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Notes on Contributors

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Notes on Contributors

Houssem Ben Lazreg is currently a Ph.D. student and a teaching assistant for Arabic/French in the Department of Modern Languages and Cultural Studies at the University of Alberta in Canada. He was a Fulbright Foreign Language Teaching Assistant of Arabic at Michigan State University from 2010–2011. He holds a Master of TESOL (Teaching English to Speakers of Other Languages) from Nazareth College of Rochester. Houssem has also taught Arabic, French, and English at different American institutions such as West Virginia University and Indiana University in Bloomington. In addition to teaching foreign languages, Houssem has been working as a freelance translator. His latest publication is the Arabic translation of a novel titled *Screwballs* by Catherine Mardon. His research interests include politics and translation, Middle Eastern graphic novels, and Islamist militant movements.

Andrew Gudgel received a B.A. in Chinese from The Ohio State University and an M.A. in Liberal Arts from St. John's College, Annapolis. He spent a decade-plus working for the U.S. government, mostly in U.S. embassies overseas, before becoming a freelance writer and translator. He is currently a graduate student at Johns Hopkins University.

Carol Hayes is a senior lecturer in Japanese language and Japanese studies at the Australian National University, Australia. She has a Ph.D. in modern Japanese literature from the University of Sydney. Her research interests are broad, ranging from modern and contemporary Japanese literature and poetry to eLearning and Japanese teaching pedagogy. The poetry included here is part of the joint translation project of Japanese women's poetry with Dr. Rina Kikuchi from Shiga University.

George Held has translated more than 100 of Martial's epigrams and published many of these translations in such journals as *Circumference*; *Ezra*; *Natural Bridge*; *International Poetry Review*; and *Notre Dame Review*, as well as in *Martial Artist*

(Toad Press Translation Series, 2005). A ten-time Pushcart Prize nominee, he has published nineteen collections of his own poems, most recently in the chapbook *Phased II* (Poets Wear Prada, 2016).

Rina Kikuchi is an associate professor at Shiga University, Japan, where she has been teaching English language, literature and cultural studies since 2003. She has a Ph.D. in contemporary Irish poetry from Chiba University, which included a period of research at Trinity College, Dublin; and an M.A. in comparative literary theories from University of Warwick, UK. Her research interests include comparative literature and translation studies, with a current focus on the translation of Irish poetry written in English into Japanese, and research into the poetry of Sagawa Chika as a part of her second Ph.D. on Japanese *modanizumu* poetry at Australian National University. The poetry included here is part of the joint translation project of Japanese women's poetry with Dr. Carol Hayes from the Australian National University.

At age 20, **Madeleine McDonald** fell into translation by accident. When she was a novice translator with no formal qualifications, her first boss insisted she read the King James Bible for ten minutes on arrival at work, to improve her English. This unorthodox training was successful and she later worked as a translator, editor and precis-writer for international organisations. She co-translated a legal textbook, *Sovereignty over the Paracel and Spratly Islands*. Her own writing includes short stories, poetry and newspaper columns. Her third novel, *A Shackled Inheritance*, was published in 2016.

Siobhan Meï is a Ph.D. student in Comparative Literature at the University of Massachusetts Amherst. She received her B.A. from Mount Holyoke College and her M.A. in Comparative Literature from La Sorbonne Nouvelle. Her translations and original poetry have appeared in *carte blanche*, *The Adirondack Review*, and *Asymptote*. Siobhan translates French, Haitian, and Belgian poetry and is currently co-translating a collection of poetry by North Korean defector Imu Baek. Her recent research projects use translation as a lens through which to consider the

historical complexity and cultural specificity of the relationship between language and racial prejudice.

Born in Shanghai, **Hyacinthus Meredith** currently lives in Sydney, Australia. His poetry has been published in *Cordite Poetry Review*, and his translations of poems from classical Chinese in *Ezra* and *Clarion*. He is currently working on articles on the poetry of A. E. Housman and the aesthetics of mathematical proof.

Ghada Mourad is a Ph.D. candidate in the department of Comparative Literature and a Schaeffer fellow in literary translation at the University of California, Irvine. Her translations have appeared in *Jadaliyya*, *Banipal*, *Al-Jadid*, *A Gathering of the Tribes*, *The Literary Review*, *The Common*, *The Denver Quarterly*, *Transference*, *Metamorphoses*, *The Missing Slate*, and *Shahadat*, a project by ArteEast, among others.

David Radavich has published seven poetry collections, including *America Bound: An Epic for Our Time* (2007), *Canonicals: Love's Hours* (2009), and *Middle-East Mezze* (2011). His plays have been performed across the U.S., six of them off-Off-Broadway, and in Europe. His latest books are *The Countries We Live In* (2014) and a co-edited anthology called *Magic Again: Selected Poems on Thomas Wolfe* (2016). He is currently president of the North Carolina Poetry Society.

Samuel N. Rosenberg, Professor emeritus of French and Italian at Indiana University, is a medievalist chiefly interested in textual edition of lyric poetry and in translation. A year ago, he wandered from Old French into Modern, publishing a translation of writings by Hector Berlioz, *Berlioz on Music* (Oxford UP, 2015; edited by Katherine Kolb). He also ventured far afield with lyric pieces translated from Gascon and Latin. His English verse rendering of the 13th-century romance, *Robert le Diable*, is now under review by a university press.

Paul Shlichta received a Ph.D. in chemistry from the California Institute of Technology. He has since been a research scientist, consultant, associate editor of a technical journal, and on-

line journalist. His technical biography and bibliography can be found at http://www.crystal-research.com/about_page.htm. Most of his nontechnical articles can be found at http://www.americanthinker.com/author/paul_shlichta/.

Doug Slaymaker is Professor of Japanese at the University of Kentucky. His translation, with Akiko Takenaka, of Furukawa Hideo's *Horses, Horses, in the End the Light Remains Pure* appeared in Spring of 2016. He is currently translating two novels of Kimura Yūsuke while completing a manuscript of animals in post-311 Japanese fiction.

Born in the city of Hiroshima, **Goro Takano** (高野吾朗) is an assistant professor in the Faculty of Medicine at Saga University, Japan, where he teaches English and Japanese/Western literature. He obtained his M.A. in American Literature from the University of Tokyo and his Ph.D. in English Creative Writing from the University of Hawaii at Manoa. His novel *With One More Step Ahead* (2009), and his poetry collections *Responsibilities of the Obsessed* (2013) and *Silent Whistle-blowers* (2015) have all been published in the U.S. by BlazeVOX.

Elaine Wong was born in Taiwan, raised in Hong Kong, and naturalized in Vancouver, British Columbia. She received a Ph.D. in English at the University of Texas at San Antonio. She entered the field of literary translation by way of her doctoral dissertation which explores the poetic creativity of the written sign with an emphasis on Chinese and English writing systems. She now teaches part-time at Trinity University, San Antonio while working on translation projects of poetry and fiction from Taiwan. Her poems, translations, and scholarly essays have appeared or are forthcoming in *Exchanges*, *Grey Sparrow*, *International Poetry Review*, *L2*, *Modern Poetry in Translation*, *Reunion*, *Studies in the Novel*, *TAB*, and other publications.