

# TRANSLATION AND THE 'SOFT' BRIDGES OF COMMUNICATION

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*Translation Studies scholars, on the whole, have struggled to reconcile abstract, metaphorical concepts of translation with the notion of translation as understood in the commercial world of communication, that of a product to be obtained through quick, efficient and cost-cutting processes of transfer across verbal languages. Yet both ideas of translation imply exchanges of perspective between domains, cultures and senses and are inspiring conceptually, artistically and socially. Bonds between metaphorical and practical ideas of translation are essential today and are conceptualised in this article. Translation is crucial as both instrument of equivalence between things and ideas, and as agent revealing differences between them. I will consider how the translation of texts, which do not primarily rely on the verbal depends on those two elements and can favour a reconciliation between the two ideas of translation. I will use the concept of translation as 'cluster', examining epistemological and social resonances in musical texts, where expression does not depend primarily on semantic meaning. I will show how translation of the non-verbal can be an instrument of empowerment for 21st century humans and work as agent of social and intellectual cohesion in a fragmented world which has to be interpreted in multiple ways to be meaningful.*

**Keywords:** *translation of the non-verbal, translating music, intersemiotic translation, music translation, biosemiotics, Björk*

## 1. Song translation as a multi-modal instrument of dissidence

Folk songs are usually handed down from generation to generation, forging their shape in the process. They travel in time and space, taking new contours, new meanings, sometimes under the guise of different languages. The Irish folk song "My Lagan Love" is a perfect illustration of how identity can be borne of translation. Although different sources give various accounts of its origins, it was brought out of oblivion by the composer Herbert Hughes (1882–1937), whose name is remembered in translation as was common in his day in the early 20<sup>th</sup> century, since his original Irish name was Pádraig Mac Aodh O'Neill. "My Lagan Love" was included in a volume of Irish folksongs which he published in 1904.

The Irish Gaelic language had been forbidden in primary education in Ireland until 1871 and strongly discouraged since the Gaelic chieftains were defeated by the English in the early 17<sup>th</sup> century until 1890. It is therefore not surprising that music such as this old song with unmistakably Gaelic melismas came to the ears of Hughes in instrumental form, through an encounter with a fiddler. The song had been stripped of its lyrics, and its melody could



evoke Irishness without any risk of censorship backlash. The mediation from a song to an instrumental piece was frequently used as a safe instrument of resistance in 19<sup>th</sup> century Ireland. As the dawn of the 20<sup>th</sup> century sees linguistic control relax and as a new wave of Gaelic revival emerges, Herbert Hughes and his collaborators undertake what we would call today a new multimodal translation of the song, aimed at promoting both Irish music and Irish identity. Semantically, the lyrics were created in English by the poet Joseph Campbell who also used an English name instead of his original Irish one, Seosamh Mac Cathmhaoll. The song intended to reach out to an audience both in and beyond Ireland. As audiovisual translators know, a translation does not always start from an established source text. Words can be adapted or even created in a target language, with their content shaped and inspired by other elements of an existing piece or programme, visuals and sounds generally.

Symbolically, as well as socio-culturally, the exclusive use of English in this song is meaningful. The new words aim to construct a fresh image of Ireland through translation:

Where Lagan stream sings lullaby  
 There blows a lily fair  
 The twilight gleam is in her eye  
 The night is on her hair  
 And like a love-sick lennan-shee  
 She has my heart in thrall  
 Nor life I owe nor liberty For love is lord of all.

The lyrics, in fact, express cautious associations with Ireland: devoid of any historical or political allusions, they refer to geographical landmarks (the river Lagan which flows through Belfast) and to exotic figures from the Celtic folklore (for instance, with a lennan-shee, a malicious fairy who seduces men). Those were sure not to offend the English and Anglo-Irish at the time. At the beginning of the 20<sup>th</sup> century, industrialised lifestyles were also beginning to erase rural cultures, and folk-song collection was at its peak in many countries from Russia to Spain. The revival of this song fits these local and global cultural movements.

Non-semantic aspects of the language are driven by a similar trend of exoticisation which not only suggests that the cultural repression is not fully over, but that Irish people themselves are publicly reconnecting with their own culture in timid ways: the score illustrations evoke stereotyped Irish rural life scenes and the typography boasts Celtic fonts, for instance. A determination to claim an authentic Irish identity also comes over in the text accompanying the volume:

These old airs were collected in Ulster, the words written and the illustrations drawn in the same province by three Ulster youths. The printing has been done in Belfast and the blocks made there. The paper was made at Ballyclare, in the county of Antrim. The work is, therefore, essentially a home product (Hughes 1904).



This is what Herbert Hugues writes in the text that accompanies the score. His claim for local belonging through home-grown materials sounds a little desperate but it is clear that the Irish authenticity of the song is primarily constructed through the various strands of translation I have just outlined and which do not relate to interlinguistic transfer as is commonly expected in translation.

## 2. Exploring intersemiotic translation

This musical example is relevant to aspects of the research that has recently occupied me and that investigates the role of translation today in a wider sense than the interlinguistic transfer of meaning through the verbal. For convenience here, I will refer to it as intersemiotic translation, intersemiotic not so much in the sense that the message goes across two modes of expression such as music or painting, but rather, in the sense explored by Steiner (1975) of transfer beyond the verbal, what Umberto Eco calls “the universe of interpretations” (Eco 2003, 171). In a world of communication that rests on a broad spectrum of languages and media modes, verbal expression is only one of several forms of communication. Verbal language, until the Early Modern period, was largely adequate to express the realities perceived by human beings. But as humans explored different forms of knowledge and experience, words no longer satisfied them exclusively to articulate meaning in relation to their actions, thoughts and emotions. Through the expansion of technology, multimodal media led to a wide range of forms of communication in the 20<sup>th</sup> and 21<sup>st</sup> century which no longer relied systematically and exclusively on verbal exchange. Translators, always on the receiving end of information exchange developments, were among the first to discover the importance and the consequences of meaning formed through a large array of languages and media modes, which interact with each other (Mozdzinski 2013) but can also run independently. This decline of the verbal in human communication was identified by several thinkers in the 20<sup>th</sup> century. Steiner (1967), for instance, considered it in *Language and Silence* more than half a century ago. Yet few, not even translation scholars, anticipated the consequences this would have on translation, let alone how translation would drive multimodal exchanges in the 21<sup>st</sup> century.

Today, effective communicators choose through which modes they wish to express themselves. For instance, the day after Beyoncé announced her pregnancy in February 2017, she published a series of photos intertextually linked to classical painting, posing with her daughter Blue in a position reminiscent of Guido Reni 1639’s “Reclining Venus with Cupid,” or as Botticelli’s Venus. Such visual allusions break the news much more eloquently than words. As John Berger (2010, 107, my translation) noted, “the main function of a metaphor is to re-establish links between disconnected things [... Unlike poetry, and other creative forms of expression based on the verbal, t] he art of painting is not an art of separation. It is the art that brings together things are not naturally together in life.” This could also be said of music. For instance, human beings do not engage naturally with a crowd, but will do so instantly at a live concert. In a multilingual landscape that includes both



verbal and non-verbal languages, translation is a tool that can allow communicators to negotiate their messages across different modes of communications, different cultures and different disciplines. While translation is still largely perceived as interlinguistic and while some feel that linguistic translation today is in danger of being neglected, especially in the context of training (Bassnett and Pym 2017, 150), it is vital to remember that today, linguistic translation, non-verbal translation and metaphorical translation are not mutually exclusive. Stating the importance of non-verbal communication, highlighting its consequences and opportunities for translation need not undervalue the importance of verbal language. Recently, Blumczynski (2017), Zwischenberger (2017) and Alfer (2015, 2017), among others, have investigated how translation plays a key collaborative role both in the construction of knowledge across disciplines and in hermeneutic, ethical, linguistic and international practices.

There are many ways of investigating and finding solutions to reconciling the many sides of translation into collaboration, but here, I would like to borrow the notion of translation as a "cluster concept" defined by Chesterman (2006) and Tomyczko (2007) as a metaphor. It allows me to emphasise not only different aspects of semiotic translation across contents, from verbal to visual or other languages, but also the importance of being open to models that are not verbal communication models in order to conceptualise translation. The notion of cluster is also a musical one: it refers to a group of adjacent notes played simultaneously, which produces a dissonant though joined sound, in other words, connecting what is not expected to be connected. It is a suitable metaphor for the idea that understanding implies relating different, at times even seemingly incompatible perspectives or strands of knowledge. This concept of cluster as translation has epistemological and social resonances and I'll explore how they best reveal its importance, taking examples from both musical texts and texts involving non-human or ecological concerns, two areas where expression does not depend primarily on semantic meaning.

I shall start with the epistemological dimension. Translation shapes knowledge both transnationally, transferring content across languages, and globally, with regards to the production and dissemination of content. This is its most visible role. Yet it also contributes to new developments and to interdisciplinary progress. I will give an example for each of these, stressing how, when taking place beyond the verbal, translation plays a crucial role in the expansion of knowledge and information exchange.

### 3. Epistemological perspectives

#### 3.1. *Communication within and beyond the human realm*

Translation is at the forefront of new developments. Matters of priorities in any society always require translation, for anything important needs to be disseminated beyond its initial context. For centuries, the notion of translation was confined to that of transfer between verbal languages, just as the notion of text was limited to words. But as mentioned earlier, texts now



come in a range of languages, not exclusively verbal. Besides, in the 21<sup>st</sup> century, texts are not only intended to be deciphered, but to be interacted with. This entails both a broadening of perspective and new forms of communication across languages beyond the verbal. In the last century, intersemiotic transfers have happened across different media and formats (from books to films, print to the moving image, cinema to television for instance), and they are now taking place across different types of languages. This explains why the form of translation that is at the forefront of 21<sup>st</sup> century Translation Studies is accessibility for instance. Accessibility involves translating mass media texts for individuals and communities that cannot have full access to them, such as mediating programmes for the Deaf and Blind, and has permeated all mainstream media since the dawn of the 21<sup>st</sup> century. Information is shared in many different ways which require a wide notion of interculturality, encompassing media, countries and species. As Latour (Haraway 2008, back cover), referring to the image of Noah's ark, reminds us, the ways in which information travels and is exchanged evolves constantly:

You are embarked on the Ark. The ship has the cloud and wi-fi. Lots of dogs but also baboons, sheep and humans of uncertain status. No one knows exactly how to cohabit with everyone else. They are trying to find a way to co-train one another. It's our future and Noah is a woman. If we are to survive the Flood, we need her and her beasts.

Communication across interpersonal and international boundaries is not only key to living; learning beyond the human language is also driving lifestyles: understanding machine patterns and evolutionary biology have driven computer science and engineering for instance. Professionals working in translation are at the forefront of this expansion, and Translation Studies scholars respond to it, interacting in several areas, including that of biosemiotics. The ways in which non-human beings communicate with each other, how humans can learn from this, and more visibly, aspects of animal-human communication are part of new fields of enquiry. Biosemioticians (Sebeok, Hoffmeyer, Cobley, Wheeler...) and Translation Studies scholars interested in the natural world are only beginning to join up forces in this area, but exchanges between the disciplines are slowly happening (Cronin 2016). To borrow words from recently published titles, humans aren't only interested in how 'forests think' (Kohn 2013) and how to go 'beyond nature and culture' (Descola 2005), but how communication takes place between species. Even commercially, some ventures are attempted. Most have very shaky results, such as the "No More Woof" programme (Nordic Society for Invention and Discovery) aiming to translate animals thought into human language launched in December 2013, and abandoned a few months later to the disappointment of many crowdfunders. These interspecies attempts to transfer thoughts may currently be more entertaining than realistic. Yet cross-species communication, in some areas, is well developed, and these developments are to a large degree taking place within the joint framework of Translation and Disability Studies. In the UK for instance, 7000 people rely on assistance from a trained dog who can help them lead an indepen-



dent life by translating a number of signs or accomplishing specific tasks for them (Assistance Dogs UK): hearing dogs and guide dogs perform spectacularly well in this area.

Emergent research in interspecies communication also unveils attempts at deciphering other species' thought processes and behaviours, and at understanding how different members of their own species conceive and perceive animals. In this, transcultural awareness is a key to social and scientific projects. In 2017 for instance, poverty in Venezuela was at the level of a humanitarian crisis and half of the country's children were malnourished (Caritas 2017). Aiming to both improve his popularity and the critical situation in the country, the President, Nicolás Maduro, started a pilot project: giving baby rabbits to 15 communities in the hope that the animals would breed and provide food high in protein, eventually throughout the country. Yet when his minister of urban agriculture, Freddy Bernal, enquired of the plan, he discovered that most people had adopted the rabbits as pets, put bows on them and that some children took them to sleep in bed with them. The cultural association of Venezuelans with rabbits was one of affection, and most could not see them as food. The project had been misinterpreted and was doomed to failure.

Going further in this exploration entails listening to and understanding other beings and perspectives. Intercultural matters regarding both human relationships to the non-human and interspecies communication are still neglected by Translation Studies. Animals, in particular, are still perceived primarily as metaphors, as mirrors of human life rather than agents of communication. Their biosemiotic condition is mostly ignored. Animals in translation such as the horse in boxwood below are stimulating to human thought, 'good to think with' as Claude Lévi-Strauss famously wrote, and pleasing as aesthetic objects, but we tend to mediate them into objects to reflect who we are more than listen to their voices and attempt to translate what they mean. So, while ecological models have inspired some translation scholars methodologically (Jianzhong 2009; Cronin 2016), the question of the translation of non-human languages is still only nascent.



Figure 1: Horse in boxwood (Hunter Valley Gardens, Australia)



### 3.2. *The interdisciplinary dimension of translation today*

This brings me to my second point regarding the epistemological nature of translation which concerns interdisciplinarity, in relation to the field of Translation Studies rather than just within the process of translation. 21<sup>st</sup> century lives depend on systems that mix politics, technology, science and nature. These rely on efficient understanding across disciplines. Working across a range of disciplines implies depending on and responding to different models, methodologies and technologies. The present era favours a rhetoric of interdisciplinarity, but this often amounts to a superficial blurring of the boundaries between science, the humanities and social sciences. Such blurring does not set a solid foundation for effective passages of understanding created between the disciplines. Anyone who has worked in a truly interdisciplinary project knows the difficulties of mutual sharing and understanding concepts and practices. Translation Studies scholars recognise these issues and have more experience than most in negotiating disciplinary gaps and borrowing methodologies from different subjects effectively, from psychology to phonology, from mathematics to metaphor studies (Ehrensberger-Dow, Göpferich and O'Brien 2013; Gambier and Van Doorslaer 2016). Cognate disciplines such as Terminology or Linguistics have exchanged theories, knowledge and skills with Translation Studies but more distant disciplines have been more reluctant to borrow from them. In a data-centric world, making sense of interconnections between different strands of information is not only essential for science but for the health of all living beings. Moreover, most agents involved in the translation sector interact with technology at a level where they have become experts of fast-changing interplay between material and human languages and systems. This adaptability and interdisciplinary essence mean that translation has borrowed from other areas more than has happened the other way round.

Yet this is changing. The recent AHRC theme (British Arts and Humanities Research Council) on Translating Cultures gives evidence of how many disciplines use translation to reconceptualise their domains with regards to hybridisation and mutation for instance, two key elements of translation that seem to become increasingly relevant to all 21<sup>st</sup> century lives. The music of Björk is a good illustration of this new trend. Her album *Biophilia* (2011) aims to use music as an agent for understanding of science. At one level, the project is educational with an application provided for each of the ten songs as part of a recording package, encouraging an interactive discovery of key natural elements in musical translation in an accessible way that will prompt understanding of music theory and opportunities for composition. For this, Björk uses a major principle of translation, that of equivalence, as a strategy to deepen understanding and foster curiosity. Each song relates to an element of nature and to a specific aspect of music through the principle of equivalence, as the table shown evidences:



Table 1. Equivalence between song titles, natural and musical elements

SONG TITLE	NATURAL ELEMENT	MUSICAL ELEMENT
Thunderbolt	lightning	arpeggios
Moon	moon phases	musical sequencers
Crystalline	crystal structure	structure and spatial music environment
Hollow	DNA	rhythm and speed
Dark matter	dark matter	scales
Mutual core	tectonic plates	chords
Solstice	earth's tilt and gravity	counterpoint
Sacrifice	interaction of the sexes	musical notation
Cosmogony	music of the spheres	equilibrium
Virus	viruses	generative music

Yet Biophilia is not only educational. It is primarily an artistic venture connecting music and nature, and for this venture, Björk uses a second essential principle of translation: transformation, which allows meaning to be transferred across different sensory, spatial, historical, social and intellectual languages and contexts. For instance, she works with cymatics, which mediates patterns of sound waves into visuals, in order to deepen the meaning of music, allow it to be understood more broadly. In her own words, she wants to "build bridges between things that have not been connected before" (Ultimate Björk, 20' in).

In the song "Dark matter" for instance, the timelessness of space is rendered by a floating rhythm with no pulse, and an atonal flow based on variable scales vaguely attach to one note sung by female voices on wordless vocal lines. An unusual take in popular music, normally based on strong beats, repetitive lyrics and focused on a stable tonality. This take allows Björk to dissolve musical expectations. This open call to creativity blends new and old forms of musical notations and uses interdisciplinarity to celebrate how sound mediates the natural world. This is an exciting time to explore the non-human language in Translation Studies. 21<sup>st</sup> century human cultures can no longer be conceptualised without taking non-human forms of communication into account. My own experience as principal investigator of the Translating Music network has been rich in encounters not only from different disciplines but from a range of professional sectors: academia, the music and theatrical industries, the media industry and the language service industry. Most professionals from these different spheres were enthusiastic about integrating translation and accessibility further into their systems. Similarly, biosemioticians are open to the fact that human cultures influence the ways in which non-human communication is understood (Cobley 2016; Wheeler 2016) and understand the role that translation can play in developing strands of communication across species. Research is being published (Marais and Kull 2016; Marais 2018; Desblache 2020) and new projects are being formed, tying the work of translation researchers such as Timo Maran, Elin Sütiste or Kristiina Taivalkoski-Shilov with that of established semioticians.





#### 4. Social perspectives

Translation plays an important role in the broadening of communication when transferring minor languages into dominant ones, in other words, allowing small voices to be heard and understood by mainstream society. This leads me to the next and final part of my article concerning the social role played by intersemiotic translation. I will highlight the cohesive and integrative part that non-verbal translation plays in giving prominence and strength to minor voices. In the commercial world of translation as it is commonly understood, the trend is for transfers to take place from a dominant language into a range of minor ones. For instance, most forms of media from print to broadcast, and corporation sites to videogames propose translations from a major language, primarily American English into a range of minor ones. While it is true that the Internet is more multilingual than when it started – 80 % of sites in English in 1996 vs 60.4 % in 2020 (Zuckermann 2013; w3techs 2021), relatively few sites include translation into English, both in old and new media. This trend favouring major cultures is not only prominent interlinguistically. 2017 statistics on publishing show for instance that only a third of books translated into English last year were by female writers (Cain 2017), reflecting the gender bias in all writing and particularly in fiction writing. Until the second decade of the 21st century, unlike its European neighbours, the UK did not keep statistics on its translated literature, which evidences a lack of interest for voices outside the canon. Translation, or the lack of it, mirrors where power lies, as translation scholars have frequently emphasised (Lefevere 1992; Tymoczko and Gentzler 2002; Tomyczko 2007).

Many social theorists from Appadurai (1996; 2013) to Kraidy (2005) have discussed the consequences that the one directional cultural flow from major to minor has regarding exclusion, isolation and inequity. Translation Studies scholars have also emphasised the multifarious ways in which translation is the main instrument of this flow (Cronin 2003; Bielsa 2016). More than ten years ago, Appadurai was hopeful that electronic media could change the field of traditional mass media and give visibility to works of imagination that would force dominant trends of expression into new evolving forms of subjectivities. This has not fully happened. Mainstream entertainment is certainly challenged by online creative content, often generated by individuals. And the viewership is global. YouTube for instance, has 80 % of views from outside the US (YouTube) and a large number of non-English speaking Youtubers who produce content in different languages. Yet videos offering a translation from another language into English are rare. Although media products and services are made available to minority audiences, the flow of translation is primarily one way: marginalised people and linguistic minorities may have access to mainstream content but are mostly denied a voice in mass media.

Even in the area of media accessibility, which is a remarkable and unique story of philanthropy in the corporate world, translation takes place from the mainstream language into the minor ones. Programmes are thus



subtitled for the hard of hearing and audio-described for the blind. Some are even signed for the deaf. While this type of transfer is important and contributes essentially to social inclusion, it is also valuable to make small voices heard. The ways minorities create and express themselves are also worth translating. And sometimes, translations aimed at minor communities can be useful for all. One example is the radio commentary used for the Proms. The Proms (or Henry Wood Promenade Concerts) were founded in 1895, but it is only in 2017 that the decision was made to use the audio-description commentary originally made for the blind for all listeners. Audio-describers are the most skilled and experienced mediators of visual information. What better than an audio-description to give the last night of the Proms' performance all its colours, especially when Peruvian tenor Juan Diego Flórez sings "Rule Britannia" dressed as the 13<sup>th</sup> century last Inca King Manco Capac? Yet it took 132 years for this to happen.

### 5. Music and the translation of minor into major

Intersemiotic translation such as I have described favours the listening of other voices and introduces marginal ideas to central or established systems. To illustrate this, I would like to go back to music. While the running of the music industry is still largely male, white, middle-aged and 'able' (Wang 2020), and while even in popular music, most bands are still all-male (Vagianos 2016), the minor into major translation pathway is more prevalent in music than in any other media. Globally disseminated music in the last hundred years has consistently borrowed music from Africa and other non-Western countries and has adapted their rhythms and styles to Western tastes. Because music can use semantic languages but does not depend on them, minor into major adaptation practices in all musical genres and styles have always been common. Music is a perfect instrument of confluence, adaptation, defiance and subversion, whether or not it uses words. The case of jazz, born of oppression and rebellion, but which became mainstream in all cultures and integrated to most musical genres within a hundred years of existence, is one the most blatant examples of this capacity to translate from minor to major. Music thrives not only on appropriating the foreign, in the most positive and creative sense of the phrase, and on subverting dominant references, but on giving local idioms global resonance. Whereas artists who rely exclusively on words may find that the best strategy for resisting dominance may be not to translate at all, to self-translate (such as in the case of declining languages such as Occitan; see Lagarde 2017) or to translate to make a point, as Cassin (2014) did with her *Dictionary of Untranslatables*, for instance, musicians' strategies always depend on and gain in translation. As spiritual leader Jiddu Krisnamurti (1948/1961/1992, 2 and 112) wrote more than 70 years ago, relying on words can be limiting:

Because we do not love the earth and the things of the earth, but merely utilize them [...], we have lost the touch of life. [...] Words are not reality; they are only means of communication, but they are not the innocence and the immeasurable.



At a time when Translation Studies are undoubtedly shifting into Social Sciences and when Social Sciences are primarily concerned about measurable results, it is useful to be reminded of different forms of translations. Mediations from minor to major can of course lead to impoverishment. Theoreticians such as Adorno (1941/2002; 1967/2001) already highlighted this in the mid-20th century as mass popular music was emerging. Under global market pressures, music can end up in essentialised, diluted or exoticised pieces, as many examples from soulless world or pop music testify. It can also lead to cultural appropriation and othering that leave minority voices disempowered. Yet overall, music has an unrivalled capacity for destabilising the translation flow from dominant to dominated cultures successfully. It gives the latter visibility, and of course soundability. There is an appetite for marginal voices in music which disrupts cultural global imbalance. Music cannot exist without embracing the languages and stories of others. From lyrics translation to style borrowing, it relies on different forms of translation and adaptation to make peripheral voices meaningful to a large array of communities. It can also offer models for translation beyond those that are established through habits and commercial practices or interests.

### Conclusion

The capacity to create deep connections between concepts, things, beings and different ways of understanding them is one of the most useful forms of intelligence and a vital one in a fast-moving fragmented world. Earlier on, I borrowed the concept of cluster to illustrate how translation thrives on connecting fragments. But I would like to finish with the traditional metaphor of translation as a bridge, an image that has been shunned by translation scholars recently as too static, not comprehensive enough (Cronin 2013, 75). It is true that a bridge is just a material construction. Yet it remains a powerful image of potential for connection, and exchange. It is no coincidence that since UNESCO started a world heritage preservation project in 1974, so many bridges have been included as sites to be protected (Unesco list of bridges). But as Serres (2013, 33) notes, the hard bridges of construction are nothing without the “soft bridges” of translation. The Mehmed Pasha Sokolovic Bridge in Višegrád was completed in 1577 by Ottoman architect Mimar Koca Sinan. This bridge, close to the border between Bosnia Hercegovina and Serbia, has a long history of destruction, conflicts and bloodbaths, the most recent being the 1992 massacres of thousands of Bosniaks by Serbs. Yet it also has a cultural history of connection and reconciliation between different communities through different forms of mediation. Nobel Prize author Ivo Andrić (1945) has used this bridge as one of the main protagonists of his historical novel *The Bridge on the Drina*. The international success of his novel at the end of the Second World War gave prominence to the meaning of this bridge. This soft bridge of exchange was of course destroyed by the violence that took place, as was the physical bridge. But the decision made to rebuild it and give it the status of UNESCO World Heritage in 2007 was made in order to give communities the courage to rebuild the most challenging bridge of all, the soft bridge that weaves understanding across memories, languages and cultures.



In an era driven by quantifiable material achievement and tangible results, it is often easy to forget the value of these 'soft bridges' provided through verbal and non-verbal forms of translation that go against a current of unilateral dominance. Every country, culture, town and village has bridges waiting to be worked on. They need to be encouraged and supported at all levels of society. Translation and those who work in it have become extraordinarily efficient at making mainstream culture accessible across verbal languages and beyond. What remains to be done is for inclusion to take place the other way round. Then, all languages will be heard and valued much more effectively with translation functioning collaboratively.

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## ПЕРЕВОД И «МЯГКИЕ» МОСТЫ КОММУНИКАЦИИ

Л. Деблаш

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*Переводоведам с трудом удается совместить абстрактную, метафорическую трактовку перевода с пониманием его как сферы коммерческой коммуникации, то есть продукта, который можно создать с помощью быстрых и эффективных процессов межъязыковой вербальной коммуникации. Однако оба взгляда на перевод подразуме-*



вают обмен между областями знаний, культурами и чувствами. Они вдохновляют концептуально, художественно и социально. Сегодня, как никогда прежде, важно осознавать связь между метафорической и практически ориентированной трактовкой перевода. В данной статье предпринимается попытка создания именно такой комплиментарной трактовки перевода. Перевод необходим и как инструмент установления соотношений между объектами и понятиями, и как способ выявления различий между ними. Рассматривается вопрос о том, как перевод текстов, не опирающихся на вербальные средства выражения, может способствовать примирению двух, казалось бы, противоположных трактовок перевода. В статье используется концепция перевода как кластера, исследуются эпистемологические и социальные резонансы в музыкальных текстах, в которых средства выражения не зависят от лексического значения. Невербальный перевод может стать инструментом расширения возможностей человека в XXI веке и послужить источником социальной и интеллектуальной сплоченности во фрагментированном мире, который должен быть интерпретирован множественностью способов, чтобы быть по-настоящему понятным.

**Ключевые слова:** перевод невербального, перевод музыки, интерсемиотический перевод, музыкальный перевод, биосемиотика, Бьорк

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