Note from the Guest Editor

Translation is traditionally represented as a spatial movement between two locations— typically from abroad to home—and presupposes the direct transfer of meaning from one language to another. However, current translation practices are not necessarily limited to movement across space; they can also acquire a more dynamic role that shapes the space itself, both locally and globally, from face-to-face contact to networks of human and non-human actors. This is the idea behind the concept of space as a social construct. Since this concept was introduced by Henri Lefebvre in his 1974 article *La production de l'espace*, important societal changes have further complexified the perception and experience of space: new technologies and means of production, globalization, free market, mass migration, multiethnic societies, and even increases in leisure travel. Contrary to the nation-state logic that advocates some degree of acculturation or assimilation of the foreign, current translation practices participate in much more complex and dynamic re/configurations of space, including densification (immigration, the multilingualization of cities, tourism), extension (the rise of global markets and institutions), contraction (exile, emigration/immigration) and fragmentation (the formation of diasporas and heterogeneous audiences). This shift from the national to the transnational brings attention to the multiplicity of micro and macro contexts, professional settings, and even alternative patterns of collaboration located in "a 'liminal space' between the world of activism and the service economy" (Baker 23), in which translation may play a vital role.

The current issue presents contributions focusing on translation practices that challenge the notion of translation as "the Invisible Hand in the market of communication" (Cronin 29). In their article "'Who Will Write for the Inuit?' Cultural policy, Inuktitut translation, and the first Indigenous novel ever published in Canada", Valerie Henitiuk and Marc-Antoine Mahieu relate the political and institutional context of publication of *Uumajursiutik unaatuinnamut* by Markoosie Patsauq in1969-70, as well as the circumstances of production of its English self-adaptation released under the title *Harpoon of the Hunter* in 1970. The authors also discuss their own new translations in English and French, titled *Hunter with Harpoon/Chasseur au harpon*, done in collaboration with the author and based on his original Inuktitut manuscript. This work of translation was faced with many challenges as Inuktut has not been in contact with other languages or immersed in the globalized culture. Such translation projects are important not only because they offer readers more accurate rendition of the source text, but also because they have power to bring minor, unknown, or ignored literatures to the centre of the target—here Canadian— literary polysystem.

The next contribution, "The Role of Book Covers in Shaping Visual Discourse: A Preliminary Observation on the Stereotyped Istanbul in the German-Speaking Book Market" by Simge Yilmaz, addresses the issue of visual paratexts and the role they play in framing of the foreign literature in the target context. The author argues that the use of stereotyped images of Istanbul to promote the Turkish literature allows the publishing houses in Germany to maintain a prevailing dehistoricized image of the source literature, culture, and society. Both authors and translators of literary texts from the non-Western canon have therefore no power to challenge the omnipresent crystallised representation of the Other in the receiving society. But as the author

Tusaaji: A Translation Review. Vol. 8, No.8. 2021. pp. I-ii

i

suggests, it would be useful to study other book markets to understand how the Orient is represented in different target contexts; this would allow to gain more complete knowledge on translation and editorial strategies used to promote the Turkish literature.

In the third article, "Navigating 'Small Objects of Foreignness': Walking in Search of Decolonial Resistance in the Metropolis of Toronto", Geraldine Rossiter uses the peripatetic method to examine the lived experiences of different neighbourhoods by discovering their places of memory, resistance, creation and social communication. Walking across the urban space is not only moving from one area to another but also crossing cultural boundaries as languages are markers of territories and spaces of altered subject positions. This involves translation, a form of mental movement sensible to what is erased, replaced, untranslated or mistranslated. In a multilingual city, translation plays an important role by contributing to the cultural memory, creating zones of contact, and invigorating the intercultural exchange and collaboration. The interactions between the settler population, Indigenous peoples, and immigrant communities thus constantly challenge and rewrite what it means to be a Torontonian.

The final contribution (in Spanish), "Traducir en el seno del Instituto Real de la Cultura Amazigh (IRCAM): Una experienca personal" by Salima El Koulali, is dedicated to the issue of language planning and institutionalisation of the Amazigh. As in the case of Quebec or Brittany, the recognition of the language of the minority is a long process involving cultural, political and economic factors, in which translation plays a crucial role as a means of standardisation and valorisation of the local language in the public space. As the author points out, in the case of Amazigh language in Morocco, translators contribute as educators, assessors and revisors to promote, standardise and popularize the language.

All the contributions demonstrate that translators are willing to take initiatives to challenge the *status quo*, propose alternative translation projects, and reflect on their role as language professionals. They are also aware of the impact that their work may have on society and others. By looking for new projects, challenges and solutions, translators create a dynamic culture of exchange focused on the relation, respect and reciprocity.

Aurelia Klimkiewicz

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Tusaaji: A Translation Review. Vol. 8, No.8. 2021. pp. I-ii

ii