***Welcome to Stillman Translations preliminary onboarding assessment!***

*This assessment has 5 sections. Make sure to follow the instructions and complete all the information needed.*

*The goal of this request is to analyze your performance and your potential.*

*Breathe in and out, and do your best. Hope we can count on you soon!*

**SECTION 1. INSTRUCTIONS**

Below you will find a special instruction for section 3:

\*Please make sure target text mirrors source format.

\*Normalize spaces.

**SECTION 2. GLOSSARY**

*In this section, you are required to complete this task:*

*\*Extract four terms (cells 1 to 4) from the text in Section 3 that you consider are worth being in the glossary.*

|  |  |  |
| --- | --- | --- |
|  | **Source** | **Target** |
| 1 | Spasm | Espasmo |
| 2 | Chaoide | Caoidea |
| 3 | Semiocapitalism | Semiocapitalismo |
| 4 | Info-technology | Infotecnología |

**SECTION 3. TRANSLATION**

Please, add your sample translation below (between 300-500 words). Bear in mind this should be the best sample of your work!

|  |  |
| --- | --- |
| **Source** | **Target** |
| This article analyzes the use of the spasm as a choreographic tool in the following music videos: The Talking Heads' "Once in a Lifetime" (1981), Radiohead's "Lotus Flower" (2011), and Atoms for Peace's "Ingenue" (2013). I read the choreography in these videos as representations of the spasm (as defined by Franco 'Bifo' Berardi) which can ultimately become a chaoide (as defined by Gilles Deleuze and Félix Guattari) when deployed in specific ways by specific bodies. My analysis of these videos suggests opportunities for thinking about how the corporeal labor of the spasm—especially its contingent sweat alongside (un)successful moments of corporeal fluidity—mark bodies as agents capable of negotiating how they might control their own embodied relationship to semiocapitalism and its privileging of speed and productivity.  This article engages with the concepts of the spasm (Franco 'Bifo' Berardi) and the chaoide (Gilles Deleuze and Félix Guattari) to analyze the dancing in three music videos curated in order to demonstrate the progression of the spasm as a corporeal gesture brought upon by neoliberal semiocapitalism: The Talking Heads' "Once in a Lifetime" (1981), Radiohead's "Lotus Flower" (2011) and Atoms for Peace's "Ingenue" (2013). My understanding of neoliberalism comes from David Harvey in A Brief History of Neoliberalism (2005) where he argues that neoliberalism is "in the first instance a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade."[2](https://screendancejournal.org/article/view/4994/4252#fn2) Beginning in the late 1970s and gaining traction by late 80s and 90s, neoliberalism, in order to keep the market moving, accumulating and creating more capital, established a new speed of exchange. Technological developments continue to facilitate this increase in speed.  I add further nuance to Harvey's definition of neoliberalism through the use of Berardi's idea of semiocapitalism, which focuses on what actually gets produced within capitalism. For Berardi, semiocapital "is not about the production of material goods, but about the production of psychic stimulation. The mental environment is saturated by signs that create a sort of continuous excitation, a permanent electrocution, which leads the individual mind as well as the collective mind to a state of collapse."[3](https://screendancejournal.org/article/view/4994/4252#fn3) Berardi sums up the current psychic-physiological situation as follows:  While info-technologies are provoking an acceleration of the rhythm of information and experience, simultaneously the space for physical movement is shrinking and the resources for economic expansion are becoming exhausted. I call this double process of acceleration and exhaustion: the spasm.[4](https://screendancejournal.org/article/view/4994/4252#fn4) | En este artículo se analiza el uso del espasmo como herramienta coreográfica en los siguientes videos musicales: *Once in a Lifetime,* de The Talking Heads (1981), *Lotus Flower*, de Radiohead (2011) y *Ingenue,* de Atoms for Peace (2013). Interpreto a las coreografías de estos videos como representaciones del espasmo (como lo define Franco “Bifo” Berardi) que puede llegar a convertirse en una caoidea (como lo definen Gilles Deleuze and Félix Guattari) cuando cuerpos particulares lo implementan de formas específicas. Mi análisis de estos videos propone ciertas oportunidades de pensar cómo el trabajo corporal del espasmo, en especial el sudor accidental junto a las instancias (para nada) exitosas de fluidez corporal, marca a los cuerpos como agentes capaces de negociar la manera en que pueden controlar sus propias relaciones inmersas en el semiocapitalismo y en la preferencia de este por la velocidad y la productividad.  En este artículo se hace uso de los conceptos de espasmo (Franco “Bifo” Berardi) y caoidea (Gilles Deleuze y Félix Guattari) para analizar los bailes de los tres videos musicales que se escogieron a fin de demostrar la progresión del espasmo como un gesto corporal que ha traído el semiocapitalismo neoliberal: *Once in a Lifetime,* de The Talking Heads (1981), *Lotus Flower*, de Radiohead (2011) y *Ingenue,* de Atoms for Peace (2013). Mi entendimiento del neoliberalismo proviene del libro *Breve historia del Neoliberalismo* (2005), de  David Harvey, en el cual explica que esta corriente es “en primera instancia, una teoría de las prácticas de la economía política que propone que la mejor manera de potenciar el bienestar humano es mediante una liberación de libertades y habilidades individuales de las empresas dentro de un marco institucional que se caracterice por sus sólidos derechos de propiedad privada, el libre mercado y el libre comercio”.² El neoliberalismo surgió en los años 70, cobró fuerza en los últimos años de la década de los 80 y en los 90, y estableció una nueva velocidad de intercambio para poder hacer que el mercado se mantuviera en movimiento, acumulando y creando más capital. Los avances tecnológicos aún facilitan este aumento en la velocidad.  Introduzco algunos matices a la definición de neoliberalismo propuesta por Harvey haciendo uso de la idea de Berardi de semiocapitalismo, que se enfoca en lo que realmente se produce dentro del capitalismo. Para Berardi, el semiocapital “no se trata de la producción de bienes materiales, sino de la producción de estímulos psíquicos. El entorno mental se ve saturado por signos que crean una especie de excitación continua, una electrocución permanente, que lleva a un estado de colapso a la mente individual y también a la colectiva”. ³ Berardi resume la situación psíquica y fisiológica actual de la siguiente manera:  Mientras que las infotecnologías están causando una aceleración en el ritmo de la información y la experiencia, al mismo tiempo se está achicando el espacio para moverse físicamente y se están agotando los recursos necesarios para una expansión económica. A este doble proceso de aceleración y agotamiento lo llamo *el espasmo.* ⁴ |

**SECTION 4. QUESTIONS AND COMMENTS**

We also need to check your capacity to spot potential issues beforehand.

In the table below, please list your questions and comments in relation with this test:

1. Challenging sections from the source text or sections you are unsure of should be copied or inserted into the **Source Text** column.

2. Write your translation in the **Target Text** column.

3. Doubts and comments should be written in English.

|  |  |  |
| --- | --- | --- |
| Source Text | Target Text | Question / Comment  (in English) |
| (..) representations of the spasm which can ultimately become a chaoide when deployed in specific ways by specific bodies (…) | (…) representaciones del espasmo que puede llegar a convertirse en caoide cuando cuerpos particulares lo implementan de formas específicas. | Does that “which” refer to the representations of the spasm or to the spasm itself?  I chose the second interpretation because it seemed to fit best with the research I’ve done. |
| Beginning in the late 1970s and gaining traction by late 80s and 90s, neoliberalism, in order to keep the market moving, accumulating and creating more capital, established a new speed of exchange. | El neoliberalismo surgió en los años 70, cobró fuerza en los últimos años de la década de los 80 y en los 90, y estableció una nueva velocidad de intercambio para poder hacer que el mercado se mantuviera en movimiento, acumulando y creando más capital. | This sentence was overall confusing because of how intricate the structure is. I’m positive I got to transfer the correct meaning, but it was certainly a challenge. |
| (…) the progression of the spasm as a corporeal gesture brought upon by neoliberal semiocapitalism (…) | (…) la progresión del espasmo como un gesto corporal que ha traído el semiocapitalismo neoliberal (…) | Despite having read specific essays and works on the topic, I don’t feel I have enough knowledge on it to be completely sure this is correct. |
| (…)—especially its contingent sweat alongside (un)successful moments of corporeal fluidity— (…) | (…), en especial el sudor accidental junto a las instancias (para nada) exitosas de fluidez corporal, (…) | The punctuation on this section was hard to replicate in Spanish. I did the best I could, but I think it doesn’t sound natural enough. |

**SECTION 5. REFERENCES**

In the table below, please list the reference material you have consulted to carry out this test.

1. Please introduce the **Reference source** (including publisher and full title as appropriate) in the first column.
2. Specify if your reference source is general or specific. If specific, clarify which term or section the reference covers.

|  |  |
| --- | --- |
| Reference Source | General / Specific (Term) |
| **A Dance Between Chaos and Complexity: Choreographing the Spasm in Music Videos** (Melissa Blanco Borelli, Royal Holloway, University of London) | Source text. |
| ***Arte y resistencia política en (y a) las sociedades de control. Una fuga a través de Deleuze (Marilé di Filippo****, Universidad de Buenos Aires, Argentina)* | Both general and specific. Term: chaoide (=caoidea). |
| ***Sobrevuelo a la precipitada transición digital de la sociedad global: Sensibilidad en el semiocapitalismo y morfogénesis social*** *(Adolfo Maza Peña, Revista Luthor)* | General. |

Thanks!