



TRANSLATION & CROSSINGS

39th Annual Conference
American Literary
Translators Association
October 6–9, 2016
Oakland, CA



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TRANSLATORS ASSOCIATION



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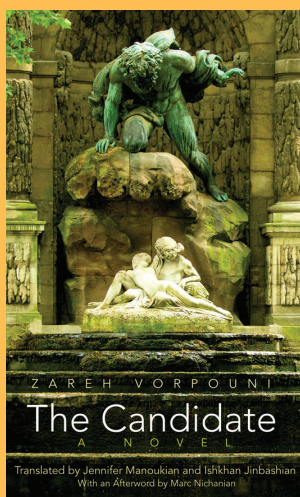
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welcome

Welcome to Oakland, and to the 39th annual meeting of the American Literary Translators Association! This year we again surpassed all previous years in the record number of exciting proposals received for panels, roundtables, workshops, and readings, and we ended up with an overflowing schedule that reaches out into the community, with partners across the Bay Area.

Please join us for the offsite opening event on Thursday evening, sponsored by the Center for the Art of Translation and Two Lines Press, at the Parliament Event Venue, a short walk from the conference hotel. Afterward, a Literary Death Match, co-sponsored by New Directions, Graywolf, New Vessel, and Open Letter, and featuring translators alongside authors alongside comedians, promises to be fatally entertaining. Don't stay out too late on Thursday night because the conference proper starts on Friday morning, and the first day's programming will carry us through lunchtime readings to the ALTA Fellows Reading, the ALTA Awards Reception, and two offsite bilingual reading bashes. Pace yourselves, however, because Saturday's schedule starts at 9:15 a.m. (ouch!) and again takes us into the evening, with a captivating keynote presentation by Don Mee Choi, more offsite reading parties, and the ever popular Declamación. After another full day of programming, the conference officially winds down on Sunday evening with a closing event co-sponsored by San Francisco's own City Lights Books.

Don't miss this year's book exhibit, which is being run by our friends at E.M. Wolfmann General Interest Small Bookstore in the Grand Ballroom FGH. The store itself is just a block away at 410 13th Street, near Broadway. Please support our bookstore partner by buying the books they ordered for you! And while you are feeling generous, don't forget ALTA, which is in the midst of a fundraising campaign, with \$10,000 of matching funds provided by a handful of your colleagues and friends from within the association. Please join them and us by contributing what you can — every little bit helps! Just go to www.literarytranslators.org and click on the "donate" button, or you can write a check to "The American Literary Translators Association" and hand it to an ALTA board member during the conference.

The "crossings" theme of this year's gathering is something all translators feel in their bones, probably because we practice it so frequently. I have long suspected that the practice of translation encourages a level of attention to others' words that many other aspects of our culture tend to ignore, to the extent that listening while you express yourself might even sound somewhat like a contradiction to some. It isn't, of course.

As this is my final welcome letter as president, I want to emphasize the immense pleasure it has been to serve ALTA, an association of people who cross.

With best wishes for a warm and successful gathering.

Russell Scott Valentino, ALTA President



We are delighted to acknowledge the generous support for this year's annual gathering, provided by the following individuals and organizations:

AmazonCrossing | The Center for the Art of Translation | City Lights Books |
The Creative Writing Department at San Francisco State University | Graywolf Press |
Literary Death Match | The MFA in Literary Translation at Mills College |
New Directions Publishing | New Vessel Press | Open Letter Books | Two Lines Press

We are also grateful for the exceptional administrative talents of Interim Managing Director Brittany Penzer; the planning expertise of Brandi Host and her colleagues at IU Conferences; the enthusiasm of ALTA Publicist Rachael Daum; and the efforts of a number of student assistants and volunteers, including Jordan Hussey-Andersen.

We offer special thanks to Alexis Levitin for his assistance, once again, with the ever-popular Bilingual Readings Series, now in its 28th year with record participation of over 150 readers and texts from over 30 different languages.

Big thank-you's are also due to Elizabeth Harris, who is serving as mentor to the 2016 ALTA Travel Fellows; to Allison Charette for coordinating the second year of the ALTA Emerging Translator Mentorships; and to the following generous sponsors of the mentorship program: the Book Department of the Cultural Services of the French Embassy, the Polish Cultural Institute New York, the Russian Federation Institute of Literary Translation, and the National Arts Council of Singapore.

Once again, we are pleased to thank Barbara Paschke for her efforts in organizing Declamación, one of the most cherished traditions at the ALTA Conference.

We are also indebted to the members of the 2016 ALTA Conference Organizing Committee, who helped to pull everything together: Susan Bernofsky, Nancy Naomi Carlson, Allison Charette, Ezra Fitz, Aviya Kushner, Cathy Nelson, Marian Schwartz, and Committee Chair, Chad Post. We are also grateful to our local conference chairs, Barbara Paschke and Diana Thow, for their invaluable efforts working alongside the conference committee.

Finally, we also wish to thank former Executive Director Erica Mena for her years of service with ALTA, and for laying the foundation for a wonderful conference in 2016.

ALTA TRAVEL FELLOWSHIPS

Each year, between four and six \$1,000 fellowships are awarded to emerging (unpublished or minimally published) translators to help them pay for hotel and travel expenses to the annual ALTA conference. ALTA Travel Fellowships are funded by a combination of member dues and private donations, often generously given by established translators and other devoted supporters of the craft and art of literary translation. 2016 marks the first year of the Peter K. Jansen Memorial Travel Fellowship, preferentially awarded to an emerging translator of color or a translator working from an underrepresented diaspora or stateless language.

Bruna Dantas Lobato (2016 Peter K. Jansen Memorial Travel Fellow)



Originally from Natal, Brazil, Bruna Dantas Lobato began to teach herself her first sentences in English at the age of seventeen. Learning English changed her life: it made her aware of the failings and strangeness of language, which is to say, it made her become a writer.

She first began translating from English into her native Portuguese at Bennington College, where she earned a BA in literature and Latin American Studies. She tried her hand at excerpts from Annie Dillard's book of narrative nonfiction *Pilgrim at Tinker Creek* in a literary translation class taught by translator and mentor Marguerite Feitlowitz. Soon after, she translated Tracy K. Smith's Pulitzer-winning poems into Portuguese for Brazil's *Jornal Rascunho* and committed herself to translating Brazilian literature into English.

It was also at Bennington where she first began writing her own fiction, mostly short stories centering on displaced characters. Before her senior year at the College, she was awarded the Undergraduate Writing Fellowship in Fiction and had the opportunity to study with writers Jill

McCorkle and Amy Hempel during the summer residency of Bennington's MFA program.

After graduation, she returned to her hometown in Brazil and began translating into English Caio Fernando Abreu's 1989 collection of short stories set during the height of the AIDS epidemic, *The Dragons Haven't Been to Paradise* — a book she'd first encountered in a high school classroom. As a translator of Brazilian literature, Bruna hopes to traverse the works of writers who report from the margins, essential works that question boundaries and invite her to re-imagine what centering the margins truly means. Most recently, she translated Caio Fernando Abreu's minimalist short story "Beauty, a Terrible Story" for the Brazil issue of *Words without Borders*.

Bruna is currently an MFA candidate in Fiction at New York University, where she has studied under Joyce Carol Oates, Hannah Tinti, Yusef Komunyakaa, and Anne Enright. At NYU, she also teaches the undergraduate creative-writing course Introduction to Fiction & Poetry, and serves as the Fiction Editor of *Washington Square Review*. In the past, she's served as the Assistant International Editor of *Washington Square* and the Editor-at-Large for Brazil of *Asymptote Journal*.

In addition to her work as a translator of poetry and prose, Bruna contributes monthly essays to the *Ploughshares* blog and has written about literature in translation for *BOMB*, *The Millions*, *The Christian Science Monitor*, *Asymptote*, *Music & Literature*, and elsewhere. She is currently at work on a collection of linked stories about culture and family in Brazil and the United States.

Monika Cassel (2016 ALTA Travel Fellow)



Monika Cassel was raised bilingual in English and German in upstate New York and Germany. She formed a deep interest in German culture, history and literature early on; she also became fascinated with learning languages, studying French and Italian at Princeton University. In college, she fell in love with poetry and studied translation with the novelist Paul Auster, translating Paul Celan, but although she worked part-time as a freelance translator during the 1990s, her interests at the time (and her sense of career possibilities) centered more on literary criticism than on her translation practice.

After receiving a PhD in comparative literature at the University of Michigan with a dissertation on 19th-century women poets and translators in England, Germany and America, Monika moved to Santa Fe, NM, with her husband to teach at St. John's College. The college's practice of having faculty teach across the curriculum gave her the chance to deepen her reading and teach mathematics, history of science, music, French, and ancient Greek, often while learning alongside her students.

However, Monika missed literature and poetry and left St. John's in 2008 to try her hand at teaching high school English. She ended up falling in love with the excitement and challenges of teaching teens.

In 2010 Monika became a founding faculty member at New Mexico School for the Arts, a statewide public high school, designing the school's English curriculum. A partnership with the Lannan Foundation's outreach program, which brings visiting authors into local classrooms, led to a grant to support her development of a creative writing program at the school. Monika's return to

creative work came out of her teaching; inspired by the work of her students, she began carving out time to write. She re-entered strongly with her own questions about her family's WWII history and demanded to be translated. Monika's work as a translator and as a poet now inform each other as two sides of her creative practice. A desire to address the dearth of women in translation led her to two authors whose work she loves to champion: Dana Ranga, a Romanian documentary filmmaker and poet who writes in German, and poet and novelist Daniela Danz, whose books *Pontus* and *V* both explore regional and national identity and history.

Over the past years Monika has published translations of poetry and prose from Durs Grünbein, Dana Ranga, and Daniela Danz in journals such as *POETRY Magazine*, *Michigan Quarterly Review*, *Guernica*, and *Asymptote*; she has translations forthcoming in *Asymptote* and the *Harvard Review Online* "Omniglots" feature. Her poetry chapbook *Grammar of Passage*, which is inspired by her German family's films, letters, and stories, won the 2015 Venture Poetry Award and is forthcoming from flipped eye publishing in the UK. Monika left New Mexico School for the Arts in 2016 to move to Portland, OR, with her family and now teaches German online for Oregon State University.

Nicholas Glastonbury (2016 ALTA Travel Fellow)



Nicholas Glastonbury is a translator and writer based in Brooklyn. He is a PhD student in cultural anthropology at the Graduate Center of the City University of New York. He received his BA from the Gallatin School of Individualized Study at New York University.

Following a serendipitous trip to Turkey during his freshman year at NYU, he began learning the Turkish language concurrent to his coursework in creative writing. Turkish was thus formative to Nicholas's creative work from very early on. In the subsequent years, Nicholas spent a significant amount of time in Turkey; in addition to the time he spent in the Department of Turkish Language and Literature at Boğaziçi University in Istanbul, he received a Critical Language Scholarship in Advanced Turkish to study in Izmir, worked as a literary archivist's assistant, and became involved in social and

political movements and advocacy. He began working in earnest as a translator in 2012, during his time as a researcher for the Center for Truth, Justice, and Memory (Hafıza Merkezi) in Istanbul, and never turned back.

After several years working as a (primarily academic) translator, Nicholas began graduate studies in comparative literature with a focus on nationalism, gender, political ecology, and translations of Kurdish literature into Turkish. This work parlayed into his current doctoral work in the field of anthropology, which focuses on radio broadcasting, environmental struggles, intellectual production, and women's political praxis within the Kurdish movement in Turkey.

Nicholas previously attended the ALTA annual conference in 2014, where he organized a panel titled "Engineering Intention: Translating Turkish Literature" and presented a paper on the work of writer Yusuf Atılgan and his experimentation with the structural limits and possibilities of the Turkish language. Thanks to connections made at the conference, he recently became involved as a translator and editor for a new initiative called KurdLit, a Turkey-based project funded by Literary Live Europe that intends to promote Kurdish literature to international audiences.

Currently, Nicholas is working on a translation of the novel *A Place upon Your Face* (Yüzünde Bir Yer) by Sema Kaygusuz. Narrated in the second person, the novel tells the story of a granddaughter's reckoning with the suppressed and traumatic memories of her grandmother, who survived a genocidal massacre in the Dersim region of southeast Turkey in 1938. Based on Kaygusuz's relationship to her own grandmother, the novel embeds the turmoil of contemporary mass violence within mythic and deep historical timescapes, cracking open the modern history of Turkey to ask greater questions about good and evil, about exile and survival, about resilience in an age of everyday horror. The work, described by the author herself as an ecofeminist undertaking, stands at the juncture of Nicholas's academic, creative, and translation work to date.

Apart from his doctoral studies and his translation and writing work, Nicholas is also a co-editor of and contributor to the Turkey Page of the e-zine *Jadaliyya*, which publishes critical perspectives and analyses of historical and contemporary issues across the Middle East.

Haider Shahbaz (2016 ALTA Travel Fellow)



Being from Pakistan — a country where both English and Urdu are official languages, and where a host of regional languages are commonly spoken — Haider learned the importance of translation early in his life. His childhood memories include his grandmother reciting Punjabi verses from the popular romance *Heer Ranjha*, his father telling stories of Amir Hamza in Urdu, and his uncle mesmerizing him with Grimms' fairy tales, reading out loud from a colorfully illustrated English version. As a result, he never saw translation as a skill to be acquired, but rather as a reality to be lived every day.

When he left Pakistan at the age of sixteen to finish high school in Britain, his ability to translate became even more pertinent, allowing him to move across geographic boundaries in addition to linguistic ones. He continued to read in multiple languages, discovering Orwell at the same time as Manto, Toni Morrison along with Bano Qudsia. Literature became, for him, a way of living between languages, and with them, identities.

Later, he came to America to study at Yale University. Seeing the misinformed and irresponsible way in which Islam was often translated for an American audience, he found it increasingly necessary to pay attention to the ethical questions that informed the role of translation, not simply the aesthetic questions. He began to understand how the task of translation — the task, in other words, of negotiating difference — was central to the way cultures imagined gender, race, and nationality.

His general interest in the way societies and individuals engaged translation turned into a more concrete interest in literary translation, specifically the translation of Urdu prose and poetry into English, when he joined the MFA program at the University of Nevada, Las Vegas. Guided by generous teachers and encouraged by an MFA program that prioritized translation, he focused on the work of contemporary Urdu writers who are often ignored unlike English-language writers from the region.

His first translated novel, *Hassan's State of Affairs* by Mirza Athar Baig, will be published next year. The experimental novel follows a group of surrealist filmmakers in their effort to capture Pakistan. The opening chapter of the novel was published in *Brooklyn Rail*, and was nominated for a Pushcart Prize. Other translations have appeared in *Portland Review*, *Aldus*, and *3quarksdaily*. His critical work has appeared in *Los Angeles Review of Books*, *Jadaliyya*, *Himal SouthAsian*, *The Believer Logger*, and *Tanqeed*. Starting in October, he will be the Charles Pick Fellow at the University of East Anglia in Norwich, UK.

Kelsi Vanada (2016 ALTA Travel Fellow)



Kelsi Vanada is studying Literary Translation in the MFA program at the University of Iowa, and will graduate in the spring. She came to translation by way of her involvement with the International Writing Program (IWP) at the University of Iowa, while she was studying poetry in the Writers' Workshop (MFA, 2016). This means that her first experiences with translation were in the context of working closely with visiting writers-in-residency to bring their poems into English. Collaboration is still an important part of any translation project for Kelsi.

Kelsi grew up outside of Denver, Colorado, where she studied English and Spanish at the University of Denver. An important part of her undergraduate career was the semester she spent studying in Copenhagen through DIS, the Danish Institute for Study Abroad. While there, Kelsi lived with her Danish family members, learned Danish, and learned as much as possible about the Scandinavian cultures. Following graduation, Kelsi lived another semester abroad while teaching English as a foreign language in Calama, Chile, through the program *Inglés Abre Puertas* (English Opens Doors).

After teaching Spanish, writing, and poetry in Denver for four years in a K-8 school, Kelsi was accepted to the Iowa Writers' Workshop, and felt that for the first time she could call herself a poet and focus fully on her love of creative writing. With her interest in languages, translating the poetry of other language writers seems like a natural next step for Kelsi after studying poetry. She is grateful to have worked under the direction of Nataša Đurovičová, editor for the IWP (where Kelsi now works as a research assistant), and Aron Aji, head of the MFA in Literary Translation.

Kelsi's translations of poems by Venezuela poet Natasha Tinacos (IWP, 2014) can be found in *Berfrois*. Kelsi is currently translating the book *La edad de merecer* [The Eligible Age] (La Bella Varsovia, 2015) by Spanish poet Berta García Faet; the translation will be published by Song Bridge Press in spring 2017. Faet's work is feminist, formally innovative, and tradition-breaking — a new kind of confessional poetry that makes poignant the poet's experience as a female writer.

Kelsi's other project is a continuation of a translation project started last fall with IWP visiting writer Marie Silkeberg from Sweden. Together they translated a series of poems, "The Cities," from Silkeberg's book *Till Damaskus* [To Damascus] (Albert Bonniers Förlag, 2014). These translations won the Asymptote "Close Approximations" contest, judged by Michael Hofmann, in April. It was a great honor, and inspired Kelsi to continue translating the rest of the book with Silkeberg. *Till Damaskus* was written with Silkeberg's collaborator, the Syrian-born Palestinian poet Ghayath Almadhoun, as a way of processing the events of the Arab Spring. Hybrid in form and dense in sound, the poems take on questions of immigrant identity, memory, and loss.

This is Kelsi's first ALTA conference, and she is excited to meet with other translators and gain new knowledge about the art of translation.

ALTA EMERGING TRANSLATOR MENTORSHIPS

For the second year, ALTA is proud to present our year-long mentorship program for emerging translators working on a book-length project from French, Polish, Russian, and a Singaporean language. The ALTA Mentorship program is designed to facilitate and establish a close working relationship between an experienced translator and an emerging translator on a project selected by the emerging translator. Mentors for the 2016-2017 mentorships are Emmanuelle Ertel (French), Bill Johnston (Polish), Marian Schwartz (Russian), and Jeremy Tiang (Singaporean). These mentorships are being offered by ALTA in partnership with the Book Department of the Cultural Services of the French Embassy, the Polish Cultural Institute New York, the Russian Federation Institute of Literary Translation, and the National Arts Council of Singapore.

Noah Mintz (French)



Noah M. Mintz began translating at Vassar College, where he received his BA in Media Studies and French & Francophone Studies. During his third year there, he spent one semester living, studying, reading, and eating in France. Somewhere between Poughkeepsie and Paris, he caught the translation bug. As an elective senior capstone project in the French department, he translated the first half of Patrick Modiano's *Pour que tu ne te perdes pas dans le quartier* into English, earning a grade of distinction. After graduating, he moved to New York to learn more about translation and publishing. He managed to surround himself with literature from around the world as an intern at Archipelago Books and a bookseller at Strand. He recently moved to San Francisco, and has fallen in love with the area's linguistic diversity and wonderful people.

Noah's first extended encounter with the French language happened far from the metropolitan "Hexagon," when as a teenager his family took a sabbatical journey through the Caribbean. Like many Americans his age, his associations with the language at the time were limited to berets, baguettes, and brie. He was dazzled by this other vision of Francophone culture, and worked to expand it as he began to study the language formally in college. He took courses on Franco-Caribbean history and literature, and was exposed to works of art from all across the Francophonie.

His degree in Media Studies afforded him the opportunity to study in several fields, but all of his coursework was connected by a common thread of cultural studies and critical theory. His studies of film, art history, drama, literature, and criticism exposed him to a broad and motivating array of writers and artists who seek to take on and share a wide, inclusive, and intersectional worldview.

Noah sees translation as a powerful and unique tool for social justice, one that can promote voices that might otherwise not be heard. He aims to seek out narratives and perspectives that complicate the notions that Anglophone readers might hold of other cultures, near and far. The act of translating is a chance to both step up, addressing the issues of American cultural dominance, and to step back, by helping other voices speak louder rather than presuming to add his own to an already-rich global chorus.

Moving forward, Noah is excited by new possibilities for translation, both personally and nationally. He sees a real burgeoning movement in the world of publishing, with more and more publishers of all kinds cropping up and showing their commitment to bringing translated writing to an American audience. He is excited to be a part of this movement, and hopes to make himself useful however he can.

Eliza Rose (Polish)



Eliza Rose grew up in Brooklyn, New York, and has recently made herself at home in the foothills of northeast Los Angeles. She is grateful for the LA Public Library system's enormous stores of science fiction and audiobooks to explore, and likes listening to murder mysteries while driving around Pasadena.

Eliza's high school teacher left a copy of Bruno Schulz's story collection *Street of Crocodiles* on his desk with her name on a post-it note stuck on its cover, and the gift seeded a long-term involvement with Polish literature. She began learning Polish halfway through college, when she saved up her tips from a grueling summer job to spend two weeks in Krakow. She ultimately came back for a year after finishing up her BA at the University of Chicago, thanks to a fellowship from the Kosciuszko Foundation. She worked as a translator at the Galicia Museum, a small museum devoted to the area's Jewish history. She finally got comfortable with the language by

ruthlessly parroting her roommate, who patiently offered herself up as a learning prop and a friend.

In Poland, her interests roved from literature to animation, film and art, as she gravitated towards the intense productivity of Polish artists of the 1970s, who had found themselves some elbowroom within the ideological parameters of their time. A retrospective on Józef Robakowski at Warsaw's Center for Contemporary Art introduced her to the structural filmmaking and conceptual art of the seventies that brought tropes of the Russian avant-garde back into circulation, and put Polish artists in conversation with a global community.

With a new palate of interests and questions, she started her PhD in Slavic languages at Columbia University in 2012. The program gave her the time and resources to include Yugoslavia in her area of study, so she has been studying Serbian for the last two years, and has come to love Belgrade, where she clocks as much time as she can manage. She has just started collecting research for her dissertation, which will compare narrative frameworks for representing labor in the visual culture of Poland and Yugoslavia in the seventies.

In Los Angeles, Eliza works as a freelance researcher and writer for film production and multimedia storytelling. She finds it curious to encounter narrative speculations and visualizations she associates with the Eastern Bloc and its futurist impulses of the sixties and seventies here and now, in a city where Hollywood and the tech industry somewhat gracelessly collide.

She is working on a novel of science fiction while she takes up the slow work of writing her dissertation.

Sabrina Jaszi (Russian)



Sabrina Jaszi is a fiction writer and translator of Russian fiction and poetry, based in Illinois. She earned her MFA in fiction writing from the University of Florida and also holds an MS in Library Science from the University of Illinois at Urbana-Champaign, where she currently works on Slavic digital projects at the university library.

Sabrina grew up in a bilingual French-speaking household with parents who loved to read and travel. As a student of Oberlin College she enrolled in a course in Russian Decadence taught by Russian scholar Tim Scholl and soon after began studying Russian. In Comparative Literature classes at Oberlin, she was introduced to a great swath of literature in and on translation and, during a year abroad in St. Petersburg, completed a translation of a contemporary Russian short story as part of her thesis paper. After graduating, she spent time in Ukraine, where she continued to study and read Russian and had her first translation gig, translating political

and economic news. Later, at the University of Florida, she began to pursue literary translation more actively and consistently. With the support of Michael Hofmann, a poetry faculty member and accomplished translator, as well as of her classmates (including former ALTA honorees Claire Eder and Hai-Dang Phan), she translated the work of contemporary Russian poet Andrei Rodionov. Later still, at the University of Illinois, she first attempted translation of a work of fiction, a story by the émigré author Sergei Dovlatov. As a fiction writer herself, she felt at home with the form, and eager to pursue other fiction projects. Also at the University of Illinois, she first attempted a translation into Russian. Together with her instructor, translator and translation scholar Roman Ivashkiv, she completed a Russian-language translation of Leonard Michaels's list story "In the Fifties." Thanks to all of these individuals and institutions, translation has become an essential part of her creative practice and of her perpetual and ongoing study of Russian. For the last several years Sabrina has also studied Uzbek language and hopes to begin work soon on translations from Uzbek.

Sabrina's current translation project is a book-length collection of short stories and novellas by Reed Grachev (1935-2004), a Leningrad author who, though greatly admired by his contemporaries, published little in the Soviet Union. He is the author of the 1967 story collection *Где твой дом?* (*Where is Your Home?*) and the 1994 collection *Ничей брат* (*No One's Brother*), as well as the translator of a 1981 collection of the works of Saint-Exupéry. Two posthumous anthologies of his writing and translations were published in 2013 and 2014. Sabrina was drawn to Grachev for his voice (Grachev writes beautifully from the perspective of children, for example) and timeless, unfussy realism. He describes his world — that of an orphan, that of a Soviet citizen, that of a writer — in exceedingly personal terms, gracefully, and with humor. In 2014, a German-language collection of Grachev's stories was published, but little of his work has been translated into English. Sabrina greatly looks forward to continuing work on this project with the support and mentorship of Marian Schwartz, as well as to sharing some of her translations of Grachev's singular and affecting stories at the ALTA 2016 conference.

Natascha Bruce (Singaporean)



Natascha Bruce is a Chinese-English translator, currently living in Hong Kong. She grew up in a mish-mash of places, a disproportionate number of them beginning with the letter B (Belfast, Barbados, Bedford, Brussels). To her disappointment, none of these locations had the side effect of causing her to grow up bilingual. Instead, they left her with a slightly inconsistent British accent, the catch-up desire to learn as many languages as possible, and a complex about spending longer than a couple of years in any one place.

It did not occur to Natascha that learning Chinese was a possibility until she was seventeen; before then, it seemed a fact of life that Chinese characters were impossible to understand. She studied at Cambridge, and will always be jealous of the classmate whose “Why Chinese?” story involves being twelve and catching a scrap of paper fluttering down from the sky, which turned out to be a line of Chinese poetry. She spent most of her final year translating dark, bloody short stories by 1930s experimentalist Shi Zhecun for her own entertainment, wilfully ignoring the fact that she was supposed to be writing a thesis about him, instead.

After graduation, she moved to Taipei and worked as international coordinator for a Taiwanese film house, where she had the dubious honour of assisting with the releases of such titles as *Sex & Zen 3D* and *The Twilight Saga*. Luckily, she was also able to translate subtitles for some much better, homegrown Taiwanese films, including *Starry Starry Night*, an adaptation of the graphic novel by Jimmy Liao, and *Girlfriend, Boyfriend*, the first mainstream film to address both martial law and the gay rights movement in Taiwan. Post-Taipei, she balanced subtitle translation with barista shifts and an MA in Human Rights at Utrecht University, in the Netherlands.

In 2015, she was joint-winner of the Bai Meigui translation competition for translation of a short story by Hong Kong author Dorothy Tse. This was a personal turning point: it reminded her how much fun it is to spend time inside stories, introduced her to Dorothy’s gripping, unsettling writing, and enabled her to spend a week at the Translate in the City summer school, taught by the excellent Nicky Harman. Since then, she has translated other stories for Dorothy, appearing in *The Bellingham Review* and BooksActually’s *Gold Standard* anthology, and worked with Nicky on a co-translation of *Snow*, a novella by Xu Xiaobin. They also collaborated on the foreword for Nicky’s translation of *Crystal Wedding*, Xu’s most recent novel.

Natascha has an affection for dark, unsettling writing, especially if it has a surrealist edge, and especially if there’s an animal in an off-kilter role. She also has an ever-growing appreciation for Sinophone writing from outside the Chinese mainland and — for all the above reasons — is very happy to be working on Yeng Pway Ngon’s short stories during her ALTA mentorship. She looks forward to spending the year with fractious middle-aged couples, political activist parrots, and an adventurous ant, among others.

ALTA 2016 KEYNOTE SPEAKER



Don Mee Choi

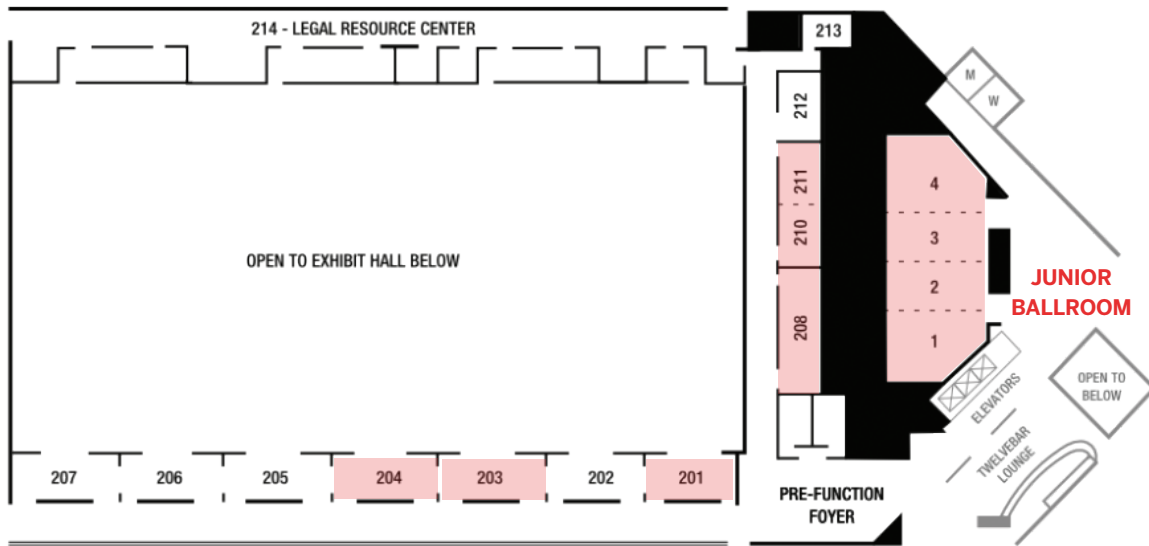
Don Mee Choi is the author of *Hardly War* (Wave Books, 2016), *The Morning News Is Exciting* (Action Books, 2010), a chapbook, *Petite Manifesto* (Vagabond Press, 2014), and a pamphlet, *Freely Frayed*, ㄟ, *Race=Nation* (Wave Book, 2014). Her poems and translations have recently appeared or are forthcoming from journals such as *Action Yes*, *Asymptote*, *Granta*, *Guernica*, *Modern Poetry in Translation*, *PEN*, and *Two Lines*. Her essays and interviews with contemporary Korean poets have appeared in *Acta Koreana* and *positions: east asia culture critique*. She received a travel fellowship from the American Literary Translators Association in 2004 and a Whiting Award for her poetry in 2011. She has also received several translation grants from Daesan Foundation and Korean Literature

Translation Institute. She was a poet-in-residence at the Henry Art Gallery in April 2010, which was collaboratively organized with Wave Books. She has translated a chapbook of poems by Kim Hyesoon, *When the Plug Get Unplugged* (Tinfish, 2005), *Anxiety of Words: Contemporary Poetry by Korean Women: Ch’oe Sung-ja, Kim Hyesoon, and Yi Yon Ju* (Zephyr, 2006), and *Mommy Must Be a Fountain of Feathers* by Kim Hyesoon (Action Books, 2008). She has received the 2012 Lucien Stryk Translation Prize for her translation of *All the Garbage of the World, Unite!* (Action Books, 2011) and her translation of *Sorrottoothpaste Mirrorcream* (Action Books, 2014) was shortlisted for the 2015 Pen Award for Poetry in Translation as well as for Lucien Stryk. Most recently, she has participated in the translation of *Trilingual Renshi* (Vagabond, 2015) with Yasuhiro Yotsumoto and Ming Di. She has also co-translated *Cheer Up, Femme Fatale* by Kim Yideum (Action Books, 2016) with Ji Yoon Lee and Johannes Göransson. Her most recent translation, *Poor Love Machine*, another collection of poems by Kim Hyesoon, is forthcoming from Action Books in April 2016. Born in South Korea, Choi grew up in Seoul and Hong Kong and now lives in Seattle. And, whenever possible, she serves as an advisory editor for Action Books and translates for the International Women’s Network Against Militarism (iwnam.org).

The keynote address will take place on Saturday, October 8, from 5:15 p.m. to 6:30 p.m. in the Grand Ballroom at the Marriott Oakland City Center hotel.



SECOND FLOOR



schedule at a glance

Start	End	Thursday, October 6, 2016								
3:00	6:00	ALTA Board Meeting (OCC 202)								
3:00	8:00	Registration (Atrium Lounge)								
5:00	7:00	Opening Event (Parliament, 811 Washington Street) Sponsored by the Center for the Art of Translation and Two Lines Press								
7:30	9:30	Literary Death Match (Shadow Ultra Lounge, 341 13th Street. Doors at 6:30pm, show at 7:30pm. \$5 admission.)								
7:30	9:00	Readings in Remembrance (Skyline Room, 21st Floor)								
Start	End	Friday, October 7, 2016								
8:00	9:00	Breakfast (on your own)								
8:00	5:00	Registration (Atrium Lounge)								
8:30	9:15	First Time ALTA Participants (OCC 210-211)								
10:30	5:00	Book Exhibit (Grand Ballroom FGH)								
9:15	10:30	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Institutionalized: Working With/In Cultural Institutes	Bilingual Readings 1: Uruguayan Poetry	Translation and Performance: Staging the Russian World	Bilingual Readings 2: Italian Fiction	Concepts of Home in a Homeless Literature	Diverse Scandinavian Voices: Translating Swedish Writers of Color and the Queer Identified	Polyvocality in Translation	Translating Francophone African Literature	Chile and Argentina in Translation
10:30	11:00	Beverage Break (Foyer)								
11:00	12:15	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Residencies and Resources	Bilingual Readings 3: Central American Poetry and Prose	Translating Difficult Poetry	Bilingual Readings 4: Germanic Languages	Translation and the Minority Languages of the Former Soviet Union	Conundrums of Cuban History for Readers in English Translation	Translation as Performance: Crossing Genres, Crossing Lives	The Mystery in Translating Crime Fiction	Whereabouts Press: A Retrospective of the Traveler's Literary Companion Series
12:15	2:00	Lunch (on your own)								
12:35	1:45	NTA Longlist Reading (E.M. Wolfman Bookstore, 410 13th Street. Guests may bring food along.)								
2:00	3:15	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Crossing into the Digital: Tech Tools and Online Platforms for Teaching Literary Translation	Curated Readings 1: City Lights, Open Letter, and Friends!	Translation and the Internal Logic of the Text	Bilingual Readings 5: Arabic & Farsi	Translation as Communing with the Dead and the Living	Crisscrossings: the Ricochet of Literary Influence	Dialects and Intersectionality	Literary Gatekeepers: Book Prizes and the Curation of Translation	New and Emerging Voices from the Caribbean: The Expanding Literary Dialogue from across a Changing Region
3:15	3:45	Break (on your own)								
3:45	5:00	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Oakland Room (3rd Floor)
		Editor's Roundtable: Lit Mags	Bilingual Readings 6: French Poetry and Prose	Translating Marginalized Authors and Textual Constructions of Race	Bilingual Readings 7: Northern European Miscellany	From the Page to the Stage - Translation and Adaptation	Translating the Oulipo	Translation as Pure Writing: The Creative Nonfiction Edition	Translators without Borders: Otherness in the Canadian Literary Landscape	Difficult Passages: An Interactive Workshop
5:15	6:45	ALTA Fellows Reading (Grand Ballroom ABCDE)								
7:00	9:00	ALTA Awards Reception (Junior Ballroom. Light refreshments provided.)								
9:30	11:30	Offsite Bilingual Readings: Café Latino (Octopus Literary Salon, 2101 Webster St. at 22nd St. Food available for purchase.)								
9:30	11:30	Offsite Bilingual Readings: China Café (Pacific Coast Brewing Co., 906 Washington St. Food available for purchase.)								

schedule at a glance

Start	End	Saturday, October 8, 2016								
8:00	9:00	Breakfast (on your own)								
8:00	5:00	Registration (Atrium Lounge)								
10:30	5:00	Book Exhibit (Grand Ballroom FGH)								
9:15	10:30	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Mentoring: A Guarantee of Quality	Bilingual Readings 8: Latin American Poetry and Prose	Translation and Exile/Translation As Exile	Bilingual Readings 9: Miscellaneous Poetry	Migration in Italian Literature: Dimmi come scrivi e ti diro chi sei	Transfiction and Transmis: What We Can Learn from Writing, Translating, and Reading Literature about Translation	Bookselling and Translations	From Translation to Performance	Inheriting the Future: Cross-Pollinations of Race and Translation
10:30	11:00	Beverage Break (Foyer)								
11:00	12:15	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Teaching Translation in the Undergraduate Curriculum	Bilingual Readings 10: Francophone Poetry and Prose	What Deserves a Footnote in the Age of Google?	Bilingual Readings 11: European Miscellany Part 1	Refuge in Transit	The Translator's Preface: Historical and Current Perspectives	Don't Call it a Startup: How to Create Your Own DIY Cultural Agency to Promote Translations	How to Sound Brown: Crossing (Out) Borders & Bodies in Translation	Editing Translations
12:15	2:00	Lunch (on your own)								
2:00	3:15	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Editor's Roundtable: Publishers	Bilingual Readings 12: Spanish Language Poetry and Prose	Navigating Unknown Terrains: Translation, Intermediality, and Hybridity	Bilingual Readings 13: Asian and Pacific Languages	The Chosen Language? Audience, Choice, and Change in Yiddish Translation	Translating the Body: The Language of Illness	Transnational/ Translational: Living and Language-ing Across National Lines	Reasons for Writing Poetry: Honoring Eduardo Chirinos	Grace, Gratitude, & Kindness: How should these three elements fit in a translation practice and career?
3:15	3:45	Break (on your own)								
3:45	5:00	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Oakland Room (3rd Floor)
		The Devils in the Details: A Translator's Checklist for Negotiating Contracts	Curated Readings 2: Ugly Duckling Presse and Friends!	The Immigrant as Translator	Us&Them: A Special Bilingual Reading	A Translation Quandry: Finding a Voice for Ideological and Religious Discourse	Me and the Devil: Translators and Authors at the Crossroads	Accommodation in Theater Translation: Dramaturgy, Adaptation, Explication	Adding and Subtracting: Translating with Stealth Glosses, References, Puzzles	Russian Translation Workshop: Verbs
5:15	6:30	Keynote: Don Mee Choi (Grand Ballroom ABCDE)								
6:30	8:30	Dinner (on your own)								
6:50	8:10	Offsite Bilingual Reading: Reading Under the Stars at the Mills College Open Air Greek Theater (5000 MacArthur Blvd. Oakland, CA)								
8:30	11:00	Declamación (Skyline Room, 21st Floor)								

Start	End	Sunday, October 9, 2016								
7:30	9:30	Breakfast (East Hall Prefunction)								
8:00	12:00	Registration (Atrium Lounge)								
9:30	10:45	General Membership Meeting (Grand Ballroom ABCDE)								
10:30	3:00	Book Exhibit (Grand Ballroom FGH)								
10:45	11:15	Beverage Break (Foyer)								
11:15	12:30	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Oakland Room (3rd Floor)
		Bay Area Book Launch and 2016 Cliff Becker Book Prize Celebration	Bilingual Readings 15: Mexican Poetry and Prose	How to Share an Author: Ethics and Etiquette in Working with Other Translators of the Same Author	Bilingual Readings 16: Russian Poetry and Prose	In Transit to Nowhere: A Curated Reading of Fragments	Crossing the Line: When a Translation Becomes an Original	Crossing into Print: A Roundtable of Small Press Publishers	Academic Training of Literary Translators	TBA
12:30	2:15	Lunch (on your own)								
12:50	2:00	ALTA Emerging Translator Mentorship Presentations (E.M. Wolfman Bookstore, 410 13th Street. Guests may bring food along.)								
2:15	3:30	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		The Center for the Art of Translation's "Poetry Inside Out": Celebrating Diversity and Building Junior Literacy Skills by Teaching Translation	Bilingual Readings 17: Romance Languages	Translating Comics	Bilingual Readings 18: European Miscellany Part 2	<i>The Arkansas International</i> : Reading followed by Q&A	Greenhorns and Old-Timers: Crossing Generations in Translation	Reviewing Translations	Mentorship Meetings (by invitation only)	Translation and the Low Residency MFA
3:30	4:00	Break (on your own)								
4:00	5:15	Junior Ballroom 1-2	Junior Ballroom 3	Junior Ballroom 4	OCC 201	OCC 203	OCC 204	OCC 208	OCC 210-211	Grand Ballroom C
		Beyond #namethetranslator: New Forms of Translator Advocacy	Bilingual Readings 19: Spanish Fiction	Aiming for Song: The Art and Craft of Translating Lyrics	Bilingual Readings 20: Mediterranean Poetry and Prose	Tradotta: Italian Women Writers in Translation	Translation as a Key to the Different Reception of Mexican Writer Juan Rufo in the USA and Europe	Just Do It: Practical Training for Literary Translators	This is me, This is me, Is not: The Poet When Translating Poetry	The Nature of Difficulty in Translation
5:30	8:00	Closing Event (Skyline Room, 21st Floor) Co-sponsored by City Lights								

ALTA
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ALTA39: EXPANDED PROGRAM

American Literary Translators Association
ALTA39: Translation & Crossings
October 6 – 9, 2016

thursday

Thursday, October 6, 2016

3:00pm – 6:00pm **ALTA Board Meeting** (OCC202)

3:00pm – 8:00pm **Registration** (Atrium Lounge)

5:00pm – 7:00pm **Opening Event** (Offsite)
Sponsored by the Center for the Art of Translation and Two Lines Press

*Parliament Event Venue
811 Washington Street, Oakland, CA
510-730-6104 | <http://www.811parliament.com>*

7:30pm – 9:30pm **Literary Death Match** (Offsite)
Sponsored by Open Letter, New Vessel, Graywolf, and New Directions

Two writers and two translators perform their most electric writing in seven minutes or less before a lively audience and a panel of three all-star judges. After each pair of readings, the judges –focused on literary merit, performance, and intangibles – take turns spouting hilarious, off-the-wall commentary about each story, then select their favorite to advance to the finals. The two finalists then compete in the Literary Death Match finale, which trades in the show's literary sensibility for an absurd and comical climax to determine who takes home the Literary Death Match crown.

With performances by Bae Suah, Deborah Smith, Becka McKay, Edward Gauvin, Katherine Silver, Andrew Lam, Dhaya Lakshminarayanan, and Lydia Popovich.

*Shadow Ultra Lounge
341 13th Street, Oakland, CA
510-839-1999 | www.level13oakland.com
Doors at 6:30pm. show at 7:30pm. \$5 admission.*

7:30pm – 9:00pm **Readings in Remembrance** (Skyline Room, 21st Floor)
Join your fellow ALTA members for a special memorial reading to recognize the contributions of Angela McEwan, Gregory Rabassa, Marilyn Gaddis Rose, Miller Williams, and Yvette Miller.

Friday, October 7, 2006

8:00am – 9:00am **Breakfast** (on your own)

8:00am – 5:00pm **Registration** (Atrium Lounge)

8:30am – 9:15am **First-time ALTA Participants** (OCC 210-211)

10:30am – 5:00pm **Book Exhibit** (Grand Ballroom FGH)

9:15am – 10:30am Sessions

9:15am – 10:30am
Junior Ballroom 1-2

Institutionalized: Working With/In Cultural Institutes

Are these the salad days of literary translation? National and regional institutions devoted to the promotion and exchange of literature and culture have proliferated in recent years, turning the translator into a much more visible figure. What are the most effective ways individual translators and larger institutions can work together to promote literature in translation?

This roundtable brings together people who have worked for, with, and around cultural and translation institutes from different countries to share frontline experiences in the onward march of literary translation. We hope for a lively discussion with audience members as well.

Moderator: Jenny Wang Medina
Participants: Sora Kim-Russell
Ginny Tapley Takemori
Shelley Frisch

friday

9:15am – 10:30am
Junior Ballroom 3

Bilingual Readings 1: Uruguayan Poetry

Time	Translator Author Country (Language) Genre
9:15am	Catherine Jagoe Paula Simonett Uruguay (Spanish) Poetry
9:25am	Jesse Lee Kercheval Agustín Lucas Uruguay (Spanish) Poetry
9:35am	Ron Paul Salutsky Karen Wild Díaz Uruguay (Spanish) Poetry
9:45am	Cindy Schuster Juan Manuel Sánchez Uruguay (Spanish) Poetry
9:55am	Scott Spanbauer Laura Cesarco Eglín Uruguay (Spanish) Poetry
10:05am	Mark Statman Martín Barea Mattos Uruguay (Spanish) Poetry

9:15am – 10:30am
Junior Ballroom 4

Translation and Performance: Staging the Russian Word

We will examine performance as a relevant factor in the process of reading and translating Russian poetic texts. How do we think about performance differently when translating contemporary or long-dead authors? How can performance enhance translation? Can performance go too far? Panelists will discuss topics ranging from the (physical) experience of translating “beyondsense” (zaum) and the multilingual; translating post-war Russian poets whose poetics engage with the sounds and rhythms of children’s poetry; and early 20th-century Russian translations of Greek tragedy, with “performance” as a key element of modernist translation poetics. We aim to combine the academic with the practical, with panelists incorporating performance into their presentations — audience participation encouraged.

Moderator: Ainsley Morse
Participants: Ainsley Morse
Caroline Lemak Brickman
Alexandra Tatarsky
Matvei Yankelevich

9:15am – 10:30am
OCC 201

Bilingual Readings 2: Italian Fiction

Time	Translator Author Country (Language) Genre
9:15am	Anne Milano Appel Paolo Giordano Italy (Italian) Fiction
9:25am	Frederika Randall Guido Morselli Italy (Italian) Fiction
9:35am	Louise Rozier Paola Masino Italy (Italian) Fiction
9:45am	Gregory Conti Giuseppe Berto Italy (Italian) Fiction
9:55am	Elizabeth Harris Antonio Tabucchi Italy (Italian) Fiction
10:05am	Jonathan Hiller Iginio Ugo Tarchetti Italy (Italian) Fiction
10:15am	Daria Valentini Anna Banti Italy (Italian) Fiction

9:15am – 10:30am
OCC 203

Concepts of Home in a Homeless Literature

Kurdish literature, by nature of Kurdish existence, crosses borders. Kurds themselves span five nations and scattered in diaspora. As Kurds have responded to the languages, scripts, and cultures around them, they have formed an identity defined by movement. At times, this fluidity has been an artistic choice, at others, the result of violent state assimilation policies. Within all this flux, how do Kurdish poets create and maintain concepts of home? How have concepts of home in poetry evolved over time, especially with the rise of nations in the Middle East? And is translation of these poems a road home or one more forced migration?

Moderator: Alana Marie Levinson-LaBrosse
Participants: Cklara Moradian
Darya Abdulkarim Ali Najim
Barbara Goldberg
Farangis Ghaderi
Alana Marie Levinson-LaBrosse

9:15am – 10:30am
OCC 204

Diverse Scandinavian Voices: Translating Swedish Writers of Color and the Queer Identified

Translation of work from Scandinavian countries has traditionally focused on writers such as Karl Ove Knausgård, Tomas Tranströmer, Kerstin Ekman, and Stieg Larsson. Yet countries such as Sweden are increasingly diverse societies where marginalized voices of people of color and queer voices are only recently finding publication and where transnational migration continues to challenge notions of “Swedishness.” Focusing on Swedish writers Jonas Hassán Khemiri, Athena Farrokhzad, and Kristofer Folkhammar, this panel will explore the critical importance of translating these and other voices, and the complexities and necessities of translating linguistic resistances that challenge and problematize hierarchies and privileges.

Moderator: Christian Gullette
Participants: Rachel Willson-Broyles

9:15am – 10:30am
OCC 208

Polyvocality in Translation

How does the polyvocality of a text allow writers to explore intersecting dislocation, affinity, and embodiment? What technical and (en)visionary challenges does a translator face in bringing these voices across? We will explore polyvocality of multilingualism, documentary poetics, and collaboration in texts and their translations and their ability to convey multiple layers of temporality, perspective, and “border crossing.” Discussing texts ranging from Tunisia to Sweden to the Caribbean to Germany to Mexico to Japan to Egypt, we will work toward a common vocabulary of difficulty, possibility, and difference in our approaches.

Moderators: Patty Nash
Laura Ferris
Participants: Patricia Hartland
Amira Rammah
Kelsi Vanada
Laurel Taylor

9:15am – 10:30am
OCC 210-211

Translating Francophone African Literature

This session unites translators who have translated or are currently translating literary works from Francophone sub-saharan Africa and Algeria. Session participants will discuss their translations of Assia Djebar, Véronique Tadjo, Amadou Hampâté Bâ, and Abdourahman Waberi.

Moderator: Jeanne Garane
Participants: Carolyn Shread
Laurence Jay-Rayon Ibrahim Aibo
Marjolijn de Jager
Nancy Carlson

9:15am – 10:30am
Grand Ballroom C

Chile and Argentina in Translation

The panel will consider some of the issues associated with translating literature from Chile and Argentina. Combining theory and examples from the translation of poetry as well as prose, the panelists will consider translation as a genre, a mode that raises key questions of authorship, identity, gender, style, and representation. Using their experiences as translators and scholars of Latin American literature, the panelists will discuss the urgency associated with translating writers from Chile and Argentina, often connected with the political and historical contexts in which the original works were published. In the process, the panel aims to explore literary dialogues between North and South, through a discussion of the place of translation in reading the other and the self.

Moderator: Sergio Waisman
Participants: Heather Cleary
Ezra Fitz
Anna Deeny
Sergio Waisman
Francine Masiello

10:30am – 11:00am

Beverage Break (Foyer)

11:00am – 12:15pm Sessions

11:00am – 12:15pm
Junior Ballroom 1-2

Residencies and Resources

An opportunity to discuss support for translation through cultural organizations, state funding agencies, residencies, and workshops. Come to share your experiences, ask questions, suggest new opportunities, pitch your ideas, and brainstorm with colleagues.

Moderator: Russell Valentino
Participants: Representatives from the National Endowment for the Arts, the Literary Translation Institute of Korea, the Banff International Literary Translation Centre, and other surprise guests.

11:00am – 12:15pm
Junior Ballroom 3

Bilingual Readings 3: Central American Poetry and Prose

Time Translator | Author | Country (Language) | Genre

11:00am Patricia Dubrava | Mónica Lavín | Mexico (Spanish) | Fiction
11:10am Laura Ferris | Andrea Chapela Saavedra | Mexico (Spanish) | Poetry
11:20am Michelle Gil-Montero | Valerie Mejer Caso | Mexico (Spanish) | Poetry
11:30am Rhonda Buchanan & Alberto Ruy-Sánchez | Alberto Ruy-Sánchez | Mexico (Spanish) | Fiction
11:40am Philip Pardi | Claudia Lars | El Salvador (Spanish) | Poetry
11:50am Stacey Alba Hawkins | María Augusta Montealegre | Nicaragua (Spanish) | Poetry
12:00pm Pamela Carmell | Carlos Oriel Wynter Melo | Panama (Spanish) | Fiction

11:00am – 12:15pm
Junior Ballroom 4

Translating Difficult Poetry

For various reasons, each of us chooses to translate work we find especially challenging: texts that push the limits of language, exceed lyric norms of legibility, or challenge readers' assumptions about form and content. As translators, we often confront verses we may not even understand, or poems we understand in multiple, incongruent ways. How do we reflect what we read in translations that will not flatten the experience for potential readers who cannot access the original? What resources are available to make the translation process more effective? The panelists will share experiences with specific poets and some of the translation techniques that result from confronting what we think of as excessive, neo-baroque, experimental or incredibly difficult work.

Moderator: Clare Sullivan
Participant: Wendy Burk

11:00am – 12:15pm
OCC 201

Bilingual Readings 4: Germanic Languages

Time Translator | Author | Country (Language) | Genre

11:00am Susan H. Gillespie | Heiner Mueller | German Democratic Republic (German) | Poetry
11:10am Inge Brauer | Irmtraud Morgner | German Democratic Republic (German) | Fiction
11:20am Gregory Divers | Jakob van Hoddis | Germany (German) | Poetry
11:30am Jillian Saucier | Ernst Jandl & Friederike Mayröcker | Austria (German) | Poetry
11:40am Merle Bachman | Rosa Nevadovska | Russia (Yiddish) | Poetry
11:50am Diana Clarke | Rajzel Zychlinsky | Poland (Yiddish) | Poetry
12:00pm Ellen Cassedy | Blume Lempel | Galicia/France/United States (Yiddish) | Fiction

11:00am – 12:15pm
OCC 203

Translation and the Minority Languages of the Former Soviet Union

The session explores all the topics in the sphere of literary translation between the minority languages of the former Soviet Union. Questions of interest include translation as a form of cultural mediation and conflict resolution, direct and indirect translation, translator visibility, as well as theoretical considerations of approach (literal vs. artistic translation) as an outgrowth of the Soviet approaches to translation. The panel will also consider practical questions of audience and readership, demand, and the impact of translation on the formation of the post-Soviet literary canons in the former Soviet republics.

Moderator: Margarit Ordukhanyan
Participants: Katherine Young
Shelley Fairweather-Vega
Adel Fauzetdinova

11:00am – 12:15pm
OCC 204

Conundrums of Cuban History for Readers in English Translation

Is there is a particular burden on the translator to English of Cuban works, given the long history of strained relations between Cuba and the US as well as the changed and newly charged landscape of the so-called thaw? How do we determine how much historical context to provide, whether in the text or in a translator's note? What are the ethical considerations of pressing Cuban authors for their own views regarding Cuban national history and politics? Do these ethical or political questions weigh more heavily in the context of the new Cuban-US alliance?

Moderator: Marilyn Miller
Participants: Esther Allen
Pamela Carmell
Jacqueline Loss
Sara Cooper

11:00am – 12:15pm
OCC 208

Translation as Performance: Crossing Genres, Crossing Lives

We view translation as a performative act, creating new voices and publics. Katrina Dodson reflects on her translations of Clarice Lispector as a one-woman vaudeville show, sharing her "actor's notebook" from the process. Magdalena Edwards considers Elizabeth Bishop's translations through Stanislavski's acting techniques for truthful performance. Isabel Gómez analyzes "Sor Juana's Striptease" by Jesusa Rodríguez, a mobilization of baroque poetry to enrich protest language. Suzanne Jill Levine discusses new-media translation in "Man in Tweed or Tweets in Translation." Kevin McDonald presents his script-in-progress, an imagined encounter between Susan Sontag and her Brazilian translator Caio Fernando Abreu. Our panel examines translation performances of gender, authorship, and ventriloquism.

Moderator: Isabel Gómez
Participants: Katrina Dodson
Magdalena Edwards
Suzanne Jill Levine
Kevin McDonald

11:00am – 12:15pm
OCC 210-211

The Mystery in Translating Crime Fiction

Both literary and popular crime fiction have been increasingly prevalent in the world of translation and each language brings unique conventions to the mystery and thriller genre. Translators Paul Norlen (Swedish; Mari Jungstedt and Ruben Eliassen's Canary Island Series), Jerry Chapple (German; Bernadette Calonego's *Stormy Cove*), and Steve Anderson (German; Alexander Hartung's *Jan Tommen Investigations*) will discuss the challenges of translating foreign crime fiction into English. The panel will be moderated by AmazonCrossing editor Elizabeth DeNoma.

Moderator: Elizabeth DeNoma
Participants: Paul Norlen
Gerald Chapple
Steve Anderson

11:00am – 12:15pm
Grand Ballroom C

Whereabouts Press: A Retrospective of the Traveler's Literary Companion Series

This roundtable discussion will celebrate a series to which many ALTA members have contributed since the first volume on Costa Rica published in 1994 to the latest volume on France (French Feast). Editors Jill Gibian, Alexis Levitin, Ann Louise Bardach, William Rodarmor, C.M. Mayo, and John Balaban, compilers of the volumes on Argentina, Brazil, Cuba, France, Mexico, and Vietnam respectively, will come together to discuss lessons learned from editing theme-based anthologies intended for literary travelers. They will be joined by the founder of Whereabouts Press, David Peattie, who will discuss his vision for the series as well as the challenges that face small presses today.

Moderator: Jill Gibian
Participants: Jill Gibian
David Peattie
Alexis Levitin
Catherine Mayo
William Rodarmor
Ann Louise Bardach

12:15pm – 2:00pm

Lunch (on your own)

12:35pm – 1:45pm

NTA Longlist Reading (Offsite)

E. M. Wolfman Bookstore
410 13th Street
Oakland, CA
415-250-5527 | <http://wolfmanhomerepair.com/>
Guests may bring food to the reading.

2:00pm – 3:15pm Sessions

2:00pm – 3:15pm
Junior Ballroom 1-2

Crossing into the Digital: Tech Tools and Online Platforms for Teaching Literary Translation

The changing dynamic of instructional modes beyond the traditional classroom lecture has propelled a crossing of translation workshops into the online realm. Increasing access to information digitally and hypertext and e-text annotation tools facilitate the adaption of in-class activities to an online or hybrid mode for delivery.

This panel will explore crossing into the online realm for various instructional formats: cross-curricular undergraduate- and graduate-level online and hybrid courses as well as short-term online courses that are self-paced and open to anyone interested in improving their translation skills. It will also illustrate the effectiveness of technological tools within the different formats, including Blackboard, Adobe Connect for synchronous conferencing, and eComma.

Moderators: Joseph Brockway
Mark Lewis
Participants: Shelby Vincent
Stacy McKenna

2:00pm – 3:15pm
Junior Ballroom 3

Curated Readings 1: City Lights, Open Letter, and Friends!

This curated reading will feature highlights from works recently published by City Lights, Open Letter, and more. Join in our celebration of these wonderful presses and the ALTA translators that they've published!

2:00pm – 3:15pm
Junior Ballroom 4

Translation and the Internal Logic of the Text

One of the crucial challenges facing the translator is to establish and maintain the internal literary and linguistic logic of a text. This task requires a careful holistic reading of the original, and often involves subordinating micro-level decisions to broader considerations of textual cohesion and consistency. The quest for cohesion can of course be considerably complicated by the presence of multiple styles, voices, and even languages in the source text. Five examples will be explored, ranging from dramas from Yiddish, Russian, and Italian, to Chinese poetry and Polish fiction.

Moderator: Bill Johnston
Participants: Rachael Daum
Victoria Miluch
Zachary Scalzo
Sean Sidky
Kimberly Wright

2:00pm – 3:15pm
OCC 201

Bilingual Readings 5: Arabic & Farsi

Time	Translator	Author	Country (Language)	Genre
2:00pm	Lubna Abdul-Hadi	Sahar Khalifeh	Palestine (Arabic)	Fiction
2:10pm	Hasan Hijazi	Kahlil Gibran	Lebanon (Arabic)	Poetry
2:20pm	Fatemeh Madani	Hossein Kiyani	Iran (Persian)	Drama
2:30pm	Amira Rammah	Raed Anis Al-Jishi	Saudi Arabia (Arabic)	Poetry
2:40pm	Mbarek Sryfi	Hassan Naomi	Morocco (Arabic)	Poetry
2:50pm	Niloufar Talebi	Samad Behrangi	Iran (Persian (Farsi))	Fiction
3:00pm	Ben Troutman	Halim Barakat	Lebanon (Arabic)	Fiction

2:00pm – 3:15pm
OCC 203

Translation as Communing with the Dead and the Living

This panel will explore the challenges in forging relationships with authors, whether living or dead. Authors may have passed on, but are by no means absent, and translators are still responsible for making respectful choices as if they were alive. If the author is living, the translator must build a working relationship, even if either or both parties are opinionated and disagreeable. In this case, who has the final word? Panelists will illustrate with examples from their own experiences.

Moderator: Nancy Naomi Carlson
Participants: Barbara Goldberg
Martha Collins
Ron Paul Salutsky

2:00pm – 3:15pm
OCC 204

Crisscrossings: The Ricochet of Literary Influence

Considering poets from Brazil, Italy, Poland, Russia, & Mexico our panel gives voice to the productive back & forth that arises when the poets we translate borrow forms, words, & rhetorics from languages not theirs &, in some cases, ours. Hilary Kaplan will discuss her process of translating Angélica Freitas; Karen Kovacic will share examples of how Jacek Dehnel's translations of Auden, Larkin, & Sandburg have influenced her versions of Dehnel in English; Mira Rosenthal will discuss her handling of Tomasz Różycki's cosmopolitan source materials; Sarah Stickney will speak about her co-translations (with Diana Thow) of Elisa Biagini; Curtis Bauer will speak about his translations of the Italian-Mexican poet Fabio Morábito; & Katherine Young will speak about translating Xenia Emelyanova.

Moderator: Karen Kovacic
Participants: Mira Rosenthal
Hilary Kaplan
Sarah Stickney
Curtis Bauer
Katherine Young

2:00pm – 3:15pm
OCC 208

Dialects and Intersectionality

This panel seeks to address theoretical and practical questions surrounding the translation of dialects when one is particularly concerned with how dialects reflect positionality. A dialect is often tied to a specific time, place and socioeconomic community and the circumstances of the dialect in the source language may not have an equivalent in the target language. When is it appropriate for the translator to find the closest equivalent dialect in the target language, even if this changes or obscures the function of the dialect in the source language? Would simply normalizing the registers in the translation threaten textual fidelity? And how might issues such as race, class and gender be further complicated by a translator's decisions for rendering the dialect in the target language?

Moderator: Priscilla Layne
Participants: Priscilla Layne
Lisa Dillman
Pete Moore
Steffen Kaupp

2:00pm – 3:15pm
OCC 210-211

Literary Gatekeepers: Book Prizes and the Curation of Translation

How do book prizes help determine which writers become literary successes? What role do translators play in selecting prize-winning works or in helping to choose award-winning books? This panel will consider the idea of curation and how translators and publishers participate in the literary marketplace.

Moderator: Maria Snyder

2:00pm – 3:15pm
Grand Ballroom C

New and Emerging Voices from the Caribbean: The Expanding Literary Dialogue from across a Changing Region

Panelists will discuss their translations of fiction writers from Panama, Puerto Rico, the Dominican Republic and Costa Rica. While heritage and national identity continue to unify this culturally diverse region, these writers, with their different styles, themes and influences, challenge the notion of a fixed Caribbean identity and connect with a more global audience. Panelists will discuss the important role translators play in this process as well as such topics as collaborating with the author, “improving” the original, several genres in the same novel, moving the narrative from Caribbean to U.S. readers, dreams and existential conflicts, and the emerging literary scene in Panama.

Moderator: Pamela Carmell

Participants: Suzanne Jill Levine
Jessica Powell
Amanda Powell

3:15pm – 3:45pm

Break (on your own)

3:45pm – 5:00pm Sessions

3:45pm – 5:00pm
Junior Ballroom 1-2

Editors Roundtable: Lit Mags

Editors from a variety of literary magazines discuss the role their publications play in discovering, publishing, and promoting international writers. They’ll discuss the process for submitting to their magazines, along with what type of work they’re looking for, and other best practices. Great opportunity to learn about new magazines and gain insight into how they function!

Moderator: Diana Thow

Participants: Sergei Lobanov-Rostovsk
Richard Silberg
Hugh Behm-Steinberg
David Buuck
Kathryn Crim

3:45pm – 5:00pm
Junior Ballroom 3

Bilingual Readings 6: French Poetry and Prose

Time Translator | Author | Country (Language) | Genre

3:45pm	Ellen Sprague Paul Fournel France (French) Fiction
3:55pm	Wendy Hardenberg Jacques Vandroux France (French) Fiction
4:05pm	Zack Rogow Colette (Sidonie-Gabrielle Colette) France (French) Fiction
4:15pm	David Ball James Sacré France (French) Poetry
4:25pm	Dan Bellm Pierre Reverdy France (French) Poetry
4:35pm	Helene Cardona Gabriel Arnou-Laujeac France (French) Poetry
4:45pm	J.T. Mahany Antoine Volodine France (French) Fiction

3:45pm – 5:00pm
Junior Ballroom 4

Translating Marginalized Authors and Textual Constructions of Race

In translating, we become representative-conduits of voices and contexts belonging to original works and authors, and also representatives of our own contemporary languages and communities. We are often advocates, including social and political ones. With our choice to translate a given work, we may contribute, piece by piece, to the better circulation of literature written by marginalized people. When we have racial identities different from those of our authors, how do we approach our roles as their representatives? How do we convey constructions of race across place and time? And when marginalization, racism, or racist constructions occur in source texts, how do we confront these in translation? This panel will discuss ways in which race factors in our literary translation processes.

Moderator: Julia Leverone

Participants: Tiffany Higgins
Corine Tachtiris
Anne Greeott

3:45pm – 5:00pm
OCC 201

Bilingual Readings 7: Northern European Miscellany

Time	Translator Author Country (Language) Genre
3:45pm	Matthew Shelton Máirtín Ó Direáin Ireland (Irish) Poetry
3:55pm	Michael Goldman Knud Sørensen Denmark (Danish) Poetry
4:05pm	Jennifer Hayashida Athena Farrokhzad Sweden (Swedish) Poetry
4:15pm	Karolina Zapal Zygmunt Hertz Poland (Polish) Non-Fiction
4:25pm	James Manteith Tatyana Apraksina Russia (Russian) Poetry
4:35pm	Meri Elbakyan Arthur Elbakyan United States (Russian) Drama

3:45pm – 5:00pm
OCC 203

From the Page to the Stage — Translation and Adaptation

Because theater is by its nature a collaborative art in which a text is adapted for a specific performance, translating for the stage invariably entails some degree of rewriting even when the source and target languages and theatrical cultures are closely related. How much more so when the languages and cultures differ as much as Chinese and English. How far should the expectations of target-language audiences and theater practitioners shape the script? In what should be a lively panel, three experienced translators who have worked closely with theater companies both here and abroad will attempt to answer this question while simultaneously providing a glimpse into China's enormously rich theatrical tradition and contemporary theatrical scene.

Moderator: Steve Bradbury
Participants: Claire Conceison
Chenxin Jiang
Jeremy Tiang

3:45pm – 5:00pm
OCC 204

Translating the Oulipo

Many of us have heard of the Oulipo, a Paris-based group who use constraints as an experimental springboard for writing. With contributions from Oulipian translators (one of whom happens to be a member of the Oulipo), this panel plans to address how they have tackled some of the specific questions that arise in translating formally constrained work, including language- and culture-bound constraints, seemingly "impossible" constraints, finding "equivalent" constraints, and the willed and inevitable constraints of real life such as embodiment, gender, and lifestyle. Of particular interest in this context is how the creativity required by constraints can paradoxically offer translators more freedom, as the act of translation becomes part of a potentially endless series of transformations.

Moderator: Jean-Jacques Poucel
Participants: Christiana Hills
Daniel Levin Becker
Jeff Diteman
Chris Clarke
Jean-Jacques Poucel

3:45pm – 5:00pm
OCC 208

Translation as Pure Writing: The Creative Nonfiction Edition

This panel was presented at this year's AWP conference and generated some fascinating discussion by translators, writers, and readers of creative nonfiction. Focusing on the selection of the text, the practice of translation, and the marketing of creative nonfiction as translated text, panelists discuss a range of topics including the writing required of translators specifically when working with creative nonfiction. Can translation ever be considered a kind of pure writing, where the writers are not distracted by what sort of form to employ, how to develop a character, or how in the world to end or begin? The panel will also examine the question of whether the idea of "truth" in nonfiction is affected by the presence of translation.

Moderator: Becka McKay
Participants: Lina Ferreira
Rita Nezami
Jennifer Zoble
Rebecca Jensen

3:45pm – 5:00pm
OCC 210-211

Translators without Borders: Otherness in the Canadian Literary Landscape

What is "same" and what is "other" in a multicultural, officially bilingual literary landscape large enough to hold a multitude of dichotomies? Literary bodies — nations within nations — travel across the "official" French-English divide and beyond. Poetry, theatre, short fiction from and into Spanish, Farsi, English (is "montrealense" a language?). Participants will offer a sample of perspectives on otherness in literary translation in Canada and discuss how their work reaches through and beyond borders in seemingly irreconcilable terrains.

Moderator: María José Giménez
Participants: Lida Nosrati
Hugh Hazelton

3:45pm – 5:00pm
Oakland Room
(3rd Floor)

Difficult Passages: An Interactive Workshop

We all know those times: Despite our best efforts, the passage stares up at us from the page, obstinate, defiant, bitterly resisting our efforts to render it into the target language. We do translate it, in the end, somehow, because we must — but how? Bring to this workshop a stubborn, thorny, “untranslatable” short passage (a word, a phrase, a sentence, a bit of dialogue, a couplet ...) and share it with a roomful of translators who have struggled in the same situation. We will discuss possible solutions to each dilemma (including yours) and also share general approaches to “untranslatable” passages. Please bring a dozen or so copies of your passage (strips of paper rather than whole pages will save trees) labeled with your name and the name of the original author and work.

Moderator: Clyde Moneyhun

5:15pm – 6:45pm

ALTA Fellows Reading (Grand Ballroom ABCDE)

7:00pm – 9:00pm

ALTA Awards Reception (Junior Ballroom)

9:30pm – 11:30pm

Offsite Bilingual Readings: Café Latino

Octopus Literary Salon
2101 Webster St. at 22nd St.
Oakland, CA
510-844-4120 | <http://oaklandoctopus.org>
Food available for purchase

Time	Translator Author Country (Language) Genre
9:30pm	Jill Gibian Marcelo Birmajer Argentina (Spanish) Fiction
9:40pm	Amalia Gladhart Angélica Gorodischer Argentina (Spanish) Fiction
9:50pm	Stephen Kessler Julio Cortázar Argentina (Spanish) Poetry
10:00pm	Andrea Labinger Alicia Plante Argentina (Spanish) Fiction
10:10pm	Priscilla Hunter Enrique Luis Revol Argentina (Spanish) Fiction
10:20pm	Norma Kaminsky Alejandra Laurencich Argentina (Spanish) Fiction
10:30pm	Julia Leverone Paco Urondo Argentina (Spanish) Poetry
10:40pm	Magdalena Edwards Juan Emar Chile (Spanish) Fiction
10:50pm	Liz Henry Carmen Berenguer Chile (Spanish) Poetry
11:00pm	Ann Huang Pablo Neruda Chile (Spanish) Poetry
11:10pm	Barbara Paschke Heddy Navarro Harris Chile (Spanish) Poetry
11:20pm	John Oliver Simon Enrique Lihn Chile (Spanish) Poetry

9:30pm – 11:30pm

Offsite Bilingual Readings: China Café

Pacific Coast Brewing Company
906 Washington St.
Oakland, CA
510-836-2739 | www.pacificcoastbrewing.com
Food available for purchase

Time	Translator Author Country (Language) Genre
9:30pm	Steve Bradbury Amang Taiwan (Chinese) Poetry
9:40pm	Bonnie Chau Yan Geling China (Chinese) Fiction
9:50pm	Dongwei Chu Xue Yiwei China (Chinese) Fiction
10:00pm	Ruen Fan 唐涤生 (Tong Dik Sang) Hong Kong (Chinese) Drama
10:10pm	Jennifer Feeley Tang Siu Wa Hong Kong (Chinese) Poetry
10:20pm	Frederik Green Xu Xu China (Chinese) Fiction
10:30pm	Ying Kong Yawen Zhang China (Chinese) Non-Fiction
10:40pm	Andrea Lingenfelter Hon Lai Chu Hong Kong (Chinese) Fiction
10:50pm	Edward Morin Cai Qijiao Chinese (Chinese) Poetry
11:00pm	Jicheng Sun Shao Xunmei 中国 (Chinese) Poetry
11:10pm	Sandi Ward San Mao (三毛) Taiwan (Chinese) Non-Fiction
11:20pm	Philip White Du Fu China (Classical Chinese) Poetry

Saturday, October 8, 2016

- 8:00am – 9:00am **Breakfast** (on your own)
- 8:00am – 5:00pm **Registration** (Atrium Lounge)
- 10:30am – 5:00pm **Book Exhibit** (Grand Ballroom FGH)

9:15am – 10:30am Sessions

- 9:15am – 10:30am
Junior Ballroom 1-2

Mentoring: A Guarantee of Quality

For five years in the UK and one in the US dedicated mentoring programs have employed experienced literary translators to select and mentor emerging translators. The results of carefully choosing new translators, helping them not just to hone their practice but also to manage the practical side of the profession and build contacts, are now visible, as more and more book-length translations by former “mentees” are published. This panel, including mentors, former mentees and program founders, will describe what’s involved and debate the advantages of the mentoring system as a way of guaranteeing high-quality translations by talented newcomers to the profession.

Moderator: Antonia Lloyd-Jones
Participants: Bill Johnston
Daniel Hahn
Sean Bye
Allison Charette
- 9:15am – 10:30am
Junior Ballroom 3

Bilingual Readings 8: Latin American Poetry and Prose

Time	Translator Author Country (Language) Genre
9:15am	J. T. Howard Rafael Chaparro Madieto Colombia (Spanish) Fiction
9:25am	Keith Ekiss Eunice Odio Costa Rica (Spanish) Poetry
9:35am	Mary Berg Carlota Caulfield Cuba (Spanish) Poetry
9:45am	Pablo Medina Alejo Carpentier Cuba (Spanish) Fiction
9:55am	Elizabeth Gamble Miller Mirta Yañez Cuba (Spanish) Poetry
10:05am	Dick Cluster Alexis Gómez Rosa Dominican Republic (Spanish) Fiction
10:15am	Tiffany Higgins Alice Sant’Anna Brazil (Portuguese) Poetry
- 9:15am – 10:30am
Junior Ballroom 4

Translation And Exile/Translation As Exile

How does exile — literal and metaphorical, physical and otherwise — affect the process of translation? How do our choices change when we translate into or out of diaspora? And isn’t translation itself a form of exiling a language? Translators working from Hebrew, Spanish, Polish, and Italian will explore the relationship of exile to translated language — from working with the words of exiled writers to examining differences that the state of exile imposes on our language.

Moderator: Becka McKay
Participants: Mira Rosenthal
Sarah Stickney
Michelle Gil-Montero
- 9:15am – 10:30am
OCC 201

Bilingual Readings 9: Miscellaneous Poetry

Time	Translator Author Country (Language) Genre
9:15am	Diana Arterian Nadia Anjuman Afghanistan (Dari Persian) Poetry
9:25am	Aria Fani Bizhan Jalali Iran (Persian) Poetry
9:35am	Alana Marie Levinson-LaBrosse Kajal Ahmad Iraq / KRG (Kurdish) Poetry
9:45am	María José Giménez Alejandro Saravia Canada/Bolivia (Spanish) Poetry
9:55am	Chloe Hill Myriam Fraga Brazil (Portuguese) Poetry
10:05am	Jennifer Sarah Raul Bopp Brazil (Portuguese) Poetry
10:15am	Adam Sorkin Nora Iuga Romania (Romanian) Poetry

9:15am – 10:30am
OCC 203

Migration in Italian Literature: Dimmi come scrivi e ti dirò chi sei

Migration has long been present in Italian literature, whether coming from the pens of poets and writers in exile, refugees, immigrants, or those who adopt the language as their own — both inside and outside Italy's borders. This panel will examine both contemporary and historic examples of writers tackling the movement of minds, bodies, ideas, and languages in their work. Special focus will be given to texts published in Words Without Borders' recent, first-ever Italian issue on this theme, and additional authors and texts will be touched upon as well.

Moderator: Alta L. Price
Participants: Jim Hicks
Allison Grimaldi Donahue
Nerina Cocchi
Olivia E. Sears

9:15am – 10:30am
OCC 204

Transfiction and Transmesis: What We Can Learn from Writing, Translating, and Reading Literature about Translation

This panel consists of translators, writers, and academics who engage with an emerging genre of transfiction — fiction that centers around translators and translation-related concerns. The goal of the panel is to examine how this type of fiction might highlight the complexities of the translation process and render the "invisible" labor of translation more visible. Presenters will discuss fictional works originating in Eastern Europe, North America, and Central America and focus on specific challenges of crossing over from translation into fiction and vice versa.

Moderator: Anastasia Kozak
Participants: Harry Leeds
Sarah Booker
Roman Ivashkiv
Aviva Kana

9:15am – 10:30am
OCC 208

Bookselling and Translations

Some of the most important booksellers in the country will discuss their experiences promoting and selling literature in translation. What works at their stores? What can translators and publishers do to help get more of these books into the hands of readers? What should be avoided?

Moderator: Stephen Sparks
Participants: Stephen Sparks
Paul Yamazaki
Brad Johnson

9:15am – 10:30am
OCC 210-211

From Translation to Performance

Discover the exciting ways in which translators have combined their literary work with performance, through collaborations with authors, actors, musicians, dancers, and visual artists to bring translated texts to a wider audience, as well as considering some fresh approaches to the live presentation and promotion of translated literature.

The panelists will bring to the discussion a variety of perspectives, languages, and performing arts traditions, involving the literature of Iran, Mexico, Congo, Switzerland and France, to explore such issues as: the delights and challenges of collaboration, how true the performance should be to the original text, responses to translation in performance, the incorporation of performative elements in traditional readings.

Moderators: Zack Rogow
Roland Glasser
Participants: Niloufar Talebi
Alberto Ruy-Sánchez
Rhonda Dahl Buchanan

9:15am – 10:30am
Grand Ballroom C

Inheriting the Future: Cross-Pollinations of Race and Translation

Heritage speakers and writers of color continue to be dramatically underrepresented as practitioners of translation. This roundtable invites conversation about ways to address this critical gap, and how purposeful expansion might shift the translation landscape in terms of substance, poetics and politics. Could our thinking about identity, language, and inheritance, and/or views about race and ethnicity that don't originate in USAmerican frameworks, affect translation process and ethics? Participants come from a wide range of backgrounds, languages, and perspectives, providing a framework that allows critical thinking about representation, difference and how our own racial, ethnic, national, or anti-national identities inflect our choices of whom and how to translate.

Moderators: Jen Hofer
Adrienne Perry
Participants: John Keene
Kenji C. Liu
Poupeh Missaghi
Namrata Poddar
César Ramos
Yvette Siegert
Dawlat Yassin

10:30am – 11:00am

Beverage Break (Foyer)

11:00am- 12:15pm Sessions

11:00am – 12:15pm
Junior Ballroom 1-2

Teaching Translation in the Undergraduate Curriculum

Translation is a crucial medium of cross-cultural literacy. As we promote literary translation, we also need to cultivate learned and engaged readers of literature in translation. What are effective strategies to teach literary translation as genre and practice in the undergraduate curriculum? Along with offering free-standing translation courses, how do we incorporate translation in general education or discipline-specific courses? Join a two-hour workshop (participants are free to bring a lunch) that will feature best-practice presentations, and hands-on group work to exchange ideas, design modules and assignments or revise course syllabi. The results of our collaboration will be shared in an electronic resource platform after the conference.

Moderator: Aron Aji
Participants: Naomi Washer
Micah MCCrary
Margarit Ordukhanyan
Anne Magnan-Park
Elizabeth Harris

11:00am – 12:15pm
Junior Ballroom 3

Bilingual Readings 10: Francophone Poetry and Prose

Time	Translator Author Country (Language) Genre
11:00am	Madeleine Stratford Marianne Apostolides Canada (French) Fiction
11:10am	Marci Vogel Anise Koltz Luxembourg (French) Poetry
11:20am	Susanne Petermann Rainer Maria Rilke Prussia (Czech Republic) (French) Poetry
11:30am	Rita Nezami Tahar Ben Jelloun Morocco (French) Fiction
11:40am	Ghada Mourad Mohamed Leftah Morocco (French) Fiction
11:50am	Allison Charette Naivo Madagascar (French) Fiction
12:00pm	Daniel Golembeski Kama Sywor Kamanda Democratic Republic of the Congo (French) Poetry

11:00am – 12:15pm
Junior Ballroom 4

What Deserves a Footnote in the Age of Google?

This panel departs from a simple question: Are footnotes still an option when it comes to translating culture-specific items? In the age of Google, the translator's way of tackling a culture-specific word in the translation process can leave the reader to her own "devices." The use of electronic devices not only shapes reading habits but also the decisions made by the translator. Nowadays, a simple touch on the screen will deliver the meaning of a word on the pop-up dictionary along with options to look up the word also on Wikipedia. How do these technological advancements shape the readers' as well as translators' habits? This panel aims to contribute to the on-going conversation between translation studies and digital scholarship from a practical perspective.

Moderator: Nefise Kahraman
Participants: Maria Elsy Cardona
Zachary Rockwell Ludington
Nefise Kahraman

11:00am – 12:15pm
OCC 201

Bilingual Readings 11: European Miscellany Part 1

Time	Translator Author Country (Language) Genre
11:00am	Troy Wellington Smith Thomasine Gyllembourg Denmark (Danish) Fiction
11:10am	Alison Mandaville Rabiye Nazim qizi Azerbaijan (Azerbaijani) Poetry
11:20am	Dasha Nisula Slavko Mihalčić Croatia (Croatian) Poetry
11:30am	Sebastian Schulman Spomenka Stimec Croatia (Esperanto) Fiction
11:40am	Roberto Santaguida Kinga Toth Hungary (Hungarian) Poetry
11:50am	Shelley Fairweather-Vega Hamid Ismailov Uzbekistan (Uzbek) Fiction
12:00pm	Heather Green Tristan Tzara Romania/France (French) Poetry

11:00am – 12:15pm
OCC 203

Refuge in Transit

A crisis of nation-state monolingualism looms large on the horizons of Europe. Language proficiency has become the yard-stick of citizenship and civic participation. Governmental institutions are releasing multilingual mobile apps to facilitate the orientation and integration of arriving migrants. In contrast to such instrumentalist approaches to translation in service of education or technocratic transfer of information, a poetics of transit might open up more reciprocal modes of communication and coexistence. Can literary translation as creative writing provide a voice to the voiceless, a mode of speaking that transcends the logic of registration and identification? How can we insert poetics into the politics of translation and translatability in multi-, trans- or interlingual societies?

Moderator: Deniz Göktürk
Participants: Deniz Göktürk
Charlton Payne
Robin Ellis
Jon Cho-Polizzi
Baba Badji

11:00am – 12:15pm
OCC 204

The Translator's Preface: Historical and Current Perspectives

This panel will focus on how translators have used the medium of the preface to engage in ongoing debates about literature's place in national history, politics, and culture. We will reflect on how translator's prefaces from different time periods, language communities, and literary genres resemble one another, and where they diverge.

Moderator: Diana Thow
Participants: Linda Louie
José Villagrana
Aria Fani
Heather Streckfus-Green

11:00am – 12:15pm
OCC 208

Don't Call it a Startup: How to Create Your Own DIY Cultural Agency to Promote Translations

Are you a translator from a language without a governmental cultural agency to spread the word (and money) about new books? At the 2015 ALTA conference, six co-conspirators and translators of South Asian languages placed their right hands on their most cherished bilingual dictionary and pledged an oath: to crowdfund SALT, the South Asian Literature Translation Initiative that will help bring more good translations of literature from all South Asian languages to bookshelves, while creating an online community and matchmaking service of writers, translators, readers, editors, publishers, academics, and funders. Join us to hear the latest updates, and to find out how this model might work for other underrepresented languages from a country or region.

Moderators: Jason Grunebaum
Mahmud Rahman
Participants: Shabnam Nadiya
Daisy Rockwell
Arunava Sinha
John Vater

11:00am – 12:15pm
OCC 210-211

How to Sound Brown: Crossing (Out) Borders & Bodies in Translation

This roundtable will draw on Critical Race Theory in order to analyze translation discourse and practice. How might it be productive to apply this theoretical framework in order to better understand how racialized power structures are maintained in the production and commodification of translated literatures by or about writers and/or translators of color? How are liberal notions of color blindness manifest in translation practice and/or discourse? How is white privilege embedded in the production and consumption of translated literature by people of color? What are the possible radical futures for translators who seek to engage with translation practice as a mode of addressing institutionalized racism — within and beyond the field of literary translation?

Moderator: Jennifer Hayashida
Participants: Priscilla Layne
Bonnie Chau
Ida Börjel

11:00am – 12:15pm
Grand Ballroom C

Editing Translations

Multiple pairs of editors and translators will discuss the specifics of a recently published project. How did the editing process work? Was there much collaboration with the author? Did the editor and translator make changes to the original text? How much editing is too much editing?

Moderator: Adrian Minckley
Participants: Deborah Smith
Bae Suah
David Shook
Olivia Smith
Ethan Nosowsky
Katherine Silver
Gabriella Page-Fort
Marian Schwartz

12:15pm – 2:00pm

Lunch (on your own)

2:00pm – 3:15pm Sessions

2:00pm - 3:15pm
Junior Ballroom 1-2

Editors Roundtable: Publishers

Editors from a variety of publishing houses discuss the joys and horrors of publishing work in translation. They'll discuss the process from start to finish — how books are acquired, to how they're edited and then sold — providing valuable insights while also illuminating the process for new translators. A great opportunity to peek behind the curtain and find out more about how editors think.

Moderator: Adrian Minckley
Participants: Adam Z. Levy
Michael Holtmann
Deborah Smith
Elaine Katzenberger

2:00pm – 3:15pm
Junior Ballroom 3

Bilingual Readings 12: Spanish Language Poetry and Prose

Time	Translator Author Country (Language) Genre
2:00pm	Carolyn Tipton Rafael Alberti Spain (Spanish) Poetry
2:10pm	Kelsi Vanada Berta Garcia Faet Spain (Spanish) Poetry
2:20pm	Carmen Morawski Josefa Parra Ramos Spain (Spanish) Poetry
2:30pm	Zach Ludington San Juan de la Cruz Spain (Spanish) Poetry
2:40pm	Dulce de Castro Juan Bosch Dominican Republic (Spanish) Fiction
2:50pm	Yvette Siegert Fernando Vallejo Colombia (Spanish) Fiction
3:00pm	Lisa Ortiz Blanca Varela Peru (Spanish) Poetry

2:00pm – 3:15pm
Junior Ballroom 4

Navigating Unknown Terrains: Translation, Intermediality, and Hybridity

This panel explores the kind of translations that happen in experiments with intermediality and hybrid forms. What happens to our concept of a source or original when aesthetic practices transverse traditional conceptions of media — when, for example, words become images, or images become sounds, or sounds become photographs, and in any which direction? What questions surface when translating work that resist conventions and blur genre boundaries?

Moderators: Heather K. Hummel
Diana Thow
Participants: Matthew Evans
Julia Nelson
Victoria Bergstrom
Heather K. Hummel

2:00pm – 3:15pm
OCC 201

Bilingual Readings 13: Asian and Pacific Languages

Time	Translator Author Country (Language) Genre
2:00pm	Karla Comanda Lolito Go Philippines (Filipino/Tagalog) Poetry
2:10pm	Anothai Kaewkaen Sunthorn Phu Thailand (Thai) Poetry
2:20pm	Shashikumar J. Yogesh Master India (Kannada) Fiction
2:30pm	Sally Ito Misuzu Kaneko Japan (Japanese) Poetry
2:40pm	Sora Kim-Russell Kim Jin-gyu Korea (Korean) Fiction
2:50pm	Ray Chandrasekara Amida Adul Hamid (Anis) Malaysia (Bahasa Malaysia) Fiction
3:00pm	Chenxin Jiang Yau Ching China (Cantonese) Poetry

2:00pm – 3:15pm
OCC 203

The Chosen Language? Audience, Choice, and Change in Yiddish Translation

Yiddish, the language of Eastern European Jews and their descendants the world over, provides a test case for some of the most perplexing issues facing literary translators, particularly those working from “small” languages. How are specifically Jewish concepts rendered in a Christian language? How are concepts of liminality, minority status and history evoked in the various registers of contemporary English? What are the different pressures and opportunities of translating for academic versus popular audiences and presses? How do readers’, donors’, and publishers’ preconceptions about Yiddish — “Yiddish is hilarious,” “Yiddish is dead” — affect the way a translator works? While focused on a single literature, this discussion will consider issues relevant to a wide audience.

Moderator:	Sebastian Schulman
Participants:	Merle Bachman Madeleine Cohen Ellen Cassedy Daniel Kennedy

2:00pm – 3:15pm
OCC 204

Translating the Body: The Language of Illness

This panel will explore both practical and theoretical considerations particular to the translation and publication of literature about physical and mental illness. Such works often rely on metaphor to describe pain and trauma, mix idiomatic expressions with transnational medical terminology, and depict ruptures in communication and articulation. Older texts may include language that sounds at best reductive, at worst offensive, to contemporary ears. Many illness narratives are partly or wholly autobiographical, raising questions about genre, hybridity, and marketing. Medical science changes rapidly, and stories about epidemics may be perceived to have a limited shelf life. And finally, there’s the challenge of attracting more than a niche audience to a potentially grueling read.

Moderator:	Jennifer Zoble
Participants:	Julia Sanches Emily Goedde

2:00pm – 3:15pm
OCC 208

Transnational/Translational: Living and Language-ing Across National Lines

This panel brings a handful of transnational prose writers and poets who are themselves also translators in order to explore the ways that their own bodily experience living across national boundaries shapes their own experiences with translation — another mode of moving beyond boundaries. Translation is, of course, a creative act that creates implicit binaries between subject and object, self and other, original texts and secondary texts, creative and derivative. How are these binaries complicated when translators themselves are transnational, living pluralized and hyphenated lives? How do perceptions of the act of translation change when translators are living both inside and outside of multiple cultures while circulating on both sides of the creative/derivative divide?

Moderator:	Jeffrey Angles
Participants:	Jeffrey Angles Kyoko Yoshida Johannes Göransson Ji Yoon Lee

2:00pm – 3:15pm
OCC 210-211

Reasons for Writing Poetry: Honoring Eduardo Chirinos

This panel considers the work of one of the most outstanding contemporary poetic voices from Latin America. Eduardo Chirinos (1960-2016) lived in the U.S. for over twenty years and produced a significant body of work about that “American” experience, in Spanish. In so doing he challenged the borders of what is typically considered to be American literature and offered us a new perspective on what that literature is. The panel includes viewpoints from his translator into English, as well as critics and editors of his work.

Moderator:	Víctor Rodríguez Núñez
Participants:	Víctor Rodríguez Núñez Katherine Hedeon Gregory Racz Luis Rodríguez Rincón

2:00pm - 3:15pm
Grand Ballroom C

Grace, Gratitude & Kindness: How should these three elements fit in in a translation practice and career?

What does it mean to be gracious and kind, and to show gratitude in your translation practice? Should kindness enter into our decision-making when we choose the authors we translate? How can and should translators help other translators? What is our responsibility as a recipient of some grace? Emerging translators discuss these terms and their experiences with those people who have been kind and gracious to them, and how they responded to that kindness and grace.

Moderator: Curtis Bauer
Participants: Aviya Kushner
Lisa Hayden
Boris Dralyuk

3:15pm – 3:45pm

Break (on your own)

3:45pm – 5:00pm Sessions

3:45pm – 5:00pm
Junior Ballroom 1-2

The Devil in the Details: A Translator's Checklist for Negotiating Contracts

You want to translate a book. A press is ready to publish it. They send you a contract. What should you be looking for? Fee, copyright, name on the cover, royalties, final say on the text? Due date? Publication date? With so many details to keep track of, it's easy to overlook something. Translators from the PEN America Translation Committee, the Translators Association (UK), and the Literary Translators' Association of Canada present a checklist to help you use their model contracts to get the best terms you can get.

Moderator: Alex Zucker
Participants: Allison Markin Powell
Antonia Lloyd-Jones
María José Giménez

3:45pm – 5:00pm
Junior Ballroom 3

Curated Readings 2: Ugly Duckling Presse and Friends!

This curated reading will feature highlights from works recently published by Ugly Duckling Presse and more. Join in our celebration of this wonderful press and the ALTA translators that they've published! With readings by Alexis Almeida, Victoria Cocco, Jen Hofer, John Pluecker, Rebekah Smith, and Stalina Emmanuelle Villarreal.

3:45pm – 5:00pm
Junior Ballroom 4

The Immigrant as Translator

Many different paradigms of translation are based on the idea that the translator is someone who ventures out in the world and brings back foreign texts. How is our thinking about translation changed if the translator is an immigrant (or emigrant) who comes from a foreign culture and literary tradition? Are the issues facing an immigrant translator different from a native English-speaker? The panelists are all translators whose practices have been informed by their background as immigrants.

Moderator: Johannes Göransson
Participants: Don Mee Choi
Jennifer Hayashida
Alex Cigale
Ji Yoon Lee

3:45pm - 5:00pm
OCC 201

Us&Them: A Special Bilingual Reading

Us&Them is a Brooklyn reading series intent on giving literary translators with parallel careers as writers a place to showcase both sides of their work. This installment in the series includes David Shook (translating Spanish), Jeremy Tiang (translating Chinese), Katrina Dodson, (translating Portuguese), Deborah Smith (translating Korean), and Bae Suah (translating Portuguese via German).

Moderators: Sam Bett
Todd Portnowitz
Participants: David Shook
Katrina Dodson
Jeremy Tiang
Deborah Smith
Bae Suah

3:45pm – 5:00pm
OCC 203

A Translation Quandary: Finding a Voice for Ideological and Religious Discourse

This panel will address an array of questions that arise in the act of translating ideological and spiritual texts, including: how to write about religion for a readership that is unaccustomed to inquisitive religious discourse; the impact of translating a religious text on a translator who is a non-practitioner; and the rhetorical tools that enable a translator to engage actively and purposefully with ideological writing. Examples will be drawn from the writings of Pope Francis, Giuseppe Berto, Martin Luther, and the Buddhist canon.

Moderators: Oonagh Stransky
Joseph Keady
Participants: Gregory Conti
Siobhan Mei
Oonagh Stransky
Joseph Keady

3:45pm – 5:00pm
OCC 204

Me and the Devil: Translators and Authors at the Crossroads

Translators are often posited as distinct figures from authors. Clearly, this is true in a physical sense, which materializes in the author/translator relationship. But what about the work? Do translators and authors meet at the crossroads and hand their work off to each other, or do they meet at those crossroads and walk with each other hand-in-hand thereafter? Are translators like Robert Johnson's figure in "Crossroads" who sings, "Nobody seemed to know me / Everybody passed me by"? In this panel translators, scholars and editors will discuss the borderlines that exist, or that are fictitious, between translators and authors and the relationship between translators and the politics behind choosing a book.

Moderators: Tamara Cabrera
Faiza Sultan
Participants: Tamara Cabrera
Sergio Waisman
Christiana Hills
Mona Kareem

3:45pm – 5:00pm
OCC 208

Accommodation in Theater Translation: Dramaturgy, Adaptation, Explicitation

Multiple "actors" are involved in bringing the translation of a foreign-language play to the English-speaking stage. Questions of space, adaptation, dramaturgy, directing, performance, etc., are likely to inhere in production, and these often affect both the translator's role and methodology. This panel examines some of the ways in which translation for the theater is influenced by these parameters and constraints. The panelists present their experiences using examples of plays translated from classical Greek, Renaissance Spanish, and contemporary Farsi.

Moderator: Gary Racz
Participants: Gary Racz
Keyne Cheshire
Fatemeh Madani

3:45pm – 5:00pm
OCC 210-211

Adding and Subtracting: Translating with Stealth Glosses, References, Puzzles

Part of what makes language come alive in the poems and fiction we translate are the sometimes explicit but often slyer allusions to sports, song lyrics, idioms, history, politics, celebrities, movies, and language itself in puns. What does the translator do when translating these links to the culture of the original? Drop them altogether? Translate them as is, with no explanation? Insert a word or two in the form of a stealth gloss? What about translating references in children's literature? Or adding new references that resonate not with the culture of the original but with the culture of the translation? The panelists will be offering examples from their translation experience working with Spanish, Portuguese, Croatian, and English.

Moderator: Ellen Elias-Bursac
Participants: Lisa Bradford
Dick Cluster
Ellen Elias-Bursac
Daniel Hahn
Ivan Sršen

3:45pm – 5:00pm
Oakland Room
(3rd Floor)

Russian Translation Workshop: Verbs

Translators who work with Russian will gather to consider and discuss particularly interesting and challenging specific issues of translating various forms and aspects of Russian verbs, in both poetry and prose. Participants will bring handouts that detail examples of their approaches to handling difficult situations involving verbs. Anyone with an interest in Russian or any other Slavic language is welcome to attend, and we encourage translators of all experience levels to participate.

Moderators: Lisa Hayden
Anne Fisher

5:15pm – 6:30pm

Keynote Address: Don Mee Choi (Grand Ballroom ABCDE)

6:30pm – 8:30pm

Dinner (on your own)

6:50pm – 8:10pm

Offsite Bilingual Readings: Mills College “Reading under the Stars”

Sponsored by the MFA in Translation at Mills College

Mills College Open Air Greek Theatre

5000 MacArthur Boulevard

Oakland, CA

Food and drinks welcome; food available for purchase.

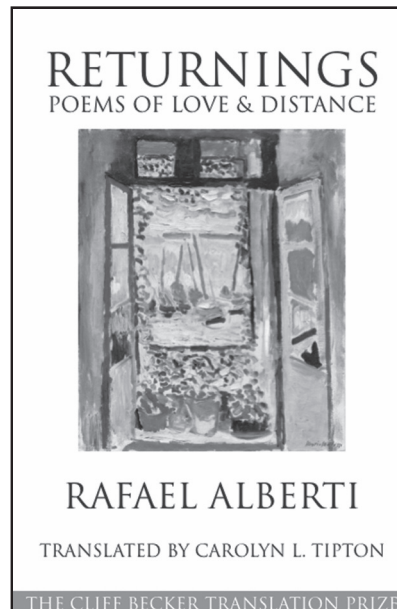
8:30pm – 11:00pm

Declamación (Skyline Room, 21st Floor)

A World of Voices - White Pine Press

Congratulates Carolyn Tipton, winner of

The Cliff Becker Book Prize in Translation



The Cliff Becker Book Prize in Translation is supported by the

**amazon literary
partnership**

Sunday, October 9, 2016

7:30am – 9:30am	Breakfast (East Hall Prefunction)
8:00am – 12:00pm	Registration (Atrium Lounge)
9:30am – 10:45am	General Membership Meeting (Grand Ballroom ABCDE)
10:30am – 3:00pm	Book Exhibit (Grand Ballroom FGH)
10:45am – 11:15am	Beverage Break (Foyer)

11:15am – 12:30pm Sessions

11:15am – 12:30pm Junior Ballroom 1-2	<p>Bay Area Book Launch and 2016 Cliff Becker Book Prize Celebration</p> <p>Join us as we celebrate the release of new titles from Bay Area translators Dan Bellm, Stephen Kessler, and Carolyn Tipton, winner of the 2016 Cliff Becker Book Prize!</p> <p>Participants: Dan Bellm Stephen Kessler Carolyn Tipton</p>																
11:15am – 12:30pm Junior Ballroom 3	<p>Bilingual Readings 15: Mexican Poetry and Prose</p> <table> <tr> <th>Time</th><th>Translator Author Country (Language) Genre</th></tr> <tr> <td>11:15am</td><td>Curtis Bauer Fabio Morábito Egypt/Italy/Mexico (Spanish) Poetry</td></tr> <tr> <td>11:25am</td><td>Jeff Barnett Carlos Fuentes Mexico (Spanish) Fiction</td></tr> <tr> <td>11:35am</td><td>Sarah Booker Cristina Rivera Garza Mexico (Spanish) Fiction</td></tr> <tr> <td>11:45am</td><td>C.M. Mayo Agustín Cadena Mexico (Spanish) Poetry</td></tr> <tr> <td>11:55am</td><td>Nancy Ross Rosario Castellanos Mexico (Spanish) Non-Fiction</td></tr> <tr> <td>12:05pm</td><td>Mark Weiss Gaspar Orozco Mexico (Spanish) Poetry</td></tr> <tr> <td>12:15pm</td><td>Stalina Villarreal Sor Juana Indes de la Cruz and Minerva Reynosa Mexico (Spanish) Poetry</td></tr> </table>	Time	Translator Author Country (Language) Genre	11:15am	Curtis Bauer Fabio Morábito Egypt/Italy/Mexico (Spanish) Poetry	11:25am	Jeff Barnett Carlos Fuentes Mexico (Spanish) Fiction	11:35am	Sarah Booker Cristina Rivera Garza Mexico (Spanish) Fiction	11:45am	C.M. Mayo Agustín Cadena Mexico (Spanish) Poetry	11:55am	Nancy Ross Rosario Castellanos Mexico (Spanish) Non-Fiction	12:05pm	Mark Weiss Gaspar Orozco Mexico (Spanish) Poetry	12:15pm	Stalina Villarreal Sor Juana Indes de la Cruz and Minerva Reynosa Mexico (Spanish) Poetry
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11:15am – 12:30pm Junior Ballroom 4	<p>How to Share an Author: Ethics and Etiquette in Working with Other Translators of the Same Author</p> <p>So you've found an author you're crazy about and you're ready to embark on a translation. You've confirmed the rights are available, but discovered another translator is working on the same writer's books. Do you step aside or work side-by-side or race each other to publish a book first? Do you compare notes, or bring your own different styles to this author's texts? And what obligations do publishers have toward authors, translators, and their own practical constraints? In this panel, we'll provide various perspectives on the ethics of informing, collaborating, and taking ownership of various individual texts, both in the short term and in an author's long afterlife.</p> <p>Moderator: Jeffrey Zuckerman</p> <p>Participants: Katrina Dodson Edward Gauvin Heather Cleary Adam Z. Levy</p>																
11:15am – 12:30pm OCC 201	<p>Bilingual Readings 16: Russian Poetry and Prose</p> <table> <tr> <th>Time</th><th>Translator Author Country (Language) Genre</th></tr> <tr> <td>11:15am</td><td>Marian Schwartz Andrei Gelasimov Russia (Russian) Fiction</td></tr> <tr> <td>11:25am</td><td>Mary Jane White Marina Tsvetaeva Russia (Russian) Poetry</td></tr> <tr> <td>11:35am</td><td>Katherine Young Inna Kabysh Russia (Russian) Poetry</td></tr> <tr> <td>11:45am</td><td>Jesse Irwin Friedrich Gorenstein Russia/Soviet Union (Russian) Fiction</td></tr> <tr> <td>11:55am</td><td>J. Kates Sergey Stratanovsky Russia (Russian) Poetry</td></tr> <tr> <td>12:05pm</td><td>Jamie Olson Timur Kibirov Russia (Russian) Poetry</td></tr> <tr> <td>12:15pm</td><td>Yelena Posina Anna Akhmatova, Marina Tsvetayeva, Boris Pasternak, Osip Mandelstam Russia (Russian) Poetry</td></tr> </table>	Time	Translator Author Country (Language) Genre	11:15am	Marian Schwartz Andrei Gelasimov Russia (Russian) Fiction	11:25am	Mary Jane White Marina Tsvetaeva Russia (Russian) Poetry	11:35am	Katherine Young Inna Kabysh Russia (Russian) Poetry	11:45am	Jesse Irwin Friedrich Gorenstein Russia/Soviet Union (Russian) Fiction	11:55am	J. Kates Sergey Stratanovsky Russia (Russian) Poetry	12:05pm	Jamie Olson Timur Kibirov Russia (Russian) Poetry	12:15pm	Yelena Posina Anna Akhmatova, Marina Tsvetayeva, Boris Pasternak, Osip Mandelstam Russia (Russian) Poetry
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11:15am – 12:30pm
OCC 203

In Transit to Nowhere: A Curated Reading of Fragments

Fragments exist in a perpetual state of transition — between forms, complete yet partial, inexhaustibly becoming. Translation builds a bridge across which the already transient fragments must pass. This curated reading will share and celebrate the diversity and beauty of fragmentary literature across traditions, genres, time periods, and languages including Ancient Greek, Arabic, Chinese, Danish, and Spanish.

Moderator: Lucina Schell
Participants: Emily Goedde
Andrew Barrett
Katrine Øgaard Jensen
Yvette Siegert
Ghada Mourad

11:15am – 12:30pm
OCC 204

Crossing the Line: When a Translation Becomes an Original

What happens when a translation gets adopted as an original in its target culture? Can it never be changed, even for good reasons? Is the target culture “wrong” to view a translation in the same inviolable terms in which original texts are often viewed? Do the “actual” original and the translation then come into conflict? This session will explore several examples of texts that have “crossed the line.”

Moderator: Wendy Hardenberg
Participants: Dennis Dybeck
Ruoan Fan
Wendy Hardenberg
Ann Huang

11:15am – 12:30pm
OCC 208

Crossing into Print: A Roundtable of Small Press Publishers

In this roundtable, editors from four small presses discuss what guides their decision-making and the reasoning behind choices regarding the authors and translations they publish. Unlike translators, who compete for scarce publishing resources open to translations in the US, small publishers encounter an abundance of quality work in translation awaiting publication, and, at the same time, cannot deny how constraints like resources, timelines, strategies, and aesthetics affect the development of a book catalog. How do publishers navigate these complex choices? What do publishers prioritize when choosing among book manuscripts? What kind of movement do independent translation publishers wish to create? What are the implied ideologies and ideas that get translated in publishers' selections?

Moderators: Steve Halle
Laura Cesarco Eglin
Participants: Minerva Laveaga Luna
Johannes Göransson
Matvei Yankelevich
Anna Moschovakis

11:15am – 12:30pm
OCC 210-211

Academic Training of Literary Translators

Tim Parks' recent essay on literary translation triggered debate about who translates and how translators learn the practice. Our environment is also changing for reasons as varied as: the proliferation of online venues, stronger advocacy initiatives, or the greater linguistic diversity among works being translated into English. The panelists represent various types of academic literary translation programs: MAs and MFAs, incorporated programs, directed mentorship in environments committed to languages and translation. With the help of the audience, the panel will address: what are the current models of training literary translation? what kinds of changes, innovations, initiatives might better respond to contemporary currents in, needs and realities of literary translation?

Moderator: Aron Aji
Participants: Achy Obejas
Geoffrey Brock
Susan Bernofsky
Sean Cotter
Russell Valentino

12:30pm – 2:15pm

Lunch (on your own)

12:50pm – 2:00pm

ALTA Emerging Translator Mentorship Presentations and Readings (Offsite)

*E. M. Wolfman Bookstore
410 13th Street
Oakland, CA
415-250-5527 | <http://wolfmanhomerepair.com/>
Guests may bring food to the reading.*

2:15pm – 3:30pm Sessions

2:15pm – 3:30pm
Junior Ballroom 1-2

The Center for the Art of Translation's "Poetry Inside Out": Celebrating Diversity and Building Junior Literacy Skills by Teaching Translation

The Center for the Art of Translation's educational program Poetry Inside Out is a language arts curriculum that celebrates classroom diversity and builds literacy skills by teaching students to translate great poetry from around the world. Poetry Inside Out is a cross-cultural literacy program that embraces — and relies upon — the cultural and linguistic diversity in classrooms and schools. It is a language program that builds close reading skills and unlocks creativity, and it is a world literature program that treats great poets as teachers and their work as models. This session is not a workshop, but participants will learn about this innovative program that has been embraced by teachers across the country.

Moderators: Michael Holtmann
Mark Hauber
Participants: Michael Ray
Jill Smith
Denise Newman

2:15pm – 3:30pm
Junior Ballroom 3

Bilingual Readings 17: Romance Languages

Time	Translator Author Country (Language) Genre
2:15pm	Elizabeth Lowe Nelida Pinon Brazil (Brazilian Portuguese) Fiction
2:25pm	Kathleen McNerney Silvia Aymerich and Renada-Laura Portet Spain (Catalonia) (Catalan) Poetry
2:35pm	Meg Berkobien Jenn Diaz Spain (Catalonia) (Catalan) Fiction
2:45pm	Clyde Moneyhun Teresa Pascual, Vinyet Panyella, Cèlia Sànchez Mústich, Margalida Pons (contemporary women poets) Spain (Catalonia) (Catalan) Poetry
2:55pm	Olivia Sears Chandra Livia Candiani Italy (Italian) Poetry
3:05pm	Allison Grimaldi-Donahue Vito M. Bonito Italy (Italian) Poetry

2:15pm – 3:30pm
Junior Ballroom 4

Translating Comics

What unique challenges does the translation of graphic novels and comics present? What opportunities does the medium present? What lessons from the translation of graphic novels have carried over to the translators' work with other texts? How does the visual grammar of comics affect their translation?

Panelists will discuss recent translations with example slides from graphic novels from Argentina, Côte d'Ivoire, Equatorial Guinea, France, and Spain.

Moderators: David Shook
André Naffis-Sahely
Participants: Olivia Smith
Chris Ortega
Edward Gavin

2:15pm – 3:30pm
OCC 201

Bilingual Readings 18: European Miscellany Part 2

Time	Translator Author Country (Language) Genre
2:15pm	Ani Gjika Luljeta Lleshanaku Albania (Albanian) Poetry
2:25pm	Matthew Smith Jacques Roubaud France (French) Poetry
2:35pm	Jean-Jacques Poucel Jacques Roubaud France (French) Poetry
2:45pm	Martha Di Tondo Rimbaud France (French) Poetry
2:55pm	Daniel Levin Becker Michelle Grangaud France (French) Poetry
3:05pm	Chris Clarke Olivier Salon France (French) Non-Fiction
3:15pm	Mary-Sherman Willis Jean Cocteau France (French) Poetry

2:15pm – 3:30pm
OCC 203

The Arkansas International: Reading followed by Q&A

Editor-in-Chief Geoffrey Brock and Translation Editor Anne Greeott will moderate a reading from the first issue of the forthcoming journal produced by the University of Arkansas MFA program in Creative Writing, *The Arkansas International*. Contributing translators will read and discuss their versions of a variety of pieces from around the globe. This new biannual journal will publish the best writing by US and international authors in an effort to expand and enrich the global literary dialogue. After the reading, the editors will moderate a Q&A session regarding the journal's launch and the reading.

Moderators: Geoffrey Brock
Anne Greeott
Participants: Lisa Rose Bradford
Frederika Randall
Marian Schwartz

2:15pm – 3:30pm
OCC 204

Greenhorns and Old-Timers: Crossing Generations in Translation

This roundtable will reflect on the exciting, but often terrifying, crossing from non-translator into translator. We discuss our roads to translation, what inspired us to pursue literary translation, what resources we used to guide us in our crossing over, and what some of the challenges have been in our nascent stages of translating. We also share some of our first translations and discuss our approaches, failures, and successes. We do so with established professionals in a conversation that addresses beginners, experts — and everyone in between: How do long-time practitioners rediscover the newness and energy of the beginner? How can beginners learn more effectively from more accomplished practitioners? When does one stop being a “beginner”?

Moderators: David Gramling
Prairie Markussen
Participants: Patrick Ploschnitzki
Judith Menzl
Tara Taylor
Angelia Giannone

2:15pm – 3:30pm
OCC 208

Reviewing Translations

Bring your notes, ideas, and drafts, and we will workshop your reviews to get them into shape, or brainstorm to get them started. This session will begin with some general observations and principles, along with a template or two. We'll consider best practices, worst practices, and doubtless a variety of mediocre ones as well!

Moderator: Russell Valentino

2:15pm – 3:30pm
OCC 210-211

Mentorship Meetings

By invitation only.

2:15pm – 3:30pm
Grand Ballroom C

Translation and the Low Residency MFA

Program directors and teachers discuss how teaching translation works in low-residency MFA programs.

Moderator: Achy Obejas
Participants: Dan Bellm
Ellen Doré Watson
Mihaela Moscaliuc

3:30pm – 4:00pm

Break (on your own)

4:00pm – 5:15pm Sessions

4:00pm – 5:15pm
Junior Ballroom 1-2

Beyond #namethetranslator: New Forms of Translator Advocacy

For decades translators have sought to have reviewers mention their names. Twitter's #namethetranslator hashtag is just the latest version of this advocacy. But does it work? Or is it just sounding off? To what extent should publishers be engaging on our behalf? In general, are social media helping translators make progress on the issues that matter most to us? Is it time for us to start talking about the elephant in the room: how much we are paid? How do we do so, given that we don't have a union?

Moderator: Alex Zucker
Participants: Deborah Smith
Marcia Lynx Qualey
Megan Berkobien
Sean Bye

4:00pm – 5:15pm
Junior Ballroom 3

Bilingual Readings 19: Spanish Fiction

Time	Translator Author Country (Language) Genre
4:00pm	Lisa Dillman Andrés Barba Spain (Spanish) Fiction
4:10pm	Barbara Ichiishi Esther Tusquets Spain (Spanish) Fiction
4:20pm	Sandra Kingery Lawrence Schimel Spain (Spanish) Fiction
4:30pm	Catherine Nelson Fernando Aramburu Spain (Spanish) Fiction
4:40pm	Brendan Riley Luis Goytisolo Spain (Spanish) Fiction
4:50pm	Gabriella Martin Juan José Millás Spain (Spanish) Fiction
5:00pm	Layla Benitez-James Óscar Curieses Spain (Spanish) Fiction

4:00pm – 5:15pm
Junior Ballroom 4

Aiming for Song: The Art and Craft of Translating Lyrics

More than supertitles or program notes, singable translations draw on the meshing of language-neutral music and language-specific words. In parameters set by composers and lyricists, singable translations should give target-language audiences aesthetically satisfying, directly communicative counterparts of originals, furthering the accessibility, appreciation and vitality of vocal works while providing a rewarding discipline for the translators. The panelists will discuss the nuts and bolts of the translation process, including scansion/prosody, syllabic expansion/condensation, sonority and word-melody matches (Morin); multiple drafts of a single Magic Flute couplet (Herman-Apter); and translations of poems by Apraksina as songs and for cantatas by Cameron-Wolfe and Korchmar (Manteith).

Moderator: James Manteith
Participants: Edward Morin
Mark Herman
Ronnie Apter

4:00pm – 5:15pm
OCC 201

Bilingual Readings 20: Mediterranean Poetry and Prose

Time	Translator Author Country (Language) Genre
4:00pm	D. M. Spitzer Homer Greece (Ancient Greek) Poetry
4:10pm	Keyne Cheshire Homer Greece (Ancient Greek) Poetry
4:20pm	Thalia Pandiri Christoforos Milonidis Greece (Greek) Fiction
4:30pm	Dimitra Nazos Dimitra Kotoula Greece (Greek) Poetry
4:40pm	Nefise Kahraman Selçuk Baran Turkey (Turkish) Fiction
4:50pm	Murat Nemet-Nejat Ece Ayhan Turkey (Turkish) Poetry
5:00pm	Chana Kronfeld Yehudaamichai Israel (Hebrew) Poetry

4:00pm – 5:15pm
OCC 203

Tradotta: Italian Women Writers in Translation

For the first time in decades, if you ask your fellow readers to name an Italian woman writer, they have an answer: novelist Elena Ferrante. (Many could even name her American translator, Ann Goldstein.) Has a new space opened for reading Italian women writers in translation? Panelists will discuss and read the work of Italian women — both emerging writers and those forgotten over the past 100 years — and the circumstances of their literary lives. From “tradite” to “tradotte”...

Moderator: Olivia Sears
Participants: Diana Thow
Julia Nelsen
Geoffrey Brock
Olivia Sears

4:00pm – 5:15pm
OCC 204

Translation as a Key to the Different Reception of Mexican Writer Juan Rulfo in the USA and Europe

Juan Rulfo is considered one of the most important 20th-century Mexican writers. Often credited with introducing novel narrative techniques (stream of consciousness, shifting points of view) into Latin American literature, he was very influential on Latin American Boom writers such as García Márquez. In two related panels, we show the importance of translation for this canonical writer’s impact (1) in the USA, and (2) in Europe. Rulfo’s lack of echo in the USA in comparison with different European countries will be shown to hinge on how convincingly Rulfo’s prose was transposed into the target languages, crossing an often insurmountable cultural divide. Film director Juan Carlos Rulfo (Juan Rulfo’s son) and Poot-Herrera will moderate the first panel (USA), and Miglio the second one (Europe).

Moderator: Viola Miglio
Participants: Juan Carlos Rulfo
Sara Poot-Herrera
Caragh Barry
Iker Arranz

4:00pm – 5:15pm
OCC 208

Just Do It: Practical Training for Literary Translators

Many professional literary translators working today got their start and their training by doing practical and nonfiction translating — some (gasp) even worked in publishing as editors, agents, or project managers. For these translators — in contrast to the university or MFA track — translation is their day job. A roundtable of accomplished literary translators discuss the process of acquiring the necessary skills, developing their vocation, craft, and art, professionalism in the field, and how this affects the “ecosystem” of literary translation.

Moderator: Allison Markin Powell
Participants: Jessica Cohen
Ezra Fitz
Katherine Silver

4:00pm – 5:15pm
OCC 210-211

This is me, This is me, Is not: The Poet When Translating Poetry

Four distinguished poet/translators from French, Greek, and Spanish talk about and read from their work (translations, poems) in response to the prompt: what do we poets who translate do as we translate poetry, how do our own voices/identities as poets frame the ways we approach the texts of someone else, with what respect, humility, guile, chutzpah?

Moderator: Mark Statman
Participants: Alike Barnstone
Pablo Medina
Dan Bellm

4:00pm – 5:15pm
Grand Ballroom C

The Nature of Difficulty in Translation

We all reach a moment in a translation project that causes us to pause. This often is not simply due to the word or line testing our knowledge. Perhaps the content is emotionally trying or triggering, the piece simply isn't that compelling, or the complications of translation rights grind your work to a halt. In this panel, each of the speakers will discuss such instances that slowed down their work — and at worst stopped it altogether. The difficult translation moments that force the translator to question her current project, or her trajectory altogether.

Moderators: Yvette Siegert
Anna Rosenwong
Participants: Yvette Siegert
Anna Rosenwong
Niloufar Talebi

5:30pm – 8:00pm

Closing Event (Skyline Room, 21st Floor)
Co-sponsored by City Lights



NATIONAL TRANSLATION AWARD PROSE LONGLIST

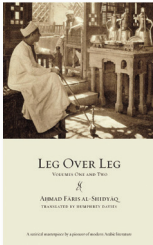
Congratulations to the translators on the 2016 NTA Longlist for Prose! See what judges Karen Emmerich, Andrea Labinger, and Marian Schwartz had to say about each of the longlist titles (in alphabetical order by title):



***Adventures in Immediate Irreality* by Max Blecher**

Translated from the Romanian by Michael Henry Heim (New Directions)

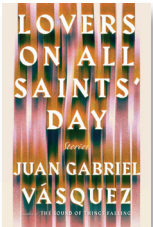
Max Blecher's *Adventures in Immediate Irreality* bridges the genres of memoir and novel, chronicling the demise of his body as he slowly succumbs to the spinal tuberculosis that would kill him at the age of twenty-eight. Michael Henry Heim, who learned Romanian solely to translate this book, was himself terminally ill when he began work on it; the translation is posthumously published. Heim, a master translator from many languages, brought all of his formidable talents to this project, including a keen eye to the dense yet precise language of this beautifully harrowing book.



***Leg Over Leg* by Ahmad Faris al-Shidyaq**

Translated from the Arabic by Humphrey Davies (Library of Arabic Literature/NYU Press)

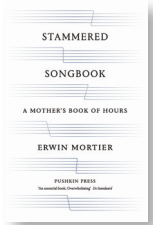
Humphrey Davies' masterful translation of Faris al-Shidyaq's *Leg over Leg* is the English-language reader's first introduction to the work of this foundational figure of Arabic letters. The protagonist leaves his native Lebanon to make a life for himself elsewhere as an itinerant scribe, poet, translator, editor, and author. This is a book about books, about conventions of writing, reading, bookmaking, cultural creation and crossings, bristling with puns and long digressions about the "oddities of language, including its rare words" — a preoccupation that makes Davies' translation all the more remarkable as a work of literature and scholarship both.



***Lovers on All Saints' Day* by Juan Gabriel Vásquez**

Translated from the Spanish by Anne McLean (Riverhead Books)

The seven short stories in this collection by Colombian writer Juan Gabriel Vásquez are set primarily in Belgium and France. These classically told tales reflect a sense of displacement and the impossibility of communication, whether between intimates or strangers. A lonely veterinarian looking for a one-night stand, an adulterous pregnant woman who falls for a magician, a hunting party gone terribly awry — each one's story is written with exquisite restraint and a sharp eye for detail, as captured by Anne McLean's shimmering translation.



***Stammered Songbook: A Mother's Book of Hours* by Erwin Mortier**

Translated from the Dutch by Paul Vincent (Pushkin Press)

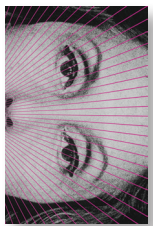
This lyrical, spare volume, an account of the devastation wreaked on a family by Alzheimer's disease, is a prose poem to the author's mother as she inexorably fades into oblivion; the book is as meandering and full of eloquent gaps as her own condition. How ironic it is that Mortier, whose astonishing gift for words is deftly expressed in Paul Vincent's luminous translation, should be condemned to witness his mother's gradual loss of language. Mortier's observations on the untidiness of human existence and the ambivalence of loss are stunning and fresh.



***The Blizzard* by Vladimir Sorokin**

Translated from the Russian by Jamey Gambrell (Farrar, Straus, and Giroux)

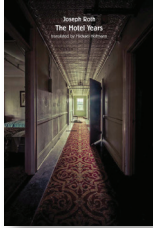
Country doctor Garin desperately needs to travel to the village of Dolgoye during a relentless snowstorm in order to vaccinate the villagers against the Bolivian plague, which is turning them into zombies. He hires the kindly but simple Crouper to drive him there in his sled, pulled by a team of fifty minuscule horses, never anticipating the misadventures that await them along the way. Elements of the traditional folk tale (giants, a lusty miller's wife) combine with speculative fiction in this wildly imaginative example of what might be characterized as "Russian magical realism." Jamey Gambrell's virtuosic translation captures that magic.



***The Complete Stories of Clarice Lispector* by Clarice Lispector**

Translated from the Portuguese by Katrina Dodson (New Directions)

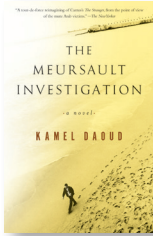
Katrina Dodson's translation of *The Complete Stories of Clarice Lispector* is as innovative and mesmerizing as the original texts. The early stories are innocent and intensely strange, as Lispector continues to try on different voices; the volume ends four decades later, with stories that are more confident but still intensely strange. Dodson brilliantly conveys Lispector's unconventional gaze, which never seems to be looking where we expect in this tour de force of thought and style.



***The Hotel Years* by Joseph Roth**

Translated from the German by Michael Hofmann (New Directions)

Michael Hofmann's gorgeous, precise, and penetrating translation of the sixty-four feuilletons by Joseph Roth that make up *The Hotel Years* — "something topical, something lasting, something burning, something whimsical," as Hofmann describes the selection in his brilliant introduction — represents the pinnacle of the translator's art. In this, his fourteenth Roth translation, Hofmann brings together Roth's highly intelligent and intensely personal "noticings" about train travel, spring, oil wells, and balconies, about Germany, the USSR, Albania, the Dual Monarchy, the land of his birth, and much more. Joseph Brodsky once said that there is a poem on every page of Roth's writing. Hofmann has vividly recreated each of these poems.



***The Meursault Investigation* by Kamel Daoud**

Translated from the French by John Cullen (Other Press)

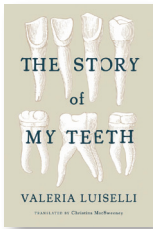
Kamel Daoud's *The Meursault Investigation* is a powerful reimagining of the story of Albert Camus's *The Stranger* — or, rather, a writing-back that imagines not only the death but also the life of the unnamed "Arab" shot and killed on an Algerian beach in Camus's novel. Daoud gives Meursault's victim a name, Musa, as well as a family: a mother to mourn him and a younger brother intent on rescuing his revered elder brother from the obscurity of a false fame by telling his own version of his brother's death, life, people, and land. John Cullen's translation is lively, colloquial, conversational, and beautifully crafted.



***The Physics of Sorrow* by Georgi Gospodinov**

Translated from the Bulgarian by Angela Rodel (Open Letter Books)

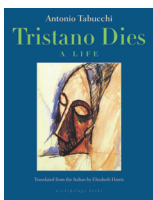
Alternately funny and heartbreaking, this labyrinthine tale — befitting the Minotaur motif at its core — erases time and space to explore what it means to be a sentient being on this planet. The novel is unabashedly non-linear, leading the reader down blind alleys, from classical antiquity to the 20th century's two world wars, with periodic, grim glimpses of life in Soviet Bulgaria. An exercise in the art of story-telling, *The Physics of Sorrow* offers countless possibilities for a dénouement. While hope is by no means guaranteed, it is never entirely excluded, either. Angela Rodel's translation is magnificent.



***The Story of My Teeth* by Valeria Luiselli**

Translated from the Spanish by Christina McSweeney (Coffee House Press)

Written in loose collaboration with workers in a Mexican juice factory, Valeria Luiselli's *The Story of My Teeth* has undergone further transformation in its English version, thanks to her own reworking of the "original" text, Christina McSweeney's rollicking translation, and the addition of a "Chronologic" entirely of McSweeney's design. Revolving around a series of fantastic auctions of the teeth of Gustavo "Highway" Sánchez, the book swerves between genres, pulling references high and low seemingly out of thin air and weaving them into a tapestry of narrative threads, whose pace McSweeney matches with gusto.



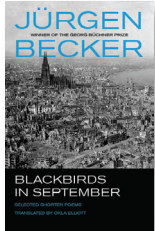
***Tristano Dies* by Antonio Tabucchi**

Translated from the Italian by Elizabeth Harris (Archipelago Books)

In Antonio Tabucchi's *Tristano Dies*, a dying Italian Resistance hero has called a writer to his bedside to tell him the story not of his life — a life of love and war, fidelity and betrayal — but of the mind that lived it. Elizabeth Harris's English translation is that rare and thrilling instance of transcendent translation that stands, independently, on the same high level as the original, a level Harris sustains through this mesmerizing and thought-provoking text.

NATIONAL TRANSLATION AWARD POETRY

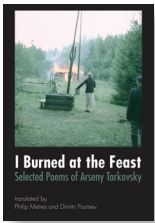
Congratulations to the translators on the 2016 NTA Longlist for Poetry! See what judges Adriana Jacobs, Karen Kovacik, and Cole Swensen had to say about each of the longlist titles (in alphabetical order by title):



Blackbirds in September: Selected Shorter Poems by Jürgen Becker

Translated from the German by Okla Elliott (Black Lawrence Press)

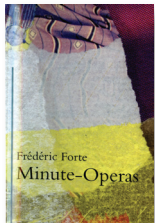
This carefully curated selection of Jürgen Becker's poetry explores how extensively and how subtly the Second World War has pervaded European consciousness throughout the 20th and now into the 21st century. Becker's precarious balance between personal memory and conviction, on the one hand, and a commitment to historical frankness on the other gives all of his work a multi-dimensionality in which all dimensions are constantly shifting, offering new perspectives on each other. Throughout, Becker is committed to the concrete, to the undeniably material, and his ability to let that materiality speak for itself gives his work an incomparable clarity and presence. Okla Elliott's translation captures all that clarity, all that presence, bringing it into an English idiom with tremendous immediacy and force.



I Burned at the Feast: Selected Poems of Arseny Tarkovsky by Arseny Tarkovsky

Translated from the Russian by Philip Metres and Dimitri Psurtsev (The Cleveland State University Poetry Center)

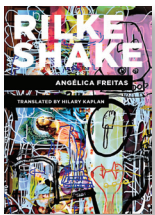
This volume offers a generous selection of Arseny Tarkovsky's poetry from early post-Revolution Moscow through the late 1970s. Written in conversation with his contemporaries Anna Akhmatova and Osip Mandelstam, Arseny Tarkovsky's short lyrics and longer sequences offer a spiritual chronicle of life during the Second World War and in communist Russia. In Tarkovsky's imaginary, the poet is "scyther, psalmist, and carpenter prince," winnowing, strumming, and hammering lines into song amid the whirlwind of history. Philip Metres and Dimitri Psurtsev balance formal rigor and and plain-spoken ardor in their translations, which poet Ilya Kaminsky has praised for their "attentiveness that is akin to . . . prayer."



Minute-Operas by Frédéric Forte

Translated from the French by Daniel Levin Becker, Ian Monk, Michelle Noteboom, Jean-Jacques Poucel (Burning Deck)

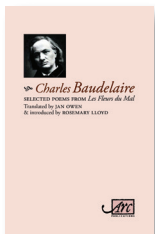
Ludic by nature, Forte, a member of the Oulipo since 2005, takes on the Musée du Louvre in this spatially and visually activated collection. Using quick cuts, oblique glances, and slippery connections, Forte creates an associative field around a series of the museum's pieces from antiquity, one per page, augmented by a complex choreography — a bit reminiscent of those dance diagrams from the 50s — but incorporating the entire repertory of 21st-century computer iconography. Translating this work meant not only translating words, phrases, spaces, displacements, leaps, gaps, and an array of symbols, but also a gamut of delicate tones, including irony, slang, several levels of humor, and tinges of melancholy. This translation, done by team of four, all bilingual, is positively acrobatic, even balletic — as is the original.



Rilke Shake by Angélica Freitas

Translated from the Portuguese by Hilary Kaplan (Phoneme Media)

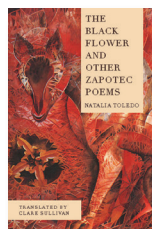
Freitas' title, a pun on milkshake, suggests in just three syllables the method of this madly exuberant book. The author shakes and swirls literary modernism (Moore, Stein, Pound, Bishop, Pessoa, Rilke) in a lexical blender of slang, neologisms ("dismallarmament"), spells, and loans from other languages. Hilary Kaplan zooms around each linguistic curve along with the poet, finding inventive solutions to bring into English the sounds, rhythms, play, and verve of the Portuguese. Only this omnivorous appetite for the flavors of words, Freitas implies, can save us from a two-dimensional understanding of history, poetry, and ourselves.



Selected Poems from Les Fleurs du Mal by Charles Baudelaire

Translated from the French by Jan Owen (Arc Publications)

Any new translation of Charles Baudelaire's landmark collection *Les fleurs du mal* will be subject to the inevitable comparison to the many translations that precede it. But any new translation of a classic work is also a product of its translator's time. In this respect, Jan Owen writes, translations are "interim hybrids," and this outlook shapes Owen's "re-creation" of Baudelaire's poems. In Owen's 21st-century English, the lines and rhymes of Baudelaire's "strange music" jolt and dazzle with an urgency and currency that speaks to our contemporary economic and social realities, as they did in his own century.



***The Black Flower and Other Zapotec Poems* by Natalia Toledo**

Translated from the Isthmus Zapotec and Spanish by Clare Sullivan (Phoneme Media)

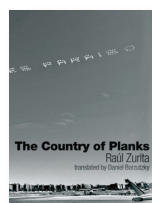
In her long poem addressed to T.S. Eliot, Natalia Toledo contemplates the “waste land” of linguistic death, in which her children, “homeless birds in the jungle of / forgetfulness,” will no longer speak Zapotec. This trilingual collection in Zapotec, Spanish, and English stakes a claim against such erasure through its exquisite evocations of the flora, fauna, and history of Toledo’s indigenous culture. Clare Sullivan’s meticulous translations, derived from closely comparing Toledo’s Spanish versions of her Zapotec originals, render this world accessible without condescending or domesticating, allowing the “humid magma” and olfactory richness of *The Black Flower* to flourish in English.



***The Collected Poems of Chika Sagawa* by Chika Sagawa**

Translated from the Japanese by Sawako Nakayasu (Canarium Books)

For readers new to Chika Sagawa’s work, this collection offers a thorough and persuasive introduction to her work, but Sawako Nakayasu’s expert and exquisite translations also reveal the extent to which these poems remain charged with currency and energy many decades after Sagawa’s early death at the age of 24. In her astute selection from Sagawa’s oeuvre, Nakayasu argues that “Japanese Modernism was not so much an offshoot of European art movements, but rather its own complex web of developments that evolved on its own terms.” So too did Chika Sagawa, who refused to get “chipped away” by the trends of her day.



***The Country of Planks* by Raúl Zurita**

Translated from the Spanish by Daniel Borzutzky (Action Books)

Raúl Zurita’s work takes on the challenge of grief at a national scale, exploring ways that language might constitute a force of memory and of confrontation sufficient to take on not only intricate, embedded systems of oppression but also the past itself, with its inherently memory-effacing habits and capacities. This book covers the tremendous range of Zurita’s work, from the pointed fury and despair of the prison poems to the irrepressible hope of his poems written in the sky above New York to the equally irrepressible presence of WWII. Throughout them all, Zurita is focused on a kind of close observation that constitutes an act of witness that goes beyond the political to enact a deeper engagement with human history and experience. Daniel Borzutzky has kept all the verve and vigor while also capturing Zurita’s calm commitment to telling detail.



***This Blue Novel* by Valerie Mejer Caso**

Translated from the Spanish by Michelle Gil-Montero (Action Books)

This bilingual edition of Valerie Mejer Caso’s *This Blue Novel* presents the story of the author’s multigenerational family, immigrants from Spain, Germany, and England, in images that have the heft of myth and the unpredictability of dreams. A work of metafiction that explores the difficulty of evoking the past through unstable language, it nonetheless makes the case for probing history through oneiric memory. The resulting novel becomes less a linear sequence of events than a compelling montage. Michelle Gil-Montero’s translation ably renders the lushness of Mejer Caso’s idiom, even as it interrogates the “lie [that] is language.”



***White Blight* by Athena Farrokhzad**

Translated from the Swedish by Jennifer Hayashida (Argos Books)

Athena Farrokhzad’s *White Blight* explores with unsparing brutality the distorted and “disfiguring” relation between memory and history, native and immigrant languages, parents and children. The mother who “let bleach run through her syntax,” also “put her barbarism” in her daughter’s mouth. Jennifer Hayashida’s startling translation is attentive to the distinct voices that shape the book’s intergenerational argument on diaspora, home and belonging. As a visual artist, she is also sensitive to the material properties of the book, the way the white English text moves within and pushes against black highlighted space, calling attention to what remains unwritten, “bleached out” between the white lines.

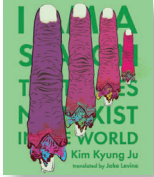
Books eligible for the 2016 NTA were titles published anywhere in the world in the previous calendar year (2015) that were translated into English. Publishers are invited to submit titles for consideration at the beginning of the year, and book selection is based on the quality of the finished book in English, and the quality of the translation.

For more information, visit www.literarytranslators.org.

STRYK PRIZE SHORTLIST

Congratulations to the translators on the 2016 Stryk Prize shortlist. Titles eligible for the 2016 Lucien Stryk Asian Translation Prize were book-length translations into English of Asian poetry or source texts from (but solely not commentaries on) Zen Buddhism or book-length translations from Hindi, Sanskrit, Tamil, Thai, Vietnamese, Chinese, Japanese, and Korean into English published anywhere in the world in the previous calendar year (2015). Publishers and translators are invited to submit titles for consideration at the beginning of the year, and book selection is based on the quality of the finished book in English. For more information, visit www.literarytranslators.org.

See what judges Steve Bradbury, Eleanor Goodman, and Kendall Heitzman had to say about each of the shortlist titles (in alphabetical order by title):



***I Am a Season that Does Not Exist in the World* by Kim Kyung Ju**

Translated from the Korean by Jake Levine (Black Ocean)

Kim Kyung Ju is clearly a major literary figure who has emerged the last few years as an unofficial but immensely popular spokesperson for the disaffected youth of Korea's post-industrial digital society. Although his often grotesquely surrealistic descriptions of alienation, anomie, and social exclusion can verge on the pornographic, there are many passages that have a Kafkaesque vulnerability that can be quite moving. This book debuts a very promising new translator, Jake Levine, a poet and former Fulbrighter who is currently pursuing his doctorate in comparative literature at Seoul National University, where he writes on contemporary American poetry for the Korean literary journal *Munjang*.



***Ripened Wheat: Selected Poems of Hai Zi* by Hai Zi**

Translated from the Chinese by Ye Chun (The Bitter Oleander Press)

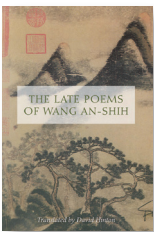
Hai Zi is one of China's most beloved poets, whose suicide at the age of 25, just months before the Tiananmen Square protests of 1989, catapulted him to a fame that is almost mythic in proportions. Although his poetic oeuvre is relatively small, his archetypal descriptions of a rural and natural world now virtually extinguished by industrialization have a lyric intensity that is richly evocative. Ye Chun is not the first translator to represent Hai Zi's poetry in English, but her generous selection of poems and informative preface provide an excellent introduction to this marvelous poet.



***The Collected Poems of Chika Sagawa* by Chika Sagawa**

Translated from the Japanese by Sawako Nakayasu (Canarium Books)

Sagawa Chika is hardly a household name in Japan, yet she was an important member of the prewar Modernist movement in Japan, intimately connected to some of the biggest names in Japanese literature at the time, and in many ways was far more groundbreaking than the men around her. In Sawako Nakayasu she has found a translator more than equipped to bring her poems into English for the first time. We hope that this translation will bring Sagawa Chika new readerships in English and perhaps even Japanese as well.



***The Late Poems of Wang An-Shih* by Wang An-Shih**

Translated from the Chinese by David Hinton (New Directions)

David Hinton has long been accepted as one of the premier translators of ancient Chinese texts. He has translated not only collections of the essential poets Li Po, Tu Fu, Wang Wei, Po Chü-i and others, but also given us new interpretations of the I Ching, the Analects, and the Tao Te Ching. In this new translation, Hinton brings us the less well-known Sung poet Wang An-shih, an eccentric figure and brilliant poet. Hinton captures the Chan Buddhist background of the poet and the freely roaming nature of his later life in finely-wrought language and vivid images. This is an important collection rendered beautifully into English.



***These Things Here and Now: Poetic Responses to the March 11, 2011 Disasters* by various poets**

Translated from the Japanese by Jeffrey Angles (Josai University Educational Corporation University Press)

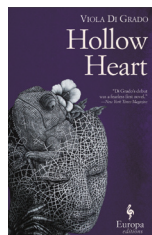
These poems, written in the days and months after the March 2011 natural and nuclear disaster in Japan, are important to Japan and the world in several ways, as Jeffrey Angles adeptly reminds us in his introduction. The collection demonstrates the necessity and the possibility of poetry in a time of trauma, as well as Angles's skill as both translator and curator. These poems work in different media and different registers, moving from straightforward concerns about safety and survival to lofty invocations, sometimes in the same poem, or the same tweet. If they presume to speak for others, it is always with a sense of contemplation and even hesitation about what it means to attempt to represent things beyond themselves. We are fortunate to have this collection in English while the disaster still feels very much like the here and now.

ITALIAN PROSE IN TRANSLATION AWARD SHORTLIST

Congratulations to the translators on the 2016 Italian Prose in Translation Award Shortlist. Starting in 2015, the Italian Prose in Translation Award (IPTA) recognizes the importance of contemporary Italian prose (fiction and literary non-fiction) and promotes the translation of Italian works into English. This prize is awarded annually to a translator of a recent work of Italian prose (fiction or literary non-fiction). Publishers are invited to submit titles for consideration at the beginning of the year.

For more information, visit www.literarytranslators.org.

See what judges Michael Moore, Jamie Richards, and Russell Valentino had to say about each of the shortlist titles (in alphabetical order by title):



***Hollow Heart* by Viola Di Grado**

Translated by Antony Shugaar (Europa Editions)

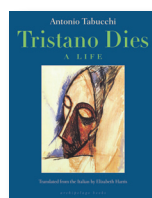
In a literary panorama dominated by realism, young author Viola di Grado stands out as a unique voice in contemporary Italian writing. *Hollow Heart* is a novel of the afterlife that blurs the boundary between life and death, challenging social taboos surrounding difficult and rare subjects from the psychology of suicide to bodily decay. Weird and goth, it traces a line back to 19th-century Italian fantastic literature that is too little known in English. Translator Antony Shugaar renders her prose, which has been praised for its expressivity in Italian, as lyrical yet punchy — pitch-perfect for a young, sarcastic suicide. Yet this is also in keeping with Shugaar's translatorial style, which, here as in the rest of his numerous translations of Italian fiction, dexterously uses all the resources of English to bring out the most colloquial and resonant version of the idiom. This literary ease, combined with Shugaar's bold departures (two words: "grim mojito" is an inspired rendering considering the contents of the Italian "triste mojito" are "mint bubble bath and blood"), give brisk new life to the visceral pleasures and meandering meditations of *Hollow Heart*.



***The Story of the Lost Child* by Elena Ferrante**

Translated by Ann Goldstein (Europa Editions)

In *The Story of the Lost Child*, the pseudonymous Elena Ferrante brings full circle her visceral and compelling four-part saga, *The Brilliant Friend*. Through this cycle of novels, the author traces in acid the close yet conflicted bond between two women, Lila and Elena, from their childhood in the poor quarters of Naples to young adulthood, separation, and the disappearance of Lila decades later. Each character struggles to escape the searing oppression of the city's lower depths, but each will eventually succumb. Translator Ann Goldstein proves more than equal to the challenge of capturing the grit, color and dynamic of Ferrante's prose, and has contributed immeasurably to the quartet's breakaway success.



***Tristano Dies: A Life* by Antonio Tabucchi**

Translated by Elizabeth Harris (Archipelago Books)

Antonio Tabucchi's *Tristano Dies* unfolds in the form of an apparent interview, though all readers have access to is a single voice, which ranges across topics and years, circling around a dying Italian Resistance hero's heroism and lack thereof. A verbal performance in the manner of Bohumil Hrabal or Vladimir Nabokov, the book showcases a mind in thought and the verbal presentation of self that takes that thought into the world. The shaping and delivery of words in combination is thus paramount, and Elizabeth Harris's English translation masterfully mimics the book's oral façade, displaying sensitivity, creative range, and stylistic control over the book's rampant fragmentation, digression, and shifting perspectives and times. The result is fascinating and hypnotic.

Lubna Abdul-Hadi is a third year PhD student in Translation Studies at Binghamton University with interests in translating war and ethics in translation. She was born and raised in Jordan where she received her BA in English Language and Literature and her MA in Applied Linguistics.

Aron Aji translates from the Turkish and directs the MFA in Literary Translation at the University of Iowa. His major translations include *Bilge Karasu's Death in Troy, Garden of Departed Cats*, and *A Long Day's Evening*.

Darya Abdulkarim Ali Najim is a graduate of the American University of Iraq, Sulaymani (AUIS) and will begin her graduate studies in Middle Eastern Studies at the University of Lund in September 2016. She is a co-translator on the recent Word Works book, *Handful of Salt*.

Esther Allen is a writer and translator who teaches at Baruch College (CUNY). A two-time recipient of National Endowment for the Arts Translation Fellowships (1995 and 2010), she was a 2009-2010 Fellow at the Cullman Center for Scholars and Writers at the New York Public Library. She is currently a Biography Fellow at the Leon Levy Center for Biography, working on a book about José Martí.

Steve Anderson has translated German crime and mystery novelists Alexander Hartung, Marcus Hünnebeck, and Mike Powelz, among others. Anderson was a Fulbright Fellow in Munich and has an MA in history. Anderson is also an author; his latest novel is the historical thriller *Lost Kin*, the third book in the Kaspar Brothers series. He lives in Portland, Oregon. www.stephenanderson.com

Jeffrey Angles is a poet & professor of Japanese and translation at Western Michigan University. Award-winning translator of dozens of Japan's most important modern Japanese authors and poets, including Ito Hiromi, Tada Chimako, and Orikuchi Shinobu.

Ronnie Apter, Professor Emerita of English at Central Michigan University, has authored books on Ezra Pound and Bernart de Ventadorn, and, with Mark Herman, articles, poetry translations, opera translations performed on both sides of the Atlantic, and the recent *Translating for Singing: The Theory, Art and Craft of Translating Lyrics*.

Dr. Iker Arranz has a PhD in philosophy of violence from the University of Nevada, Reno, and is currently teaching Basque Culture & Language at the University of California, Santa Barbara. His research focuses on philosophy, poetry, networking, marketing, social networks, diaspora, translation and other realities.

Diana Arterian is pursuing her PhD in Literature and Creative Writing at the University of Southern California. She is the author of the chapbook *Death Centos* (Ugly Duckling Presse, 2013), and her poetry, essays, and translations have appeared in *Asymptote*, *Black Warrior Review*, *Boston Review*, *Circumference*, *Denver Quarterly*, *DIAGRAM*, *Two Serious Ladies*, and *The Volta*, among others.

Merle Bachman is a poet, translator, and Associate Professor of English at Spalding University, where she directs the BFA in Creative Writing. She was a 2015 Translation Fellow of the National Yiddish Book Center, where she translated selected poems of Rosa Nevadovska. Bachman's most recent book of her own poetry is *Blood Party*, published by Shearsman Books in the U.K.

Baba Badji is a Chancellor's Fellow and Ph.D. Candidate in Comparative Literature at Washington University in St. Louis, where he is being trained in areas of contemporary transnational poetics. He holds an MFA in Poetry and Translation from Colombia University.

David Ball's *Diary of the Dark Years, 1940-1944* by Jean Guéhenno won the French-American Foundation's 2014 Translation Prize for non-fiction and his Henri Michaux anthology, MLA's prize for outstanding literary translation in 1995. A past president of ALTA, David is Professor Emeritus of French and Comparative Literature at Smith College.

Ann Louise Bardach is a prize-winning author and journalist. She is the editor of *Cuba: A Traveler's Literary Companion*.

Jeffrey C. Barnett is Professor of Romance Languages and serves as the Latin American and Caribbean Studies Program Head at Washington and Lee University. His book length translations include *The Memory of Silence* by Uva de Aragón (2014) and *Flocks* by Zurelys López Amaya (forthcoming), both published by Cubanabooks.

Aliki Barnstone, poet and translator, is the author of eight books of poetry, most recently, *Ekos* (Sheep Meadow, 2016). She translated *Collected Poems of C.P. Cavafy: A New Translation* (W.W. Norton, 2006) and Yiannis Ritsos's *Eighteen Short Songs of the Bitter Motherland* (Red Dragonfly, 2016). Her awards include a Senior Fulbright Fellowship in Greece.

Andrew Barrett translates poetry and literature from Ancient and Modern Greek, and Latin. His translations have appeared in *Volt*, *Words Without Borders*, *3AM Magazine*, *Anomalous Press* and others. He holds an MA in literary translation studies from the University of Rochester and currently teaches at Wayne State University.

Caragh Barry is a translator from Spanish and doctoral student in Translation Studies at the University of California, Santa Barbara. She has also been an editorial assistant and data consultant for the Literature Department of the Americas Society/Council of the Americas.

Curtis Bauer is a poet, translator, letterpress printer, chapbook publisher, and teacher. He teaches creative writing and comparative literature at Texas Tech University, runs Q Avenue Press, and edits the translation sections for *From the Fishhouse* and *Waxwing Journal*.

Hugh Behm-Steinberg is the author of *Shy Green Fields* (No Tell Books) and *The Opposite of Work* (JackLeg Press), as well as three Dusie chapbooks, *Sorcery*, *Good Morning!* and *The Sound of Music*. He's member of the non-ranked faculty collective bargaining team at California College of the Arts in San Francisco, where he has edited the journal *Eleven Eleven* since 2007.

Dan Bellm (Berkeley, CA) translates from Spanish and French, most recently *The Song of the Dead* (2016) by Pierre Reverdy, and *Description of a Flash of Cobalt Blue* and *Nostalgia* (both 2015) by Jorge Esquinca. He teaches translation in the MFA in Creative Writing Program at Antioch University Los Angeles.

Layla Benitez-James is from Austin and currently living in Murcia. Translating the works of Óscar Curieses and Cristina Morano. Publications include *Acentos Review*, *Matter*, *Guernica*, *Autostraddle*, *Revista Kokoro*, and *La Galla Ciencia Numero IV*. Recent presentations: *El Tren de los Poetas*, *Cuenca*, *Los Lunes Literarios*, *La Galla Ciencia*, *Café Zalacain*, Murcia, *La poesía es noticia: Moth & Rust / Óxido y polilla*, Alicante.

Mary G. Berg is a Resident Scholar at the Women's Studies Research Center at Brandeis University, and has published over 20 books in translation (from Spanish to English).

Victoria Bergstrom is a PhD candidate in French at the University of California, Berkeley. Her scholarly work currently centers on the poet-translator Emmanuel Hocquard. She lives in Oakland.

Megan Berkobien is pursuing a PhD in Comparative Literature at the University of Michigan. Her translations from the Catalan and Spanish have been featured in *Words without Borders*, *Palabras Errantes*, and *Asymptote*, to name a few. She is currently working on a dissertation about periodicals, museums, and translation in Catalonia.

Author and translator **Susan Bernofsky** directs the program Literary Translation at Columbia in the MFA Writing Program at the Columbia University School of the Arts. Translator of over 25 books from German, she specializes in the Swiss-German modernist author Robert Walser — she has translated eight of his books, and is writing his biography. She is a 2014 Guggenheim Fellow.

Sam Bett was awarded Grand Prize in the JLPP International Translation Competition, hosted by the Japanese Agency for Cultural Affairs, for his translations of Yoko Ogawa and Toshiyuki Horie. He is a co-founder of the Us&Them reading series.

Sarah Booker is a literary translator and a doctoral student in Hispanic literature at the University of North Carolina at Chapel Hill. Her research focuses on contemporary Latin American literature and translation studies. Her translations have appeared in *Translation Review*, *Literal Magazine*, and *Sprachbund*.

Ida Börjel is an award-winning Swedish poet. Her books include *Ma* (2014), *Maximum Ca'Canny The Sabotage Manuals* (2013), *Konsumentköplagen: juris lyrik* (2008), *Skåne Radio* (2006), and *Sond* (2004). Börjel's work has been translated into Danish, French, Icelandic, German, Slovene, Bosnian, Serbian, Belarusian, English, Persian, Arabic and Romanian.

Steve Bradbury is a long-standing member of ALTA who translates the work of contemporary poets writing in Chinese. His most recent translations (Ye Mimi's *His Days Go By the Way Her Years* and Hsia Yü's *Salsa*) were both short-listed for the Lucien Stryk Prize.

Lisa Rose Bradford teaches comparative literature at the Universidad Nacional de Mar del Plata and has published four book-length translations of Juan Gelman's verse including *Between Words: Juan Gelman's Public Letter* (National Translation Award) and *Oxen Rage*, recently long-listed for the Pen Award, 2016.

Inge Brauer, 69-year-old semi-retired lawyer, was born and lived in East Germany until 1958, when their family fled to the west. Immigrated to the US in 1965. No prior literary translation experience, but highly motivated.

Caroline Lemak Brickman lives in Oakland, where she studies and translates Russian literature as a PhD student in the Slavic Department at UC Berkeley. Her published translations include Yuri Lotman's *Non-Memoirs* (Dalkey Archive Press, 2014).

Geoffrey Brock is the author of two collections of poems, the editor of *The FSG Book of 20th-Century Italian Poetry*, and a translator of both verse and prose, mainly from Italian. He teaches at Arkansas.

Joseph Elison Brockway teaches Spanish at Mountain View College in Dallas, TX, while working on his PhD in Studies of Literature and Translation at the University of Texas at Dallas. He is currently translating *Isla: cofre mítico* by Spanish surrealist Eugenio Fernández Granell as part of his dissertation.

Rhonda Dahl Buchanan has published translations of fiction by the Argentine authors Ana María Shua, Perla Suez, and Tununa Mercado, and the Mexican author Alberto Ruy-Sánchez. She is the recipient of a 2006 NEA Literature Fellowship for the translation of Alberto Ruy-Sánchez's *The Secret Gardens of Mogador* (White Pine, 2009).

Wendy Burk translated Tedi López Mills's *Against the Current* (Phoneme Media) and is the author of *Tree Talks: Southern Arizona* (Delete) both published in 2016. She is the recipient of a 2013 National Endowment for the Arts Translation Projects Fellowship. Wendy is the University of Arizona Poetry Center's Librarian.

David Buuck is a writer who lives in Oakland, CA. He is co-founder and editor of *Tripwire*, a journal of poetics (tripwirejournal.com), and founder of BARGE, the Bay Area Research Group in Enviro-aesthetics. Recent publications include *SITE CITE CITY* (Futurepoem, 2015) and *An Army of Lovers*, co-written with Juliana Spahr (City Lights, 2013). *Noise in the Face Of* is forthcoming from Roof Books in 2016.

Sean Gasper Bye is a translator of Polish, and Humanities Curator at the Polish Cultural Institute New York. He was a 2013 British Centre for Literary Translation mentee. His first book-length translation, *Watercolours* by Lidia Ostafowska, is out this year from Zubaan.

Tamara Cabrera is an Assistant Professor of Spanish and Translation Studies at Indiana University-Purdue University, Indianapolis and focuses on cognitive and market related aspects of translation and interpreting studies.

Hélène Cardona is the recipient of numerous awards and honors including a Hemingway Grant. Her most recent books are *Life in Suspension and Beyond Elsewhere*. She co-edits *Fulcrum and Plume*, contributes to *The London Magazine*, holds a Master's from the Sorbonne, and taught at Hamilton College and Loyola Marymount University.

Maria Elsy Cardona is Associate Professor of Spanish in the Department of Languages, Literatures and Cultures at Saint Louis University with a secondary appointment in the Women and Gender Studies Program. She is currently completing an annotated translation into English of Aurora Luque's poetry, *Aurora Luque, a Poetic Journey to Female Affirmation*.

Nancy Naomi Carlson is author of three poetry collections and translator of *Stone Lyre: Poems of René Char* (Tupelo, 2010) and of Djiboutian poet Abdourahman A. Waberi's *The Nomads, My Brothers, Go Out to Drink from the Big Dipper* (Seagull, 2015).

Pamela Carmell received an NEA Fellowship for José Lezama Lima's *Oppiano Licario*. Publications include Belkis Cuza Malé's *Woman on the Frontline* (Witter Bynner Foundation award), Cuban poet Nancy Morejón's *With Eyes and Soul and Homing Instincts*, *Cuba on the Edge* short story collection and work by Luisa Valenzuela, Ena Lucia Portela, and Pedro Juan Gutiérrez.

Ellen Cassedy won the 2012 Translation Prize awarded by the Yiddish Book Center. Her translations appear in *Beautiful as the Moon*, *Radiant as the Stars*, and *Yiddish Zoo*. *Oedipus in Brooklyn: Stories by Blume Lempel* is forthcoming from Mandel Vilar Press.

Ray Chandrasekara, Associate Professor, Southeast Asian Studies.

Gerald Chapple taught German at McMaster University in Hamilton, Ontario. Of the six novels he has translated for AmazonCrossing, three are by Bernadette Calonego. Some of his translations have appeared in *Fiction*, *Modern Poetry in Translation*, *Agni*, *Antioch Review*, *Grand Street*, *Osiris*, *The Literary Review* and *Words without Borders*. He received an Austrian government Translation Award in 1996.

Allison M. Charette founded the Emerging Literary Translators' Network in America (ELTNA.org) and currently serves as the Program Committee Chair on ALTA's Board. Her latest project is translating the first novel from Madagascar to appear in English: Naivo's *Beyond the Rice Fields* is forthcoming from Restless Books in 2017.

Bonnie Chau is from Southern California. She studied art history and English literature at UCLA, and received her MFA in fiction and translation from Columbia University. A Kundiman fellow, her short stories have appeared in *Flaunt*, *Columbia Journal Online*, *AAWW's The Margins*, *Timber*, and *Drunken Boat*. She works at Poets & Writers, and as a bookseller at an independent bookstore in Brooklyn.

Keyne Cheshire, a professor of Classics at Davidson College, translates from ancient Greek with a view to performance. His recent work includes translations of Sophocles (*Murder at Jagged Rock*, *The Word Works*, 2015), Aristophanes (*The Birds: A Cock and Gull Story*) and Homer.

Don Mee Choi is the author of *Hardly War* (Wave Books, April 2016), *The Morning News Is Exciting* (Action Books, 2010), and translator of contemporary Korean women poets, including the work of Kim Hyesoon. She has received a Whiting Writers Award and the 2012 Lucien Stryk Translation Prize. She was born in Seoul and came to the US via Hong Kong. She now lives in Seattle.

Jon Cho-Polizzi is a PhD Candidate in German Studies at the University of California, Berkeley. He received his MA in Translation Studies from Ruprecht-Karls-Universität Heidelberg. He is currently working on a translation of collected prose and poetry by contemporary multilingual author José F.A. Oliver.

Dongwei Chu, Professor, School of Interpreting and Translation Studies & research fellow at the Center for Translation Studies, Guangdong University of Foreign Studies; Editor in Chief and chief translator for *Chinese Literature and Culture*, author of *Lin Yutang as Author-Translator*, editor and translator of *The Wisdom of Huineng: The Platform Sutra and Other Translations*.

Alex Cigale's translations from Russian, and his own English-language poems, have appeared in journals like *Modern Poetry in Translation*, *TriQuarterly*, and *PEN America*. His first book, *Russian Absurd: The Selected Writings of Daniil Kharms*, was published by Northwestern University Press.

Chris Clarke's translations include work by Nobel laureate Patrick Modiano (NYRB Classics), Pierre Mac Orlan (forthcoming, Wakefield Press), and Oulipo members Raymond Queneau (New Directions) and Olivier Salom (WWB). He is a doctoral candidate in French at the CUNY Graduate Center, and a member of the Outranspo since 2014.

Diana Clarke lives in Western Massachusetts. She is an editor at *In geveb*, a digital journal of Yiddish studies, and her writing and translations have appeared in *World Literature Today*, *The Village Voice*, and elsewhere.

Heather Cleary's translations include Sergio Chejfec's *The Planets* (finalist, BTBA 2013) and *The Dark* (nominee, NTA 2014), and a selection of Oliverio Girondo's poetry for New Directions. She was a judge for the BTBA and PEN Translation Award and is a founding editor of the digital, bilingual *Buenos Aires Review*.

Dick Cluster's publications include original fiction and history, and translations from Spanish — a wide range of Cuban fiction, poetry, and social science, as well as works from the Central and South American continent and Spain. *Kill the Ampaya!*, his anthology of baseball fiction from the Caribbean basin, will be published in 2017.

Nerina Cocchi is a freelance theatremaker and translator. As a trilingual citizen of the world she promotes cross-cultural encounters and collaborations. Her most recent script translation, in collaboration with Allison Grimaldi Donahue, was *Lampedusa Beach* by Lina Prosa, published in *The American Reader*.

Jessica Cohen is a freelance translator born in England, raised in Israel, and living in Denver. She translates contemporary Israeli prose, poetry, and other creative work. Her translations include David Grossman's critically acclaimed *To The End of the Land*, and works by major Israeli writers including Etgar Keret, Rutu Modan, Dorit Rabinyan, Ronit Matalon and Amir Gutfreund.

Madeleine Cohen is a doctoral candidate in Comparative Literature with a designated emphasis in Jewish Studies at UC Berkeley. A 2015 Translation Fellow at the Yiddish Book Center, she is also a managing editor for *In geveb: A Journal of Yiddish Studies*, where she coordinates the Text & Translation section.

Martha Collins is the author of eight books of poetry, most recently *Admit One: An American Scrapbook* (Pittsburgh, 2016), as well as four collections of co-translated Vietnamese poetry. She is editor-at-large for *FIELD* magazine and one of the editors of the Oberlin College Press.

Karla Comanda is currently pursuing an MFA in Creative Writing at the University of British Columbia, focusing on poetry and translation. Her journalistic and literary works have appeared in publications in Canada and the Philippines. She is currently the fiction editor for *Ricepaper Magazine*.

Claire Conceison is Quanta Professor of Chinese Culture and Professor of Theater Arts at MIT. She translates and directs contemporary Chinese plays into English and is translator of Gao Xingjian's French plays into English, including *Ballade Nocturne* (2010). Her *I Love XXX and Other Plays* by Meng Jinghui is forthcoming.

Gregory Conti lives and teaches English in Perugia, Italy. Translations include works by Rosetta Loy, Mario Rigoni Stern, Sebastiano Vassalli, Emilio Lussu, and most recently, Paolo Rumiz.

Jennifer Sarah Cooper is a poet, translator (Portuguese/English), and professor of English Language and Literature at the Federal University of Rio Grande do Norte, Natal, Brazil. Her translations have appeared in *New American Writing*, *Sibila*, and anthologies such as *Nothing the Sun Could Not Explain* by Green Integer Press, and elsewhere.

Sara E. Cooper (PhD, University of Texas, 1999) is an Associate Professor at California State University, Chico. She launched the press Cubanabooks to publish Cuban women writers in translation. She is the editor of *The Ties That Bind: Questioning Family Dynamics and Family Discourse in Hispanic Literature and Film* and the translator of *Havana is a Really Big City*, by Cuban Mirta Yáñez.

Scholar and translator at the University of Texas-Dallas, **Sean Cotter** specializes in international Modernist literature. His translation from the Romanian of *Wheel with a Single Spoke and Other Poems* by Nichita Stănescu won the 2013 The Best Translated Book Award. His study *Literary Translation and the Idea of a Minor Romania* received the Society for Romanian Studies Biennial Book Prize.

Kathryn Crim is the deputy editor of *The Threepenny Review* and a Ph. Candidate in Comparative Literature at UC Berkeley.

Rachael Daum is the publicity manager for ALTA. She earned her Bachelor's in English: Creative Writing at the University of Rochester, where she also earned an undergraduate certificate in Literary Translation Studies. She translates from Russian, German, and Serbian/Bosnian/Croatian. She is currently completing her Master's in Russian language and literature at Indiana University.

Dulce de Castro teaches Spanish, Russian, and French. Areas of interest include translation studies, comparative literature, second language acquisition, and language pedagogy.

Marjolijn de Jager works in French, English, and Dutch, her native language, and has translated many works of Francophone African poetry, fiction, and non-fiction.

Anna Deeny Morales's translations of Raúl Zurita's works include *Purgatory*, *Dreams for Kurosawa*, and *Sky Below*, a volume of selected poems forthcoming from Northwestern University Press in 2016. Her translation of *Floating Lanterns* by Mercedes Roffé was published by Shearsman Press in 2015. She is currently writing a book called *Sound Dissent* about Latin American poetry and translation.

Elizabeth DeNoma is a senior editor at AmazonCrossing. She has a doctorate in literary and critical studies, was a Fulbright scholar in Sweden, wrote her dissertation on literary adaptation into film, and received several literary scholarship awards. She is focused on acquiring outstanding fiction that has distinguished itself in its original language, culture, or country.

Martha Di Tondo is multi-lingual and studied community interpreting a few years ago. Martha just completed a MSc in Creative Writing, with a concentration in poetry, and is currently working for a PhD in translation studies.

Lisa Dillman teaches at Emory University and translates from the Spanish and Catalan. Current projects include *La Recta Intención* by Andrés Barba, forthcoming from Transit Books, and *The Heart Tastes Bitter*, published with Scribe/Other Press. Her translation of Yuri Herrera's *The Transmigration of Bodies* will be out in July 2016 with AOS.

Jeff Diteman is a writer, translator, and artist from Idaho, studying for his PhD in Comparative Literature at UMass Amherst. He is currently translating *El Anarquista Que Se Llamaba Como Yo* by Pablo Martín Sánchez, and his constrained translations of Raymond Queneau were recently published in *Inventory* from Princeton University.

Gregory Divers is Assistant Professor of German at Saint Louis University. He is currently preparing a book-length manuscript of poems by the German Expressionist poet Jakob van Hoddis in English translation.

Katrina Dodson is translator of *The Complete Stories*, by Clarice Lispector, winner of the 2016 PEN Translation Prize. She holds a PhD in Comparative Literature from the University of California, Berkeley. She has written for *Guernica*, *McSweeney's*, and *The Millions*, and her translations have appeared in *Granta*, *Harper's*, and elsewhere.

Poet & translator **Ellen Doré Watson's** most recent volume is *Dogged Hearts*. She has translated a dozen books from the Brazilian Portuguese, including the work of poet Adélia Prado, for which she won an NEA fellowship. Poetry and translation editor of *The Massachusetts Review* and director of the Poetry Center at Smith College, she teaches in the Drew University Low-Residency MFA.

Boris Dralyuk has translated numerous volumes from Russian & Polish, including Isaac Babel's *Red Cavalry* (Pushkin Press, 2015) & *Odessa Stories* (Pushkin Press, 2016). His work has appeared in the *Times Literary Supplement*, the *London Review of Books*, *New Yorker*, *Granta*, & other journals. He is the co-editor, with Robert Chandler & Irina Mashinski, of *The Penguin Book of Russian Poetry* (2015).

Patricia Dubrava's publications include stories by Mexican writers Mónica Lavín, in *Flash Fiction International*, and Agustín Cadena, *Café Irreal* and both in *Mexico City Lit*. Dubrava translated *Laura Méndez de Cuenca*, a biography of a Mexican feminist and *The Red Sea*, stories by Rafael Courtoisie. www.patriciadubrava.com

Art Beck's (Dennis Dybeck's) most recent book, *Opera Omnia Luxorius*, won the 2013 Northern California Book Award for poetry in translation. His essays and poems have appeared widely in places like *Jacket*, *Jacket2*, *OR* and *TR*. For several years he contributed a regular column on translating poetry to *Rattle's E-Issues*. He's currently translating the Latin epigrammatist Martial.

Magdalena Edwards' essays on Elizabeth Bishop, Clarice Lispector, and others have appeared in *Boston Review*, *The Paris Review Daily*, *LARB*, *The Millions*, and *El Mercurio*. She translates writers from Chile (Nicanor Parra, Raúl Zurita, and Óscar Contardo) and Brazil (Silviano Santiago and Luiz Eduardo Soares). Find her @magda8lena and www.magdalenaedwards.com.

Laura Cesarco Eglín is co-founding editor and publisher of Veliz Books. She is author of three collections of poetry, *Llamar al agua por su nombre*, *Sastrería*, and *Los brazos del saguaro*. Cesarco Eglín has translated works of Colombian, Mexican, Uruguayan, and Brazilian authors into English. Her poems and translations have appeared in journals internationally.

Keith Ekiss is the translator of *The Fire's Journey* by Eunice Odio, forthcoming from Tavern Books in four volumes. *Territory of Dawn: The Selected Poems of Eunice Odio* was published by The Bitter Oleander Press in 2016. Keith is a Jones Lecturer in Creative Writing at Stanford University.

Meri Elbakyan is a multilingual translator/interpreter with the following languages — Armenian, Russian, English, Spanish, and German. Meri graduated from Moscow State Linguistic University (BA/MA) in 2005. Since then, Meri has been actively involved in cross-cultural communication, translation and interpretation. Recent translation includes *My Insane Shakespeare* play, which world premiered in New York City in 2014.

Ellen Elias-Bursac has been translating novels and non-fiction by Bosnian, Croatian, and Serbian writers since the 1980s. Her book *Translating Evidence and Interpreting Testimony at a War Crimes Tribunal: Working in a Tug-of-War* was given the Mary Zirin Prize in 2015.

Robin Ellis is a PhD candidate in German Studies at the University of California, Berkeley and is currently completing a dissertation titled *Making Translation Visible: Interpreters in European Literature and Film*. In August, she will begin an appointment at Davidson College as a Visiting Assistant Professor in German.

Matthew H. Evans is a translator and PhD candidate in French at the University of California, Berkeley, where he's completing a dissertation on the relationship between French anthropology and literature in the 1970s. He's currently looking to launch translation projects from French authors Philippe Vasset, Natalie Quintane, and Eric Chauvier.

Shelley Fairweather-Vega translates professionally from Russian and enthusiastically from Uzbek. Though she has spent the past ten years translating for attorneys, academics and activists, she is devoting most of 2016 to contemporary Uzbek literature.

Ruoén Fan is a poet, translator and an associate professor of comparative literature at the College of Foreign Languages and Literature, Fudan University, and jointly appointed at Center for Literary Translation Studies. This year, he will be the Featured Writer of *POU! XVII*, in which his bilingual poetic collaboration with Leandro Soto will be published.

Aria Fani is a PhD student in Near Eastern Studies at the University of California in Berkeley. He studies and writes about Persian poetry and its interplay with other literary cultures. His essays and literary translations have also been featured in *Words without Borders*, *The Consequence*, *Art East* and other venues.

Adel Fauzetdinova is a PhD candidate in Hispanic Language and Literatures at Boston University. Her research focuses on cultural dialogues between Latin America and Russia, specifically on Russian literature translations in Argentina and Brazil. Adel also practices literary translation from and into English, Spanish, Portuguese, and Russian.

Jennifer Feeley's translations of poetry and prose from Chinese have been published in various journals and collections. She is the translator of *Not Written Words: Selected Poems of Xi Xi* (Zephyr Press and MCMC Creations) and co-editor of *Simultaneous Worlds: Global Science Fiction Cinema* (University of Minnesota Press).

Lina Ferreira is the author of *Drown Sever Sing* and currently works as a visiting assistant professor at the Ohio State University. She graduated from the University of Iowa's creative nonfiction and literary translation programs, and her work has been featured in *Arts and Letters*, the *Chicago Review*, and *Fourth Genre*.

Laura Ferris is a poet and translator based in the East Bay. She is a doctoral student in UC Berkeley's Comparative Literature program and has MFAs from the Iowa Writers' Workshop and Literary Translation. She translates contemporary Latin American poets: recent poems appear in *Atlas Review*, *Prelude*, and *Bombay Gin*.

Anne O. Fisher's translation of Ksenia Buksha's novel *The Freedom Factory* is forthcoming from Phoneme Media in 2017. She has also translated the work of Ilf and Petrov, Andrey Platonov, and Margarita Meklina. With co-translator Derek Mong, she recently completed *The Joyous Science: Selected Poems of Maxim Amelin*.

Ezra E. Fitz has translated works by Grammy-winning musician Juanes, Emmy-winning journalist Jorge Ramos, World Cup champion Pelé, as well as novelists Alberto Fuguet and Eloy Urroz. His own novel, *The Morning Side of the Hill*, was published in 2014.

Shelley Frisch's translations from the German include biographies of Nietzsche, Einstein, Leonardo da Vinci, Kafka — for which she was awarded a Modern Language Association Translation Prize and Helen and Kurt Wolff Translator's Prize, and longlisting for the PEN Translation Award — and a dual biography of Dietrich and Riefenstahl, named a finalist for the NBCC awards.

Jeanne Garane is Professor at the University of South Carolina, translated Abdourahman Waberi's *Land Without Shadows* (2005), edited *Discursive Geographies* (2005), co-edited *Translation in French and Francophone Literature and Film* (French Literature Series volume XXXVI, 2009) and recently translated Daniel Picouly's *The Leopard Boy* (University of Virginia Press, 2016).

Edward Gauvin has received prizes, fellowships, and residencies from PEN America, the NEA, the Fulbright program, Ledig House, the Lannan Foundation, and the French Embassy. His work has won the John Dryden Translation prize and the Science Fiction & Fantasy Translation Award. Other publications have appeared in *The New York Times*, *Harper's*, *Tin House*, and *World Literature Today*.

Farangis Ghaderi examines the development of modern Kurdish poetry from the late 19th century to the 1940s. She has taught Kurdish and Persian at the University of Exeter, where she received her PhD in Kurdish Studies. She received her BA and MA in English literature from Kurdistan University and Shahid Beheshti University (Tehran), respectively.

Angelia Giannone is a PhD student at the University of Arizona in rhetoric, composition and the teaching of English. Her research interests focus on new media, game studies, and visual and spatial rhetorics.

Jill Gibian is editor of *Argentina: A Traveler's Literary Companion* (Whereabouts Press, 2010). She is Professor of Spanish and Latin American Studies at Eastern Oregon University, where she teaches literary translation in addition to a new interdisciplinary course on translation aimed at giving students practical experience for their future professions.

Susan H. Gillespie is a translator from German to English (Theodor W. Adorno, Paul Celan, Heiner Mueller, and others). In her other life she is Vice President for Special Global Initiatives and the founder of the Institute for International Liberal Education at Bard College. She is devoted to translation as a practice and to translatability as an ethical and practical undertaking.

Michelle Gil-Montero is a poet and translator of contemporary Latin American writing. She has received translation fellowships from the Howard Foundation and NEA. Her recent translations include *This Blue Novel* by Valerie Mejer Caso, *Dark Museum* by Maria Negroni, and *Mouth of Hell* by Maria Negroni (all from Action Books).

María José Giménez is a translator, editor and rough-weather poet with a rock climbing problem. Published work and translations include poetry, short fiction, essays, screenplays, Edurne Pasaban's memoir *Tilting at Mountains* (Mountaineers, 2014), and Alejandro Saravia's novel *Red, Yellow and Green* (forthcoming, Biblioasis), winner of fellowships from the NEA and The Banff Centre for the Arts.

Amalia Gladhart is Professor of Spanish at the University of Oregon. Her published translations include *The Potbellied Virgin* and *Beyond the Islands*, both by Alicia Yáñez Cossío (Ecuador), and *Trafalgar*, by Angélica Gorodischer (Argentina). Her short fiction appears most recently in *Eleven Eleven*, *Literal Latté*, and *Necessary Fiction*.

Roland Glasser translates literary and genre fiction from French, as well as art, travel, and assorted non-fiction. He has worked extensively in the performing arts, chiefly as a lighting designer. His translation of Fiston Mwanza Mujila's *Tram 83* won the Etisalat Prize for Literature 2016 and was nominated for the Man Booker International Prize and the Best Translated Book Award.

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Barbara Goldberg, recipient of the Felix Pollak Poetry Prize, authored four poetry books. Her translations of Israeli poet Moshe Dor are in *Scorched by the Sun*. The two translated/edited numerous anthologies of contemporary Israeli poetry. Goldberg, the recipient of two NEAs, is series editor of The Word Works' International Imprint.

Over 30 years ago, **Michael Goldman** taught himself Danish to win the heart of a beautiful Danish girl. Since 2012 he has published over 85 pieces of translated poetry and prose in dozens of national and international literary journals. He has also taught translation workshops at UMass, the Univ. of Wisconsin, and other schools and literary events. He lives in Florence, MA.

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David Gramling publishes regularly on multilingual film and literature, Turkish German migration and literary history, theoretical approaches to monolingualism, foreign language pedagogy, gender and LGBT studies, and the medical humanities. His monograph, *The Invention of Monolingualism*, will be published in October 2016 with Bloomsbury.

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Heather Green is the translator of Tristan Tzara's *Noontimes Won*, the forthcoming inaugural edition of Octopus Books' Translation Series, and Tzara's short collection *Guide to the Heart Rail*, forthcoming from Goodmorning Menagerie press. Her translations, as well as her own poems, have appeared in *AGNI*, *The New Yorker*, *Poetry International*, and many other journals.

Anne Greeott's work has appeared or is forthcoming in *Poetry Northwest*, *World Literature Today*, *Journal of Italian Translation*, *Italian Poetry Review*, *Bitter Oleander*, and elsewhere. In 2014 she was awarded a Fulbright Grant to research and translate the poetry of Mario Luzi in Florence, Italy. Currently she is the translation editor of the forthcoming journal *The Arkansas International*.

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Liz Henry is a poet and writer, translating from Spanish to English. Liz reads a lot, science fiction and history, and loves multiple translations of the same work. Liz works in open source tech (on the Firefox browser). For many years Liz has published small books and zines, recently as Burn This Press. Right now Liz is translating *Mi Lai* by Carmen Berenguer, coming out late this year from Cardboard House Press.

Mark Herman writes the "Humor and Translation" column for *The ATA Chronicle* and book reviews for *Ars Lyrica*. With Ronnie Apter he has authored articles, poetry translations, opera translations performed on both sides of the Atlantic, and the recent *Translating for Singing: The Theory, Art and Craft of Translating Lyrics*.

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Karen Kovacic translated Agnieszka Kuciak's *Distant Lands: An Anthology of Poets Who Don't Exist* (White Pine, 2013), longlisted for the 2014 NTA, and edited *Scattering the Dark*, a new anthology of Polish women

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Director of Translation Studies at UCSB, **Suzanne Jill Levine** is author of *The Subversive Scribe: Translating Latin American Fiction*, and *Manuel Puig and the Spiderwoman: His Life and Fictions*. Well-known translator of Latin American writers Cabrera Infante, Julio Cortazar, Manuel Puig, Severo Sarduy and Bioy Casares, she recently received a PEN USA award for Donoso's *The Lizard's Tale*.

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In 1972, **Alexis Levitin** founded the graduate program in English and American Literature at the Federal University of Santa Catarina in Brazil. He went on to translate forty books, including Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*. Recent books include Salgado Maranhão's *Blood of the Sun* and *Tiger Fur*.

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Kenji C. Liu is author of *Map of an Onion*, winner of the national 2015 Hillary Gravendyk Poetry Prize. His poetry is in *American Poetry Review*, *Action Yes!*, *Split This Rock's* weekly poem series, several anthologies, and a chapbook, *You Left Without Your Shoes*. He received fellowships from Kundiman, VONA/Voices, Djerassi, and the Community of Writers. He is embarking on translations from Japanese.

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Alison Mandaville is a poet, scholar and educator. She co-edited and translated the anthology *Poetry by Women in Azerbaijan: Classical to Soviet* and received a Fulbright scholar award to Azerbaijan in 2007-2008 and a UNESCO heritage grant for translation. She teaches English at Fresno State University.

James Manteith's translations from Russian reflect collaborations with writers, composers, artists and scholars. Recent projects include two physics history books (*World Scientific*), an annotated edition of Tatyana Apraksina's poetry (*Radiolarian*), and translations for vocal performance. He is a contributing translation editor for *Apraksin Blues*, based in California and St. Petersburg.

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Jessica Powell received an NEA Fellowship for Antonio Benítez Rojo's novel *Woman in Battle Dress*. Publications include works by Adolfo Bioy Casares and Silvina Ocampo, César Vallejo, Jorge Luis Borges, Ernesto Cardenal, Mario Bellatín and Edmundo Paz Soldán. Current projects include Pedro Cabiya's *Malas hierbas* and Pablo Neruda's *Tentativa del hombre infinito*.

Alta L. Price translates from Italian and German into English, and was awarded the Gutekunst Prize for her translation of Dea Loher's *Bugatti Turns Up*. Her latest publications include Jürgen Holstein's *The Book Cover in the Weimar Republic* and Beppe Giacobbe's *Visionary Dictionary*. She was guest editor of *Words without Borders*' September 2016 Italian issue, focusing on migration.

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John Oliver Simon received an NEA fellowship for his work with the great Chilean surrealist Gonzalo Rojas (1917-2011) and is the principal English translator of Elsa Cross, Alberto Blanco and Eduardo Milán. In May, 2016, the Berkeley Poetry Festival will present him with its Lifetime Achievement Award.

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Ivan Sršen is an editor, translator, and writer. In 2007 he started Zagreb-based independent publisher Sandorf, presenting quality nonfiction in translation and ex-Yugoslavian fiction writers. He's author of a novel, short stories, translations into Croatian of books by Frank Zappa, Robert Graves, and others, and is editor of *Zagreb Noir*.

Mbarek Sryfi is a lecturer at the University of Pennsylvania. *Monarch of the Square: An Anthology of Short Stories* by Muhammad Zafzaf (2014) and *Arabs and the Art of Storytelling* (2014). It also appeared in *CELAAN* (2008, 2014), *Metamorphoses* (2011), *meadmagazine.org* (2012), *World Literature Today* (2012) and *Banipal* (Fall 2013, Spring 2014). He published a selection of poems (*CELAAN* 2014).

Mark Statman's poetry collections include *That Train Again* and *A Map of the Winds*. He translated *Black Tulips: The Selected Poems of José María Hinojosa* and, with Pablo Medina, García Lorca's *Poet in New York*. *Never Made in America: Selected Poetry of Martín Barea Mattos* will appear in March 2017.

Sarah Stickney is a former Fulbright Grantee for the translation of Italian poetry. Her co-translations of Elisa Biagini's selected poems, *The Guest in the Wood*, was chosen by the University of Rochester for its Best Translated Book Award for poetry in 2014. She teaches at St. John's College, Annapolis.

Oonagh Stransky translates from the Italian. Her most recent publication is *The Name of God is Mercy* by Pope Francis.

Madeleine Stratford is a poet, a literary translator and a professor. Her French translation of poems by Tatiana Oroño won the 2013 John Glassco Prize by the Literary Translators' Association of Canada. In 2014, she participated in the Banff Literary Translation Centre Program to translate short stories by Marianne Apostolides.

Heather Green holds an MFA in creative writing (poetry) from Boston University. Her poems have appeared in journals such as *AGNI*, *Barrow Street*, and *The New Yorker*. Two collections of her translations of Tzara's work are forthcoming in 2016/2017. She teaches at George Mason University and is translating Tzara's *Where the Wolves Drink*, as well as an autobiography of the artist Sonia Delaunay.

Bae Suah was born in Seoul in 1965 and graduated from Ewha Women's University. Author of ten story collections and five novels, including *Nowhere to be Found* (translated by Sora Kim-Russell) and *A Greater Music and Recitation* (both translated by Deborah Smith), she also translates literature from German into Korean.

Clare Sullivan, an Associate Professor of Spanish at the University of Louisville, teaches literature and translation. Her translation of Natalia Toledo's poetry came out in 2015 as *The Black Flower and Other Zapotec Poems* (Phoneme Press). Her translations have appeared in *World Literature Today* and *The Iowa Review*.

Faiza Sultan is a translator, a poet and a publisher. She is serving as the ATA Board of Director, the president of Translation4all. She published two poetry books, *Let us Give War a Chance* and *I Am a Visitor on This Earth*. She translated *It Took Place in This House*.

Jicheng Sun earned a BA and an MA in English, the latter from Shandong University, where one of his professors was Hal Swindall, who introduced him to Shao Xunmei. Mr. Sun continued to earn a PhD in literary translation from Peking University and is now an associate professor of English at Shandong University of Technology.

Corine Tachtiris has an MFA in literary translation from the University of Iowa and a PhD in comparative literature from the University of Michigan. She has taught translation theory and practice at Hampshire College, Kalamazoo College, and the Université Paris Diderot. She translates mostly contemporary work by women from Haiti, Cameroon, and the Czech Republic.

Niloufar Talebi is an award-winning translator, writer, and multidisciplinary artist. She is the Editor/Translator of *Belonging: New Poetry by Iranians Around the World* (North Atlantic Books, 2008), and translator of *Vis & I* (I'aleph, 2017). Her awards include an NEA Translation Fellowship and a PEN/NYSCA translation prize.

Ginny Tapley Takemori has translated fiction by over a dozen early modern and contemporary Japanese writers, from bestsellers Ryu Murakami and Kyotaro Nishimura to literary greats Izumi Kyoka and Okamoto Kido. Her most recent publications are *Miyuki Miyabe's Puppet Master* and Tomiko Inui's *The Secret of the Blue Glass*. She was an editor at Kodansha International and Spain-based foreign rights agent.

Alexandra Tatarsky is a writer and performer from New York. Her work has recently been presented at La Mama ETC, Bronx Arts Space, Bowery Poetry Club, and The New Museum. She has lectured and written on multilingual poetics, spambot verse, algorithmic mistranslation, and new Russian media.

Laurel Taylor received her BA from Middlebury College in Japanese Studies. She spent four years living and working in Japan with the JET Program and is currently an MFA candidate in Literary Translation at the University of Iowa. She is primarily interested in post-war Japanese literature and classical Japanese poetry.

Tara Taylor is a student at the University of Arizona. Tara was part of the ground crew at last year's ALTA conference in Tucson.

Diana Thow holds an MFA in literary translation from the University of Iowa. Her co-translation with Gian Maria Annovi of Amelia Rosselli's long poem *Impromptu* was published with Guernica Editions last year. She lives in Berkeley and is a PhD candidate in Comparative Literature at the University of California, Berkeley, where she is co-organizer of Berkeley's Translation Studies Working Group.

Jeremy Tiang has translated more than ten books from Chinese and received an NEA Literary Translation Fellowship and a PEN/Heim Translation Grant. He also writes and translates plays. Jeremy's short story collection *It Never Rains on National Day* (Epigram Books, 2015) was shortlisted for the Singapore Literature Prize.

Carolyn L. Tipton teaches at UC Berkeley. She has won fellowships from both the N.H. and the NEA. Her first book, *To Painting: Poems by Rafael Alberti*, won the National Translation Award. Her new book of translated poems by Alberti, *Returnings*, won the Becker Prize.

Ben Troutman is a special educator for the San Juan Island School District and translates literature, as well as digital media nonfiction, from Modern Arabic. He holds a Bachelor's degree in linguistics from Georgetown University and a Master's degree in education from Western Washington University. Mr. Troutman lives on San Juan Island with his wife and daughter.

Daria Valentini is Professor and Director of Italian Studies at Stonehill College in Massachusetts. She has published a co-translation of a novel by the Italian woman writer Anna Banti. Valentini has also published numerous articles and co-edited a volume of essays on Banti.

Russell Scott Valentino has authored two scholarly works and translated seven books from Italian, Russian and Croatian. He is a professor of Slavic Literature and associate dean for International Affairs, in the College of Arts and Sciences at Indiana University.

Ben Van Wyke is an Assistant Professor of Spanish and Translation Studies at Indiana University-Purdue University, Indianapolis and specializes in the intersection of postmodern theory, metaphor, and Latin American Studies.

Kelsi Vanada received an MFA in poetry from the Iowa Writers' Workshop and is now pursuing an MFA in Literary Translation at Iowa. She translates from Spanish and the Scandinavian languages and won *Asymptote's* 2016 "Close Approximations" Contest. Other poems and translations in *Prelude*, *New Delta Review*, and *Berfrois*.

John Vater studied Hindi literature and publishing in India on a Fulbright scholarship in 2014 and worked as Translations Projects Coordinator at the Hindi publishing House Vani Prakashan. He is currently an MFA student in literary translation at the University of Iowa.

José Villagrana is a PhD candidate in English at the University of California, Berkeley. He studies the reception and translation of Spanish literature in the English Renaissance.

Stalina Emmanuelle Villarreal is a poet and translator. She has published translations, including *Enigmas*, by Sor Juana Inés de la Cruz (Señal: a project of Libros Antena Books, BOMB, and Ugly Duckling Presse). The focus is the work by poet Minerva Reynosa — a chapbook from Cardboard House Press is forthcoming!

Shelby Vincent recently received her PhD in Translation Studies at the University of Texas at Dallas. Her translation of Carmen Boullosa's *Cielos de la Tierra* [Heavens on Earth] is forthcoming from Deep Vellum Press and she is currently translating another of Boullosa's novels titled *La virgen y el violín*, which is loosely based on the female Renaissance artist Sofonisba Anguissola.

Marci Vogel is the author of *At the Border of Wilshire & Nobody*, winner of the 2015 Howling Bird Press Poetry Prize. Her poems, essays, and translations appear in *Plume*, *Jacket2*, *Waxwing Literary Journal*, and *Brooklyn Rail*. A Provost's Fellow at USC, she was awarded a 2014 Willis Barnstone Translation Prize.

Sergio Waisman is Professor of Spanish and Latin American Literature at George Washington University. In 2000 he received an NEA Translation Fellowship Award for his work on Ricardo Piglia's *The Absent City* (Duke). He is the author of *Borges and Translation: The Irreverence of the Periphery*, and his latest translation is *Piglia's Target in the Night* (Deep Vellum, 2015).

Jenny Wang Medina earned her PhD in the Department of East Asian Languages and Cultures, Columbia University, in October 2015. She is an adjunct lecturer of East Asian Literature and Asian American Studies at Rutgers University and Columbia University. Her translations include Oh Jung-hee's *The Bird* and Choi In-hoon's *The Tempest*.

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Naomi Washer is a writer and teacher in the Bay Area. She holds an MFA in Nonfiction from Columbia College Chicago and is the Editor-in-Chief of *Ghost Proposal*. Her essays, poems, fictions, and Cambodian translations have appeared in *St. Petersburg Review*, *wigleaf*, *Ampersand Review*, *Essay Daily*, and *Poor Claudia*, among others.

Mark Weiss is editor and principle translator of *Across the Line / Al otro lado: The Poetry of Baja California* and *The Whole Island: Six Decades of Cuban Poetry*. Among his other translations are *Stet: Selected Poems of José Kozer*, *Virgilio Piñera's La isla en peso*, and the newly released *Autocinemas*, by Gaspar Orozco.

Mary Jane White is a poet and translator who has received NEA Fellowships in 1979 and 1985 and awarded writing scholarships to Bread Loaf (1979) and Squaw Valley Community of Writers (2006).

Philip White has won a Pushcart Prize for Poetry and a Willis Barnstone Prize for Poetry Translation. His book of poems is *The Clearing*, and recent poems have appeared in *The Yale Review*, *Ploughshares*, and elsewhere; recent translations will soon appear in *Ezra*.

Mary-Sherman Willis is a writer and poet living and working in DC and VA. Her books include *Caveboy* and *Graffiti Calculus*. Her translation of Jean Cocteau's *Appogiatures* will be published by The Word Works in Spring 2017. See www.maryshermanwillis.com

Rachel Willson-Broyles received her PhD in Scandinavian Studies from the University of Wisconsin-Madison and has translated many works from the Swedish, among them, the play *Invasion!* and the novel *Montecore* by Jonas Hassan Khemiri, and the novel *The Girl Who Saved the King of Sweden* by Jonas Jonasson.

Kimberly Wright is currently a graduate student at Indiana University pursuing a degree in Chinese Studies with a focus on Chinese proletarian literature. A native of Bloomington, Indiana, she received her Bachelor's degree in East Asian Studies from the University of Chicago and has spent over 4 years in China.

Paul Yamazaki is the head buyer at City Lights Books in San Francisco, and one of the most influential booksellers in the country.

Matvei Yankelevich is a co-founder and co-executive director of Ugly Duckling Presse, where he edits books, curates the Eastern European Poets Series, and edits the press's magazine 6x6. He is the author of *Some Worlds for Dr. Vogt* (Black Square), the poetry collection *Alpha Donut* (United Artists), and the novella-in-fragments *Boris by the Sea* (Octopus)

Dawlat Yassin is a PhD candidate in literature at the University of Houston, where she has also been teaching writing since 2014. Her dissertation is on postcolonial drama. She plans to get involved in a literary translation project from Arabic to English soon after graduation.

Kyoko Yoshida, associate professor of American Literature at Ritsumeikan University (Japan). Author of the original book *Disorientalism* (Vagabond Press, 2014) and *Bēsubōru o yomu* [Reading Baseball] (Keiō Gijuku Daigaku, 2014). Award-winning translator of *Yoshimasu Gōzō* (into English) and *Dave Eggers* (into Japanese).

Katherine E. Young is the author of *Day of the Border Guards* and translator of *Two Poems* by Inna Kabysh. Her translations won third prize in the Joseph Brodsky-Stephen Spender competitions of 2014 (Xenia Emelyanova) and 2011 (Inna Kabysh). A full-length collection of Inna Kabysh's poems was a finalist for the 2016 Cliff Becker Book Prize in Translation. <http://katherine-young-poet.com/>

Karolina Zapal is a first-year candidate for an MFA at the Jack Kerouac School of Disembodied Poetics, where she received the Anselm Hollo Fellowship. She serves as a co-editor of *The Birds We Piled Loosely* and an associate editor of *Something on Paper*.

Jennifer Zoble translates Bosnian/Croatian/Serbian- and Spanish-language literature, co-edits *InTranslation* at *The Brooklyn Rail*, co-produces the international radio drama podcast *Play for Voices*, and teaches academic and creative writing full-time in the interdisciplinary Liberal Studies program at New York University.

Alex Zucker has translated novels by Czech authors Magdaléna Platzová, Tomáš Zmeškal, Josef Jedlička, Heda Margoliusová, Jáchym Topol, Petra Hůlová, Patrik Ouředník, and Miloslava Holubová. In 2010 he received the ALTA National Translation Award. He currently serves as co-chair of the PEN America Translation Committee and lives in Brooklyn, New York.

Jeffrey Zuckerman is Digital Editor at Music & Literature Magazine and a translator from French. His translations of Ananda Devi's *Eve Out of Her Ruins* and Antoine Volodine's *Radiant Terminus* are forthcoming, and he has contributed shorter texts to *The New Republic*, *The Paris Review Daily*, *The White Review*, and *VICE*. In his free time, he does not listen to music.





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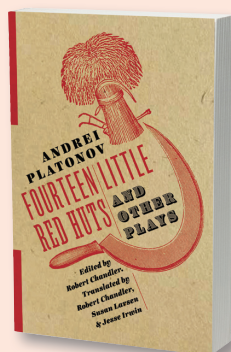
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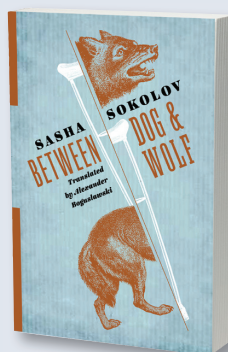
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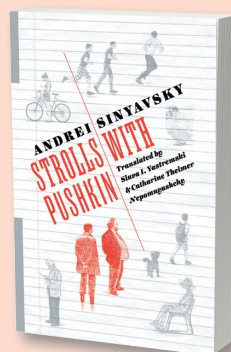
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