



alta 41

Performance, Props, and Platforms



THE AMERICAN LITERARY
TRANSLATORS ASSOCIATION

American Literary
Translators Association

October 31 – November 3, 2018 | Bloomington, IN



THE AMERICAN LITERARY
TRANSLATORS ASSOCIATION



ALTA42 | Rochester, NY

Thursday, November 7 – Sunday, November 10, 2019
Joseph A. Floreano Riverside Convention Center

ALTA43 | Tucson, AZ

November 2020

More information at www.literarytranslators.org



Dear Friends and Colleagues:

Welcome to Bloomington for our annual gathering. ALTA41 promises to be another outstanding conference, with an almost around-the-clock series of panels, readings, and special events that underscore this year's themes: Performance, Props, and Platforms. This year's conference features 67 panels, 229 presenters, and 91 bilingual readers, not to mention the yet-to-be-discovered talent among us that will shine at the always-amazing Declamación!

Let me draw special attention to the theater events we have planned, and to the cross-disciplinary nature of the conference. We welcome renowned playwright, translator, and educator Caridad Svich, recipient of an Obie Award for Lifetime Achievement, as our keynote speaker.

Two staged readings are planned, one cosponsored by IU's renowned Department of Theatre, Drama, and Contemporary Dance, and another in collaboration with Cardinal Stage. Of particular note as well are the sessions "Translanguaging in ASL Embodied Poetry Performance: A Marriage of Words and Hands" (featuring the Flying Words Project, Deaf American Sign Language poet Peter Cook and collaborator Kenny Lerner), and the Translation Centre Stage Workshop. Endless thanks are due to this year's conference planning committee.

2018 has been another busy year for our organization. Earlier in the spring, we signed an affiliation agreement with the University of Arizona, and effective January 1, 2019, ALTA will have its central office on the UA campus in Tucson. With the move, our professional staff will expand to an unprecedented size. Our extraordinary team of Elisabeth Jaquette (Executive Director), Kelsi Vanada (new Program Manager), and Rachael Daum (Assistant Managing Director, wired in Serbia) will be supported by an administrative assistant (half-time), a graduate assistant, and interns provided by UA.

Our affiliation with the College of Humanities at the University of Arizona will provide us with a sense of physical belonging, a space where our amazingly creative professional staff can think, plan, and operate, and where they can also draw intellectual and creative sustenance from the larger conversations taking place at UA. Naturally, this physical and operational stability will enable us to focus more effectively on other organizational needs, such as advancement and outreach.

We are equally excited about the creative synergies that both ALTA and UA have so far only imagined. As we move forward, we will keep asking ourselves: How can our collaboration expand the reach, energy, and renown of our organizations? Creative arts organizations and academic institutions—by the nature of our communities—seldom, if ever, experience a deficit of ideas; we never lack vision. Often, though, the ideas that engender transformative action depend on active collaboration built on mutual trust and shared purpose.

As ALTA members, we are literary translators, academics, editors, publishers, and advocates for international literature in translation. Our art/craft intersects with scholarship, teaching, and outreach—making the College of Humanities at the University of Arizona an ideal community with kindred goals and aspirations.

Finally, the Center for the Art of Translation and ALTA board members are challenging you to raise \$30,000 to help usher in ALTA's move to Tucson at this exciting juncture. With your support, we will start the affiliation in strength. Watch your mailboxes for more information about this important challenge.

Enjoy our conference!
Aron Aji, ALTA President



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

The National Endowment for the Arts | The Spain-USA Foundation | AmazonCrossing

At Indiana University:

The Arts and Humanities Council | The Office of the Provost & Executive Vice President | The Office of International Affairs in the College of Arts and Sciences | The Lilly Library | The Dorit and Gerald Paul Fund for the Arts, Robert A. and Sandra S. Borns Jewish Studies Program | The Center for Latin American and Caribbean Studies | The Center for Research on Concepts and Cognition, College of Arts and Sciences | The Department of Comparative Literature | The Department of Slavic and East European Languages & Cultures | The Department of Spanish & Portuguese | The Department of Theatre, Drama & Contemporary Dance

Additionally:

Academic Studies Press | Bread Loaf Translators' Conference | Columbia University School of the Arts | Edinburgh University Press | Lavender Ink / Diálogos | Vermont College of Fine Arts International MFA in Creative Writing and Literary Translation

We are also grateful for Elisabeth Jaquette, our Executive Director; Rachael Daum, our Assistant Managing Director; and Kelsi Vanada, our Program Manager, whose professionalism, passion, and dedication make them outstanding colleagues. Also, thanks for the planning expertise of Michelle Boulden and her colleagues at IU Conferences, and the efforts of a large number of passionate volunteers.

A special note of thanks is due to Alexis Levitin for his assistance with the ever-popular Bilingual Readings Series, now in its 30th year. Once again, we are also pleased to thank Barbara Paschke for her efforts in organizing Declamación, one of the most cherished traditions at the ALTA Conference.

We are indebted to the generous sponsors of ALTA's 2018-19 Emerging Translator Mentorship Program: AmazonCrossing, the Polish Cultural Institute New York, and the Russian Federation Institute of Literary Translation. We are grateful to ALTA's Past Presidents Council, the Peter K. Jansen Memorial Travel Fund, and the Literature Translation Institute of Korea for their generous support of the 2018 ALTA Travel Fellows.

We are also grateful to Elizabeth Harris, who is serving as mentor to the 2018 ALTA Travel Fellows.

We would be remiss in not thanking the 2018 ALTA Conference Organizing Committee, who worked throughout the year to make the conference come together: Amanda Sarasien, Anne O. Fisher, Catherine Nelson, Chad Post, Corine Tachtiris, Ellen Elias-Bursac, Jeremy Tiang, Keyne Cheshire, Neil Blackadder, Nancy Naomi Carlson, Orlando Menes, Russell Valentino, Sean Bye, and Sebastian Schulman, and Committee Chair Patrick Blaine.

Join Us!

Sign up or renew your ALTA membership in 2019!

As a non-profit arts membership association, ALTA supports the work of literary translators and advances the art of literary translation.

- ☐ Translator: \$125
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 Feel free to call or write to Kelsi Vanada, Program Manager:
 (520) 775-1766 | kelsi@literarytranslators.org

Include Us in Your Long-Term Plans:

Have you ever wished you could do more to support the art of literary translation? You can make a life-changing gift without changing your life by including ALTA in your estate plans. ALTA now has the expertise to work with individuals interested in learning more about planned giving. Even donors of modest means can make a real contribution to ALTA's future. Supporters can designate ALTA in their will or make ALTA a beneficiary of a portion of their IRA, at no tax cost to them. Donors are also eligible for additional tax benefits beyond those of a one-time donation. And, of course, ALTA can fulfill specific gift wishes and recognize a donor's significant contribution to ensuring the organization's future.



For more information, please contact Vice President Ellen Elias-Bursac at (857) 928-2039.



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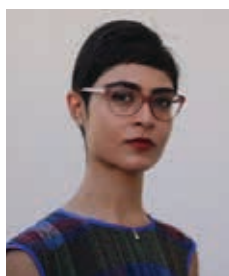
Middlebury Bread Loaf
Writers' Conferences

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. The ALTA Travel Fellowships are funded by a combination of private and organizational donations, often generously given by established translators and other devoted supporters of the craft and art of literary translation. 2018 marks the third 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.

This year's winners were selected by judges Marguerite Feitlowitz, Margarit Ordukhanyan, Emma Ramadan, and Haider Shahbaz. The 2018 ALTA Travel Fellowships are made possible thanks to the generous support of ALTA's Past Presidents Council, the Peter K. Jansen Memorial Travel Fund, and the Literature Translation Institute of Korea. Congratulations to these exceptional emerging translators, chosen from more than 100 applicants:

Mariam Rahmani, 2018 Peter K. Jansen Memorial Travel Fellow (Persian)



Mariam Rahmani is a writer, translator, and emerging scholar. Her current projects include a novel-in-progress and a translation from Persian into English of Mahsa Mohebbi's *Don't Worry* (2008), for which she was recently awarded a 2018 PEN/Heim Translation Fund Grant. In 2017, Mariam served as one of five inaugural writers-in-residence with The Mastheads in Pittsfield, Massachusetts for her novel, and has participated in VONA/Voices, a workshop dedicated to writers of color, as well as the Bread Loaf Translators' Conference. Her articles have appeared in *The Rumpus*, the *Los Angeles Review of Books*, and *BOMB Magazine*. She graduated summa cum laude from Princeton University with a BA in Comparative Literature, earned an MST in Islamic Art with distinction from the University of Oxford, and completed a Fulbright research grant in the UAE. Currently, she is a candidate for the PhD in Comparative Literature at UCLA, writing a dissertation on gender in translation and the violence of subject-formation.

Serving as Mariam's first book-length translation project, *Don't Worry* by Mahsa Mohebbi follows Shadi, a rich, disillusioned junkie, on an apocalyptic day of earthquakes as she roams through a quickly crumbling Tehran in search of her next fix. This tightly crafted, arguably queer, narrative eloquently interweaves a gritty vernacular with poetic prose, moving between dialogue that is almost cinematic in its naturalism and the narrator's lyrical first-person reflections. The novel has been widely celebrated in Iran, winning the Golshiri Prize (the equivalent of a Pulitzer), among other accolades. It has already been published in Italian and Swedish translations.

Elina Alter, 2018 ALTA Travel Fellow (Russian/German)



A few years ago, while living in Abu Dhabi, Elina decided to translate a story. She wanted to practice Spanish, and also to find a way to link her writing and the daily practice of life in the UAE, where the national language is Arabic, the lingua franca is English, and the population speaks dozens of other languages, from Albanian to Urdu. Conversations can be full of confusion and infelicities of language, as well as new coinages, nonce-words, and, if you're lucky and paying attention, poetry.

Aptly, a friend recommended that Elina's adventures in literary translation start with Borges' "La forma de la espada," a story in which an Irishman called The Englishman gives an account of his failure as a revolutionary, from the perspective of the man he betrayed. The story is narrated by a character called Borges. The surreal experience of reading, translating, and "being" Borges felt appropriate to the strangeness of living in the UAE, and translation itself proved to be a deeply necessary corollary to Elina's writing. If the work of the writer can seem solitary, the work of the translator is a collaboration among many; the translator listens not just to the voice of one particular

writer, but to the voices around that writer, everything that informs the text. She must also know intuitively the rhythms of her own time and place, in order to offer a translation that's both intelligible and inventive; that despite being incommensurate to the original, is original in its new language.

To continue developing as a writer and a translator, Elina enrolled in the MFA Writing Program at Columbia, where she studied with Susan Bernofsky, Natasha Wimmer, Mónica de la Torre, and Rowan Ricardo Phillips. While a student, she was an Emerging Writer at the Festival des écrivains du monde, traveling to Paris to meet with young writers from India and discuss writing, translation, and the politics of writing in English. Her translation thesis was a collection of the young Chekhov's vibrant early humor pieces, originally published in St. Petersburg and Moscow magazines. Supported by a Katharine Bakeless Nason scholarship, she revised the thesis with Idra Novey at the Bread Loaf Translators' Conference, and published selections in *The Paris Review Daily*. She is currently translating the St. Petersburg poet Alla Gorbunova's acclaimed 2017 collection of short fiction, *Ings & Oughts*, described by critics as "visionary, thrilling, and smart." Selections appear in the Summer 2018 issue of the *New England Review*. She writes about work in translation for *Publishers Weekly*, *BOMB*, and other publications.

Elina was born in St. Petersburg. She earned her B.A. at the Gallatin School at New York University and earned an MFA in Fiction and Translation at the School of the Arts at Columbia University, where she was a Teaching Fellow. She is the incoming editor of *Circumference: Poetry in Translation*. *Circumference* was founded in 2003 by Jennifer Kronovet and Stefania Heim; it

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has published new translations from Basque, Galician, Estonian, Milanese, K'iche, and Telugu, as well as translations and poems by Paul Celan, Charles Simic, Jennifer Grotz, Maureen N. McLane, Li Po, Kim Hyesoon, and Roberto Bolaño. New issues of *Circumference* will include poetry in translation, as well as journalism, art, and thoughtful, in-depth criticism. Excited and grateful to be an ALTA Fellow, in the meantime Elina is studying German and continuing to work on her Spanish.

Lizzie Buehler, 2018 ALTA Travel Fellow (Korean)



Lizzie Buehler grew up in Austin, Texas. She began to learn Korean during a gap year before college, when she attended high school in Seoul and Jeollabuk-do. Lizzie continued her study of Korean—alongside Japanese, Chinese, and Spanish—at Princeton University, where she was a Comparative Literature major and a Creative Writing minor. At Princeton, she found that translation provided an opportunity to meld her passions for foreign languages and creative expression. For her senior thesis, she translated part of the short story collection *Table for One* by Yun Ko Eun, and won the Edmund Keeley Translation Prize.

After graduating, Lizzie spent a year in New York working at a literary agency and freelance translating. She also served as Assistant Editor at *Asymptote*, where she helped curate the journal's first Korean literature feature. Over the past year, several of her short translations have been published and can be found in *Asymptote*, *The Massachusetts Review*, *Korean Literature Now*, *Azalea*, and *Litro*. Lizzie recently received a Daesan Grant to complete her translation of *Table for One*, which is forthcoming from Columbia University Press.

Lizzie's work has been guided by notions of literary value, inspired by a publisher's feedback on one of her early translations: "I very much enjoyed this piece, but it's not literary enough to translate." Considering this statement has helped Lizzie form an understanding of the question that motivates her as a translator: what constitutes "literary"? The writing of Yun Ko Eun, whom Lizzie has been translating for the past four years, is comedic and oftentimes odd. It diverges from mournful Korean classics and the introspective novels for which Korean literature has become known in the 21st century. Lizzie hopes her translations of Yun will broaden conceptions of Korean literature and of literary worth.

This fall, Lizzie will join the MFA program in Literary Translation at the University of Iowa, where she is an Iowa Arts Fellow. In Iowa, she looks forward to immersing herself in a cross-lingual community of translators and writers and to working with languages beyond Korean.

Lizzie is thrilled to meet other translators at her first ALTA conference.

Aaron Robertson, 2018 ALTA Travel Fellow (Italian)



Aaron Robertson is a Detroit native currently living in New York City. A journalist and translator, his interests lie between North African and European culture and history. Aaron's aim as a translator is to bring stories of the African diaspora in Italy—and Italians in Africa—into English.

As an undergraduate at Princeton University, Aaron began studying Italian language and literature. Though the traditional contemporary canon of Italian literature appealed to him—Italo Calvino, Elsa Morante, Natalia Ginzburg, and Alberto Moravia loom large—he sought to merge this line of study with his interest in African-American literary traditions. Surely James Baldwin or Toni Morrison could offer him a different way of thinking about racial politics abroad. And they did.

In 2015, he traveled throughout Scotland, England, and Italy to visit sites associated with medieval Christian saints, while also writing fiction that synthesized Black literary practices and the genres of autobiography, confessional, and the *vita* (life of a saint). The following year, he studied for a semester at the University of Bologna, Italy. That summer, his journalism career began at the *Detroit Metro Times*, where he wrote on the intersection of activist art and politics in the city.

While at Princeton, he was fortunate to receive instruction and guidance from authors and translators like Jeffrey Eugenides, David Bellos, John McPhee, and Jhumpa Lahiri. Lahiri's course in literary translation alerted Aaron to the ways in which various writers have come to appreciate translation as a worthy art and challenge.

Aaron was Editor-in-Chief of *The Nassau Literary Review*, Princeton's oldest student publication. During his tenure, he helped organize intercollegiate literary conferences and a symposium that featured magazine editors, publishers, designers, and authors. Highlights from his time with the *Review* include his interview with Angela Flournoy, the National Book Award-nominated author of *The Turner House*, and a panel he co-curated featuring journalist Nikole Hannah-Jones, *n+1* Editor Marco Roth, and Pulitzer Prize-winning poet Tracy K. Smith.

On a proposal to study Afro-Italian women's literature, Aaron received a Rhodes Scholarship to attend the University of Oxford. He wrote his master's thesis on generic innovations in Martha Nasibù's *Memorie di una principessa etiopie* (*Memories of an Ethiopian Princess*). He has written on Italian literature and politics for publications including *Foreign Policy*, *n+1*, and *The Point Magazine*.

In 2018, Aaron received a PEN/Heim Translation Fund Grant for his translation of Igiaba Scego's *Beyond Babylon* (*Oltre Babilonia*), which will be published by Two Lines Press in 2019. He is currently working on translations of Giulia Caminito's *The Big A* (*La Grande A*) and Martha Nasibù's *Memories of an Ethiopian Princess* (*Memorie di una principessa etiopie*). Earlier this summer, he joined *The New York Times* as a James Reston Reporting Fellow, where he wrote for the Metro section.

Brian Sneed, 2018 ALTA Travel Fellow (Modern Greek)



While completing his MFA in Creative Writing at the University of Virginia, Brian was given a book by a friend that contained poems by George Seferis in translation, which opened him to the world of Modern Greek poetry and authors such as C.P. Cavafy, Odysseas Elytis, and Rhea Galanaki. Wanting to experience the works behind the translations, he enrolled in courses in Modern Greek, and in 2015 he began a PhD in English at the University of Connecticut, where he studies literary translation.

In 2016 he had the opportunity to meet contemporary Greek poet and performance artist Phoebe Giannisi, and began working on translating her poetry. His first attempts were experimental: playing and replaying audio recordings of the poet's readings to help restage the poems' internal rhyme, alliteration, and metrical variation in English. The struggle—and pleasure—was learning from the poems themselves how to convey their inventiveness of sound and spell-cadences. Working closely with the poet, Brian translated Giannisi's collection of poems, *Homericica*, which was published in December by World Poetry Books and selected by Anne Carson as a favorite book of 2017.

As a translator, Brian's primary goal is to create translations that recreate the poem's sense of rhythm and music. His work stems from a belief that a translation of a poem must, first, be a viable poem in the target language. In addition to translation, Brian also writes poetry, and his first book of poems, *Last City*, was published in February by Carnegie Mellon University Press. His current projects include a second collection of poems by Phoebe Giannisi titled *Cicada*, which received a 2018 PEN/Heim Translation Fund Grant, and translations of work by Athens-based poet George Prevedourakis.

Maggie Zebracka, 2018 ALTA Travel Fellow (Polish)



Originally from a small town in the Polish Carpathian Mountains, Maggie Zebracka immigrated to Chicago at the age of five. Soon after, her parents enrolled her in after-school Polish classes (popular in Chicago among its sizeable Polish-American population). Despite doing her best to resist attending—perhaps out of a desire to call herself American as quickly as possible—she's grateful for all those Friday evenings spent in the company of Polish literature, history, and grammar.

Those early experiences informed not only her sense of identity, but her creative work as well. Her MFA thesis at Vanderbilt—a novel still in-progress—explored how first-generation communities reconciled their newly hyphenated identities. The novel was, in many ways, a bilingual one. Much of the dialogue in Polish was left untranslated, and the characters often talked past one another, in Polish and in English. Maggie tried to examine how the worlds that characters construct out of language allow them to create space for themselves in their new homes, their new countries.

Maggie has since been drawn to translation. She finds it a dynamic place where two languages can meet, interact, and, ultimately, transform one another, creating a shared history that enriches both cultures through the text. But it also exposes the differences between those cultures—the ways in which they signal agency or handle miscommunication. Joanna Bator, whose novels Maggie is currently translating, is interested in situating her novels within the tension between two languages and histories. Many of them are set near the Polish-German border, where decades-old rifts persist and linger, manifesting anew in each generation.

She was introduced to Bator through her novel, *Dark, Almost Night*, which won Poland's prestigious Nike Literary Award in 2014. However, she was surprised to learn that none of Bator's books had yet been translated into English. *Dark, Almost Night* follows Alicja Tabor, a journalist who has returned to her childhood home in a small Silesian mining town to report on the disappearance of three local children. When the investigation leads her into the darkness that lurks beneath Wałbrzych's surface, Alicja must confront not only the town's traumas and secrets but those of her own past as well. Maggie's excerpted translations of the book appear in *Asymptote*, *Hayden's Ferry Review*, and *Drunken Boat*.

While working on *Dark, Almost Night*, she completed a Graduate Certificate in Linguistics, which helped to illuminate the logical relationships of sentence structure and sound between and within languages. The study of extracting meaning from decisions about tense or aspect, for example, has helped her to consider interpretations with more nuance.

She is very excited to study literary translation as an MFA student at the University of Iowa this fall, and she is grateful to ALTA for the opportunity to attend the conference and to meet all the translators whose work she has long admired.

ALTA EMERGING TRANSLATOR MENTORSHIPS

For the fourth year, ALTA is proud to present our year-long mentorship program for emerging translators working on a book-length project. The ALTA Emerging Translator Mentorship Program was founded by former ALTA Board Member Allison M. Charette, and 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. This year, ALTA again offered mentorships in Polish and Russian prose, as well as two non-language-specific mentorships, one in prose and the other in poetry. Congratulations to the 2018-2019 emerging translators:

Fiona Bell (Russian Prose)



Fiona Bell grew up in the United States, South Korea, and France. After reading Turgenev's novel *Fathers and Sons* in high school, she became intensely curious about Russian culture and began learning the language in university. Fiona spent one summer in St. Petersburg, Russia at the Derzhavin Institute. In 2017 she received a Critical Language Scholarship to study Russian in Nizhni Novgorod, where she learned, among other things, to garnish all food with a generous amount of sour cream.

In 2017 Fiona received a grant to visit the apartment-museums of two female Russian poets: Anna Akhmatova and Marina Tsvetaeva. The poets wrote letters to each other for years, diverging on most issues of poetry and politics, but ultimately forming a friendship. In 2017 Fiona wrote *Letters and Dreams*, a play that imagines the only meeting between these two poets, which occurred in 1941 but had no witnesses. Fiona translated the poets' work and incorporated it into the script, attempting to adapt the Russian tradition of poetry recitation for the American stage. The play was staged at Princeton's Lewis Center for the Arts in 2018. Fiona is eager to continue exploring the possibilities of poetry on stage at this year's performance-themed ALTA conference.

Fiona took two translation courses during her junior year, translating excerpts of Tolstoy, Lermontov, Bulgakov, and others. For her thesis in translation, she translated a collection of poems by Elena Isaeva, a contemporary Moscow poet. In her poems, Isaeva resurrects people through memory, making her former schoolmates, family members, and lovers as present as those who are physically near. By conjuring figures from her past, Isaeva revives her own past selves: child, student, lover. One of the joys of translating her poetry was discovering the many experiences and identities of a contemporary Russian woman. The American understanding of Russia is so heavily based on male figures, whether Putin on the news or Tolstoy in literature classes. These pictures are incongruous with Fiona's own experiences in Russia, which have been quite female-centered. As a scholar and translator, she is wholeheartedly devoted to translating female voices from Russia.

Fiona is pursuing an MPhil degree in Modern Languages at Oxford University, where she continues to study Russian drama, poetry, and translation. She is currently writing a play that adapts Valentin Rasputin's 1976 novel *Farewell to Matyora* into a dramatic exploration of family, grief, and climate change in contemporary Florida. In general, Fiona is interested in the exchanges between Russian and other cultures. She has written about how 17th-century French dramas were "translated" on stage for 19th-century Russian audiences. She researched the hybrid architecture of Japanese Russian Orthodox churches, focusing on Tokyo's Nikolai-do cathedral. She also studied *Journey Beyond Three Seas*, a 1957 film in Hindi and Russian that celebrates the friendship between the Indian and Soviet governments. Fiona is excited to learn more about various languages and cultures by connecting with other translators at this year's ALTA conference.

Lauren Dubowski (Polish Prose)



Lauren Dubowski comes to translation from a lifelong passion for the arts and a fascination with communication across cultures. Born in New York, she grew up in the culturally, linguistically, and politically diverse town of Chapel Hill, North Carolina. From an early age, she took classes in French, along with art, music, and theatre, in the public school system. She later worked in technical theatre, and interned at the American School for the Deaf, learning American Sign Language.

Lauren received a BA/MA in French Literature at Bryn Mawr College. There, she also studied Italian, as well as theatre at Swarthmore College. The subject of her thesis was Renée Vivien, a British writer in French active in Belle Époque Paris. Lauren went on to work in the Philadelphia arts community, where she helped launch the Headlong Performance Institute. Additionally, she studied Polish at Jagiellonian University in Kraków, through scholarships from the Kosciuszko Foundation.

Lauren's interests led her to Yale School of Drama, where she has trained as a dramaturg, researcher, teacher, translator, and writer in the Dramaturgy and Dramatic Criticism department.

As an MFA student, she collaborated on many productions in a variety of creative roles; participated in a theatre for social change workshop in Dar es Salaam, Tanzania; and served as an artistic associate and artistic director of the Yale Cabaret. Lauren then spent a year in Yogyakarta, Indonesia as a Luce Scholar. While drawn to explore puppetry there and in other countries in Asia, she also developed an interest in film, newly aware of its global impact. She began to produce film and new media projects with Ado Ato Pictures, a production company she now continues to work with in Amsterdam, the Netherlands.

Lauren's DFA dissertation at Yale School of Drama is focused on the "Young Poland" theatre and visual artist Stanisław Wyspiański, and includes her English-language translations of several of his dramas. She has been fortunate to see many of his plays performed in Poland, thanks to the support of the Fulbright Program and the MacMillan Center for International and Area Studies at Yale. With this project, she hopes to encourage greater awareness of Wyspiański's work internationally.

Lauren has contributed translation and writing to publications such as *European Stages*, *The Theatre Times*, and *Words Without Borders*. She was also recently commissioned by the Adam Mickiewicz Institute to translate Stanisław Ignacy Witkiewicz's 1925 novel *Farewell to Autumn* into English. Lauren is thrilled for the opportunity to dive into and share the timely, unique prose drama of Maria Pawlikowska-Jasnorzewska (1891-1945) as an Emerging Translator mentee.

Jennifer Kellogg (Non-Language-Specific Poetry)



Jennifer R. Kellogg is a scholar of modern and ancient Greece who resides in Rochester, NY. Ardent about the ancient world from a young age, Jennifer earned a BA in Classical Philology from Beloit College and spent her junior year abroad at College Year in Athens, Greece. While in Athens, Jennifer began a journey to fluency in modern Greek by helping her friends buy cigarettes and ask for directions in a sprawling metropolis. After college, Jennifer earned an MA in West European Studies from Indiana University and completed her training in Modern Greek.

From 2000 until 2009, Jennifer worked at Harvard University's Center for Hellenic Studies in Washington, D.C. There she gained a lifelong appreciation for Homeric Greek, organized many scholarly conferences and projects, and led the charge to open a research and teaching center for Harvard University in Nafplion, Greece. The CHS Greece facility recently celebrated its tenth anniversary and continues to be a hub of innovative cross-cultural education and research.

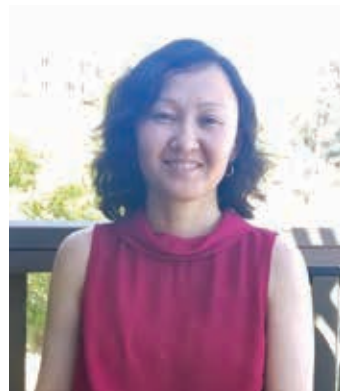
In 2013, Jennifer earned her PhD in Modern Languages and Literatures from the Université Libre de Bruxelles (ULB) in Belgium. Her dissertation was entitled *George Seferis' Poetics: Loss and the Language of Topos* and was a study of 20th-century modern Greek poet George Seferis,

who won the Nobel Prize for Literature in 1963. The focus of her dissertation was how George Seferis' poetry articulates ideas and images of homeland. Jennifer translated all of the Greek texts cited, including re-translating dozens of Seferis' poems. This experience introduced Jennifer to the world of literary translation beyond academic or philological translation.

Jennifer is very lucky to reside in Rochester, NY, a town with a vibrant literary translation scene, thanks to Open Letter Books at the University of Rochester. With the encouragement of many translator friends, Jennifer decided to work on a manuscript of her poetry translations. Her work-in-progress is of George Seferis' *Book of Exercises II*, published posthumously in 1976. Most of the poems in this volume have not yet appeared in English. *Book of Exercises II* is a collection of drafts, experiments, and final poems drawn from the poet's diaries spanning 1931 to 1971.

Jennifer is looking forward to tackling the variety of poetic forms in *Book of Exercises II*—haiku, aphorisms, rhyming limericks, short verses, and free verse poems—with the support of the ALTA Emerging Translator Mentorship Program.

Mirgul Kali (Non-Language-Specific Prose)



Mirgul Kali is a native of Kazakhstan. She has a background in engineering and spent fifteen years working in the oil and gas industry. She first became involved with literary translation a couple of years ago while volunteering at the Silk Road House, an organization based in San Francisco Bay Area. At this non-profit, dedicated to promoting and supporting diverse ethnic cultural traditions, she translated Kazakh folk tales and songs for storytelling events and singing workshops. Since then, she has translated several short stories by Kazakh writers, some of which have appeared or are forthcoming in *Tupelo Quarterly* and *Asymptote*.

For the ALTA mentorship program, Mirgul chose to translate *Kokbalaq*, a novella by a prominent Kazakh writer Mukhtar Magauin, whose works are highly regarded and widely read in Kazakhstan. The novella follows a gifted musician through transformative and tumultuous events of the 20th-century (the expansion of the Russian Empire into Kazakhstan, the Soviet rule, and World War II) which cause disruption in the traditional nomadic lifestyle of Kazakh people. The book explores the role and meaning of art in the life of a man who witnesses not only obliteration of his family and wealth, but also disintegration of the very environment that allows him to practice his ancient art.

Very little Kazakh literature has been translated into English, and most of the existing translations have been made on the basis of Russian translations. By translating directly from Kazakh to English, Mirgul hopes to offer another, possibly a more nuanced and informed interpretation, of the national literature and share its rich and unique voices with the rest of the world. She is confident that participation in the ALTA Emerging Translator Mentorship Program will help her become a better translator and support her in her mission to promote Kazakh literature abroad.

Mentors for the 2018-2019 mentorships are **Bill Johnston** (Polish prose), **Marian Schwartz** (Russian prose), **Madhu Kaza** (non-language-specific prose), and **Kareem James Abu-Zeid** (non-language-specific poetry). These mentorships are offered by ALTA in partnership with the Polish Cultural Institute New York, the Russian Federation Institute of Literary Translation, and AmazingCrossing. Details about the program are available at www.literarytranslators.org/awards/mentorships.

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all this gloomerang-caprice
(gloomerang, capiche?),
—oh gloomerang-gazer, book-nosed schnook—
the cancan-ing gloomerang-beats,
all the gloomcrookedstoop:
gloomerang's hunchback, hooked as a scythe,
will outhunch
my nosebump (plumb out of line).
then you would

LITERARY TRANSLATION AT COLUMBIA

An encounter with literary translation is beneficial to many writers' development and imagination, enhancing their understanding of voice and style while challenging them to write in a plurality of modes (including cross-genre projects).

The MFA Writing Program at Columbia University School of the Arts offers students in its Fiction, Nonfiction, and Poetry concentrations the opportunity to study Literary Translation through LTAC (Literary Translation at Columbia). All LTAC workshops, seminars, and master classes are open to any interested student in the Writing Program, and no prior experience in literary translation or fluency in a language other than English is required.

Recent faculty include **Susan Bernofsky** (LTAC Director), **Edith Grossman**, **Natasha Wimmer**, **John Keene**, **David Hinton**, **Mónica de la Torre**, **Matvei Yankelevich**, **Rowan Ricardo Phillips**, **Madhu Kaza**, and **Jennifer Hayashida**.

MFA IN WRITING
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ALUMNI ACCOMPLISHMENTS:

Joshua Daniel Edwin '14, *kummerang* (gloomerang), the first book by young German poet Dagmara Kraus (from German). (Image above.)

Cold Moons by Magnús Sigurðsson translated from Icelandic by Meg Matich '15 (Phoneme Media, 2017)

The Last Country by Svenja Leiber, translated from German by Nika Knight '15 (Seagull Books, 2018)

Third-Millennium Heart by Ursula Andkjaer Olsen translated from Danish by Katrine Øgaard Jensen '17 (Action Books / Broken Dimanche Press, 2017), and a finalist for the Best Translated Book Award 2018

Pioneers: The First Breach by S. An-sky translated from Yiddish by Rose Waldman '14 (Syracuse University Press, 2017)

Voices in the Dark by Marcel Beyer (words) and Ulli Lust (images) adapted from the translation from German of John Brownjohn by Nika Knight '15 (New York Review Comics, 2017)

Old Demons, New Deities: Twenty-One Short Stories from Tibet edited and with translations from Tibetan by Tenzin Dickie '14 (OR Books, 2017)

The Secret Book of Kings: A Novel by Yochi Brandes translated from Hebrew by Yardenne Greenspan '12 (St. Martin's Press, 2016)

The Clouds by Juan José Saer translated from Spanish by Hilary Vaughn Dobel '12 (Open Letter Books, 2016)

Extracting the Stone of Madness by Alejandra Pizarnik translated from Spanish by Yvette Siegert '07 (New Directions, 2016)

Interested students and advisors are invited to contact **Susan Bernofsky** at the ALTA conference or by email at sb3270@columbia.edu. For more information, visit arts.columbia.edu/ALTA.



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Please find author instructions on the Translation Review pages of the Taylor & Francis website.

In addition, **please note the following instructions for *translations***: a short essay introducing the author and contextualizing the text and/or a brief essay detailing the reconstruction of the translation process should accompany the manuscript. We will consider submissions of translations of short stories, individual chapters of books, or a selection of 5-10 poems. Creative submissions must also include documentation of permission to translate and publish.

We are very flexible as to word count and will consider manuscripts of 1000-7000 words in length.

Please submit your manuscript on the ScholarOne submissions management site. You will find a link on the *Translation Review* pages of the Taylor & Francis

Translation Review is published three times a year: April, August, and November.

You may address any questions to Shelby Vincent, Managing Editor, at this email address: translation.review@utdallas.edu



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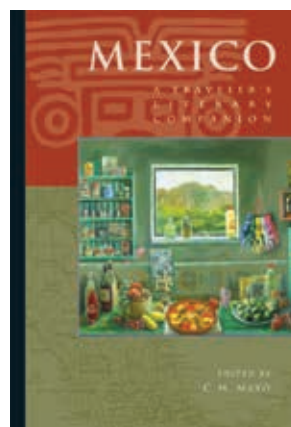
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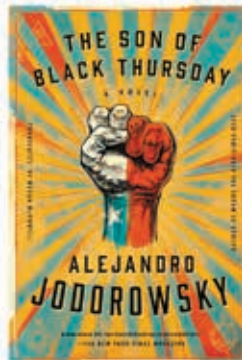
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schedule-at-a-glance

		Wednesday, October 31, 2018									
		Translators and their Props: From the Collections of the Lilly Library (Lilly Library, Lincoln Room)									
		Board Meeting (Charter Room)									
		Registration (East Lounge)									
		Opening Reception (IMU Garden / Rain Location: Georgian Room)									
		Sponsored by the IU Office of the Provost and the Office of International Affairs in the IU College of Arts & Sciences									
		Translation Trivia Night (Nick's English Hut — 423 E Kirkwood Ave)									
		Thursday, November 1, 2018									
		Registration (East Lounge)									
		Family Room (Hoosier Room)									
		First-time ALTA Participants Meeting (Whittenberger Auditorium)									
		Bookfair in Partnership with the IU Bookstore (Frangipani)									
		Translators and their Props: From the Collections of the Lilly Library (Lilly Library, Lincoln Room)									
		Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)		
		Creating Coalitions: The Politics of Collaboration	Mistakes in Translation	Translating Poetry into Performance	Bilingual Readings 1: Politics	Up Your Game: Reading and Performing Russian Translations	An Echo Within: Listening for the Translator's Voice in the Translated Text	Performing Idiomatic Surgery, Implementing Props of Culture, and Securing Platform of Locale	Bilingual Readings 2: Spain		
		Beverage Break (Frangipani)									
10:15 AM	10:45 AM	Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)		
10:45 AM	12:00 PM	Natural Selection: What Translation Editors Look For	My First Time: Translating and Performing Writers Who Have Never Been Translated Before	How the Sausage is Made: Theater Translation from Nose to Tail	Bilingual Readings 3: Asian Languages	Translating Hyphenated Latin America	Tools and Techniques for Translating "Low-Resourced" Languages	Approaches to Translating Orality	Bilingual Readings 4: Romance Languages		
		Lunch (on your own)									
		Special Programming: <i>God of Vengeance</i> Reading and Panel Discussion in Partnership with Cardinal Stage (Ivy Tech John Waldron Arts Center — 122 S Walnut St)									
12:00 PM	2:00 PM	Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)		
12:30 PM	1:45 PM	Here Comes the Judge: Perspectives on Grants, Residencies, and Prizes in Literary Translation	Dot Dot Dot . . . Punctuation, Pacing, and Parsing in Poetry and Prose	Practical Performance: Transcreating Lorca's "Duende" and Workshopping Arbutnot/Le's "Wings"	Getting Basque and Catalan Literature Out There	Translation Centre Stage	Generative Sensitivities: How Emotional and Cultural Empathy Impacts Author-Translator Relations	WIT Hosts Wikipedia Edit-a-thon	Bilingual Readings 5: Mexico		
		ALTA Travel Fellows Reading (Whittenberger Auditorium)									
3:30 PM	4:30 PM	ALTA Awards Reception (Alumni Hall)									
4:45 PM	6:45 PM	Sonhando em Português: Portuguese Language Reading (Irish Lion Restaurant and Pub — 212 W Kirkwood Ave)									
6:30 PM	8:15 PM	Dinner (on your own)									
6:45 PM	8:30 PM	Special Programming: Staged Reading of <i>Deserts</i> in Partnership with the IU Department of Theatre, Drama, and Contemporary Dance and Sponsored by the Arts and Humanities Council (Wells-Metz Theatre, Lee Norvelle Theatre and Drama Center — 275 N Jordan Ave)									
8:30 PM	10:30 PM										

schedule-at-a-glance

Start	End	Friday, November 2, 2018									
		Registration (East Lounge)									
		Family Room (Hoosier Room)									
		Bookfair in Partnership with the IU Bookstore (Frangipani)									
		Translators and their Props: From the Collections of the Lilly Library (Lilly Library, Lincoln Room)									
	8:00 AM	5:00 PM	Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)	
	8:00 AM	5:30 PM	Small Press Journal Editors' Roundtable: Publishing Translations	Don't Wait for Tenure to Translate: Building Platforms for Literary Translation Within the Academy	Feedback Loop: Translator-Writer- Translator...	Dramatic Readings	Difficult Passages: An Interactive Workshop	High Wire Act: The Translator as Human Rights Activist	Translating Spanish Drama	Bilingual Readings 6: Myth	
	9:00 AM	5:00 PM									
	9:00 AM	10:15 AM									
			Beverage Break — Sponsored by the Spain-USA Foundation (Frangipani)								
	10:15 AM	10:45 AM	Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)	
	10:45 AM	12:00 PM	Author-Translator Relationships	The "Identity Politics" of Translating Dialect for the Stage	Sub/Missions	The Beautiful Side of Strange: co-im•press Translators and their Conundrums	Translation Centre Stage	The Upeat: Preparing for the Performance	Translation, Sexuality and Power	Bilingual Readings 7: Slavic Languages	
			Lunch (on your own)								
		12:00 PM	A Lunchtime Reading with Çedilla & Co. (Monroe County Public Library — 303 E Kirkwood Ave)								
		12:00 PM	Douglas Hofstadter: "Giving Form its Due" (Dogwood)								
	1:15 PM	1:45 PM	Oak (Main Level)	Walnut (Main Level)	Maple (Main Level)	Redbud (Main Level)	Sassafras (Main Level)	Persimmon (Main Level)	Dogwood (Main Level)	State Room West (Second Floor)	
	2:00 PM	3:15 PM	Teaching Translation	Exophor(i)a: Exophonic Writing and Translation	Translation Misfits: The Myth of Mastery	Brazil Performing, Performing Brazil	Authenticity vs. Performativity in Translating for the Stage — Part 1	Two's Company: On Teamwork and Co-translation	Embodying Writing/ Performing Translation	Bilingual Readings 8: Memoirs, Journals, Autobiography	
		3:30 PM	Keynote: Caridad Svich (Whittenberger Auditorium)								
	5:00 PM	7:00 PM	Dinner (on your own)								
	7:00 PM	9:00 PM	Play for Voices Listening Party (The Root Cellar — 108 E Kirkwood Ave)								
	9:00 PM	11:00 PM	Café Latino (Crazy Horse — 214 W Kirkwood Ave)								

schedule-at-a-glance

Start	End	Saturday, November 3, 2018
Registration (East Lounge)		
8:00 AM	12:00 PM	Family Room (Hoosier Room)
8:00 AM	5:30 PM	Bookfair in Partnership with the IU Bookstore (Frangipani)
9:00 AM	5:30 PM	Translators and their Props: From the Collections of the Lilly Library (Lilly Library, Lincoln Room)
9:00 AM	1:00 PM	
9:00 AM	10:15 AM	
10:15 AM	10:45 AM	Beverage Break — Sponsored by Amazon/Crossing (Frangipani)
10:45 AM	12:00 PM	
12:00 PM	2:00 PM	Lunch (on your own)
12:30 PM	1:30 PM	ALTA Emerging Translator Mentorship Program Presentations (Georgian Room)
2:00 PM	3:15 PM	
3:15 PM	3:45 PM	Break (on your own)
3:45 PM	5:00 PM	
5:15 PM	6:00 PM	General Membership Meeting (Dogwood)
6:00 PM	8:00 PM	Dinner (on your own)
8:00 PM	10:00 PM	Affiliation Celebration and Declamación (Tudor Room and Coronation Room)



ALTA41: EXPANDED PROGRAM

American Literary Translators Association
ALTA41: Performance, Props, and Platforms
October 31 – November 3, 2018

Wednesday, October 31, 2018

9:00am – 6:00pm **Translators and their Props: From the Collections of the Lilly Library** (Lilly Library, Lincoln Room)
To welcome guests at ALTA41, the Lilly Library is offering a display of materials related to translators and their props. The exhibition will include notebooks, correspondence, word lists, special reference works, and other aids translators employ in their work. Examples have been selected from four archives: Joel Agee, revising his translation of Rilke's *Letters on Cézanne*; Max Eastman, translating Trotsky's *The History of the Russian Revolution*; Peter Theroux, working with the Iraqi author Alia Mamdouh's novel *Habbāt al-Naftālīn (Mothballs)*; and Barbara Wright, translating such leading French authors as Raymond Queneau. Organized by Breon Mitchell, this exhibit will be on display in the Lincoln Room from October 29-December 14 during normal library hours.

The Lilly Library
1200 E 7th Street, Bloomington, IN 47405
(812) 855-2452 | <http://www.indiana.edu/~liblilly/>

1:30pm – 4:30pm **ALTA Board Meeting** (Charter Room, Main Level)

3:30pm – 4:30pm **Volunteer Orientation** (State Room West, Second Floor)

5:00pm – 8:00pm **Registration** (East Lounge, Main Level)

5:00pm – 7:00pm **Opening Reception** (IMU Garden, Main Level/Rain Location: Georgian Room, First Floor)
Sponsored by the IU Office of the Provost and the Office of International Affairs in the College of Arts and Sciences
Light appetizers and cash bar available.

7:30pm – 9:30pm **Offsite: Translation Trivia Night**
Hosted by Bill Johnston
How much do you REALLY know about translation? Join us for a light-hearted quiz on all things translational! Teams of two to four players will be organized at the start of the event and will compete for prizes and bragging rights. Libations will be available to stimulate your memory!

Nick's English Hut
423 E Kirkwood Ave, Bloomington, IN 47408
(812) 332-4040 | <http://www.nicksenglishhut.com/>
Food and beverages available for purchase.

Thursday, November 1, 2018

- 6:00am – 9:00am **Breakfast** (on your own)
- 7:00am – 7:30am **Volunteer Orientation** (State Room West, Second Floor)
- 8:00am – 5:00pm **Registration** (East Lounge, Main Level)
- 8:00am – 5:30pm **Family Room** (Hoosier Room, Main Level)
- 8:00am – 8:45am **First-time ALTA Participants Meeting** (Whittenberger Auditorium, First Floor)
Hosted by Marian Schwartz and Bill Johnston
 New to the conference? Join us for some tips on how to make the most of your experience.
- 9:00am – 5:30pm **Bookfair** (Frangipani, Main Level)
In partnership with the Indiana University Bookstore
- 9:00am – 6:00pm **Translators and their Props: From the Collections of the Lilly Library** (Lilly Library, Lincoln Room)
 To welcome guests at ALTA41, the Lilly Library is offering a display of materials related to translators and their props. The exhibition will include notebooks, correspondence, word lists, special reference works, and other aids translators employ in their work. Examples have been selected from four archives: Joel Agee, revising his translation of Rilke's *Letters on Cézanne*; Max Eastman, translating Trotsky's *The History of the Russian Revolution*; Peter Theroux, working with the Iraqi author Alia Mamdouh's novel *Habbāt al-Naftālīn (Mothballs)*; and Barbara Wright, translating such leading French authors as Raymond Queneau. Organized by Breon Mitchell, this exhibit will be on display in the Lincoln Room from October 29-December 14 during normal library hours.
- The Lilly Library
 1200 E 7th Street, Bloomington, IN 47405
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9:00am – 10:15am Sessions

- 9:00am – 10:15am
Oak (Main Level) **Creating Coalitions: The Politics of Collaboration**
 While conversations on collaboration in literary translation tend to focus on questions of logistics and practicalities, this panel addresses the political and economic implications of working collaboratively. We will explore the politics of collaboration from a variety of perspectives, including those of editors and unconventional configurations of co-translators. Panelists consider how the act of translating in collaboration creates a platform for revealing the often-hidden hierarchies that are an integral part of how art and artists are defined, based on the myths of singular authorship, originality, and inspiration. We aim, too, to discuss how the defamiliarization of the fundamental relationships of all creative work can form creative coalitions and strengthen artistic solidarity.
- Moderator: Katherine Hedeem
 Participants: Alexis Almeida
 Megan Berkobien
 Ignacio Infante
 Olivia Lott
- 9:00am – 10:15am
Walnut (Main Level) **Mistakes in Translation**
 The panel will explore the ideas, significance, ramifications, understandings, and misunderstandings resulting from mistakes in translation. We'll consider what constitutes a mistake, how we define and identify the various sorts, and the ways differences in re-translations and adaptations are identified as mistakes.
- Moderator: Ellen Elias-Bursac
 Participants: Benjamin Paloff
 Deborah Smith

- 9:00am – 10:15am
Maple (Main Level)
- Translating Poetry into Performance**
Four poet/translators discuss and debate the challenges and rewards of transporting poetry from Persian, Urdu, and Greek into performable structures of dramatic arts and music of English. How do cultural differences expand the English language? What sorts of departures from the original text does the translator have to make in order to make the new text a believable performance? How does the diasporic experience become a third cultural experience?
- Moderator: Sholeh Wolpé
Participants: Alik Barnstone
Tony Barnstone
Bilal Shah
- 9:00am – 10:15am
Redbud (Main Level)
- Bilingual Readings 1: Politics**
Moderator: Katherine Young
- | Time | Translator Author Country Language Genre |
|---------|--|
| 9:00am | Susan Kalter Justin Lhérisson Haiti French Fiction |
| 9:12am | Robert Shoemaker Giuseppe Gioachino Belli Italy Italian Poetry |
| 9:24am | Abigail Wender Iris Hanika Germany German Fiction |
| 9:36am | Katherine Young Akram Aylisli Azerbaijan Azerbaijani/Russian Fiction |
| 9:48am | Dmitri Manin Alexander Galich Russia Russian Poetry |
| 10:00am | Livia Lakomy Manoel Carlos Karam Brazil Portuguese Fiction |
- 9:00am – 10:15am
Sassafras
(Main Level)
- Up Your Game: Reading and Performing Russian Translations**
This Russian translation workshop will focus on how translators perform texts, quite literally. Translators are often called upon to read from our work, and our skill in doing so—delivering a performance fluently, with emotional resonance and good pacing, for example—inevitably and immediately affects how our work, and therefore the author's work, is received by audiences. Translators of Russian and other Slavic-language poetry and prose will gather to demonstrate their best techniques for oral presentation of their work, and receive constructive feedback from colleagues. Those who wish to actively participate are asked to come prepared with a text to perform. Anyone with an interest in the topic is welcome to attend, and we encourage translators of all experience levels to participate.
- Moderators: Shelley Fairweather-Vega
Mary Jane White
- 9:00am – 10:15am
Persimmon
(Main Level)
- An Echo Within: Listening for the Translator's Voice in the Translated Text**
Public recognition and acceptance of the translator's voice have evolved from utter erasure to frequent acknowledgment on the title page. Meanwhile, translators, knowing their voice was inevitably embedded in the translated text, have always had to come to terms with the question of their own voice: its place, its role, and its relationship with the voice of the author. This panel will contribute to that ongoing discussion by exploring ways in which translators find their own voice within the voice of their authors. How do they see their own voice inflected by factors such as authorial style and literary genre?
- Moderator: Lynn E. Palermo
Participants: Mira Rosenthal
Marci Vogel
Orlando R. Menes
- 9:00am – 10:15am
Dogwood
(Main Level)
- Performing Idiomatic Surgery, Implementing Props of Culture, and Securing Platform of Locale**
Tricks of the translation trade, well, traded. When or how does one stitch idioms together, avoid creating monstrous scars, excise or breathe life into idioms? Do we prop up cultural references via footnotes, remarks, re-phrasings? Or let them stand (and hope the readers' props are not knocked out from under them)? And, whenever our source text is clearly based in a certain geographical place, how do we convey location, location, location with finesse and grace? Panel members will describe their experience translating to and from English, French—Francophone and continental—German, Gujarati, Polish, Portuguese, and Spanish, and will engage in what promises to be a lively and insightful discussion with audience members.
- Moderator: Marilya Veteto Reese
Participants: Grażyna Drabik
Patricia Frederick
Astrid Klocke
Iva Patel
Michael Rulon
Heath Wing
Elitza Kotzeva

9:00am – 10:15am
State Room West
(Second Floor)

Bilingual Readings 2: Spain

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
9:00am	Carolyn Tipton Rafael Alberti Spain Spanish Poetry
9:12am	Don Bogen Julio Martínez Mesanza Spain Spanish Poetry
9:24am	Louise Cole José Ovejero Spain Spanish Fiction
9:36am	Lucina Schell Erika Martínez Spain Spanish Poetry
9:48am	Patrick Blaine David Jiménez Spain Spanish Nonfiction
10:00am	Catherine Nelson Luisa Carnés Spain Spanish Fiction

10:15am – 10:45am

Beverage Break (Frangipani, Main Level)

10:45am – 12:00pm Sessions

10:45am – 12:00pm
Oak (Main Level)

Natural Selection: What Translation Editors Look For

What factors, conscious or unconscious, influence an editor's choice of one translation over another? What criteria should be used when considering the quality of a translation? If it's survival of the fittest, the strongest translation in terms of language, image, and metaphor should rise to the top. On the other hand, a "weaker" manuscript may tickle a translation editor's fancy because it strikes a chord in terms of theme/time period/language/ voice/culture. In the end, there's no accounting for personal taste. Panelists are experienced book and journal editors who publish translations.

Moderators: Barbara Goldberg
Curtis Bauer

Participants: Nancy Naomi Carlson
Russell Scott Valentino
Carl Adamschick

10:45am – 12:00pm
Walnut (Main Level)

My First Time: Translating and Performing Writers Who Have Never Been Translated Before

Some authors have plenty of experience with translation, and then there are others with, well, no experience. Zero. Zilch. Nada. Hichi! We will discuss how to introduce a writer to the art of translation and being a part of derivative works based on those translations, and explore how translating first-timers is an essential part of inclusiveness and diversity. We will also offer practical tips and share experiences on the good and bad of working with a translation virgin.

Moderator: Aviya Kushner

Participants: Kareem James Abu-Zeid
Niloufar Talebi
Jason Grunebaum
Roman Ivashkiv
Yardenne Greenspan

10:45am – 12:00pm
Maple (Main Level)

How the Sausage is Made: Theater Translation from Nose to Tail

This roundtable of theater practitioners will discuss the mechanics of getting dramatic translations to the stage, and the role of each person involved. What are the steps involved in programming and developing a play, and how can translators get more involved in this process? Conversations around diversity in the theater seem to stop short at our linguistic borders, and translated works are woefully under-represented in the American repertoire—how can translators collaborate more effectively with theater companies to increase their numbers and develop an ecosystem that supports writing from beyond the Anglosphere? Panelists will discuss these timely questions, with examples from productions they have worked on.

Moderator: Neil Blackadder

Participants: Patrizia Acerra
Trine Garrett
Jeremy Tiang

10:45am – 12:00pm
Redbud (Main Level)

Bilingual Readings 3: Asian Languages

Moderator: Kate Costello

Time	Translator Author Country Language Genre
10:45am	Kate Costello Hsia Yu United States Chinese Poetry
10:57am	Noriko Mituzaki Ono no Komachi Japan Japanese Poetry
11:09am	Ray Chandrasekara Pramoedya Ananta Toer Indonesia Indonesian Fiction
11:21am	Byoung Park Ko Un South Korea Korean Poetry
11:33am	Edward Morin Cai Qijiao China Chinese (Mandarin) Poetry

- 10:45am – 12:00pm
Sassafras
(Main Level)
- Translating Hyphenated Latin America**
Latin American literature is still often presented in the US as monolithic, with immigrant, refugee, indigenous, Asian-, and Afro-Latin American voices remaining in obscurity. We aim to highlight narratives that challenge monocultural/monolingual constructions of Latin America. The market for literary translation remains very much tied to narrowly defined national literatures; as translators on this panel, we seek to push it out of those boxes and to deconstruct our role as cultural advocates. Featuring translators of Nicolás Guillén, Noemi Jaffe, Lourdes Llasag Fernández, José Watanabe, and Julia Wong.
Moderator: Jennifer Shyue
Participants: Michelle Har Kim
Achy Obejas
Julia Sanches
- 10:45am – 12:00pm
Persimmon
(Main Level)
- Tools and Techniques for Translating “Low-Resourced” Languages**
The vast majority of languages in the world have relatively few linguistic resources, such as dictionaries and software, at their disposal. Linguists typically refer to such languages as being “low resourced,” and they include not only endangered and indigenous languages but also languages with relatively large numbers of speakers. This makes translating from them something of a challenge. How can we translate in an environment of relative resource paucity? How can we develop new resources? Can technology help us? What sorts of collaborations might we undertake? This “props” and “platforms” panel brings together individuals working at the intersection of translation, computational linguistics technology, and linguistic and cultural preservation.
Moderator: Keyne Cheshire
Participants: Damir Cavar
Anya Peterson Royce
Tiffany Higgins
Susan Kalter
- 10:45am – 12:00pm
Dogwood (Main Level)
- Approaches to Translating Orality**
What unique challenges and opportunities surface in translating orality? How can translations open areas for the varieties of orality—oral traditions and their ritual and/or performance settings, primarily spoken languages presented in literatures and texts that were meant to be read aloud? This panel will consider approaches to translating oral literatures and their performances across an array of languages and literatures: Levantine Arabic in a graphic novel, a French novel quoting Kirundi folk songs, a Spanish surrealist novel that constructs orality from intertextual and interlingual engagements, ancient Chinese poetries, archaic Greek philosophies.
Moderator: D. M. Spitzer
Participants: Jonathan Stalling
Hannah Jakobsen
Joseph Ellison Brockway
- 10:45am – 12:00pm
State Room West
(Second Floor)
- Bilingual Readings 4: Romance Languages**
Moderator: Alexis Levitin
- | Time | Translator Author Country Language Genre |
|---------|---|
| 10:45am | Johanna Bishop Azzurra D'Agostino Italy Italian Poetry |
| 10:57am | Gabriella Martin Pere Calders Spain/Catalonia Catalan Fiction |
| 11:09am | Olivia Sears Maria Grazia Calandrone Italy Italian Poetry |
| 11:21am | Louise Rozier Romana Petri Italy Italian Fiction |
| 11:33am | Megan Berkobien Antònia Vicens United States Catalan Poetry |
| 11:45am | Elizabeth Harris Andrea Bajani Italy Italian Fiction |
- 12:00pm – 2:00pm
- Lunch** (on your own)
- 12:30pm – 1:45pm
- Special Programming: God of Vengeance Reading and Panel Discussion in Partnership with Cardinal Stage**
Co-sponsored by the Dorit and Gerald Paul Fund for the Arts, Robert A. and Sandra S. Borns Jewish Studies Program
Cardinal Stage presents a short reading from Sholem Asch's play *God of Vengeance*, followed by a panel discussion with experts on Yiddish theater. *God of Vengeance* was first produced in 1907, and was widely produced throughout Europe before arriving in New York. An English translation moved to Broadway in 1923, and was promptly shut down for obscenity. A provocative piece unto itself, this play is also the subject of Paula Vogel's award-winning, meta-theatrical play *Indecent*. This reading will give audiences a taste of Asch's work, and the panel will illuminate the themes and context, both past and present.
- Ivy Tech John Waldron Arts Center Theater
122 S Walnut Street, 3rd Floor, Bloomington, IN 47404
(812) 330-4400 | <http://cardinalstage.org/>

2:00pm – 3:15pm Sessions

- 2:00pm – 3:15pm **Editor-Translator Flash Sessions** (State Room East, Second Floor)
By prior appointment only.
- 2:00pm – 3:15pm **Here Comes the Judge: Perspectives on Grants, Residencies, and Prizes in Literary Translation**
Oak (Main Level)
This panel explores the current landscape of opportunities available to literary translators in the form of grants, residencies, prizes, and workshops. Instead of hearing from program administrators or alumni, this session brings together a group of judges who have previously sat on the committees for organizations such as PEN America, the Banff International Literary Translation Centre, the National Endowment for the Arts, and others. Together the panelists will discuss what makes a successful application, how committees work to make selection, and give other behind-the-scenes insights. This will also be a chance to learn more about the wide variety of programs available to translators today.
Moderator: Sebastian Schulman
Participants: Becka McKay
Hugh Hazelton
Aviya Kushner
- 2:00pm – 3:15pm **Dot Dot Dot . . . Punctuation, Pacing, and Parsing in Poetry and Prose**
Walnut (Main Level)
In both prose and poetry, punctuation serves as a surrogate for spoken intonation, providing (or withholding) crucial assistance to readers in the pacing and parsing of literary texts. Yet punctuation conventions, and their transgression, vary widely across languages. Offering contemporary examples from Chinese, French, Italian, and Polish, this panel will consider how punctuation choices play a critical role in shaping the reading experience in the target language.
Moderator: Bill Johnston
Participants: Anni Liu
Marie Papineschi
Zachary Scalzo
- 2:00pm – 3:15pm **Practical Performance: Transcreating Lorca's "Duende" and Workshopping Arbuthnot/Le's "Wings"**
Maple (Main Level)
Session attendees will experience firsthand what it might be like to translate as adaptor and creator. In the case of "Duende," we will use ideas of "transcreation" to actively perform "duende" in a new context in English, beyond the birthplace of Lorca's inspiration, as we work at performing source material rather than simply transposing it. In the case of "Bequest of Wings: An American Journey," participants will read aloud two or three short scenes and discuss how best to transfer Vietnamese expressions and cultural and historical references to a new culture.
Moderators: Robert Shoemaker
Nancy Arbuthnot
- 2:00pm – 3:15pm **Getting Basque and Catalan Literature Out There**
Redbud (Main Level)
The nature of so-called minority languages is that they can never rest, they are always in danger, and that restlessness and fear of death temper both the writing of their literatures and their translation. Basque and Catalan are two languages that have suffered repression over the centuries in Southern Europe, most recently in almost forty years of a dictatorship that attempted to close down their public use. Their linguistic and cultural traditions are quite distinct, and this panel will chart those differences and the role of literary translation in helping restore confidence within the national Spanish context, while re-establishing international visibility. This panel will explore experiences of rendering these literatures into English and getting the books into the hands of readers.
Moderator: Peter Bush
Participants: Amaia Gabantxo
Laura Vilardell
Clyde Moneyhun
Gabriella Martin

- 2:00pm – 3:15pm
Sassafras (Main Level)
- Translation Centre Stage**
Bring your translation off the page: London-based international theatre company [Foreign Affairs] will discuss the ins and outs of translating for the stage, compare the landscape in the UK and the US, present their groundbreaking theatre-in-translation programme: [Foreign Affairs] Translates!, and share the results and impact of the first two years of the programme. This will be followed by a practical session giving participants a taste of what translating for the stage entails, with participants invited to navigate the practicalities of their craft in a collaborative translation session. The practical session will include theatre-based approaches to text, collaborative translation, and work with professional theatre practitioners. This session is also offered on Friday from 10:45am – 12:00pm.
Moderator: Trine Garrett
- 2:00pm – 3:15pm
Persimmon
(Main Level)
- Generative Sensitivities: How Emotional and Cultural Empathy Impacts Author-Translator Relations**
How does a translator navigate emotional and ethical decisions when representing a literary work in a new language? How do translators understand their own relationship to the author and the text (whether that text is current or older, whether the author is living or deceased, how disparities of time, space, gender, and power can and should be addressed)? Participants in this panel will begin by discussing how their own relationships with authors have impacted the language choices of their translations, particularly the translator's ability to translate with emotional and cultural empathy. Then, panelists will share specific examples, prompting a discussion with the audience exploring the choices and how they are generated from the relationship and toward a translation of empathy.
Moderator: Timea Balogh, née Sipos
Participants: Aaron Coleman
Bonnie Chau
- 2:00pm – 3:15pm
Dogwood
(Main Level)
- WiT Hosts Wikipedia Edit-a-thon**
Help address the gender and other gaps on Wikipedia relating to literary translation by editing articles on international women writers, women translators, and other underrepresented groups. Working in a spirit of collaboration, we'll learn to edit and improve Wikipedia articles to address these imbalances. Come with your own computer, connect with countless resources, and leave with a basic toolkit to continue editing on your own. This pilot workshop will be a safe and friendly space for all participants. Newcomers to Wikipedia and experienced contributors are welcome. Please create your own Wikipedia account before the session.
Moderators: Margaret Carson
Alta L. Price
- 2:00pm – 3:15pm
State Room West
(Second Floor)
- Bilingual Readings 5: Mexico**
Moderator: Alexis Levitin
- | Time | Translator Author Country Language Genre |
|--------|---|
| 2:00pm | Cole Heinowitz Mario Santiago Papasquiaro Mexico Spanish Poetry |
| 2:12pm | Sandra Kingery Xánath Caraza Mexico Spanish Fiction |
| 2:24pm | Julie Hempel Carmen Villoro Mexico Spanish Poetry |
| 2:36pm | Dallin Law Juan Vicente Melo Mexico Spanish Fiction |
| 2:48pm | Shelby Vincent Carmen Boullosa Mexico/United States Spanish Fiction |
| 3:00pm | Clare Sullivan Alejandro Tarrab Mexico Spanish Poetry |
- 3:30pm – 4:30pm
- ALTA Travel Fellows Reading** (Whittenberger Auditorium, First Floor)
Come listen to Elina Alter, Lizzie Buehler, Mariam Rahmani, Aaron Robertson, Brian Sneed, and Maggie Zebracka, the 2018 Travel Fellows, read selections of their winning translations.
- 4:45pm – 6:45pm
- ALTA Awards Reception** (Alumni Hall, First Floor)
The winners of the 2018 ALTA Translation Awards will be announced, and winners will read short selections of their winning works.
Light appetizers and cash bar available.
- 6:30pm – 8:15pm
- Offsite: Sonhando em Português: Portuguese Language Reading**
Hosted by Tiffany Higgins
Join us to hear from the recent work of translators from the Brazilian Portuguese: Katrina Dodson, Magdalena Edwards, Laura Cesarco Eglín, Sofi Hall, Tiffany Higgins, Lívia Lakomy, Bruna Dantas Lobato, and Julia Sanches.
- Irish Lion Restaurant and Pub, Celtic Front Room
212 W Kirkwood Ave, Bloomington, IN 47404
(812) 336-9076 | <https://www.irishlion.com/>
Food and drinks available for purchase.

- 6:45pm – 8:30pm **Dinner** (on your own)
- 8:30pm – 10:30pm **Special Programming: Staged Reading of *Deserts*** (Wells-Metz Theatre, located on the IU campus)
In partnership with the IU Department of Theatre, Drama, and Contemporary Dance and sponsored by the Arts and Humanities Council
 This evening event features a staged reading of keynote speaker Caridad Svich's translation of Hugo Alfredo Hinojosa's play *Deserts*.
- Wells-Metz Theatre (entrance on N Jordan Ave)
 Lee Norvelle Theatre and Drama Center
 Indiana University
 275 N Jordan Ave, Bloomington, IN 47405
 (812) 855-3602 | <https://theatre.indiana.edu>

Friday, November 2, 2018

- 7:00am – 9:00am **Breakfast** (on your own)
- 7:00am – 7:30am **Volunteer Orientation** (State Room West, Second Floor)
- 8:00am – 5:00pm **Registration** (East Lounge, Main Level)
- 8:00am – 5:30pm **Family Room** (Hoosier Room, Main Level)
- 9:00am – 5:30pm **Bookfair** (Frangipani, Main Level)
In partnership with the Indiana University Bookstore
- 9:00am – 5:00pm **Translators and their Props: From the Collections of the Lilly Library** (Lilly Library, Lincoln Room)
 To welcome guests at ALTA41, the Lilly Library is offering a display of materials related to translators and their props. The exhibition will include notebooks, correspondence, word lists, special reference works, and other aids translators employ in their work. Examples have been selected from four archives: Joel Agee, revising his translation of Rilke's *Letters on Cézanne*; Max Eastman, translating Trotsky's *The History of the Russian Revolution*; Peter Theroux, working with the Iraqi author Alia Mamdouh's novel *Habbāt al-Naftālīn (Mothballs)*; and Barbara Wright, translating such leading French authors as Raymond Queneau. Organized by Breon Mitchell, this exhibit will be on display in the Lincoln Room from October 29-December 14 during normal library hours.
- The Lilly Library
 1200 E 7th Street, Bloomington, IN 47405
 (812) 855-2452 | <http://www.indiana.edu/~liblilly/>

9:00am – 10:15am Sessions

- 9:00am – 10:15am
 Oak (Main Level) **Small Press Journal Editors' Roundtable: Publishing Translations**
 Editors from several print and online literary magazines discuss the joys and challenges of publishing translations, including what they might like to see and what not so much. Come hear directly from some of the decision-makers from such journals as *Asymptote*, *Exchanges*, *Kenyon Review*, *The Massachusetts Review*, *New Poetry in Translation*, *No Man's Land*, *Indiana Review*, and *Notre Dame Review*. Panelists will provide brief introductions to their journals, and then questions will be taken from the audience.
- Moderator: Nancy Naomi Carlson
 Participants: Aron R. Aji
 Linda Frazee Baker
 Peter Constantine
 Jim Hicks
 Elizabeth Lowe
 Aditi Machado
 Orlando R. Menes

9:00am – 10:15am
Walnut (Main Level)

Don't Wait for Tenure to Translate: Building Platforms for Literary Translation Within the Academy

The academy has traditionally considered literary translation to be a luxury only to be pursued after securing tenure—that is, after making “real” or “valuable” contributions to the field. This roundtable considers the current state of academia, in which translation studies programs and increased interdisciplinarity in scholarship have become more popular, yet creative work continues to be undervalued, despite a publishing crisis born out of narrow, conventional parameters for tenure. With participants ranging from pre-tenure professors to PhD students and MFA graduates, the roundtable offers perspectives from both emerging and established translators—and together, we'll discuss strategies for building subversive platforms for literary translation within the academy.

Moderator: Olivia Lott
Participants: Qussay Al-Attabi
Kurt Beals
Rachel Galvin
Katrine Øgaard Jensen

9:00am – 10:15am
Maple (Main Level)

Feedback Loop: Translator-Writer-Translator...

Translation, scholarship, and original writing can function as reciprocal props, platforms, and opportunities for performance. Panelists will talk about the myriad paths they've traveled, as their translation work has led them to write biographies, literary and cultural studies, memoirs, poems, and fictions (in which translators may be starring characters!). This will be a discussion about working lives, works in-progress, and the shifting literary precincts we call “home.”

Moderator: Marguerite Feitlowitz
Participants: Esther Allen
Aaron Coleman
Katrina Dodson
Stefania Heim
Bruna Dantas Lobato
Liliana Valenzuela

9:00am – 10:15am
Redbud (Main Level)

Dramatic Readings

Moderators: Jeremy Tiang and Sean Bye

Time	Translator Author Country Language Text
9:00am	Diane Arnsperger Svarlien Aristophanes Greece Greek (Classical) <i>Frogs/Women at the Thesmophoria</i>
9:12am	Maya Chhabra Marina Tsvetaeva Russia Russian <i>Fortune</i>
9:24am	Lauren Dubowski Stanisław Wyspiański Poland Polish <i>The Curse</i>
9:36am	Jeremy Tiang Ma Wal-in & Koh Choon Eio Macau Chinese <i>A Gambling World</i>
9:48am	Sean Bye Zbigniew Herbert Poland Polish <i>Letters from Our Readers</i>
10:00am	Keyne Cheshire Euripides Attica (Greece) Greek (Classical) <i>The Circle Jerk (Cyclops)</i>

9:00am – 10:15am
Sassafras
(Main Level)

Difficult Passages: An Interactive Workshop

We all know the feeling: 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 dialog, 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

9:00am – 10:15am
Persimmon
(Main Level)

High Wire Act: The Translator as Human Rights Activist

While all translators advocate for and perform the work of those they translate, those who work with authors at risk take on special responsibilities. When an author can't advocate for herself or her work for political or other reasons (risks that may extend to the translator), translators encounter ethical and practical dilemmas most didn't learn about in translator school. Translators who have worked with imprisoned and at-risk authors will discuss ways to share and ethically promote the translated work, including finding suitable platforms for the work, identifying allies for both author and work, representing at-risk authors in the business of translation, playing the public relations game, communicating with authors whose communications are monitored, and managing author expectations.

Moderator: Katherine Young
Participants: Kareem James Abu-Zeid
Seth Michelson

9:00am – 10:15am
Dogwood
(Main Level)

Translating Spanish Drama

Spanish theater has experienced a remarkable renaissance in recent years. This panel gathers several Spanish playwrights, theater directors, and translators of Spanish drama to discuss some of the challenges particular to translating Spanish theater—both contemporary and classic—into English. How can the socio-cultural and historical context—or humor—of a play be translated? What's unique about translating contemporary, versus classic plays from Spain? And how do translators of Spanish drama balance the large "cast of characters" who might have a stake in the translation—the playwright, editors, publisher, director, stage manager, actors, audience, etc.?

Moderator: Emilio Williams
Participants: Cristina Colmena
Guillem Clua
Gary Racz

9:00am – 10:15am
State Room West
(Second Floor)

Bilingual Readings 6: Myth

Moderator: Alexis Levitin

Time Translator | Author | Country | Language | Genre

9:00am Wendy Hardenberg | Gwenaëlle Aubry | France | French | Fiction
9:12am Shelley Fairweather-Vega | Zira Naurzbyeveva | Kazakhstan | Russian | Fiction
9:24am Matthew Shelton | Ailbhe Ní Ghearbhuigh | Ireland | Irish | Poetry
9:36am Allana Noyes | Noé Blancas Blancas | Mexico | Spanish | Fiction
9:48am Bill Johnston | Adam Mickiewicz | Poland | Polish | Poetry

10:15am – 10:45am

Beverage Break (Frangipani, Main Level)
Sponsored by the Spain-USA Foundation

10:45am – 12:00pm Sessions

10:45am – 12:00pm
Oak (Main Level)

Author-Translator Relationships

How do authors and translators find each other? What attributes make their relationship successful? How do they establish and maintain trust and their respective power positions? Must the translator also be a writer? What common legal matters affect the translator's relationship with the author? Based on their experience with authors, the panelists will discuss these and other issues, such as securing rights and permissions, editing, submitting material for publication, interfacing with agents and publishers, and the respective credits given on publication to an author and one or more translators.

Moderator: Edward Morin
Participants: Mbarek Sryfi
Jeffrey S. Ankrom
Alexander Elinson
Armine Kotin Mortimer
Laura Dohner

10:45am – 12:00pm
Walnut (Main Level)

The "Identity Politics" of Translating Dialect for the Stage

Drama translators strive to reproduce the audience's identification with the characters and situation of the original script. The adage, "local is universal" applies to theatre, but how does the drama translator transmit the local color that dialect infuses in a play? What are the specific programming and casting challenges involved for directors, actors and artistic directors? How does the translator choose the regional, social and/or ethnic equivalencies? When does this choice call for adaptation, rather than translation?

Moderator: Linda Gaboriau
Participants: Neil Blackadder
Daniel Rogers

10:45am – 12:00pm
Maple (Main Level)

Sub/Missions

This session will bring together members of translator collective Çedilla & Co. and more to discuss how to assemble a compelling submission for your translation project. What materials should you include? How should it be formatted? How can you tell who to direct it to? What other steps might be helpful in pitching your project? In this session, we'll attempt to demystify this process with practical tips from translators with years of experience.

Moderator: Julia Sanches
Participants: Antonia Lloyd-Jones
Elisabeth Jaquette
Ezra Fitz

- 10:45am – 12:00pm
Redbud (Main Level)
- The Beautiful Side of Strange: co•im•press Translators and their Conundrums**
What issues do translators encounter when translating strange poetry, whether in form, content, the language, or the idiosyncrasies of the poet? Five co•im•press translators discuss translating poets from Latin America and the Middle East, including Hilda Hilst, Juan Gelman, Mercedes Roffé, Miguel Ángel Bustos, and Arash Allahverdi. By focusing on their choices, strategies for Englishing strangenesses, panelists hope to inspire both poets and translators working outside the mainstream. This includes reading.
Moderator: Laura Cesarco Eglin
Participants: Lisa Rose Bradford
Lucina Schell
Alireza Taheri Araghi
Judith Filc
- 10:45am – 12:00pm
Sassafras
(Main Level)
- Translation Centre Stage**
Bring your translation off the page: London-based international theatre company [Foreign Affairs] will discuss the ins and outs of translating for the stage, compare the landscape in the UK and the US, present their groundbreaking theatre-in-translation programme: [Foreign Affairs] Translates!, and share the results and impact of the first two years of the programme. This will be followed by a practical session giving participants a taste of what translating for the stage entails, with participants invited to navigate the practicalities of their craft in a collaborative translation session. The practical session will include theatre-based approaches to text, collaborative translation, and work with professional theatre practitioners. This session is also offered on Thursday from 2:00pm – 3:15pm.
Moderator: Trine Garrett
- 10:45am – 12:00pm
Persimmon
(Main Level)
- The Upbeat: Preparing for the Performance**
Translators, academics, and a novelist discuss what precedes translation. They talk about the pages that precede the translation: translator's notes, forewords, or introductions. They talk about the preparatory work for translations—including, for example, macro-scale decisions about gender when moving between differently gender-inflected languages. And they talk about the ways that authors anticipate translation, sometimes implicitly, sometimes through explicit instructions. Thus, bringing together various actors involved in the translation process, this panel provides fruitful ground for discussion and debate about the complexities and questions generated by translation and what comes before it.
Moderator: Jan Steyn
Participants: Mariam Rahmani
Kiawna Brewster
Caite Dolan-Leach
- 10:45am – 12:00pm
Dogwood
(Main Level)
- Translation, Sexuality, and Power**
This session is organized around the notion of how sexuality could be reimagined through translation. More closely, it tries to look at the transformative potential of translation and language in deconstructing and reconstructing bodies and sexuality, and how the engagement of translating past sexualities could shape our present understanding in reorganizing identities and the conditions of being.
Moderator: Lubna Abdul-Hadi
Participants: Alan Reiser
Badreddine Ben Othman
Saurabh Bhattacharyya
- 10:45am – 12:00pm
State Room West
(Second Floor)
- Bilingual Readings 7: Slavic Languages**
Moderator: Alexis Levitin
- | Time | Translator | Author | Country | Language | Genre |
|---------|------------------|-------------------|----------|-----------|---------|
| 10:45am | Elitza Kotzeva | Nataliya Deleva | Bulgaria | Bulgarian | Fiction |
| 10:57am | Marian Schwartz | Leonid Yuzefovich | Russia | Russian | Fiction |
| 11:09am | Rachael Daum | Marko Tomaš | Bosnia | Bosnian | Poetry |
| 11:21am | Magdalena Mullek | Dušan Mitana | Slovakia | Slovak | Fiction |
| 11:33am | Hanna Leliv | Markiyan Kamysh | Ukraine | Ukrainian | Fiction |
- 12:00pm – 2:00pm
- Lunch** (on your own)

12:00pm – 1:00pm **Offsite: A Lunchtime Reading with Çedilla & Co.**
Shhh! Çedilla & Co. disturbs the silence at Bloomington Public Library with a dazzling array of readings, showcasing some of the most exciting voices from across the world. Come join Sean Gasper Bye, Elisabeth Jaquette, Alta L. Price, Julia Sanches, Jeremy Tiang, and Alex Zucker for food, beverages, and all the literary hullabaloo the shelves can hold. Be sure to bring your library card, 'cos you'll want to check us out.

Monroe County Public Library
303 E Kirkwood Ave, Bloomington, IN 47408
(812) 349-3050 | <https://mcpl.info/>
Light refreshments and drinks provided.

1:15pm – 1:45pm **“Giving Form its Due”**
Dogwood
(Main Level)
Writer, translator, and cognitive scientist Douglas Hofstadter will speak on the deep translation challenges posed by classical Chinese poems. Such poems are not merely a set of words or sounds, but also intrinsically involve a visual or geometrical aspect. Hofstadter will show his personal reaction to these challenges, which requires treating form and content with equal respect. The results are quite radical, perhaps controversial, and hopefully thought-provoking. Attendees are free to bring lunch.

2:00pm – 3:15pm Sessions

2:00pm – 3:15pm **Editor-Translator Flash Sessions** (State Room East, Second Floor)
By prior appointment only.

2:00pm – 3:15pm **Teaching Translation**
Oak (Main Level)
This roundtable will discuss methods and approaches used in teaching literary translation: how to workshop translations from one or more languages, how much translation theory to use, and how to get students excited about translation. The participants will talk about their experiences teaching undergraduates, MFA students in creative writing, and graduate students in literature, using examples of literary translation classes offered at their institutions. They will reflect on differences between teaching in a graduate program in translation studies, and on the value of studying translation, even for students who do not go on to become translators. Roundtable participants will encourage an exchange of ideas with the audience.
Moderator: Anna Elliott
Participants: Keith Vincent
Stephen Scully
Janet Poole

2:00pm – 3:15pm **Exophor(i)a: Exophonic Writing and Translation**
Walnut (Main Level)
Unique challenges arise when translating works written in the author's second or third language, and vice versa—for translators working into English as an acquired language. How can translators convey echoes of writers' native tongues in other languages? How do they navigate the displaced cultural markers of such works, especially in the works of authors writing about living between languages—a genre that's swelled with interest in immigrant and refugee literary works? Additionally, what do exophonic translators bring to the table to enrich and expand contemporary English? We'll explore examples from panelists' translations of authors working in/between: Slovenian, Russian, Hungarian and German; Farsi and Dutch; Chechen and Greek; and others.
Moderator: Alta L. Price
Participants: Jeremy Tiang
Tess Lewis
Aron Aji
Peter Constantine

2:00pm – 3:15pm **Translation Misfits: The Myth of Mastery**
Maple (Main Level)
Definitions of quality and assessments of mastery are major talking points when it comes to evaluating literary translation, particularly for publication. What goes into deciding what makes a translation “good” or “bad”? How do classist, imperialist, racist, and sexist notions of those terms inform decisions? And how do we challenge them? This roundtable considers the role of translators and editors as misfits, making translation a transgressive platform for resistance.
Moderator: Katherine Hedeon
Participants: Johannes Göransson
Ji yoon Lee
Aditi Machado
Poupeh Missaghi

2:00pm – 3:15pm
Redbud (Main Level)

Brazil Performing, Performing Brazil

Translators of Brazilian literature will consider some props that are also challenges: how to respond when the author gives permission to perform the text loosely; how to perform anew, or show new aspects of, an iconic and beloved author; how to translate when the sonic score and literal content widely diverge; how to perform narrators whose experiences differ markedly from the translator's own. Since Brazilian publishing today is strikingly inequitable, the issues of audience (and translation's part in creating it) are unavoidable. What should be our roles in selecting texts and authors to provide a wider platform and global audience for writers marginalized in their own country? Should the very act of translation be viewed as performing a broader, more inclusive plurality of Brazil?

Moderator: Tiffany Higgins
Participants: Magdalena Edwards
Bruna Dantas Lobato
Sofi Hall

2:00pm – 3:15pm
Sassafras
(Main Level)

Authenticity vs. Performativity in Translating for the Stage – Part 1

Along with the familiar negotiations already inherent in translation, translators of dramatic texts face other considerations: how will their texts play to an audience? Should translators adapt the original in order to maintain its performative force for the target audience? In this two-part panel series, we explore the practical manifestations of these questions with IU acting and directing students, who will present staged readings of scenes from two translated plays, followed by a group discussion. Join us for a rousing round of theater-making! Part 1 features Julia Lukshina's 2018 one-act about a tween adoption gone wrong, *Nerves*, translated by Anne O. Fisher, and Sor Juana Ines de la Cruz's *Trials of a Noble House*, a Renaissance drama in meter and rhyme, translated by Gary Racz.

Moderator: Anne O. Fisher
Participant: Gary Racz

2:00pm – 3:15pm
Persimmon
(Main Level)

Two's Company: On Teamwork and Co-translation

Some people might picture literary translation as a solemn, solitary relationship between a translator and a text, but that's not always the case. We're a social group (as evidenced by the growing number of attendees at this annual conference of ours) and sometimes we like to team up and translate a text together. As Ros Schwartz once said, "I like co-translating because nobody reads a text as closely as a co-translator. It's like having your text reread by yourself ten years later." Join us as a panel of experts discuss how they bring their multiple visions to bear on a singular text, and how this differs from working alone.

Moderator: Ezra Fitz
Participants: Earl Fitz
María José Giménez
Anna Rosenwong
Allison Grimaldi Donahue
Sara Rivera
Lisa Ortiz

2:00pm – 3:15pm
Dogwood
(Main Level)

Embodying Writing / Performing Translation

Beyond merely transferring text from one language to another, translation invites a recognition and practice of embodiment. This can connect to performance in compelling ways. Here, diaspora translators will discuss performing translation, embodying writing (in and as translation), and translating performance. Engaging Haiti, India, Japan, Mexico, France, and Ethiopia, they will reckon with race, gender, sexuality, nationality, power, and language justice—in representation and lived experience.

Moderator: Gabrielle Civil
Participants: Madhu H. Kaza
Sawako Nakayasu
John Pluecker
Dagmawi Woubshet

2:00pm – 3:15pm
State Room West
(Second Floor)

Bilingual Readings 8: Memoirs, Journals, Autobiography

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
2:00pm	Somrita Ganguly Purnendu Pattrea India Bangla Poetry
2:12pm	Noh Anothai Chamnongsri Hanchanlash Thailand Thai Poetry
2:24pm	Devin Gilbert Ondjaki Angola Portuguese Nonfiction
2:36pm	Aviya Kushner Rina Sofer Israel Hebrew Poetry
2:48pm	Matthew Smith Blaise Cendrars Switzerland French Poetry
3:00pm	Rachel Field Shmerke Kaczerginski Poland Yiddish Nonfiction

- 3:30pm – 5:00pm **Keynote Address: Caridad Svich** (Whittenberger Auditorium, First Floor)
- 5:00pm – 7:00pm **Dinner** (on your own)
- 7:00pm – 9:00pm **Offsite: Play for Voices Listening Party**
Join us for a contemporary twist on the old pastime of gathering with friends and loved ones to listen to a radio drama broadcast. Play for Voices will play two of their shorter productions, *That Deep Ocean...* and *Anaesthesia*. Play for Voices is a podcast of international audio drama launched in the fall of 2016 in New York City, presenting new productions of contemporary and classic audio plays from around the world, exploring their aesthetic, social, and political contexts through inventive, multilingual sound design and supplemental interviews with authors, translators, and other interesting people. Learn more at <http://www.playforvoices.com/>.
- The Root Cellar
108 E Kirkwood Ave, Bloomington IN 47408
(812) 323-0002 | <https://www.farm-bloomington.com/root-cellar/>
Food and beverages available for purchase.
- 9:00pm – 11:00pm **Offsite: Bilingual Readings, Café Latino**
Moderator: Alexis Levitin
- | Time | Translator Author Country Language Genre |
|---------|--|
| 9:00pm | Rhonda Buchanan Tununa Mercado Argentina Spanish Fiction |
| 9:10pm | Jessica Powell Pablo Neruda Chile Spanish Poetry |
| 9:20pm | Jeff Barnett Uva de Aragón Cuba Spanish Fiction |
| 9:30pm | Jesse Lee Kercheval Silvia Guerra Uruguay Spanish Poetry |
| 9:40pm | Jon Jaramillo Aurora Cáceres Peru Spanish Fiction |
| 9:50pm | Lourdes Molina Jorge Enrique Lage Cuba Spanish Fiction |
| 10:00pm | Philip Pardi Claudia Lars El Salvador Spanish Poetry |
| 10:10pm | Amalia Gladhart Angélica Gorodisher Argentina Spanish Fiction |
| 10:20pm | Yvette Neisser María Teresa Ogliastrì Venezuela Spanish Poetry |
| 10:30pm | Allison Braden Arelis Uribe Chile Spanish Fiction |
| 10:40pm | Kathleen Bulger-Barnett Uva de Aragón Cuba Spanish Fiction |
- Crazy Horse
214 W Kirkwood Ave, Bloomington, IN 47404
(812) 336-8877 | <https://www.crazyhorseindiana.com/>
Food and beverages available for purchase.

Saturday, November 3, 2018

- 7:00am – 9:00am **Breakfast** (on your own)
- 7:00am – 7:30am **Volunteer Orientation** (State Room West, Second Floor)
- 8:00am – 12:00pm **Registration** (East Lounge, Main Level)
- 8:00am – 5:30pm **Family Room** (Hoosier Room, Main Level)
- 9:00am – 5:30pm **Bookfair** (Frangipani, Main Level)
In partnership with the Indiana University Bookstore

9:00am – 1:00pm

Translators and their Props: From the Collections of the Lilly Library (Lilly Library, Lincoln Room)
To welcome guests at ALTA41, the Lilly Library is offering a display of materials related to translators and their props. The exhibition will include notebooks, correspondence, word lists, special reference works, and other aids translators employ in their work. Examples have been selected from four archives: Joel Agee, revising his translation of Rilke's *Letters on Cézanne*; Max Eastman, translating Trotsky's *The History of the Russian Revolution*; Peter Theroux, working with the Iraqi author Alia Mamdouh's novel *Habbāt al-Naftālīn (Mothballs)*; and Barbara Wright, translating such leading French authors as Raymond Queneau. Organized by Breon Mitchell, this exhibit will be on display in the Lincoln Room from October 29-December 14 during normal library hours.

The Lilly Library
1200 E 7th Street, Bloomington, IN 47405
(812) 855-2452 | <http://www.indiana.edu/~liblilly/>

9:00am – 10:15am Sessions

9:00am – 10:15am
Oak (Main Level)

How I Stopped Worrying and Learned to Love the Editor

What does sensitive, useful editing look like? How can translators get more of it? And what can both translators and editors do to foster the mutual trust that marks the best editor-translator collaborations? In this roundtable, we'll discuss these questions and more. Editors, how is the process of line-editing a translation different when you know the source language vs. when you don't? What constitutes light vs. heavy editing, and how do you go about it when heavy editing is required? How do you use line-editing to mentor beginning translators? And for translators: what are some things not to do to your editors? What can you do to get the best possible comments/edits from your editor? You'll come away from this roundtable with some best practices to use in your next project.

Moderator: Anne O. Fisher
Participants: Boris Dralyuk
Karen Kovacic
Suzanne Zweizig

9:00am – 10:15am
Walnut (Main Level)

Strategies for Translating Traumatic Content

How does translation about trauma interact with our own personal connections to similar traumas? What inner channels do we have as translators to process our experience of difficult content? How can we safely inhabit the minds and voices of narrators with self-destructive habits? How can we use our vulnerability to push our projects forward? How can we lean into difficult source content without falling in? Panelists will provide short examples of translated texts, give short presentations on their personal experiences and the strategies they use, and respond to questions about personal identification with the text, resources for these translations, setting boundaries within a project, and growing networks of support.

Moderator: Julia Grawemeyer
Participants: Michael Goldman
Marguerite Feitlowitz
Susan Ayres

9:00am – 10:15am
Maple (Main Level)

Out of the Wings: Testing and Advocating for Translation in Performance

Out of the Wings (www.outofthewings.org) has, since 2008, been creating platforms for Spanish-language theatre in English, developing a virtual resource for access to plays and a significant space for the study and practice of theatre in translation. This workshop uses our methodology for the discovery, testing, reading, and performance of plays in Spanish and Portuguese. The aim is to share practices that are the foundation for a substantial network of practitioners, in which the academic theatre practitioners share a common goal and mutual respect for the skills and knowledge that each brings to the process of producing the translated play in a new space. The workshop seeks to explore and share these research-as-practice methods as performance, prop and platform.

Moderator: Catherine Boyle
Participants: Sophie Stevens
Gigi Guizado

- 9:00am – 10:15am
Redbud (Main Level)
- Translating the Translators Back into their Own Language**
Translating an author from her second into her native language is a great responsibility. Such retroactive translations require a particularly careful reading, the goal being to identify nuanced choices made by the author, and to then aim for the intended meaning in her native tongue. Translating authors back into their first language is a detailed experiment in linguistic micro-studies, where one has to dig into the thin layers of one's language in search of the perfect pitch. Moreover, dubbing television often results in artificial hybrid language that the audience has to translate back into their native language. This panel addresses such complexities, and how such experiences enrich both translators' and authors' horizons, as well as the effects on their audience.
- Moderators: Ivan Sršen
Andrea Jurjević
- Participants: Achy Obejas
Patrick Ploschnitzki
- 9:00am – 10:15am
Sassafras
(Main Level)
- Translation as Performance: Uncanny Doubles Between Covers**
This panel explores the act of literary translation as a creative process that requires a kind of psychic doubling, wherein the translator performs as a stand-in or doppelganger for the author, and not simply as an interpreter. We consider translation as performance within books, on stage and screen, on social media, within the context of book promotion, such as when a translator reads from their translation at a bookstore event, and beyond. We discuss translation from one language to another, within and across languages, from one medium to another, and always as an opportunity for generative and generous acts, though the consequences of such performance are never predictable or guaranteed. Panelists include scholars, translators, writers, poets, and performers.
- Moderators: Magdalena Edwards
Ryan Kernan
- Participants: Karyn Mota
Erik Noonan
Jordan A.Y. Smith
- 9:00am – 10:15am
Persimmon
(Main Level)
- Dialogues with the Southern Cone: Women Poets, Women Translators**
Women translators/editors are joined by an Uruguayan poet/editor to reflect on current projects centered on women's poetry from the Southern Cone. What platforms and props are effective for representing historic and/or living figures? Have platforms evolved for the visibility of women writers from regions still vastly under-represented in translation? How might gender matter to these translations?
- Moderator: Kristin Dykstra
- Participants: Alexis Almeida
Silvia Guerra
Jesse Lee Kercheval
Tiffany Higgins
- 9:00am – 10:15am
Dogwood
(Main Level)
- Promoting Translations in a Digital World**
The number of English translations is on the rise, but they still account for a small portion of the book market each year. In our increasingly digital world, how can translators and publishers use online strategies to raise the profile of translated literature? Allison Charette, Susan Harris, and Katie King will discuss this question and explore digital opportunities for building buzz and creating commercial success for English translations. The panel will be moderated by AmazonCrossing Translation Program Manager Lauren Edwards.
- Moderator: Lauren Edwards
- Participants: Allison Charette
Susan Harris
Katie King
- 9:00am – 10:15am
State Room West
(Second Floor)
- Bilingual Readings 9: Poetry Miscellany**
- Moderator: Alexis Levitin
- | Time | Translator Author Country Language Genre |
|---------|--|
| 9:00am | Larissa Kyzer Kári Tulinius Iceland Icelandic Poetry |
| 9:12am | Kenny Lerner & Peter Cook — Flying Words Project United States American Sign Language Poetry |
| 9:24am | Laura Cesarco Eglín Hilda Hilst Brazil Portuguese Poetry |
| 9:36am | Adam J. Sorkin Mircea Dinescu Romania Romanian Poetry |
| 9:48am | Kerry Carnahan Kerry Carnahan Canaan Biblical Hebrew Poetry |
| 10:00am | Alina Macneal Julian Tuwim Poland Polish Poetry |
- 10:15am – 10:45am
- Beverage Break** (Frangipani, Main Level)
Sponsored by AmazonCrossing

10:45am – 12:00pm Sessions

10:45am – 12:00pm
Oak (Main Level)

A Collection of Collectives

A number of translators collectives have sprung up in recent years. Panelists from four collectives in New York City, Chicago, Boston, and Washington, D.C. will discuss why they decided to start their collective, what their mission is, specific initiatives, how they engage local and larger communities, successes and challenges they've faced while growing, and other adventures of collective engagement. Significant Q&A time will be given to address how attendees could consider starting their own collectives.

Moderator: Jeremy Tiang
Participants: Chenxin Jiang
Amaia Gabantxo
Mark Schafer
Yvette Neisser
Carol Volk

10:45am – 12:00pm
Walnut (Main Level)

Navigating Borders: Performance as Translation, Translation as Performance

How do translators navigate the border between their translation and the original work? This panel will explore how translators negotiate the relation between their own creative work and the original. Special attention will be devoted to investigating the notion that translation has a performative aspect, and that performance itself is a kind of translation. Our roundtable will feature literary translators, a theatre director who has directed plays in translation, and translation studies scholars. The panel discussion will explore performative aspects of translating poetry and translating for the stage, as well as issues at the interface between performance studies and translation theory.

Moderators: Jake Young
Joanna Trzeciak Huss
Participants: Brian James Baer
Alik Barnstone
Gary Young
Stephen Kessler

10:45am – 12:00pm
Maple (Main Level)

On Translating Non-sense

This panel will address three questions: what constitutes "nonsense" in literature; how might nonsense be translated; and why do it at all? On one hand, the term "nonsense" connotes mere language play: silliness, gibberish, noise. On the other, it manifests itself in complex psychological and political realities, particularly in the violent or traumatic. In our current global political climate, contemporary writers continue to employ nonsense as a means of confronting the inexplicable events of personal and public life—and contemporary translators are faced with the daunting task of rendering this hermetic, often sound-based writing into another language. We will explore what our goal in translating nonsense might be, and why it's necessary in the first place.

Moderator: C Dylan Bassett
Participants: Emma Wood
Monika Cassel
Heather Green
Kate Costello

10:45am – 12:00pm
Redbud (Main Level)

Mother Tongue, Lover's Tongue: Love and Translation

How many translators come to their work through love, of one kind or another? How do the relationships we have with our languages and in our languages affect our command of them? How do we become language holders (or holders of love) and what responsibilities might come with that holding? In this panel, we want to explore the many ways that love informs our work as translators, whether it grows in developing a deep relationship with our author or because we're working in a language we've become enamored with through amorous means. How does the messiness, depth, and expansiveness of love—familial, fraternal, or otherwise—get mixed up in the ethics we enact through our choices, who we translate, and how we go about it?

Moderators: Jacqui Cornetta
Kira Josefsson
Participants: Nicholas Glastonbury
Allison Grimaldi Donahue
Lida Nosrati

10:45am – 12:00pm
Sassafras
(Main Level)

Us Too: Sexism and Sexual Harassment in the Translation Profession

This moderated discussion will be a space for self-identified women and others who have experienced sexual harassment and/or sexism from their authors, publishers, editors, or colleagues to share their stories and raise awareness. We will also talk about institutional policies to prevent and address sexual harassment and sexism in our field.

Moderators: Corine Tachtiris
Susan Bernofsky

10:45am – 12:00pm
Persimmon
(Main Level)

Center Stage: Latin American Translation Slam

Invisibility be damned: in this performative competition, three experienced literary translators, guided (goaded?) by their moderator, a renowned practitioner of the art, emerge from the wings and take center stage to read their individual translations of the same passage, selected from the vast corpus of modern Latin American literature by the aforementioned moderator and made available to the translating trio well in advance of "showtime." Audience participation is strongly encouraged.

Moderator: Suzanne Jill Levine
Participants: Patricia Dubrava
Jill Gibian
Andrea Labinger

10:45am – 12:00pm
Dogwood
(Main Level)

Play for Voices: Translating Audio Drama

Producers, playwrights, and translators who've contributed to the first two seasons of the Play for Voices international audio drama podcast will discuss their collaborative processes and the particularities of translating not only for a performance-based medium, but one that is heard rather than seen. Providing critical context for the evolution of the audio drama genre in the United States and abroad, they'll consider how audio drama complicates ideas about voice in writing and translation, and serves as a rich territory for exploring both individual stories and collective histories.

Moderator: Jennifer Zoble
Participants: Anne Posten
Elena Mancini
Ana Cândida Carneiro
Walter Byongsok Chon

10:45am – 12:00pm
State Room West
(Second Floor)

Bilingual Readings 10: Arabic and Farsi

Moderator: Alexis Levitin

Time Translator | Author | Country | Language | Genre

10:45am	Mbarek Sryfi Mourad Kadiri Morocco Arabic Poetry
10:57am	Diana Arterian Nadia Anjuman Afghanistan Farsi Poetry
11:09am	Asmahan Sallah Ricardo Bassous Syria Arabic Fiction
11:21am	Sholeh Wolpé Attar Iran Farsi Poetry
11:33am	Ghazal Alharbi Hassan Alnemi Saudi Arabia Arabic Fiction
11:45am	Maryam Zehtabi Sabeti Moqaddam Fariba Sedighim Iran Farsi Fiction

10:45am – 12:00pm

Mentorship Meeting (State Room East, Second Floor)

By invitation only.

12:00pm – 2:00pm

Lunch (on your own)

12:30pm – 1:30pm
Georgian Room
(First Floor)

ALTA Emerging Translator Mentorship Program Presentations

Come hear Fiona Bell, Lauren Dubowski, Mirgul Kali, and Jennifer Kellogg, the 2018-2019 winning mentees, present and read from the book-length projects they will translate alongside this year's mentors, Marian Schwartz, Bill Johnston, Kareem James Abu-Zeid, and Madhu Kaza. These mentorships are offered thanks to the support of the Russian Federation Institute of Literary Translation, the Polish Cultural Institute New York, and AmazingCrossing. Attendees are free to bring lunch.

2:00pm – 3:15pm Sessions

2:00pm – 3:15pm
Oak (Main Level)

Irrepressible Poetry: How Performance Helps Oppressed Poets Reach Readers

This session highlights the role of performance in the ability of oppressed poets to reach and move readers through irresistible translation. We will discuss that irresistibility in relation to poetic performance in multiple modes of translation, ranging from page to stage to radio, and including multiple voices, languages, cultures, and musical instruments. The poets include the Mapuche poet Liliana Ancalao, the Argentine poet Juan Gelman, the Uruguayan poet Selva Casal, the Mexican poet Myriam Moscona, and the Mexican poet Jeannette Clariond. Through their acclaimed translators, we will discuss these poets' irresistible verse, creating conversation with the audience about the performance of poetry in relation to questions of indigeneity, feminisms, memory, genocide, and more.

Moderator: Seth Michelson
Participants: Lisa Rose Bradford
Jeannine Pitas
Curtis Bauer
Jen Hofer

2:00pm – 3:15pm
Walnut (Main Level)

The Filter of Literariness: Translating as Arbitrage

Most translators know the experience. The text is attractive, yet soon doubt arises: will it fly in English without editorial intervention? This panel considers the process of translating through the prism of "un/publishability," i.e. as a filter of aesthetic norms. Below the level of authorial style, but above the level of cultural difference, this challenge arises at a middle level of formal conventions of "good writing"—consistency of point of view, rules of verisimilitude, presence of irony, etc. In anticipating the tight criteria of the Anglophone publishing environment with its slush pile teams, MFA regimens, and judgmental editors, a translator plays, consciously or unconsciously, not only the role of arbiter but also of a "world lit gatekeeper." Is there a fix—and should there be one?

Moderator: Nataša Ćurovićová
Participants: Jennifer Feeley
Poupeh Missaghi
Deborah Smith
Laurel Taylor

2:00pm – 3:15pm
Maple (Main Level)

Keep On Runnin' On or Stop Already: Digressions, Diversions, and the Stately English Sentence

In some languages, sentences have greater stamina than in English—and for some authors, expansive, even tortuous sentences are indispensable to expressing their thoughts. How far and in what ways can punctuation and stylistic conventions be bent before sentences lose their integrity and clarity? On this panel, five translators discuss how they've wrestled lengthy sentences into English with examples from works by Josep Maria de Sagarra, Christine Angot, Katja Petrowskaja, Reiner Stach, Jonas Lüscher, Monique Schwitter, Alois Hotschnig, David Albahari, and Suzanne Dracius.

Moderator: Tess Lewis
Participants: Shelley Frisch
Mary Ann Newman
Ellen Elias-Bursac
Nancy Naomi Carlson

2:00pm – 3:15pm
Redbud (Main Level)

Translating the Work of the Dead

The author/translator relationship can be fraught or enriching—yet the dialogues between the translator and author are an undeniably informative prop during the translation process. In translating the writing of the dead, however, the anxieties surrounding accuracy, authorial intention, and misrepresenting the work cannot be assuaged. In this panel, we will weigh the pros and cons of translating the writing of the dead—and, more importantly, the dangers, particularly the tropes of the brilliant dead author, foreigner, exoticized woman. How to try to honor the author in a way that does not exploit her, even if the publishing and literary world is built in such a way as to quickly lead to her exploitation, is just one aspect of translating the non-living writer's work that we will address.

Moderator: Diana Arterian
Participants: Katrina Dodson
Mike Fu
Gabrielle Civil

2:00pm – 3:15pm
Sassafras
(Main Level)

Authenticity vs. Performativity in Translating for the Stage – Part 2

Along with the familiar negotiations already inherent in translation, translators of dramatic texts face other considerations: how will their texts play to an audience? Should translators adapt the original in order to maintain its performative force for the target audience? In this two-part panel series, we explore the practical manifestations of these questions with IU acting and directing students, who will present staged readings of scenes from two translated plays, followed by a group discussion. Join us for a rousing round of theater-making! Part 2 features the absurdist children's puppet play *Circus Shardam* by Daniil Kharms, translated by Rachael Daum, and Pier Vittorio Tondelli's intimate family drama *Dinner Party*, translated by Zachary Scalzo.

Moderator: Anne O. Fisher
Participants: Rachael Daum
Zachary Scalzo

2:00pm – 3:15pm
Persimmon
(Main Level)

The Concrete Subject: Inviting Nonfiction to the Table

Anxieties translators encounter in presenting their work—around authenticity of voice or performing someone else's writing—are compounded when translating nonfiction. Fortunately, the potential for erasing boundaries is also greater. As Russell Valentino suggests, the “very concreteness” of the subjects of translation and nonfiction marks a categorical difference from fiction or poetry. Panelists will address the centrality of the subject and the complicated questions that make translation a powerful tool of literary and cultural imagination. All are welcome to join the discussion with this table of translators, each approaching an intersection with nonfiction from unique positions: writers between genres, journalists, scholars, teachers, a NF editor, and a foreign rights agent.

Moderators: Livia Lakomy
Jace Brittain
Participants: Zeynep Sen
Paula Mendoza
Hilah Kohen
David Smith

2:00pm – 3:15pm
Dogwood
(Main Level)

Translating Boullosa: The Author and her Translators on Writing and (Re)Creating

All writing, including translation, is born from the experiences and perspective of the writer. In this panel, the author and her translators will explore the props they use to perform their respective crafts. Carmen Boullosa will talk about how her theater background plays into her performance as a writer, or how this experience informs her novels. The three main novels under discussion, translated by three different translators, span a good portion of the author's career from 1987 to 2015. Her translators will examine how their own experiences, memories (personal and cultural), and other props come into play in their translations. Of particular interest will be a conversation about the changes in props—from analog to digital—available to the translators during this thirty-year period.

Moderator: Carmen Boullosa
Participants: Peter Bush
Samantha Schnee
Shelby Vincent

2:00pm – 3:15pm
State Room West
(Second Floor)

Bilingual Readings 11: French

Moderator: Alexis Levitin

Time Translator | Author | Country | Language | Genre

2:00pm	Caitlin O'Neil Corinne Hoex Belgium French Fiction
2:12pm	Samuel N. Rosenberg Paul Verlaine France French Poetry
2:24pm	Jonathan Kaplansky Étienne Beaulieu Canada French Fiction
2:36pm	Armene Kotin Mortimer Catherine Cusset France French Fiction
2:48pm	Rita Nezami Tahar Ben Jelloun Morocco French Fiction

3:15pm – 3:45pm

Break (on your own)

3:45pm – 5:00pm Sessions

3:45pm – 5:00pm
Oak (Main Level)

The Translator's Voice and the Spaces of its Expression

This session is conceived as a conversation among practicing translators who also teach translation theory and practice. We will discuss the way in which we, as translators, think about and articulate our practice, focusing on the spaces translators have at our disposal to reflect on it. Session participants will describe various textual and paratextual spaces and practices, both past and present, that accompany translation practice, and the ways in which we ourselves make use of such spaces. We will also discuss the potential and usefulness of these materials for our own practice, teaching, and analysis.

Moderator: María Constanza Guzmán
Participants: Marella Feltrin-Morris
Suzanne Jill Levine
Marta Marín-Dòmine
Lida Nosrati
Joshua Martin Price
Şehnaz Tahir Gürçağlar

3:45pm – 5:00pm
Walnut (Main Level)

Translating Fragmented Texts

This panel will present the challenges of a collaborative translation and editing project of Nietzsche's *Will to Power*, a reconstruction of the philosopher's draft manuscript from unpublished notebooks. In particular, we will discuss the cross-disciplinary and collaborative approach used to resolve ambivalent text passages and sentence fragments. Furthermore, which digital tools have been most useful to help with the logistics of the complex project, such as keeping track of drafts, versions, and comments? What have been the particular roles of the co-translators, editor, and content expert? How has their respective expertise contributed to the overall project?

Moderator: Astrid Klocke
Participants: Jason Beduhn
Paul Donnelly

3:45pm – 5:00pm
Maple (Main Level)

Theatre in Brief: Satyr Play, Sainete, and One-act

Are methodologies of translation affected by the brevity of a source-text drama? Shorter pieces entail more concise units of translation, allowing for less compensation and resulting in greater line-for-line correspondence. The shorter run-time and more essential nature of the briefer drama's every element may also resist the cutting justified for modern staging. Besides issues of stageworthiness and performability, what challenges do such texts pose for translators? The panel explores this question using a wide range of case studies: *Cyclops*, a 5th-century B.C.E. satyr play by Euripides; a sainete from *Los empeños de una casa* by the Mexican colonial writer Sor Juana Inés de la Cruz; and *Un mancebo combustible*, a one-act play by the Spanish 19th-century dramatist Enrique Zumel.

Moderator: Gary Racz
Participants: Keyne Cheshire
Christopher Kidder-Mostrom

3:45pm – 5:00pm
Redbud (Main Level)

Bilingual Readings 12: Transnational: Writers in a Second Language

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
3:45pm	Heather Green Tristan Tzara Romania/France French Poetry
3:57pm	Patrick Ploschnitzki Sharon Dodua Otoo England German Fiction
4:09pm	Diana Thow Jonida Prifti Italy/Albania Italian Poetry
4:21pm	Joanna Trzeciak Huss Zuzanna Ginczanka Poland Polish Poetry
4:33pm	David Lisenby Anna Lidia Vega Serova Cuba Spanish Fiction
4:45pm	Melissa Bowers Jasim Mohamed Sweden Swedish Poetry

3:45pm – 5:00pm
Sassafras
(Main Level)

Constructing Iberian and Ibero-American Identities in Translation

As they circulate through international markets, translated texts operate as platforms for the representation and dissemination of cultures on a global scale. This panel will address contemporary, US-based translations from the Hispanic world in order to explore questions of identity as transmitted through translated literature. Panelists will address questions such as: In what ways does the sum of translated literature from a particular region or nation perform a national identity? What kinds of texts, authors, genders, races, classes, tend to be translated from particular regions and to what ends? What histories, cultures, and people emerge as the global representatives of their regions? To what extent do certain themes or genres become the hallmarks of the literature of a nation?

Moderator: Sarah Booker
Participants: Neil Anderson
Kate Good
Denise Kripper
Sophie Stevens

3:45pm – 5:00pm
Persimmon
(Main Level)

Respecting the Author's Aesthetic: Translating Poetry and Prose Outside the Usual Literary Framework

Some authors' work is to original, idiosyncratic, or disconnected from the literary currents of its time that it transgresses conventions and exists largely within its own aesthetic. It is often marked by stylistic eccentricities, linguistic experimentation, neologisms, and unconventional punctuation. In such cases, the translator must decide how far to stretch the target language in attempting to reproduce the strangeness of the original, or when to adapt the work in order so assure that it is accessible. Participants will discuss translation strategies in relation to differences in literary traditions, stylistic innovation, and the isolation of women writers within male-dominated mainstreams, working with translations from French, Spanish, Portuguese, Russian, and Korean into English.

Moderator: Hugh Hazelton
Participants: Jonathan Kaplansky
Samuel Perry
Janet Poole
Hilah Kohen

3:45pm – 5:00pm
Dogwood
(Main Level)

Translanguaging in ASL Embodied Poetry Performance: A Marriage of Words and Hands

During this presentation, hearing poet Kenny Lerner and Deaf poet Peter Cook alternate between performance and lecture, specifically explaining the words Kenny employs in his vocal renditions. Because ASL is a visual language, they want the audience to see the images in the work for themselves. Together, they choose wording that allows the hearing audience to see these "films" created on Peter's body in the air. For the most part, Lerner uses words/phrases as well as sound effects that parallel Cook's signed action of the piece. With eyes closed, there is not enough vocal information to understand the work, but watching it along with the voicing, the viewers "see" what is occurring—even audience members unfamiliar with sign language. Two languages are seamlessly interwoven.

Moderators: Kenny Lerner
Peter Cook

3:45pm – 5:00pm
State Room West
(Second Floor)

Bilingual Readings 13: Prose Miscellany

Moderator: Peter Woltemade

Time	Translator Author Country Language Genre
3:45pm	Michael Goldman Knud Sørensen Denmark Danish Fiction
3:57pm	Yardenne Greenspan Magi Otsri Israel Hebrew Fiction
4:09pm	David Warriner Roxanne Bouchard Canada French Fiction
4:21pm	Peter Woltemade Thomas Boberg Denmark Danish Fiction
4:33pm	Marilya Veteto Reese Tanja Dücker Germany German Fiction
4:45pm	Laurel Taylor Matsuda Aoko Japan Japanese Fiction

5:15pm – 6:00pm

General Membership Meeting (Dogwood, Main Level)

ALTA members, one and all, come to this year's General Membership Meeting to celebrate the Arizona affiliation, meet our Arizona hosts, and talk about ALTA initiatives and developments, as well as where we're headed.

6:00pm – 8:00pm

Dinner (on your own)

8:00pm – 10:00pm

Affiliation Celebration and Declamación (Tudor Room and Coronation Room, First Floor)

Join us for a celebration of ALTA's affiliation with the University of Arizona. Then close out ALTA41 with the annual Declamación event: participants recite (or sing) English translations and/or original poems and prose in other languages, with a five-minute time limit. The evening will begin with those who have signed up in advance, and time permitting, an open-mic session will follow.

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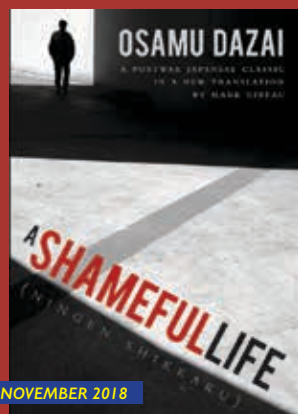
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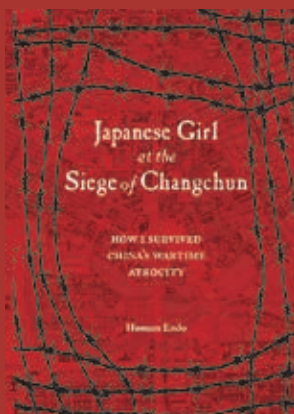
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ISBN 9781611720440 (NOVEMBER)

In the Woods of Memory SHUN
MEDORUMA, TRANS. TAKUMA SMINKEY
ISBN 9781611720440

*Japanese Girl at the Siege of
Changchun* HOMARE ENDO, TRANS.
MICHAEL BRASE
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The Silver Spoon KANSUKE NAKA,
TRANS. HIROAKI SATO
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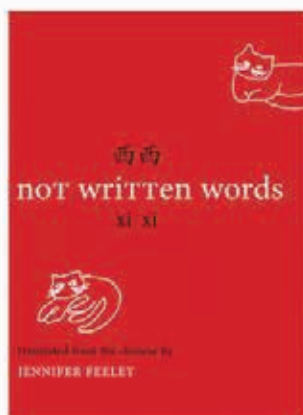


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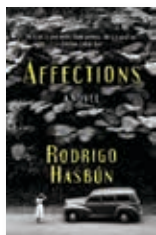


**LONGLIST FOR THE 2018
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NATIONAL TRANSLATION AWARD PROSE LONGLIST

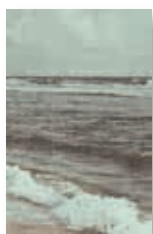
Congratulations to all the titles selected for the longlist for this year's National Translation Award in Prose! Featuring authors writing in eight different languages, this year's longlists expand the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Esther Allen, Tess Lewis, and Jeremy Tiang have to say about each of the longlisted titles, chosen from over 210 submissions, below (in alphabetical order by title):



***Affections* by Rodrigo Hasbún**

translated from the Spanish by Sophie Hughes (Simon & Schuster)

The remarkable saga of the Ertl family, brilliantly evoked by Hasbún in a compact kaleidoscope of fragmented perspectives, runs from Leni Riefenstahl's Nazi documentaries to Che Guevara's Communist insurgency in Bolivia. The many distinct voices Sophie Hughes skillfully interweaves make each character's trauma palpably unique.



***August* by Romina Paula**

translated from the Spanish by Jennifer Croft (Feminist Press)

An absorbing, bold piece of writing with a fresh, irresistible voice. A young woman returns to her hometown five years after her best friend's suicide, only to find herself getting dragged back into past entanglements and having to rebuild herself all over again. An intimate study of grief and unfinished business, this novel charts a journey through one person's mind as she struggles to deal with issues she has spent too long hiding from. Jennifer Croft's translation doesn't put a foot wrong as it navigates choppy emotional currents and memories, rendering a devastating account of a soul in crisis.



***The Invented Part* by Rodrigo Fresán**

translated from the Spanish by Will Vanderhyden (Open Letter Books)

A wild, exuberant, shaggy-dog romp through culture high and low, *The Invented Part* spins at high velocity around an ostensibly simple plot: an aging and disheartened writer pins his hopes on breaking into the Large Hadron Collider outside of Geneva so that he can merge with the God particle and, once he is "accelerated and particular," become absolute consciousness and rewrite reality. The breadth and depth of references and allusions Fresán has at hand are stunning, as is Will Vanderhyden's ability to capture the author's stylistic inventiveness and variation.



***Italian Chronicles* by Stendhal**

translated from the French by Raymond N. MacKenzie (University of Minnesota Press)

Travelers suffering from a surfeit of ecstasy are diagnosed with "Stendhal syndrome" in reference to the intensity of the writer's reaction to Italy, where he found a beauty he would spend his life translating for French readers. Between 1833 and 1839, Stendahl wrote four prefaces to what he hoped would be a forthcoming complete anthology of his shorter Italian-themed works. That collection has only now been assembled, annotated, and translated by Raymond N. MacKenzie, in a consummate performance of the complex *chiaroscuro* of these operatically thrilling tales, several of which appear in English for the first time here.



***Moving the Palace* by Charif Majdalani**

translated from the French by Edward Gauvin (New Vessel Press)

In lush, sensuous prose, Majdalani has written a picaresque adventure set in the Middle East and North Africa. At the dawn of the 20th century, the young Samuel Ayyad leaves his home in Lebanon to make his fortune in Sudan, "the most thankless land known at the time." But the region offers unparalleled opportunity for a young Lebanese man who is "Westernized, Anglophone, and Protestant to boot," in other words, able to navigate the many factions among the rulers and ruled. This novel is an imaginative and incisive retelling of colonial history, in which no side escapes the sting of the pen.

continued on the next page...



***The World Goes On* by László Krasznahorkai**

translated from the Hungarian by George Szirtes, Otilie Mulzet, and John Batki (New Directions)

Strange, bewildering, and as multifarious as the world itself, this book is a thrill ride—one moment we are in the middle of a tangle of Shanghai expressways, the next on the banks of the Ganges. The language is beautiful and fluid, and despite being the work of three separate translators, achieves a glorious unity. The reader is led through fantastical landscapes and convoluted scenarios, constantly thrown off balance but never allowed to get lost. The long sentences and complex thought processes are a risky high-wire act that pays off, a breathless adventure that we can only surrender to.

NATIONAL TRANSLATION AWARD POETRY LONGLIST

Congratulations to all the titles selected this year for the longlist for this year's National Translation Award in Poetry! Featuring authors writing in eight different languages, this year's longlists expand the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Kareem James Abu-Zeid, Jennifer Feeley, and Sawako Nakayasu have to say about each of the longlisted titles, chosen from over seventy-five submissions, below (in alphabetical order by title):



***The Book of Disquiet* by Fernando Pessoa**

translated from the Portuguese by Margaret Jull Costa (Northwestern University Press)

In this new, complete edition of Fernando Pessoa's best-known yet almost unclassifiable work, editor Jerónimo Pizarro has put the book's hundreds of philosophical-poetic fragments, aphorisms, and ruminations into the order in which they were written. This, coupled with Margaret Jull Costa's exquisite translation—remarkable for its sparse beauty—breathes new life into this modern Portuguese classic, and allows the voices of the author's two most prominent alter egos to emerge more distinctly. Pessoa's extraordinary book, melancholic yet strangely comforting, jars the reader out of any complacency, as if to say: Wake up, take a look at the world around you.



***If I Were a Suicide Bomber* by Per Aage Brandt**

translated from the Danish by Thom Satterlee (Open Letter Books)

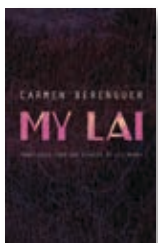
With this impressive selection of poetry by prolific Danish author Per Aage Brandt, translator Thom Satterlee has brought a unique voice and vision into the English language. Brandt is also a cognitive scientist, philosopher, and jazz musician, and these diverse fields shine through in his poetry, whose tones range seamlessly from witty to acerbic, from solemnly reflective to tragically morose, and whose forms are as varied as their subject matter (how often do titles come at the end of poems?). Thom Satterlee's brilliant translations maneuver across these disparate terrains, skillfully capturing the humor, sorrow, joy, and compassion of Brandt's work.



***Magnetic Point: Selected Poems* by Ryszard Krynicki**

translated from the Polish by Clare Cavanagh (New Directions)

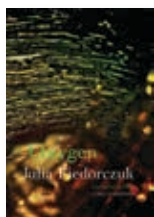
In this stunning collection, which translator Clare Cavanagh has selected from a half-century of Ryszard Krynicki's work, the unforgettable voice of one of Poland's leading modern poets emerges in crystalline English verse. These poems are largely informed by the harshness of life in the Polish People's Republic, repeatedly exposing the rifts between political ideology and the lived reality of the people. A certain mystic beauty, a sacred quality, shines through these texts, always offering at least some measure of love and redemption. Cavanagh's translations dazzle, dexterously encompassing the range of Krynicki's verse, in all its humility, wit, and love.



***My Lai* by Carmen Berenguer**

translated from the Spanish by Liz Henry (Cardboard House Press)

Since the 1970s, Chilean poet Carmen Berenguer has been in the US on a number of occasions—this circumstance led to her writing the book *Mi Lai* (in Spanish), itself a document of cultural and aesthetic translation, even before Liz Henry's excellent translation of its many forms and styles into English. Where the political and personal merge and refract, Berenguer's keen observations of US American language, art, music, and television—with 1960s counter-culture, feminism, Iowa, and the Chilean military dictatorship woven through it all—undergird a powerful book that helps us better consider the implications of being "American."



Oxygen: Selected Poems by Julia Fiedorczuk
translated from the Polish by Bill Johnston (Zephyr Press)

This first book in English by Julia Fiedorczuk, a rising star of ecopoetics and ecocriticism, probes the relationships between the human and natural worlds, exploring the strength and fragility of both realms while forging links between the quotidian and the larger universe. This allusive, imagistic poetry engages with science, ecology, language theory, history, philosophy, and feminism, scaling the highest heights to grab “a handful of stars” and plunging into the depths of the sea where fish swirl. The poems unfold in measured breaths, the supple sounds and oceanic rhythms of Bill Johnston’s English rolling effortlessly off the tongue.



Spiral Staircase: Collected Poems by Hirato Renkichi
translated from the Japanese by Sho Sugita (Ugly Duckling Presse)

The speed of the future—a one-hundred-year-old future, from the 1920s—gushes forward in these feverish, thunderous poems by the Japanese Futurist poet Hirato Renkichi. Sho Sugita’s translation highlights the frenetic energy and restless forms tumbling out of Hirato’s exuberant vision of poetry. This edition combines Hirato’s posthumous *Selected Poems* with fifty-nine previously uncollected poems, unearthed through Sugita’s own editorial efforts—making this a more complete version than exists even in the Japanese. The book does not assimilate easily into the Anglophone landscape; rather, it is an invaluable contribution to a growing and renewed discussion on global Modernism.

Books eligible for the 2018 National Translation Award were titles published anywhere in the world in the previous calendar year (2017) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality of the finished book in English, and the quality of the translation is evaluated by a team of expert readers. For more information, visit www.literarytranslators.org.

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NATIONAL TRANSLATION AWARD PROSE SHORTLIST

Congratulations to all the titles selected this year for the National Translation Award in Prose shortlist! See what judges Esther Allen, Tess Lewis, and Jeremy Tiang have to say about each of the shortlisted titles below (in alphabetical order by title):



***Compass* by Mathias Énard**

translated from the French by Charlotte Mandell (New Directions)

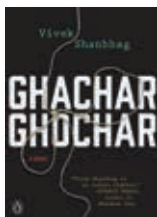
This virtuosic and engaging meditation on how the “Orient” has shaped Western thought and art—and been shaped in turn—is also a love letter to countries and cultures that have been damaged nearly beyond recognition. Over the course of a sleepless night, a Viennese musicologist broods over an ominous diagnosis and recalls with bittersweet wryness his unrequited love for Sarah, a brilliant scholar of Middle Eastern cultures. He punctuates his monologue with adventures and misadventures of a colorful cast of historical figures. Charlotte Mandell conveys the exhilaration, complexity, and intellectual relish of Énard’s prose with every ounce of the original’s energy.



***Dandelions* by Yasunari Kawabata**

translated from the Japanese by Michael Emmerich (New Directions)

Ineko has been diagnosed with “somagnosia” or “body-blindness,” and her mother and lover have just left her at an insane asylum. As they walk away, they can hear a temple bell in the distance and they know Ineko is ringing it. Kawabata’s final masterpiece—begun half a decade before he won the Nobel Prize in 1968 and left unfinished by his 1972 suicide—follows the conversation as mother and lover wander through late afternoon and into the night. Michael Emmerich’s flawless prose echoes out like the bell from the asylum as the narrative plummets along the knife-edge that divides things seen from those unseen.



***Ghachar Ghochar* by Vivek Shanbhag**

translated from the Kannada by Srinath Perur (Penguin Books)

A compact book that packs a powerful punch. Compelling and sharply-observed, this portrait of a Bangalore family growing accustomed to sudden prosperity starts out with the trappings of a domestic comedy, only to lead us into murkier waters as their depravity is gradually laid bare. The oblivious narrator sails along willfully untroubled and is deployed to brilliant effect—the family’s secrets cannot stay hidden, and what he leaves unsaid tells us much more than what he reveals. Vivek Shanbhag’s lively narrative voice is flawlessly rendered by Srinath Perur, whose translation zings with vivid energy and sinister depths.



***The Impossible Fairy Tale* by Han Yujoo**

translated from the Korean by Janet Hong (Graywolf Press)

The first of Han Yujoo’s books to be published in English is unlike anything else in its fearless experimentalism, working a nightmare narrative of childhood anomie and psychosis into a metafictional meditation on the meaning of storytelling. Janet Hong’s breathtakingly supple translation of the Korean wordplay achieves the impossible, again and again.



***Old Rendering Plant* by Wolfgang Hilbig**

translated from the German by Isabel Fargo Cole (Two Lines Press)

The narrator of this slender but forceful book recalls a childhood spent in thrall to an old coal plant repurposed as a slaughterhouse, in which animal fat is rendered. Forbidden to go near it, he nonetheless returns day after day, uncovering in each foray a bit more of the reality his community refuses to acknowledge—but which nonetheless pervades the region as insistently as the stench from the plant. In sensuous, exuberant, but unsettling prose, Hilbig distills these childhood memories into an elixir that has more than a hint of toxicity. Isabel Fargo Cole’s sinuous, supple translation beautifully captures the original’s ominous tone.



Swallowing Mercury by Wioletta Greg

translated from the Polish by Eliza Marciniak (Transit Books)

The dank, claustrophobic atmosphere of rural 1980s Poland is brilliantly evoked in Wioletta Greg's debut collection, which balances on a knife-edge between the comforting and sinister. Beautiful, sensual images and details populate these stories of childhood, dizzying in their intensity and deployed with consummate skill. As the narrator grows older and innocence gives way to experience, mirroring the transformation of the country itself, the prose toughens, and the wider world begins to intrude. Eliza Marciniak's translation finds an earthy, expressive vocabulary that perfectly suits the headstrong protagonist and the rough-hewn world she lives in. A dark, fractured fairy tale.

NATIONAL TRANSLATION AWARD POETRY SHORTLIST

Congratulations to all the titles selected this year for the National Translation Award in Poetry shortlist! See what judges Kareem James Abu-Zeid, Jennifer Feeley, and Sawako Nakayasu have to say about each of the shortlisted titles below (in alphabetical order by title):



Directions for Use by Ana Ristović

translated from the Serbian by Steven Teref and Maja Teref (Zephyr Press)

Ana Ristović's first book in English translation is long overdue—elsewhere in the world she has already found her audience. Steven Teref and Maja Teref team up to bring us this singular feminist voice in contemporary Serbian poetry, while providing crucial context to a Ristović-specific audacity tucked beneath the surfaces of what at first blush feels charming and wittily domestic. This book traffics in the "directions" and "uses" of cities, vehicles, houses, and interiorities of the body—in particular, the sensual landscapes here are disarming and fresh—"my soul sewed/a chatty vulva on me with invisible thread."



Hackers by Aase Berg

translated from the Swedish by Johannes Göransson (Black Ocean)

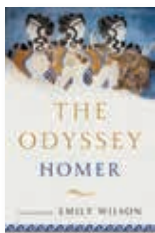
The hard, jagged edges of Aase Berg's postfeminist language are at once minimal, futuristic, scrappy, and hag-like—impatiently hacking away at long-failed systems of patriarchy and capitalism and other systems equally in need of eradication at the molecular level. Johannes Göransson's translation is appropriately queer, and a tremendous success: it leaves the reader with nowhere to hide. It's an unsettling book for exactly these times—as troubled as we are by what it uncovers, in some terrifying and lucid way, Berg and Göransson suggest, through this work, to love only if we love fiercely—and we do need that.



I Remember Nightfall by Marosa di Giorgio

translated from the Spanish by Jeannine Marie Pitas (Ugly Duckling Presse)

Prominent Uruguayan poet Marosa di Giorgio conjures up an off-kilter nocturnal world where the unearthly becomes mundane and the impossible becomes possible. These poems are sensuous, enchanting, delicate, and beautiful, as well as disorienting, unsettling, chilling, and macabre. The remembered gardens of her hallucinatory nightmarescapes are infested with sinister flowers, suffocating tulle, rotting corpses, crazed flora and fauna, the cloying perfume of flowers and fruits, and various supernatural beings. No one or nothing is to be trusted. Jeannine Marie Pitas's haunting English translation captures di Giorgio's peculiar syntax, deceptively simple language, and urgent rhythms.



The Odyssey by Homer

translated from the Greek by Emily Wilson (W. W. Norton & Company)

Emily Wilson's fresh take on this ancient Homeric epic is both scholarly exacting and a pleasure to read. Rendered into a colloquial iambic pentameter that matches the same number of lines as the Greek hexameters, her buoyant rhythms and fresh, vivid imagery weave a gripping, brisk-paced narrative that is hard to put down. Wilson's efforts can also be considered an intervention to slough off the anachronistic biases and oversimplifications found in many previous translations. The result is a work that is crisp, forceful, daring, and nuanced, a monumental rendering of a monumental text, "an old story for our modern times."

continued on the next page...



Sonic Peace by Kiri Minashita

translated from the Japanese by Spencer Thurlow and Eric Hyett (Phoneme Media)

Eric E. Hyett and Spencer Thurlow's electrifying translation of Kiri Minashita's award-winning poetry collection envisions a technology-driven, rain-soaked Tokyo in which everything and everyone is mass-produced, interchangeable, and comes with a price tag. Minashita is interested in exploring the limits of language, particularly the act of naming and what ends up lost in this process, revealing the porousness of the boundaries between the genuine and the counterfeit. Hyett and Thurlow find innovative solutions to recreate Minashita's playful linguistic subversions, emphasizing the sonic quality of certain words and phrases to distinguish sound from meaning.



Third-Millennium Heart by Ursula Andkjær Olsen

translated from the Danish by Katrine Øgaard Jensen (Action Books)

Danish poet Ursula Andkjær Olsen's compelling work travels through dark chambers of desire, power, and creation, conjuring up a feminist space where culture and nature wage war with one another, where psychology and anatomy merge to create a uniquely modern mytho-poetics. Katrine Øgaard Jensen's masterful translation has a strong rhythm all its own, and captures the book's jarring quality in a remarkably smooth rendering. By the end of this insidious text, the reader is just as "namedrunk" as the book's enigmatic lyrical subject, and discovers that their own "heartspace," too, has been torn open, dissected, and beautifully recreated.

Books eligible for the 2018 National Translation Award were titles published anywhere in the world in the previous calendar year (2017) 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 evaluated by a team of expert readers. For more information, visit www.literarytranslators.org.



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LUCIEN STRYK ASIAN TRANSLATION PRIZE SHORTLIST

Congratulations to the translators on the 2018 Lucien Stryk Asian Translation Prize shortlist! See what judges Robert A. Hueckstedt, Sora Kim-Russell, and Juliet Winters Carpenter had to say about each of the shortlist titles (in alphabetical order by title):



Darkening Mirror: New & Selected Poems by Wang Jiaxin

Translated from the Chinese by Diana Shi and George O'Connell (Tebot Bach)

This brilliant translation, graced by a penetrating introduction by former U.S. Poet Laureate Robert Hass, introduces the work of a major contemporary poet. In poems written in a span of thirty years, from 1985 to the recent present, Wang draws on the classical tradition of Du Fu and others with homage also to W.B. Yeats, Octavio Paz, and Emily Dickinson. Throughout, his voice remains intensely personal, fusing the lyrical and the intellectual as he explores memory and meaning. The reader encounters quiet meditations ("When I want to speak to you of truth, I find I must use / another language.") and the beauty in aching silences ("Write winter to its last day. Time splinters: from the space / between words, smoky mist ascends, boundless, indistinct."). As old age comes on, he has a special affinity for snow: "I love the snow, these shivering losses, remembering / the grass, its last green breath." These are poems to savor and treasure.



Devils in Daylight by Junichiro Tanizaki

Translated from the Japanese by J. Keith Vincent (New Directions)

Though a mystery novella, *Devils in Daylight* is as literary as the work of Edgar Allan Poe, whose "Gold Bug" was a major inspiration. Appearing first in 1918, when "everyone" had read Poe's short story, *Devils in Daylight* carries that story over into early 20th-century Japan—and then takes it much further than Poe could have imagined possible. The ending will surprise every reader. The translator uses a fluent English to help non-Japanese readers through the suspense, and his afterword fills in much that the English had no choice but to leave behind.



The Maids by Junichiro Tanizaki

Translated from the Japanese by Michael P. Cronin (New Directions)

From the 1930s through the first half of the 1960s, the Chikura household employs many maids, some staying only a year or so, and a few staying longer than ten. Though a relatively short novel, *The Maids* illuminates from within the huge social changes that occurred during that time, reflected in the changing relationships between the maids and the members of the family. These relationships are shown with heartfelt precision, and the narration is enriched with many allusions, not only to the time of the setting but to earlier, classical Japanese literature. The translator handles all this masterfully, and his afterword should not be missed.



Notes of a Crocodile by Qiu Miaojin

Translated from the Chinese by Bonnie Huie (New York Review Books)

Notes of a Crocodile by Qiu Miaojin, first published in Taiwan in 1994, is a queer novel in both senses of the adjective. It tells the story of a "woman who loves women," while also queering the conventions of the novel to chart a non-linear, non-binary, playfully fragmented, and multi-genre course of its own. Translator Bonnie Huie deftly navigates Qiu's stylistic twists and turn, artfully balancing ontological philosophy against the diction and hijinks of a group of college-aged misfits chafing against social expectations. While fundamentally a story about misfits—crocodiles who "adopted a homemade 'human suit' before running away from home"—it is a perfect fit and an overdue addition to the ever-growing body of queer literature from around the world.



Sonic Peace by Kiri Minashita

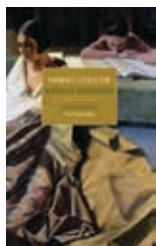
Translated from the Japanese by Eric E. Hyett and Spencer Thurlow (Phoneme Media)

This collection of poetry by Kiri Minashita, awarded the Nakahara Chūya Prize, portrays modern Tokyo as a world of lonely, electronic artificiality. Vending machines glow, the sky rains scrap iron, "the strange digitized land dances." People lose their names, their identities—"Morning on the train platform / someone has dropped a name / lonely and round." Words themselves become plastic, unreal...communication a constant challenge. To underscore the difficulty, Minashita uses the katakana syllabary to "isolate sound from meaning." The translators have cleverly approximated the effect in English by dividing words syllabically in dictionary form. And yet, despite the problematic nature of language and communication in this disjointed world, meaningful connection is possible: "My words / be•come words / as they're un•der•stood by you—" Hope outweighs despair.

Titles eligible for the 2018 Lucien Stryk Asian Translation Prize were book-length translations into English of Asian poetry or prose, 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 (2017). 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.

ITALIAN PROSE IN TRANSLATION AWARD SHORTLIST

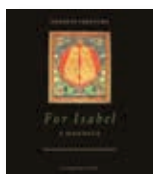
Congratulations to the translators on the 2018 Italian Prose in Translation Award shortlist! See what judges Geoffrey Brock, Peter Constantine, and Sarah Stickney had to say about each of the shortlist titles (in alphabetical order by title):



Family Lexicon by Natalia Ginzburg

Translated from the Italian by Jenny McPhee (New York Review Books)

Jenny McPhee's pellucid new translation of Natalia Ginzburg's 1963 masterpiece, *Family Lexicon*, is the best English version yet of this genre-defying classic. "The places, events, and people in this book are real," Ginzburg tells us in her famously monitory preface; "I haven't invented a thing." And though she calls it "the story of my family" and claims to have written "only what I remember," she insists we read it "as if it were a novel." However we read it, Ginzburg herself is often curiously absent, or present only by implication, like a camera's lens. The book's greatest achievement may be its complex portrait of her father, which, though affectionate, is unsparing: the first pages acquaint us with his casually racist lexicon—posing a translation challenge McPhee handles perfectly. A riveting picture also emerges of the community of anti-Fascist intellectuals of which Ginzburg was a part. The lapidary paragraphs on Cesare Pavese, for example, are essential reading, as are the glimpses of her husband, the editor and resistance hero Leone Ginzburg, presented here chiefly as a colleague. The passing mention of his murder exemplifies the book's formidable emotional and stylistic restraint, a restraint that McPhee's translation deftly preserves. McPhee also deserves credit for her fine endnotes, which provide useful historical and biographical context.



For Isabel: A Mandala by Antonio Tabucchi

Translated from the Italian by Elizabeth Harris (Archipelago Books)

Translated by Elizabeth Harris, Antonio Tabucchi's *For Isabel: A Mandala* leads the reader through a "mandala of consciousness." This novella is at once a mystery, a magical-realist fairytale, and a travelogue. As we follow the protagonist in his search for the lost Isabel, we move towards the center of the mystery through the mandala's concentric circles, meeting strange and intriguing characters who seep out of the past or appear in incongruous haunts around Lisbon and the surrounding territory where the book takes place. Tabucchi creates an intricate web that connects past to present, dream-life to waking. The book is filled with evocative images that seem to float free of mere plot constraints: a string bag of captive frogs let loose in the family garden, a saxophonist in a jazz bar playing to a drinker of absinthe, a single mourner at a faked funeral in a sailor's chapel by the sea. When asked by a photographer what he is about, the protagonist answers: "It's simple...to reach consciousness, you photograph reality: you must know what consciousness is." Harris carries the delicate magic of consciousness from Italian into English with deceptive ease. She works with admirable precision to capture the voices of the different speakers and the details of the shifting context, yet she never sacrifices the dreamy texture of the writing.



These Possible Lives by Fleur Jaeggy

Translated from the Italian by Minna Zallman Proctor (New Directions)

Fleur Jaeggy's *These Possible Lives*, translated by Minna Zallman Proctor, is a book of three short-but-labyrinthine biographical pieces that recreate in intricate distilled detail the lives of the British literary giants Thomas De Quincey and John Keats, and the French Symbolist writer Marcel Schwob. Jaeggy, a Swiss author who writes in Italian, is a virtuoso stylist, her prose crossing genres from biographical essay to prose poem to literary criticism. There are few dates and no dry day-to-day facts in these biographies, but unexpected and whimsical details of these men's lives woven together in surprising configurations. The character portraits are dense and original, each a fascinating study of the inner life of genius. The link between the three biographies is the startling portrayal of the mercurial nature of these men, a compelling study of inspiration and insanity, addiction and death. Minna Zallman Proctor has masterfully recreated the complicated nuance and texture of Fleur Jaeggy's brilliantly idiosyncratic style. Her translation has captured the complexity and unusual pacing of the prose, which makes this book as remarkable a read in English as it is in Italian.

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***The Breaking of a Wave* by Fabio Genovesi**

Translated from the Italian by Will Schutt (Europa Editions)

Fabio Genovesi's novel, *Chi manda le onde*, has been skillfully translated into English by Will Schutt under the title *The Breaking of a Wave*. The sprawling novel with its cast of charming misfits won the Strega Prize for Young Authors in 2015. Marked by irony and tenderness, the story swirls among various perspectives. Luna, the albino teenager, is voiced in the first person, her mother Serena occupies the second person, and Sandro, an untethered bachelor in his forties, narrates in third person. These three are surrounded by the many well-drawn inhabitants of their Tuscan beach town, Forte dei Marmi. Indeed, the town itself is one of the book's protagonists. Genovesi describes it with affectionate wit, from the wealth of its Russian and Milanese tourists in summer, to the provincial desolation of its winters. The sea remains present throughout the book, both literally and metaphorically, in all its immensity. Schutt rises to the challenge of this novel's intersubjectivity, fluidly transforming its perspectival shifts into English. He deserves particular praise for his dexterous handling of the dialogue, a strong point of Genovesi's writing. Schutt makes the shifting idiom feel at home in English, and he captures Genovesi's wonderful ear for, and sympathy toward, those on the edges of society.



***Ties* by Domenico Starnone**

Translated from the Italian by Jhumpa Lahiri (Europa Editions)

Jhumpa Lahiri's much-discussed love affair with the Italian language has born welcome new fruit: in her debut as a translator, she offers a stylistically and tonally assured version of Domenico Starnone's harrowing thirteenth novel, *Ties*, about the effects of an affair on a Neapolitan family. While the book succeeds brilliantly on its own terms, it also teases readers of Elena Ferrante (whose identity has been linked both to Starnone and to his wife, Anita Raja) with a brief opening section that covers territory strikingly similar to that of Ferrante's *The Days of Abandonment*: in both books, Neapolitan women who have been left by similar husbands in a similar manner try desperately to come to terms with what has happened. *Ties*, however, veers into new territory in the second section, which comprises the bulk of this book and which is told in the voice of the husband following a leap in time. (The brief third section focuses on the couple's two grown children.) The novel, insightfully introduced by Lahiri, is psychologically trenchant, deftly plotted, and full of resonant scenes and surprising revelations. Though long an important figure in contemporary Italian fiction, Starnone has remained obscure in English; Lahiri's elegant, affecting translation should finally bring him the attention he deserves among Anglophone readers.

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.

CLIFF BECKER BOOK PRIZE IN TRANSLATION

White Pine Press, the Cliff Becker Endowment for the Literary Arts, the Center for the Art of Translation, and the American Literary Translators Association (ALTA) are proud to announce the winner of the fifth annual Cliff Becker Book Prize in Translation, which produces one volume of previously-unpublished literary translation in English annually. The winning manuscript in 2018 was *The Joyous Science: Selected Poems of Maxim Amelin*, translated from the Russian by Anne O. Fisher and Derek Mong.



Judges Diana Thow, Anthony Anemone, and Joanna Trzeciak Huss read and reviewed thirty book manuscripts. After careful deliberation, *The Joyous Science* was selected as the most worthy of commendation and publication. The judges had the following to say: "Mong and Fisher have succeeded in finding a distinctive voice in English for Amelin, a poet steeped in the philosophical traditions and poetic culture of Russia. There is poetry in Mong and Fisher's translation, wrought in judicious and playful word choice, internal rhyme, and with a sensitive ear for song, sense, and soulfulness. There are even places where these translations equal or, perhaps, surpass the original in their crispness and linguistic innovation, making this collection not only a remarkable accomplishment of poetic translation but truly a pleasure to read."

Poet **Maxim Amelin** (b. 1970) translates from both classical Greek and Latin and contemporary languages. As Editor-in-Chief of OGI Publishing House, he works to enrich Russian letters by publishing neglected or marginalized poets. His many awards include the Solzhenitsyn Prize (2013) and Russia's national award for poetry, the Poet Prize (2017).

Anne O. Fisher's latest translation is *The Freedom Factory* by Ksenia Buksha (Phoneme Media, 2018). Other recent translations include works by Sigizmund Krzhizhanovsky, Nilufar Sharipova, Ilya Danishevsky, Andrey Lukyanov, and Julia Lukshina. Fisher is Senior Lecturer in the Department of Translation and Interpreting Studies at the University of Wisconsin-Milwaukee.

Derek Mong is a poet whose books include *Other Romes* (2011), *The Identity Thief* (2018), and a chapbook of Latin adaptations, *The Ego and the Empiricist* (2017). His work appears widely: *Pleiades*, the *Kenyon Review*, and the *Gettysburg Review*. He is the Byron K. Trippet Assistant Professor of English at Wabash College.

Cliff Becker (1964-2005) was the National Endowment for the Arts Literature Director from 1995-2005. He began his career at the NEA in 1992 as a literature specialist, was named Acting Director in 1997, and in 1999 became the NEA's Director of Literature.

The Cliff Becker Book Prize in Translation is made possible by White Pine Press, the Cliff Becker Endowment for the Literary Arts, and the generous support of the Center for the Art of Translation. Publishers and translators are invited to submit manuscripts for consideration at the beginning of the year. For more information, visit www.literarytranslators.org.



Caridad Svich

Caridad Svich received a 2012 OBIE Award for Lifetime Achievement in the theatre, a 2012 Edgerton Foundation New Play Award and NNPN Rolling World Premiere for *Guapa*, and the 2011 American Theatre Critics Association Primus Prize for her play *The House of the Spirits*, based on Isabel Allende's novel. She has been shortlisted for the PEN Award in Drama four times.

Key works in her repertoire include *12 Ophelias*, *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart*, *Alchemy of Desire/Dead-Man's Blues*, and *RED BIKE*. She has also adapted for

the stage novels by Mario Vargas Llosa, Julia Alvarez, and José León Sánchez, and has radically reconfigured works from Wedekind, Euripides, Sophocles, and Shakespeare. As a theatrical translator, she has translated into English nearly all the plays of Federico García Lorca, and works by Lope de Vega, Calderón de la Barca, Antonio Buero Vallejo, Julio Cortázar, and contemporary works from Spain, Mexico, and Cuba. She has also edited several books on theatre and performance.

She is alumna playwright of New Dramatists, Contributing Editor of *Contemporary Theatre Review*, Drama Editor of *Asymptote* literary translation journal, and Contributing Editor of *TheatreForum*.

Website: <http://www.caridadsvich.com>

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Lubna Abdul-Hadi is a PhD student in the Translation Research and Instruction Program at Binghamton University of New York. Her research interests include translation studies, queer theory, and the history of sexuality.

Kareem James Abu-Zeid, PhD, is a translator of poets and novelists from across the Arab world. His work has earned him an NEA grant (2018), PEN Center USA's Translation Award (2017), *Poetry Magazine*'s translation prize (2014), and residencies from the Banff Center and the Lannan Foundation.

Patrizia Lombardi Acerra, creator and Executive Director of the International Voices Project, is a Chicago-based stage director, devisor, and producer. She is the founding Artistic Director of Premiere Theatre & Performance. She has worked in Italy with The English Theatre of Rome and at home with Silk Road Theatre Project, Clock Productions, Moving Dock Theatre Company, and many others.

Carl Adamschick is a founder and Editor of Tavern Books, a non-profit press dedicated to publishing poetry in translation. His first collection of poems won the Walt Whitman Award from The Academy of American Poets, and his fourth collection, *Birches*, will be published January 2019. He lives in Portland, Oregon.

Aron Aji is President of ALTA and Director of the MFA in Literary Translation at the University of Iowa. A native of Turkey, he has published prize-winning translations of works by Bilge Karasu, Murathan Mungan, Elif Shafak, Latife Tekin, and others.

Qussay Al-Attabi is Assistant Professor of Arabic at the Department of Modern Languages and Literatures, Kenyon College. He has translated three books into Arabic and is currently working on editing and translating into English a volume of colloquial Iraqi poetry.

Ghazal Alharbi is a PhD student at Indiana University studying Arabic literature and literary translation and focusing on translating literature from Arabic into English.

Esther Allen's many awards include the 2017 NTA for Antonio di Benedetto's *Zama*, a fellowship at the Leon Levy Center for Biography and the Cullman Center for Writers and Scholars at the New York Public Library. She is currently completing a biography of José Martí (whose work she has translated). She teaches at the CUNY Graduate Center and Baruch College.

Alexis Almeida is the author of *I Have Never Been Able to Sing* (UDP, 2018), and the translator of Roberta Iannamico's *Wreckage* (Toad Press, 2017), Marina Yuszczuk's *Single Mother* (Spork, 2019), and Dalia Rosetti's *Dreams and Nightmares* (Les Figueas, 2018). She lives in Providence and teaches in the Language and Thinking Program at Bard.

Elina Alter's recent work appears in *BOMB*, *The New England Review*, *The Paris Review Daily*, *Modern Poetry in Translation*, *Slice*, and *Guernica*. She is the recipient of fellowships from ALTA, VIDA, and the Bread Loaf Translators' Conference, and the editor of *Circumference*, a journal of poetry in translation.

Neil Anderson is a translator of contemporary Galician poetry and an independent scholar whose research focuses on the literary construction of place. His translations have appeared in journals such as *Asymptote*, *Two Lines*, *Circumference*, *Waxwing*, and *Pleiades*. Anderson holds a PhD in Romance Studies from the University of North Carolina-Chapel Hill.

Jeffrey S. Ankrom, a former university-press editor, now practices law in Indiana, focusing on publishing law, the work of creative people (such as literary translators), and the civil rights of people in the workplace. He translates from the French.

Noh Anothai's *Poems from the Buddha's Footprint* (Singing Bone Press, 2016) became the first full-length translation of a work by Sunthorn Phu, Thailand's national poet, published outside of Thailand. Also a translator of contemporary Thai poetry and fiction, he is currently a PhD student in Comparative Literature, Track for International Writers, at Washington University in St. Louis.

Professor Emerita, poet and emerging playwright **Nancy Arbuthnot** conducts poetry, art and performance workshops with at-risk children and adults in Washington, D.C.

Diane Arnson Svarlien's verse translations of the plays of Euripides (Hackett Publishing) are widely read and performed. Her translations of Greek and Roman poetry have appeared in various journals and anthologies; her current project is Aristophanes' *Lysistrata*, *Women at the Thesmophoria*, *Frogs* (Hackett Publishing, forthcoming). She lives in Lexington, Kentucky.

Diana Arterian is a PhD candidate in Literature & Creative Writing at the University of Southern California. Her collaborative translations have appeared in *Apogee*, *Asymptote*, *Aufgabe*, *Brooklyn Rail*, *Circumference*, *Eleven Eleven*, *Exchanges Journal*, *International Poetry Review*, *National Translation Month*, *North American Review*, and *Two Lines*.

Susan Ayres is an MFA candidate at Vermont College of Fine Arts and teaches Law at Texas A&M School of Law. She has published articles in *The Journal of Gender, Race and Justice*; *Law, Culture, and Humanities Journal*, and has published poetry in *Southwestern American Literature* and *Panther City Review*.

Linda Frazee Baker is Assistant Editor at *No Man's Land: New German Literature in English Translation*. She holds a PhD in English from UC Berkeley and has taught at the Westfälische Wilhelms-Universität Münster. Her translations of works by Ingeborg Bachmann, Max Frisch, and Ödön von Horváth have appeared in *Asymptote*, the *Guardian*, *Metamorphoses*, *Web Conjunctions*, and *In Translation*.

Jeffrey C. Barnett is the S. Mason Blunt Professor of Spanish and Head of Latin American and Caribbean Studies at Washington and Lee University. His major translations include *The Memory of Silence* (Uva de Aragón), *Flocks* (Zurelys López Amaya), and is currently co-translating De Aragón's *The Miracle of St. Lazarus*.

Tony Barnstone teaches at Whittier College and is the author of 20 books including seven books of translation, three textbooks, seven books of poems, and a forthcoming translation of the Urdu poet Ghalib. Among his awards: the Poets Prize, Grand Prize of the Strokestown International, John Ciardi Prize, Benjamin Saltman Award, and fellowships from the NEA, NEH, and the California Arts Council.

Aliki Barnstone is a poet, translator, critic, and editor. Her recent publications include *Dwelling and Bright Body*, and her translation *The Collected Poems* of C.P. Cavafy. She worked with Liana Sakelliou to translate Sakelliou's *Portrait Before Dark* and Sakelliou translated Barnstone's *Eva's Voice*. Barnstone is Professor of English at the University of Missouri and is Poet Laureate of Missouri.

C Dylan Bassett's first translated book is *A Failed Performance: Selected Plays and Scenes of Daniil Kharms* (Plays Inverse Press, 2018). His work has been published in the *Black Warrior Review*, *Colorado Review* and *Ninth Letter*. A graduate of the Iowa Writers' Workshop, he's currently a PhD student in Creative Writing at UC Santa Cruz.

Curtis Bauer is a translator of poetry and prose from the Spanish, and the author of two poetry collections. He is the Translations Editor for *Waxwing Journal*, and he is the publisher and editor of Q Avenue Press Chapbooks. He is the Director of Creative Writing Program and teaches Comparative Literature at Texas Tech University in Lubbock, Texas.

Kurt Beals is Assistant Professor of German Language and Literature at Washington University in St. Louis. His research focuses on experimental poetry and media history and theory. His published translations include works by Anja Utler, Regina Ullmann, Alexander Kluge, and most recently, Reiner Stach's *Is that Kafka? 99 Finds*.

Jason BeDuhn is Professor of the Comparative Study of Religions at Northern Arizona University, and author of *Truth in Translation: Accuracy and Bias in English Translations of the New Testament* (2003), as well as a multi-volume study of the thought of Augustine of Hippo.

Fiona Bell is a translator and playwright from St. Petersburg, Florida. She began translating Russian poetry at Princeton, where she received a BA in Slavic Languages and Literatures. She enjoys translating the voices of contemporary female Russian writers and is currently pursuing an MPhil degree in Modern Languages at Oxford University.

Badreddine Ben Othman is a PhD student in the Comparative Literature department at Binghamton University of New York. His fields of interest are: Postcolonial studies, Francophone literature, translation studies, and Decolonial philosophy. He is also teaching literature and Arabic courses at Binghamton University.

Megan Berkobien translates from Catalan, Spanish, and Galician. She is completing a PhD in Comparative Literature at the University of Michigan, where she founded the Emerging Translators Collective (ETC). ETC is a growing workshop and DIY micro-press dedicated to transforming the literary translator's task through the use of collaborative, horizontal publication models.

Susan Bernofsky directs the translation program in the Columbia University School of the Arts. Her translations include works by Robert Walser, Franz Kafka, Hermann Hesse, Jenny Erpenbeck, and Yoko Tawada. Her many prizes and awards include the Warwick Prize for Women in Translation and a Guggenheim Fellowship. She blogs about translation at www.translationista.com.

Saurabh Bhattacharyya is Assistant Professor in a government-aided college in West Bengal, Chandrakhetugarh S.S. Mahavidyalaya, a college affiliated under the West Bengal State University. His areas of interest and publications include Postcolonial literature, Indian writing in English, and Shakespeare studies. One of his recent publications is an annotated critical edition of *The Midsummer Night's Dream*.

Johanna Bishop is a translator from Italian, primarily of nonfiction. Her poetry translations have been published by Guernica Editions (*For the Maintenance of Landscape*, by Mia Lecomte, with Brenda Porster), and in *TheFLR*, *Your Impossible Voice*, *Italian Poetry Review*, *Here—Notes from the Present*, and *Journal of Italian Translation*, as well as in various anthologies.

Neil Blackadder translates drama and prose from German and French, specializing in contemporary theatre. Neil's translations have been staged in New York, London, Chicago, and elsewhere, and widely published. Besides Thomas Arz, playwrights Neil has translated include Ewald Palmetshofer, Maxi Obexer, Lukas Bärfuss, Rebekka Kricheldorf, and Evelyne de la Chenelière.

Patrick Blaine works in the fields of fiction, creative nonfiction, travel writing, and cultural criticism. His novel translation *Dark Echoes of the Past* was published by AmazonCrossing in 2017, and he will publish the novel *Angels and Loners* in 2018. His bilingual reading is from a nonfiction project in development.

Don Bogen is the translator of *Europa: Selected Poems of Julio Martínez Mesanza* (Diálogos, 2016). His fifth book of poetry *Immediate Song* is forthcoming from Milkweed Editions in 2019. Nathaniel Ropes Professor Emeritus at the University of Cincinnati and Editor-at-Large for *The Cincinnati Review*, he maintains a website at www.donbogen.com.

Sarah Booker is a Spanish-to-English translator, PhD student at University of North Carolina-Chapel Hill, blog editor for *Asymptote*, and Assistant Editor for *The Mercurian*. She focuses on contemporary Latin American narrative. Her translation of Cristina Rivera Garza's *The Iliac Crest* was published with Feminist Press in 2017.

Carmen Boullosa, 1954, Mexican poet, playwright, essayist, novelist. More than a dozen books and over ninety dissertations have studied her work. She's taught at City College CUNY, Columbia, NYU, Georgetown, and others. A Guggenheim and a Cullman Center Fellow, she's received the Anna Seghers, LiBeratur, Café Gijón, and five NY-EMMys, among others. The NYPL acquired her papers and artist books.

Melissa Bowers translates from Swedish. She is a student in the creative writing MFA program at Fairleigh Dickinson University, with a focus on literary translation. She lives in Seattle.

Catherine Boyle is Professor of Latin American Cultural Studies, King's College London. Since 2008 she has directed the Out of the Wings project www.outofthewings.org, whose purpose is the research, translation and performance of Spanish and Spanish American theatre. She is Principal Investigator on the project Language Acts and Worldmaking (www.languageacts.org).

Allison Braden is a writer and MA student in Spanish translation at the University of North Carolina at Charlotte. Her translation work has focused on Chile's young women authors.

Lisa Rose Bradford, born and raised in Dayton, Ohio, holds a PhD in Comparative Literature from UC Berkeley. She teaches Comparative Literature at the Universidad Nacional de Mar del Plata, Argentina, and she has published nine books, including her translation of four volumes by the Argentine poet Juan Gelman, for which she has won the National Translation Award and an NEA fellowship.

Kiawna Brewster is a PhD student in English at University of Wisconsin-Madison. She holds an MA in Italian Studies with a focus in 19th-century Italian literature, Translation Theory and Romance Linguistics. She works on: Victorian literature and culture, sensation fiction, Anglo-Italian relations, English reception of Italian culture, Translation theory, and feminist translation.

Jace Brittain is a translator, editor, and writer. Their work has appeared in *Deluge*, *Sleepingfish*, *the Destroyer*, *Fanzine*, and elsewhere. They are a Nonfiction Editor at *Quarterly West*, a member of the Halophyte Collective in Salt Lake City, and a PhD candidate at the University of Utah.

Joseph Ellison Brockway is a poet and Spanish Professor working on his PhD in Translation Studies at the University of Texas at Dallas. Currently, Joseph is translating *Island Mythical Coffin* by Spanish surrealist Eugenio F. Granell as part of his dissertation. Joseph can be found on Facebook and Twitter: @JosephEBrockway.

Rhonda Dahl Buchanan is Professor of Spanish and Director of Latin American and Latino Studies at the University of Louisville. She has translated the works of Alberto Ruy Sánchez, Ana María Shua, Perla Suez, and Tununa Mercado, and is the recipient of a 2006 NEA Literature Fellowship.

Lizzie Buehler is a first-year MFA student in Literary Translation at the University of Iowa. Her translation from Korean of *Table for One*, by Yun Ko Eun, is forthcoming from Columbia University Press.

Kathleen Bulger-Barnett teaches Spanish language, literature and culture at the Virginia Military Institute in Lexington, Virginia. She earned her PhD in Spanish Golden Age literature at the University of Kentucky. Currently she is co-translating Uva de Aragón's *The Miracle of St. Lazarus*.

Peter Bush has translated 20 book from Catalan since 2006. Current projects are Josep Pla's *Salt Water* (Archipelago) and *Barcelona Tales* (OUP). September will see the publication of *The First Prehistoric Killer and Other Stories* by Teresa Solana (Bitter Lemon). He is founding editor of *In Other Words*, the journal for literary translators, which celebrates twenty-five years of existence this year.

Sean Gasper Bye is a translator of Polish fiction, reportage, and drama. His translations of *Watercolours* by Lidia Ostałowska and *History of a Disappearance* by Filip Springer were published in 2017. He is a winner of the Asymptote Close Approximations Prize and a founding member of the translators' collective Cedilla & Co.

Nancy Naomi Carlson is a poet, translator, essayist, and editor, and has authored nine titles (six translated). She has received a literature translation grant from the NEA, and has been a finalist for the Best Translated Book Award, as well as for the CLMP Firecracker Poetry award. www.nancynaomicarlson.com

Kerry Carnahan is a poet and PhD student at the University of Connecticut. She is preparing a new translation of the *Song of Songs* from Biblical Hebrew into English with commentary.

Ana Cândida Carneiro is an award-winning Brazilian-Italian playwright based in the US. Her work has been internationally performed and supported by the Royal Court Theater, the Rockefeller Foundation, the NEA, MacDowell Colony, and Yaddo. She holds a PhD in Theater Studies and is currently a Research Associate in the Department of Theater, Dance & Media at Harvard University.

Margaret Carson's translation of *Letters, Dreams & Other Writings* by the Spanish surrealist artist Remedios Varo will be published in Fall 2018 by Wakefield Press. Other translations include Sergio Chejfec's *Baroni: A Journey and My Two Worlds*. She co-edits the WiT (Women in Translation) Tumblr and teaches at CUNY/Borough of Manhattan Community College.

Monika Cassel's translations have appeared in *POETRY Magazine*, *Guernica*, *Asymptote*, *Harvard Review Online*, *Michigan Quarterly Review*, *EuropeNow*, and *STILL*. She was the winner of the 2015 Venture Poetry Award; her poetry pamphlet is forthcoming from flipped eye publishing. In 2016 she was awarded an ALTA Travel Fellowship. She lives in Portland and teaches German at Oregon State University.

Damir Cavar works in theoretical and computational linguistics, speech and language technology, and psycholinguistics, with a focus on speech and language technologies. He is currently developing a speech corpus infrastructure and speech corpora from as many languages as possible, as well as data and technologies for low-resourced and under-documented languages.

Laura Cesarco Egin translates from Portuguese, Portuguese, Galician, and Spanish. She is the translator of Hilda Hilst's *Of Death. Minimal Odes* (co•im•press). She is the author of *Occasions to Call Miracles Appropriate*, *Calling Water by Its Name*, trans. S. Spanbauer, *Sastrería*, *Los brazos del saguaro*, and *Tailor Shop: Threads*, trans. T. Williams. Cesarco Egin is Editor/Publisher at Veliz Books.

Ray Chandrasekara is Associate Professor, Southeast Asian Studies.

Allison M. Charette is currently an NEA Fellow in Literary Translation. Her translation of *Beyond the Rice Fields*, the first novel from Madagascar to be translated into English, was published by Restless Books in 2017. She also founded ELTNA.org, a networking and support group for early-career translators.

Bonnie Chau is from Southern California, where she ran writing programs at the nonprofit 826LA. She received her MFA in fiction and translation from Columbia University. A Kundiman Fellow, she works at an independent bookstore in Brooklyn and is Assistant Web Editor at Poets & Writers. Her debut story collection, *All Roads Lead to Blood*, was published by 2040 Books in September 2018.

Keyne Cheshire, Professor of Classics at Davidson College, translates from ancient Greek and Latin with a view to performance. His recent work includes translations of Sophocles (*Trachiniae*), Aristophanes (*Birds*) and Catullus, with Homer (*Iliad, Book I*) and Euripides (*Cyclops*) in progress.

Maya Chhabra holds a B.A. in Russian from Georgetown. Her poetry and novellas have appeared in numerous venues. Her translation of Tsvetaeva's *Fortune* is forthcoming from Cardinal Points.

Gabrielle Civil is a black feminist creative, originally from Detroit, MI. She is the author of *Swallow the Fish*, a performance memoir, and she holds a PhD in Comparative Literature from New York University. Her translations have been published in *Two Lines*, *The Caribbean Writer*, *Dislocate*, and *Aster(ix)*.

Guillem Clua (Barcelona, 1973) is a playwright, screenwriter and theatre director who graduated from the Autonomous University of Barcelona, spending a year at the London Guildhall University with an Erasmus scholarship. The critics have described his work as multidisciplinary and eclectic, and as having a special preoccupation for the narrative structure. His work has had an international trajectory, having been translated into English, German and French. Likewise, it has received various awards, such as the 2011 Butaca Award, the 2013 Time Out Award, and the 2017 Max Award.

Louise Cole is an MFA Translation student at the University of Arkansas. She also has an MA and PhD in Comparative Literature and Cultural Studies from the U of A and an MA in Spanish from Middlebury College. As part of her dissertation she translated a 17th-century Jesuit musical entitled *Mulier fortis* and is currently translating a short story collection entitled *Mujeres que viajan solas* by Jose Ovejero.

A Fulbright Scholar and Cave Canem Fellow, **Aaron Coleman** earned his MFA from Washington University in St. Louis. Aaron is currently a Chancellor's Graduate Fellow in Washington University's Comparative Literature PhD program. His debut collection *Threat Come Close* was published by Four Way Books in 2018. His chapbook *St. Trigger* won the 2015 Button Poetry Prize.

Cristina Colmena is a writer and playwright from Spain. Some of her plays have been staged in La Habana, Madrid, Washington, D.C., and Miami. She published the book of short studies *La amabilidad de los extraños*, and her plays *Happily Ever After* and *Typing* were included in the anthology *New Plays from Spain*. She holds an MFA in Creative Writing in Spanish from NYU, where she is currently pursuing a PhD in Spanish Literature.

Peter Constantine is Editor-in-Chief of *New Poetry in Translation* and publisher of World Poetry Books. His recent translations include works by Augustine, Rousseau, Machiavelli, Gogol and Tolstoy. A Guggenheim Fellow, he was awarded the PEN Translation Prize, and ALTA's NTA for *The Undiscovered Chekhov*. He is Director of the Program in Literary Translation at the University of Connecticut.

Peter S. Cook is an internationally reputed Deaf performing artist who has traveled extensively with Flying Words Project to promote ASL Literature since 1986. Peter is also the chair for the ASL Department at Columbia College Chicago. Peter was featured nationally in festivals as well as the Kennedy Center. Internationally, Peter has worked with Deaf storytellers/poets across the world.

Jacqui Cornetta is a writer, translator, and musician. Her work has been published in *Words Without Borders*, *Lost & Found: CUNY Poetics Initiative*, and *The Puerto Rico Review*. She is pursuing an MFA in Literary Translation and Creative Writing at Queens College.

Kate Costello is a DPhil student at the University of Oxford specializing in modern Chinese literature and culture. She is particularly interested in avant-garde and experimental literature in the Chinese context.

Bruna Dantas Lobato received her MFA in Fiction from New York University and is an MFA candidate in Literary Translation at the University of Iowa. Her writing and translations have appeared in *BOMB*, *Harvard Review*, *Ploughshares online*, *Words Without Borders*, and elsewhere. She is a 2018 A Public Space Fellow.

Rachael Daum translates from Serbian, Russian, and German. She received her MA from Indiana University in 2016, with a graduate certificate in Literary Translation for a translation of an absurdist children's puppet play by Daniil Kharms. She currently lives and works in Belgrade, Serbia, and is ALTA's Assistant Managing Director.

Katrina Dodson is the translator of Clarice Lispector's *Complete Stories* (2016 PEN Translation Prize). She is currently writing a book on translation and Lispector and also translating the Brazilian modernist classic *Macunaíma, the Hero Without Character*, by Mário de Andrade. She holds a PhD in Comparative Literature from UC Berkeley.

A native Ohioan, **Laura Dohner** completed her MA in Translation Studies at Kent State University before earning her PhD at SUNY Binghamton. She recently completed the full-length translation of Edna Iturralde's YA novel *Simon era su nombre* (*His Name Was Simon*). Laura enjoys her work as Executive Director of The Catskill Symphony Orchestra and as an Adjunct Professor at SUNY Oneonta, New York.

Caite Dolan-Leach is a writer and translator from the Finger Lakes region of Upstate New York. Her first novel, *Dead Letters*, was published by Random House in 2017.

Paul Donnelly translates from Sanskrit and Tibetan for his work on Buddhist and Hindu ritual and philosophy. His most recent translation was of a pilgrimage guide associated with a Buddhist site in Himalayan India. He is Professor of the Comparative Study of Religions at Northern Arizona University.

Grażyna Drabik teaches Contemporary Literature at City College, CUNY. She translates Polish poetry into English and Portuguese, including poems by Anna Kamieńska and Wisława Szymborska. She has recently completed, in collaboration with Laura Engelstein, translation of Andrzej Bobkowski's *Wartime Notebooks. France 1940-1944*.

Boris Dralyuk, Executive Editor of the *Los Angeles Review of Books*, translated Isaac Babel's *Red Cavalry and Odessa Stories* (Pushkin Press) and Mikhail Zoshchenko's *Sentimental Tales* (Columbia University Press). He is the editor of *1917: Stories and Poems from the Russian Revolution* (Pushkin Press), and Co-Editor, with Robert Chandler and Irina Mashinski, of *The Penguin Book of Russian Poetry*.

Lauren Dubowski translates from French and Polish. Currently a DFA candidate in Dramaturgy and Dramatic Criticism at Yale School of Drama, she is an alumna of Bryn Mawr College and studied theatre at Swarthmore College. Her work has been published by *European Stages*, *The Theatre Times*, and *Words Without Borders*.

Patricia Dubrava teaches writing and translation at the University of Denver. She has two books of poems and one of stories translated from the Spanish. Twenty-six of her translations of Mexican stories have been published, most recently in *Exchanges*, *Catamaran*, and *Asymptote*. Dubrava blogs at www.patriciadubrava.com.

Nataša Ćurovićová is the Editor of the International Writing Program at the University of Iowa, where she publishes the program's online journal and book series, and teaches its translation workshop and other courses. She is the co-editor of *World Cinemas, Transnational Perspectives* (2010), and *On Translation's Edge: Translation's Disciplinary Frames* (forthcoming, 2019).

Kristin Dykstra is Co-Editor of the new anthology *Materia Prima*, featuring Amanda Berenguer of Uruguay. She guest-edited a dossier about poet Juan Carlos Flores (1962-2016) for *The Chicago Review* in 2018, having previously translated his book, *The Counterpunch*. She is Distinguished Scholar in Residence at St. Michael's College.

Magdalena Edwards is a writer, translator, and actor. She has translated Nicanor Parra, Raúl Zurita, Oscar Contardo, Juan Emar, Silviano Santiago, and Clarice Lispector's *The Chandelier* (New Directions 2018). Her lyrical sequence "Clarice, Mon Amour" appears in *All There Is* (Rakish Light 2018). She's finishing a book about Elizabeth Bishop.

Lauren Edwards is the Translation Program Manager at AmazonCrossing, where she manages engagement with the translator community, diversity initiatives, and their international submissions website. She studied foreign languages at Lewis and Clark College, was a Fulbright Fellow and a Bosch Fellow in Germany, and holds an MA from Georgetown University's School of Foreign Service.

Ellen Elias-Bursac translates fiction and nonfiction from Bosnian, Croatian, and Serbian. Her translation of David Albahari's novel *Götz and Meyer* was given the NTA in 2006. She is Vice President of ALTA.

Alexander Elinson, Associate Professor of Arabic at Hunter College, has published his book *Looking Back at al-Andalus* (Brill). He has also translated two novels by Youssef Fadel, a short story to appear in *Marrakech Noir* (summer 2018), and is currently working on a translation of *Hot Maroc* by Yassin Adnan.

Anna Zielinska-Elliott, who was educated in Poland and Japan, teaches Japanese language, literature, and translation studies at Boston University. She is a translator of Japanese literature into Polish: best known for her translations of Murakami Haruki, she has also translated Mishima Yukio and Yoshimoto Banana.

Shelley Fairweather-Vega is a professional Russian and Uzbek to English translator in Seattle, Washington. Her translations of poetry and prose have been published by Routledge, AmazonCrossing, *Translation Review*, *Words Without Borders*, and more. Shelley is the vice president of the Northwest Translators and Interpreters Society.

Jennifer Feeley is the translator of *Not Written Words: Selected Poetry of Xi Xi*, which received the 2017 Lucien Stryk Asian Translation Prize, and of a 2017 Hong Kong Publishing Biennial Award. Currently, she is translating a collection of short stories by Shi Tiesheng for Polymorph Editions.

Marguerite Feitlowitz translates multiple genres from Spanish and French, by, among others, Luisa Valenzuela, Griselda Gambaro, Salvador Novo, and Liliane Atlan. Twice a Fulbright Fellow, she is the author of *A LEXICON OF TERROR: Argentina and the Legacies of Torture*. She teaches Literature and Literary Translation at Bennington College.

Marella Feltrin-Morris is Associate Professor at Ithaca College (NY), specializing in modern Italian literature and translation. Her publications include the article, "Persuasive Spaces: Translators' Prefaces to the Divine Comedy" and the translation of Paola Masino's *Nascita e morte della massaia (Birth and Death of the Housewife)*, SUNY Press, 2009).

Rachel Field translates from Yiddish into English. She was a 2017-2018 Yiddish Book Center translation fellow and is currently working on a translation of Shmerke Kaczerginski's memoir *I Was a Partisan—the Green Legend*.

Judith Filc is the translator of Jorge Alucinio's *Cierta dureza en la sintaxis* (Tupelo) and of Mercedes Roffé's *Ghost Opera* (co•im•press). She has published books and essays on Argentine literature and culture, and four poetry collections in Spanish. She co-translated the bilingual anthology *Chilean Poets on The Art of Poetry*.

Anne O. Fisher has co-taught translation courses for Wabash College and the University of Wisconsin-Milwaukee. Her translation of Ksenia Buksha's novel *The Freedom Factory* is forthcoming with Phoneme Media in 2018. With poet Derek Mong, Fisher co-translated *The Joyous Science: Selected Poems of Maxim Amelin*, winner of the 2018 Cliff Becker Prize.

Ezra E. Fitz has translated books by Emmy winning journalist Jorge Ramos, Grammy winning musician Juanes, World Cup champion Pelé, as well as novels by Alberto Fuguet and Eloy Urroz. His latest translation, *The Robots are Coming* by Pulitzer Prize winner Andres Oppenheimer, will be out this fall from Vintage Books.

Earl Fitz is Professor of Portuguese, Spanish, and Comparative Literature at Vanderbilt University, where he teaches courses on the theory and practice of translation and, with Elizabeth Lowe, has published the book *Translation And The Rise Of Inter-American Literature*. His most recent books are *Machado De Assis And Female Characterization* and *Inter-American Literary History*.

Patricia Frederick is Professor of French and Chair of the Department of Global Languages and Cultures at Northern Arizona University. Her scholarly work includes critical studies and literary translations of works by Yourcenar, Maalouf, and Le Clézio, as well as several Franco-African and Franco-Caribbean authors.

Shelley Frisch's translations from the German include Reiner Stach's three-volume Kafka biography, awarded the MLA's Scaglione Translation Prize and the Helen and Kurt Wolff Translator's Prize, and biographies of Nietzsche, Einstein, Leonardo da Vinci, and Dietrich/Riefenstahl, the latter a finalist for the NBCC Awards and the basis of a forthcoming film.

Mike Fu is a Brooklyn-based writer, translator, and editor. His translation of *Stories of the Sahara*, the seminal work of the late Taiwanese writer Sanmao, is forthcoming from Bloomsbury in 2019. Fu currently serves as the Translation Editor of *The Shanghai Literary Review*. He received his MFA from Queens College, City University of New York and MA from Columbia University.

Amaia Gabantxo is a writer, singer and literary translator specialising in Basque literature—a pioneer in this field and its most prolific contributor. Her latest translations include Harkaitz Cano's *Twist* (Archipelago) and Miren Agur Meabe's *A Glass Eye* (Parthian, UK). She is a Lecturer at Chicago University and a member of the Third Coast Translators Collective.

Linda Gaboriau is a Montreal-based literary translator who translates from French and specializes in the translation of contemporary theatre. Her translations of plays by Québec's most prominent playwrights have been produced across Canada, in the U.S. and internationally. She was the founding director of the Banff International Literary Translation Centre.

Rachel Galvin's books include the poetry collections *Pulleys & Locomotion* and *Elevated Threat Level*; and translations of *Hitting the Streets* by Raymond Queneau, which won the Scott Moncrieff Prize, and Oliverio Girondo's early poetry (with Harris Feinsod). Galvin is Assistant Professor at the University of Chicago and a founding member of the Outranspo, a creative translation collective.

Somrita Ganguly is a professor, translator, and poet, soon to complete her PhD from Jawaharlal Nehru University, Delhi. She was invited as translator-in-residence at Cove Park, Scotland in 2017, her work has been showcased at the London Book Fair, and she is presently translating a novel on the Russian Revolution and a retelling of the Mahabharata.

Trine Garrett is a Danish theatre-maker based in London, UK. She is Co-Artistic Director of [Foreign Affairs], an international theatre company which focuses on theatre in translation and cultural and artistic exchange. Recent director credits include the world premiere of *The Unburied* by András Visky and the English world premiere of *Helmer Hardcore* by Jakob Weis.

Jill Gibian is Professor of Spanish and Latin American Studies at Eastern Oregon University, where she teaches courses on translation. Her most recent translation projects have been centered on the writings of authors from Argentina and Uruguay who often used the tango as a bridge back to their homeland.

Devin Gilbert is currently a doctoral fellow at Kent State University's PhD in Translation Studies program. He translates either from Portuguese or Spanish. Having spent the better part of a year working for a small NGO in Mozambique, he is especially interested in African Lusophone literature. He has translated the Angolan author Ondjaki's collection of short stories, *Os da minha rua* (The People on My Street), for which he was awarded the 2018 ATA Student Translator Award.

María José Giménez is a poet, translator, and editor who has received fellowships from the NEA, BILTC, and the Katherine Bakeless Nason Endowment. A studio resident at MASS MoCA in Spring 2018 and Assistant Translation Editor of *Anomaly*, María José is translator of *Tilting at Mountains* (Edurne Pasaban), *Red, Yellow, Green* (Alejandro Saravia), and *As Though The Wound Had Heard* (Mara Pastor).

Amalia Gladhart is Director of the Oregon Center for Translation Studies (U. of Oregon) and recipient of an NEA Translation Fellowship (2018). Published translations include *The Potbellied Virgin* and *Beyond the Islands*, both by Alicia Yáñez Cossío, and *Trafalgar*, by Angélica Gorodischer. Her fiction appears in *Saranac Review*, *The Fantastist*, *Atticus Review*, *Cordella Magazine*, and elsewhere.

Nicholas Glastonbury is a PhD student in Cultural Anthropology at CUNY Graduate Center. His research focuses on Soviet Kurdish radio broadcasting. His translation of the Turkish-language novel *A Place Upon Your Face* is forthcoming from Tilted Axis Press.

Barbara Goldberg authored five prize-winning books of poetry. *Scorched by the Sun: Poems of Moshe Dor* was supported by the Institute for the Translation of Hebrew Literature. Goldberg and Dor translated/edited numerous anthologies of Israeli poetry. Recipient of two NEAs, Goldberg is Series Editor of *The Word Works' International Editions*.

Michael Favala Goldman, besides being a jazz clarinetist, is a widely-published translator of Danish literature. Over one hundred of his translations have appeared in journals like *The Harvard Review* and *The Columbia Journal*. Among his ten translated books are *The Water Farm* trilogy and *Selected Poems of Benny Andersen*. www.hammerandhorn.net

Kate Good studies 19th- through 21st-century Peninsular literature and cultural production. Her research engages with representations of gender, sexuality, and ability, examining also issues of translation and national identity in the Catalan context. She is currently a Visiting Assistant Professor of Spanish at Grinnell College.

Johannes Göransson is the author of several books (most recently *The Sugar Book* and the forthcoming memoir *Poetry Against All*), as well as translator of several books, including books by Aase Berg, Ann Jäderlund and Kim Yideum. He teaches at the University of Notre Dame and edits Action Books.

Julia Grawemeyer translates from French to English. Her first translation, *Save the Planet* by Corine Sombrun and Almir Narayamoga Surui, was released in July from Schaffner Press. She has taught French and Creative Writing at the university level and she currently teaches French at Grandview Heights Middle School.

Heather Green's translation of Tristan Tzara's *Noontimes Won* will be published in 2018 by Octopus Books. Her translation of his short collection *Guide to the Heart Rail* was recently published by Goodmorning Menagerie. Her poems and translations have appeared in *Denver Quarterly*, *The New Yorker*, *Poetry International*, and many other journals. She teaches at George Mason University.

Yardenne Greenspan is a writer and Hebrew translator. She has an MFA from Columbia University and is a regular blogger for Ploughshares. Her work has appeared in *The New Yorker*, *Haaretz*, *Guernica*, *Literary Hub*, *Blunderbuss*, *Apogee*, *The Massachusetts Review*, *Asymptote*, and *Words Without Borders*, among other publications.

Allison Grimaldi Donahue is a writer and translator whose work has appeared in places like *Words Without Borders*, *Electric Literature*, *The Brooklyn Rail*, *Funhouse Magazine* and *Mousse Magazine*. She is Fiction Editor at *Queen Mob's Teahouse* and Associate Editor for translations at *Anomaly*. She teaches writing at John Cabot University, Rome.

Jason Grunebaum's book-length translations from Hindi include writers Uday Prakash, and Manzoor Ahtesham. He has been awarded the Global Humanities Translation Prize, NEA Literature Fellowship and a PEN/Heim Translation Fund grant, and his work has been shortlisted for the DSC Prize in South Asian Literature.

Silvia Guerra (Maldonado, Uruguay, 1961) is an Uruguayan poet whose books include *Un mar en madrugada* (Hilos Editora, Buenos Aires, 2018) and *Todo comienza lugar*, co-edited with Cuban poet José Koker (Editorial Casa Vacía, Virginia, 2016). She was Co-Editor of the seminal Uruguayan poetry press La Flauta Mágica.

Gigi Guizado BA (Hons) San Francisco State University researches and translates Colombian author Rafael Guizado. Her translation and adaptation "Symphony for Six Actors" had a staged reading in London, U.K. by Out of the Wings Collective. Las Vegas' Cockroach Theatre Company presented "Scherzo" and Majestic Repertory Theatre commissioned her to translate *Our Town* by Thornton Wilder.

María Constanza Guzmán is a translator and Associate Professor in the School of Translation and the Hispanic Studies Department at York University in Toronto. She is the author of Gregory Rabassa's *Latin American Literature: A Translator's Visible Legacy*, and co-translator, with Joshua Price, of the novel *La sombra de Heidegger*.

Sofi Hall is a poet and translator based in Oakland, California. She translates from Spanish and Portuguese, currently translating poems by Brazil's Chacal. She received an MFA from the University of Maryland. Her work has appeared in *Gulf Coast*, *Borderlands: Texas Poetry Review*, *The Asian-American Literary Review*, and elsewhere.

Wendy Hardenberg received a dual MA in Comparative Literature and Library Science as well as a Certificate of Literary Translation from Indiana University Bloomington. She is currently pursuing a dual career as a librarian and a translator. Her most recent translation, *Will You Ever Change?* by Aurélie Valognes, came out from AmazonCrossing in June 2017.

Susan Harris is the Editorial Director of Words Without Borders and the Co-Editor, with Ilya Kaminsky, of *The Ecco Anthology of International Poetry*.

Elizabeth Harris's recent translations from Italian include Antonio Tabucchi's novels *Tristano Dies* and *For Isabel: A Mandala* (both with Archipelago Books). She is the recipient of the National Translation Award for prose, for Tabucchi's *Tristano Dies*.

Hugh Hazelton specializes in the comparison of Canadian and Quebec literatures with those of Latin America. He translates from Spanish, French, and Portuguese into English. He is Professor Emeritus of Spanish at Concordia University in Montreal and former Co-Director of the Banff International Literary Translation Centre.

Katherine M. Hede's latest books include *night badly written* (Action Books, 2017) and *tasks* (co•im•press, 2016) by Víctor Rodríguez Núñez. She is the Poetry Translation Editor for the *Kenyon Review* and a two-time recipient of a NEA Translation Project Grant.

Stefania Heim is author of the poetry collection *A Table That Goes On For Miles* (2014) and translator of *Geometry Of Shadows*, metaphysical artist Giorgio de Chirico's Italian poems (forthcoming 2019, APS Books). She is co-founder of the journal *Circumference: Poetry in Translation* and a Poetry Editor at *Boston Review*.

Cole Heinowitz is a poet, scholar, and Associate Professor of Literature at Bard College. She is the translator of Mario Santiago Papasquiaro's *Advice from 1 Disciple of Marx to 1 Heidegger Fanatic and Beauty Is Our Spiritual Guernica*, as well as *A Tradition of Rupture: Critical Writings of Alejandra Pizarnik*.

Julie Hempel has translated Siu Kam Wen's award winning collection of stories *El tramo final/The Final Stretch*, performance artist and writer Erik de Luna's work titled *La muerte, puros cuentos*, and Aurora Velasco's novel *Hasta el año que viene/See You Next Year*. She is currently working on a translation of Carmen Villoro's poetry.

Jim Hicks is executive editor of the *Massachusetts Review*. He teaches in Comparative Literature at UMass, Amherst. His translations include short pieces by Italo Calvino, Ananda Devi, Semezdin Mehmedinović, Juan José Saer, Izet Sarajlić, Gianmaria Testa, and several longer works by Erri De Luca. His *Lessons from Sarajevo: A War Stories Primer* was published by UMass Press in 2013.

Tiffany Higgins is the translator of Alice Sant'Anna's *Tail of the Whale* (Toad Press), and is translating the writing of Livia Natália and Itamar Vieira Junior of Brazil. Her translations, poems, and environmental reportage have appeared in *Granta*, *Guernica*, *Poetry*, *Kenyon Review*, and elsewhere.

A translator, poet, and educator, **Jen Hofer** was born in San Francisco and currently lives in the Cypress Park neighborhood of Los Angeles. She is the translator of more than a dozen books, and her translations have received the 2012 Harold Morton Landon Translation Award from the Academy of American Poets and the 2012 PEN Award for Poetry in Translation. She teaches at Cal Arts and Otis College.

Douglas Hofstadter teaches cognitive science and comparative literature at Indiana University in Bloomington. Though best known for his writings on minds, thinking, and consciousness, he is also active in literary translation. Hofstadter light-heartedly labels himself "pilingual," suggesting that the sum of his various language-fragments is (very roughly) 3.14159265358979...

Ignacio Infante, Associate Professor of Comparative Literature and Spanish at Washington University in St. Louis, is the author of *After Translation* (2013). He has translated into Spanish John Ashbery's *A Wave*; Will Self's *How the Dead Live*; and is currently co-translating with Michael Leong *Skyquake: Tremor of Heaven* by Vicente Huidobro.

Roman Ivashkiv is lecturer in Slavic Languages and Literatures and Language Program Coordinator at the University of Illinois at Urbana-Champaign. His research interests include translation studies and comparative literature. His current research focuses on transmesis in Slavic film and fiction. With the Canadian writer and translator Erín Moure, he translates Ukrainian poetry into English.

Hannah Jakobsen is an editor, translator, and educator. At Phoneme Media, she edits and manages the production of books in translation. She received training at UCLA, where she specialized in Francophone comics. Her work has recently appeared in the *Los Angeles Review of Books* and *Electric Literature*.

Brian James Baer is Professor of Russian & Translation Studies at Kent State. He is the author of *Translation and the Making of Modern Russian Literature* (2015), *Other Russias: Homosexuality and the Crisis of Post-Soviet Identity* (a Choice Outstanding Academic Title for 2011) and Co-Editor, with Natalia Olshanskaya, of *Russian Writers on Translation: An Anthology* (2013).

Elisabeth Jaquette is a translator from the Arabic and Executive Director of ALTA. Her work has been shortlisted for the TA First Translation Prize, longlisted for the BTBA, and supported by PEN/Heim and English PEN Translates awards. Her translation of *The Frightened Ones* by Dima Wannous is forthcoming from Harvill Secker in 2019.

Jon Jaramillo is a third-year PhD student at the University of Oregon who specialized in literary translation. He is a founding member of the Queer Translation Collective. He has translated four books from Spanish to English that are looking for a publisher.

Chenxin Jiang translates from Chinese, German, and Italian. Recent translations include *Tears of Salt: A Doctor's Story* by Pietro Bartolo and Lidia Tilotta (Norton) and the PEN/Heim-winning *The Cowshed: Memories of the Chinese Cultural Revolution* by Ji Xianlin (NYRB). She is a member of the Third Coast Translators Collective in Chicago and an Editor at *Asymptote*.

Bill Johnston's latest translation is Adam Mickiewicz's epic poem *Pan Tadeusz* (Archipelago Books, 2018). He teaches literary translation at Indiana University.

Kira Josefsson is a writer and translator working between English and Swedish, with work published or forthcoming in *Granta*, *Triple Canopy*, and elsewhere. Her in-progress translation of Pooneh Rohi's *Araben* received a 2017 PEN/Heim Translation Fund Grant. She's part of the editorial team for *Anomaly*'s translation section and the editorial board for Swedish journal *Glänta*.

Andrea Jurjević is a poet and translator from Rijeka, Croatia. Her poetry collection, *Small Crimes*, won the 2015 Philip Levine Prize, and her translation of *Mamasafari*, a collection of prose poems in Croatian by Olja Savičević, is available from Diálogos Books. She teaches at Georgia State University in Atlanta, Georgia.

Mirgul Kali began her efforts in literary translation in 2017. A native of Kazakhstan, she has lived in San Francisco Bay Area since 2005. Her translations of short stories by Kazakh writers have appeared or are forthcoming in *Tupelo Quarterly* and *Asymptote*.

Susan Kalter is professor of US & Native American Literature at Illinois State University. She has published on John Joseph Mathews, Twain, Melville, and the Cherokee syllabary. She recently translated Pierre Corneille's *Médée* into free verse, has just brought Haitian writer Antoine Innocent's *Mimola* into English, and is translating Justin Lhérisson. She teaches Western Hemispheric Literatures.

Jonathan Kaplansky translates Quebec and French literature. He won the French Voices Award to translate Annie Ernaux's *La Vie extérieure*, published by University of Nebraska Press as *Things Seen*, and has served on the jury for the Governor General's Literary Awards in Translation and the John Glassco translation prize.

Born in Andhra Pradesh, India, **Madhu Kaza** is a writer, translator, artist and educator based in New York City. She has translated the contemporary Telugu women writers Volga and Vimala. She is the editor of *Kitchen Table Translation*, a volume that explores the connections between translation and migration.

Jennifer R. Kellogg is the Executive Director of the Greek America Foundation. She holds a PhD in Modern Languages and Literatures from the Université Libre de Bruxelles (ULB), Belgium. She writes about and translates 20th-century Greek modernism, mainly the poetry of George Seferis.

Jesse Lee Kercheval's translations include *Invisible Bridge: Selected Poems of Circe Maia* (University of Pittsburgh Press, 2015). She is the Editor of *América invertida: An Anthology of Emerging Uruguayan Poets* (University of New Mexico Press, 2017). She is the Zona Gale Professor of Poetry at the University of Wisconsin-Madison.

Ryan Kernan is Assistant Professor of English at Rutgers University. He holds a PhD in Comparative Literature from UCLA, and a BA in English Literature & Theater from Princeton University. He specializes in African American & African Diaspora Literature, Postcolonial Literature, Literature of the Americas, and Translation Studies.

Christopher Kidder-Mostrom is a Chicago-area director, playwright, and actor. He has translated works by Leandro Fernandez de Moratin and Enrique Zumel from the Spanish as well as a work by Machiavelli from the Italian.

Michelle Har Kim is an independent scholar of Comparative Literature, and a translator of the Peruvian writer and poet José Watanabe. She lives in the Los Angeles area.

The Logan A. Richmond Professor of Spanish at Lycoming College, **Sandra Kingery**'s most recent translations include *A Beard for Two and 99 Other Erotic Microfictions* by Lawrence Schimel; and *Hudson, Heartbeat, Balamkú, Without Preamble*, and *Where the Light is Violet* by Xánath Caraza.

Astrid Klocke is Associate Professor of German at Northern Arizona University. She has translated works by Edgar Hilsenrath. Her scholarship focuses on 20th-century German literature and culture.

Hilah Kohen works among Russian, Hebrew, and English. She has brought Soviet children's poetry by Samuil Marshak to audiences in rural Iowa and translated a variety of long-form journalistic pieces for Meduza. She is currently grappling with Marina Tsvetaeva's queer fairy tale in verse *Tsar-Devitsa (The Tsar-Maiden)*.

Elitza Kotzeva has graduate degrees in Slavic Languages, English Literature and Local Development, and holds a Certificate in Applied Literary Translation from the University of Illinois at Urbana-Champaign. Currently, she is a PhD candidate in English at Washington State University. Elitza is working on her third full-length book translation.

Karen Kovacik's translation of Agnieszka Kuciak's *Distant Lands: An Anthology of Poets Who Don't Exist*, longlisted for the 2014 National Translation Award, is available from White Pine Press, which also published *Scattering the Dark: An Anthology of Polish Women Poets*, edited and selected by her. She's Professor of English at Indiana University Purdue University Indianapolis (IUPUI).

Denise Kripper is a literary translator from Buenos Aires, Argentina and a member of the Third Coast Translators Collective. She holds a PhD in Literature and Cultural Studies from Georgetown University, and she is currently Assistant Professor of Latin American Literature and Translation Studies at Lake Forest College.

Aviya Kushner is the author of *The Grammar of God: A Journey into the Words and Worlds of the Bible* (Spiegel & Grau/ Random House 2015). She is the language columnist at *The Forward* and Associate Professor at Columbia College Chicago. She translates Hebrew poetry and prose.

Larissa Kyzer was awarded a 2012 Fulbright grant to Iceland, where she lived for five years. Her translations include works by Andri Snær Magnason, Auður Jónsdóttir, Kári Tulinius, Kristín Svava Tómasdóttir, and Steinunn G. Helgadóttir. She earned her Master's degree in Translation Studies from the University of Iceland in 2017.

Andrea G. Labinger has published numerous translations of Latin American fiction. Gesell Dome, her translation of Guillermo Saccomanno's noir novel *Cámara Gesell* (Open Letter Books, 2016), won a PEN/Heim Translation Award and was long-listed for the Community of Literary Magazines and Presses' Firecracker Award.

Livia Lakomy is a journalist, translator, and PhD candidate at the University of São Paulo studying the intersections of translation and nonfiction. With an MA in Writing from Columbia, she teaches at the first MFA-style program in Brazil. She is now at work translating a nonfiction/collage novel.

Dallin Law is a translator from Spanish into English. He's currently in the University of Iowa MFA of Literary Translation where he serves as President of the *Exchanges Translation Journal*.

Ji yoon Lee translated Korean poet Kim Yideum's poetry with Donmee Choi and Johannes Göransson for *Cheer Up, Femme Fatale* (Action Books, 2015). She is also the author of *Foreigner's Folly* (Coconut Books, 2014). Her new book of translation, *Bloodsisters*, a novel by Kim Yideum, is forthcoming in Deep Vellum.

Hanna Leliv is a freelance translator working between Ukrainian and English. She received her MA in English Language and Literature from Lviv Ivan Franko National University and is currently in the University of Iowa's MFA in Literary Translation program. She translated texts by Ernest Hemingway and Elizabeth Gilbert into Ukrainian.

Kenny Lerner has been the co-creator and voice for Deaf poet Peter Cook since 1984. He has also worked with other deaf artists such as Swedish Deaf poet Debbie Rennie. He is the coauthor of four ASL poetry DVD compilations with Cook. They have been translated into many different languages. Kenny teaches history at the National Technical Institute for the Deaf in Rochester, NY.

Distinguished Professor at the University of California and Director of Translation Studies at UCSB, **Suzanne Jill Levine**'s latest book is *Untranslatability Goes Global* (Routledge). She is a noted translator of Latin American literature, and most recently she has translated works by Eduardo Lalo and Cristina Rivera Garza.

Alexis Levitin's forty-one books include Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*. Recent books include *Cattle of the Lord* by Portugal's Rosa Alice Branco and *Outrage* by Ecuador's Carmen Vascones. He recently taught as a Fulbright Specialist in Guayaquil, Ecuador and Florianopolis, Brazil. He is the long-term coordinator of the ALTA bilingual readings.

Tess Lewis translates from French and German and has a soft spot for literature from Austria and Switzerland. Her translation of Maja Haderlap's *Angel of Oblivion* received the 2017 PEN Translation Prize. She is Co-chair of the PEN America Translation Committee and an Advisory Editor for *The Hudson Review*. www.tesslewis.org

David Lisenby is Associate Professor of Spanish at William Jewell College in Kansas City. His translations of works by Abilio Estévez, Anna Lidia Vega Serova, and Juan Villoro have appeared or are forthcoming in *Words Without Borders*, *Two Lines*, *Exchanges*, and *Latin American Literature Today*.

Anni Liu is a writer from Xi'an, Shaanxi, and Bowling Green, Ohio. Her work is published or forthcoming in *The Margins*, *Third Coast*, *The Arkansas International*, *Sonora Review*, and *Grist Journal*, among others. She is an MFA candidate at Indiana University where she serves as Poetry Editor of *Indiana Review*.

Antonia Lloyd-Jones is the 2018 winner of the Transatlantyk Award for the most outstanding promoter of Polish literature abroad. She has translated works by several of Poland's leading contemporary novelists and reportage authors, as well as crime fiction, poetry and children's books. She is a mentor for the Emerging Translators' Mentorship Programme, and former co-chair of the UK Translators Association.

Olivia Lott's translations of Colombian poetry have appeared most recently in *Mantis*, *Río Grande Review*, *Spoon River Poetry Review*, *Tupelo Quarterly*, and *Waxwing*. Her co-translation (with Barbara Jamison) of Soleida Ríos's *The Dirty Text* is forthcoming with Kenning Editions. She is currently a PhD student in Hispanic Studies at Washington University in St. Louis.

Elizabeth Lowe is Translation Editor for prose fiction for *Kenyon Review*. She is also on the editorial board of *Review: Literature and Arts of the Americas*, *Delos*, and *Cadernos de Tradução*. Elizabeth was Vice-President of ALTA from 2011-2013. She is on the faculty of the M.S. in Translation of New York University. She translates from Spanish and Portuguese.

Aditi Machado is the translator of Farid Tali's *Prosopopoeia* (Action, 2016), the author of *Some Beheadings* (Nightboat, 2017), and the Poetry Editor of *Asymptote*.

Alina Macneal is an architect and poet in Philadelphia. She currently teaches 3D Design at Drexel University. She translates from the Polish and is co-host of a monthly poetry series at Fergie's Pub.

Elena Mancini is a German-English and Italian-English literary translator. Her published translations span the genres and include three novels as well as numerous articles of social and political commentary. Mancini holds a PhD in Germanic Languages and Literatures and is a language, literature, and film professor at Queens College in New York City.

Dmitri Manin is a physicist by training and a software engineer by trade. Manin translates and publishes poetry from English (Hopkins, Kipling, Oscar Wilde, etc.) and French (Mallarmé, Leconte de Lisle, etc.) into Russian and since recently, from Russian into English (Zabolotsky, Vaginov).

Marta Marín-Dòmine is a writer, filmmaker, translator, and Professor in Spanish and Latin American Studies at Wilfrid Laurier University (Canada), where she directs the Centre for Memory and Testimony Studies. She co-translated (with R. Finley) Joaquim Amat-Piniella's novel *K.L. Reich* and is currently translating into Catalan *Halbreed* by Maria Campbell.

Gabriella Martin is a PhD candidate in Hispanic Literatures at Washington University in St. Louis, where she is also pursuing a graduate certificate in Translation Studies.

Becka Mara McKay directs the Creative Writing MFA at Florida Atlantic University, writes poetry, and translates Hebrew literature. Publications include a book of poems: *A Meteorologist in the Promised Land* (Shearsman, 2010), a chapbook of prose poems: *Happiness Is the New Bedtime* (Slash Pine Press, 2016) and several translations of Israeli fiction and poetry.

Paula Mendoza earned her MFA in Poetry at the University of Michigan and is a PhD candidate at the University of Utah. She is currently at work on an essay examining the intersection of translation, nation-building, and identity in the works of José Rizal.

Orlando R. Menes is Professor of English at the University of Notre Dame and Poetry Editor of the *Notre Dame Review*. He has translated the poetry of Alfonsina Storni and José Kozer. He is the author of six poetry collections, including the forthcoming *Memoria* (LSU Press, 2019) and *Heresies* (U of New Mexico Press, 2015).

Seth Michelson is an NEA-winner in translation and Professor of Spanish-American poetry at Washington and Lee University. He has published eight full-length, single-author books of poetry in translation, as well as a bilingual anthology of poetry in translation from undocumented, unaccompanied youth in maximum-security detention. He also has published five collections of original poetry.

Poupeh Missaghi is a writer, Persian<>English translator, educator, and *Asymptote's* Iran Editor-at-Large. She holds a PhD in Creative Writing and an MA in Translation Studies. Her nonfiction, fiction, and translations have been published in *Catapult*, *Copper Nickel*, *Entropy*, *The Brooklyn Rail*, *The Feminist Wire*, *World Literature Today*, *Guernica*, and elsewhere.

In Japanese-English translations, **Noriko Mitzusaki** works for the classical Japanese tanka/waka poets, like Teika, Sogi, and court ladies in the 11th century. For the Haiku poems, from Basho to the modern poets, like Takuboku, Shiki, and Yosano Akiko.

Lourdes Molina is Professor of the Practice of Spanish at Southern Methodist University.

Clyde Moneyhun's most recent book is a translation of Ponç Pons's *El salobre* (Francis Boutle, 2017) and his translation of Dolors Miquel's *Haikús del camioner* is forthcoming in 2019. He teaches writing and literary translation at Boise State University in Idaho.

Edward Morin has co-translated many Greek, Chinese, and Arabic poems and published them in journals and books. He edited and co-translated *The Red Azalea: Chinese Poetry Since the Cultural Revolution* (U. of Hawaii Press). He has co-translated book manuscripts of poems by Odysseus Elytis, Cai Qijiao, and Yousef el Qedra.

Armene Kotin Mortimer is the translator of three French books, *The Enchanted Clock* by Kristeva and *Mysterious Mozart* and *Casanova the Irresistible* by Sollers. Twelve other translated excerpts have appeared in *3:AM Magazine*, *The Brooklyn Rail*, *The Cossack Review*, *Asymptote*, *Reunion: The Dallas Review*, *Lunch Ticket*, and *AGNI*, among others.

Karyn Mota is a PhD candidate in Portuguese and Brazilian Studies at Brown University. She earned a BA in Journalism and an MA in Communications from Pontifícia Universidade Católica do Rio de Janeiro – PUC-Rio (Rio de Janeiro, Brazil). Her recent research includes the project "Clarice Lispector in the Digital Revolution."

Magdalena Mullek is an independent literary translator and scholar. Her translations from the Slovak have appeared in *Two Lines*, *Words Without Borders*, *Slovak Literary Review*, *B O D Y*, and other journals. She has collaborated on the *Dedalus Book of Slovak Literature* and *Into the Spotlight: New Writing from Slovakia*.

Sawako Nakayasu is an artist working with language, performance, and translation. She has lived in the US, Japan, France, and China, and translates from Japanese. Two of her books are *Mouth: Eats Color – Sagawa Chika Translations, Anti-translations, & Originals*, and *Costume en Face*—a translation of Tatsumi Hijikata's dance notations.

Yvette Neisser is the author of *Grip* (2011 Gival Press Poetry Award) and the founder of DC-ALT (DC-Area Literary Translators Network). Her translations from Spanish include *South Pole/Polo Sur* by María Teresa Ogliastrì and *Difficult Beauty* by Luis Alberto Ambroggio. She also has dabbled in fiction and co-translation from Arabic.

Catherine Nelson specializes in contemporary Spanish literature. Her short story translations have appeared in a number of journals, including *Indiana Review* and *In Translation*. Her second book-length translation with AmazonCrossing is forthcoming in fall 2018. Nelson is Professor at Nebraska Wesleyan University, where she teaches language, literature, writing, and translation.

Diane Neuhauser has returned to Latin American poetry after a long career as a strategic management consultant for US corporations. She is now translating poetry from Spanish to English, with a special interest in Nicaragua. A doctoral program at Vanderbilt University in Hispanic poetry (many years ago) and recent stays in Central America have given her the impetus to turn to translating.

Mary Ann Newman translates fiction (Quim Monzó), poetry (Josep Carner), and essay (Xavier Rubert de Ventós) from Catalan and Spanish. She is cochair of the PEN America Translation Committee and won the NACS Award for Outstanding Scholarship and the J.B. Cendrós Award (Òmnium Cultural) for her 2015 translation of *Private Life* by Josep Ma. de Sagarra (Archipelago Books).

Rita Nezami teaches writing and world literature at SUNY-Stony Brook. She translates works by Moroccan writer Tahar Ben Jelloun. The New Yorker published her translation of a novella, *By Fire*, by Ben Jelloun in 2013, and in 2016 Northwestern University Press published her translation of writings on the Arab Spring. Currently, she's translating a novel on racism in Morocco.

Erik Noonan is from Los Angeles. He is the author of the poetry collections *Stances* and *Haiku d'Etat*. His writing appears in a variety of publications, including the anthology *Cross Strokes: Poetry Between Los Angeles and San Francisco*. He is an Editor at *Asymptote*. For more, please visit eriknoonan.net.

Lida Nosrati is a literary translator. Her poems and translations of contemporary Iranian poetry and short fiction have appeared in *The Apostles Review*, *Words Without Borders*, *Dibur*, and elsewhere. She has been awarded fellowships from the Banff International Literary Translation Centre, Yaddo, and Santa Fe Art Institute. She lives and works in Toronto as a Legal Aid Worker in Refugee Law.

Allana Noyes is a literary translator and writer from Reno, Nevada. In 2015 she received a Fulbright grant to Mexico. Her translations have been published by *Asymptote*, *Lunch Ticket*, and *Mexico City Lit*. She is currently an MFA candidate in Literary Translation at the University of Iowa.

Achy Obejas is the author of the critically acclaimed novels *Ruins*, *Days of Awe*, and three other books of fiction. She edited and translated (into English) the anthology *Havana Noir*, and has since translated Junot Díaz, Rita Indiana, Wendy Guerra, and many others. In 2014, she was awarded a USA Ford Fellowship for her writing and translation.

Katrine Øgaard Jensen is a founding editor of *EuropeNow Journal* at Columbia University. She previously served as Editor-in-Chief of the *Columbia Journal* and blog editor at *Asymptote* and *Words Without Borders*. Her translation of Ursula Andkjær Olsen's *Third-Millennium Heart* was published by Action Books in 2017.

Caitlin O'Neil is a copyeditor with *Asymptote*, and her translation of *Gentlemen Callers* (Corinne Hoex) is forthcoming from Dalkey Archive Press. She holds an MA in French linguistics from the University of Texas at Austin.

Lisa Ortiz has appeared in *Zyzzyva*, *Comstock Review*, *The Dirty Napkin*, *Pedestal*, and *Crab Creek Review*. She was a recipient of a 2007 and 2008 Dorothy Sargent Rosenberg prize, and her work has been featured on *Verse Daily*.

Lynn E. Palermo is Associate Professor of French at Susquehanna University (Selinsgrove, PA). She has published short stories in various reviews including *World Literature Today*, *Exchanges*, *The Literary Review*, and the *Kenyon Review Online*. She has also published academic translations, several of which appeared in *Dada/Surrealism*.

Benjamin Paloff is the author of *Lost in the Shadow of the Word* (Space, Time, and Freedom in Interwar Eastern Europe) and of the poetry collections *And His Orchestra* (2015) and *The Politics* (2011). He has translated nearly a dozen books and has twice received fellowships from the NEA.

Marie Papineschi is a PhD student in Comparative Literature at Indiana University with a minor in Gender Studies. She has a background in Biblical Literature, but has been focusing her work on the relationship between science-fiction, drag culture, and the ways in which both explore notions of utopia.

Philip Pardi is the author of *Meditations on Rising and Falling* (University of Wisconsin Press, 2008), which won the Brittingham Poetry Prize and the Writers' League of Texas Award for Poetry. With the support of an NEA Literature Fellowship, he recently completed a translation of selected poems by the Salvadoran poet Claudia Lars. He teaches at Bard College.

Byoung K. Park translated Carolyn M. Kleefeld's *Soul Seeds* into Korean, published by Cross-cultural Communications in 2014, and his essay "What? Translating the Meditative Poems of Ko Un: Pointed and Witty Short-line Lyrical Poetry" was published in *Translation Review* in 2015. As Professor of English, he teaches Poetry and World Literature at Lorain County Community College in Ohio.

Iva Patel is a PhD candidate in Religious Studies and an MFA student in Literary Translation at the University of Iowa. While translating and analyzing 19th-century Gujarati devotional literature, she explores the interface of rhetoric, affect, and meaning-making to examine modern Indian modes of articulating religiosity and shaping devoutness.

Samuel Perry is Associate Professor of East Asian Studies at Brown University. His translations include *From Wönso Pond* by Kang Kyöng-ae (Feminist Press, 2009) and *Five Faces of Japanese Feminism: Crimson and Other Works* by Sata Ineko (U. Hawai'i, 2016). He's now translating a volume of queer Korean literature.

Anya Peterson Royce, Chancellor's Professor of Anthropology and Comparative Literature, Indiana University. Royce's long-term ethnographic work with the Isthmus Zapotec of Juchitán, Oaxaca, examines issues of identity, death, public art, and poetry, music, and the visual arts. Performance, translation and the in-between position of the ethnographer are recurring themes in her work.

Jeannine M. Pitas is a writer, teacher, and Spanish-English literary translator currently living in Dubuque, Iowa, where she teaches English and Spanish at University of Dubuque. She holds a PhD in Comparative Literature from the University of Toronto, and she recently published a five-book compendium of Marosa di Giorgio's work, titled *I Remember Nightfall*.

Patrick Ploschnitzki is a PhD student of Transcultural German Studies with a minor in Translation Studies at the University of Arizona in Tucson. His main interests involve the impact the dubbing of American movies and TV shows have on German language and culture. He translates mostly into English.

John Pluecker is a writer, translator, artist, and co-founder of the collaborative Antena with Jen Hofer. His most recent book-length translations are *Gore Capitalism* (Semiotext(e), 2018) and *Antígona González* (Les Figues Press, 2016), and he has published many chapbooks, zines, and one full-length book of poetry and image, *Ford Over* (Noemi Press, 2016).

Janet Poole teaches Korean literature and literary translation at the University of Toronto. She is translator of the modernist Yi T'aejun and has recently published a selection of his short stories written during the Pacific War and the early years of the Democratic People's Republic (*Dust and Other Stories*, Columbia University Press, 2018).

Anne Posten translates prose, poetry, and drama from German. The recipient of a Fulbright Fellowship, her translations of authors such as Carl Seelig, Thomas Brasch, Tankred Dorst, and Paul Scheerbart have appeared with New Directions, Christine Burgin/The University of Chicago, *n+1*, *VICE*, and *Modern Poetry in Translation*, among others. She is based in New York and Berlin.

Jessica Powell is the translator of *Woman in Battle Dress* (Antonio Benítez Rojo), a finalist for the PEN Center USA Literary Award for Translation; *Wicked Weeds* (Pedro Cabiya), a finalist for the 2017 Best Translated Book Award and long listed for the 2017 National Translation Award; and the first-ever English translation of Pablo Neruda's book-length poem, *venture of the infinite man*.

Alta L. Price runs a publishing consultancy specialized in literature and nonfiction texts on art, architecture, design, and culture. A recipient of the Gutekunst Prize, she translates from Italian and German into English, contributes to the Women in Translation movement, and is a founding member of Cedilla & Co.

Joshua Martin Price is a translator and Professor of Translation Studies and Sociology at the State University of New York at Binghamton. His articles on translation have been published in *Target*, *TTR*, *Translation Perspectives*, and *Mutatis Mutandis*. His translation (with María Constanza Guzmán) of *La sombra de Heidegger* by José Pablo Feinmann was published by Texas Tech UP in 2016.

Gary Racz is Professor of English, Philosophy and Languages at LIU Brooklyn, review editor for *Translation Review*, and a former president of ALTA. His most recent theater translations appear in *The Golden Age of Spanish Drama: A Norton Critical Edition*.

Mariam Rahmani is a PhD student in Comparative Literature at UCLA working on gender and sexuality in modern Iran, the politics of translation, and postcolonial literature and theory. She is currently translating from Persian/Farsi into English of Mahsa Mohebbi's *Don't Worry* (Tehran, 2008), for which she was recently awarded a PEN/Heim translation grant (2018).

Marilya Veteto Reese (Professor of German, Northern Arizona University) co-translated *Zehra Çirak's Die Kunst der Wissenschaft/The Art of Science* with Elizabeth Oehlkers Wright & accompanied the poet on a multi-city 2017 book tour of Germany. *Navajo Live*, an English-to-German Anglo-Navajo deathmetal novel (co-translator, Klara Schroth), appeared 2018. Both Hans Schiler Verlag, Tübingen/Berlin.

Alan Reiser is a PhD student in the Department of Comparative Literature at Indiana University. He recently studied at the Inter-University Center for Japanese Language Studies in Yokohama, Japan, and is currently pursuing a certificate in Literary Translation. Alan will discuss his work on Shōno Yoriko's award-winning novel *Kompira*.

Sara Daniele Rivera is a Cuban/Peruvian writer, artist, educator, and translator from Albuquerque, New Mexico. Her writing has appeared in *The Loft Anthology*, *Origins Journal*, *The Green Mountains Review*, and elsewhere. She was awarded a 2017 St. Botolph's Emerging Artist Award. Sara is currently translating the work of Peruvian poet Blanca Varela in collaboration with poet Lisa Ortiz.

Aaron Robertson is a Detroit-born journalist and translator. He has written for *The New York Times*, *The Nation*, *Foreign Policy*, *The Los Angeles Review of Books*, *The Point Magazine*, and more. His translation of Igiaba Scego's novel *Beyond Babylon* is forthcoming from Two Lines Press. He holds a MSt in Modern Languages from the University of Oxford.

V. Daniel Rogers completed a doctorate in Spanish Literature in 1997 at the University of Kansas. For the last two decades he has taught courses in Spanish language and literature at Wabash College. With several publications on contemporary Mexican and Latin American literature, Dr. Rogers has only recently begun translating Ecuadorian theater and short fiction.

Samuel N. Rosenberg is a long-retired professor of French in Bloomington, concentrating on translation of medieval narrative, 19th-century poetry, and work of musicological interest.

Mira Rosenthal is the author of *The Local World* and translator of two books by Polish poet Tomasz Różycki. Her work has received many awards, including an NEA Fellowship, a Stegner Fellowship, a PEN/Heim Translation Grant, and the Northern California Book Award. She teaches in Cal Poly's Creative Writing Program.

Anna Rosenwong's translation of Rocio Ceron's *Diorama* won the Best Translated Book Award, and a collection of Jose Eugenio Sanchez's poems, *Here the Sun's for Real*, is forthcoming. She has received fellowships from the NEA, BILTC, and ALTA, and is Translation Editor of *Anomaly*. Her work has been featured in *World Literature Today*, *The Kenyon Review*, and *Modern Poetry Today*. More at annarosenwong.com.

Louise Rozier directs the Italian Program at the University of Arkansas. Her research interests are in the field of translation and in 20th-century Italian literature, with a specific emphasis on women's writing.

Michael Rulon is Lecturer of French at Northern Arizona University. He holds a PhD in Comparative Literature from UNC-Chapel Hill, and his translations range from catalogues of art expositions to psychiatric diagnostic software. He is particularly interested in Francophone and Creole Caribbean literature.

Asmahan Sallah teaches World of Ideas and General Education at University of Wisconsin-Whitewater.

Julia Sanches is a literary translator from Portuguese and Spanish into English, dabbling in Catalan and French. A former agent at the Wylie Agency, she is one of the founding members of Cedilla & Co., and soon-to-be Chair of the Translators Group of the Authors Guild.

Zachary Scalzo is an MFA student at the University of Calgary. He received his BA in Italian and English from Florida Atlantic University, and an MA in Comparative Literature from Indiana University. His interests include the intersections of identity politics and drama translation, as well as theatrical and filmic adaptation.

Mark Schafer is a translator, visual artist, and Senior Lecturer in Spanish at the University of Massachusetts Boston. He's translated poetry, fiction, and essays by authors throughout Latin America and Spain, including David Huerta, Gloria Gervitz, Alberto Ruy Sánchez, Belén Gopegui, Virgilio Piñera, and Antonio José Ponte. He's a founding member of the Boston Area Literary Translators Group.

Lucina Schell works in international rights for the University of Chicago Press and is a member of the Third Coast Translators Collective. Recent translations include Daiana Henderson's *So That Something Remains Lit* (Cardboard House Press) and Miguel Ángel Bustos's *Vision of the Children of Evil* (co•im•press).

Samantha Schnee's translation of Carmen Boullosa's *Texas: The Great Theft* was shortlisted for the PEN/America Translation Prize. She won the 2015 Gulf Coast Translation Prize for her excerpt of Boullosa's *The Conspiracy of the Romantics*, and her translation of Boullosa's latest novel, *The Book of Anna*, will be published in 2019.

Sebastian Schulman is the Executive Director of KlezKanada, a leading organization in Yiddish arts and culture. His writing and translations from Yiddish and Esperanto have appeared in *Words Without Borders*, *Tupelo Quarterly*, *The Forward*, and elsewhere. His translation of Spomenka Stimec's Esperanto-language novel *Croatian War Nocturnal* was published by Phoneme Media in 2017.

Marian Schwartz has recently published translations of Polina Dashkova's *Madness Treads Lightly*, Aleksandr Solzhenitsyn's *March 1917: The Red Wheel, Node III, Book 1*, and Leonid Yuzefovich's *Horsemen of the Sands*. She is a past president of ALTA.

Stephen Scully has translated Plato's *Phaedrus* (Hackett Press) and, with Rosanna Warren, Euripides' *Suppliant Women* (Oxford University Press). He has written on translations of Homer from Poliziano to Michael Longley (Arion) and on Dryden's *Aeneis* compared to his *Ilias I* for a forthcoming book on Vergil's translators (Oxford University Press).

Olivia E. Sears is a translator of Italian poetry. Recent translations have appeared in *A Public Space*, *Jubilat* and *New Poetry in Translation*, with work forthcoming in *Poetry International*, *Kenyon Review* and *The Literary Review*. She is founder of the Center for the Art of Translation and serves on the editorial board of Two Lines Press.

Zeynep Sen is a literary agent and translator based in Turkey. Zeynep graduated from Sarah Lawrence College with a B.A. in Spanish, Literature and Creative Writing. After graduation, she worked as a foreign rights agent at the Jennifer Lyons Literary Agency. When not translating books, she works as an agent at Word Link Literary Agency.

Bilal Shaw is a Kashmiri-American poet and scientist. He and his co-translator Tony Barnstone have translated the Urdu ghazals of Ghalib into English. Additionally, Bilal has also translated the ghazals of Mir Taqi Mir into English with Anthony Lee. Bilal completed his PhD in Quantum Computing from the University of Southern California.

Matthew Ryan Shelton is a poet, translator, and PhD candidate at the University of Connecticut. His work has appeared variously in English as well as Irish Gaelic in the United States and abroad.

Robert Eric Shoemaker is a PhD student in Humanities at the University of Louisville. His translations of Dante, Lorca, and Belli have appeared in several journals, and he is currently at work on a comprehensive translation of Lorca's "Rural Triptych."

Jennifer Shyue is an MFA student in Literary Translation at the University of Iowa. She translates from Spanish, with a special focus on Cuban and Peruvian literature. She holds a BA in Comparative Literature from Princeton University and can be found on the web at shyue.co.

Timea Balogh, née Sipos is a writer and a Hungarian translator with an MFA in Fiction from the University of Nevada, Las Vegas. Her translations have appeared or are forthcoming in *The Offing*, *Two Lines Journal*, *The Short Story Project*, *Arkansas International*, *Wretched Strangers: Transnational Poetries* anthology, and elsewhere. She lives in Budapest, Hungary.

Jordan A.Y. Smith is Associate Professor of Inter-cultural Studies and Translation at Josai International University (Japan). He primarily translates contemporary Japanese literature, preferably experimental works. His recent work includes translations of Yoshimasu Gozo, Kanie Naha, Nagae Yuki, Saihate Tahi, and Mizuta Noriko.

Deborah Smith's translations from Korean include three books each by Han Kang and Bae Suah. Her translation of *The Vegetarian* won the 2016 Man Booker International Award. She founded Tilted Axis Press, was Translator-in-Residence at the University of Iowa, and has a book on translation, *In()fidelity*, forthcoming.

David M. Smith translates from Norwegian. His translations have appeared in *Drunken Boat* and *EuropeNow*, and he has worked as a Blog Editor for Asymptote. He is currently a student in the Literary Translation MFA program at the University of Iowa.

Matthew B. Smith has translated three novels by the Belgian writer Jean-Philippe Toussaint and a work of poetry by the OULIPO writer Frédéric Forte. His most recent translation is of Jacques Roubaud's *Sleep: Preceded by Saying Poetry*. He is Assistant Professor of French at Northern Illinois University.

Brian Sneed is the author of the poetry collection *Last City* (Carnegie Mellon, 2018). His translation of Phoebe Giannisi's *Homerica* (World Poetry Books, 2017) was selected by Anne Carson as a favorite book of 2017. A 2018 PEN/Heim recipient, Brian is a PhD student in poetry and translation studies at the University of Connecticut.

Adam J. Sorkin is a longtime ALTA member and participant who has translated more than sixty books of Romanian poetry. He will read from *The Return of the Barbarians* by Mircea Dinescu, translated with Lidia Vianu (Bloodaxe Books, 2018). Sorkin is Distinguished Professor Emeritus at Penn State Brandywine.

Author of *A Heaven Wrought of Iron: Poems from the Odyssey* (Etruscan Press 2016), **D. M. Spitzer** works on early Greek thinking and translation theory. His work has appeared or is forthcoming in *Mosaic*, *Translation Review*, *Cyphers*, *Numéro Cinq*. "Abyss of Departures," an image|text collaboration with digital media artist Sara Shiva Spitzer, is forthcoming on *Hawai'i Review's* e-chapbook series.

Ivan Sršen edited numerous editions from the sphere of music, politics, and literature. He co-founded Sandorf Publishing, which publishes literature from ex-Yugoslavia, as well as books from a wide range of humanities, including many translations. He is the author of three books, and a literary translator from English to Croatian.

Mbarek Sryfi is a Lecturer at the University of Pennsylvania. His translations have appeared in *CELAAN*, *Metamorphoses*, *World Literature Today* and *Banipal*. He has published with Roger Allen *Monarch of the Square* and *The Elusive Fox* and with Eric Sellin *Arabs and the Art of Storytelling* and *The Blueness of the Evening*.

Jonathan Stalling, Professor of English specializing in East-West Poetics at the University of Oklahoma, is the author of six books of literary scholarship, translation and poetry. Professor Stalling is a founding editor of *Chinese Literature Today* and the Curator of the Chinese Literature Translation Archive at the University of Oklahoma Library.

Sophie Stevens' PhD is on the translation of Uruguayan theatre. She is conducting Postdoctoral Research on the Language Acts and Worldmaking project. Her current research focuses on female Uruguayan playwrights and how they seek to act as agents of cultural change. Sophie is an active translator in the Out of the Wings project, with performed readings of work by Raquel Diana and Estela Golovchenko.

Jan Steyn is a translator from Afrikaans, Dutch, and French into English. He teaches literary translation and French at the University of Iowa.

Clare Sullivan, Associate Professor of Spanish at the University of Louisville, teaches language, literature and translation. She collaborates regularly with *Latin American Literature Today*, an affiliate of *World Literature Today*. Her most recent translation project, *Litane* by Alejandro Tarrab, was published by Cardboard House Press in 2017.

Corine Tachtiris is Assistant Professor of Translation Studies at the University of Massachusetts Amherst. She translates primarily contemporary women authors from Haiti, Francophone Africa, and the Czech Republic. Her current research focuses on race in translation.

A current PhD student in Comparative Literature, International Writers Track at Washington University in St. Louis, **Alireza Taheri Araghi** is the editor and translator of *I Am a Face Sympathizing with Your Grief* (co•im•press, 2015). He won the 2017 Prairie Schooner's Virginia Faulkner Award for Excellence in Writing.

Şehnaz Tahir Gürçağlar is Professor of Translation Studies and teaches in the graduate programs at York University (Toronto) and Boğaziçi University (Istanbul). Her interests include translation history and ideology. She has published books and articles on various aspects of translation, including *The Politics and Poetics of Translation in Turkey*.

Niloufar Talebi is a writer, award-winning translator, and artist. Her projects: *Belonging: New Poetry by Iranians Around the World* (2008), *ICARUS/RISE* (2007), *Persian Rite of Spring* (2010), and libretti commissioned by Carnegie Hall, Washington National Opera, and BAM. Upcoming projects are inspired by the Iranian poet Ahmad Shamlou.

Laurel Taylor is a PhD student at Washington University, St. Louis studying Japanese Literature and Comparative Literature. She holds an MFA in Literary Translation from the University of Iowa. Her translations have appeared in the *Asia Literary Review*, *Voices from Tohoku*, and *English PEN Presents*.

Diana Thow's translations include Amelia Rosselli's *Hospital Series* (Otis Press/Seismicity Books, 2017) and *Impromptu* (Guernica Editions, 2014). Her translation, with Sarah Stickney, of Elisa Biagini's *The Guest in the Wood* (Chelsea Editions, 2013) won the 2014 Best Translated Book Award. She holds an MFA in Literary Translation from the University of Iowa.

Jeremy Tiang translates plays and novels from Chinese, and is the recipient of a PEN/ Heim Grant and an NEA Literary Translation Fellowship. He is also a playwright and novelist, the managing editor of *Pathlight* journal, and a founding member of Cedilla & Co.

Carolyn L. Tipton teaches at U.C. Berkeley. She has won fellowships from both the N.E.H. and the N.E.A. Her first book, *To Painting: Poems by Rafael Alberti*, won the National Translation Award. Her second book of translated poems by Alberti, *Returns: Poems of Love and Distance*, won the Cliff Becker Translation Prize.

Joanna Trzeciak Huss is Associate Professor of Translation Studies at Kent State. Her *Miracle Fair: Selected Poems of Wisława Szymborska*, was awarded the Heldt Translation Prize. *Sobbing Superpower: Selected Poems of Tadeusz Różewicz*, shortlisted for the Griffin Prize, received the Found in Translation and AATSEEL Awards. Joanna has been the recipient of IREX, NEH and Fulbright fellowships.

Russell Scott Valentino has authored two monographs, edited three collections, and translated eight books of fiction and literary nonfiction from BCS, Italian, and Russian into English. He has served as Editor-in-Chief at *The Iowa Review*, President of the American Literary Translators Association, and Senior Editor at Autumn Hill Books.

Liliana Valenzuela is the author of *Codex of Journeys: Bendito Camino* (Mouthfeel Press, 2013). Other work has appeared in *Edinburgh Review*, *Indiana Review*, *Tigertail*, *Huizache*, *Drunken Boat*, and elsewhere. She translates Sandra Cisneros, Julia Alvarez, Denise Chávez, Dagoberto Gilb, and Cristina García. Valenzuela edits *Ahora Sí*, the Spanish publication of the Austin American-Statesman.

Marilya Veteto Reese is Professor of German at Northern Arizona University. Her co-translation with Elizabeth Oehlkers Wright of Zehra Çirak's poetry—*Die Kunst der Wissenschaft/The Art of Science*—toured Germany in 2017. Reese's most recent translation is from Tanja Dückers' prize-winning novel *Himmelskörper* and was featured in the recent anniversary volume of *Translation Review*.

Laura Vilardell is currently Professor of Translation and Spanish Language and Culture at Northern Illinois University (2018-). She worked previously as a Catalan Lecturer of Institut Ramon Llull in the Department of Spanish and Portuguese at Georgetown University. Since 2012, she has focused her research on the impact of the Francoist dictatorship on translations into Catalan in the 1960s.

Keith Vincent teaches Japanese literature and translation at Boston University. Together with his students he has created a database of English translations of the poems in *The Tale of Genji*. He is currently working on an annotated translation into English of the first Japanese translation of Darwin's *Origin of Species*.

Shelby Vincent is a lecturer at the University of Texas at Dallas and Managing Editor of *Translation Review*. Her translation—*Heavens on Earth*—of Carmen Boullosa's *Cielos de la Tierra*, was runner-up for the 2018 Texas Institute of Letters' Soeurette Diehl Fraser Award For Best Translation of a Book and was long-listed for the 2018 Hugo Award for Best Novel.

Marci Vogel teaches undergraduate poetry and translation as a postdoctoral teaching fellow at USC, where she earned a PhD in Creative Writing and Literature. She received a Willis Barnstone Translation Prize, and the Howling Bird Press Poetry Prize for her collection *At the Border of Wilshire & Nobody*.

Carol Volk has published over thirty works of fiction and nonfiction by leading French and Francophone writers, including Tahar Ben Jelloun, Jean Dubuffet, Eric Rohmer, Amélie Nothomb, Patrick Chamoiseau, Luc Ferry, Olivier Roy, and Robert Bober. Her translations have received praise in *The New York Times*, *The Chicago Tribune*, the *L.A. Times*, and elsewhere.

More than a decade into a high-powered commercial translation career, **David Warriner** listened to his heart and turned his focus to the delicate art of literary crime translation. He is the translator of Roxanne Bouchard's acclaimed *We Were the Salt of the Sea*—both a slow-burning literary crime novel and a lyrical, poetic ode to the sea, published by Orenda Books in London.

Abigail Wender is translating Iris Hanika's novel *The Essential*, an examination of the psychic cost and collective guilt associated with the legacy of Germany's Nazi past explored through the experience of a contemporary Berliner. She lives in New York City.

Mary Jane White translates Russian and Italian. She has received NEA Fellowships in poetry and translation. Her Tsvetaeva translations include *Starry Sky to Starry Sky* (1988); *New Year's, for Rilke* (2007); *Poem of the Hill* (New England Review); *Poem of the End* (The Hudson Review), and *Poets Translate Poets* (2013).

Bilingual playwright and translator **Emilio Williams'** work has been produced in Spain, France, the UK, Estonia, Argentina, and Mexico. Four of his translations from Spanish to English have also been produced in the United States, and a fifth will premiere in 2019. A native of Madrid, Emilio is currently a Writing Fellow and Instructor at the School of the Art Institute of Chicago. www.emiliowilliams.com

Heath Wing is Assistant Professor of Spanish at North Dakota State University. He translates from Spanish and Portuguese. His most recent publications appear in *Waxwing*, *Asymptote*, and *Brooklyn Rail's InTranslation* series. Since arriving to Fargo in 2015, he has become an avid curler and stone thrower.

Sholeh Wolpé is an Iranian-born poet, translator and playwright. Wolpé's award-winning literary work include ten volumes of poetry, translations, and anthologies as well as two plays. Wolpé's theatrical adaptation of her own translation of Attar's *The Conference of the Birds* (W.W. Norton) will premiere at Ubuntu Theater this December.

Peter Sean Woltemade (PhD, German, UC Berkeley) is the translator of more than a dozen books, including *Haldor Topsøe* (Kurt Jacobsen) and *Nemesis* (Stefanie Ross). His translations appear in journals including *Border Crossing*, *Columbia Journal*, *Exchanges*, *KIN*, *Mayday*, *Newfound*, *Pustebblume*, *Storm Cellar*, *The Brooklyn Rail*, and *The Literary Review*.

Emma Winsor Wood has a BA in Russian History and Literature from Harvard University and an MFA in Poetry from the Iowa Writers Workshop. With C Dylan Bassett, she translated *A Failed Performance: Selected Plays of Daniil Kharms*.

Dagmawi Woubshet is the Ahuja Family Presidential Associate Professor of English at the University of Pennsylvania. He is the author of *The Calendar of Loss: Race, Sexuality, and Mourning in the Early Era of AIDS*, and the co-edited volume *Ethiopia: Literature, Art, and Culture*, a special issue of *Callaloo*.

Jake Young is the author of *American Oak*, and poetry editor for the *Chicago Quarterly Review*. Jake is a PhD student in English at the University of Missouri, where his studies focus on poetry from the Pacific Rim. He is currently working on translating Chilean poet Matilde Ladrón de Guevara.

Gary Young's most recent books are *That's What I Thought*, from Persea Books, and *Precious Mirror*, translations from the Japanese from White Pine Press. He's received the Shelley Memorial Award from the Poetry Society of America, and teaches creative writing and directs the Cowell Press at UC Santa Cruz.

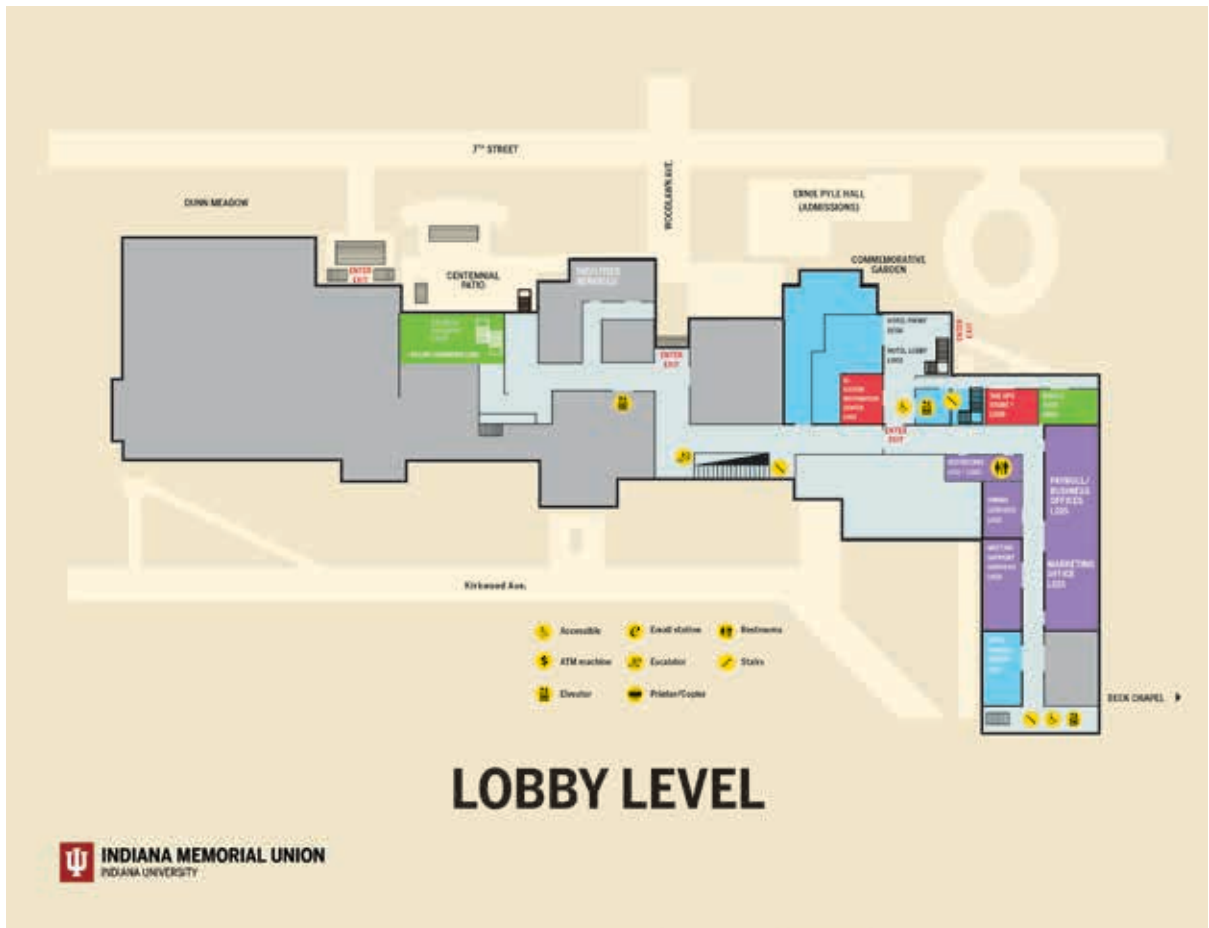
Katherine E. Young is the author of *Day of the Border Guards*, 2014 Miller Williams Arkansas Poetry Prize finalist, and translator of *Farewell, Aylis* by Azerbaijani political prisoner Akram Aylisli, as well as *Blue Birds and Red Horses* and *Two Poems* by Inna Kabysh. Young is a 2017 NEA translation fellow and the inaugural poet laureate of Arlington, Virginia.

Born in southeastern Poland, **Maggie Zebracka** received her BA from Wellesley College and her MFA from Vanderbilt University. She is currently an MFA student in Literary Translation at the University of Iowa, where she is translating Joanna Bator's 2014 novel, *Dark, Almost Night* (*Ciemno, Prawie Noc*), from the Polish. Her translations appear in *The Arkansas International*, *Asymptote*, *Hayden's Ferry Review*, and *Drunken Boat*.

Maryam Zehtabi Sabeti Moqaddam is a PhD candidate in Comparative Literature at UMass Amherst. She aspires to introduce Iranian women writers to Western audiences through translation and criticism of their works. Her translations have appeared in *Asymptote*, *The Guardian*, *MDash*, and *Silk Road Review*.

Jennifer Zoble translates Bosnian/Croatian/Serbian and Spanish-language literature. She teaches writing and translation in the Liberal Studies program at NYU, co-edits *InTranslation* at *The Brooklyn Rail*, and co-produces the international audio drama podcast *Play for Voices*. Her translation of the short story collection *Mars* by Asja Bakić will be published in March 2019 by The Feminist Press.

Suzanne Zweizig is the Translation Editor for *Poet Lore* magazine and was Co-Editor of the *Beltway Poetry Quarterly* translation issue. Her poetry has appeared in various journals including *32 Poems*, *Rhino*, *Subtropics* and *Verse Daily*, and she has received fellowships from the MacDowell Colony and the Washington D.C. Arts Commission. She lives in Washington, D.C.





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THINGS TO DO ON CAMPUS AND NEARBY:

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900 S. Walnut Street, Bloomington, IN 47401

Grunwald Gallery of Art

1201 E. 7th Street, Bloomington, IN 47405

Hilltop Garden & Nature Center

2367 E. 10th Street, Bloomington, IN 47405

Jordan Hall Greenhouse

1001 E. 3rd Street, Bloomington, IN 47405

Lilly Library

1200 E. 7th Street, Bloomington, IN 47405

Mathers Museum of World Cultures

416 N. Indiana Avenue, Bloomington, IN 47408

Neal-Marshall Black Culture Center

275 N. Jordan Avenue, Bloomington, IN 47405

PLACES TO EAT: (refer to the map on the facing page)

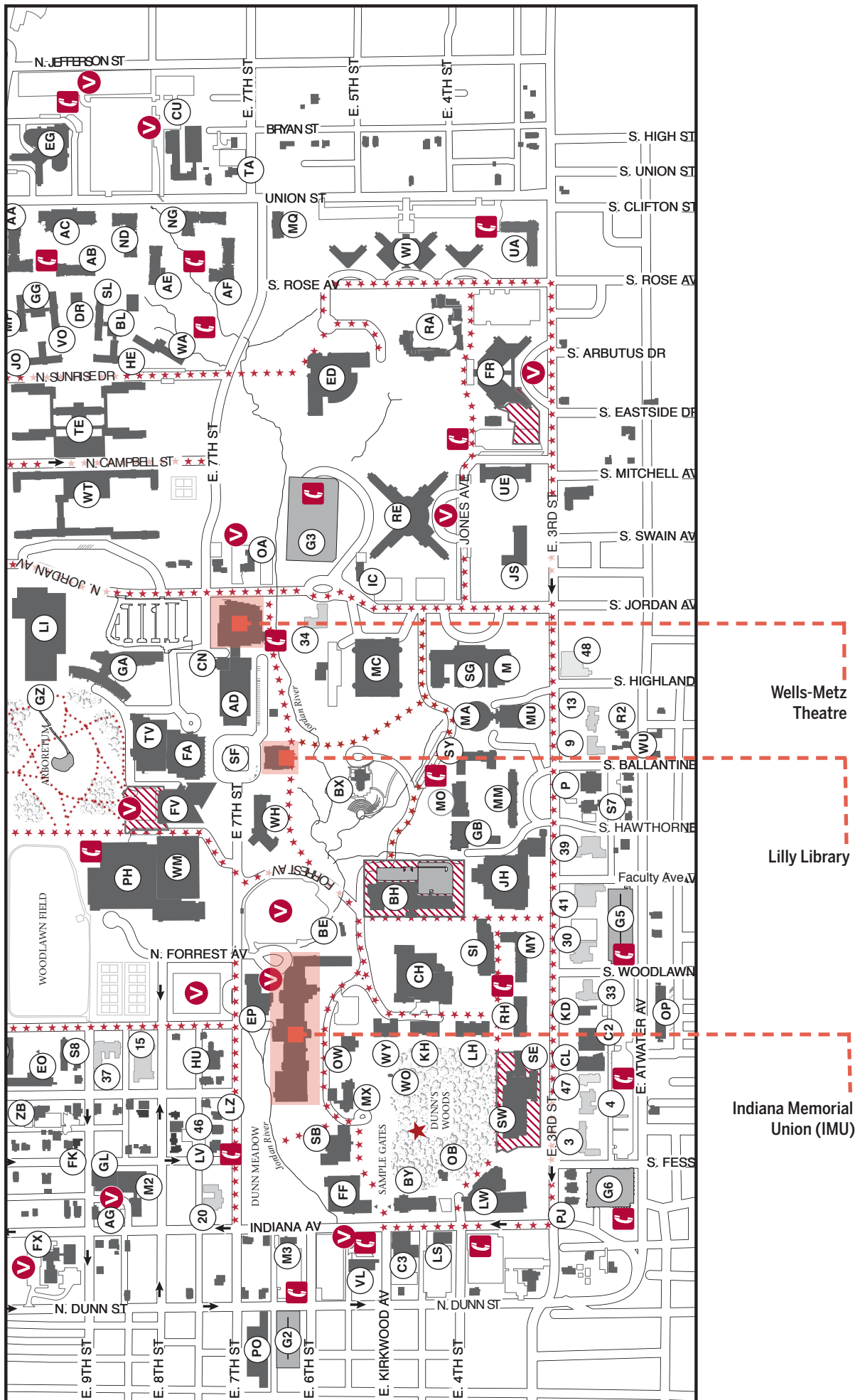
Bloomington offers a rich assortment of places to find good food. On campus itself, there is a food court and a few cafés in the Indiana Memorial Union, where the conference takes place, in addition to the Tudor Room on the first floor of the IMU, which offers more upscale dining.

In venturing past the Sample Gates, along Indiana Avenue and Kirkwood Avenue (the two streets running parallel and perpendicular to the university), you will find a series of restaurants offering meals to a variety of different tastes: chains like Qdoba, Subway, and Noodles n' Company, and local places such as Japonee, Buffalouie's and Nick's (both sports bars), Laughing Planet Café, and the Village Deli.

On Fountain Square, which is straight down Kirkwood Avenue, about a 15-minute walk from the IMU, there are a number of local eateries, including Samira (Afghani food), the Owlery (a vegetarian and vegan restaurant), Scholar's Inn Bakehouse, the Irish Lion, and Darn Good Soup.

If you are looking for international cuisine, take a stroll along 4th Street, where you can find My Thai Café, Anatolia (Turkish food), Taste of India, and Anyetsang's Little Tibet Restaurant, among others.

central campus map





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POETRY

Allana C. Noyes

for her translation from Spanish of three poems by Argentine author Fabián Casas's *Horla City y Otros*.



PROSE

Mattho Mandersloot

for his translation of "Zopor," the opening portion of a short story by Dutch writer Jamal Ouariachi.

Read their translations and more about the prize at worldlit.org/translation-prize.