

KEYNOTE SPEAKERS

Paul F. Bandia



Paul F. Bandia is Professor of Translation Studies in the Department of French at Concordia University, Montreal, Quebec. He taught at the University of Montreal for several years, as well as at the University of the Antilles and Guyana in Martinique.

In addition to his position at Concordia, Bandia is also a Senior Fellow at the W.E.B. Du Bois Institute at the Hutchins Center for African and African-American Research at Harvard University. He is also currently a member of the Executive Council of the International Association for Translation and Intercultural Studies (IATIS), and President of the Association for Translation Studies in Africa (ATSA).

A specialist of postcolonial translation and history, Bandia is particularly interested in Africa and its diaspora, whose cultures and literatures constitute an area of study most suitable for the development of a theory and practice of translation beyond Eurocentric and normative models. His works underline the necessity of distancing oneself from the traditional dichotomies that plague the field of postcolonial translation studies: original vs copy, colonizer vs colonized, us vs them. As such, he delves into such themes and problematics as intercultural ethnography and communication, literary vernacularization and heteroglossia, or transnationalism, and establishes transdisciplinary connections with the fields of sociolinguistics and discourse analysis.

Bandia has given many lectures and keynote addresses, primarily in English but also in French, at conferences in America, Europe and Africa, and has published extensively in the fields of Translation Studies and postcolonial literatures and cultures. He has been a regular contributor to two of the most renowned Translation Studies journals: *TTR* (*Traduction, Terminologie*,

Rédaction) and *Meta: Translators' Journal*, as well as the *Encyclopedia of Translation Studies*, edited by Mona Baker.

The books he has written, edited, or co-edited deal with major topics and changes in the field of Translation Studies, notably in a postcolonial context. In *Charting the Future of Translation History* (2006), he challenges traditional methodologies and theoretical and ideological frameworks, and explores new avenues of thought aiming to overcome the shortcomings of translation history to encourage its becoming a proper disciplinary field. His 2008 book *Translation as Reparation* belongs both to literary criticism and to the field of Postcolonial Translation Studies; Bandia analyses African literature and its translations (which he considers to be under-studied) through the authors' writing strategies, while putting forward the figure of the writer-translator, and promoting a multilingual translation practice. *Agents of Translation* (2009) is a collection of case studies showing how translation has been used to influence a target-culture and serve literary, political and personal interests. In *Writing and Translating Francophone Discourses* (2014), Bandia explores the complementary relationship between Francophone Studies and Translation Studies, and his most recent work *Orality and Translation* (2017) raises a number of the questions we hope to examine in this conference.

Selected works

- 2017 (ed.), *Orality and Translation*, London and New York: Routledge.
- 2015 (ed.), *Orality and Translation*, numéro spécial, *Translation Studies* 8:2, London & New York: Routledge.
- 2014 (dir.), *Writing and Translating Francophone Discourses: Africa, the Caribbean, Diaspora*, Amsterdam: Rodopi.
- 2010 (dir., with Georges L. Bastin), *Rencontres Est-Ouest/East-West Encounters*, TTR (Traduction, Terminologie, Rédaction) : Études sur le texte et ses transformations, 23:1.
- 2009 (ed., with John Milton), *Agents of Translation*, Amsterdam: Johns Benjamins.
- 2008, *Translation as Reparation : Writing and Translation in Postcolonial Africa*. Manchester: St Jerome Publishing.
- 2006 (ed., avec Georges L. Bastin), *Charting the Future of Translation History*, Ottawa: University of Ottawa Press.

Christine De Luca



A Scottish poet, novelist and translator, Christine De Luca writes in English and Shetlandic, an Anglo-Norse dialect spoken in the Shetland Islands, Britain's northernmost extremity. De Luca was born and brought up in Shetland and now lives in Edinburgh. She has always been committed to the recognition, stewardship and international awareness of the dialects and literature of the Northern Isles.

Her first poetry collections (*Voes and Sounds*, 1994 and *Wast Wi Da Valkyries*, 1997) both won the Shetland Literary Prize. She has published several others, all containing poems in both Shetlandic and in English, and her poems have frequently featured in the Scottish Poetry Library's annual online anthologies ('20 Best Scottish Poems'). Beyond that, translations of her selected poetry have been published in a range of other languages: the first one, which was published in France in 2007, was a bilingual edition entitled *Mondes Parallèles*, on which she worked collaboratively with translator and publisher Jean-Paul Blot (éditions fédérop). This collection was awarded the poetry prize during the 9th Salon International du Livre Insulaire (a festival of Island Literature) in Ouessant. Since then she has had bilinguals published in Italy (2015), Iceland (2017), Norway (2017), and 2020 will see a new bilingual anthology, with her own translations, published in England (*Northern Alchemy*, Patrician Press).

De Luca has also published a historical fiction novel in 2011 (*And Then Forever*), and two pamphlets (*Drops in Time's Ocean*, 2004 and *Dat Trickster Sun*, 2014), which all offer a reflection on her ancestors' history and contemporary Shetlandic identity. *Dat Trickster Sun* was shortlisted for the UK-wide Michael Marks Awards for Poetry Pamphlets, and has gained recognition beyond British borders.

As part of her advocacy work for Shetlandic language and culture, De Luca has led several linguistic workshops on her home island; written and translated children's books (including books by Roald Dahl and Julia Donaldson, the latter with Black & White Publishing); travelled internationally to create connections with other Nordic cultures (Iceland, Scandinavia); and co-founded the non-profit publishing house Hansel Co-operative Press, which aims to promote artistic production from the Orkney and Shetland Islands.

Using English as a bridge to enable communication, De Luca has taken part in collaborative translation events with translator-poets in a range of languages (Portuguese, Norwegian,

Danish, Icelandic, Finnish, Estonian, Latvian, Polish, Russian, Welsh, Slovenian, Frisian, Bengali, Palestinian) hoping to foster conversations both with other languages and other minority tongues in an attempt to broaden the horizons of Shetlandic literature.

She was appointed as Edinburgh's Makar (poet laureate) from 2014 to 2017.

Selected works

- 2020, *Northern Alchemy*, Patrician Press, poetry collection
- 2017, *Edinburgh Singing the City*, Saltire Society, poetry collection
- 2015, *Questo sole furfante* (with Francesca Romana), Nuova Trauben (Italie), pamphlet
- 2014, *Dat Trickster Sun*, Mariscat Press, pamphlet
- 2011, *And Then Forever*, Shetland Times, novel
- 2010, *North End of Eden*, Luath Press, poetry collection
- 2007, *Mondes Parallèles* (avec Jean-Paul Blot), éditions fédérop (France), poetry collection
- 2005, *Parallel Worlds*, Luath Press, poetry collection
- 2004, *Drops in Time's Ocean*, Hansel Co-operative Press, pamphlet
- 2002, *Plain Song*, The Shetland Library, poetry collection
- 1997, *Wast Wi Da Valkyries*, The Shetland Library, poetry collection
- 1994, *Voices and Sounds*, The Shetland Library, poetry collection