

Editor's Note

Welcome to a polyglot *TCR*! Multilingual poetry, “the clockwork discourse of Doctor Who,” the language of invertebrates, the Red River Twang, Chiac, the language of the Psalms, html, and much more. An extraordinary variety of voices and languages is embedded in these pages, each piece a response to *TCR*’s call for “translations of new or old texts, re-translations, comparative translations, experimental translation, language/s behaving in unexpected ways, multilingual writing, other Englishes, mimicry, mis-translation, fumbblings between languages, faux-translation, trans-translation, the ‘languages’ of different genres and the interplay between them.”

Many of the pieces are accompanied by an author or artist’s statement of intent; others speak for themselves. Clearly, each of these experiments with language and translation demands a repositioning of authorship, often towards collaboration with the original author/text, with earlier translators, with current co-authors, with a computer program, with the exigencies of a multilingual daily life, and always, of course, with the reader.

This issue of *TCR* enacts a view articulated by our 2014 Writer-in-Residence, Cole Swensen, that translation “makes a virtue of incommensurability.”¹ She acknowledges the gaps between languages that translation inevitably uncovers but also thrives in: “[T]ranslation can afford to lose something, and in fact must lose something, for a translation that loses nothing will not gain anything either. If, however, we regard difference not as loss but as augmentation, we can argue that translation is always an additive gesture, a mechanism for gathering increasing meaning to an ever-expanding text.”²

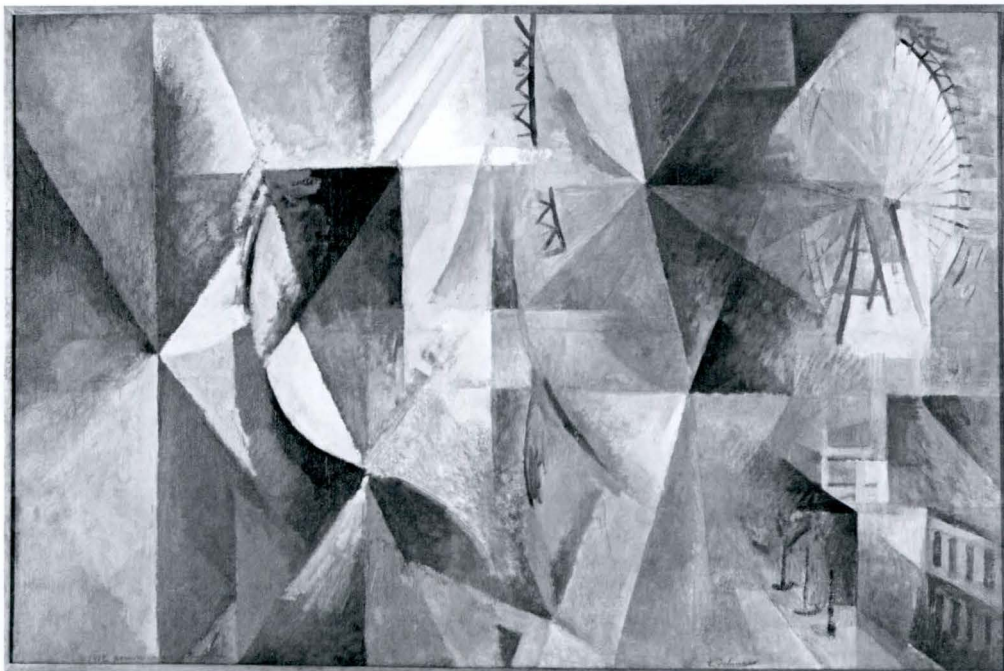
Language is foregrounded in all of the visual art in this issue. The same is true of Donna Zapf and Christopher Butterfield’s conversation about music. We conclude the issue with a page about that textual option, punctuation.

The fifty-one contributors to this issue are joined by another twenty who are published in the *LANGUAGES* edition of our online magazine *ti-TCR | a web folio*. Be sure to keep reading in our other domain!

—Jenny Penberthy

1 Cole Swensen, “In Praise of Error,” *Noise That Stays Noise: Essays* (Ann Arbor, MI: U of Michigan P, 2011), 100.

2 Ibid., 102-103.



Robert Delaunay, *The Three Windows, the Tower and the Wheel*, 1912,
oil on canvas, 130.2 × 195.6 cm

Gift of Mr. and Mrs. William A. M. Burden
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