

EMBODIMENT

Translation is an embodied human praxis, one that involves movement of knowledge within and across cultures, languages, space and time. This movement is a lived experience for translators, whose practice is conditioned by various levels of awareness (e.g. experiential and cognitive) and by multiple subjectivities and forms of relation. Each moment in the activity of the translator is marked by rational and non-rational decision-making, by singularity and continuity, and by intentionality. This activity contributes to the creation and representation of meaning whose source may be the text, the context, the translator or, most likely, some combination of all three.

This issue of *Tusaaji* is devoted to embodiment and, as such, proposes reflections on the intersections between translation and performance. The contributions respond well to our desire to explore various experiences of translation as embodied experience and foster a dialogue between artistic and academic ways of knowing. Ranging from personal testimonials to theoretically grounded examinations of the meaning(s) that can be revealed, activated and/or created through translation, all of the writers presented here adopt a performative mode and explore the relations between embodied knowledge and praxis.

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