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## Foreword

*Translation* extends the dialogue that emerged from the 2004 literary translation symposium held at the University of California, Santa Barbara: "Literary Translation: Revisiting the Text in the Humanities." The symposium was arranged in conjunction with the Translation Studies Research Focus group, supported by UCSB's Interdisciplinary Humanities Center. This second volume of the journal follows in the direction of the first, stemming from the ideas and preoccupations that were debated, shared and examined at the 2006 symposium, "Translation in a Non-Literary Age," held at UCSB on May 10-12. Given the title of the conference, this issue's highly literary focus may seem surprising. Yet, from the conference it was quite clear that indeed, as non-literary as this globalized electronic age may seem, literature continues to be of prime cultural importance both individually and nationally, and literature in translation is a key factor in cross-cultural understanding. Thus, in this issue, we have focused exclusively on publishing translations, rather than theoretical essays, opting to give center stage to the vibrant production of quality translations across a wide range of literature: translations that are themselves original works of literature.

As the editorial and advisory boards selected the works for this journal, one of the major goals was not only to select literature of quality, but to represent the richness and variety of contemporary translation by juxtaposing stories and poems from both East and West, modern and ancient times. Each work is prefaced by a short introductory preface that situates the author and text in a specific time and place and gives an English-reading audience the necessary background to enjoy the translation. The introductions also provide a space for the translator to reflect on his or her own personal approach to translating and on the challenges and difficult choices required for their renderings. In many cases, our translators have chosen to include foot-note references in order to give additional culturally-specific information that aids in the comprehension of their pieces. Each translator's biographical information is included in the closing section of the journal.

This issue is divided into two primary sections: one of poetry in which the original and its translation are printed side by side, and one of short stories in which only the translation appears. These sections are marked by

their fluidity—Louis Jensen’s delightful square stories translated by Lise Kildegaard, for example, raise the question of what distinguishes the two genres. We have chosen to set each section apart with images. The selection of these graphics aims to highlight places in which disparate cultures meet, co-mingle and produce something new, a metaphor for the act of translating itself. As editors, our task has been to aim for smooth readability and consistency of the text in its new language. Although our translators are of many nationalities, all selections in this journal are rendered in English, with the exception of Anthony Seidman’s poem, “Making the Pact Outside Chihuahua,” translated from English into Spanish by Toshiya Kamei. Respecting a variety of English dialects, we have maintained particular Anglo-cultural spellings and idiomatic expressions, only standardizing diction and idiom, as well as grammar and punctuation, where necessary for readability for our predominantly American audience.

We are very excited to share such a variety of work by both established and emerging translators and authors, and hope that you enjoy this issue of *Translation* as much as we did the process of its inception. In its second volume, our journal remains committed to fomenting dialogue and scholarship in the field of translation studies.

*The Editors*

