

Note from the Guest Editor

Translation is the materialization of webs of relations. Viewed as an event, translation bears the traces of bodies, voices, and experiences. As artifacts, translations are themselves marks of relations because they manifest themselves through language and offer us sites to map those relations. Beyond the text, as a web and in its chaotic, messy nature, translation is a site for agents, institutions, texts and strategies to be brought together “on the same map of culture” so that their relations can be traced “in the form of complex networks” (Tahir Gürçağlar 727).

Translations and the surrounding paratexts constitute part of the “translator’s archive” and allow us to trace the presence of the translating subject. The “translator’s archive” is a concept that encompasses a translators’ texts, paratexts, and statements, her body of works—both published and unpublished—i.e. the material traces of a translator. The “translator’s archive” also goes beyond its textual composition to designate “a discursive formation and a dynamic and organic composition [...] that is not limited to the archive’s textual materiality but includes translators’ biographies, their practices, the agents involved in the translating event, and the relations among them” (Guzmán 6-7). The translator’s archive can and should be studied from various angles, including linguistic, cultural and sociological analyses, and in that sense it provides a fruitful site for transdisciplinary approaches.

This issue of *Tusaaji* sheds light on the traces of translators that can be found in and through translation. The contributors conceptualize the notion of *trace* from a variety of perspectives and in a wide range of genres. The issue opens with **Marella Feltrin-Morris’** study on deviations from the norm in translators’ prefaces to Dante’s *Divine Comedy*, where she explores the prefaces as a unique space that may reveal the authentic voices of the translators. **Carline Cunha Ramos Quaresma** tackles the unique position of Kaká Werá Jecupé, an indigenous author and translator, mediating and leaving multiple traces in the Brazilian cultural context through his books on the ancestral myths of the Guarani people. **Ceyda Elgül** explores translation and biography writing as homologous acts of representation and traces the subjectivities of two Borges biographers through their books and the paratexts surrounding them. **Alexandra Hillinger** focuses on the third English translation of the novel *Les Anciens Canadiens* as the product of the individual initiative of its translator, Jane Brierley, by focusing on both the translator’s preface and the exchanges between her and the Canada Council for the Arts. **Sanjukta Banerjee** examines French travel accounts of eighteenth-century multilingual India and explores the traces left in them by the very crucial figure of the native translator/interpreter. Finally, **Beatrijs Vanacker** highlights the historical interplay of gender and translation. She focuses on three eighteenth-century female author/translators who made use of translation and pseudotranslation, and their paratexts to assert their authorship in a largely male dominated literary field.

Finally, the poem “Korku” by the Turkish poet **Enis Batur**, translated aptly into English by **Saliha Paker** with the title “Fear”, captures a moment in time, highlighting the visual and poetic traces of conversations among a group of artists and poets in the poet’s memory.

Works Cited

- Gürçağlar, Şehnaz Tahir. "Chaos Before Order: Network Maps and Research Design in DTS." *Connecting Translation and Network Studies*, special issue of *Meta*, vol. 52, n.º 4, 2007, pp. 724-743.
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