as a translation is seldom a metaphoric version of the original text”; instead, the relationship between the source text and the target text (ibid.) “is all about metonymic relations, close relatedness across the whole spectrum of linguistic features, from individual words to whole texts and genres”.

Translation, particularly regarding literary texts, can be referred to as “version” (as in “the first Spanish version of *Tom Jones*”), as a “translation version” (as in “the English translation version of Murakami’s book *Wind-Up Bird Chronicle*”), or as a critical edition which includes annotations and commentary (as the CEHB or Critical Editions of the Hebrew Bible). Certain major translated works include the wording ‘Version’ instead of ‘Translation’, such as the *King James Version* (or *KJV*) of the *Bible*, a modern English translation published in 1611 and sponsored by James I (James VI of Scotland and James I of England), which became the standard text for English-speaking protestants (translation was a dangerous profession at the time; one of the first translators of the Bible, William York Tyndale (1494-1536), was strangled and burnt at the stake). The term ‘version’ is also used when comparing different translations of a text, or the various versions of their own texts by authors themselves (as in the ‘eighteen versions of *The Ancient Mariner* by Coleridge’ or the ‘Old

Babylonian versions of the *Epic of Gilgamesh*'). A more recent example is *Android Karenina* by Winters (2010), presented as an 'awesomer' version of *Anna Karenina* by Tolstoy.

One of the most comprehensive definitions of Translation is from the highly respected literary translator, Margaret Jull-Costa, (2008, 137): "Translation is often spoken of as if it were a process separate from original writing, as though it were not quite the real thing, but a kind of copycat art. My view is that a translation is more like a rewriting of a text and that a good translator, as well as knowing the language of the text, must also be a good creative writer in his or her own right. Having said that, creating a translation is clearly not the same as creating an original piece of writing, in that the translator starts not with a blank page, but with someone else's words and ideas in another language. And then there is the matter of faithfulness. Somehow, while writing in an entirely different language, the translator has to remain faithful to the original, to transport its heart and soul into an alien setting and make it seem entirely at home there." Questions arise, particularly regarding the use of the equivocal expression 'heart and soul', which is susceptible to a number of interpretations. Does the expression *heart and soul* in one language have very different associations in another, whether literally or metaphorically? Does not the transfer of *heart and soul*, as delicate pieces of clockwork within a text, into an alien setting, disturb any attempt at immersing them into that new surrounding? Do all texts have *a heart and a soul*, and if not, what particular aspect, if any, should be transliterated and how? Ultimately, do writers themselves really start with a blank page, bearing in mind that writing, and predominantly creative writing, is intrinsically intertextual? In her thesis *The Limits of Translation*, Briggs talks about the more negative restrictions of the translation process, with translation as (2005, Summary) "a particular form of writing under

constraint: the translator is bound to write the original text in another language." Again, questions arise: is there no freedom involved in translating, and might its constraining boundaries also curtail quality, creativity and imagination? If definitions of translation can be extensively critiqued, it may be because of the complexity of the discipline itself and the fact that attaching to it idealised versions of what it should be can certainly confuse the issue. If we are to simplify and rationalise a definition of translation, I would advocate linking it to Adaptation, along the lines of the title of the present Thesis: Translation as interlingual Adaptation.

6.1.3 Disciplinarity and Interdisciplinarity

If we were to believe in mythologies or, paraphrasing Barthes, in an engaging yet not innocent myth (2009, 68), then Translation had its own Big Bang moment one second after the fictional event at Babel (*q.v.*), and it has not looked back since. Yet such an everyday human activity is challenging to demarcate, given the many disciplines it needs to rely on for a successful outcome, and more so in our present multilingual world where (jointly with Translation's spoken counterpart, interpretation), in the pursuit of not only linguistic exchange but also cultural links between different sign systems, interdisciplinarity is being fostered in multiple branches of knowledge. Although interdisciplinarity has generally been the norm in the scientific world, Rafols & Porter (2009, 1) mapped cross-disciplinary research interchanges, stating that science is becoming "more interdisciplinary, but in small steps –drawing mainly from neighbouring fields and only modestly increasing the connections to distant cognitive areas". The collaboration between disciplines in the social sciences and the humanities is gradually expanding, with studies becoming more context-specific and research-specific and allowing for the integration of different disciplines. The

intersections between specialisms allow for fresh perspectives and, in the process, expand the scope of the research and dissolve any artificially created boundaries that are there to give a defined yet not necessarily accurate identity to a discipline. One particular and very close interdisciplinary collaboration is between Translation and Adaptation, which is one of the main subjects studied in this Thesis.

But first we need to ask whether Translation itself is a discipline, given that it demands the aid of a number of branches of learning, many of them disciplines in themselves, or whether Translation is but a tool at the service of language. Catford qualifies Translation as an *operation* (1995, 1): “an operation performed on languages”. According to a basic toolkit on the subject (The University of Cambridge’s undergraduate one), Translation is more a *process* involving comprehension and reaction. Newmark defines Translation as an *activity*, which renders (1988, 5) “the meaning of a text in another language in a way that the author intended the text”, though with the proviso that this happens “often but not always”; such a definition stressing the importance of the authorial intention is not entirely pertinent where there exists physical or temporal inaccessibility (i.e. texts from previous historical periods). García Yebra talks about translation as a *reading*, adding that the translator must be (1989, 32) “an extraordinary reader” close to an ideal reader who would be capable of identifying with whom the author was, thought or felt when they were writing the original text (an impossible undertaking as there are far too many components at play in the creative process, another example of an idealised definition of translation).

6.1.4 Fidelity in Translation

Fidelity is a much sought-after notion in translation, with the translator having to navigate between fashioning a text that is faithful to the original and writing creatively

by applying relevant literary styles and linguistic preferences, taking into account any non-linguistic elements such as context, cultural setting and intention. Horace in his *Ars Poetica* (19 BCE) states: “Nec verbum verbo curabis reddere fidus interpretes” (“Nor must you be so faithful a translator, as to take the pains of rendering (the original) word for word”), as opposed to word-for-word or literal translation. In his *Letter to Pammachius* Saint Jerome (c. 347- 420), patron saint of translators, affirms: “Non verbum e verbo sed sensum de sensu” (“Not word-for-word, or literal translation, but sense-for-sense”). However, theologians such as the 4th century St Augustine, in his *De Doctrina Cristiana* (*On Christian Teaching*) (97-426 CE), opted for word-for-word translation in the belief that only a few were called by God to translate biblical texts and that word order in the Bible was a mystery.

What results in an acceptable translation is not so much faithfulness to the original text (as in ‘word-for-word’) but rather more comprehensively, as Eco vividly states (2004, 192), “the decision to believe that translation is possible, (...) our engagement in isolating what is for us the deep sense of the text, (...) the goodwill that prods us to negotiate the best solution to every line”. Jorge Luis Borges declares: “El original es infiel a la traducción” (“The original text is unfaithful to the translated text”), which is visibly more than a witticism (Borges was known to produce extremely free, and thus *unfaithful*, translations). Indeed, fidelity should work both ways, from the original to the target and viceversa, since both the original text and the translated text have an equal share of issues to be resolved, not only about linguistic discrepancies but also concerning cultural components that need to be adequately conveyed however defying the translation process and however intricate the original text. Let us not forget that Eco’s admiration for Borges resulted in a resounding literary homage

by way of the character named Jorge de Burgos in *The Name of the Rose*; although the antihero of the novel, Jorge de Burgos was a committed and fanatical librarian.

Translation is arguably a principal means of disseminating literature, yet attempts at describing it whilst casting doubts on its 'fidelity' to the source text have been continuously fashioned, some less fortunate than others. The discipline of Translation has trodden a path considered disloyal from the start, with protestations of treachery, untranslatability and unfeasibility, such as the *ad nauseam* quoted 'traduttori, traditore' ('translator, traitor'), possibly resulting from early translations of Dante into French which displeased the experts, or the so-called 'les belles infidèles' coined by Gilles Ménage, a 17th century philologist scholar, referring misogynistically to Translation as 'beautiful yet unfaithful'. Bassnett explains that Translation was seen traditionally in certain instances as (1998, 25) "a traducement, a betrayal, an inferior copy of a prioritised original". To quote a few examples of definitions complaining about the lack of fidelity to the original text, the 17th-century poet and translator Dryden (1685, 22) calls Translation "a disease"; and the philosopher and linguist von Humboldt asserts (in 1796) that Translation seems "an attempt to accomplish an impossible task". One of the most unfortunate yet widely disseminated disqualifiers is the aphoristic remark "Poetry is what is lost in Translation", attributed to Robert Frost, although the exact quotation (from a 1961 recording) is: "I like to say, guardedly, that I could define poetry this way: it is that which gets lost out of both prose and verse in translation." Translation was also seen as a reminder of "the imperfection of our condition", as Lafarga and Pegenaute (2008, 12) explain, with translated texts considered a necessary evil because great works of literature were presented as archetypes that could not be repeated nor imitated. Cervantes (1615, II, LXII) expresses his views on Translation via his ineffable and universal character *Don*

Quixote, claiming that a translated text is like looking at the back of a Flemish tapestry. Moreover, Cervantes uses translation as a ploy *cum* literary device in his celebrated work, proffered as a translation of an original text by the metafictional Cide Hamete Benengeli. Translation as a literary device was used by other authors of chivalric novels from medieval times onwards, presenting works as unearthed or translated manuscripts. As Evans explains (2018, 151), stating that a manuscript had been 'unearthed' was a device that "made readers aware that there was an original one (meaning 'manuscript') missing from the text, one to which they are denied access and (therefore they) must content themselves with the translation". Claiming that a text was 'translated' could also be a way of justifying or masking imperfections by ascribing it to an initial if imaginary 'author'. Another example of such metaliterary justifications and stories-within-stories is *The Name of the Rose* by Eco (1980) (*q.v.*), said to be a purported 'translation' into Italian of a text by the cleric Abbé Vallet in French and published in 1842, in turn a translation of a Latin text published in 1721, which was itself a manuscript by a fourteenth century Benedictine novice, Adso de Melk (who happens to be a character in the novel, travelling as amanuensis to Franciscan friar William of Baskerville to a monastery in Northern Italy). MacKey describes (1985, 31) this mostly illusory process (and in the list of events he includes the 'real' translation into English by translator William Weaver) as "an English translation of an Italian translation of a French translation of a French edition of a Latin manuscript", though "only the English and the Italian can be verified". Such an extensive linguistic journey, not all of it genuine of course, undoubtedly adds to the book's mystique.

In discussing the subject of fidelity, Eco dismisses it (2004, 192) as "a method which results in an acceptable translation" and instead advocates for something more in line with a committed and dedicated professional stance (ibid.): "Among the

synonyms of faithfulness, the word exactitude does not exist (*sic*). Instead, there is loyalty, devotion, allegiance, piety." We could then say that, in Translation, what must be conveyed is more the spirit than the letter, more the contents than the continent, more the intent than the accuracy, although in the process certain conventions will undoubtedly need to be adhered to or else adapted in form and even substance. In the case of poetry, there are even more variables requiring transposition: metre, rhythm, and cadence are to be emulated in the target text, or at least equivalences will need to be found (yet it could also be that the translator decides otherwise for specific creative reasons).

6.1.5 The Transformative Power of Translation

The familiar assertion that 'to understand is to translate' reflects the all-embracing influence of Translation. Regrettably, the phrase has been attributed to Steiner when what he actually says is much more relevant (1998, xii): "To understand is to decipher. To hear significance is to translate." Translation would involve a recreation not only of the language itself but of the cultural and ideological context in which the source text is immersed. In other words, Translation goes beyond performing transfers between languages, with Bassnett and Schaffner (2010, 12) explaining that there is "a general recognition of the complexity of the phenomenon of translation, an increased concentration of social causation and human agency, and a focus on effects rather than on internal structures". Lefevere argues that what is at stake is not so much the linguistic element as would be expected (1990, 26): "Language is not the problem. Ideology and poetics are, as are cultural elements that are not immediately clear, or seen as completely misplaced in what would be the target culture version of the text to be translated". Göknar (Orhan Pamuk's translator into English) describes

Translation (2013, 30) as a form of “cultural exchange and dialogue” and as a process (ibid.) to “both convey the meaning (*to translate*) and to create an aesthetic in English inspired by language (*to write*)”, as if the process of translation were two-pronged: the translation process itself between two languages and the adaptational rewriting to conform to the linguistic and cultural requirements of the target.

With as many interpretations of a text as readers, who will each develop their own version of a Shangri-La, or a Polaris, or a Xanadu, or a Macondo, there will be a different version with each reading, contingent on when and where it took place and any individual circumstances on the part of the reader. Readers will first need to extract what Carter describes as including (2012, 1) “the author’s intention, reading, deciphering language, formation, tone and classification, unconscious use of connotation”, and only then can an interpretation (or version) be formed in the mind of the reader. However, readings by a reader and a translator differ considerably as regards comprehension. Bassnett suggests that the translator does more than the reader, since the text in the source language (2014, 92) “is being approached through more than one set of systems” which would refer to the linguistic and cultural elements on the one hand, but would also entail paratextual elements, as Yuste Frías points out, referring to (2012, 131) “the use of signs, marks, signals, symbols and images as social codes in human communication”. The difference then between a standard reading and a translator’s reading is that the latter is eminently interpretative and overtly fastidious, with Rabassa (1989, 6) qualifying the process of translation in terms of reading as “essentially the closest reading one can possibly give a text” in the quest to unravel both the meaning and the intent guiding language usage. The responsibility of the interpretation rests with the translator to accurately convey a text in the target language and seek out what drives it, incorporating the intention of the author, the

expectations of the target audience, the ultimate purpose of the text, and even the intention of the publisher, providing in the process any relevant explanatory notes that may be required. In this respect, Shreve points out that (2020, 171-172) “the authorial intent and the translational purpose may diverge. It is part of the translator’s task to understand such divergences”. Venuti talks about translation as being (2018, 276) “double writing” (rewriting the text in the target language according to the values in the receiving culture) and as such it requires a (ibid.) “double reading”, i.e. reading a text as both “communication and interpretive inscription”, since a translation provides information about the discursive structures and themes of the source text. This type of reading, Venuti tells us is (ibid.) “historicising”, as it establishes a distinction between “the (foreign) past and the (receiving) present.” In all, reading for translation purposes is not only about (ibid.) “processing its meaning” but about “reflecting on its conditions”.

Such is the extent, complexity and depth of a translator’s reading that it is comparable to what Barthes (1974, 4-5) describes as writerly texts: a text can be readerly (*lisible*) when it only requires a basic reading, or writerly (*scriptable*), demanding that readers make their own meanings and become “producer(s) of the text”; in the translation process, which requires disassembling a text in one language and reassembling it in another, what a translator reads and produces is certainly ‘writerly’ as a new text will be produced, or should we say written. When describing the writerly process, Barthes is inadvertently defining a translator’s approach to translation (ibid.): “The writerly is the novelistic without the novel, poetry without the poem, the essay without the dissertation, writing without style, production without product, structuration without structure”. Meaning, thus, rests with the reader, with Barthes claiming in a separate work (1977, 148) that although classic criticism paid no attention to the reader because the writer was (ibid.) “the only person [taken into

consideration] in literature", this has changed in more recent times, with the reader acquiring a more important role since (ibid.) "a text's unity lies not in its origin but in its destination" and thus "the birth of the reader must be at the cost of the death of the author". Would it follow that the translator also 'dies' with each subsequent reading, for translators should not make their presence felt? Being the recipients of a text, readers will rewrite it every time they read it as every text is, as Barthes states (ibid., 145), "eternally written *here and now*" (*italics* by the author). Reading, whether for pleasure or for translation purposes, includes then eternal propositions and processes. The term *writerly* is also applicable in the context of performance, with poets presenting themselves as writerly, as opposed to spoken word poets. In *The Routledge Companion to Jazz Studies*, Gennari (2019, 121) discusses major American contemporary poet and academic, Nathaniel Mackey, who rejects "the assumption that live performance (the poet reading her/his own work) brings out a poem's truest meaning". Calling himself a "writerly" poet, Mackey insists that the visibility of words on a page, and not the physical sound of those words, is the foundational essence of the poem. In other words, Poetry resides in the "performativity of the text itself".

With readers (translators being what we could call the definitive readers) producing yet another imitation of a text with every reading, each new rendering or interpretation would travel further from the very first version (or the Aristotelian 'Truth' from the *Metaphysics* (350 BCE): "To say that what is is not, or that what is not is, is false; but to say that what is is, and what is not is not, is true"). If Barthes's 'eternal' readings are namely never-ending and unremitting interpretations, Hofstadter (*postea*) talks about a (1979, 15) 'strange loop' that represents "an endless process in a finite way", and Bassnett and Trivedi mention a 'continuum', when they expound that

Translation (2002, 2) “does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer”. Since there can be no end to this cycling and recycling of words and images with each successive interpretation, we need to ask whether there was ever a beginning. Derrida (2016, 30) suggests that, when enquiring about writing, any such examination would ask: “When and where did writing begin?”. In this sense, Paz (1971, 2) describes Translation as a process without an end and almost certainly with no beginning, as language itself: “Each text is unique and yet, at the same time, it is also the translation of another text. There is no such thing as an entirely original text, because language itself, in its essence, is already a translation.”

6.1.6 Translation Strategies

Despite the fundamentally irreconcilable differences between languages as products of individual histories and cultures, the urge to establish a common ground is critical. Wittgenstein (1922, 37) found it in the field of definitions, labelling them as the “rules for the translation of one language into another”. Definitions are shared between languages since (ibid.) “every correct symbolism must be translatable into every other according to such rules. It is this which all (languages) have in common.” And yet, in the same way that a term in one language does not have exact equivalents in another, a similar situation will arise regarding concepts. The element of conceptual non-equivalence between languages is a constant difficulty. Baker points out that non-equivalence at word level means that (2004, 20) “the target language has no direct equivalent for a word which occurs in the source text”, with common non-equivalence problems like (ibid., 21-25), among others, culture-specific concepts, the source and target languages make different distinctions in meaning, the target language lacks a

superordinate (i.e. no general word to head the semantic field), differences in expressive meaning, form, frequency and purpose of using specific forms, and the use of loan words in the source text. Regarding collocation restrictions, another difficulty in translation, Baker defines them as (ibid., 14) “semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word”; this is particularly important in the case of idiomatic expressions and culture-specific concepts, among other lexical divergences between languages. Baker (ibid., 26-40) proposes six strategies for overcoming non-equivalence in translation: using a more general word, using a more neutral/less expressive word, by cultural substitution, using a loan word or loan word plus explanation, by paraphrase, and by omission. Both conceptual equivalence and conceptual non-equivalence (or lack of equivalence) are explored in Chapter 38 of the Artefact, with an original text in Spanish subjected to several types of translation processes: literal, machine-translation, and overwhelmingly creative.

A long-held discussion in Translation is the ideological binomial of two translation strategies: ‘domestication’ versus ‘foreignization’ of the translated text, with the former acclimatising the translated text to the target language both linguistically and culturally (which may mean the loss of certain elements from the source text) and the latter aiming to preserve the cultural elements of the source (even at the expense of the unfamiliarity felt by the reader when faced with the ‘foreignness’ of a translated text which is too faithfully close to the original). These two types of translation were first mentioned in 1815 by Schleiermacher. Venuti describes foreignization as (2018, 16) “a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of international geopolitical relations”, and considers it a cultural intervention against (ibid.) “the hegemonic English-language nations and the

unequal cultural exchanges in which they engage their global others". As to domestication, a well-known and recent example would be Murakami's *Wind-Up Bird Chronicle*, which lost 25,000 words in the English translation (as well as a reordering of the sequences of the novel); the excising of several sections of the original text in Japanese was carried out by the author himself for the purposes of adapting the translated version to English readers as requested by the publishers, all of which resulted in multiple rearrangements of the text and certainly made the English translation a version several times removed from the original. As to the extent of the departure from the original or source text, Gottlieb (2020, 51) suggests that this mainly depends on the "degrees of freedom available to the translator", which would involve negotiating with the author and the publishers.

6.1.7 Decontextualising, Recontextualising and Invisibility

As a transformative process, Translation begins with decontextualising in one language, followed by recontextualising in another. As Venuti (2007, 29) discusses, "translation enacts as interpretation, first of all, because it is radically decontextualising". In the process of disassembling and reassembling, certain elements will necessarily be lost and fresh ones will be incorporated along the way. Venuti (2018, 30) explains this process of loss and gain: "When translated, then, the source text undergoes not only various degrees of formal and semantic loss, but also an exorbitant gain: (...) the translator develops an interpretation in the translating language that ultimately proliferates cultural differences so that the translation can signify in the receiving situation", thus performing an interpretative act. The translation process should be more involved with adapting the culture than emulating the language, with Eco (2004, 82) affirming that a translator "must take into account rules

that are not strictly linguistic but, broadly speaking, cultural". Just as an author's work will expose ideological preferences, a translator's work –as a product of the human mind– cannot be entirely devoid of influences or partialities, however objective and unbiased the translator may claim to be. At the same time, the target cultural setting will define and refine (or not) the translated text, as may the prevalent socio-political context.

As a result of this two-way process of decontextualising and recontextualising, the translated text can and will be subject to interventions. In a 2013 lecture at Lehigh University, Venuti calls translation a "complex cultural artefact" in which the translator should convey the work process: "It could be a great thing essentially for translators to lay out their interpretations and explain their strategies." This could involve an accompanying appendix to explain further the process, much like a thesis and associated artefact. We find this approach, much needed in the case of certain disciplines, in the translation of Lacan's *Écrits* (2002), whereby the translator Bruce Fink incorporates 90 pages of 'Translator's Endnotes', detailing the intricacies resulting from translating specific terms and concepts.

There are multiple ways of transferring information from one language to another, depending on the text, the context, the subject and fundamentally the target audience (is the translation meant for linguists and philologists or for the general public?). The reader of an instruction manual for a lawn-mower will not want subtleties but adherence to the terms of usage for the avoidance of mechanical mishaps; likewise, institutional translation requires strict adherence to syntax (so, if a document says X on the third sentence of the second paragraph, all versions in other languages of that original document will need to include X in the same location for ease of referencing, at the expense of unnatural sounding clauses). As Venuti establishes

(2018, 1), “the more fluent the translation, the more invisible the translator and, presumably, the more visible the writer or the meaning of the foreign text”. This viewpoint, however, does not consider the fact that publishers are increasingly commissioning translations by specific translators (in many instances, a particular translator *cum* writer) because it is precisely their translating/writing style they wish to publish, and therefore aim for their actual visibility. In the case of some authors, literary writing, translation and self-translation seem inextricably linked. Among writers who were also translators, impressing upon the translated text their writing style, Borges stands out. He preferred to ‘transform’ a text in translation instead of transferring it from one language to another. In a 1926 article published in *La Prensa* with the title *Las dos maneras de traducir* (*Two Ways of Translating*), Borges says: “I suppose that there are two types of translation, in universal terms. One practises literality, and the other practises periphrasis”; needless to say, he preferred the latter. Borges’ standard to assess a translation was, he claimed, literary merit and not faithfulness to the original. As well as the author of universally acclaimed short stories (several of which deal with the subject of language/translation), he translated several distinguished writers (his first ever translation was Wilde’s *The Happy Prince* at the age of nine), from Kafka to Poe, from Wells to Woolf (he translated *Orlando* in 1937, nine years after it was first published). Nabokov, as well as a self-translator, worked on the translations of his work by other translators, and he himself translated Pushkin’s *Eugene Onegin*, and poetry by Lermontov, Pushkin and Tyutchev; he also translated Carroll’s *Alice’s Adventures in Wonderland* into Russian. As well as writing in both English and French, Beckett self-translated (the initial version of *Waiting for Godot* was *En attendant Godot*).

6.1.8 Classifying Translation

For the purposes of this Thesis (and as the structure holding together the plot within the Artefact), I have opted for the triadic division of Translation by linguist and literary theorist Roman Jakobson (1896-1982), as it reflects systematically and succinctly the spectrum of possibilities within Translation. Jakobson states that (1959, 233) “the meaning of a linguistic sign is its translation into some further, alternative sign”, discussing (ibid.) “three ways of interpreting a verbal sign: it may be translated into other signs of the same language, into another language, into another, non-verbal system of symbols”. As a classification system, it adapts well to an Artefact that incorporates the following narrative elements: versioning in the same language, translating into another language, and finally interpreting and transposing visual art to text:

- Interlingual Translation: interpretation of verbal signs using other verbal signs in another language, or translation proper. The Artefact includes the translation into English of various sections in Spanish; these are mainly the replies to the questions posed by the protagonist.

- Intralingual Translation: an interpretation of verbal signs using other verbal signs in the same language, also known as rewording, interpretation or versioning. Some translated sections into English are reinterpreted and rewritten as versions.

- Intersemiotic Translation: interpretation of verbal signs by non-verbal signs, also referred to as transmutation. These sections include interpretations of various artworks by the protagonist using an illustrative text, much like ekphrastic descriptions (yet also interpretative and critical) to depict in eloquent

or poetic terms a work of art. In the novel, the ekphrastic responses to artworks involve both visual commentary and the relevant aesthetic experience.

6.1.9 Intersemiotic Translation

Jakobson's 1959 categorization incurred critical views as he did not establish clear boundaries with intersemiotic translation. Gottlieb (2020, 50-51) further reduces this particular partition to intrasemiotic translation (if the sign systems used in source and target text are identical, there is semiotic equivalence), incorporating Jakobson's interlingual and intralingual categories, and intersemiotic translation (the channels of communication used in the translated text will be different from the channels used in the original text, in other words, source and target languages are semiotically non-equivalent). O'Halloran *et al* (2016, 1.1) explain that Jakobson does not discuss translation from a non-verbal semiotic system to another, nor the translation of multisemiotic texts (as would be the case of adaptations to film and television). The concept of intersemiotic translation has been expanded to include translations across other semiotic resources which, according to Halloran *et al* (ibid., 1.2), seems "inevitable, given the proliferation of different forms of multimodal texts in today's digital environment, where semiotic resources (e.g. language, image and sound resources)" coexist and "intersemiotic translation, the constant translation of signs into other signs, forms the basis of cultural communication".

Intersemiotic Translation is of particular interest in the Artefact, taken as the transmutation from non-verbal signs to verbal signs (i.e. Art to Language). Referring to the translation processes between two semiotic codes, say, from a book to a play or from a musical score to ballet, or the transfer of natural language to digital language and code for the purposes of Machine Translation, Intersemiotic Translation is a way

to transform the target conceptual space by ‘translating’ or adapting features, properties, or methods from another conceptual space, with Clarke calling this process (2007, 21) “verbalising the visual”, asserting that this is a constant process, particularly in a culture where visual elements lead (ibid.): “The frequently voiced claim that we live in a culture dominated by visual communication, advertising, film, television or the Net (*sic*) may be true but this has not diminished our need to articulate in words our response to this overwhelming visual culture.” Among writers or artists taking on board this intersemiotic process, of particular interest is the work of Gertrude Stein and her literary experimentations ‘translating’ Cézanne and Picasso’s proto-cubist and cubist approaches into literature and using translation as a pretext for her own creative writing, Paul Klee ‘translating’ polyphonic music into painting, or Kandinsky noted for using a synaesthetic approach to art and ‘translating’ Schoenberg.

In an intersemiotic reinterpretation of a work of art, the elusive concept of creativity is key. Boden (2004, 2-5) discusses three ways of creativity as “the three sorts of surprise”: “making unfamiliar combinations of familiar ideas”, “exploring conceptual spaces”, and “transformation of conceptual spaces that (...) can come about only if the creator changes the pre-existing style in some way (...), so that thoughts are now possible which previously (within the untransformed space) were literally inconceivable”. The intersemiotic translation element of the Artefact includes actual descriptions of the fictional artist’s works, each one loosely linked to a particular artist. Thus, the depicted paintings (AI-generated in the narrative) are all in diverse styles, and the artists emulated include Milton Avery, Claudel, Hopper, Magritte, Munch, Rodin, and Rothko. These descriptions are much like an Ekphrastic text (to praise or commend an artwork) but with the addition of technical detail and analytical reflection. The result is neither a descriptive account of a work of art nor detailed minutiae

of the paradigm to aspire to (like Keats' *Ode to a Grecian Urn*, with verses that include "Attic shape" or "silent form" describing more an abstraction or a compound of an urn, a much-cherished object addressed as 'thou'). In respect of the plot in the Artefact, there may be other explanations as to why art commentaries depict a different artist: is it that the AI programme creating the artworks is interpreting the emotional reactions of the protagonist, as the reader is told, or is it in the eye of the protagonist to see each work under a different light according to what she experiences in the story and as a result of her realizations and aspirations? The plot draws a thin line between both opportunities.

6.1.10 Translation Studies

As Translation becomes more interdisciplinary, interacting with disciplines like Ethnography, Cultural Studies, Philology and Linguistics, and systematically addressing linguistic equivalence alongside cultural context, a general translation theory would be too diversified to determine overall principles and processes; in lieu of a general theory, other theories have proliferated over the years (among them, Skopos Theory (*q.v.*) and Polysystems Theory, a theoretical and methodological framework developed by Even-Zohar in the 1970s). As Dizdar states, a general translation theory would refer to (2012, 52) "the entire object field of Translation Studies by offering explanation models for fundamental problems in the field", and for Gutt, Translation should be considered within (1989, Abstract) "the relevance theory of communication" (as established by Sperber and Wilson – 2004), thus "there is no need for a distinct general translation theory".

When it comes to Translation Studies or TS, its purpose as described by Bassnett is (2014, 14) "to develop both theoretical and practical skills" as a discipline

(ibid.) “in its own right, not merely a minor branch of comparative literary study nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications”. It is interesting to note that such a comprehensive and far-reaching discipline as Translation, a field of specialization active since the appearance of Sumerian cuneiform texts, should still be trying to find its place in the world of knowledge, when its closest allies, Language and Literature, have occupied distinct settings since inception. Before gradually acquiring discipline status in the mid-20th century, we must bear in mind that Translation played an auxiliary role in disciplines like Theology, Philosophy and History. For Translation to finally find its rightful place, further interdisciplinarity will be required, particularly with regard to disciplines like Adaptation and Cultural Studies. Concerning subject matter, Translation would need to fully embrace the subject of literature in translation; indeed, literary translation should be an integral and pivotal discipline within TS and not a complementary practice as it may have been considered in Literature Studies or Comparative Literature. If Translation Studies are to fully and independently flourish, there are other aspects that would need to be developed: further technological integration, advanced continuous professional development (CPD), practical training to include workshops and translation projects emulating actual scenarios, additional cultural competence by promoting the creation of portfolios with finished translation projects (to incorporate a variety of subjects and disciplines, including literary translation), alongside research studies; and finally, partnerships with both the industry (to include publishing companies) and multilingual institutions.

Denroche (2016, chapter 8) frames Translation Studies literature in terms of what he calls ‘loyalties’, and defines these in three categories: equivalence, creating “a new text in the target language which is an equivalent (or mirror image) of the source

text"; translating culture or (ibid.) "loyalty to the source culture" in terms of "intercultural communication"; and finally loyalty to the translators themselves, or (ibid.) "the extent to which the translator is/can be faithful to their own ideologies" in terms of "ideological engagement". The latter points to the fact that the translator is an active participant in the translation process and not a passive bystander as (ibid.) "the translator is faced with the choice of either being a neutral observer, simply exchanging signs in one language for signs in another or carrying out their occupation as politically engaged individuals, ready to question the assumptions of society". Translation cannot then be oblivious of ideology whether in the source language or the target language, and Krebs (2014, 2) points out that translation is "pivotal to our understanding in ideologies, politics as well as cultures, as it simultaneously constructs and reflects positions taken".

Translation Studies and Cultural Studies are thus interdisciplinary fields, the two complementing each other as they both involve, as Bassnett describes, "complex processes of encoding and decoding" (2003, 433); and if Translation Studies has experienced a cultural turn, Bassnett talks about the "translation turn" experienced in Cultural Studies (1998, 136). Regarding where Translation stands in relation to other disciplines, Bassnett (ibid.) asserts that, although it mainly deals with linguistic activity, "it belongs most properly to Semiotics". It was semiotician Ferdinand de Saussure who termed Semiology as (1959, 16) "a science that studies the life of signs within society" in his *General Course in Linguistics* (orig. 1916). Philosopher and logician C.S. Peirce defines a sign, which he also calls a *representamen*, as (1955, Chapter 7) "something which stands to somebody for something in some respect or capacity". In describing Semiotics, Eco (1976, 0.1.3) states that the discipline is concerned with "everything that can be taken as a sign" and a sign is (ibid.) "everything which can be taken as

significantly substituting for something else". Intriguingly he concludes that, in principle, Semiotics is the discipline "studying everything which can be used in order to lie", and he suggests that (ibid.) 'the theory of the lie' could be a comprehensive programme for general Semiotics. The element of deception regarding the AI-generated artworks is precisely one of the subjects discussed in Part Three of the Artefact.

6.2 Adaptation

As a Darwinian concept to describe adjustments to environment, Adaptation can be applied by extension to changes developed or experienced in different settings; or as Corrigan (2020, 25) explains, "capacities for human, cultural and biological adjustments as a way of surviving, advancing or simply changing". Nowadays, Adaptation is generally taken as referring to reworkings to different cultural modes, with Corrigan (ibid., 28) asserting that "the most prominent and common understandings of adaptations today usually refer to film, media, and related artistic practices". Until recently, Adaptation was primarily synonymous with literature-on-screen. However, the discipline has a long background as a collaborative process between the Arts, mainly with Visual Art depicting religious scenes or historical events; or the adoption of ancient myths and legends to incorporate fresh ideas into new beliefs, as the narrative of the 'great flood' or 'universal deluge' sent by gods to punish humans, deriving from the Akkadian epic, *Atra-Hasis* or *Atrahasis* (18th century BCE), with Dalley (1989, 33) recounting in her translation (from both the Old Babylonian and the Standard Babylonian versions) the story of wise man Atra-hasis who built a boat to save himself from the floods: "... for seven days and seven nights / the torrent, storm and flood came on...". An example of the origins of Literary Adaptation in Western

cultures, Plautus (254 – 184 BCE) and Terence (c. 195/185 – c. 159 BCE) not only translated but adapted, albeit loosely, Greek comedies into Latin or, as Maurice (2013, 7) describes their work, ‘plundering’ Greek plays; and they went further, combining plays and creating new versions (via the process of *contaminatio*), since what entertained Athenians did not necessarily amuse Roman audiences. In some instances, such adapted plays performed in Rome were enhanced with music and song, even dance. This type of annexation of literary manuscripts to a separate culture, whereby the outlines of authorship became indistinct, is yet another imitation further removed from the Aristotelian original ‘Truth’ (*q.v.*). This “intentional borrowing, copying, and alteration of existing images and objects” (as defined by MoMA) is termed Appropriation, which Sanders (2016, 35) describes as a “more decisive journey away from the informing text into a wholly new cultural product and domain”, and she subdivides it as either embedded text, with (ibid., 38) “drafting, or indeed *recrafting*” or (ibid., 43) “sustained appropriations”, to include homage, plagiarism and travelling tales. Sanders (ibid.) also talks about Adaptation offering a revised viewpoint of the ‘original’ text by “adding hypothetical motivation or voicing what the text silences or marginalises”, to make texts relevant or comprehensible (ibid., 23) “via the processes of proximation and updating”. This would be the case of the film *Cast Away* by Robert Zemeckis, a cinematic telling of a real-life story of survival, which might also be approached in terms of *Robinson Crusoe* by Daniel Defoe (1719). In the film, the character Man Friday is, arguably, represented by a volleyball ball called Wilson, whom the sole survivor of a plane crash addresses in the absence of another human interlocutor. This particular adaptation redirects the original story to a different time and location, although preserving the plight of a character marooned on a remote island. It cannot be claimed that, as a result of necessary changes to update the story

for contemporary audiences, an adapted version is to be considered lesser than the original; the adapted version is an altogether different story, albeit preserving the essence of the fight for survival by the main character and his brave adaptation to a hostile environment. In this sense, Hutcheon (2006, xii) comments that Adaptation is greeted as “minor and subsidiary and never as good as the ‘original’”, a situation which she describes as a “critical abuse”.

Another example of literary adaptation, this time taken to its limits, is the short story *Pierre Menard, autor del Quijote* (*Pierre Menard, author of the Quixote*) by Borges, published in 1939. The story tells us that the fictional writer Menard plans on writing *Don Quixote* exactly as Cervantes had written his celebrated novel; in other words, Menard wishes to produce a faithful recreation of the original text as it was initially composed. Borges writes the story as non-fiction, more a commentary than a narrative, and includes a list of texts that Menard has completed or is working on. In the story, Menard claims the reader of his *Quixote* (if such a reader were unaware that the text was originally a 17th novel) would consider it the work of a 20th century writer and view it differently from the reader of Cervantes. In other words, the adaptation would be the result not from the appropriated text itself –reproduced *verbatim*– but of the current circumstances surrounding this new production; in all, the contemporary version (identical to the original!) would be seen as a very different novel because it would be based on an earlier historical era and written in a language emulating 17th century Castilian, but carried out by a contemporary author instead of a novelist halfway between the Renaissance and the Baroque. Consequently, the reader would respond according to what they knew about the author and about the historical period in which the text is set, all of which would be radically different if they were to read the

original novel. Thus, a new interpretation would ensue, certainly far removed from the conscious reading of Cervantes' text.

6.2.1 Adaptation, the Discipline

Adaptation began its trajectory as a discipline with filmic/stage versions and renderings of literary works. Nowadays, however, its presence is felt throughout all cultural manifestations "not only in the Arts, but in (other) fields and practices" as Corrigan (2020, 34) describes, including 'translation practices' in his inventory. Adaptation has become the theoretical framework for versioning, re-creations and re-makes. As mentioned, Adaptation initially referred to literature on screen though, as Chan points out, it is (2012, 411) "in effect, a translational as well as intercultural mode". Shiloh (2007, 1) states that the term adaptation is semantically and conceptually ambiguous, with connotations such as "an artistic composition that has been recast in a new form, an alteration in the structure or function of an organism to make it better fitted for survival, or a modification in individual or social activity in adjustment to social surroundings". Consequently, any recast, alteration or modification presupposes an original stance to which, as Shiloh says (ibid.), "the recast work of art is indebted", or certain constraints "to which the individual should conform in order to survive".

Like Translation, Adaptation involves the reworking of a text, from revisions and versions to renderings that might, on occasion, efface the original. Hutcheon (2006, 33) describes Adaptation as a kind of extended palimpsest, with new accounts over and above each other; providing the discipline with a more decisive definition, she talks about a transposition (ibid.), both creative and interpretive of a recognisable other work, and as (ibid., 170) "an extended, deliberate, announced revisitation of a particular work of art". Can Adaptation, like Translation, be considered rewriting along

the same lines as the rewriting of the reader as the end-user of a text (if we can qualify the rewriting that goes on in the reader's mind as translation and/or adaptation)? Perdikaki (2018, 172) discusses how Adaptation inherently entails rewriting "in that the source material is repackaged and repurposed for a new audience". Adaptation as rewriting also depends on the norms and conventions in the systems involved, i.e. literature and cinema; if a textual paragraph about a character's plight can be reduced to a single close-up shot, it can be claimed that film adaptations of literary texts are a short-hand version in the rewriting process. Leitch (2009, 302-303) discusses that the practice of adaptation is an opportunity to treat "every text, whether or not it is canonical, true, or even physically extant, as the work-in-progress of institutional practices of rewriting".

Adaptation is not only strongly linked to Translation as an equally transformative process but considered by some traductologists, e.g. Hurtado Albir (2022, 269), as one of several translation techniques (which she names, rather *sui generis*, as 'literal translation', 'description', 'substitution', 'variation' and 'modulation', as well as 'adaptation', among other variants); she defines Adaptation (ibid., 633) as a replacement of "one cultural element by another belonging to the receiving culture" and distinguishes between (ibid., 638) *adaptation method*, which affects the whole text, and *adaptation technique*, which affects what she calls 'textual microunits'. Munday (2016, 10) considers 'adaptation', 'version', 'transcreation' (particularly, creative adaptation of video games and advertising in particular) and 'localization' (the linguistic and cultural adaptation of a product or service for a specific region with locale-specific features) as translation-related terms. Finally, Sanders (2016, 22) produces a lengthy and vibrant lexicon of terms relating to Adaptation: "version, variation, interpretation, continuation, transformation, imitation, pastiche, parody,

forgery, travesty, transposition, revaluation, revision, rewriting, echo," (variables are mentioned here because of their motivating contribution to literary writing). Moving inwards ontologically by creating divisions and subdivisions of a discipline and giving each one a rather aleatory name is perhaps not the way forward, when the purpose of cultural research is expansion as well as collaboration between disciplines, with interdisciplinarity as a major goal, resulting in intermedia transfer between, in this case, Translation and Adaptation. Giannakopoulou requests a more collaborative interdisciplinarity in Adaptation, Translation, and also Semiotic Studies, although (2019, 201) "a tendency to ascertain one's own disciplinary superiority, is counterproductive for constructive interdisciplinary collaboration".

Like Translation, Adaptation comprises a creative practice and the subsequent transformation, with Tsui (2013, 57) pointing out that both disciplines involve "an end product, an audience, and a re-creative process in which the interference of the translator/adapter is decisive". That 'interference' is qualified by Sanders (2016, 22) as an "act of re-vision in itself", and she goes on to say that Adaptation offers commentary on a source text by affording (ibid., 23) "a revised point of view from the 'original'" or by making texts "'relevant' to new audiences and readerships". Yet there is more to Adaptation than viewpoints and relevance; for one thing, Semiotics needs to be integrated in any definition of Adaptation, particularly intersemiotic translation, one of the three categories of Translation by Jakobson (*q.v.* and entailing the translation between different sign systems). Sütiste (2021, 134) suggests that intersemiotic translation "provides a wider background for interlingual translation so that the latter is placed on a continuum of various translational processes"; such processes are nothing if not adaptative. Yet the term *adaptation* is used derogatorily

by Nabokov (1955, 77) defining translation as reproducing the original “with absolute exactitude”, with anything else being “an imitation, an adaptation or a parody”.

Continuing the appraisal between Adaptation and Translation, an intervening mode would be intermedial translation, described by Haisan (2022, 2) as both “the adaptation and transmission of a literary work through another medium, and as interactions among other different media”. A relevant meeting point would be Intermediality, defined by Elleström (2020, 510) as the study of “specific relations among dissimilar media products and general relations among different media types”; in other words, an approach that highlights (ibid.) both media differences and media similarities. The dividing line, if there is one, between Translation and Adaptation is not only porous but might be indiscernible when it comes to intersemiotic translation, as Giannakopoulou (2019, 201) suggests, since this type of translation is “an interesting interstic(ial) area of research... (that) can broaden the semantic range of the terms ‘adaptation' and ‘translation' to include wider forms of intersemiotic transfer”, and such joining of forces could (ibid.) “invite theoretical insights from across disciplinary boundaries”. De Senna (2014, 199) proposes examining “Translation and Adaptation not from a linguistic point of view, but a phenomenological and aesthetic one” which may illuminate our understanding of the semiotic process.

Any attempts at differentiating Translation and Adaptation, as Tsui (2013, 62) states, are centred on the product itself, the subjects, the media or the agents. When comparing Translation and Adaptation, Reiss (1982, 10-11) considers that the latter carries an “underlying translating process but can no longer be said to be the translation of a text from a source language”. How far must the translation process go for the resulting text to be considered not just a translation but a fully-fledged adaptation? Ultimately, which comes first, Translation or Adaptation? Are translated

texts always, never or sometimes adapted in both linguistic and cultural terms? Undoubtedly, both are creative processes and, as Venuti (2013, 11) defends, this should encourage scholars to work toward “creating some common intellectual ground...”. Krebs talks about how (2013, 47) “symbiotic the relationship between adaptation studies and translation studies actually is”; and in a later work argues (2014, Introduction): “Translation studies and Adaptation Studies have much to offer each other in practical and theoretical terms and should not exist independently from one another.”

The differences between the two disciplines are sometimes a matter of presentation and may obey commercial considerations, and so deciding that a target text is a translation or an adaptation may be “invariably motivated by marketing concerns”, as Azenza and Moreira suggest (2013, 78). Indeed, rates for producing an adaptative translation are always higher than for what would be considered a standard text.

6.2.2 The Origins of Adaptation

Of the three traditional divisions of literary writing –epic, lyric and drama– the latter is the medium that allows a greater closeness with its recipients, sometimes even physical, and this has proved to be a significant field in Adaptation, with theatrical works among the first attempts at adapting literary narratives. Shakespeare’s *King Lear* emanated from the 12th century Geoffrey of Monmouth’s *King Leir*, included in his fictional *History of the Kings of Britain*. In another early adaptation, Jellenik (2020, 42-43) discusses what may be considered one of the first adaptations for the English stage “as a critical rather than artistic construction” which depends “not on the artist’s production, but rather on the audience’s reception”: *The Iron Chest* (1794) by George

Colman the Younger, based on the 1795 philosophical novel *Things as they are or the Adventures of Caleb Williams* by William Godwin, adapted from his treatise *An Enquiry Concerning Political Justice* (1793). Jellenik (ibid.) explains that Godwin "aimed to mix high-culture political ideas with a mass-culture narrative delivery system".

Adaptation took off decisively with the birth of cinema, transferring famous literary works to the big screen. One of the very first adaptations was a scene from Dickens filmed in 1901, *The Death of Poor Joe*, a one-minute short based on a passage from *Bleak House* (1852) directed by George Albert Smith. The element of fidelity is less of a guiding light in Adaptation, and Leitch (2003, 162) describes the "theoretical poverty of fidelity as a touchstone of value" in the context of Adaptation since film or theatre Adaptation could demand adding features to the original text or taking away, depending on a director's aesthetics, available means, or the prevailing regulation. An example of the latter would be Hitchcock's avoiding the murder of *Rebecca* (1940), following the demands of the so-called Hays Code (a set of guidelines for the industry that prohibited certain traits considered immoral and applied to motion pictures released between 1934 and 1968), with the director turning du Maurier's literary slaying into a cinematic accident. Another adaptation by Hitchcock, *Strangers on a Train*, dramatically modifies the original plot of the novel by Highsmith; in the novel, the hero Guy Haines murders Bruno's father in what he considers a murder-swap, yet in the Hitchcock film the hero cannot be seen to commit a murder, and there is only one murder committed, that of Haines' wife Miriam by Bruno; Hitchcock makes sure that by scrupulously demarcating good and evil, following his Manichaean dichotomy, the viewer can more readily identify with the hero without any sense of confusion, guilt or ambiguity. Further examples of major adaptational changes in film include *Death in Venice*, with the protagonist Aschenbach appearing

as a writer in the novel by Thomas Mann and as a composer in the film by Luchino Visconti (thus accommodating the non-diegetic use of Mahler's Third and Fifth Symphonies); or the 2024 TV adaptation of Highsmith's *The Talented Mr Ripley* by Steven Zaillian which recurrently makes use of Caravaggio's tenebrist works both aesthetically and as a plot enhancer mirroring the darkness of the story; these Baroque artworks are not mentioned in the Highsmith novel.

Contemporary digital culture and the proliferation of social media have brought about the dissemination of both contemporary and historical clips, videos and soundbites, and have facilitated the production of blogs and podcasts and their distribution via streaming. The ease of access and the user-friendly production processes regarding such materials allow for unprecedented audience engagement, with anyone and everyone able to produce reels of some quality and subsequently post them on the many freely available social media platforms. An important development is audio adaptation in a variety of media, allowing first-hand contact with the listener. Hand explains that (2020, 349) "audio adaptation is at its best when it succeeds in exploiting the intimacy of radio" and describes listening (ibid., 354) "as a learned skill, not so different from reading". Such is the legacy of traditional radio drama, with the listener completing the story via their imagination and without visual stimulation but only oral, that this immersive process has been called "the theatre of the mind" (attributed to American radio personality Steve Allen in the 1950s).

6.2.3 Fidelity in Adaptation

Harold (2018, 94) explores story fidelity and thematic fidelity, and asserts that what counts in favour of a "film's artistic merit" is to preserve the themes even if the story is not faithfully adhered to. But what are the themes of the story exactly, those sweeping

concepts that move the narrative, that “single idea or quality” as described by Vogler (2007, 95), who then asks: “Love? Trust? Betrayal? Vanity? Prejudice? Greed? Madness? Ambition? Friendship?” Among such grand abstract nouns, is it all down to the quintessential impulse of survival? Do these notions not experience a mutation when transposed to another medium? What about plot, point of view, conflict, setting, characters, resolution *et al* –are these left unaffected when the work they are part of is adapted, or are they all, in turn, adapted? With Adaptation, we need to ask *what* is being adapted and *to what* is the original being adapted. Most adaptations are, as Hutcheon defines (2006, 38), “those that move from the telling to the showing mode”. Regarding novelization deriving from film, *Back to the Future – The Story* by George Gipe (1985) was the tie-in to the *Back to the Future* franchise; Gipe wrote it from the script of the first film in the trilogy by Zemeckis (1985, 1989, 1990). However, in the ‘telling to showing” mode what is required is what Hutcheon (ibid., 40) calls “performance adaptation” and it must dramatise “description, narration, and represented thoughts must be transcoded into speech, actions, sounds, and visual images.” In this process, what is required is (ibid.) “a certain amount of re-accentuation and refocusing of themes, characters, and plot.” Expressly, adaptation involves every aspect of a particular endeavour, from the more general storylines to character depiction and immersion in dialogue.

Resorting to Adaptation might appear as anathema to more than a few purists, as the translator would be seen as having taken on board a tool exogenous to the translation process, which should involve, above all other considerations, a text faithful to the original. It has to be stated, mostly from the practitioner’s viewpoint rather than from the theoretician’s (whatever their ideological stance as regards Translation), that the very moment a translator chooses one term or expression over another,

consciously or unconsciously impelled by their politics, aesthetics or ethics, or even by their ideas about what a literary text should feel and look like, they are already adapting; Adaptation is undoubtedly the methodology to apply. What is noteworthy is that the debate of Translation versus Adaptation seems to be centred on a literary context, and so any such comparisons need to be taken further into other realms of translation specialisms to be comprehensive and reliable. Is there not a process of Adaptation in other types of Translation, such as documentary, institutional and diplomatic (for conference use), commercial (for products and services), administrative (for managerial and clerical procedures), localization (for media and website translation), or for the types of translation services offered by language companies, which now include machine translation, human post-editing and (as just another option) human translation? Adaptation processes will need to be incorporated gradually in the various fields of translation, with the addition of information that may be essential for the target audience, or in cases where the content needs to be modified extensively or even expunged to conform to cultural or ethical mores, or altered in judicial, technical, financial, medical and scientific texts, or for the purposes of localization.

Adaptations may be dependent on factors external to the text, such as a film director's approach in pursuit of their vision (previous examples of works by Hitchcock, as mentioned), the prominence of inventiveness over historical events (the 2024 film *Napoleon*, by Ridley Scott, with a number of historical inaccuracies such as Napoleon witnessing the death of Marie Antoinette at the guillotine) or style over substance and theme (the 2024 *Ripley*, in which the adaptation exactingly follows the film noir rulebook on cinematography but is less insistent on the character arc of the protagonist, unlike the 1999 film by Anthony Minghella).

6.2.4 Mimesis

The tenth book of *The Republic* by Plato (375 BCE, 311) includes a dialogue between Socrates and Glaucon with a discussion on poets as imitators and how the Arts deal with illusion, with such imitation being “thrice removed from the king (*sic*) and from the truth”. By ‘thrice’, Plato refers firstly to the primordial or original that exists in Nature; the first imitation would be that of the image-maker; after that, the poet would be responsible for further imitation. Each imitation takes us further from the original, and Socrates (ibid.) asks whether such imitations can be made “without any knowledge of the truth” for they are but reflections of the truth and products of imagination. In Literary Translation, an example of any such imitation (and here we could already talk about Adaptation), would be ‘relay translation’, whereby a text is not translated directly from the source language to the target language but via a transitional text as undeniably a mode of Adaptation. This would be the case of translators who are unfamiliar with the source language and base their literary version on an in-between translated text, such as the translation of Russian literature into other languages via their French translations in the 19th century, with Stroilova and Dmitriev (2016, 132) calling this an ‘intervening’ translation serving as a secondary source text for a new translation. However, far from being a ‘sterile’ translation, this ‘relay’ text, which we also could call a ‘raw’ text from which to develop a more literary and adaptational translation, will arrive with its own set of linguistic constraints and cultural tenets which may well cross over into the target text and obfuscate the translation process even further, with additions to the target text that may be far-removed from the original. Translating via such an intermediary translation would be a three-stage operation, as follows: what the text is, what the text says and what the text should say,

which ties in with Aristotle's (335 BCE) definition of Poetry (1996, 3) as a "species of imitation" in his *Poetics*, with the poet being "engaged in imitation, just like a painter or anyone who produces visual images", and with the object of such imitation as one of three (ibid.): "Either the kind of thing that is or was the case; or the kind of thing that is said or thought to be the case; or the kind of thing that ought to be the case." Collaborative and performative translation is another translation route, more akin to creative writing, e.g. the 2022 poetry collection *Consolatio* by Algerian poet Habib Tengour, jointly translated and written by translator Delaina Haslam and poet Will Harris in collaboration.

In certain instances, as Leitch (2009, 114) points out, certain film adaptations were not inspired by literary originals, as in the case of *Dracula*, *Frankenstein*, and *The Invisible Man*, but by (ibid.) imitations of "earlier entries in the Universal (Studios) monster franchise" (*Dracula* was based on Bram Stoker's 1897 novel of the same name; *Frankenstein* on the 1818 novel by Mary Shelley; and *The Invisible Man* on the 1897 novel by H.G. Wells). Examples of films that at the time were scripted directly for the screen are *The Mummy* (1932), *The Wolf Man* (1941) and the previous *Werewolf of London* (1935). The first, *The Mummy,* was likely the result of popular fascination with the discovery of Tutankhamun's tomb by archaeologist Howard Carter just a decade earlier; the other two were based on European folklore tales in vogue, in which lycanthropy was a common theme.

Adaptation to film demands additions that may be exogenous to the original in order to convincingly convey the hero's physical characteristics (especially as the hero will no longer be as imagined by the reader but a flesh-and-blood character in the eyes of the viewer). Leitch reminds us (2009, 208) that Sherlock Holmes's filmic depiction was not the same as Conan Doyle's literary portrait; clothing items such as the

deerstalker, Inverness cape and calabash were based on the illustrations of the famous fictional detective from the period but not on the original narrative. Holmes lived well beyond the life given him by Conan Doyle, and innumerable noncanonical adventures and stories arose for decades. So much so, that Leitch (ibid., 209) points out that Holmes “in purely literary terms, has enjoyed the most vigorous afterlife of any fictional character”.

6.2.5 Intertextuality

Since a text, according to Barthes (1977, 146), is “a multidimensional space in which a variety of writings, none of them original, blend and clash”, this would indicate that intertextuality, i.e. the interdependence of texts, is a given. Although defined by Sanders (2016, 214) as “the relationship between literary texts and other texts or cultural references”, intertextuality is not limited to citation and quotation between texts, with Prince (2003, 46) discussing it as regards the relationship “between a given text and other texts which it cites, rewrites, absorbs, prolongs or generally transforms and in terms of which it is intelligible”. Miola (2007, 14) goes further to describe the different kinds of intertextuality, identifying up to seven varieties, including revision, quotation, sources, conventions and configurations, genres, paralogue; interestingly, he also adds translation as another type of intertextuality, describing it as an exchange between texts albeit in two different languages. In the exchange, a shared interpretation would be required, with Leitch (2003, 167) pointing out that every text is “an intertext that depends for its interpretation on shared assumptions about language, culture, narrative, and other presentational conventions”. In Adaptation Studies, Cutchins (2020, 83) counsels “to strive to understand neither the text nor the context, but how interrelated texts and contexts work together or against each other at their

boundaries”; this point would apply to the translated sections of the Artefact, as well as its art descriptions or ekphrastic sections, for the narrative develops from any such parallelisms and confrontations.

In Part Two of the Artefact, the ‘false art’ descriptions and sequences include visual allusions to well-known artworks in several stages of adaptation. Leitch (ibid.) points out ten strategies that “form a logical progression from faithful adaptation to allusion”, and in the chapter “Between Adaptation and Allusion” he mentions the following: overall, celebration, adjustment, compression, expansion, correction, updating, superimposition, revisionist adaptation, colonization, deconstruction, analogue, parody and pastiche, imitation, and allusion. All such strategies can be used to colourise a narrative and involve the reader in more sensory terms. In Chapter 41, the Artefact engages in an intertextual labyrinth where several versions are possible without openly divulging whether what really happens is what the protagonist tells us, what she dreams, what she remembers, what she fears or what she anticipates. With a first-person narrative, meaning and closure are ultimately the prerogative of the protagonist. As to whether the protagonist’s dreams are more significant than the facts, this is a question that only the reader can answer and, by extension, rewrite.

6.3 Adaptation and Translation: Searching for an Integrated Framework

On finding similitudes and discrepancies between Adaptation and Translation, a matter with which this Thesis is especially interested, Bastin (2021, 13) claims that “it is imperative to acknowledge adaptation as a type of creative process which seeks to restore the balance of communication that is often disrupted by traditional forms of translation”. Both disciplines can work together by complementing each other, as Azenha and Moreira (2013, 77) define the process: “Translating and adapting are not

such mutually exclusive categories, but complementary moments, inherent to the rewriting process, (a) process of producing sense in language through translation." Krebs terms the relationship between Translation Studies and Adaptation Studies as (2014, 47) "symbiotic", and talks about the (ibid., 51) "double-headed coin" of Translation and Adaptation, expressly as the two are considered creative disciplines. Likewise, Raw points out that this should encourage both Translation and Adaptation scholars to (2013, 11) "set aside their value judgments" and work towards "creating some common intellectual ground".

With consistent and encouraging developments in Translation Studies over the past few decades, leaving Translation behind as a subdiscipline of Language Studies and allowing it to stand its own ground, the mutually collaborative efforts of Translation and Adaptation can be further enhanced. One of the aims of this Thesis is to effectuate a composite of the two. Thus, the distinction between the creative freedom of Adaptation and the "linguistic confinement" of Translation as mentioned by Krebs (2013, 43) would cease to be applicable. Before articulating common ground between Translation and Adaptation for the purposes of an integrated framework, several questions arise, not so much about the similarities between the two, which are plentiful, but about their differences which, far from disrupting their interdisciplinarity, may be conducive to the growth of both.

First, we must ask what it is that makes Translation and Adaptation be told apart, if at all, when it comes to departing from the source text, as both are ultimately a process of versioning. A second question would be how close must the translated text be to the original in order to be considered a translation; and how far removed must the translated text be in order to be termed as an adaptation; and should this be a reductive operation. In third place, if Translation is the conversion of one linguistic

sign system to another linguistic sign system, as Saussure defines language, we need to establish what Translation adds in linguistic terms, given that signs are arbitrary, and what does Adaptation add in cultural terms, given that cultural elements are present in every text and are constantly shifting as a result of fluctuating cultural conventions. Finally, we would have to ask whether Translation can be considered Interlingual Adaptation, as stated in the title of this Thesis.

An important distinction between the two disciplines is pointed out by Vandal-Sirois & Bastin (2013, 25) whereby Translation "processes meaning" and Adaptation "favours communicative situation and thus functionality", and they explain that the latter is either tactical (when there is a specific translational problem, whether linguistic or cultural) or strategic (when global modifications are needed to ensure the relevance and the usefulness of a translation). When it comes to the exchange between two languages, Adaptation improves on Translation since it is presumed that the former involves the type of creativity and inventiveness that the latter is not 'allowed' because of the presupposed, and traditionally demanded, adherence to linguistic fidelity to the source. Bassnett (2011, 41) suggests that the attempt at distinguishing between Translation and Adaptation "seems to be focused always around (the more) literary texts", and she mentions, as examples, legal documents or letter-writing conventions, in which there is undoubtedly adaptation (of conventional language, set phrases, prescribed vocabularies) and yet (ibid.) it would be difficult to claim that, for example, a business contract in English had been 'adapted' and not 'translated' into another language. Undoubtedly, juridical, scientific, institutional or medical texts demand 'stricter' translation techniques which, for legal, technical or ethical reasons, call for a more word-for-word approach, whereas literary translation as a more creative process allows for further reworkings and, thus, adaptation.

In trying to bring together two disciplines, Bastin (2021, 10) states that Adaptation “may be understood as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognised as representing a source text”. Gottlieb (2020, 51) creates the compound ‘adaptational translation’. Making a text accessible is not carried out in a vacuum, and interpreting a text, or versioning, without a doubt depends on viewpoint; it is along these lines that Cutchins (2020, 80) defines the process as the stance to be adopted, since Adaptation is “primarily not *a kind of text*, but ***a way of looking at texts” (italics*** by Cutchins). The key to the differences between Translation and Adaptation would be a matter of distance then: how close or how far is the source text rendered into another language in relation to the target text, with some translation specialisms not allowing excessive departure, and others demanding it. In light of this point, Bastin (2014, 76) describes both Translation and Adaptation as interventions, with each intervention demanding further departures. In the process, the original source may cease to be the rudder steering any such interventions, as Aragay suggests (2005, 22): “The literary source need no longer be conceived as a work/original holding within itself a timeless essence which the adaptation must faithfully reproduce, but as a text to be endlessly (re)read and appropriated in different contexts.” Elliott (2020, 683) illustrates further the wide spectrum of adaptative processes: “Adaptations and adaptation studies are disciplinary bastards, simultaneously no discipline’s children and every discipline’s children, belonging to no one, yet claimed by all.”

When does a translation metamorphose into an adaptation? Is there a precise moment when translation becomes adaptation, whether unexpectedly or not? Rewriting is the key, with Bassnett (2011, 42) asserting that “thinking of translation as rewriting helps us move on beyond the silly idea that a translation must somehow be

the same as the original". Contemplating translation as rewriting, Bassnett (ibid.) proposes that this would help us "avoid the translation/adaptation distinction" and, with translated texts considered as rewritten, (ibid.) "trying to set boundaries between translation and adapting ceases to be relevant", adding that it is time to stop (ibid., 43) "quibbling about when translation ends and adaptation begins". Bassnett and Lefevere state in a work by the latter (2017, preface) that translation is a rewriting of an original text and that "all rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way". They go further in ascertaining that rewriting is a controlling operation yet can have a favourable impact (ibid.): "Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society."

Elliot points out (2020 bis, 183) that Adaptation is defined according to scholarship and the relevant subject matter, with "language scholars (focusing) on adaptation as translation" and "literary academics (defining) adaptation as a form of reading, (re)writing and literary criticism". All of this means that theories and disciplines describe adaptation with concordant synonyms which results in (ibid. 184) "theoriz(ing) and disciplin(ing) (Adaptation) on their terms". As we have seen *supra*, Translation and Adaptation as close disciplines can easily cross-pollinate, with Elliot defining translation as (ibid.185) "adaptation's closest relation" and, in any case, "if adaptation can be defined as a type of translation, so too can translation be defined as a type of adaptation". The two disciplines can and will come together as collaborating disciplines, each with a specific linguistic and/or cultural function but with the sole and same aim of linguistic transformation, with adaptation as the process (how to make it happen) and translation providing the theory (what is going to happen).

Finally, in searching for an integrated framework that would incorporate both translation and adaptation activities, we must mention the ‘theory of transfer’ proposed by Bastin (2014, 83), which integrates textual operations into a functional perspective. He defines ‘transfer’ as “the flow of culture-specific and media-specific items between environments and systems”, which would result in the transformation of (ibid., 85) “both transferred items and the new environment receiving it, from a functional but also ideological, social and semiotic points of view”.

6.4 Creative Writing

If writing establishes a relationship between the writer and the reader by which the interpretative ownership of a text is transferred from the former to the latter, in the case of creative writing, that transfer involves many other elements straddling between language and literature: from linguistic experimentation to the use of literary devices and vivid imagery; from evoking emotions and inducing emotional responses to exploring aesthetics and arousing the imagination; from allowing the boundaries between reality and unreality to merge to, ultimately, generating artistic expression. Non-creative writing involves a text aiming to bring two sides together, writer and reader, with the purpose of delivering information based on verifiable facts and real events, as in academic, technical, journalistic, or expository texts. Creative writing, on the other hand, as an expression of emotion, subjective cultural commentary, exploration of individual human experiences or literary experimentation, also opens direct lines of communication between writer and reader but may purposefully aim to distort content or to drive a wedge for artistic purposes; it does not necessarily pursue a factual truth but aims to make an aesthetic assertion. There are other types of writing that blend the expressive features of fiction with the factual demands of non-fiction,

such as creative non-fiction or narrative non-fiction –Gutkind defines this category as *True Stories Well Told*, which is the title of his 2014 book (as editor)–, travel books, biography, works on science and Nature, and literary journalism (to include gonzo journalism). A major category blending the creative and the non-creative is the historical fictionalised novel; outstanding examples are Yourcenar's *Memoirs of Hadrian* (1951), Harris's Cicero Trilogy (*Imperium*, *Lustrum* and *Dictator*) (2006-2015), and Mantel's Wolf Hall Trilogy (*Wolf Hall*, *Bring Up the Bodies,* and *The Mirror and the Light*) (2009-2020).

Creativity applies to both the writer and the reader: one imagines and the other reimagines, each one according to their visions, experience and expectations. Hall (1993, 510) talks of the *encoder-producer* and *decoder-receiver*, and when there are no equivalences between them (ibid.) "'distortions' or 'misunderstandings' arise from the lack of equivalence between the two sides in the communicative exchange. As a result, any interpretations, or versions if preferred, will be unique for a particular reader, and subsequent readings by that same reader will be impossible to replicate. A reading will vanish once it is over and will be replaced by the next reading; reading is nothing but ephemeral (unless we record word for word our interpretation of that same text) and the next reading may not agree with the previous one. Sartre describes writing as (2001, 33) "an appeal to the reader that he(/she) lead into objective existence the revelation which I have undertaken by means of language". Yet, the relationship between reader and text differs from the relationship between observer and object, as Iser (1987, 109) states: "We always stand outside the given object, whereas we are situated inside the literary text." If that literary relationship is not a subject-object relationship it is because (ibid.) "there is a moving viewpoint which travels along inside that which it has to apprehend", which Iser calls (ibid., 118) "the

wandering viewpoint", in other words, (ibid., 109) "(a) mode of grasping an object (that) is unique to literature".

As well as the more prominent features resulting from writing/reading fiction (expanding the imagination, increasing knowledge, affording unknown viewpoints, fashioning human stereotypes to either look up to or to despise, bringing about aesthetic pleasure yet also providing access to shocking experiences conveniently from afar), there are undoubtedly elements of escapism, divertissement or even rebellion, with Steiner adducing that humans have endured creatively by saying no to reality and creating what he calls (1998, xiv) "fictions of alterity". As well as fashioning a separate reality, artistic creation allows for self-assertion and the search for protagonism by both the artist and the viewer/reader to ultimately affirm our existence in the world around us; Sartre emphasises that one of the main motives of artistic creation is (ibid., 28) "the need of feeling that we are essential in relationship to the world".

If each reading becomes a fleeting and temporary state that will never be repeated, not only will new realities appear with each successive reading, but the process will involve a transformation on the part of the reader and also by the artist/creator. In Alchemy, as a tentative precursor to the Sciences, transmutation was the ultimate goal, and there have been poets and artists who very enchantingly –and literarily– stated that the principles of alchemy played a role in their art. Percy Bysshe Shelley speaks of poetry as a "secret alchemy" in *A Defence of Poetry and Other Essays* (1821), and Blake (2014, 26) discusses his printing technique in *The Marriage of Heaven and Hell* (1906) thus: "If the doors of perception were cleansed everything would appear to man as it is: Infinite. This I shall do by printing in the infernal method

by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid."

As to the requirements for good writing, Horace makes his suggestions in *The art of writing well* (Book I, Satire X); they refer to satire, but can be applied equally to all creative writing:

> "Conciseness is needed, so that the thought can run on,
> Un-entangled by words that weigh heavy on weary ears:
> And you need a style sometimes serious, often witty,
> Suiting the role now of orator now of poet,
> At times the urbane man who husbands his strength
> And parcels it out wisely. Ridicule usually
> Cuts through things better, more swiftly, than force."

In Chekhov's *The Seagull* (Act II, Trigorin's speech, translated by Elisaveta Fen) the writer's destiny is defined by what they write, as if the writing itself obsessively pursues the writer:

> "No sooner have I finished one story than I am somehow compelled to write another, then a third, after a third a fourth. I write without stopping, except to change horses like a post-chaise. I have no choice. What is there brilliant or delightful in that, I should like to know? It's a dog's life!"

In Shakespeare's (1595) *A Midsummer Night's Dream (*Act V, Scene1), Theseus talks about literary creativity:

> "And as imagination bodies forth / The forms of things unknown, the poet's pen / turns them to shapes and gives to airy nothing / A local habitation and a name."

The term ‘creative’ furnishes the discipline of Creative Writing with an autonomy and identity that allow it to flourish as a branch of learning in its own right, since few disciplines’ titles include such a term. This does not mean that creativity is not ontologically part of what other disciplines communicate. Creativity is in constant flux, forever expanding and absorbing new materials in its path; Braidotti defines creativity as happening constantly (2011, 151), “a nomadic process in that it entails the active displacement of dominant formations of identity, memory and identification”. The term ‘creative’ was conveniently incorporated into ‘Creative Writing’ in order to contrast the discipline to non-fiction writing or to highlight the more ‘artistic’ or ‘imaginative’ elements. Other adjectives added to disciplines include *theoretical* to denote a broader and systematic approach, *applied* to suggest the practical aspects resulting from implementating a theory, or *critical* to underline an analytical approach. However, the term *creative* implies the formulation and development of original, experimental or innovative ideas through imaginative thinking. As practice-based research, Creative Writing demands nothing less than a creative act, which is defined by Lyle Skains (2018, 86) as “an experiment (whether or not the work itself is deemed ‘experimental’) designed to answer a directed research question about Art and the practice of it, which could not otherwise be explored by other methods”; as a consequence, the practice of Art, and both its experience and experimentation, allows us to (ibid.) “push boundaries, to ask questions, to learn more about our art and our role within it”.

Regarding experimental writing, the Artefact includes sections that allow the reader to gain access to the creative process. In Part Three, the chapters dealing with both creative translation (Chapter 37) and creative writing in the form of dreams, expectations, memories or alternative storylines (Chapter 41) demand a closer interaction between reader and writer. In certain instances, the fourth wall is briefly

demolished, and an appeal is made directly to the reader by suggesting alternative endings or plotlines. Despite ongoing storylines throughout the Artefact, each of its three parts has been written as a self-contained unit, almost like a novella, with distinct headings (Agency, Seaside, Exhibition). If the Artefact can be considered experimental, it is because of the protagonist's plight, with her mind travelling between actual events and perceived accounts as if spiralling out of control; after all, it is her story and she narrates it as she pleases, sometimes making no concessions to the narrative. A first-person narrative is ultimately a monologue, to the exclusion of external interventions; it cannot offer viewpoints that depart from that one-sided vision, which can lead to obsessive perspectives and misleading beliefs as there is no one to contradict or evaluate them. Thus, the story as told by the protagonist in the Artefact is clearly only part of the story –if there are other viewpoints or alternative plotlines, it is for the reader to decide whether to take them on board.

Regarding bilingual creative writing, of which the Artefact could be considered, in part, an example, there have been several writers using two languages in their work, from exophonic writers such as Brodsky, Nabokov and Conrad to simultaneous bilinguals, as in the case of Beckett. In certain instances, bilingual writers working concurrently in two co-existing languages may use each one for a particular genre or specific views or sentiments (as in the case of American-born writer Jonathan Littell, whose 2006 novel *The Kindly Ones* was originally written in French as *Les Bienveillantes* because, as he states, he worships Stendhal and Flaubert). In all, a literary text written in more than one language –whether using patois, hybridization practices like code-switching with the narration alternating between languages (for example, the linguistic variant known as *Spanglish*), lexical borrowing and syntax mixing, or entire sections in a language or languages different from the main language

of the narrative– is a logical by-product of multilingual societies that encourage bicultural or transcultural literatures in order to explore biculturalism and diaspora.

6.4.1 Genre

Swales (1996, 32) defines genre as “a distinctive category of discourse of any type, spoken or written, with or without literary aspirations”, and which comprises (ibid., 58) “a class of communicative events, the members of which share some set of communicative purposes”. With genre being a term that can be applied to multiple settings, he asks (ibid., 33) “whether genre as a structuring device for language teaching is doomed to encourage the unthinking application of formulas, or whether such an outcome is rather an oversimplification brought about by pedagogical convenience.” An all-embracing medium such as the novel can also be considered a type of genre, with Bakhtin (2017, 4) discussing how the novel is younger than writing itself and defines it as “the sole genre that continues to develop (and) that is as yet uncompleted”, a long-held proposition that gives the novelist clearance to merge genres and subgenres for the purposes of the narrative, as may be required by themes and storylines. The Aristotelian classification of literary genres includes in the *Poetics* two broad categories: tragedy and comedy (Aristotle also discusses epic poetry (2008, 8): “All the elements of an Epic poem are found in Tragedy, but the elements of a Tragedy are not all found in the Epic poem.”). In the Poetics, Aristotle (1996, 5) defines comedy as aiming to “imitate people worse than our contemporaries” and tragedy as aiming to imitate those who are better. In an improved translation by S.H. Butcher (2008, 5), the Aristotelian definitions appear as follows: “Comedy aims at representing men as worse, tragedy as better than in actual life.” One of the main features of tragedies is the hero’s *hamartia* or fatal flaw that contributes to their downfall; in

comedy, the concept of *bathos* or an event or speech that alters a serious event into a ridiculous one is usually present –it is the opposite of *pathos*. Finally, *catharsis* would refer to the relief that the reader may be able to feel through art (particularly in a tragedy).

With reference to art creation, in 1669 the Académie Royale de Peinture et de Sculpture, founded in Paris in 1668, established a *Hierarchy of Genres* to categorise artworks. Rated first was history painting, drawn from classical history and from religious themes, as well as allegorical and mythological inspiration, for it was considered the most scholarly genre; this was followed by portraiture (the pictorial representation of the human form, to include a moral message, was the most relevant); then came genre painting, with artworks depicting everyday life; this was followed by landscapes; last of all were still lifes, which involved artworks that were devoid of human figures, and as a result were considered a lesser genre (the still life category is an essential narrative element within the Artefact). Not until the alternative *Salon de Refusés* in 1863 were works that had been rejected by the Académie exhibited. At the end of the 19th century, the rebellion against such strict norms gave rise to several major art movements beginning with Impressionism.

Genres within literary canons will vary from epoch and location, sometimes dramatically, only to return centuries later; chivalric novels with knights-errant as heroes, a genre in medieval and post-medieval literature, recurred in the 20th century with Tolkien, among other writers of epic and fantasy narratives. As a result of technological advances and cultural shifts, genre-blurring and genre-hybridization have increasingly become a significant trend in creative writing, particularly since contemporary writing embraces experimentation, fragmentation and intertextuality, and genres are fluid and can readily overlap, their rules frequently rewritten. Literary

fiction, particularly, experiments with genres and may dispense with them altogether (the literary novel by Littell (*q.v.*) may be considered a non-genre text).

The hybrid of the classical genres of comedy and tragedy would be tragicomedy, which appears throughout the history of literature. Plautus first used the term to describe his play *Amphitryon* (190–185 BCE) as 'tragicomoedia' (from the Greek τραγικοκωμῳδία), to include a reversal of roles (gods as humans, masters as slaves, and so forth). Some of the works by Shakespeare are distinctly tragicomedies (*The Merchant of Venice* or *The Tempest*). Other examples include *La tragicomedia de Calisto y Melibea (*or *La Celestina),* published in 1514 and attributed to Fernando de Rojas; Rostand's *Cyrano de Bergerac* (1897); or Chekhov's *The Cherry Orchard* (1903). Beckett added the portmanteau *tragicomedy* when he translated his *Waiting for Godot* from French into English (*A tragicomedy in two acts*). Indeed, any tragic characters or descriptions, when developed alongside comedic or sarcastic elements, may become more poignant and intensely dramatic. I would not go as far as calling the Artefact a tragicomedy, but it does incorporate farcical elements that temper the more tragic and distressing scenes by providing lighter moments and some respite.

As to mystery fiction, Gordon Kelly (1998, xx) states that this type of fiction is centred on "consequential encounters with strangers" to determine their trustworthiness and detect possibilities of deception, and says that protagonists in mystery writing are represented as "skilled in dealing with strangers in situations characterised by risk, uncertainty and deception (...) as constitutive features of modern society". Certainly, the heroine of the Artefact follows such dictates: surrounded by strangers and being submitted to multiple dangers, both external and personal, and at the same time encountering persistent uncertainty and universal deception, all of

which allow for the necessary yet subdued scrutiny of contemporary ethical and political issues. Another important element of the mystery genre is that it makes considerable demands on the reader's imagination and therefore engages directly with the reader. Goldman (2011, 268) claims that "mystery fiction forces so much imaginative activity on the reader as necessary to the activity of interpretation" and allows the reader to identify in much deeper terms with the text for (ibid.) "cognitive engagement in interpreting these novels is indissolubly linked to imaginative identification with both characters and authors".

Speculative fiction incorporates a series of genres and subgenres: horror, alternate history, fantasy, sci-fi, and dystopia, as well as the self-styled 'new weird'. One of the first texts of speculative fiction to be considered as such is Margaret Cavendish's *The Blazing World* from 1666, a Utopian and protofeminist text telling the story of a female protagonist who is shipwrecked in the so-called Blazing World and aspires to relieve it from war, religious divisions and sexual discrimination. Authors such as Wells, Verne, Atwood, Le Guin and Dick have all produced speculative fiction. Atwood calls her work 'ustopian', which she explains in *Dire Cartographies: the Roads to Ustopia* (2015, 66): "Ustopia is a word I made up by combining utopia and dystopia – the imagined perfect society and its opposite– because, in my view, each contains a latent vision of the other." The term speculative fiction is also used by Margaret Atwood to describe her writing as "stories set on Earth and employing elements that already exist in some form" (in an interview from 2013 for *Geek's Guide to the Galaxy*). As the Artefact is set 25 years into the future, it cannot be seen as a sci-fi narrative, let alone as apocalyptic, yet it discusses technological developments not immediately available today, as well as extreme political and environmental events; therefore, it could be categorised as (somewhat) dystopian. A term that could be used is *kakotopia*

or *cacotopia* (from the Greek κᾰκός, bad), as the opposite of a utopian and idealised world; the term first appeared in Jeremy Bentham's *Plan of Parliamentary Reform, in the form of a catechism* (1818) as an antonym for utopia.

The Artefact also includes elements of the alternate history genre in a more incidental way than fully illustrative. Combining historical facts with imagined events (and specifically imagined characters) makes for more thrilling storylines as attempts at explaining or justifying real incidents with made-up events, dialogues and *personae*, with Strong (2021, 173) suggesting that "the formula of fictional principal protagonists plus a peppering of real historical figures in cameo parts (...) has become common for stories of historical adventure". As an alternative type of narrative genre involving historical adaptation that combines fictional characters and actual historical figures and events, historical versioning is admirably exemplified by Hilary Mantel (*q.v.*), who prefers to work with ready-made plots from history that provide their own beginnings and endings instead of devising stories from her imaginative mind. In a 2017 interview, Mantel explains: "I felt I was morally inferior to historians and artistically inferior to real novelists, who could do plots – whereas I had only to find out what happened".

The urge to classify writing by genre reflects our need to contain what might otherwise be considered boundless or unclassifiable, particularly in the case of literary writing, as if avoidance of genre might make us doubt the validity of a text. While the genre for the Artefact can be considered 'speculative', the text does include elements of other genres; there are even fragments, paragraphs and sentences that appeal to several genres, as if self-contained. An example would be the scene at the end of Part Two in which the AI paintings are removed from the house by the sea; this is a scene both tragic (in that the paintings are not actual paintings, with the realization by the protagonist that the operation of discovering an unknown artist is nothing but

deception) and comedic (in that the paintings are being ineptly and clumsily removed from the house), with other generic elements: of farce (an absurdly amusing situation arises); of mystery (who ordered those paintings, what for and why?); of fantasy fiction (the paintings themselves are a mishmash of real works of art and adaptations, and are described along the lines of a series of diminutive tales); dystopian fiction (if the artworks are produced by a programme replacing art, what else will the programme replace?); and factual narrative (the scene completes the plot in the house by the sea and the chapter comes to a logical conclusion, once the protagonist finally understands that the artworks are not really art, or at least human-made art). Throughout the rest of the narrative there are other mixed genre depictions: horror fiction (Death Art or *memento mori* art, proscribed practices carried out at The Agency, descriptions of Iona's background); *neonoir* (dark events when discussing the Agency's activities –not fully *tart noir*, although the protagonist is a strong female who uses her sexuality in the context of her work); a blend of both spy and detective fiction (with a protagonist who is on the opposite side of the law and has a foil working alongside her: like Dr Watson to Holmes or Captain Hastings to Poirot, Rudge puts on a subordinate act and eventually morphs from fumbling sidekick to ruthless player); finally, without it being a satirical work, the Artefact does include some aspects of satire, such as the fight with a noseless Bill or the various deliberations with Rudge.

A genre can also be the product of language usage in specific contexts. In their book *Kafka – Toward a Minor Literature*, Deleuze and Guattari discuss Kafka's Prague German as a (2016, 15) "deterritorialised language" and speak of *minor literature*, defining it thus (ibid.): "A minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language." The authors consider that in minor literatures (ibid., 16) "everything in them is political", as "its cramped

space forces each individual intrigue to connect immediately to politics". This would apply to immigrant and nomadic voices writing in a host country's main language, with political commentary unavoidably seeping into their work as the outsiders that they are. The Artefact unquestionably incorporates an outsider's voice in its more dystopian elements, such as the mysterious Agency or the calamitous circumstances in which the world is predicted to be in 25 years time, as reflected in the red and blue banners with white lettering (emulating the UK flag) that feed propaganda and other communications in various parts of the city.

6.4.2 Ekphrasis

As an important concept within Intersemiotic Translation and Adaptation, tending a bridge between art and text, Ekphrasis is a major trope within the Artefact. Horace, in Book II of his *Epistles* (line 361), forever associates writing (as *poesis*) and art: *ut pictura poesis* (like a picture, poetry; or poetry is like painting). Although the Greek term ἔκφρασις (ekphrasis) means description, in the original usage it refers to the verbal representation of a visual piece of art through vivid descriptions. An early and well-known example is the description of the shield of Achilles, made by Hephaistos and given to Achilles by his mother Thetis, as Homer describes in the *Iliad* (762 BCE, Book 18):

> Rich various artifice emblazed the field;
> Its utmost verge a threefold circle bound;
> A silver chain suspends the massy round;
> Five ample plates the broad expanse compose,
> And godlike labours on the surface rose.

Heffernan (2004, 3) pens the much-quoted and deceptively oversimplistic definition of ekphrasis as “the verbal representation of visual representation” (which he qualifies as “simple in form but complex in its implications”). Clüver considers that Heffernan excludes from his definition the ekphrastic descriptions of non-representational painting and thus describes ekphrasis as (2020, 462) “the verbal representation of real or fictive configurations composed in a non-kinetic visual medium”. All the fictitious artworks described in the Artefact (except for Hassett’s painting of a red hat) are non-representational. They have not been depicted from the natural or the real world but are instead digitally-created versions or, more accurately, digital corruptions of celebrated works.

Venuti (2015, 138-139) explains that just as Translation decontextualises and then recontextualises the source text (*q.v.*), Ekphrasis also recontextualises the visual image, though in this case “the process is much more extensive and complex because of the shift to a verbal medium with different forms and practices”. The altered context and signifying process result not only from linguistic and literary elements (such as (ibid.) “sound and register, figure and style, genre and discourse” but also by (ibid.) “affiliations to literary traditions, movements, and institutions, by the trajectory of a writer’s career, and by the hierarchy of values, beliefs, and representations in the cultural situation where the text is produced”). The transformation that occurs from art to text involves other planes of thought; Sartre (2001, 28) explains the transformative process thus: “If I fix on canvas or in writing a certain aspect of the fields or the sea or a look on someone’s face which I have disclosed, I am conscious of having produced them by condensing relationships, by introducing order where there was none, by imposing the unity of mind on the diversity of things.” Lodge (1992, X) describes the process of ekphrasis by providing an exceptional metaphorical definition via a real

work of art: “The novelist or short story-writer persuades us to share a certain view of the world for the duration of the reading experience, effecting, when successful, that rapt immersion in an imagined reality that Van Gogh captures so well in his work *The Novel Reader*.”

Regarding cinematic ekphrasis, Sager discusses four types (2006, vii): attributive, depictive, interpretive, and dramatic. In *Attributive Ekphrasis* (ibid., 45) “artworks are shown (as actual pictures or tableaux) or mentioned, but not extensively discussed or described.” In *Depictive Ekphrasis* (2006, 48) “images are discussed, described, or reflected on more extensively in the text or scene, and several details or aspects of images are named”. *Interpretive Ekphrasis* (2006, 52) is either “a verbal reflection on the image, or a visual-verbal dramatization of it in a *mise-en-scène tableau vivant*.” In *Dramatic Ekphrasis* (2006, 60) “images are dramatised and theatricalised to the extent that they take on a life of their own”. Throughout the Artefact, Ekphrasis takes the shape of allusions to artworks which are neither copies nor originals but based on celebrated artworks as reflections not of specific concepts with a subsequent depiction but on random choices made by a digital programme: “Shape and colour intimately merged, as if each colour corresponds to a single shape alone. But if the shapeless is colourless, would the lack of colour itself have a shape, subject naturally to texture and porosity? All artwork aspires ultimately to give you a response. You ask the questions and it provides the answers. Thou shalt ask, and thou shalt be gifted with a reply...”

6.4.3 Synaesthesia

As two interconnected concepts in the realm of sensory perception, Ekphrasis and Synaesthesia are invaluable literary techniques. Ekphrasis brings visual art into written language; with synaesthesia, elements perceived using one sense are described in terms of another, with the stimulation of one of the senses resulting in an entirely different sensory experience. As a multimodal or multisensory integration, Cho & Lee (2021, Introduction) define synaesthesia as “the neural integration or combination of information from different sensory modalities (the classic five senses of vision, hearing, touch, taste, and smell, and, perhaps less obviously, proprioception, kinesthesis, pain, and the vestibular senses), which gives rise to changes in behaviour associated with the perception of and reaction to those stimuli. Information is typically integrated across sensory modalities when the sensory inputs share certain common features”. A major type of synaesthesia is *audition colorée* (colour hearing), a phenomenon in which colours are perceived when hearing numbers, letters or music, such as describing a voice as velvety or a trumpet as scarlet. Geary (2012, 77) talks about the pattern followed by synaesthetic metaphors, whereby “words derived from more immediate senses like touch, taste and smell describe the experience of less immediate senses like sight and hearing,” with the source coming (ibid., 78) “from the more immediate sense” and the target from “the less immediate sense.” There is a directionality, Geary explains, that allows a synaesthetic metaphor to be more easily captured, with taste modifying sound more frequently than sound modifying taste, or touch modifying sight making sense whereas sight modifying touch does not.

In his *Theory of Colours* (1810), Goethe discusses how colours are perceived and assigns them character traits on a ‘wheel of colour’. He accords feelings to yellow (1840, 306): “in its highest purity it always carries with it the nature of brightness, and

has a serene, gay, softly exciting character"; to blue (ibid., 310) as "stimulating negation" because it brings "a principle of darkness with it". Goethe's theories exerted considerable influence at the time, as in Turner's 1843 canvas titled *Light and Colour (Goethe's Theory) (*the full title is: *Light and Colour (Goethe's Theory) – The Morning after the Deluge – Moses Writing the Book of Genesis).* In the Artefact, yellow plays an important part in the art descriptions and creation as an impossible colour to emulate technologically. The issue is unresolved in the narrative, but suggests that digital programmes have parameters that may be considered inexplicable and even capricious as a show of the unpredictability of AI creations.

Huysmans's 1884 novel *À rebours*, teeming with art discussion, includes exquisite synaesthetic descriptions, such as texts comparing flavour and music (2009, 39): "... the flavour of each cordial corresponded, (the protagonist) des Esseintes believed, to the sound of an instrument. For example, dry curaçao matched the clarinet whose note is penetrating and velvety; kummel, the oboe with its sonorous, nasal resonance..." Throughout the Artefact, there are similes to appeal to the senses, or even to conflicting senses as examples of synaesthesia; here is a section from Chapter 27: "... It was a dish that I could not quite make out, with far too many ingredients. I would not call it a pie of this or a casserole of that, but an assortment of, well, various unidentified components that might, as I saw them, only be found in an artist's atelier: tiny drops of pungent blue paint, splotches of squishy transparent lacquer, unidentified insipid pigments, shiny beads of brackish red, streaks of pulsing lustre, minute spicy strips of expended canvas... in all, rhythmic iridescence, supple radiance, fragrant exuberance..."

6.4.4 Interart

Akin and Kiran (2023, 235) define interart as “transformations of artistic expression between various genres”, which means that unlike Ekphrasis, involving art to text, interart interventions comprise the transformation of an art manifestation into a separate art. The authors establish limits (ibid.): “those cases of transfer where both the point of departure and the final product of the process are works of art”, and propose the term interart (ibid., 245) “to lay bare the overlaps between (...) research traditions rather than to replace terms put into circulation decades ago.” A shining example of interart, or one art embellishing another in mutual resourcefulness, is the celebrated and multiart 1951 film *An American in Paris*, directed by Vincente Minelli (who had studied Art), in which art is explored in multiple ways (film, music, visual art, dance), or as Dalle Vacche (1997, 2) points out: “as decoration, neurosis, temporary utopia; as a source of economic power; and as a mark of foreignness, elitism.”

Indeed, the concept of interart would describe the various adaptation journeys that art as expression follows in Part Three of the Artefact for the planned exhibition: from art to digitised art, from digitised art (however falsified) to text, then back again to the art of nothingness or empty frames, and finally from textual descriptions into a catalogue from which digitised depictions of verbal interpretation can be produced (and if so desired, with contributions from the purchasing public). Fisher-Lichet (2016, Abstract) discusses how the lines have been blurred between art disciplines as a result of two developments: “First, the increasing dissolution of boundaries between different art forms, i.e. between film, theatre, dance, performance, visual arts, music and literature; and, second, the aestheticization of everyday life, i.e. the fusion of art and non-art in such fields as politics, the economy, new media, sports, religion and everyday practices”. This ‘aestheticization’ is very much pursued by the protagonist

throughout the Artefact; though not an active contributor to art, she has surrounded herself with artworks and she pays particular attention to any artistic elements in various scenes throughout the novel, seeing developments and events from an artistic viewpoint; in certain scenes, her actions would seem part of an artistic performance.

6.4.5 The Critical-Creative

Creative writing and critical writing are not only writing conventions but bring forth their individual means of visualising the world and interpreting it. In the ekphrastic sections within the Artefact, I have used a hybrid style of writing, which I have called ‘Critical-Creative’ to include both theoretical elements and creative interpretations of the artwork being commented on, which leads to further academic discussion and literary reflection. Using the Critical-Creative as a tool allows for analytical, linguistic, aesthetic, and cultural comments to link the Thesis and the Artefact. This style of writing provides the ekphrastic sections with a separate identity from the rest of the Artefact, not as appealing descriptions of imagined artworks but as texts that will scrutinise a work of art (whether fictional or not) and analyse it exhaustively, delving into what the artist aims and what the viewer expects. As the critical-creative texts are neither fully part of the plot nor part of the analysis, they could be considered as metafictional elements, running in parallel to both the narrative and the research and yet commenting about both from an outsider point of view, for they are not entirely the words of the protagonist nor are they the voice of reason of the critical thesis; if such sections are included in the narrative enterprise, it is only to remind the reader that what they are reading is still a work of fiction.

The differences between creative writing and critical writing are explained by Crowe Ransom (2023, section V) in a 1937 article: “The poet wishes to defend

his(/her) object's existence against its enemies, and the critic wishes to know what he(/she) is doing, and how". The two writing styles symbolise different voices within a single project: at times, they may not sing in unison, but they shall not counter each other. The resulting combination of this duality between critical and creative would appear to be not so much a dialectic as a new dialect, an all-inclusive type of speech.

Practice-led research in Creative Writing demands constantly shifting from the critical to the creative, Thesis to Artefact and back again. These constant exchanges within the present PhD initially resulted in a series of issues to establish a clear identity for each of the two sections, thesis and artefact. In certain instances where the lines between them were blurred and, in avoidance of the paradoxical, I decided on a fusion of both. This allowed both sections to develop concurrently but uniquely as well, with the creative becoming so much more critical, analytical and expansive, and the critical turning into an almost personal introspection because the writer, let us not forget, is also part of the research as the creative agency providing the viewpoint, the reflection, and the conclusions of the whole endeavour; after all, the writer has created what is there to be observed and discussed. As linguistic and aesthetic commentary are present in both the Thesis and the Artefact, the results of any fusion of the creative and the critical needed to be tested for resilience and self-affirmation before deciding whether any such fusion is worthy of becoming a separate part of the research. As Steiner (1989, 11) establishes, "all serious art, music, literature is a critical act".

From a general viewpoint, academic writing is eminently prescriptive, with creative writing as more adequately descriptive; the first is more about how language should be used, and the second is about applying and testing rules and even generating new rules that will develop fresh types of writing (or even experimentally breaking rules). Both styles will complement each other and can thus be seen as

companions-in-arms, which means that occasionally conflicts will emerge. There are rewards and drawbacks in moving from free writing to restricted writing, from fully structured to loosely structured, from factual reporting to imaginative musing, from constraint to self-determination, and from thought to perception. Whether working or not with a creative artefact (be it writing, music or art), all writing –including critical writing– is creative whatever the theme, the purpose and the target audience. Thus, Creative Academic Writing would seem like an antinomy when it is, in fact, a new way of looking at academic writing, as there is a growing interest in incorporating elements of creative writing into the theoretical/analytical. In the 2024 *Bloomsbury Handbook of Creative Research Methods*, Kara describes art practices as "forms of research in themselves, involving key research skills such as observation and seeking answers to questions." The 2022 extensive work *Doing Rebellious Research - In and Beyond the Academy*, written by social scientists, critical theorists and performing artists, and published in *Critical Issues in the Future of Learning and Teaching*, discusses variations on academic writing to incorporate alternative and radical methods: from slam poetry to podcasting, from magic shows to circus performances. Mention is made of the so-called DRAW or 'Departing Radically in Academic Writing' programme in Australia about distinctive ways to present academic writing, which trains postgraduate students not only to turn their research into creative writing, but to use it as a research method. One of the methodologies is the so-called 'thesis drabbling' whereby students must summarise their thesis as a stream-of-consciousness text in a brief text or 'drabble', with students claiming this approach helped them to focus on the true purpose of their research and reconnect emotionally with the reasons for embarking on their specific project. Drabbles are defined (2022, 168) as "short works of fiction of exactly 100 words which explicitly aim to tell a story in a confined space in a way that

is short, sharp and snappy". Pamela Burnard states in the Cambridge University Faculty of Education webpages: "Universities are meant to exist for everyone's benefit. It's bizarre that their main research output is complex, esoteric writing that only a few other academics read or understand. Nobody is claiming that academic writing is pointless, but why is it the norm? If we want research to address the biggest challenges facing society, we need academics to have the confidence –in a sense the permission– to depart radically from it. We need to be braver and take more risks with what we do." Examples of creative academic research are these two doctoral theses: D.D. Johnson's *The Deconstruction of Professor Thrub* (2024), initially published in 2013 and described by the publisher as "a love story, a quest, a historical novel that takes in the Spanish Civil war and then dives deep into the turbulence of 20th century Ukraine, and even a campus comedy"; and Kim Moore's *Are you judging me yet: Poetry and every day sexism* (2023), with the work described in the thesis as "a creative-critical examination of the challenges and opportunities that arise when using lyric poetry to explore experiences of everyday sexism and female desire, as well as how they intersect".

Without deviating radically from established norms, sections in the Artefact, particularly those referring to Art, appear to be more critical, with the subject examined analytically. Equally, there are discussions within the Thesis itself that are put across more creatively, with concessions to a more personal narrative, in a writing style that is more demonstrative, and with language usage which allows for a livelier discussion. Keeping an open mind about academic and creative expression means that all sections of the PhD project can be enriched and accordingly benefit from new perspectives and experiences.

7. METHODOLOGY

In practice-led research, the Thesis is the theoretical companion to the practical literary Artefact and provides the parameters for evaluation and further analysis, delivering explanations and glosses, references and quotations, commentaries and expansions, as well as creative insights and, ideally, original conclusions for the purpose of interrogating facts and ascertaining truths. Could we then claim that critical research commentary should be taken solely as *scholia*? The contents of the Thesis would undoubtedly be a complex version of *scholia* along the lines of the annotations on Horace's poems by Pomponius Porphyrion, a third-century CE North African *Grammaticus*, who produced his comments for oral training and recitation first, but more importantly for grammatical tuition, in other words for practical purposes. The Thesis, then, is not there solely to intellectualise the creative by supplying notes of an explanatory or instructive nature that shed light on the Artefact but mostly to bring forth a further understanding of the project's literary landscape and to bear witness to the extensive work involved in the literary component (bearing in mind that both tasks were performed by a single individual as if working shifts in two different professions); in all,

the Thesis is an evaluation of the work involved in the creation of the Artefact that would otherwise remain unexplained or even unacknowledged. The Artefact in its own right affirms the lines of enquiry of the Thesis which, pursued and ideally made true by the protagonist of the narrative, are –as aims of a creative as well as critical nature– the search for self-discovery, the quest for ultimate freedom both literary and investigative, and the commitment to a cause; whether the latter develops into a just cause is to be determined by the reader.

The research also includes an important element resulting from the interaction between the creative and analytical components or, as Crewe (2021, 27) describes it, “(the) discourse between the Artefact and the Exegesis, to exploit findings and outcomes so that a wider impact can be realised”. The Thesis and the Artefact are mutually dependent yet stand distinctly from each other. As the counterpart to the Thesis, the Artefact provides multiple answers to the Research Questions yet has the autonomy to reach its own discernments as the creative endeavour it sets out to be.

Within a literary Artefact, creativity, hence inventiveness and originality, is also part of the research and affords critical approaches to the project in a format with which the reader of fiction can likely identify more readily. At the same time, the weft of a theoretical framework is there to hold together the Artefact, herewith in the shape of a literary manuscript, and to substantiate the more creative and artistic insights as well as any social and political commentary as may be required, intersecting with the literary narrative and contributing to it, with Crewe (2021, 26) asserting that practice-led research can bring together the academic and the general public as it produces “externalizations of interior knowledge and understanding, as well as exposing socio-cultural frameworks for contextual critical analysis and reflection”.

The Thesis and the Artefact operate so closely that it is not a case of what comes first since both work in synchronicity and feed from each other's assumptions, expectations and conclusions. However, given the increasing proximity between them as they progress, in certain sections they are bound together and can become undistinguishable except for the purely literary elements or the strictly theoretical. If these two components of the research converge in certain sections as one, thus challenging the notions of both traditional storytelling and critical writing, then equally the two facets of the researcher, as writer and as academic, influence and inspire the other, with the fiction writer becoming more enquiring –and possibly more disquisitional– and the researcher more creative; now and again, a fusion of both takes place. Such intersections –between the creative and the critical, whether as narrative text or theoretical observations– are what I have called the *Critical-Creative* and are expanded under 'Creative Writing' (*q.v.*).

The research philosophy for the Thesis incorporates an Interpretive Paradigm applying Qualitative Research and Narrative Enquiry, as well as Secondary and Tertiary Research, Textual and Intertextual analysis, Ekphrasis as a writing mode, with explorations of Autoethnography, and aesthetic assessments relating to Visual Art.

7.1 Interpretive Paradigm

In the interpretive tradition, Benoliel (1996, 407) states that "knowledge is relative to particular circumstances –historical, temporal, cultural, subjective– and exists in multiple forms as representations of reality (interpretations by individuals)". Interpretivists accept multiple meanings and ways of knowing, with Denzin & Lincoln (2005, 5) describing objective reality as something that cannot be captured, for "we know a thing only through its representations", which would apply in the context of the

Artefact, as the plot demands that art depictions be accessed via representation from other sources and not predictably from a direct viewpoint.

7.2 Qualitative Research

This type of research is taken as the CSU definition (1992): “Empirical research in which the researcher explores relationships using textual rather than quantitative data. Case study, observation, and ethnography are considered forms of qualitative research. Results are not usually considered generalisable but are often transferable.” Qualitative research includes multiple practices, with Denzin and Lincoln describing it as (2005, 3) “a situated activity that locates the observer in the world” and consists of “a set of interpretive (and) material practices that make the world visible”. Thus, they conclude, these practices (ibid.) “transform the world (and) turn (it) into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self”. These practices empathise with the definition of Art and Creative Writing as transformative experiences, the first as a main subject in the Artefact, the latter as a primary discipline. The transformative process, however, is interactive, resulting in creative exchanges.

7.3 Narrative Enquiry

Narrative Enquiry signifies the story itself as well as the narrative research method. As defined by Bleakley, this type of enquiry is (2005, 539) “a form of qualitative research that takes (the) story as either its raw data or its product”. Such an observation, however, should not be interpreted as an ‘either/or’ situation but as a twofold process. Conclusively, the Artefact provides the key plot, subplots, characters, dialogue, settings, point of view, and denouements as data for research and theoretical analysis.

At the same time, new narrative material is continuously being generated from the research and needs to be incorporated into the mesh of the narration, provided it coheres with existing storylines. Hence, the project works bidirectionally regarding respect to narrative enquiry: the story is the basis for the research, and the result of the research embraces the story. Which comes first would be an unnecessary question, for, in creative writing, the narrative is not inescapably linear regarding time or space but overarching to encompass the story in every detail, with endings arriving in the writing process before they are due and beginnings sometimes created at the close. To make this point, Mertova and Webster (2020, Chapter 1) differentiate and extol narrative enquiry because it “attempts to capture the ‘whole story’, whereas other methods tend to communicate understandings of studied subjects or phenomena at certain points but frequently omit the important ‘intervening’ stages”. Such intervening or intermediate stages are indicators of how the research is being closely followed and described by means of the literary resources of the narrative holding such stages together and developing any theoretical viewpoints, as has been done throughout the Artefact.

7.4 Secondary and Tertiary Research

This type of research includes books, journal articles and catalogues on literary theory and criticism, and on art, as well as genre films and fictional works (both genre novels and literary fiction), including doctoral theses that were considered relevant. Also, visits to art museums and exhibitions proved to be an important part of the research. As well as printed material, the research involved radio and TV interviews, and recordings and conference contributions.

7.5 Textual and Intertextual Analysis

The term ‘intertextuality’ is coined by Julia Kristeva (1980, 65) when she defines the literary word as “an intersection of textual surfaces (...), as a dialogue among several writings”. Intertextuality refers to the convergence between texts, whether by incorporating verbatim quotations and references (including epigraphs) or by ancillary inspiration and stimulation, with storylines such as recontextualising and retellings (into a different cultural or historical period, and thus reinterpreting a text to adapt it to a new target audience with the relevant updates, plotline re-imaginings and linguistic makeovers to incorporate, for example, more naturalistic expression or in avoidance of racist or misogynistic speech, as in the recent reprinting of Fleming’s Bond novels or Blyton’s children’s books, or in the case of books published in simplified form for junior readers or for language learners). In the case of Melville’s *Moby-Dick* or Stendhal’s *The Red and the Black*, verbatim quotations regularly emerge; an example of recontextualising would be *A Humument* by Tom Phillips, a work of art and literature achieved by painting and overlaying the original text to create a new narrative (the initial work was an 1892 Victorian book titled *A Human Document* by W.H. Mallock).

In the process of translating a text, textual analysis is carried out systematically to establish meaning and intention, how these are transferred efficiently to the reader and whether any relevant transformations, background and cultural elements are required to transpose the text accurately into the target language, with the appropriate inclusion and subsequent adaptation of non-linguistic features such as culture, target audience, historical period, and context. In terms of the Artefact, the element of intertextuality is mostly visual, with references to well-known artworks, and how art is the product of previous art (“Art begets Art, it could not be any other way” says the protagonist in Part Two of the Artefact); textual analysis is performed via the

intralingual elements, with the interpretations by the protagonist regarding the comments made by the artist. Thus, Translation itself can be considered a manifestation of both intertextuality and textual analysis as it establishes a relationship between two texts, the original and the target, with subsequent interpretations stemming from any such exchange.

7.6 Autoethnography

The subject is explored to reflect on the examination of the self and the search for identity, referring equally to the protagonist and the researcher. The social and cultural aspects of personal experiences are at the heart of autoethnography, with Bochner and Ellis describing it as (2000, 739) “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural”, and discussing the back and forth gaze of the autoethnographer who focuses (ibid.) “first through an ethnographic wide-angle lens, (...) outward on social and cultural aspects of their personal experience; then they look inward, exposing a vulnerable self that is moved by, and may move through, refract, and resist, cultural interpretations”. In understanding cultural experience via personal experience in the field of creative writing, Aranda asserts that Autoethnography is (2009, 32) “on a par with identity-based literature”, which would apply to autobiography and memoir, i.e. any writing incorporating elements from the author’s life and lived experiences for both deliberation and subsequent literary creation. All Art forms, including literary writing, can elicit emotional responses in the viewer/reader. Still, in the process of their creation they may also affect/change the artist/writer in unpredictable ways.

7.7 Aesthetics

Art interpretation is one of the thematic pillars in the Artefact, where the sensory experience of the new and the evocative expression of the known are important narrative elements, demanding both an engagement on the part of the first-person narrator and the emergence of aesthetic discourse, as the protagonist is gradually confronted with fresh artworks. Beyond this premise, there should be, in principle, no further motivation for artwork interpretation in the Artefact; in other words, Art is delivered for the sake of Art and viewing is performed solely for the sake of viewing. Stolnitz (1960, 35) talks about the “aesthetic attitude” defining it as “disinterest and sympathetic attention to and contemplation of any object of awareness whatever, for its sake alone”, whereby *disinterest* would refer to the experience as governed by no purpose (ibid.) “other than the purpose of *having* (sic) the experience”, and *sympathetic* would denote accepting an object (ibid., 36) “on its own terms” if we are to appreciate it. This is the guideline that has been adhered to in the art descriptions by the protagonist in the Artefact, resulting in observations that try to avoid overt judgment or pronouncement; she is as purposefully detached when judging art as she is when disposing of fellow human beings. As to the other characters’ views on art, these unavoidably include some social and political commentary without necessarily sustaining overtly ideological observations. Little can escape our interpretation of the world, born as humans are to an inherent belief system from which it is difficult to extricate; this is what Althusser calls (2001, 119) the “always-already” individual, as since before birth the child is “always-already a subject, appointed as a subject in and by the specific familial ideological configuration in which it is ‘expected’ once it has been conceived”. Viewpoints will unavoidably imbue artistic appreciation, particularly in a novel that includes dystopia as one of its themes.

But human expression, such as art and language, can also involve forms of prejudice and convey these underhandedly. Jameson (2002, 64) describes the aesthetic act as ideological, for it creates “imaginary or formal “solutions” to unresolvable social contradictions”. If there is no Art without politics, would Art be marginal to culture and without historical impact if it were reduced to Aesthetics, and does Aesthetics alone invalidate Art? Young (2001, 12) states that “(...) Aesthetics is the element in which great art “dies”, descends from greatness into triviality (and) becomes marginal within the lives of those who choose to take it up, (and) to the life of the culture as a whole”. Art may have a socio-political function (the murals of Rivera referencing the 1910 Mexican revolution) or may reflect historical depictions from a precise and manipulative perspective (Velazquez’s *The Surrender of Breda/The Lances* to glorify a Spanish military victory in 1624, particularly at a time when Spain was suffering economic stagnation). Yet Art with ostensibly no significance external to the artist, might still be of relevance to those who can identify, find solace or resonate with any such images. The artwork reprised within the Artefact aims to embrace both socio-political commentary and recourse to inwardness and introspection, mainly as it is contained within a first-person narrative by the protagonist, who will provide nothing but her interpretations.

8. THE ARTEFACT

The practice-led research of this project focuses primarily on the strategies of Creative Writing from both the theoretical perspective of Aesthetics and Language and the author's professional experience as a practitioner in both Translation and Creative Writing. The research also studies how Translation and Adaptation can propel Creative Writing and accordingly influence genre, writing style, themes, depiction of the characters and their traits, setting, dialogue, plot, conflict and resolution, point of view, conclusions and *finales*, and particularly the expression of emotional states and identity affirmation as well as the psychological elements that are intrinsic to fiction writing, from character development to cognitive fluency, from believability to pacing, from reader experience to reader engagement. Freeman (2009, 1) describes the cognitive understanding of the literary experience as integrating "all aspects of human experience and behaviour, whether from the perspective of the writer, from the

perspective of the reader, or from the perspective of the text itself". Creative Writing is ultimately about shaping language and its relationship with the world; it would be more accurate to say "the living being of language" as Foucault (2002, 48) advocates, with literature itself becoming more autonomous as well as departing –he talks of a (ibid.) "deep scission"– from all other types of language from the 19th century onwards and turning into a kind of (ibid.) "counter-discourse".

As the embodiment of the research questions, the Artefact is a novel dealing with both Art Research (incorporating the adaptation of fictional artworks into writing as a form of Ekphrasis) and the account of the quests by the protagonist in her search for identity and self-actualization. Although the novel includes attempts at pictorial enlightenment through sections relating to Art Enquiry, reader interpretation is essentially individual; the novel's protagonist interprets artworks through her understanding of Art, her readings of the medium, and the limitations imposed by the plot and her own dilemmas. The protagonist's viewing of a particular artwork will also differ depending on the individual settings regarding the viewing process itself, anything from the qualities of the light illuminating a painting (as when she first views the portrait of a mother and child) to the protagonist's disquiet at critical moments. However, interpreting exclusively through words limits the experience significantly and may even distort it, and more considerable input is required from the reader. In discussing the novel, Strong (1997, 354) suggests that aspects of a novel can approximate sensory experience: "In experiencing the real world our sensory input can be equated to adjectives; we have to provide our own nouns." Thus, the reading of a novel is not a personal journey solely because it generates an individual interpretation of the text, but mostly because words will need to be lifted from the page and turned into visual images (or other sensory similes) or non-visual concepts or even into a

recourse to memory (language may trigger memories unrelated to the words themselves, possibly because of the suggestive rhythms and colour of the text, among other stimuli); or perhaps none of the above, for a novel may create its own set of exclusive perceptions. Strong (ibid., 355) also talks about the novel providing “a figuration of vision” and suggests that it can “animate through metaphor and unlikely adjective an activity which we habitually employ in a literal manner, for orientation and taxonomy”. This is a motivating proposition for the sections on Art included in the Artefact, which can be presented as (ibid., 357) “more diegesis than mimesis”. Mimesis would refer to the art sequences where, in the absence of authentic art, artworks are emulated; and diegesis would reflect the narrative as experienced by the protagonist, who tells the reader what is taking place around her exclusively from her point of view, cancelling out any other representation.

As the Artefact is multi-layered both chronologically and spatially, the element of a story within a story and yet within another story (i.e. an original text followed by versions of an initial occurrence, with an Escheresque or recursive narrative) might fit in well with the ‘Strange Loop’ model devised by Hofstadter. He defines the Strange Loop (*q.v.*) as an abstract loop in which (2007, 101) “there is a shift from one level of abstraction (or structure) to another, which feels like an upwards movement in a hierarchy, and yet somehow the successive ‘upward’ shifts turn out to give rise to a closed cycle”. Boyd comments that Hofstadter’s methodology would allow the researcher to start (2009, 9) “with an area or a broad idea and through a spiralling process of experience, reading, writing and critical thought move toward a single idea or set of ideas to create both scholarly and creative works”. Such a spiralling model would ideally suit the creative writing process which, in the case of this Artefact, incorporates art depictions that result from other artworks and are conducive to further

portrayals, whether visual or textual. The story shifts organically as it moves forward (or backwards) with new characters, fresh perceptions, and any unexpected subplots that arise as necessary stanchions for the main plot; nothing ever deviates from the story, and even alternative plotlines are there to provide additional interpretations, were they to be required by a demanding reader (as in Chapter 41, which includes various options presented as a series of dream sequences or possible storylines, opening with the protagonist stating: “I must have dreamt all this, but then I might not, it would be difficult to say.”) A mode of *perpetuum mobile* writing, incessantly turning in on itself and in motion, describes Hofstadter’s (1979, 15) process: “Implicit in the concept of Strange Loops is the concept of infinity, since what else is a loop but a way of representing an endless process in a finite way”, with Hofstadter making comparisons with Escher’s drawings and Bach’s canons.

In the novel, Chapter 41 includes alternative additions to make the ending more complete but not necessarily more believable. Endings are so much more problematic than beginnings, not because of the number of events that precede them but because of the increasing expectations and conjectures in the reader’s mind about possible resolutions. On the subject of beginnings (which the reader knows from the start) and endings (which the reader will speculate upon throughout the length of the reading), Steiner begins his essay *The Retreat from the Word* by saying (1961, 187): “The apostle tells us that in the beginning was the word. He gives us no assurance as to the end.”

If Aristotle (335 BCE, XVIII / 1996, 29) claims that every tragedy falls into two parts, complication and unravelling or denouement, the plot in the Artefact lacks a complete unravelling (it is not a cliff-hanger, as this would require an eventual resolution or even a sequel), with a more significant complication following the initial

one and with reversals beyond the first reversal and possibly more menacing. The result is a collection of loose ends spiralling onto each other or into themselves, all of them strange or even stranger loops, with fictional time and space revolving around the axis of the plot, as if a parallel story or reality. Yet, as Hofstadter (*q.v.*) explains, a 'Strange Loop' is (2007, 103) "a paradoxical structure that nonetheless undeniably belongs to the world we live in" and goes on to poetically enquire whether it is "an illusion that merely graze(s) paradox", or "a fantasy that merely flirt(s) with paradox" or "a bewitching bubble that inevitable pop(s) when approached too closely" as if the definition of a 'Strange Loop' could solely be found in the realm of the darkest and most mysterious fiction, which is something that the Artefact doubtless aspires to.

Whereas academic writing formally follows a pre-determined course (albeit with discoveries along the way which require further exploration with unpredictable investment in effort, dedication and time), creative writing has its own dynamics, relying on a series of literary structures decided upon initially but also on the improvisations (or inspirations, if we so wish) that the story demands along the way, with the appearance of literary encounters that are unpredictable and can be bewildering both for the reader and the writer. In an interview for *The Paris Review* in 1984, James Baldwin commented that through writing "you're trying to find out something which you don't know"; this would refer to the writing leading the writer to territories unbeknownst, but we could extrapolate the observation by equating creative writing with the research required in order to make the action happen on the page.

8.1 Plot Analysis

That the Thesis would deal with three types of translation, as defined by Jakobson, was clear from the outset of the project: intralingual, interlingual and intersemiotic, a

categorization detailed in the Literature Review. However, to devise a storyline that could incorporate all three types was challenging (in the absence of abandoning a project, any challenge allows for creative possibilities; many of these were explored, most were rejected), let alone featuring other narrative elements required within a literary text that moves on multiple levels of discussion regarding Translation, Adaptation, Creative Expression and, to a lesser extent, Art. The plot needed to rely heavily on the discipline of Adaptation, which ultimately connects all the other disciplines at play smoothly and, as desired, imperceptibly, establishing links between them and creating new avenues for literary writing: translation was adapted to become creative writing, art was adapted to express textual depiction, and creative writing joining forces with critical viewpoints was adapted to become what I have called critical-creative speech.

Theoretically, plot, character and theme (or key messages) come together in just proportions to make a story. However, whereas both character and theme are commonly sustained throughout the narrative, the plot can change substantially while developing storylines as new dialogic relations between them enter the fictional equation. In narrative terms, what a protagonist experiences (and suffers as a consequence) is steered by the theme as an unrelenting *fatum*; yet in the Artefact it is the protagonist's internal conflicts resulting from her dramatic (and at times melodramatic) and life-changing vicissitudes which drive the plot forward, with McKee (2014, 34) explaining that a story event involves "a meaningful change (...) that is achieved through conflict". Used as the protagonist is to conflict, her coping mechanisms involve internalising her struggles less to victimise herself and more to eventually become a different version of what she is (or her literary or artistic

character); if not a better version, then at least someone unshackled from the detestable demands made of her throughout the narrative.

Regarding the plot, particularly the sections dealing with art, an inspirational novel with art as its central theme would be the 1884 novel *À rebours* (*Against Nature*) by Joris-Karl Huysmans (*q.v.*). The protagonist, Jean des Esseintes, is a reclusive aristocrat and aesthete who creates a self-contained world of beauty and pleasure. It is important to point out what the author says about how the plot of his novel came about, describing it as (2009, 186) “a completely unconscious work, generated without any preconceived ideas, without any pre-determined plans, without anything at all”. In terms of genre, he initially saw the work as (ibid.) “a brief fantasy, in the form of a strange short story (...) And as I thought about it, the subject grew, requiring thorough research: each chapter contained the concentrate of a specialised subject, the sublimate of a different art”. As to the Artefact (far from an unconscious piece of writing as the previously mentioned novel, it had clearly defined narrative paths), each artwork description introduces different features to reflect on a separate era or style, though created by AI under false premises. The fact that the fictional artist Hassett (fictional in two senses, both as a literary character and as an impersonator) pretends to be a separate artist (who ultimately does not exist) adds to the predicament about authorship as there are far too many artists involved in each artwork (the actual artist of the emulated artwork, the pretend artist, the impersonator, the AI interventions, and so on).

8.2 First-Person Point of View

In the Artefact, a first-person narration involves not only descriptions from a particular standpoint but also the interior monologues that the narrator is not communicating to anyone but herself and which are her own readings of the outside world; she may be right in her assessments or not at all, for the reader has no other reliable account of the action. Therefore, not only may the protagonist be an unreliable narrator, but more so an unreliable witness to events, especially as she is suffering from occasional blackouts, whether psychological as in Part One, or chemically induced as in Part Two. Stream of consciousness or interior monologues are present throughout the story when the protagonist narrates her dreams or daydreams, in conversations when she is not fully awake, or in moments when she experiences brief bouts of melancholy along the city or by the seaside. If the first-person narration may sound less authorial (for it is the protagonist who is telling us the story, or her story rather, as if nothing else counted), it is because it does not truly include any personal confessions. What private details the protagonist conveys reveal little of her character, as if she has been hounded out of the novel; she is purposefully inscrutable. At times, she sounds almost impersonal, most probably because of her training as an agent for a dark and dangerous organization, but also because she lacks an outlet for her own needs; consequently, these cease to bear much relevance in her interactions with the outside world. Ultimately, she is striving to put together all the pieces of her fragmented life and find a distinctive individuality, or as Vogler (2007, 29) describes: “the Hero archetype represents the ego’s search for identity and wholeness”. This is the predicament of the Artefact: who is the protagonist since she is constantly probing her reality without coming to viable conclusions, thus forcing the narrative into the ethereal, the unstable, the indeterminate? The undertaking begins with the protagonist

questioning the *status quo* because of her physical disfigurement, which results in her gradual professional downfall, followed by a newly found discernment and her rediscovery of the passion she has always secretly harboured towards Art. Finally, the protagonist speaks from the point of view of Art itself, becoming the voice of the artworks she discovers and which she initially believes to be authentic, at the same time identifying with what Art has to offer both as self-expression and as a fundamental stance to take. There is an expectation in the narrative, though it tends to be woeful: in the end, the protagonist might be able to return to the visual art she once practised and which she renounced, but this choice is left to the reader.

8.3 Autoethnographic Components

Autobiographical components on the part of the author can percolate through a text, not necessarily regarding personal circumstances but more relating to sensitivities and cultural preferences. In this context, Coetzee states (1992, 391) that "all autobiography is storytelling, all storytelling is autobiography". For the most part, the novel is not autobiographical in any sense, but it does contain certain elements originating from me as the author, albeit vaguely. Occasionally this is inevitable, particularly when writing in the first person, as 'I', private notions or facets might enter the scene furtively without the author fully appreciating it has happened until the revision phase. The subject of Art was possibly the main constituent in this sense, i.e. the fact that the protagonist of the Artefact had wished to be an artist but was unable to adequately train and develop as such because of a series of circumstances –I experienced a somewhat similar storyline, and as a youngster skilled in visual art I was told that studying art was not 'intellectual' enough and that I should embark on 'more serious' studies. Regarding the solitariness of the protagonist, I encountered comparable

difficulties, as I was brought up between two cultures and two languages, which required a constant reconfiguring of identity. Concerning the more affective aspects, instead of the parental rejection suffered by the protagonist, what I experienced at a young age was parental death and thus having to endure a permanent sense of perceived parental abandonment. As for cultural and political aspects, there are similarities: both my parents lived through the Spanish Civil War, which resulted in a household constantly reassessing historical events and mostly regretting the past; and working for large and, at times, insensitive establishments was experienced by both the protagonist and me (so much so that I published a dystopian novella called *Hell* in 2018). Finally, having lived in Spain as a young undergraduate during the final years of Franco's fascist dictatorship undoubtedly instilled in me both apprehension and uncertainty, driving me to be constantly on alert as we had informers in lectures and several fellow students were jailed for political reasons. The question to ask is not whether all personal experiences can be used for creative purposes but whether creativity is itself contained in any experience; as such, the psychoanalyst D. W. Winnicott states (2005, 91) that, except for illness or environmental factors hampering an artist's creative processes, "everything that happens is creative". Experiences can thus be conveniently used creatively to our advantage and spun into a narrative, ideally applying the relevant techniques to universalise an event and adapt what is eminently private to a wider audience.

8.4 The Narrative

The narrative begins as genre fiction and builds up to more literary fiction, mirroring the protagonist's emotional journey and quest for self-discovery. It includes three distinct parts (The Agency, The Seaside and The Exhibition), each one

incorporating essential content for the whole of the story but also presented as practically self-contained. As expected, the narrative changed over time, especially as creative writing is a work in progress, intermittently unsystematic and demanding constant rewrites and revisions. The result is an intricate and multilayered text, full of allusions and parallels, with ambiguity resulting from a first-person narrator who is immersed simultaneously in several fictional worlds (artistic representation, dystopian surrounds, illegality). In other words, if I were asked what the novel was about, I would try to avoid the question altogether. In a 1986 interview, Coetzee states: “I tend to resist invitations to interpret my own fiction. If there were a better, clearer, shorter way of saying what the fiction says, then why not scrap the fiction?”

As tightly knit as the Thesis and Artefact are, they were not usually written in parallel (although a few sections were) but in succession. With the toing and froing from one to the other and back again, at times it was problematic to get back into the flow of the narration and recover the speaking voice of the protagonist; equally, going back to academic writing after working on creative passages was not stress-free as it entailed altering the linguistic style and the focus, but mostly the mood. Although the academic supervision flowed well with the theoretical elements of the Thesis, in the case of the narrative –which was regularly shifting and very much fluid– it became challenging to rationalise storylines that were still in the making and, therefore, typically tentative. Highsmith asserts that developing an idea for a story is (2016, 41) “a back-and-forth process”; accordingly, it requires constant reviewing, assessing and rewriting, and oftentimes deleting.

8.5 The Dialogues

The Socratic *maieutic* method guides the dialogues in the novel, with the main characters gradually unravelling what is latent or purposefully unmentioned, thus foreshadowing later chapters by providing clues and probing the interlocutor. Drawing out ideas and suggestions can move the plot forward via hypotheses, clarifications and conclusions. This approach also implies that one of the two interlocutors is in a state of *aporia* or (assumed) perplexity, sometimes for rhetorical effect, to induce ideas and conclusions in the other converser through a process not entirely devoid of irony. The comparison between a midwife assisting a woman who is giving birth (μαιευτικός - *maieutikos* translates as midwifery) and a philosopher aiming to unearth the truth from a disciple appears in Plato's (369 BCE) 'Theaetetus', one of the *Metaphysical Dialogues*, between Socrates, Theodorus and Theaetetus. As Plato (ibid., 148e) writes, Socrates says to Theaetetus "You are suffering the pangs of labour, Theaetetus, because you are not empty, but pregnant", implying that the truth lies within and must be given birth to by means of discussion and enquiry; truth, Plato is saying, cannot be grasped through examination alone. In the Artefact, such dialogues are conducive to the particular 'truth' that the protagonist –as the first-person narrator– wishes to divulge and make the reader believe by presenting specific facts and obscuring others (after all, several of the characters in the novel are expert interrogators). This is a common problem, yet advantageous from a plot perspective, in first-person narratives where the truth may be hidden from view for manipulative purposes. In other words, the first-person narration is all in the mind of the protagonist, whether for uncovering the truth or for deception purposes (such as Dr Sheppard, in Christie's *The Murder of Roger Ackroyd*, where he tells the story in a first-person narrative and single viewpoint but conveniently leaves out certain aspects as he is,

after all, the murderer). In other words, the first-person narration is all in the mind of the protagonist, whether for uncovering the truth or for deception purposes. After all, Nabokov (1980, 5) qualifies a writer as “a great deceiver”. As to how much the protagonist deceives and how much of the story is deception, the reader can decide as they gradually fill in the narrative gaps.

For the dialogues, I have favoured a type of scriptwriting, mostly short and to the point, indeed more like audio drama than narrative fiction, and any special effects in support of the action are described accordingly (the final chapter includes the protagonist being interviewed by the Trustees, who randomly produce a series of animal sounds). Certain scenes are even sustained mainly by the dialogue as if words suffice to explain the action, the setting and the intention of the characters (as in most of the conversation between Miss Pilkington and the protagonist in Part One). Hand and Traynor, referring to audio drama, discuss its (2011, 103) “particular dichotomy (...) between its *constraints* and its *limitlessness*” (*italics* by the authors). As an all-inclusive medium, dialogue that can take the reader far and near despite its confines, even when devoid of tags.

8.6 The Protagonist

Ideally, the narrative is a journey where the protagonist ultimately discovers what she initially set out to find, and the author hopes to achieve what she aspired to prove when devising the framework of the literary text. However, neither of them will know with any exactitude where the route may lead; the journey makes either the protagonist, the author, or both, change *appreciably* once they have embarked upon it and *fundamentally* once they have reached the end. An important question is whether the hero (in this case, the heroine) is going to emerge from the text as “victor or

vanquished", as described by Highsmith (2016, 34). This was a difficult choice in the narrative, and the question was left unanswered.

When developing the protagonist's traits, I aimed was to depict her without the attributes of female attractiveness (which the protagonist loses decisively at the beginning of the novel in a physical confrontation with her antagonist, the inciting incident that sets off the story), benevolence and forbearance with which women have been identified and burdened with. Yet the protagonist, however morally compromised she may be, plays an excruciating part, displaying some of these female traits within her broader role in the novel, though fully aware that the passive and docile attributes she parades in her professional encounters are a necessary evil, used as she is as an instrument for sex and deceit. She is subject to objectification –an appendage– and commodification –as provider of a service.

The protagonist works for a mysterious and clandestine enterprise that regularly assigns covert missions, and in the course of her endeavours is confronted by multiple adversaries. To make the protagonist plausible in character arc terms, she needs to be imbued with contradictions and inconsistencies. Indeed, the protagonist initially responds as expected of a subordinate in an organization moving outside social structures and conventions, where work demands unscrupulous conduct from employees and where performance is measured against disreputable rules (all in the context of a dystopian society where gradual dehumanization is taking place). Any signs of traditional femininity are observed solely in the protagonist's willingness (or imposed willingness) to be used for sexual gratification or, as mentioned, her commodification. She has also been given the traits of a ruthless individual, a killer in other words (she is evil professionally but not inescapably in personal terms if we can separate the two). In all, the protagonist fluctuates between the scandalously passive

and the overtly active; as Eagly mentions (1987, chapter 4), “other-oriented and selfless behaviour is consistent with the female gender role”, and by contrast, leaders are “expected to take charge and sometimes at least to demonstrate toughness, make tough decisions, be very assertive”. This divergence is termed by de Beauvoir (1988, 29) as transcendence and immanence, the former a man’s destiny and the latter a woman’s, with women doomed to immanence, their transcendence overshadowed by men. The protagonist fluctuates between these two presences: from being systematically sexualised, patronised and fetishized, to taking on board initiatives actively without raising grievances or feeling remorse. Yet, even in her more transcendent moments, when she believes that she has full agency, she is ill-treated and deceived. However much the reader may empathise with the protagonist, she is still an antiheroine.

A scene against type in the Artefact is included at the end of Part Two, where the protagonist displays a non-sexualised quasi-nakedness, which does not arouse any desire in those around her. The purpose is to generate a question about a woman’s nakedness and its impact on the ‘male gaze’. The term was first used, in referring to film, by the British film theorist Laura Mulvey, in her 1975 essay *Visual Pleasure and Narrative Cinema*, who says that (2009, 715) “in a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female” and she describes how the male gaze (ibid.) “projects its phantasy (*sic*) onto the female figure which is styled accordingly”. In the Artefact, this is taken further, with the protagonist unbothered by her quasi-nakedness; if anything, she uses it confrontationally. The lack of voyeurism in the scene aims to be both a condemnation of such behaviour and a refusal to accept it under any conditions.

The detestable female character is not a new trope in the history of art and literature. Cruel women are all the more shocking not because cruelty is a trait outside the bounds of the female character but because women have been conveniently labelled as unable to commit despicable actions; with any such statements about what women should or should not be, the *status quo* is maintained, and society continues performing in accordance with established and commonly accepted mores, however repressive, exploitative or manipulative. To give a few examples of female antagonists in various art forms throughout the history of art expression: Caravaggio's *Medusa* (incorporating the visage of the artist to avoid her deadly gaze, and inspired by Ovid's depiction); the operatic adaptation by Shostakovich's *Lady Macbeth of Mtsensk*, of an even crueller disposition than Shakespeare's character; du Maurier's *Rebecca*; the protagonist in Akerman's film *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*, an inoffensive character initially but who later commits a chilling crime as if parenthetically; and Jackson's Merricat in *We Have Always Lived in the Castle*. These female characters lack what is traditionally considered 'womanly' and its conventional features such as warmth, passivity, sensitivity, nurture, empathy, and vulnerability. In the Artefact, I wanted to drive the protagonist further, not for the sake of a more sensationalist narrative but to explore a female character in extreme situations and against type; I also approached an almost taboo subject within women's issues presenting the protagonist, in a way, as *contra natura* because, having given birth, she shows no maternal instinct; indeed, what she has procreated is an image of herself produced for calculating and entirely selfish purposes, though it is still a rejected child.

To compound the 'unwomanly' aspect, the protagonist is particularly interested –and accordingly collects such artworks– in Death Art, hardly a heart-warming genre. Yet, the Artefact is not about the amorality or unscrupulousness of the main character,

whether a killer or a woman without motherly feelings, but about what happens when a character is confronted with, to put it in literary terms, the unimaginable and the unforgivable. It would be too easy to explain the protagonist's actions, both her rejection of motherhood and her willingness to commit atrocities, by claiming that these are the direct result of having suffered radically transformative experiences in her early years or the many injustices inflicted upon her as a woman by those in power; though valid for a psychological appraisal, it is less so for explorations of a conflictive though made-up individual, which is fiction's province. Narratively, taking a plot to extremes can allow for an extreme situation –the subjugation of women over millennia– to be evaluated. This plot approach substantiates de Beauvoir's (1988, 294) much-repeated assertion "on ne naît pas femme, on le deviant" ("one is not born, but rather becomes, a woman"). Thus, if the female protagonist of the story has been made into what she is –for ontologically she is not this way or that way, as any such ways are extraneous to her– if we are to take away what she was made to be, what would she be then? An affirmation of her present condition would perhaps entail the search for a new identity, whatever the struggle to achieve it. At the same time, as the Artefact is a literary text, with plot demands and reader expectations, a manner of redemption or at least absolution, if not a satisfactory ending, is generally expected. If there is a transformation (a before and after, as would be viewed by the reader) it conforms to the spiralling Hofstadter loop as mentioned *supra*, with experiences turning in on themselves and closely linked to other aspects of the protagonist's suppressed artistic life, which are ultimately cause and effect of each other. So, with no maternal feelings, facially disfigured and, worst of all, having committed a series of abominable atrocities, the protagonist must choose a different path from her previous experiences, however arduous. She would need to drastically evolve as if there was considerable catching

up to do, as a reflection of what women have had to deal with historically. As Friedan (1974, 109) exposes, “the feminist revolution had to be fought because women, quite simply, were stopped at a state of evolution far short of their human capacity”.

The character of the *femme fatale* is another archetype that has been extensively exploited in various art forms. Although the protagonist in the Artefact is *per se* not a *femme fatale*, she has been forced into interpreting and exploiting the role for the purposes of the Agency. Although no ideal role model to follow, the character of the *femme fatale* is still a rebellious act by a female actively weaving a web of deceit to entrap and ensnare, the nemesis of a male counterpart. It is a type of character that, despite its destructiveness, feeds on heteromale fantasies, while showing a woman behaving as she pleases. Celebrated *femmes fatales* in the world of film include Louise Brooks in *Pandora’s Box* (1929), adapted from two plays by Frank Wedekind; Marlene Dietrich in *Morocco* (1930), adapted from the story *Amy Jolly* by Benno Vigny; and Rita Hayworth in *Gilda* (1946), adapted by Jo Eisinger. Minowa, Maclaran and Stevens define *femme fatale* as (2019, 32): “a culturally constructed metonymic representation of woman”, and include four femme fatale archetypes based on (ibid. 6) “representations of femme fatale empowerment and aspirations, and their utilizations”: Diana, Venus, Amazon and Sappho (ibid., 20-26).

Finally, if we are to call the protagonist a hero or heroine, a term which represents what she ultimately is as the main character dealing single-handedly with the conflicts arising in the novel, we would be doing so in the light of Campbell’s (2008, 271) descriptions about the ‘Transformations of the Hero’; in the case of the Artefact, the protagonist would be considered (ibid., 287) “(a) hero(ine) as warrior”, for throughout the narrative she faces innumerable perils and fights on multiple fronts: her work, her employers, constant deception and trickery, frustrated personal

relationships, and most of all the corrupt and destructive world in which she plays an active part without questioning her actions. Accordingly, attaining a victorious heroine by the end of the novel would be an improbable assignment.

8.7 The Creative Writing Process

Before discussing creative writing practices, ‘creative’ requires definition. It is not merely an add-on to ‘writing’ but a decisive qualifier to the process of fictional and poetic expression. As a much-required condition of literary writing, Koestler (1964, 96) considers creativity an “act of liberation”, and describes routing habitual patterns of processing ideas, a means which he calls (ibid.) “the defeat of habit by originality”, to be achieved “by connecting previously unrelated dimensions of experience”. Adapting experiences would allow for a new creative process to take off; this is how the falsified artworks were conceived in the Artefact, a combination of a reinterpretation of artworks –freely created by a digital programme– and the response extracted from what the protagonist experiences when viewing them.

Within the Artefact, there are several writing styles: from the more critical and theoretical in some of the art descriptions to the more literary (the intuitive and spontaneous, the heavily reflective, stream of consciousness or automatic writing, the discourse incorporating the more euphonic elements of poetry, or staccato speech for speeding up dialogue, to give a few examples). Location-wise, the story moves in a relatively linear fashion: from the agency, to the seaside, and finally to the exhibition; the first and last parts are set in the city of London, which has been somewhat dystopically altered to convey the fact that the action is taking place a quarter of a century hence. Regarding continuity, the story does not stand still but travels in different directions, with multiple flashbacks, flash-forwards and foreshadowing.

Certain scenes in the Artefact have been depicted purposefully as minor art installations or film sets, and are equally artificial and flashy: the two agents trying to obliterate each other at the beginning of the novel, the quasi-drowning episode at the seaside, the character buried in the beach except for his head and arms, the antagonist without a nose, or the march of AI paintings being carried away from the house. These scenes may appear incongruous and almost farcical, but they represent the hopelessness and despair of the protagonist when submitted to extreme situations which unavoidably result in a distortion of her perceptions. Strong (2024, 14) discusses farce in terms of the desperation it can instigate: “Historically, farce has also made significant use of desperation in summoning its effects.” For this purpose, what is often required is (ibid.) “the repeated introduction of new characters and problems to sustain a pell-mell pace and hectic mood”. As an aesthetic, desperation wholly rationalises any such farcical scenes within the Artefact.

As to the creative writer, (a term seldom used since one just says ‘writer’), there are as many writing techniques and practices as there are practitioners. Creative writing demands a skill that develops only with time and dedication, yet it is always difficult to explain how writers write, even for the writers themselves, as if it were an ability outside them. Emily Brontë, in the preface to *Wuthering Heights* (1847), talks about something that “strangely wills and works for itself”, whilst the writer “works passively under dictates (they) neither delivered nor could question”. A more rational elucidation would discuss the specific psychological traits that might be present in the creative writer. Ted Hughes mentions the element of *compulsion* in the writer, which seems to be (1984, 21) “far more important, in the making of a writer, than innate literary gifts”.

Literary reading –contemporary and historical– is a significant element within creative writing, a manner of interpersonal communication between reader and writer, however unconnected in time or location. A story without readers cannot claim to be complete. Indeed, reading is a much-required activity (and the first discipline for creative writing aspirants, if reading can be called a discipline) to learn directly from expert literary works. Reading should be as proactive as writing; thus, creative writing demands creative reading, involving a critical appraisal of what is being read and an understanding and processing of the techniques used in a text, all of which will result in linguistic and stylistic reflections. Ursula Le Guin observes: “The unread story is not a story; it is little black marks on wood pulp. The reader, reading it, makes it live: a live thing, a story.”

Finally, I have imbued the protagonist’s intrusive thought sequences with the uncertainty and ambiguity of dreams and nightmares. This is the case of the painting of Iona on the beach that appears in Chapter 41, inspired by the work of Milton Avery; it is the more disturbing because of what is not shown but instead imagined by the viewer. In such sequences, we might recall the images of *Le cauchemar* or the nightmare in the works by Henry Fuseli. Both the original 1781 version of *Le cauchemar* and the later versions are equally terrifying (the beautiful dreamer is accompanied by creatures of the night, ranging from an incubus to a wild mare, or *nightmare*), but also iconic of the Romantic movement. The definition of *cauchemar* in the Dictionary of L'Académie française is “rêve pénible ou effrayant, provoquant l'angoisse, et s'accompagnant parfois d'une sensation d'oppression” (“upsetting or frightening dream, that causes anxiety and is sometimes accompanied by a feeling of oppression”). Some of the protagonist’s dreams and reflections in the Artefact can be particularly frightening because the protagonist herself cannot distinguish whether

they are realities or disruptions in her thought patterns; if she cannot be sure, neither can the reader.

8.8 The Translation Process

If we were to ask what is required to translate well, the answer to the question about what is needed to write well would suffice. Walter Benjamin, in *The Task of the Translator* from 1923, states that translation, when duly performed (2002, 258) "consists in finding the particular intention toward the target language which produces in that language the echo of the original." Furthermore, Benjamin establishes the differences between translation and writing by comparing the intention of the poet (or writer) and the intention of the translator. In a translation of *The Task of the Translator* by S. Rendall (1997, 159), Benjamin's words are: "The poet's intention is spontaneous, primary, *concrete*; whereas the translator's is derivative, *final, ideal*" (*italics* by the researcher). Interestingly, to illustrate the fact that every translation is as unique as any piece of writing, Benjamin says something rather dissimilar in the translation of the same book by H. Zohn (2002, 259): "The intention of the poet is spontaneous, primary, *manifest*; that of the translator is derivative, *ultimate, ideational*" (my *italics* to point out the different choice of terms, which conveys a separate pattern of intentions, whether the poet's or the translator's; here rests the responsibility of the translator); *final* and *ultimate*, and *ideal* and *ideational* are indeed not strictly synonyms. By amalgamating the adjectives chosen by both translators of Benjamin, translation intentions are valid as long as they follow the precepts of promoting literature by making use of the written word for artistic purposes, conveying deliberations that might otherwise be lost, and finally creating what can only be considered a work of art.

The process of reading and the process of translation bear considerable similarity –both pursue an interpretation of an original text, whether intralingual or interlingual. Reading is a practice that results in a unique account of a text as imagined by the reader. It would be more accurate to call the reading of a text a *version*, as each reader will have their own interpretation, with any subsequent readings by the same reader producing different and maybe even conflicting versions. Equally, the translation of a text is very much a version since there is no single and 'correct' way of translating, with the process dependent on context, linguistic register, target audience, and subsequent adaptation according to the translator's experience, technique and approach (*as many translations as translators* is mentioned regularly in the trade). However, whilst a reader will examine and judge a text according to their views and expectations, the same cannot be said of the translator, who must endeavour to be as objective as practicable in their work, with the conscious effort to leave aside biases or preconceptions. The translation competencies required include what Seresová and Breveníková (2019, 6) describe as "contrastive competence, intercultural competence, (and) source text sensitivity" (contrastive competence would refer to translators having access to corpora of parallel texts to allow them to select from a range of meanings). Within this framework, translation can be viewed as (ibid.) "intercultural writing", and the importance of adapting cultural elements in translation has been extensively examined in this Thesis. Nabokov describes the ideal translator (of a great masterpiece, he specifies), setting a very high bar indeed: "First of all, (they) must have as much talent, or at least the same kind of talent, as the author (they) choose (...) Second, (they) must know thoroughly the two nations and the two languages involved and be perfectly acquainted with all details relating to (their) author's manner and methods; also, with the social background of words, their

fashions, history and period of associations. This leads to the third point: while having genius and knowledge, (they) must possess the gift of mimicry and be able to act, as it were, the real author's part by impersonating (their) tricks of demeanour and speech, (their) ways and his mind, with the utmost degree of verisimilitude."

García Yebra (1989, 41) reminds us of the academic discussion between Matthew Arnold and Francis W. Newman in the 19th century, the first a defender of "functional equivalence", by which a translation should produce the same effect on the reader as the original, and the latter favouring what García Yebra (ibid.) calls a "literal exactitude", by which a translation should be identified and acknowledged as a translated text, however awkward the translated text may sound; it must certainly not aspire to appear as an original text or ever pretend to be such an ideal. Although these debates about fidelity (and its opponent, infidelity) in Translation have been superseded by those championing the idea that translators should produce a text that 'sounds and feels' like an original, nevertheless the discussion continues as to the degree of adaptation required in a translated text. Should a translation appear as if originally written in the target language, or should it be identified as a translation, close to the original but never considered an original, a type of writing that is sometimes termed as *translationese*? The target text is certainly not a copy of the original, albeit in another language, but nothing less than its equal and its creative counterpart, with distinct linguistic and cultural parameters, and equally open to creativity. Meaning is not, as Shread states, (2019, 10) "closed and stable (and) can simply clone itself" in a separate language. Sanders (2016, 24) links venturing away from the original with creativity: "(...) it is at the very point of infidelity or departure that the most creative acts of adaptation take place". In any case, the discussion between literalness and creative translation is far-reaching and has a long history, and it includes the repudiation of

translation of either form. The *Talmud* (*Kiddushim* 49a/b) tells us that translation should not take place at all: “One who translates literally is a liar / One who embellishes is a blasphemer.”

Edith Grossman, whose translation of *Don Quixote* by Cervantes has been considered ground-breaking since its 2003 publication, provides a most accurate definition of translation: “an act of critical interpretation” (from the 2003 PEN Tribute to Gabriel García Márquez). Regarding the issue of fidelity in Translation, she states that (ibid.) “(it) is surely our highest aim, but a translation is not made with tracing paper”, specifying that “no two languages, with all their accretions of tradition and culture, ever dovetail perfectly. (...) It is disingenuous to assume that (...) translation (is) representational in any narrow sense of the term”. Grossman was among the first to demand that translators’ names should appear on the cover of translated works. In 2021, a campaign was launched by the Society of Authors called *#TranslatorsOnTheCover*.

The translation processes in the Artefact are carried out primarily by human intervention and a few by Generative AI Machine Translation, which is defined by Microsoft thus: “Machine translation systems are applications or online services that use machine-learning technologies to translate large amounts of text from and to any of their supported languages”. Such AI tools are increasingly being used, mainly in commercial and institutional translation and gradually in literary translation. To establish that Generative AI should be but a tool at the service of humans, appropriate ethical guidelines and legal restrictions need to be in place, and there are growing demands in the creative professions for this approach. Indeed, the training of Large Language Models (LLMs) without acknowledgement of authorship, thus infringing copyright legislation and not providing due compensation, must be recognised and

regulated. The primary consideration in any analysis of AI, or the future AGI, Artificial General Intelligence (or Strong AI or Human-level AI, as opposed to the present AI, also called Narrow-AI or Weak-AI), concerns the type of data such tools use and whether elements of manipulation and exploitation have been embedded in their creation. Regarding Generative AI used in Translation as well as other, now long-established, translation tools, Shread (2019, 10) discusses the issue of how such tools can reproduce and perpetuate societal prejudices: “As to those who would now entrust themselves to the satisfying and apparently univocal equivalence of the apps had better be advised that, at least for the moment, such tools repeat, reinforce, and reiterate with algorithmic force the sexism, racism, and other oppressions carried by our language.”

8.9 The Ekphrastic Process

Ekphrasis is a pivotal component of this research, as has been discussed under ‘Creative Writing’. John Hollander (1995, 4) describes Ekphrasis (he prefers Ecphrasis) in his seminal work *The Gazer’s Spirit* as “addressing the image, making it speak, speaking of it interpretively, meditating upon the moment of viewing it...”. He also coins the term (ibid.) ‘notional ekphrasis’ to designate fictional works of art in which the object is “a purely fictional painting or sculpture that is indeed brought into being by the poetic language itself”. The concept of ‘notional ekphrasis’ is particularly relevant in this research to designate the art narratives included in the Artefact as they deliberate on fictitious artworks.

The ekphrastic process traditionally involves artworks inspiring text, with the literary exercise aspiring to emulate the creative inventiveness of the original. But such a process between two art forms will inevitably encompass interaction between them,

with each providing different creative approaches: art description allowing the text to be more visual and metaphorical, and text formalising the artwork and allowing the artistic stasis to become flowingly rhythmical, particularly if the text is interpreted as spoken word. The textual title of an artwork can already be ekphrastic as it summarises the subject matter, providing an alternative interpretation with such unique titles as Marcel Duchamp's *In Advance of the Broken Arm* (1915), Magritte's *The Treachery of Images* (1929), Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (1991), and Matt Adrian's *Starting to rethink my well-intentioned effort to strike up a cultural conversation with the caps lock crowd* (2019).

Ekphrasis refers not only to the 'textual viewing' of a work of art but also to the reinterpretation of one art form through another, with space and time as parameters that also demand adapting. The writer can continually shift their writing from one moment to another and will do so by minute-by-minute descriptions, whilst the artist is limited to depicting a single moment, not a continuum but a representation of what came immediately before or what happened immediately afterwards, as the pinnacle of the action. We can take as an example the celebrated sculpture group in white marble of Laocoön and his sons Antiphantes and Thymbraeus being strangled by monstrous sea serpents, which is the prototypical icon of human agony and suffering, with Pliny attributing the work to Agesander, Athenodoros, and Polydorus (the sculpture was created around 40-30 BCE). This work was the object of a detailed analysis by G.E. Lessing on the limits of painting and poetry in his 1766 essay *Laocoön*. This essay is described by MacLeod (2018, Chapter 5) as "a pivotal moment in the classical demarcation of the spatializing properties of plastic arts, it's dwelling in and on 'the frozen moment', versus the temporal or narrative properties of literature". Goodyear (1917, 229) translates/adapts the text by Lessing thus: "The sculptor and

painter can represent only a single moment of an action or story, unlike the poet, who can follow it throughout. Therefore, the arts of design must choose the most fertile, that is the most effective moment of the action, and this moment will not be the highest stage or the final stage of the action, will not be its supreme moment, because then our imagination finds nothing it can feed upon." Again, quoting from the Goodyear translation, how art and poetry differ when it comes to depicting a precise moment in time follows: "If we see Laocoön sighing we imagine that he will shriek, but if we see him shriek we can only imagine a moment following of lesser sympathetic power, for instance that he will be groaning or dead. Since the effect on our imagination is what the work of art attempts, it must not cripple the imagination by leaving nothing to its peculiarly intensifying powers." This 'time shifting' has been exercised in the art descriptions of the Artefact, with the exact yet static visual moment depicted in the artwork extended in the text both forward into the future and backwards into the past, to provide context, historicising the depiction, and reflecting on what the artist Hassett could have supposedly considered when conceiving the idea for the depiction and when executing his work (although the plot later reveals that these artworks were digitally produced, and Hassett was nothing but a passive bystander).

8.10 Art as Story

Whether visual or textual, Art is an interactive act between the artist and the viewer resulting from their individual involvements as creators and recipients, with the artist's experience adapted by the viewer to their own experiential parameters. Elkin (2023, xi) integrates interaction and experience when she describes what is required of artistic creation: "(...) it is the work of the writer and the artist to lay bare the experiences which divide us but also those which link us together." A story is a way of

creating order from chaos; everyday events, experiences and news items are described as stories, and images are equated to words as if they were “trapped within the body”, inescapably so; this description is attributed to Lacan, though his actual words are (2002, 301): “Speech is in fact a gift of language, and language is not immaterial. It is a subtle body, but body it is. Words are trapped in all the corporeal images that captivate the subject.”

As a different artist or school inspires each artwork described in the Artefact, the art descriptions do not follow a coherent artistic narrative; in any case, these works are nothing but fictitious paintings. This might pose a continuity problem (the reader might ask how an artist can work in so many different styles, before finding out that they are all AI-generated); clearly, these are plot devices that add to the mystery element. Hence, when the protagonist examines and discusses artwork, her descriptions are performed more with the mind’s eye, resulting in a depiction beyond the five senses. Strong (1997, 357) discusses this as “the pleasure of NOT seeing” (capitals by the author), which would be “an alternative form of contact and sensemaking”. Lacan examines what he calls (2004, 109) “dompte-regard” or tame gaze in Art, with the artist directing the viewer’s gaze; the artist gives something to the viewer (ibid.) “for the eye to feed on” but, as viewers, we must “lay down (our) gaze there as one lays down one’s weapons” when in front of a work of art, to see something that (ibid. 101; *italics* by the author) “involves the abandonment, the *laying down*, of the gaze”. As to what an artist conveys via their work, I would like to sustain the idea that Art is as separate and distinct from the artist as it is from the viewer; emotions or lived experiences that went into the making of an artwork or text cease to be relevant once it has been completed. Shklovsky proposes (1993, 159) that “the process of perception is an aesthetic end in itself and must be prolonged”; in other words,

sentimentality cannot constitute the content of Art (ibid.) “if only for the reason that Art does not have a separate content” for “by its very essence, Art is without emotion”. Shklovsky states elsewhere that (2015, 2) “the purpose of art is to impart the sensation of things as they are perceived and not as they are known”.

Art used as a plot in creative writing can appear in multiple forms: as the process of artistic creation; in adventure film storylines such as art heists; as a source of self-discovery; as a means to explore a historical period; as an engagement with the viewer both intellectual and emotional; and as social commentary. There have been several literary works on the subject of Art that resulted in significant film adaptations, such as Wilde’s *The Picture of Dorian Gray*, with several versions, *The Agony and the Ecstasy* on Michaelangelo, and the 1965 film *Ich und Kaminsky* (*Me and Kaminsky*). Several movie thrillers on the subject stand out, e.g. *Velvet Buzzsaw* (2019), and biopics such as *Basquiat* (1996) and *Frida* (2002). A most intriguing film on art is *Mi obra maestra* (*My Masterpiece*) (2018), a film both philosophical and comedic which covers several themes relating to Art, from corrupt art galleries and art scams to an artist who despises the art world and considers his work as a solitary enterprise; this is perhaps the film that I found most inspirational for the character of the artist in the Artefact. We can also find art emulated memorably in films, with symbolic representations or appropriations, for example: Wes Craven’s *Scream* (1996), with the famed mask depicting Munch’s *The Scream*, and Kubrick’s *A Clockwork Orange* (1971), recreating Van Gogh’s *Prisoners Exercising*. Possibly the most notable appropriation of a celebrated artwork appears in Buñuel’s *Viridiana* (1961), with its famously emblematic scene reconstructing Da Vinci’s *The Last Supper*, in which the group of vagrants sit at a dinner table, presided by the blind Don Amalio

leading the proceedings; the scene ends with all the characters clumsily dancing to Haendel's Messiah, used diegetically.

Versioning of famous artworks is a long-standing tradition, as Artists have been motivated to reproduce, in their style and period, great works of art; imitation, however versioned, was believed to be accompanied by an understanding of virtuosity. Famous artists were emulated by contemporary counterparts for multiple purposes, including self-aggrandization; among others, Ingres by Picasso, Titian by Monet, Bosch by Miró. The works by Velázquez, Rubens and Botticelli are the most versioned, particularly *Las Meninas* (Picasso's contemporary reinterpretation includes 58 versions), *The Three Graces* (including both visual and sculptural interpretations, with the tryptic by Antonio Saura as the most well-known), and the four versions of *The Birth of Venus* by Warhol.

As well as adaptations of works by several artists in sections of the Artefact that include descriptive passages on art, there are references to actual celebrated works. The three parts of the Artefact pay homage to an individual sculpture by Auguste Rodin, with each artwork setting the mood for a particular scene or foreshadowing subsequent storylines. In Part One, the sculptural group *The Burghers of Calais* is explored; Part Two embraces a painting emulating Rodin's much smaller sculpture *Mother and Child in a Grotto*. Rodin incorporated both sculptures (in reduced size) in his grand oeuvre, *The Gates of Hell*, inspired by Dante's *Inferno*. Part Three of the Artefact integrates an emulation/interpretation of this last work by Rodin as the sole artwork exhibited at the Exhibition. There is another sculpture mimicked in the narrative: *The wave* by Camille Claudel, which mirrors the scene of the quasi-drowning event in Part Two; this inclusion is a tribute to Claudel, the outstanding collaborator of Rodin (most times unacknowledged, she is believed to have worked on some of

Rodin's works, particularly *The Gates of Hell*) and his spurned lover. This final part of the Artefact includes reinterpretations (adapted to various scenes in the plot) of well-known artworks by Botticelli, Da Vinci, Duchamp, Fragonard, Hans Holbein the Younger, Lowry, Monet, Vermeer, Whistler, and Grant Wood.

Although the narrative is a first-person point of view, the protagonist is very much a passive observer of events. She appears detached from what is happening around her and sees it through an objective and calculating lens as if she were unwilling to commit to the action. This may be because the novel –as part of a PhD process– is interrelated to a thesis, which itself needs to be detached and dispassionate, with the parallel literary style not falling into the category of affective writing *à propos*, and with only a few empathetic concessions to a protagonist in turmoil. This detachment is more obvious when the protagonist comments on artworks without any sense of appropriation or human dominance over artistic illusion, but simply as a spectator. Winnicott (2005, 73) states that there is likely already some failure for the artist in what he calls "the field of general creative living" since (ibid.) "the finished creation never heals the underlying lack of sense of self". If the protagonist aims to search for her own individuality in the sphere of art, whether as a practitioner or as an observer, it may be the wrong place to search (what she is looking for may only exist within her).

9. RESPONDING TO THE RESEARCH QUESTIONS

1. How can the process of writing a novel that uses two languages interrogate key issues in the fields of Translation Studies and Adaptation Studies?

Key issues in Translation and Adaptation are examined through practice in the Artefact, allowing for the intersection of Translation Studies/Adaptation Studies and the disciplines of Visual Art, Aesthetics, and Creative Writing.

Key issues in Translation Studies

The key issues in Translation Studies which are examined in the Artefact include the role of the translator as cultural mediator, the degrees of equivalence between source and target texts together with the means to respond to any challenges encountered, the translatability of the literary form, and the risks involved in translation processes which may result in reproducing assumptions, biases and power dynamics. Translation instruction is also examined, as reflected in the translation examples included in Chapter 38.

Of all the types of translation, literary translation is arguably the most testing as it involves, further to any attempts at semantic fidelity to the original text, a replication of aesthetic elements at play in the narrative, which may or may not have direct equivalents in the target language –any such features are generally culture-specific and cannot be readily exported to a different setting. This issue is discussed throughout the Thesis. Challenges in a translated literary text will require substantial rewriting and further elaboration through notes and explanations (with the risk that the translated text becomes more of an illustrative essay). The discussion of whether to

include explanatory notes in a translated literary text is ongoing, and there are various schools of thought as to the means to convey difficulties or discrepancies, or for verification purposes; ideally, translation annotations should be incorporated in an index or coda at the end of the relevant work since integrating any information within the text itself can be distracting for the reader (there will, of course, be readers who may find this approach helpful). However, each translator seems to follow their own dicta. Translated texts may also include footnotes or endnotes identified with superscript numbers interspersed throughout the text, which also disturbs the reading for some readers. In the Artefact, any explanatory notes are included solely at the end of the Thesis, and they are but a few; linguistic or aesthetic commentary has been incorporated into the literary narrative. In any case, one of the advantages of a PhD practice-led project is that so much can be revealed and expounded in the Thesis itself.

As to the translatability of literary texts, we must establish what interventions are demanded of the translator. As well as conveying meaning, a literary translation will bring to light specific traits, with the target text stylistically emulating a character's attributes, both spoken and behavioural. This is the case in Chapter 37 of the Artefact, which includes a letter in Spanish that the artist has written to the protagonist. The writing style in Spanish is in keeping with the nature of the artist, who has supposedly (both as the assumed character Hassett and as himself) lived away from others, rejecting social structures and the commercial world of art. It could be claimed then that, when he was finally given a chance to speak, he bared his soul. His animated style in Spanish is over-elaborate and a little condescending, certainly outmoded; it sounds as if he has not moved on as he would have, had he been exposed to human company and lived in more conventional surrounds (in this sense, the real artist is not

dissimilar to the make-believe Hassett); he speaks as if representing all artists and art periods. His sole interest in Art is the particular category of *still life* which he practises. The text is not so much a personal letter meant for the protagonist (for example, when he suggests that they could have been lovers), but more the statement of a man who knows that it has all come to an end, not only the art deception at the house by the sea but he himself. When transposing this Spanish text to English, the aim was to grant the character a little less artificiality and a little more credibility, and I updated the style and the delivery, imbuing the character with a greater sense of immediacy as if he were running out of time (which he is). I compressed and extracted purpose in the English version rather than allowing him to get carried away by his somewhat supercilious discourse in Spanish; in other words, I adapted more than I translated, which is another way of saying that I rewrote the whole text in English according to parameters that aimed to accommodate the text stylistically to the target language, more a literary interpretation than an imitation or an impression. I thought it would work best if the character were to be more factual and informal when expressing himself in the target language. This reinterpreting of Chapter 37 in English obeys two parameters: one, that characters can and will take a life of their own in a different language; and two, and this is much more significant, that translation can be manipulative, biased, misrepresenting and distorting; the more adaptational processes are required, the more the text may diverge from the original. In this case, the intensive adaptation of the translated text was done for the sake of the believability and creativity of the story. Extensive adaptational processes can also be carried out for commercial purposes or, much more worrying, for reasons of censorship, propaganda and misinformation.

Key issues in Adaptation Studies

In Adaptation, one of the main issues is the balance between creativity and fidelity, with the adaptative process ranging from strict adherence to the source to extensive reinterpretation and reimagining. To put but one example, Austen's *Pride and Prejudice* (1813) has seen multiple versions and varying degrees of adaptation when transferred to the screen; to mention a few, from the 1995 BBC production or the 2005 film, both faithful renditions of the Austen novel, to the 2016 film *Pride and Prejudic*e *and Zombie*s, which is based on a parody of Austen's work by Grahame-Smith, with his 2009 mashup novel merging the classical work with an entirely different genre (in this case, horror). The intersemiotic sections in the Artefact –from image to text– demanded a considerable degree of Adaptation, to the point where there appeared elements well beyond the description of artworks. Any such interventions are very much there to anchor these elements in the context of the Artefact; they include the protagonist's viewpoints, her understanding of artistic conventions and requirements, the context of her viewing experience, the restrictions imposed by the artist regarding time and place (which proved to be capricious, though as later revealed they were in avoidance of further interrogation by the protagonist), and particularly the hateful exigencies of the Agency. All this information had to be imbued into the art descriptions by adapting each artwork to the demands of the narrative, and in Chapter 35, for example, by reinterpreting original artworks which resulted in versions verging on the absurd or ridiculous with the inclusion of traits from the fictional characters or the actual setting (the house by the sea).

Other key Adaptation issues are discussed in the Artefact, such as authorship (both textual and visual – who is ultimately the author/creator of artworks generated digitally? Should the signature of an artwork include the name of the programme as

well as the name of the human artist, or should a translated text include the name of the translator accompanied by a note stating ‘Assisted by AI’?), intertextuality (in the context of this Artefact as mentioned *supra*, Chapter 35 includes descriptions of refashioned works of art with satirical intent), and particularly how adaptation rearticulates one medium into another, including the creative transformation to accommodate audience, context or medium. Authorial intent is examined in those Artefact sections providing alternative interpretations of artworks or in the additional scenes within Chapter 41, whether part of the plot or belonging solely in the protagonist’s mind, with such intermedial adaptation reimagining and transforming the narrative.

Translation Technology

The Artefact also examines the topic of translation technology as, at present, digital or neural translation tools are gradually being employed in all translation fields. In the narrative, the transadaptor is confronted with translation choices; it cannot decide on one term over another (this is depicted in several scenes in Part 2) and determine which is the most adequate in the relevant context; how this type of tool can interpret and manipulate textual reality and impact language in terms of integrity and quality is discussed. But as well as translating, the electronic device can comment on a specific subject when prompted (as in a description of a red hat), or can even converse with the protagonist and demonstrate agency (as in one of the ‘dream’ sections in Chapter 41). The existential fear is that AI will one day take over most human endeavours and, as a result, humans will be reduced to secondary roles; in the case of translation, this task already exists and goes by the name of human post-editing. The subject of AI

sentience is also debated narratively, with the Agency being controlled and operated by the so-called Trustees.

AI-created imagery is an important part of the narrative, with various instances of digital artworks emulating celebrated masterpieces as intersemiotic interpretation. At present, AI has already contributed to several arts. A few recent examples (interesting for their contribution to the culture of our time, however they may have been dismissed) are: in Art, *The Portrait of Edmond Belamy*, created in 2018 by GAN (Generative Adversarial Network) emulating a 19th-century portrait and with an algorithm as signature; in literature, the novel *I Am Code: An Artificial Intelligence Speaks*, written with 'code-davinci-002' and published in 2023; and in music, Beethoven's last symphony, his 10th, with a full recording released in 2021.

2. What creative opportunities does writing in two languages within the same literary Artefact afford regarding narrative structure, plot, character development and genre?

Bilingual writing facilitates cultural exchange, and thus readers can learn from written expression in another language, which is advantageous for language learners and translation practitioners. Regarding the receiving audience, bilingual texts require a command of both languages, thus limiting the number of readers. There are several solutions to accommodate the bilingual book to the monolingual reader: providing a synopsis of the text in the target language; paraphrasing relevant sections; including numbered notes explaining each translation instance; adding a text in the target language in a different and shorter genre (a poem or short story, say, based on the

original), which means that the formal transformation could risk conceptual changes; and finally, attaching a complete translation, which may be challenging in the case of a long narrative (these works are known as dual language books or DBLs, with the text in one language alongside the translation into a second language).

Bilingual writing opens a spectrum of possibilities both linguistic and creative. Using two languages within a single literary text allows for a more comprehensive linguistic range. It conveys the spirit of our multicultural world to reach audiences who are linguistically and culturally diverse. More importantly, bilingual or multilingual writing can also be seen as an assertion of linguistic and cultural identity. At the same time, bilingual writing contrasts texts that are linguistically/culturally dissimilar, affording not only an examination of the nuances and specificities from a two-way communication (or three-way if we entertain the idea that there are three languages involved in self-translation: the original, the target and the translated text itself), but also adding to the wealth of resources available to the writer and allowing for experimentation and creativity by broadening literary conventions and crossing linguistic boundaries. It was initially agreed that the Artefact had to be accessible to monolingual readers (with no code-switching, interlingual puns/wordplay or loanwords from one language to another, which are standard tools in bilingual writing), and most of the expressions or dialogues in the second language were to be translated, except in instances where the meaning of the original term or sentence was discernible or easy to estimate. However, as the Artefact involved a novel written in both English and Spanish in its original premise, I considered that at least a chapter would need to appear in the second language, with subsequent interpretations of some of the sections into the first language (two AI versions, and one human adaptation, in Chapter 37). Incorporating a whole chapter in Spanish was also aimed at testing out

the critical-creative style to determine whether it worked effectively as a writing mode in Spanish within the novel, and whether its outcomes were different from the texts written in the same style in English (as it was, the style did not work so well in Spanish mostly because that particular chapter is a monologue by a character, hence it includes his traits and partialities; whereas in the novel, the critical-creative sections (in English) about art are detached and dispassionate, even though delivered by the protagonist). In all, Chapter 37 in Spanish is more creative than analytical, though the artist does provide a critical appraisal on the subject of still life. In previous chapters, Hassett had expressed ideas which, in principle, were not his own but as instructed by the Agency, most of them spoken in broken English. But the fully Spanish text in Chapter 37 turned out to be, as previously mentioned, almost beyond this researcher's expectations, a dramatic and sentimental confession of a man at the end of his life (in a tone that was a little officious, it has to be said), declaring that he was unable to achieve what he had longed for; it was, in a way, his artistic testament, more a performance than a speech.

Bilingual writing will work best when the writer is allowed to use their two languages freely, particularly if the writer does not consider a corresponding translation necessary or desirable for the purposes of the narrative. If writers experience the world through words, writing in two languages will allow for a deeper expression of the self by providing two distinctive perspectives, at times complementary and at other times conflicting; this is their experience and their literary freedom. The decision to include a text in the language it was initially written without a translation counterpart is also the result of a commitment to bilingualism, since including a translation of that text may radically transform the premise of a bilingual literary narrative. Initially I did not wish to translate Chapter 37 as it was there to prove

that the novel was a bilingual piece of writing and part of a creative enterprise with language as art expression. In the end, I translated this chapter as a concession to the reader, but this was not part of the stylistic project. However, as mentioned earlier, there were unexpected results in analytical terms: the subsequent translation allowed me to further discuss how the translating process, accompanied by much required adaptation, can radically change and manipulate an original text.

3. To what extent is Translation an Adaptation of the source text, and how far can and should Adaptation drive the source text beyond Translation?

Translation drives the text beyond attempts at semantic accuracy to create a more literary narrative, with its own set of rules, both grammatical and stylistic. The adaptation process will take the text as far as required producing an equivalent, both linguistically and culturally, in the target language. However, it may be that in certain instances equivalence is not sought, whether for manipulative or deceptive purposes, and further adaptation will be required.

The extent of the adaptation process will depend on the usual parameters for translation: the target audience, the intention and the context. How far the text will need to be adapted rests on who is receiving it, whether experts or non-experts, whether it is to convince or to inform, whether it is written in colloquial, standard, cultured or specialised language and whether it must either sound like it was composed in the target language or must affirm that it is an extraneous version and must by force sound like unnatural speech.

The classification by Jakobson involving interlingual, intralingual and intersemiotic translation, is the guiding light in those sections of the Artefact that comprise exchanges between languages or arts. The interlingual element involves the interactions between English and Spanish, to be performed in the plot either by the AI translating device with elements of human post-editing, or in a version carried out solely by human intervention, to determine the degrees of fidelity: excessive fidelity, and the translation is literal and might appear meaningless; too little, and the translation is far removed from the original and may reflect more the ideas and style of the translator than those of the original writer. As to how far can Adaptation drive a

source text well beyond a translated text, this is put forward in the translation options contained in Chapter 38, where an initial paragraph provides the source text for several translation/adaptation efforts. The first effort is a literal translation, or word-for-word, performed by the protagonist who thinks that translating should be a relatively straightforward task, as she speciously declares: “After all, words should mean the same in any language”. There are two other attempts using MT tools (for which I used Prompt and ChatGPT), which prove to be equally uncolloquial and unreliable. The final translation attempt is the result of a professional translation, yet proving that translators can go to the other extreme with excessive embellishment and hyperbolic interpretation, and to indicate that translation can easily say what is not contained in the original. Hence it will be a path for manipulation and misuse of a text, as discussed; in that final translation attempt and in the name of more stylish and sophisticated rewriting, the result is nothing but falsity. There are also sections in the Artefact which are reinterpreted within the same language (in this case, English), whether to perfect or enhance the text, and these constitute the intralingual element of the Artefact to create subsequent versions or edits. Finally, the illustrative sections on art throughout the novel, i.e. the adaptation of art to text or the interplay between two art forms (image and word), incorporate linguistic and cultural essentials as examples of the intersemiotic element. This aspect is examined in the art descriptions included in Part Two (with artworks emulating Claudel, Hopper, Magritte, Morandi, Munch and Rothko) and Part Three (with an artwork emulating Milton Avery) of the Artefact; also, each of the three parts of the novel includes a reference to a different work by Rodin.

As discussed, Adaptation is generally alluded to in varying degrees when there is a need to replace cultural elements in the source with equivalents in the target. And yet Adaptation can be applied to the various stages of the translation process by

adapting linguistic elements as well, be it morphologically, syntactically or semantically: an adverb can become an adjective in the target language, a single term may require a whole subclause for clarification, and an entire paragraph might need to be added for explanatory purposes. In other words, before the source text can be translated as a whole it must be examined to determine any adaptation requirements at textual, contextual and intertextual levels.

4. How can linguistic and aesthetic commentary included in the Thesis be incorporated into the weft of the Artefact without being presented as theoretical annotations?

Linguistic and aesthetic commentary drive large sections of the novel without aiming to appear as perceptibly didactic. Any such commentaries are mostly included in the dialogues, emerging as casual speech instead of the characters speaking *ex-cathedra* (although the character of Mr Taras does claim to have superior linguistic knowledge and regularly shows off). As well as examples of how a text in the source language needs to be adapted before conversion into the target language, of special mention is the proliferation of figures of speech, i.e. the departure from conventional linguistic usage applied for description to produce a specific effect in a non-literal way for enhancement, clarification or emphasis. This would be the case of metaphors, similes, metonyms, hyperbole, irony and sarcasm, as well as components that are part of a chosen lexicon such as synonyms and definitions, and any required onomatopoeic effects, with consonance and dissonance mostly found in the more reflective narrative sections. The ekphrastic sections of the Artefact may be considered as more

impassioned depictions at times yet are regularly interspersed with critical-eye commentary as regards the artworks, with aesthetic observations incorporated in sections that bridge creative and critical writing to both illustrate and explore art, resulting in the previously examined critical-creative expression.

Within the Artefact, the discussion on translation is undertaken with extensive examples, thus channelling the theoretical aspects through the characters and via the action; this is particularly relevant in the exchanges between the protagonist and the artist, whether the translating process is carried out via the transadaptor or in the conversations between the characters (with some exchanges appearing as a guessing game, as the protagonist and the artist have little knowledge of the other's language).

The Artefact pays particular attention to a number of literary tropes: metaphor and metonymy, anagnorisis and peripeteia, and ambiguity. Metonymy stands for contiguity and metaphor for similarity or analogy. Jakobson & Halle (2002, 83) call metaphor and metonymy "two polar figures of speech". Comparing the two tropes, Mantzer (2019, 139) explains that "where metaphor and metonymy are co-present in clusters, metaphor 'trumps' metonymy in terms of poetic effect because of its stronger deviance from terminologically coherent usage", whilst Jameson (1974, 122-123) states that language must replace its "empty centre of content" either by "saying what the content is like (metaphor) or describing its context and the contours of its absence, listing the things that border around it (metonymy)". The Art sections of the Artefact incorporate multiple examples of both; the artwork incorporating two geometrical shapes (emulating Rothko) is eminently metonymic, whilst the spatial configuration of a group of people in chaos (emulating Munch) is driven by metaphor and symbolism.

On anagnorisis and peripeteia, in Chapter 11 of his *Poetics*, Aristotle states that both are used for tragic effect. Anagnorisis refers to discovery or recognition, acquiring

knowledge of facts that were previously unknown, whilst Peripeteia denotes the reversal of fortune. Prince (1989, 82) describes recognition or anagnorisis as “a change from ignorance to knowledge experienced by a protagonist, brought about by the events in the plot and resulting in a turning of the action”, and reversal or peripeteia as (ibid., 71) “an action (that) seems destined to success but suddenly moves toward failure”. The plot of the Artefact is heavily steered by both these tropes. Regarding anagnorisis, in Part Two the protagonist realises that neither the artist nor his artworks are what she thought them to be; feeling betrayed and used leads her to rethink her commitment to the Agency; this realisation is reversed when she realises that the supposedly fictitious artist was, after all, a true artist. As to peripeteia, in the final chapter Iona is invited to meet the Trustees and finally comprehends what the future of art will hold.

Concerning Ambiguity, in his 1930 *Seven Types of Ambiguity* Empson (2014, 5-6) refers to “an indecision as to what you meant, an indecision to mean several things, a probability that one or other or both things have been meant, and the fact that a statement has several meanings”. Ambiguity as a literary device involves creating uncertainty and confusion for literary enhancement, although it may also darken storylines, sometimes to the detriment of the general plot. This trope plays an important part in the Artefact, especially regarding the subject of translation, in both the interlingual translation sections and the intersemiotic descriptions. As to lexical ambiguity, the many synonyms often quoted by Mr Taras are not so much the product of his fluency as a ploy to subdue and overwhelm. As to plot ambiguity, there are multiple instances with the protagonist assembling promising stories in her mind only to be confronted with a series of anticlimactic deceptions.

10. ETHICAL CONSIDERATIONS

The researcher completed the research with objectiveness, confidentiality, and respect to intellectual property. As a piece of creative writing and an accompanying thesis, the project does not involve ‘participants’ as such, neither does it include sensitive personal data, experiments or interviews on/with subjects. The relevant form was submitted to UWL Ethics Committee, and approval granted on 17/3/2022.

11. IMPACT

I would like to continue to explore the synergies between Translation and Adaptation, fathoming that their combined conclusions are to be greater than the sum of their parts. Krebs (2014, 6) discusses how the two disciplines “have much to offer each other in practical and theoretical terms and can no longer exist independently from one another”. Both would gain significantly from each other’s specific practices in order to, as Krebs states (ibid., Foreword), “develop ever more rigorous approaches to the study of adaptation and translation phenomena, challenging current assumptions and prejudices in terms of both”. From my experience over a considerable timespan in several language-related disciplines, I believe that Translation and Adaptation must be continuously and exhaustively discussed alongside each other, both by practitioners and students, to find common strategies and goals for the purposes of advancement in their practical application and to establish further interdisciplinarity.

As Bastin remarks (2014, 75), Translation Studies scholars have moved to adopting communication as their *motto* and providing a model for interlinguistic

transfer; thus, the translator has become (ibid.) “more visible”, with Translation Studies developing, in the past few decades, into an autonomous discipline of an interdisciplinary nature. In practical terms, notions of both Translation Theory and Translation Practice could be offered to Adaptation students to reveal new understandings that will assist in viewing Translation, as Praet and Verhelst assert, (2020, 31) “not just as a shift between different languages, but as a transfer and transformation of meaning and form between different cultures”. Equally, Adaptation should be incorporated into Translation Studies, particularly when discussing the cultural and contextual elements in textual narratives.

Translation and Adaptation have a long complementary history, both methodologically and empirically, as there are more parallels between them than divergences. If they differ, it is in their specialisms, with Adaptation focused on the relationships between art forms, mainly those relating to the screen, and Translation distinctly concentrating on interlingual and cultural exchange but also, traditionally, in language learning (particularly incorporating the teaching of modern and classical languages, both into and out of; this pedagogical instruction for language proficiency purposes differs considerably from professional translation training). Describing the future collaboration between Translation and Adaptation, Raw suggests that it should be fruitful (2020, 506) “so long as academics, educators, and learners are prepared to take risks, even in today’s business obsessed educational environment”.

12. CONTRIBUTION

The Artefact of this PhD –a speculative novel using two languages and examining the practices of Translation and Adaptation, as well as Art research and practice– constitutes a contribution to both Creative Writing and Creative Research. As Lyle Skains describes (2018, ibid., 86), “in *practice-based research*, the creative artefact is the *basis* of the contribution to knowledge” (*italics* by the author). I believe my creative artefact has contributed to a new departure within the speculative genre, incorporating elements from other genres as required, in the light of AI threatening multiple human endeavours, particularly the creative arts, including Translation. The Artefact voices the foreboding of how art, in a not-too-distant dystopian world, could cease to be the expression and display of human utterance. A parallel contribution is the fusion of two writing styles, the fictional and the analytical, mostly in the descriptive art passages, resulting in a new type of interpretive narrative which I have called the critical-creative. Finally, the Artefact endorses bilingual writing as a literary mode to incorporate and reflect linguistic and cultural diversity.

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14. APPENDIX

This Appendix includes the translation into English of Chapter 37 of the Artefact for informative purposes; only the Spanish version of this chapter is part of the narrative. This is a creative and adaptational translation in an attempt to emulate the character of the artist in English.

“I wrote all this because I thought you deserved an explanation about what happened, and then I concealed these pages among your descriptions of the artworks in the house. I hope you may forgive me.

“I am nothing but a lesser artist, not because I lack the necessary enthusiasm or vision that are required in art, nor because I am not willing to be utterly selfless. I am neither known as an artist nor considered one; no, I am not an artist for appearance’s sake, nor am I waiting in the wings to be finally recognised in order to achieve fame one day. Why, you will ask, did I pretend to be someone else, why did I not tell you who I truly was? After all, I exemplified what they wanted to portray: someone who lived anonymously and was dedicated to art in obscurity without aspiring to success or to pursuing any kind of glory. Yes, Iona, I should have taken action earlier and claimed that not all was right, but I lacked courage, what can I say. Reluctantly I played the role, suspecting that however hard I tried I would lose out in the end. And one day, I said to myself: No more!

“What happened had little to do with you or me, and so it was difficult to confirm which of the two of us was the real sacrificial victim in all this confusion. They used me in the same way they used you: I was the illusory artist, and you the deceived observer. And those artificially created works were no more than a distorted vision of what art is. Art is nothing if not the highest human expression. They –you know well who they are– solely wanted works produced with their technology, uninterested in my still lifes and in what motivated me to this genre. They also said that because I was an artist, I would rise to the occasion. Yes, they contacted me and I agreed. Reluctantly, if I may add.

“From the start, I was convinced that what was going on in that house was nothing but a lost cause. I knew the truth would raise its head sooner or later. This is what truth does, does is not? It prevails against all odds, is that not the case? Despite my many doubts, I agreed to embrace the role until I could no longer put up with the deception. It was all about you. In your presence I could not go on lying and, in the end, I confessed the truth. Leading you to where all those mechanical contraptions were being created was easier than I expected and I was almost joyful that the lies had been exposed. In the end, their programme may have aspired to art but it will never live up to it; you know that only too well... it lacks merits that are only ours to convey: motivation, intention, desire, passion, context, meaning, authenticity, awareness... the list is endless. This is why I said that all those artworks had to be destroyed.

“Yes, I played their game, and I am sorry for that. Firstly, and I admit to this almost with shame, they paid me a considerable sum. Be aware that in recent times I suffered terrible hardship. Secondly, they said that you, Iona, would come to the house

to examine my supposed artworks and to ‘discover’ me. I knew it was all a mere ploy, but at the time I thought that somehow you might just be able to save me, maybe not from anonymity but from myself. What you unravelled in that house was nothing more than an invented character and false artworks, but I still hoped that art would prevail, and I mean *my* art. And yet I did not wish to be in your presence for more than a few brief moments so that –with the shrewdness and insight that I detect in you– you would not make out who I truly was, whether you guessed it from my actions or my words.

“Neither is my name Hassett nor does my real name carry too much bearing, and this is the truth. What counts in my life are the artworks that I once created and that may remain for posterity if they survive in some way. But I doubt they will, as I myself will disappear without recognition or reward.

“My dearest friend. I am not sure what to call you. My ally, my accomplice? You did not know that it was all a farce, yet I sensed that you suspected some kind of collusion when you examined artworks that were supposedly mine. I could tell, and you later mentioned it, that you were not convinced about their authorship. There was a hesitancy in the way you looked at me, in your reticent observations, in the doleful way you scrutinised your surroundings.

“This is the first requirement for an artist: before confronting the world, artists must confront themselves. This may be why you, Iona, are not willing to dedicate your life to art. I suspect that you have no intention whatsoever to confront the person you have become, and herein lies the root of that deep distress I discern in you. You see, when embarking on the route of art, you will unavoidably unearth the truth within you,

however terrifying the cost. With each brushstroke, you run the risk of imperceptibly losing, first, your judiciousness; later on, your fear; and finally, your sentience, the latter at least to some extent. An artist will gradually lapse into a sickness of the spirit for which there is no cure; at the same time, contact with the real world begins to fade, a pitiful event because that connection is what we ultimately wish to emulate with our art. Thus, the artist ends up withdrawing from the world, for it is neither sufficient nor does it move them any longer. In the creative process you may gain in clarity, but what good is it without the necessary discernment, pushed as the artist is to boundless solitude as if marooned, with no way back. If I agreed to impersonate another artist it was to find out whether, in that imaginary character, I might find the necessary strength to continue creating my still lifes, despite the many sacrifices that art has demanded from me. But if art ends up having little to do with the reality it adopts as its own, cannot it be considered deceitful in itself?

“I do not wish to talk about myself but about what I do, mostly my penchant for still lifes. This is a genre to calm viewers, as I always say. What is portrayed is extraneous to an observer and of no concern, however gruelling or cruel the themes: a hare riddled with shot, the withered flower, the piece of fruit about to rot. In such inert conditions, none of those portrayed objects can threaten us; and if they are to be admired, it will be because they are subdued or lifeless. But my purpose is quite the opposite. I want to shake the viewer so they wake from their spineless languor. I want to make them aware that their existence can end at any given moment, in the same way that the various elements of a still life are fading away in front of their very eyes. All things portrayed, and of course all beings, are nothing but perishable.

“From bloodshed to human remains, from fruit to flowers, from daily objects to those that hoist us well beyond what we see and live, that is a still life. This genre is also called *bodegón*, meaning a winery or cellar, a rather grotesque term as if the artwork were the result of taverns and drunkenness. I understand that it all began with the work of Jacopo de’ Barbari, at the beginning of the 16th century, with a partridge and a pair of gauntlets crossed with an arrow; this was the first time that the *sfumato* technique could be admired. Another parallel style is the so-called *vanitas*, reflecting the futility of life but more so the senselessness of human possessions, with moral undertones. Let us recall the *Allegory of Vanity* by Valdés Leal o the *Vanitas* by Pereda, or the sheep’s head and rack by Goya, and the imitations of these by Picasso. Likewise, a *memento mori* is not only a reminder that each one of us will die without fail and without mercy; it is a warning about the fact that we will all, out of a sense of obligation, die as if it is nothing but our individual duty. I have always surmised that death is simply the price you have to pay for having lived. It is a high price indeed, but then I consider life itself to be an exquisite prize.

“Not all is lost in still lifes, though. There is always the hope of a different outcome, not death but its very opposite, life. It is a genre that might also deliberate about the beauty of certain objects as if paying tribute to living things. May I give you an example. In the work that Kahlo completed a few days before her death, she expressed exactly that; it is a painting of watermelons, and on one of the slices, alongside the artist’s signature, the words *viva la vida – long live life*, can be seen...

“The red hat. Yes, I insisted on showing it to you. It was not only an object that witnessed a man’s final agony but more a reminder of the emptiness I felt those days.

Maybe in the context of a still life, an inanimate object might contain our dreams until the moment of death. It is as if that hat represents the devastation we feel when we are about to part. But I also see it as a symbol of endurance and strength; there are inanimate objects that, surviving in their own right, can thus claim their place in the world, at least in the world of art.

“I have depicted still lifes for such a long time now. Several decades representing the lifeless. So much so that I have ended up completely excluding life from my work; I depict what cannot live and rejoice in life. I came to the conclusion that I had nothing else to say, not one more image, colour or shape. I even decided that I should relinquish art forever, staying away from a world that treats art as a commodity when it is clearly a vocation and a destiny. In any case, I have no interest in that sort of world; my own world suffices me, it is more than enough for an artist. After what you and I lived in that house by the sea, with the deception and the lies from me, and from you the desire to discover what real art is, I have learnt so very much. For one, I have met you, the first and most important thing. But also, strangely, as I showed you all those various artworks, I began to appreciate the uniqueness of every form of art even if produced by an infamous machine that could not capture the true extent of what it was doing; even in the vilest and most manipulative hands, art is a creative expression worthy of, if not our admiration, at least of our awareness. I suspect, and I hope I will be wrong, that this new procedure is going to revolutionise, not for the better but for the much worse, the creative process of the human mind. I realised that the work of art must not aspire to be a separate reality or an imitation, but must find its identity in its unreality and disconnection from the world, which is its true existence. Or should I say its non-existence. Maybe here is the key to that exhibition

without art that you are planning. Because you see, Iona, what I pursue is amazement and surprise, not a reproduction or a copy. And I want to seek out that parallel existence of art (or it may be perpendicular or oblique!) to what we experience each day.

“From what I have heard, the exhibition will not include pictorial elements and will rely solely on other components within your reach: imagination, memories, words. But you must ask yourself whether art results only from what we observe, or whether there can be art in the intention, in the mirage, in thought alone. Can there be art without art? Can there be life in the demise of things? Can there be colour in the darkest shadows? All things can be replaced by others, transformed, adapted, translated. That will be your challenge, and I am sure you will come through.

“I know I have not replied to the question I ask myself at all times. Those works of mine that have not been discovered yet and that remain anonymous, did they deserve to be created? Or to put it in another way, those unknown works, are they also art? Here is my tentative reply: if the creative act is entirely private, why should I make my work known? Why should viewers, whom I have never met and whom I would probably despise were I to meet them, should have the last word about who I am and what I do?

“And so, my still lifes will disappear, in the same way I am about to disappear. They will end up at the bottom of the sea where the darkest gloom takes over. And there will be but one artwork saved, the portrayal of a red hat. Once it is complete, I will try to send you the canvas through some means. Do with the painting what you

wish. Place it on the wall of your house. Throw it into the river that crosses your city from East to West. Add vital elements to narrate a separate story, and thus the painting will cease to be a still life. You could also include it in the exhibition you are organising. As the exhibition is going to be an art event without artistic works, to include this painting will not be implausible. That painting will no longer be a work of art but more the pronouncement of a man masquerading as someone else with no further purpose than to live away from world, whether mine has been a noble life or a contemptible existence.

"How very sad that we could not get to know each other more. But it is unlikely that we will meet up again. Any day now they will take me down; after all, do not forget that I was responsible for ruining their experiment. I came from nothing and there I will return, alone and without any sense of hope. But you, Iona, are so different from me, and you will come through and flourish. You are resilient, unstoppable, invincible. I am convinced that you will finally find the path that takes you exactly where you desire. I wish you a fruitful life, showered with art and beauty. And at this late hour it occurs to me that, merged in our love of art, you and I could have been lovers, whyever not? Goodbye, Iona, goodbye.

"*Post scriptum*: Morandi was my greatest teacher, even though he and I did not coincide in time or location. It will soon be a century since his death, but his work is everlasting. He always guided me in art, except of course for the use of colour. I prefer blinding and striking tones, as in the case of, say, a red hat. What I have always aimed for in art was to capture an affirmation, not a denial or a question. And don't forget that

I also like to add a few yellow features to artworks in which that colour would be totally unthinkable...

15. NOTES

1. Disciplines appear with an initial capital letter, as in Translation, Adaptation, Creative Writing.

2. Literary quotations do not include page numbers.

3. Spanish refers to Castilian Spanish.

4. Translation into English:

- Thesis – translations from Spanish into English by IdR

- Artefact – all translations by IdR, except:

  - Chapter 38, pgs. 373-374 – Text translated with PROMPT.One Translation
  - Chapter 38, pgs. 375-376 – Text translated with ChatGPT

- Artefact, Chapter 37 – from Spanish into English by IdR (this translation is included in the Appendix to this Thesis)

5. AI Description:

  - Chapter 28, pgs. 268-269 – the description of a red hat was produced using ChatGTP with the prompt “Talk about a painting of a red hat”.

6. Quotations:

- All quotations are from works included under References.

- Quotations from works included in PERLEGO do not usually show page numbers.

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