

# Process and Product in Translation

View Online



---

[1]

K. Briggs, *This Little Art*. London, England: Fitzcarraldo Editions, 2017 [Online]. Available: <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=5046656>

[2]

“Critical-Creative Re-Writing: A Briefing” from Issue VIII/2 – Autumn 1999 – The ESSE Messenger”, *The ESSE* [Online]. Available: <http://essenglish.org/messenger/back-issues-1990-2005/issue-viii2-autumn-1999/>

[3]

E. Loffredo, M. Perteghella, E. Loffredo, and M. Perteghella, *Translation and creativity: perspectives on creative writing and translation studies*. London: Continuum, 2006 [Online]. Available: <https://search-ebshost-com.uea.idm.oclc.org/login.aspx?direct=true&db=nlebk&pp;AN=837693&site=eds-live&scope=site>

[4]

S. Bassnett, P. R. Bush, and S. Bassnett, “The Writer of Translations” from *The translator as writer: p 23-32.*, London: Continuum, 2006 [Online]. Available: <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=742337>

[5]

P. Nikolaou and M.-V. Kyritsi, “Turning inward: Liaisons of Literary Translation and Life-Writing” from *Translating selves: experience and identity between languages and literatures: p 53-70.*, London: Continuum, 2008.

[6]

J. Boase-Beier and M. Holman, *The practices of literary translation: constraints and creativity*. Manchester: St. Jerome, 1998.

[7]

R. Wilson and L. Gerber, *Creative constraints: translation and authorship*. Clayton, VIC: Monash University Publishing, 2012.

[8]

Nicholas Jose, 'Translation Plus: On Literary Translation and Creative Writing', *The AALITRA Review*, no. 10, pp. 5-17, 2015 [Online]. Available:

<https://www.lib.latrobe.edu.au/ojs/index.php/AALITRA/article/view/731/657>

[9]

'Translation vs. Creative Writing Workshops: Structural Differences - Words Without Borders' [Online]. Available:

<http://www.wordswithoutborders.org/dispatches/article/translation-vs.-creative-writing-workshops-structural-differences>

[10]

S.-A. Harding and O. Carbonell i Corte

s, Eds., 'Chapter 20: "Translation as a creative force"', in *The Routledge handbook of translation and culture*, Abingdon, Oxon: Routledge, 2018 [Online]. Available:

<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=5306310>

[11]

R. K. Washbourne and B. Van Wyke, Eds., *Routledge handbook of literary translation*, 1st ed. London: Routledge, 2018 [Online]. Available:

<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=5582764>

[12]

K. Malmkjær, *Translation and creativity*. New York, NY: Routledge, 2019.

[13]

K. Malmkjær, *Translation and creativity*. New York, NY: Routledge, 2019.

[14]

J. Balmer, G. V. Catullus, and G. V. Catullus, *Chasing Catullus: poems, translations & transgressions*: p 9-10. Tarsset: Bloodaxe, 2004.

[15]

J. Balmer, *Piecing together the fragments: translating classical verse, creating contemporary poetry*, 1st ed., vol. *Classical presences*. Oxford: Oxford University Press, 2013.

[16]

S. Bassnett, P. R. Bush, and S. Bassnett, *The translator as writer*. London: Continuum, 2006.

[17]

E. Boland, *In a time of violence*. Manchester: Carcanet, 1994.

[18]

D. Paterson, *The eyes: a version of Antonio Machado*. London: Faber, 1999.

[19]

D. Paterson and R. M. Rilke, *Orpheus: a version of Rilke's Die Sonette an Orpheus*. London: Faber, 2007.

[20]

R. Barthes, "'From Work to Text" from *The rustle of language*: p 56-64.', Berkeley: University of California Press, 1989.

[21]

C. A. Scott, *Translating Apollinaire*. Exeter, U.K.: University of Exeter Press, 2014.

[22]

C. Scott, *Translating the perception of text: literary translation and phenomenology*. London: Legenda, 2012 [Online]. Available: <https://uea.idm.oclc.org/login?url=https://www.taylorfrancis.com/books/9781315084619>

[23]

C. Scott, *Literary translation and the rediscovery of reading*. Cambridge: Cambridge University Press, 2012.

[24]

'Clive Scott, "Free Verse and the translation of rhythm". *Thinking Verse I* (2011), 67-101.' [Online]. Available: <http://thinkingverse.org/issue01/Clive%20Scott,%20Free%20Verse%20and%20the%20Translation%20of%20Rhythm.pdf>

[25]

C. Scott, *Translating Rimbaud's 'Illuminations'*. Exeter: University of Exeter Press, 2006.

[26]

'Experimenting with a Single String: Apollinaire's "Chantre" Clive Scott in *Experiments in Translation*', *Norwich Papers*, vol. 16 (2008) [Online]. Available: <https://www.uea.ac.uk/documents/595249/1420270/NP+Volume+16.pdf/7952e8ec-db97-49e2-82c7-4f2a6396b1ed>

[27]

E. Loffredo, M. Perteghella, E. Loffredo, and M. Perteghella, "'Translation and the Spaces of Reading" from *Translation and creativity: perspectives on creative writing and translation studies*: p 33-46.', London: Continuum, 2006.

[28]

J. L. Borges, D. A. Yates, and J. E. Irby, *Labyrinths: selected stories and other writings*. London: Penguin, 2000.

[29]

G. Genette, *Palimpsests: literature in the second degree*, vol. Stages. Lincoln: University of Nebraska Press, 1997.

[30]

S. Dillon, *The palimpsest: literature, criticism, theory*, vol. Continuum literary studies. London: Continuum, 2007.

[31]

S. Collins, Ed., *Currently & emotion: translations*. London: Test Centre Publications, 2016.

[32]

E. B. Gilman and E. B. Gilman, 'Introduction from *The curious perspective: literary and pictorial wit in the seventeenth century*: p 1-15.', New Haven: Yale University Press, 1978.

[33]

P. Brooks, *Reading for the plot: design and intention in narrative*. Cambridge, Mass: Harvard University Press, 1992.

[34]

C. Scott, *The spoken image: photography and language*. London: Reaktion, 1999 [Online]. Available: <http://ebookcentral.proquest.com/lib/uea/detail.action?docID=480986>

[35]

J. Burnside, *Black cat bone*. London: Cape Poetry, 2011.

[36]

P. Elbow, "'What Do We Mean When We Talk about Voice in Texts?'" from *Voices on voice: p 1-35.*, in *Voices on Voice: Perspectives, Definitions, Inquiry*, Urbana, IL: National Council of Teachers of English, 1994 [Online]. Available: <https://eric.ed.gov/?id=ED375404>

[37]

H. Cixous, M. Calle-Gruber, M. Calle-Gruber, and E. Prenowitz, *Hélène Cixous, rootprints: memory and life writing*. London: Routledge, 1997.

[38]

A. Boulter, *Writing fiction: creative and critical approaches*, vol. *Approaches to writing*. Basingstoke: Palgrave Macmillan, 2007.

[39]

C. Scott, 'Translating the perception of text: literary translation and phenomenology: p 1 and p 14-15.', in *Translating the perception of text: literary translation and phenomenology*, London: Legenda, 2012 [Online]. Available: <https://uea.idm.oclc.org/login?url=https://www.taylorfrancis.com/books/9781315084619>

[40]

S. Bassnett, P. R. Bush, and S. Bassnett, "'A Dialogue: On a Translator's Interventions'" from *The translator as writer: p 9-19.*, London: Continuum, 2006 [Online]. Available: <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=742337>

[41]

C. Maier, 'Perspectives on translation: eggsgells, self-translation and the encouragement of student translators (IOW no.21)', In *Other Words*, vol. 21, pp. 53-61, 2003.

[42]

T. Hermans, "'The translator's voice in translated narrative" - Chapter 11 in "Critical readings in translation studies"', London: Routledge, 2010, pp. 193-212.

[43]

P. Stockwell, *Cognitive poetics: an introduction*. London: Routledge, 2002.

[44]

R. Pope, 'Creativity: theory, history, practice: p 62-69.', London: Routledge, 2005 [Online]. Available: <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=214782>

[45]

R. Wilson and L. Gerber, *Creative constraints: translation and authorship*. Clayton, VIC: Monash University Publishing, 2012.

[46]

Marjorie Perloff, 'A Humument: A Treated Victorian Novel by Tom Phillips (review)', *A Humument: A Treated Victorian Novel by Tom Phillips (review)*, vol. 24, no. 2, pp. 312-313, 2018 [Online]. Available: <https://search.ebscohost.com/login.aspx?direct=true&db=edspmu&AN=edspmu.S1538457818200084&site=eds-live&scope=site>