

AWP 2023 Event Outline

“Poetic License: Negotiating Creative Impulses in the Context of Translation”

Event Title: “Poetic License: Negotiating Creative Impulses in the Context of Translation”

Event Description: This multigenre panel focuses on strategies for writer/translators to negotiate their creative impulses in the context of translation. Focuses include how creative writers can ethically and responsibly utilize their creativity when translating, the potential merits and drawbacks of being a creative writer who translates, and how literary translators might be able to better understand the intentions of the writers they translate because of their background as writers themselves.

Category: Translation

Organizer & Moderator: Lauren Brazeal Garza

Lauren Brazeal Garza is a Ph.D. candidate in literature with a focus on translation studies at UT Dallas, where she has translated narratives of members of the indigenous Waorani Nation of Amazonian Ecuador. Her poetry collections include the full-length, *Gutter*, in addition to three chapbooks.

Participants and Biographies:

Jonathan Stalling

Jonathan Stalling is a poet, translator, curator, and scholar, and Harold J & Ruth Newman Chair of US-China Studies, Professor of International Studies, Affiliate Prof of English, Editor of *Chinese Literature and Thought Today*, and Curator of the Chinese Literature Translation Archive.

Cindy Lynn Brown

Cindy Lynn Brown is Danish/American poet, novelist and literary translator with a degree in literature and creative writing. She is translated into multiple languages and has performed at festivals throughout the world. She is the organizer of an international poetry festival in Denmark.

Jami Proctor Xu

Jami Proctor Xu is a bilingual poet, translator, and mother. Her poems, essays, and translations have been published in anthologies around the world. She is a recipient of a Zhujiang Poetry Award, and her translation of Song Lin's collection, *SUNDAY SPARROWS*, won the Northern California Book Award.

p. joshua laskey

Co-director of both *Stories on Stage Sacramento* and *Theater Galatea*, p joshua laskey has published original and self-translated short stories, flash fiction, and poetry as well as produced original, adapted, and translated plays—including a new version of Federico García Lorca's *Mariana Pineda*.

Questions Asked:

1. How do you define translation?
 1. Is translation always a creative process?
 2. Is there a kind of translation that doesn't rely on creativity?
 3. How have you applied your own skills as a creative writer to your translations?

2. How might creative writers who are considering translation get started?
 1. How do you approach translating works that might be inherently difficult to carry from one language or form to another? (Poetry, drama, experimental texts, or oral testimony)
 2. How do you decide what to prioritize in a translation? (ie. musicality, rhyme, form, tone, etc.)
 3. Why might you choose not to translate a word, or leave a word untranslated?