

Contributors

Vito Apüshana is, above all, a voice, one that resides in the silence of the Wayuu elders, in the *jayeechi* sung by the young Wayuu shepherds at sunset, in the exchange of glances between Wayuu grandmothers and granddaughters. Vito Apüshana is the collective voice of the wisdom of the Wayuu people, a plural inspiration inhabiting the space of dreams, the visible, the invisible, and the everyday of the small aboriginal communities of the Guajira Peninsula (northern Colombia and northern Venezuela). Among their poetry collections are *Contrabando Sueños con Alijunas cercanos* (1992) and *En las Hondonadas Maternas de la Piel* (2010). Their poems have been featured in *Número* (Bogotá), *Casa de las Américas* (La Habana), *La Poésie* (París), *Americas Quarterly* (New York) and other journals, magazines, and periodicals. Vito Apüshana's writing follows the legacy of the mythical songs of Wayuu poets Juan Pushaina and Ramón Paz Ipuana, the narrative memory of Gliserio Pana Uliana, Antonio López Epieyuu, Miguel Ángel Jusuayuu, and the serene word of the "Pütchipü'üi".

Fredy Chikangana. His name in Quechua is Wiñay Mallki ("the root that remains through time"). He is an Indigenous poet and orator of Yanakuna Mitmak origin (Cauca, Colombia). He has published the books *Kentipay llattantutamanta/El colibrí de la noche desnuda* (2008) *Samay Pisccok pponccopi muschcoypa/Espíritu de pájaro en pozos del ensueño* (2010) and *Voces de Abya Yala* (2012). His works seek to foster the identity of the Quechua Yanakuna Mitmak people and the practice of orature, which he shares with his brothers and sisters from across the Americas. His work has contributed to the recovery and the building of sacred spaces, such as the Yachay Wassi, or "house of words and knowledge," in the south of Colombia. He has participated in numerous Indigenous poetry events in Colombia and internationally, and his poems have been translated into Italian, French, English, Romanian, and German. He has received the awards Premio de Poesía Universidad Nacional (Colombia, 1992) and Premio de Poesía Global Multilingüe Nosside (Italy, 2019).

Marlena Petra Cravens is a PhD Candidate in Comparative Literature at the University of Texas at Austin. She studies the relationship between travel literature and translation in Early Modern writing as it pertains to imperial-indigenous politics and hermeneutics. She also works in the digital humanities and with English- and Spanish-language pedagogies. She holds an MA in Comparative Literature and a BSc (Honours) in Biological Anthropology and Comparative Literature from the University of Toronto. Her research is currently supported by a CLIR/Library of Congress Mellon Dissertation Fellowship in the Humanities in Original Sources and other sources.

María Eugenia Ghirimoldi is professor of French-Spanish translation in the Modern Languages Department at Universidad de La Plata (Argentina). She holds two masters degrees, one from Université de Rouen (France) and the other from Universitat Jaume I (Spain). Currently she is doctoral student in translation and interpreting at Universitat Jaume I. Her main area of research interest is the translation of heterolingual writers in

the Francophone Caribbean. Since 2016 she is part of ongoing interinstitutional research projects in Argentina. Her articles have appeared in journals such as *Mutatis Mutandis* (2017) and *Belas Inféis* (2019).

Rosalind Gill is a Senior Scholar in French and Translation at Glendon College, York University (Toronto). Her research focuses on ecological approaches to language and translation. Her publications include the French-language textbook *Le Français dans le village global* (2007) and a number of academic and literary translations from French and Spanish, including *A Sociocritique of Translation: Theatre and Alterity in Quebec* (1996) and the Spanish to English translation of the poetry collection *But Everybody is Dreaming, Contemporary Cuban Poetry in Translation* (2004). She also writes fiction. Her short stories have appeared in various Canadian reviews, and in 2017 she published her short story collection *Too Unspeakable for Words* (Breakwater Books).

Elaine Gold is the Executive Director of the Canadian Language Museum, which she founded in 2011. She has a PhD in Linguistics, an MA in Art History and strong experience in arts administration and curatorial work. Dr. Gold taught Linguistics at the University of Toronto for over 20 years as well as at Queen's University. She was the 2019 recipient of the Canadian Linguistic Association's National Achievement Award for her outreach work with the Canadian Language Museum.

María Constanza Guzmán is Associate Professor in the School of Translation and the Hispanic Studies Department at York University. She teaches in the MA in translation studies and coordinates the Spanish-English Translation Certificate. Her publications include several articles, translations, and the books *Gregory Rabassa's Latin American Literature: A Translator's Visible Legacy* and *Mapping Spaces of Translation in Twentieth-Century Latin American Print Culture*. She is the editor-in-chief of *Tusaaji: A Translation Review*.

Hugo Jamioy Juagibioy is a son of the Indigenous people Camuent'sa Cabëng Camënt'sá Biyá (people from this land with our own thought and language), situated in Bëngbe Uamán Tabanoca (Our Sacred Place of Origin) in the Valle de Sibundoy (Putumayo, Colombia). He is an Indigenous writer and weaver of millenary symbols in the *t'sombiach*. He is the director of Juabna de América-Ediciones Indígenas Press. He has published the books *Mi fuego y mi humo, mi tierra y mi sol* (1999), *No somos gente* (2000), and *Binybe oboyejuayeng/Danzantes del viento* (2005). He is the founder and coordinator of the Biblioteca Indígena y Casa de la Memoria de la Sierra Nevada de Santa Marta, an Indigenous library and center for memory in the Sierra Nevada (Magdalena, Colombia).

Joshua M. Price is Professor in the Translation Research and Instruction Program and Chair of the Department of Sociology at the State University of New York at Binghamton. His writing on translation has been published in *Target*, *Translation Perspectives*, *TTR*, and *Mutatis Mutandis*. He has co-translated books by Rodolfo Kusch and José Pablo Feinmann. He has published several books on race, gender, language and structural violence. His next book is tentatively entitled *Translation and Epistemicide*.

Leanne Betasamosake Simpson is a renowned Michi Saagiig Nishnaabeg scholar, writer and artist, widely recognized as one of the most important contemporary Canadian Indigenous voices. She is a member of Alderville First Nation and holds a PhD from the University of Manitoba. She teaches at the Dechinta Centre for Research & Learning in Denendeh, has lectured and taught extensively, and has twenty years of experience with Indigenous land-based education. She is the author of several books, including *Islands of Decolonial Love* (ARP Books, 2015), *As We Have Always Done: Indigenous Freedom Through Radical Resistance* (University of Minnesota Press 2017), and *This Accident of Being Lost* (House of Anansi, 2017), winner of the MacEwan University Book of the Year, a finalist for the Rogers Writers' Trust Fiction Prize and the Trillium Book Award, and CBC Canada Reads, and named a best book of the year by the Globe and Mail, the National Post, and Quill & Quire. Her novel *Noopiming: The Cure for White Ladies* is forthcoming from House of Anansi Press in the fall of 2020.

Jasmine Spencer is a postdoctoral fellow at the University of Victoria. He has a PhD from the University of British Columbia. Currently, her multi-disciplinary research and teaching engage with Indigenous orature. Her primary focus is on Dene and coastal oral traditions. She takes a special interest in ecological approaches to Indigenous epistemologies concerning other-than-human people, including animals. Her publications include the article "The Buffalo, the Chickadee, and the Eagle: A Multispecies Textual History of Plenty Coups's Multivocal Autobiography" (*American Indian Quarterly*, 2019).