



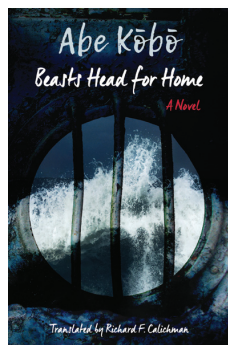
40th Anniversary Conference American Literary Translators Association



ALTA40:
Reflections/Refractions

October 5–8, 2017
Minneapolis, MN

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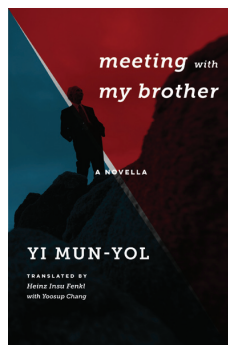
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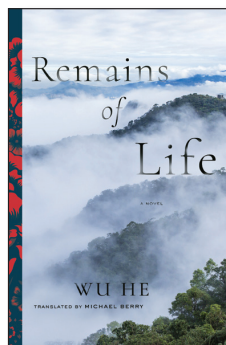
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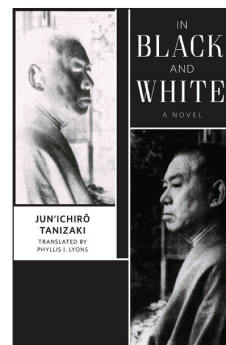
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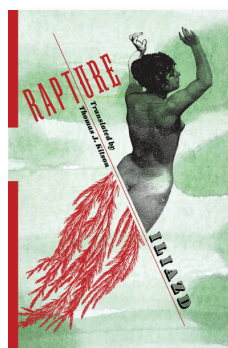


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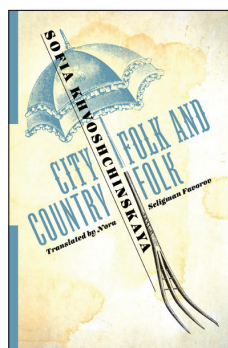
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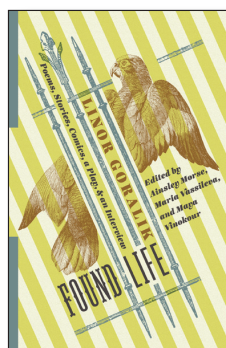
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**COLUMBIA
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Welcome to Minneapolis and to a milestone conference, as we celebrate the 40th anniversary of our association. The original group of visionary colleagues who thought it necessary to start an organization solely dedicated to literary translation is likely to feel a great deal of satisfaction about the current state of ALTA. Not just because ALTA has grown nearly ten-fold in memberships, in conference attendance, in number of panels and events, or that we now sponsor a wider range of awards, programs, and professional resources, but rather because the original commitments of the organization are still among its hallmarks. (Let me not spoil for you the joy of looking through some of the original conference documents we have included in this year's program book.) As we were then, we are still committed to:

- The practice of translation as a literary art
- Advocacy
- Mentoring
- Building relationships; fostering lively and enduring conversations
- Forging connections and collaboration across the translation ecosystem—of practitioners, editors, publishers, academic programs, allied organizations

I hope those of us who have lived through 10, 20, 30 or 40 years of this history will agree that ALTA at 40 has only become more adept, responsive, and effective in carrying out these original commitments. If we have been able to initiate positive changes, it is because of our strong, inspiring traditions. Thanks to all of you, the founders, the seasoned regulars, past and present members of the Board and operating committees, our donors, and, no less, the steady influx of new members who find in ALTA the same welcoming environment and meaningful friendships that keep us coming back.

Our 40th Anniversary conference features 80 panels, around-the-clock bilingual readings, speed-dating with editors, the incomparable Declamación, a puzzling Translation Trivia Night, and our regular bookfair. Join us at the Anniversary Banquet when we will celebrate one of our co-founders, our colleague and friend Rainer Schulte, for his extraordinary service to ALTA and literary translation. And what anniversary would be complete without the keynote talks by Lydia Davis and Tim Parks!

The ALTA Board is honored to announce that the ever-more popular bilingual reading series will henceforth be known as The Annual Alexis Levitin Bilingual Reading Series, in recognition of our colleague and friend both as the organizer of the series since its inception, and as a most generous and steadfast supporter of ALTA. Thank you so much, Alexis.

We have one more important event underway: the 40th Anniversary Fundraising Campaign. Initiated by our Development Committee and bolstered by the generosity of the newly formed Presidents' Council, we want to raise \$40,000 for the ALTA Endowment. This is an ambitious goal, but one that can fittingly serve as our legacy gift to the future ALTA. Growing our Endowment, currently at \$500,000, is about better operations, better staffing, and better stewardship of our mission. If you haven't yet made a pledge, please consider making one soon. Whether it is \$10, \$100, \$1,000 or more, contributions at every level will increase the rate of membership support—a key indicator of organizational health, one that can also help us secure major foundation grants.

Wishing all of us a wonderful conference experience, and a happy anniversary.

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 Literary Translation Institute of Korea | The Polish Cultural Institute of New York | AmazonCrossing | Translation Review | Graywolf Press

At the University of Minnesota:

The Office of the Executive Vice President and Provost | The Edelstein-Keller Visiting Writer Series | The Creative Writing Program | The Department of English | The University of Minnesota Press

Additionally:

City Lights | PEN America | Bloomsbury Publishing | Syracuse University Press | The School of Literatures, Cultures & Linguistics, University of Illinois at Urbana-Champaign

We are also grateful for Elisabeth Jaquette, our Managing Director, and Rachael Daum, our Assistant Managing Director, whose promptness, professionalism, and good cheer make them outstanding colleagues to work with. Also thanks for the planning expertise of Cheryl Gilliland and her colleagues at IU Conferences; and the efforts of a large number of passionate volunteers. We also wish to gratefully acknowledge former Managing Director Brittany Penzer for her years with ALTA, and for laying the foundation for this year's conference.

A special note of thanks is due to Alexis Levitin for his assistance with the ever-popular Bilingual Readings Series, now in its 29th 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 Allison Charette for coordinating the third year of the ALTA Emerging Translator Mentorships; and to the mentorship program's generous sponsors: the Literary Translation Institute of Korea, the Institut Ramon Llull, the Russian Federation Institute of Literary Translation, AmazonCrossing, and the Amazon Literary Partnership.

We are also grateful to Russell Valentino, who is serving as mentor to the 2017 ALTA Travel Fellows.

We would be remiss in not thanking the 2017 ALTA Conference Organizing Committee, who worked throughout the year to make the conference come together: Nancy Naomi Carlson, Ezra Fitz, Cathy Nelson, Anne O. Fisher, and Committee Chair, Allison Charette. Special thanks are due to Chad Post for coordinating and staffing this year's bookfair, held in partnership with the University of Minnesota Bookstores. We are also grateful to our local conference committee: Rachel Willson-Broyles, Lizzie Davis, and Elizabeth Harris; and to the retrospective committee: Ellen Elias-Bursac and Patrick Blaine, for their invaluable efforts as part of the conference committee.



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The **University of Arizona Poetry Center** awards one residency each summer to a poet to spend two weeks writing in Tucson, Arizona. Writers at any stage of their careers may apply, including emerging writers. Residents stay in a studio apartment located on the University of Arizona campus within steps of the Center's renowned library of contemporary poetry, and also receive a **\$500** stipend.

Find complete guidelines and apply at:

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The two-week residency
can be scheduled with
the Poetry Center
between June 1 and
August 31.

*My summer residency was wonderful. A pleasure.
And honor. My time in the heat and sand with
the blue-tail lizards and saguaro (not to mention
the cricket inhabiting the fuse box) was truly a gift.
Tucson inspired my work and fed my soul.
The Poetry Center library is simply gorgeous:
a well from which I drew again and again.*

Harrison Candelaria Fletcher
2012 Summer Resident



THE UNIVERSITY OF ARIZONA
POETRY CENTER

ALTA TRAVEL FELLOWSHIPS

Each year, between four and six \$1,000 fellowships are awarded to emerging (unpublished or minimally published) translators to help them pay for hotel and travel expenses to the annual ALTA conference. ALTA Travel Fellowships are funded by a combination of member dues and private donations, often generously given by established translators and other devoted supporters of the craft and art of literary translation. 2017 marks the second 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 Dick Cluster, Sara Nović, and Sebastian Schulman. Congratulations to these exceptional emerging translators, chosen from more than 100 applications:



Aaron Coleman, 2017 Peter K. Jansen Memorial Travel Fellow (Spanish)

Aaron Coleman comes to literary translation with the sensibilities of a poet and educator. His overarching interest in international Blacknesses—how ethnic identities subvert, coerce, live inside, or move beyond national identities—has been a driving force in his writing, long before he began to develop the creative and critical terms to explore it.

After years as an educator in bilingual classrooms and community spaces in Madrid, Spain, Chicago, United States, and Durban, South Africa, Aaron is now turning toward literary translation because of its distinctive capacity to engage both the emotional work and philosophical ideas of intimacy, empathy, historical memory, identity, and critical analysis.

Aaron is a PhD student in Comparative Literature at Washington University in St. Louis, where the recently developed International Writers Track has established a hybrid critical and creative community for international writers and translators of all genres. In his second year of this program, Aaron is working on a book-length translation project of the late-career poetry of Nicolás Guillén. While the Afro-Cuban's earlier work, *Los motivos de son* (The Motives of Son) is often understood in relation to Langston Hughes' contemporaneous *The Weary Blues*, Guillén's later work provides an intriguing framework for a Black Atlantic transnational perspective—in Paul Gilroy's sense of the term—and has been largely underexplored.

Aaron's chapbook, *St. Trigger*, which won the 2015 Button Poetry Prize, and his first full-length poetry collection, *Threat Come Close*, forthcoming from Four Way Books in Spring 2018, include poems that interweave English and Spanish. His first translations of Guillén's work are forthcoming from *The Arkansas International* and, as a translator and poet, Aaron's work respects the unique clusters of associations and systems of sound that a word produces as a thing itself, irrespective of the boundaries of any individual language. Aware of the colonial histories of English and Spanish, his translations and poems aim to destabilize and reimagine the possibilities of these languages by crafting new spaces of interrelation, collision, and reflection between them, without being entirely allied to either of them.

Even as a burgeoning translator, Aaron is already captivated by the instinctive curiosity, attention to nuance, and aesthetic deftness that are as essential to literary translation as they are to the crafting of one's own poetry. Raised in an English-speaking home in Metro-Detroit before living and working in Spain, South Africa, and bilingual communities within the United States has fundamentally shaped his relationship to language and identity. His studies with poets and translators including Mary Jo Bang, Susan Bernofsky, Ignacio Infante, Jennifer Kronovet, and Carl Phillips during his MFA and PhD at Washington University in St. Louis have distinguished literary translation as a creative, scholarly, and culturally-necessary practice: translating writers of the African Diaspora to give voice to their vast complexity and underexplored connections has, Aaron hopes, the potential to expand our view of the broader role of the translator as both an artist in her own right and a cultural ambassador attentive to her positionality in the world.



Bonnie Chau, 2017 ALTA Travel Fellow (Chinese and French)

Though she grew up in Irvine, California in a bilingual household speaking both English and Mandarin Chinese, and many of her job experiences revolved around multilingual or interlingual interactions, translation somehow never seemed to be a particularly relevant aspect of her life.

In 2011 while living in France and traveling abroad, Bonnie read a horrible error-ridden English translation of *Madame Bovary*—there was no translator's byline to be found anywhere at all in the book. In fact, it was the first time she could ever recall even looking for a translator's byline. Months later, newly arrived in New York, she came across Lydia Davis's essay in the *Paris Review*, "Some Notes on Translation and on *Madame Bovary*." It felt like a revelation. A year or two later, she was completing her MFA at Columbia for fiction, when she somewhat spontaneously decided to try out a translation workshop. It was taught by the inimitable Susan Bernofsky, and Bonnie was

immediately enthralled.

In the Literary Translation at Columbia (LTAC) program, Bonnie had the privilege of studying with faculty including Mónica de la Torre, David Hinton, Alyson Waters, and Matvei Yankelevich. At the beginning, she translated more from the French than the Chinese—she had taken French in high school and a bit into college, and spent two years living and teaching in France. She'd bitterly and resentfully attended Chinese school on Sundays from elementary school all the way through high school. French was her chosen language; Chinese had mostly been a burden. She eventually started leaning more toward translating from the Chinese, though initially mostly because there seemed to be many translators from the French and much fewer from the Chinese, both in her classes and out in the larger world. She also began noticing the political nuances that exist in the spaces between languages, between first and second languages... the elements of race, class, and identity that are connected to language acquisition. Translating from Chinese then became a way not only to arrive at English from a different angle, but also to

get at Chinese, to reclaim Chinese. To enact the experience of living in the in-between space that is bilingualism, but also more specifically, the space in which the language of neoimperialism exists side by side with the language of the colonized Other.

Bonnie's translation poetics are particularly informed and inspired by the writings and translations of Don Mee Choi, Johannes Goransson and Joyelle McSweeney, Jen Hofer, Yoko Tawada, and Chantal Wright. Many questions that she is committed to exploring in her translation practice arose while preparing for a roundtable at ALTA 2016 ("How to Sound Brown: Crossing (Out) Borders & Bodies in Translation" with Jennifer Hayashida and Ida Börjel): How is it that she hadn't read a book of translated Chinese fiction until 2011? Why does it matter that almost all notable translators of Chinese fiction are white? As we call for more women translators and more women authors being translated—are we also progressing toward more translators of color and authors of color being translated? Where are the heritage speakers or translators from the diaspora?

Last year, she began translating short internet fiction pieces by the Chinese writer Anni Baobei, written mostly in the late 1990s/early 2000s, many of which explore the lives of lonely and isolated young women living in industrialized urban centers. A year or two prior, Bonnie's sister, a scholar and professor of modern Chinese literature and film, had suggested Anni Baobei as a possible author to translate, with the qualifier that perhaps Bonnie would find her work "not literary enough." Bonnie took a quick look and agreed. In the last few years, however, she began to think more critically about these notions of literariness, of awards, of power and the canon. She has been changing her mind.

Bonnie attended the ALTA conference for the first time in 2015, and is very much looking forward to the 2017 conference. She is extremely grateful to ALTA for providing her with this fellowship support.



Ellen Jones, 2017 ALTA Travel Fellow (Spanish)

Ellen studied English and Spanish literature at the University of Oxford, during which time she spent a year abroad in Santiago de Chile. It was there that she got her first taste of literary translation, while she pieced together a living by writing and serving French crepes from a van. After returning to finish her degree, she moved to London to start a job at a literary agency, where she finally got round to reading all the books she hadn't had time for at university.

After returning to Oxford for an MSt in English Language, she started her PhD at Queen Mary University of London, researching English-Spanish bilingualism in contemporary literature, and the particular challenges associated with reading, publishing, and translating that kind of writing. She looks, for example, at Tess O'Dwyer's translation of Giannina Braschi's bilingual novel *Yo-Yo Boing!* into just English, and at Achy Obejas's translation of Junot Díaz's *The Brief Wondrous Life of Oscar*

Wao into just Spanish, asking what it means to translate something that depends on its particular mix of languages in order to signify. She has also taught undergraduate students of English and comparative literature on modules ranging from literary theory to postcolonial writing and world literature.

During her three years as a PhD student Ellen has volunteered for *Asymptote*, an international journal of literary translation. Her main job is criticism editor, but she has also edited two special features on multilingual writing, contributed short translations, reviews, and blog posts, and has organised literary panel events around London. Working for *Asymptote* is always a pleasure and never a chore—the organisation boasts scores of talented and interesting staff members, from whom she has learned an enormous amount.

Ellen has concentrated on translating literature from Chile, where her Spanish really took root. In particular she has worked on two novels as yet unpublished in English. These are *Las bolsas de basura*, the first novel by poet Enrique Winter, an existentialist investigation on love and desire that locates beauty in the dead and decaying, and Nona Fernández's *Mapocho*, a powerful, ghostly novel in which characters wander between life and death, and which rewrites periods of Chilean history from the perspectives of the marginalised.

Ellen's short translations have appeared or are forthcoming in the *Guardian*, *Hotel*, *Asymptote*, *Palabras errantes*, and *Columbia Journal*, and in the new Bogotá39 anthology. Some of her translations of poems by Enrique Winter have recently appeared in a chapbook called *Suns* from Cardboard House Press. In addition, she has reviewed translated fiction for the *Glasgow Review of Books* and *MAKE: A Literary Magazine*, has an essay on literary translation online forthcoming in *The Digital Critic: Literary Culture Online*, and a journal article on Junot Díaz forthcoming in *Hispanic Research Journal*. In honour of her half-Cypriot mother, her latest project is to teach herself Greek.



Zoë Sanford, 2017 ALTA Travel Fellow (Arabic and French)

Zoë Sanford was born in the US and moved to the UK at the age of eight. As a dual-national, she understood from an early age the importance of bridges between cultures, and the desire to help build these international bridges was what led her to translation. The study of languages in school, especially German and French, allowed her to expand her literary horizons; curiosity about how these horizons could continue to expand then prompted her to study non-European languages, and to strive for a global, interconnected understanding of world literatures.

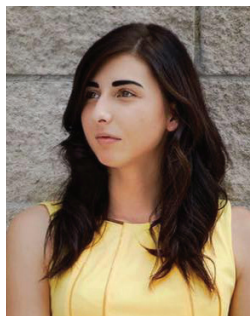
Zoë went on to obtain a BA in French and Arabic from St John's College, Oxford. As part of the course, she lived in Amman, Jordan in 2014-15, and pursued an intensive program of study at the Qasid Institute. This program introduced her to contemporary Arabic writing in its original language for the first time, with an approach that took into account Arabic literature's rich heritage as well as

its complex present. She has also travelled and studied in the West Bank.

She has a particular interest in speculative fiction, especially fantastic and dystopian fiction. As her undergraduate thesis at Oxford, Zoë wrote a comparative work which looked at four contemporary novels, two French and two Egyptian, and examined the theoretical and political implications of describing them as dystopian. Her current personal project is a translation of *Heaven*

on *Earth*, by Jordanian novelist Fady Zaghmout, which depicts a future society where technological advances have cured aging (the official translation of the book is forthcoming in translation by Sawad Hussain from Signal 8 Press). Zoë also has a strong interest in postcolonial theories of literature, in French as a world language, and in polyvocality and multilingualism in postcolonial contexts.

In addition to translation, Zoë writes poetry and fiction. Her poetry has appeared in publications including *The ISIS* and *Vulture*.



Timea Sipos, 2017 ALTA Travel Fellow (Hungarian)

Born in Budapest, Timea Sipos immigrated with her parents to Los Angeles at six years old. As someone who grew up between two cultures and two countries, translating from English to Hungarian and vice versa was an everyday necessity.

To fulfill her undergraduate foreign language requirement, Timea spent a summer in Hungary working closely with a Hungarian tutor so that she could, for the first time, learn proper Hungarian grammar and read canonical Hungarian literature. The works of Géza Gárdonyi, Áron Tamási, and István Örkény hooked her right away. At this time, Timea began translating prose from both languages into the other in preparation for her language exam.

When applying for creative writing programs, one of the greatest draws of the MFA at the University of Nevada, Las Vegas for her was its translation requirement. Excited at the prospect of literary translation, she tried her hand at translating István Örkény's flash fiction before receiving

her acceptance from UNLV. Upon her acceptance, however, it soon dawned on her how many more male Hungarian writers are translated into English than female Hungarian writers, and how few female Hungarian writers she had read in the first place. With the goal of bringing the short stories of a living female Hungarian writer to an American audience, Timea traveled to Budapest during the summer after her first year in her MFA program and eventually discovered the sometimes fairytale-esque, other times absurd, but always mesmerizing *Angyalvacscora* (*Angel Dinner*) by Ilka Papp-Zakor. So far, her translation of "Kaviár" ("Caviar") has appeared online at *The Short Story Project*; the remaining stories are either in the process of finding homes in literary journals or awaiting translation.

While she aims in her translation to bring Hungarian text into an English that sounds natural to an American reader, nonetheless maintaining the sound, rhythm, and style of the original wherever possible, her goals for her original fiction are very different. Namely, she aims in her fiction to mimic Hungarian speech and translate Hungarian idioms word by word into English so that the unique flavor of her characters' mother tongues can seep through into her stories. She also quietly harbors the goal of teaching Americans some Hungarian through her original writing, and thus peppers her stories with Hungarians words when she can create the proper context to do so.

As an attendee of the first ever conference for translators translating from Hungarian literature into foreign languages, hosted by the Petőfi Irodalmi Múzeum (Petőfi Literary Museum) in Budapest this year, Timea had the rare chance to personally meet translators she's been reading for years. Similarly, both attending the 88th Ünnepi Könyvhét (Celebratory Book Week) in Budapest and volunteering at the literary tent at VOLT Festival in Sopron this year allowed her the chance to connect with established contemporary Hungarian authors.

Timea is thrilled to attend the 2017 ALTA Conference in Minneapolis, where she hopes to continue to build her network of practicing literary translators.



David Smith, 2017 ALTA Travel Fellow (Norwegian)

The pinnacle of David's translation career (so far) came in 2015, when he met one of his literary idols and the grand old man of Norwegian letters, Dag Solstad, at a festival in New York. David was conversing with Solstad in Norwegian when some Americans walked up, wanting to speak to the author, which David facilitated through some impromptu interpreting. While he hopes to one day bring more of Solstad's oeuvre into English, for now, he is gratified that he can truthfully say: "I translated Dag Solstad."

David grew up outside of Atlanta and studied English and philosophy at the University of Georgia. He then earned a master's degree in the humanities from the University of Chicago. After Chicago, a lifelong interest in his family's Nordic heritage brought him to Norway. He took language classes at the University of Oslo, before settling in Bergen and starting to work as a commercial

translator. In 2014, he earned a National Translator Accreditation from the Norwegian Ministry of Education and Research.

Upon returning to the States, David has focused on building a career in literary translation. His first published translation, a crime story by Unni Lindell, appeared earlier this year in *Drunken Boat*. He has been attending ALTA and AWP conferences and adding to a wide network of translators. This summer, David worked as an intern at Open Letter Books in Rochester, New York, writing reader's reports, editing manuscripts, and promoting new translations. He also gained valuable feedback on his own work from the Rochester translation community. After the internship, he will appear on an episode of the *Three Percent Podcast* to discuss *Tómas Jónsson, Bestseller*, an important work of Icelandic modernism.

Besides Solstad, David is particularly interested in the rich tradition of Nordic women's writing, from Sigrid Undset and Drude Krog Janson in the past to writers like Vigdis Hjorth and Naja Marie Aidt today. He continues to make connections and produce sample translations, and hopes to land his first book-length project in the near future.

ALTA EMERGING TRANSLATOR MENTORSHIPS

For the third year, ALTA is proud to present our year-long mentorship program for emerging translators working on a book-length project from Catalan, Korean, or Russian. This is also the first year in which ALTA is offering two non-language-specific mentorships, one in prose and the other in poetry. The ALTA Mentorship program is designed to facilitate and establish a close working relationship between an experienced translator and an emerging translator on a project selected by the emerging translator. Congratulations to the 2017-2018 emerging translators:



Madeleine Campbell (Non-Language-Specific Poetry)

Madeleine Campbell is a writer, researcher and translator based in Scotland. Born in Canada to American/Slovenian parents, she moved to France at a very young age and wasn't schooled in English until she relocated from Paris to Toronto as an adolescent. Of significant solace during an alienating first year back in Canada was French poetry, mostly Arthur Rimbaud, whom she read, copied out and recited to herself like a mantra. Of perhaps more lasting benefit was being encouraged by her progressive high school to follow the Québec curriculum in Francophone literature and continue her Latin studies with a university tutor, which helped lay the foundation for what became a lifelong engagement with languages and all things comparative.

When she came to study developmental linguistics at the University of Edinburgh, she gained an insight into the language acquisition process and investigated sociocultural aspects of early bilingualism. The experience gave her a better understanding, in cognitive and neurological terms, of the nature of the bilingual mind and redefined her relationship with her own fragmented linguistic heritage. By then she functioned primarily in English, yet whenever she was engaged in the creative writing process she felt that someone was missing—her other-language persona. This phenomenon could be partly explained by neurological evidence that the multilingual brain actively suppresses the language that is not in use—which suggests, at some level, a continuous tension between competing sounds, words, affect and expression.

She sensed a parallel dichotomy in Francophone Algerian author Mohammed Dib, whose first language was Arabic, when she chanced upon a slender collection of short stories, *Le Talisman*, in a guesthouse in Morocco. This encounter with an author who, like her, wrote in his second language, is what drew her to literary translation. The polyvalence of his expression and the challenge of rendering this in English is what led her to start this journey by translating fragments of Dib's prose and poetry for her PhD. In the course of researching her thesis she was also able to explore the complex and layered influences inherent to Francophone Maghrebi literature, from its Arabic substrate to its interdependence with other Mediterranean cultures, including that of medieval troubadour poetry.

She recently met Occitan poet Aurélia Lassaque at the Stanza Poetry Festival and they began to correspond about a possible translation project. Endangered today, Occitan is still spoken in Southern France, in Val d'Aran (Spain) and a few valleys in the Piedmont region of Italy. Occitan and Catalan are closely related but began to diverge in medieval times and are now separate Romance languages with rich and distinct oral and literary traditions.

Madeleine was attracted by multiple facets of Aurélia's latest bilingual collection *En quête d'un visage: in addition to echoes*, reminiscent of Anne Carson's *Antigone*, of the ancient classical form, Aurélia's French and Occitan poems are not exact versions of each other as they are each composed ab initio. This allows the translator, whom Aurélia regards as "the author of the translation," to draw on both sources, affording more freedoms to work in creative partnership with the original poet. They are both therefore delighted to have their nascent collaboration fostered by the 2017 ALTA Emerging Translator Poetry Mentorship Program.



Maci Calabretta Cancio-Bello (Korean Poetry)

Maci Calabretta Cancio-Bello was born in South Korea and adopted at an early age to a family in rural upstate New York. In order to give her some cultural background, her parents enrolled her in Korean language classes at a local church. Between high school and college, she took a gap year to live in Seoul, where she tutored ESL students and volunteered at an orphanage. Upon returning to the US to earn a dual BA in English and Creative Writing at Carnegie Mellon University, she began writing poems about Korea as a way to stay connected to the culture and history to which she had previously had little access.

Cancio-Bello earned her MFA in creative writing from Florida International University in 2014, becoming the first Asian American poet to graduate from the program. During this time, one of her professors taught a course on poetry in translation, whose texts included Stephen Mitchell's Rilke texts and Robert Hass's translations of Japanese haiku masters such as Basho, Buson, and Issa. Both of these translators strongly influenced her own poetry and opened the door for her to further explore poetry in translation.

In order to combat feelings of isolation from her identity as an Asian American woman, she specifically sought out Korean translations, but found only a handful of texts. When she discovered Don Mee Choi's anthology, *Anxiety of Words*, she understood how little contemporary Korean poetry is available in translation, particularly by female authors.

At the same time, she attended a Kundiman Poetry Retreat, where she met E.J. Koh, who was publishing translations of Korean female poets along with her own work. Since then, she and Koh have been collaborating to establish conversations and communities to support female Korean writers, and to introduce translations of the Korean poet Yi Won into English.

She looks forward to not only engaging with female poets from her native culture, but also engaging in critical and creative examinations of the translation process. She hopes that her background in the craft of poetry will provide a unique perspective

into translating the nuanced lyricism of the original Korean texts into English. She is grateful to ALTA for the opportunity to partner with E.J. Koh in the mentorship program with one of her literary heroes, Don Mee Choi.

Reilly Costigan-Humes & Isaac Stackhouse Wheeler (Russian Prose)



Reilly Costigan-Humes (left) and Isaac Stackhouse Wheeler (right) are a team of literary translators who met as undergraduates at Haverford College, where they studied Russian language and literature. After studying abroad in Saint Petersburg through the Flagship program, they held various language teaching and commercial translation positions in both Russia and the United States but aspired to one day pursue careers in literary translation.

Their big break came thanks to great contemporary Ukrainian author, poet, and activist Serhiy Zhadan, who is best known to western audiences for his brave participation in the Maidan protests, during which he suffered a violent assault. After establishing a relationship through meetings in Kharkiv and New York, he invited them to translate his novel *Voroshilovgrad*. This intricate,

energetic, and darkly funny magical realist novel tells the story of Herman, a young city-dwelling executive who is drawn back into the local corruption and violence of his hometown in eastern Ukraine. Over the course of his adventures with smugglers, gangsters, and ghosts, he learns that the memories associated with this vast, empty landscape have genuine spiritual value, which enables him to reclaim his identity. In addition to being the story of one man, it is also the story of a newly independent country, and an eerily prescient study of a region that has since become a warzone. *Voroshilovgrad* enabled the young translators to develop their skills. It was later published by Texas-based non-profit press Deep Vellum and went on to receive positive reviews from journals including the *Los Angeles Review of Books*, the *New Yorker*, and the *Times Literary Supplement*, as well as the translated book of the year prize from the American Association for Ukrainian Studies. The translators were actively involved in Zhadan's tours to the United States and helped to present his work to distinguished audiences at venues including Columbia University, Yale University, the Bowery Poetry Club, and the Joseph Brodsky Foundation.

Since then, they have continued to pursue literary translation in both Russian and Ukrainian, leading to publications in journals including *Coldnoon*, the *Missing Slate*, *Trafika Europe*, and *Two Lines*. Wheeler is also a published poet, with work appearing in (or forthcoming from) print and online venues including *Post(blank)*, the *Minute Magazine*, and the *Peacock Journal*.

Their most recent project is Literature in Translation LTD, a 501(c)(3) non-profit organization dedicated to raising funds to produce more high-quality literary translations. By covering translation and printing costs, this organization will serve to remove the commercial risks that often deter publishers from pursuing translation projects and help them make a wider variety of books available to English-language audiences.

Costigan-Humes and Wheeler are honored and delighted to participate in the ALTA mentorship program, which will enable them to produce an English version of contemporary Russian author Lena Eltang's breathtakingly beautiful novel *Cartagena*. They look forward to learning from veteran translator Marian Schwartz and deepening their mastery of their beloved profession.



Marlena Gittleman (Catalan)

Marlena Gittleman is a translator from Catalan and Spanish. She is currently earning a PhD in Comparative Literature at UC Berkeley. A New Jersey native, Marlena obtained a BA in Comparative Literature at Barnard College in 2012 and studied abroad in Barcelona, where she later returned to continue studying Catalan. In New York, Marlena worked as a project manager at a translation agency and also volunteered for PEN's Translation Committee. Through these studies and experiences, she developed a particular interest in translation for its nuanced engagement with language and literature.

Marlena began her PhD at Berkeley in 2015, and her academic program includes Spanish, Catalan, English, and Portuguese. Marlena's areas of research include genre crossings in 20th century fiction, with an emphasis on conceptualizing some of the global literary movements that shape, define, and

even call into question that historical time period. She also works on transatlantic women's writing, and she is particularly interested in questions of formal and linguistic experimentation, intersubjectivity, voice, the body, and matter, especially as they relate to gender. Marlena has written papers on such authors as Silvina Ocampo, Clarice Lispector, Virginia Woolf, Mina Loy, Montserrat Roig, and Mercè Rodoreda. She also works on the theory and practice of translation in relation to the field of comparative literature.

At Berkeley, Marlena is the co-organizer of the Translation Studies Working Group through the Townsend Center. In the fall of 2017, she will begin co-teaching a course in the Comparative Literature department. The theme of the class will be Multiple Americas, and it will look comparatively at North and South American literature, border crossings, translation, and performance.

Some of Marlena's translations of contemporary Latin American and Latino writers and artists (such as Francisco Catalano, Johan Mijail, and Eli Neira) have been published in *eL Paper*, a bilingual arts magazine based in New York and Santiago, Chile. In addition to the project mentioned below, she is working on an ongoing project of translating some of Silvina Ocampo's short stories that have not yet been published in English, as well as other works of contemporary Latin American fiction by emerging authors.

For the ALTA Catalan mentorship program, Marlena will be translating a semi-autobiographical collection of short stories by the Mallorcan writer Neus Canyelles, titled *Mai no sé què fer fora de casa* ("I never know what to do outside the house," 2014). The collection itself adapts and re-writes stories by authors from the global canon, such as Natalia Ginzburg, Katherine

Mansfield, and Nikolai Gogol. Through this project, Marlena looks forward to exploring questions of collaboration, intertextuality, re-translation, and perspectives on national and global literatures.



E.J. Koh (Korean Poetry)

After completing her MFA at Columbia University in New York for Poetry and Literary Translation, E. J. Koh moved from New York City to Seattle, Washington where, among packing boxes, she discovered sixty love letters written to her in Korean and posted by her mother overseas from 2004, or during their nearly nine years of separation. For the next two years, she traveled to residencies like The MacDowell Colony, Vermont Studio Center, Kundiman, and others for a space to translate the heart of her mother's letters written during the time of Koh's long-wrought childhood where she stayed behind in the United States at the age of fourteen while her parents moved to South Korea.

Speaking at conferences like AWP and the Asian American Educators Alliance, Koh presented her letters to reveal the emotional trauma and surprising levity in moments that alight the reader to a mother's love and daughter's resilience. Koh then met her literary agent and began her memoir alongside the letters in a forthcoming title, *How to Age with Grace*.

Koh has since documented Korean women's history through her work on subjects of comfort women, satellite families, and the Sea Women of Jeju Island, or her family's homeland. She authored her debut poetry book *A Lesser Love*, winner of the 2016 Pleiades Editors Prize, called "first rate, intelligent, pure-gold—a triumph" by Boston Review editor and author of *The Cloud Corporation*, Timothy Donnelly. She won numerous national prizes and has been featured in magazines across the country. She is currently collaborating with Marci Calabretta Cancio-Bello on the translation of Yi Won's poetry books *When They Ruled the Earth* (1996) and *The Lightest Motorcycle in the World* (2007) as winners of the 2017 ALTA Emerging Translator Mentorship under Don Mee Choi. She will excavate the unique struggle of interpreting Korea's neglected past and present while simultaneously addressing the lack of representation by modern Korean women poets available in the country. Poet Yi Won recalls an ancient past juxtaposed with the current technological immersion, merging the sixteenth and twenty-second centuries, using the gap to strike down political disillusionment and materiality of identity.

Koh's poems and translations have appeared in *Boston Review*, *Columbia Review*, *Southeast Review*, *World Literature Today*, *TriQuarterly*, *Narrative*, *The Margins*, *PEN America*, *La Petite Zine*, and elsewhere. She is completing her PhD at the University of Washington for English Language and Literature in Seattle where she further researches the Korean diaspora and the culture-specific phenomena of Jeong, or most closely translated as a bond or bondage by love.



Joungmin Lee Comfort (Korean Prose)

Joungmin Lee Comfort was born and raised in Seoul except for the five years her family lived in Paris when she was a young child. Following graduation from college, about 18 years ago, she moved to the U.S. and mostly blundered away while learning the American way—its language and people—and a great deal she had not known about herself or the culture from which she came. In retrospect, turning her gaze outward before turning it inward was an essential step for her, and the 'blundering years' were something that had to be, and for which there was no other alternative.

"The English language is so limited. It only has one word for describing each color, whereas our language (Korean) has multiple words, like..."

"The English language has the largest vocabulary of all languages..."

One's perception is her reality; and Joungmin confesses that she fell for each of these conflicting myths at one point or another in the early stages of her bilingual life due to the limitations of her own starter's linguistic tool kit. It was only after achieving a certain level of proficiency and acculturation that the intricacies and quirks of each language and culture began to occupy her attention. In the end, the lasting knowledge to glean was the essential sameness of human experience, regardless of how it is expressed.

Over a decade ago, her perceptive brother suggested that she consider becoming a translator since she liked reading and had always been a decent writer, at least in the Korean language. She's afraid that she might have actually laughed in his face: although she had always had a love of reading, as well as a vague interest in languages and culture born mostly of practicality and exposure in childhood, she never imagined she would become a translator, or pursue any other professions related to the world of literature, especially one which would require her to sit down and write. For her, writing was (and still is) arguably one of the most difficult tasks to begin or finish. Consequently, she has no formal academic background in literature, linguistics or translation to show for. Instead, she has a BS in Economics from Kyung hee University in Korea, which she followed with two years of studying Hotel, Restaurant, and Tourism Management at SUNY Plattsburgh, and a few years later, a VT state educator's license to teach English Language Learners. Fortunately, she did put herself through an intense period of independent reading and writing on linguistics in preparation for a peer review required for the ELL educator's license. Though she loathed it plenty at the time, doing the work was a first step in the right direction, as it equipped her with the knowledge and vocabulary to express, or to merely recognize, the feelings and thoughts inside her own head regarding language, culture, acculturation, etc. that even she had not been privy to. The perspective she gained through the effort, along with the everyday experiences she continues to accumulate as a bilingual and bicultural person, secure the base of her literary translation endeavor.

In the interest of conciseness: she quit teaching when she moved to Korea for a year with her husband and two kids in 2013. It turns out a person is not infinitely malleable. She was a certain kind of person regardless of how she saw herself, and repeatedly brushing against the boundaries of her strengths and limitations finally helped her to see what line of work she truly desired to pursue despite the uncertainty of the voices in her head. There, she began to work for a translation company specializing in academic research papers. In 2015, she was awarded LTI Korea's translation grant for the non-fiction category.

This year, on what seemed like an impulse, she challenged herself to translate a piece of literary fiction which she submitted for ALTA's mentorship program.

It is said that we first learn to read, but then beginning around the third grade, we read to learn—to catch meaning from a text. With translation, there is yet another level of reading. It is a special privilege to be one of the first persons to read the text as carefully and intentionally as the originally writer, who most likely worked with the assumption that readers would read his/her creation with as much attention to detail as he/she put into it. And that is a key principle which guides her translation effort in the absence of formal training. Being awarded this mentorship has set off a cascade of relief, excitement, and gratitude within her; an opportunity has opened up for her to finally learn the science and art of literary translation from such an accomplished translator as Sora Kim-Russell.



Zoë McLaughlin (Non-Language-Specific Prose)

A native of Rochester, New York, Zoë McLaughlin moved to Ohio to attend Oberlin College. There, she earned her BA in biochemistry and creative writing, happily moving between the two disciplines. After graduation, she was awarded a Shansi Fellowship and spent two years in Yogyakarta, Indonesia. There, she taught academic English and creative writing at Gadjah Mada University. Once her fellowship was complete, she remained in Indonesia for a third year, studying classical Javanese dance at the Indonesian Institute of the Arts Surakarta in Solo as a Darmasiswa scholarship recipient. It was these three years that first sparked her interest in Indonesian language and literature.

Zoë then returned to the United States to study at the University of Michigan's Center for Southeast Asian Studies where she focused on Indonesian literature. Her MA thesis concerns "Bintang Jatuh" by M. Iksaka Banu and "Pakarena" by Khrisna Pabichara, two recent Indonesian short stories about the riots of 1998. These riots occurred at the end of a thirty-year period during which the expression of Chinese identity in Indonesia was heavily suppressed. While the causes of these riots are complex, the riots are remembered in the public imagination as anti-Chinese in nature. In analyzing these stories, Zoë was particularly interested in how Chinese Indonesian characters are portrayed by authors who are not themselves Chinese. She was also interested in how temporal displacement from the riots has changed the aspects examined in this fiction.

Zoë is currently a student in the University of Michigan's Master's in Information program, focusing on Library and Information Science. She is a Spectrum Diversity Scholar and intends to become a Southeast Asia subject librarian. In pursuit of this goal, she is learning other languages of the region, including Thai. She is also focusing on reading more literature in Malay.

Zoë is particularly interested in translating stories by and about Chinese Indonesians. She herself is part of the Chinese diaspora, with family in Malaysia. The Chinese diasporic communities in Southeast Asia share similar histories, particularly those of Malaysia and Indonesia. The Chinese diaspora in both countries has experienced a tumultuous history. The recent imprisonment of Jakarta's governor, who is of Chinese descent, has brought these issues once again to the forefront of the public's consciousness. Through this mentoring program, Zoë plans to translate the short stories of a Chinese Indonesian author. She is interested in stories about the diasporic experience, about belonging and not belonging, and about living in a society that is not entirely one's own.

Mentors for the 2017-2018 mentorships are **Mara Faye Lethem** (Catalan), **Sora Kim-Russell** (Korean prose), **Don Mee Choi** (Korean poetry), **Marian Schwartz** (Russian prose), **Bill Johnston** (Non-Language-Specific Prose), and **Steven Bradbury** (Non-Language-Specific Poetry). These mentorships are offered by ALTA in partnership with the Institut Ramon Llull, the Literary Translation Institute of Korea, the Russian Federation Institute of Literary Translation, AmazingCrossing, and the Amazon Literary Partnership. Details about the program are available at www.literarytranslators.org/awards/mentorships.

Celebrating our 40th Year

Reminiscences from Founding Members

John Biguenet: My most vivid memory of the first ALTA conference in Dallas forty years ago was the breakfast meeting at which the organization formally constituted itself, adopting bylaws and electing its first president, Leslie Willson. Of course, it's not the formalities of beginning an organization I remember in any detail but rather the beginnings of the many friendships that would enrich the next four decades. By chance, I sat next to Petch and Bill Peden; our first conversation over that breakfast table was not about Petch's translations of Carlos Fuentes but her concern that her grandchildren ate too much sugar. Later that morning, I had coffee with Breon Mitchell, then lunch with Willis Barnstone, and eventually that evening a bottle of wine with Rainer Schulte.

I remember, for example, a new ALTA member asking whether I knew the translations of Gregory Rabassa, his hero. I nodded toward a man in a beret just entering the restaurant. "That's Greg," I said. We wound up joining the great translator and his wife, Clem, for dinner and laughed through the endless catalogue of jokes Greg had memorized in which a Vermonter mocked a Texan, a genre that was new to me.

In those early days, we supported one another in the lonely task of the translator through commiseration and, occasionally, through letters to tenure committees laying out in great detail why a translation is, in fact,

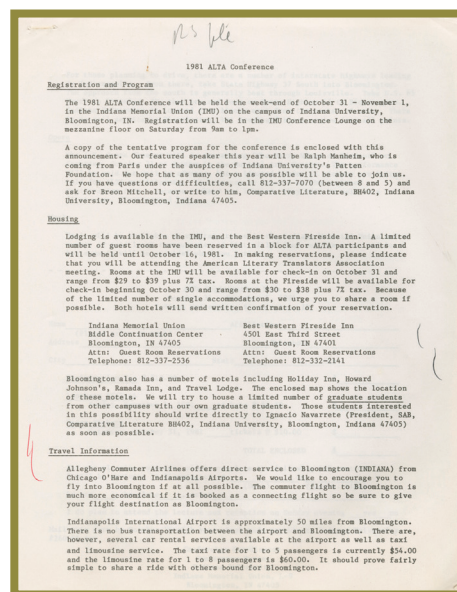
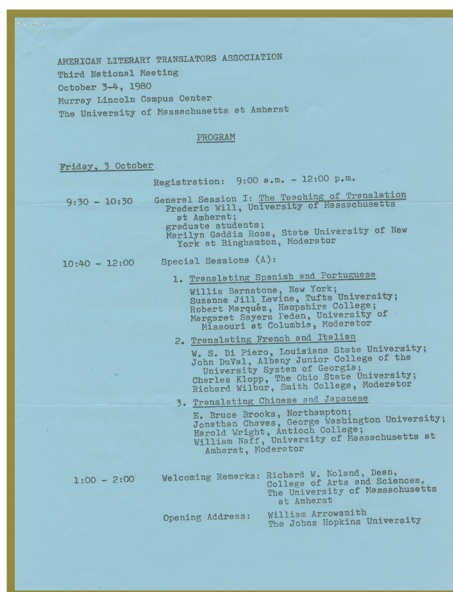
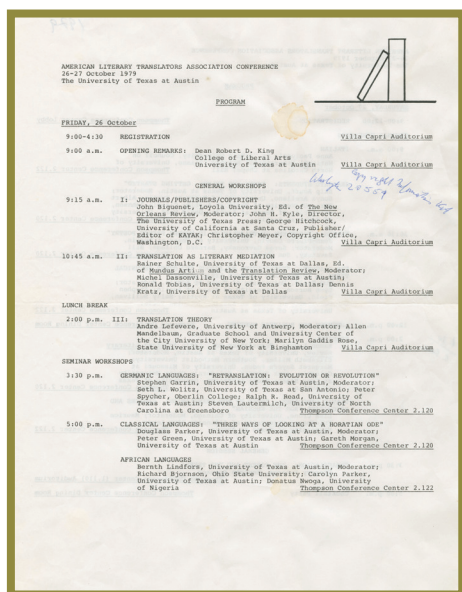
as much an act of scholarship as it is a literary creation. We lobbied the National Endowment for the Arts to add literary translation to its program of individual fellowships. We protested when publishers and reviewers failed to note the translator of foreign texts.

But most of all, decade after decade, we ate and drank and laughed as we shared our mutual love of language and literature—and one another.

Breon Mitchell: I remember the room, the tables, the friends in Dallas, at the moment ALTA was officially created in 1977. Leslie Willson was presiding, with Rainer Schulte at his side, two friends bringing a dream into being. The room was filled with a sense of dedication to the future of literary translation. No longer alone, but as a community. What we hoped for came to pass. Now, forty years later, ALTA has every reason to celebrate.

Elizabeth Lowe: The late 1970s were heady times for us rising translators. Literary journals and magazines were soliciting translations, among them, *Review: Literature and Arts of the Americas*, *Translation Review*, *World Literature Today*, *Fiction*, *City*, *New World* and many others. Universities and cultural institutions sponsored conferences and seminars. Publishing magnates like Alfred Knopf and Cass Canfield were putting

ALTA Programs Throughout the Years...



1979

The University of Texas at Austin

1980

The University of Massachusetts at Amherst

1981

Indiana University Bloomington

their weight behind promoting world literature. Literary agents, among them the iconic Carmen Balcells, were energetically pursuing contracts for their rising international authors and their translators. Those of us who were students at the time were inspired by teachers and mentors who were successfully establishing translation programs around the country and who networked us with organizations like the Center for Inter-American Relations in New York and the newly formed American Literary Translators Association. ALTA and its founders, led by Rainer Schulte and his colleagues, lit us up with their intensity and dedication to the literary translator's craft. In addition to their translation practice, they articulated theories and philosophies of translation, offering us a framework for our own work. ALTA conferences seemed to us initiates like celebrity parties, intimate and fun. Over the years the members became like family. One looks back at those days with nostalgia and gratitude.... While the particular political, social and economic events of the 1970s that came together to produce a translation "boom" have changed dramatically through the ensuing decades, the spirit of what ALTA put into motion remains bright.

Willis Barnstone: My earliest memory is at Amherst, Mass. Richard Wilbur, fellow professor at Wesleyan University, was there. So too were Mark Strand, W.S. Merwin, and shy Robert Lowell. In America as elsewhere, top translators are also original writers. For example, T. S. Eliot translated Nobel French poet St. Jean Perse's *Anabasis*; in Italy Nobel laureate Eugenio Montale translated *The Wasteland*; in Greece, Nobel laureate Georges Seferis translated Eliot's *The Wasteland* into Greek. It is sweet to remember how the finest poets in most language have dedicated a significant part of their time to sharing other major poets through translation.

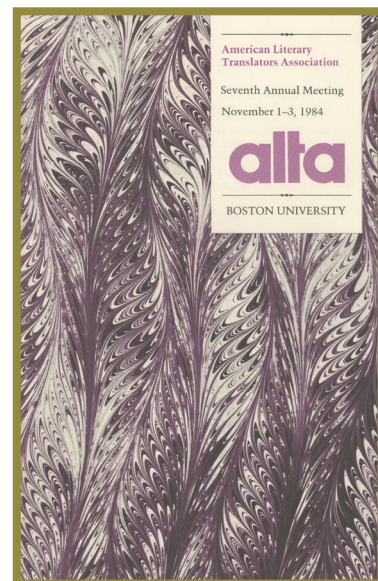
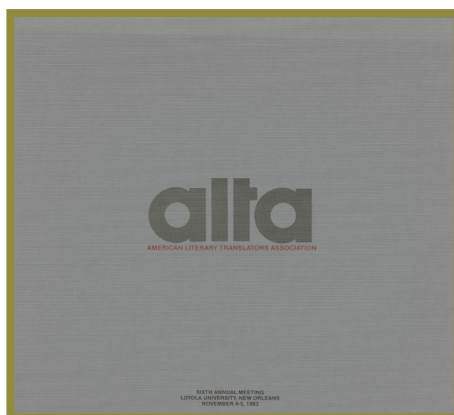
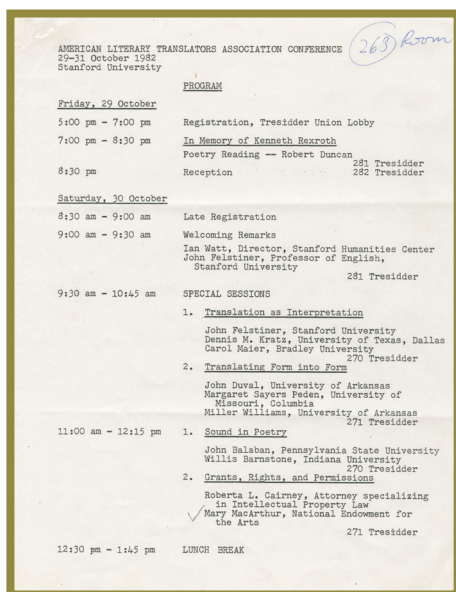
At that early meeting, I lunched with Robert Fitzgerald. I thought him then and now as our finest literary translator....

Jonathan Cohen: My earliest personal experience with ALTA was attending the third annual conference, which was held in 1980 at the University of Massachusetts in Amherst. I had been working independently for several years on translating Latin American poets, and I felt the need to broaden my horizons in the world of translation and meet more fellow translators... I was a semi-scruffy, long-haired student. That didn't matter. I was accepted as a serious translator. We all spoke the same language, the language of translation.

At the end of the conference, as I was about to drive back to Long Island in my Volvo jalopy. I had an unforgettable experience. It started with seeing Gregory Rabassa in his car in the parking lot on campus, the living legend of translation wearing his signature red beret, who was having car trouble. His battery was near-dead.

I walked over to Gregory and introduced myself once more. I was a little star-struck then in his presence. "Professor Rabassa," I said, "I'd be happy to do a jump start for you with my car." He was gracious, as always. "Mighty obliged," he said, nodding as if to bow. So I hooked up my jumper cables, and soon the happy music of his engine kicking in put big smiles on our faces. Man, I told myself: you just put the great Rabassa back on the road. Ever since then, Gregory and I had a very cordial friendship (up until his final year last year)... He would continue to thank me over the years for my past automotive first-aid, which he never forgot, and I always would say "de nada: it was my great pleasure."

Growing my network of fellow translators at that early ALTA conference, including befriending Gregory Rabassa the way I did, sums up for me the beauty and value of what makes ALTA what it is, namely, a great one-of-a-kind community of border-crossing lovers and laborers of literature. Long ago I realized that ALTA is a necessary association of writers undeterred by the task some say is impossible, and my four decades of membership have helped me a lot to sustain the possibility of it.



1982

Stanford University

1983

Loyola University

1984

Boston University

Travel Fellows' Comments:

Seema Atallam, 1994: ...There was a wonderful sense of energy and collegiality.... The sessions were engaging, and I was surprised by an enjoyable evening of folk singing afterwards.

Laima Vince Srugonis, 1994: I'd grown up speaking Lithuanian in the emigre community in New York.... Here was an entire organization of impractical dreamers who translated literature from obscure languages.... I was awarded a fellowship that enabled me to attend an ALTA conference in New Mexico. It was a powerful experience not only seeing the southwest for the first time, but meeting so many other literary translators, and having the opportunity to hear their work, buy their books, engage in discussions about translation.... To pull off a quality translation a translator needs to know there are others out there just like her, balancing between two languages, two cultures, two worlds, two minds.

Dana Loewy, 1994, 1995: I believe it was during the Austin conference that the fire alarm went off in the conference hotel in the middle of the night... we all scrambled to follow the order to evacuate and assemble in front of the hotel. Seeing what looked like smoke as I emerged, scantily clad, from my room surely quickened my pace. I remember we all ran down the stairs, some of us from the 11th floor and even higher. In the end it was only a prank. Some kids had played with fire-fighting equipment and the dry foam looked like smoke. I now wish we had had readily available camera phones. The scene was precious: all the eminent American translators sitting on the curb in their jammies, staring at the facade of the hotel and waiting for some indication of the fire! I looked around and enjoyed the involuntary comedy of the situation.... As I sought to become a resident of the United States, when my student visa and practical training were running out, Rainer Schulte vouched for me and wrote one of the nicest, most glowing letters of recommendation that I have ever received.

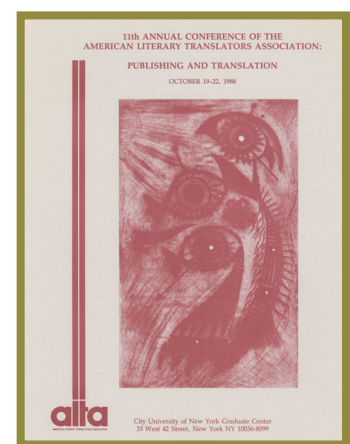
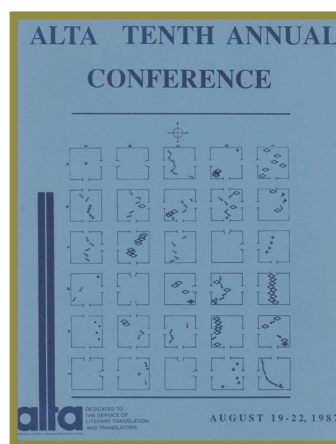
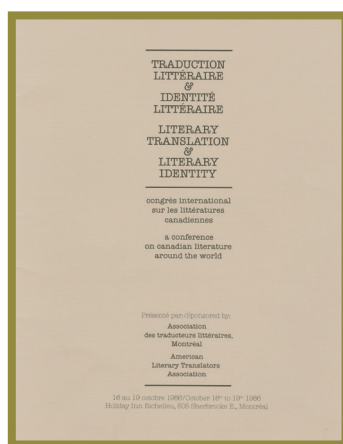
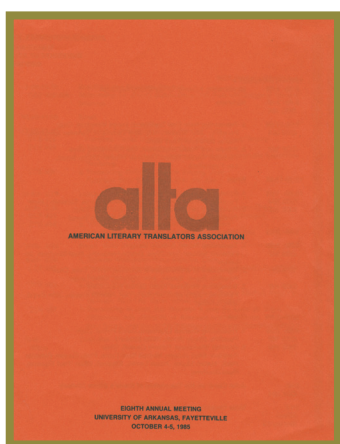
Wyatt Mason, 1996: I was grateful for the little fellowship I received from ALTA 20 years ago.... It was a big vote of confidence, and it gave

me the chance to travel to Bloomington to read some of my translations ... It boosted my morale, and gave me the chance to speak to your distinguished members. I'm grateful to ALTA still, and to Lee Fahnestock, who told me of your fine organization.

Philip Metres, 1999: For me, ALTA and the mentorship and kindness of Jim Kates are intertwined so tightly, it's difficult for me to separate them. As a young writer and translator, my first real breaks into publication were due to the guidance of Jim Kates.... later, I received the fellowship to attend the ALTA conference, I felt as if I had arrived in some way, and embraced the gift and duty of translation even more vigorously. Translation can be a lonely and bedeviling affair, often thought of as a lesser form of literary art. But at ALTA, I saw true artists wrestling with the Word in all its sundry post-Babel guises.

Sabina Piersol, 1997: My memories: I was so honored to be chosen as a fellow while still in graduate school and pretty new to literary translation. I remember thinking I might faint as I waited to read my translations of poems by Salvatore Quasimodo. I survived the reading—to a sea of accomplished translators, writers and professors—to find they were not as intimidating as they looked from the podium. ...We also bonded over the shared experience of trying to find restaurants in Richardson, Texas that hadn't barred alcohol from their menus.

Jeremy Schwartz, 2009: I've been a member of ALTA since 2008 and was honored to receive a conference travel fellowship in 2009... what I most want to celebrate on the 40th anniversary of ALTA is the sheer joy of hearing and sharing work with other translators. Random images come to mind, especially from the conferences: sitting in a smallish room, listening to a lush Italian novel; talking Turkish poetry over dinner; playing "Jewish geography" over drinks; standing at the podium sharing something of the soul of the authors I've translated and of my own soul; being confronted by the intricate issues of translating dashes, commas, and semicolons! Let's keep doing it!



1985

University of Arkansas Fayetteville

1986

Montreal

1987

Dallas

1988

City University of New York

Thomas Hitoshi Pruiksmas, 2010: The thing I remember most about receiving an ALTA travel fellowship was the sense of affirmation and support that it gave me. I was overwhelmed by the responses of other translators at the conference to my work, and by the open warmth and easy collegiality I found everywhere. People were passionate and dedicated, but also lighthearted and approachable. Not to mention multi-talented! The evening open mic was a hoot, and a testament to the wealth of creativity that ALTA brings together.

Juliana Nalerio, 2010: She recalls that it was a challenging experience ...but that it had a major influence on her ideas about language in general. The keynote speaker at the Philadelphia conference that year was none other than Lawrence Venuti, whose ideas about unorthodox translation and keeping the foreign and strange present in translation continue to impact how Juliana relates to and writes about the languages she slips in and out and around.

Yardenne Greenspan, 2011: Every time I attend the ALTA Conference, I remember what I encountered as a fellow and first-time attendee in 2011: it is a space where people “get” the beauty of sitting alone in a room with a book and having a conversation with it in two languages (and sometimes out loud).

Alexandra Berlina, 2012: I applied for the scholarship without really considering that I would be very pregnant by the time of the conference (possibly because I didn’t have much hope). When the application was accepted, I decided to go and boarded the plane, instructions on what to do if I start giving birth then and there still in my ears. I ended up not needing them, but I’d like to think that the conference was a forming experience for my son (he could hear us all laugh and talk, after all). It certainly was one for me; it gave me the courage to proceed with the perversion of translating into a third language.

Josh Edwin, 2012: It felt like a family reunion. There was an overwhelming feeling of support and collegiality and I really did leave carrying the feeling that I had connected with a host of long-lost relatives.

You’d sit and chat with people who you’d just met and you’d discover that you had something in common, something odd and wonderful and personal: translation!

Adam Levy, 2013: It was a wonderful opportunity to learn from experienced translators—not just about the art (and theory) of translation, but about the space translation occupied within the publishing industry and the advocacy efforts that translators were undertaking when it came to negotiating fairer contracts and insisting on greater visibility.

Emma Ramadan, 2013: The opportunity to meet a group of translators and publishers who I am still in touch with to this day... opened up a network of people who gave me valuable advice and helped me to feel like I was part of a community, and the conference panels gave me insight into the profession that I didn’t have access to from my college and grad school classes. ...

Matthew L. Chovanec, 2013: I was working in an unrelated field, doing translation as a hobby in my free time.... Winning the ALTA travel fellowship made me feel confident and proud of my work, and convinced me to go back to school.

Alice Guthrie, 2014: There is an atmosphere and a delight to be had at ALTA that I haven’t found anywhere else in my professional life.

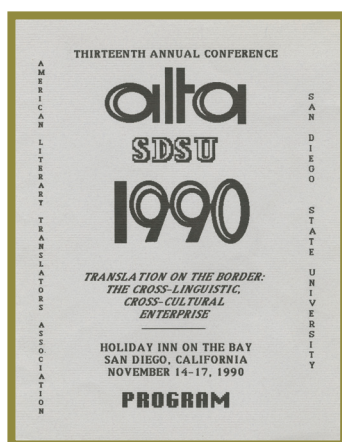
Sara Nović, 2014: I was nervous. I didn’t know anyone, wasn’t sure what the conference was going to be like. Luckily, a friendly face at the hotel bar with an ALTA nametag welcomed me over to a table of other members—they were kind and we had great conversations. I came to find out later that they were extremely prominent translators in their respective languages, and was retrospectively starstruck.

For me this is what sets ALTA apart from other literary conferences—the truly genuine community it provides, without hint of competition or social stratification. It was an invaluable environment in which to present my own first work as an emerging fellow, and an even better one in which to learn.



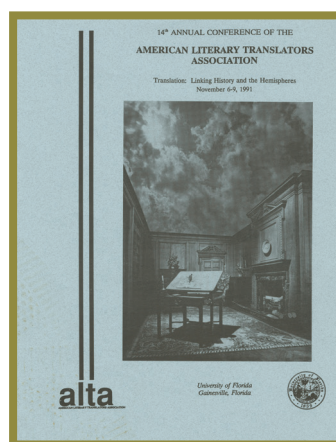
1989

Iowa City



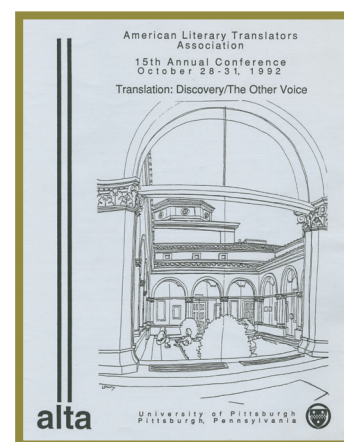
1990

San Diego, California



1991

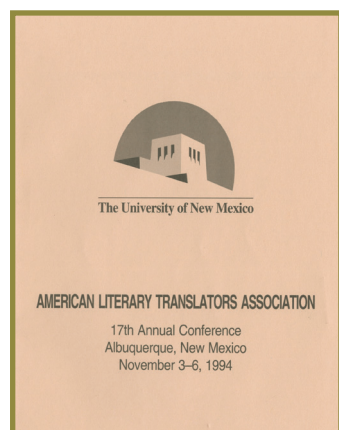
University of Florida Gainesville



1992

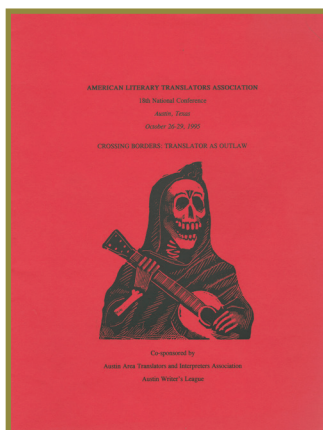
University of Pittsburgh

On to the Next 40 Years...



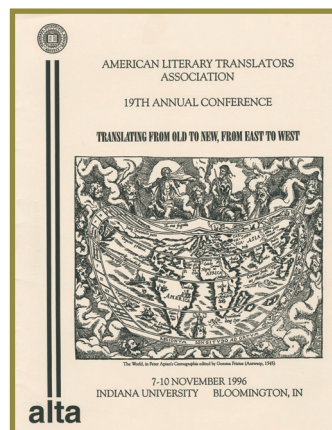
1994

University of New Mexico



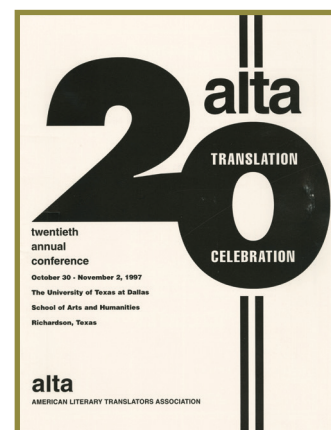
1995

Austin, Texas



1996

Indiana University Bloomington



1997

The University of Texas at Dallas

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ALTA 2018 | Bloomington, IN

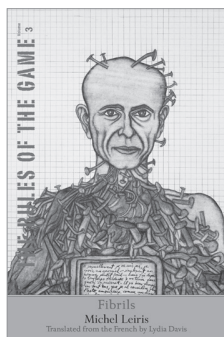
Wednesday, October 31–Saturday, November 3, 2018

ALTA 2019 | Tuscon, AZ

November 2019

More information at www.literarytranslators.org

THE MARGELLOS WORLD REPUBLIC OF LETTERS



The Dirty Dust

Cré na Cille

Máirtín Ó Cadhain

Translated from the Irish by
Alan Titley

Paper

The Hatred of Music

Pascal Quignard

Translated from the French by
Matthew Amos and
Fredrik Rönnebeck

Love Letter in Cuneiform

Tomáš Zmeškal

Translated from the Czech by
Alex Zucker

Paper

Melancholy

László F. Földényi

Translated from the Hungarian
by Tim Wilkinson

Foreword by Alberto Manguel

France, Story of a Childhood

Zahia Rahmani

Translated from the French by
Lara Vergnaud

Paper

Orthokostá

A Novel

Thanassis Valtinos

Translated from the Greek by
Jane Assimakopoulos and
Stavros Deligiorgis

Foreword by Stathis N. Kalyvas

Little Jewel

Patrick Modiano

Translated from the French by
Penny Hueston

Paper

The Book of Beginnings

François Jullien

Translated by Jody Gladding

Paper

At Twilight They Return

A Novel in Ten Tales

Zyranna Zateli

Translated from the Greek by
David Connolly

Pedigree

A Memoir

Patrick Modiano

Translated from the French by
Mark Polizzotti

Paper

Exemplary Novels

Miguel de Cervantes

Translated from the Spanish by
Edith Grossman

Edited by
Roberto González Echevarría

The Mountains of Parnassus

Czesław Miłosz

Translated from the Polish by
Stanley Bill

Graveyard Clay

Cré na Cille

Máirtín Ó Cadhain

Translated from the Irish by Liam
Mac Con Iomaire and
Tim Robinson

Paper

Scratches

The Rules of the Game, Volume 1

Michel Leiris

Translated from the French by
Lydia Davis

Paper

Scraps

The Rules of the Game, Volume 2

Michel Leiris

Translated from the French by
Lydia Davis

Paper

Fibrils

The Rules of the Game, Volume 3

Michel Leiris

Translated from the French by
Lydia Davis

Blameless

Claudio Magris

Translated from the Italian by
Anne Milano Appel

The Book of Whispers

Varujan Vosganian

Translated from the Romanian
by Alistair Ian Blyth

Concerto al-Quds

Adonis

Translated from the Arabic by
Khaled Mattawa

The Voynich Manuscript

Edited by Raymond Clemens

With an introduction by
Deborah Harkness

War Diaries, 1939–1945

Astrid Lindgren

Translated by Sarah Death

The Complete Maisky Diaries

Volumes 1–3

Edited by Gabriel Gorodetsky
Translated by Tatiana Sorokina
and Oliver Ready

Annals of Communism Series

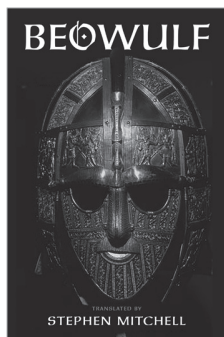
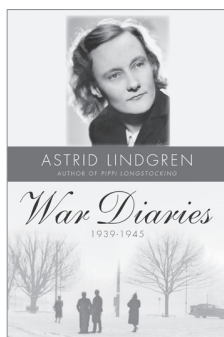
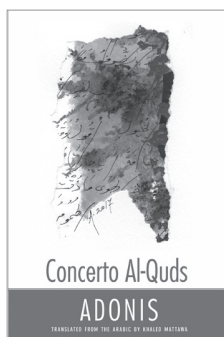
Beowulf

Translated by Stephen Mitchell

The Other Middle East

*An Anthology of Modern
Levantine Literature*

Franck Salameh



Translation and Literature

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English Literature in its foreign relations.



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- "Two Uses for Ashes": Translation as Forgery in Anthony Burgess' Versions of Giuseppe Gioacchino Belli' - Martin Kratz (Volume 26 Issue 1, 2017)
- 'Creativity, Translation, and Teaching Old English Poetry' - Helen Brookman and Olivia Robinson (Volume 25 Issue 3, 2016)
- 'On the Difficulties of Translating Haiku into English' - Alison Kirby Record and Adnan K. Abdulla (Volume 25 Issue 2, 2016)

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Tel: +82-2-6919-7714 / Fax: +82-2-3448-4247

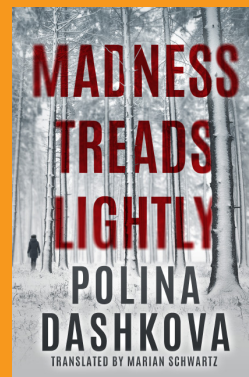
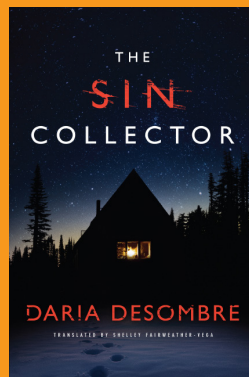
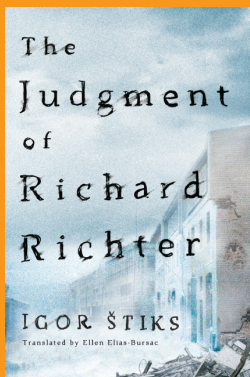
schedule at a glance

Start	End	Thursday, October 5, 2017								Start	End
1:30 PM	4:30 PM	Board Meeting (Minneapolis Boardroom, 3rd Floor)								1:30 PM	4:30 PM
5:00 PM	8:00 PM	Registration (Denmark Commons, 3rd Floor)								5:00 PM	8:00 PM
5:00 PM	7:00 PM	Opening Reception (Denmark Commons, 3rd Floor) <i>Sponsored by Translation Review</i>								5:00 PM	7:00 PM
7:00 PM	9:00 PM	Translation Trivia Night at the Titanic Lounge, Kieran's Irish Pub (85 6th Street North) <i>Sponsored by the Polish Cultural Institute of New York</i>								7:00 PM	9:00 PM
Start	End	Friday, October 6, 2017								Start	End
8:00 AM	5:00 PM	Registration (Denmark Commons, 3rd Floor)								8:00 AM	5:00 PM
8:00 AM	5:30 PM	Family Room (Copenhagen Boardroom, 3rd Floor)								8:00 AM	5:30 PM
8:15 AM	9:00 AM	First Time ALTA Participants (Scandinavian Ballroom 2, 3rd Floor)								8:15 AM	9:00 AM
10:00 AM	5:00 PM	Bookfair (Scandinavian Ballroom 1, 3rd Floor) <i>In Partnership with the University of Minnesota Bookstores</i>								10:00 AM	5:00 PM
9:15 AM	10:30 AM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	9:15 AM	10:30 AM
		Experiments in Retranslating Ancient Classics	Speaking Terms: Forging Healthy Translator/Writer Relationships, Communication, and Boundaries	Bilingual Readings 1: LGBTQ Literature	Translation in Minneapolis: Editors Discuss their Presses' Histories, Current Projects, and Goals	Fifty Years of Solitude: Reflections on a Modern Classic	Bilingual Readings 2: South and Southeast Asia	Translating Obscenely: The Russian Context	Publishing and Promoting Korean Literature		
10:30 AM	11:00 AM	Beverage Break (Denmark Commons, 3rd Floor) <i>Sponsored by LTI Korea</i>								10:30 AM	11:00 AM
11:00 AM	12:15 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	11:00 AM	12:15 PM
		The Mad, the Bad, the Dreamy: Translating Literary Rogues and Eccentrics	Translators at Work: Behind the Scenes on Methods and Practice	Bilingual Readings 3: Political Works	Telling the Whole Truth: Refracting Languages and Perspectives That Are Rarely Translated	Translating at a Remove: Transiting Multiple Languages, Time, Media	Bilingual Readings 4: Slavic Languages	Double Lives: Grad Students Who Translate	Teaching Translation I: Is there translation in this class? Teaching translation in literature and writing courses		
12:15 PM	2:00 PM	Lunch (on your own)								12:15 PM	2:00 PM
12:30 PM	1:45 PM	NTA Shortlist/Longlist Reading at Gluek's Restaurant & Bar (16 N 6th St)								12:30 PM	1:45 PM
2:00 PM	3:15 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	2:00 PM	3:15 PM
		Supporting Working Translators, Protecting Translators' Rights: The 2017 Authors Guild Survey	Instructions Not Included: A Roundtable on Collaborative Translation	Bilingual Readings 5: North Africa	Keeping the Gate Open While Keeping the Open Gate: Ensuring High Quality Translations	Visual Images and Emotions in Literary Translation	Bilingual Readings 6: France	Translating Haitian Literatures: Practice, Publication, and Circulation	IWP@50: Five Decades of Translating in the Trenches		
3:30 PM	5:00 PM	ALTA Travel Fellows Reading (Scandinavian Ballroom 2, 3rd Floor)								3:30 PM	5:00 PM
5:00 PM	6:00 PM	Launch Party for <i>Into English</i> (Denmark Commons, 3rd Floor) <i>Sponsored by Graywolf Press</i>								5:00 PM	6:00 PM
5:00 PM	6:30 PM	Dinner (on your own)								5:00 PM	6:30 PM
6:30 PM	7:45 PM	Keynote Speaker: Lydia Davis (Ted Mann Concert Hall, UM Campus) <i>Co-Sponsored by the UM Office of the Provost</i>								6:30 PM	7:45 PM
7:45 PM	8:45 PM	Keynote Reception (Ted Mann Concert Hall, UM Campus) <i>Co-Sponsored by the UM Office of the Provost, Edelstein-Keller Visiting Writer Series, Creative Writing Program</i>								7:45 PM	8:45 PM
9:00 PM	10:30 PM	A Nightcap with Cedilla & Co. at Milkweed Books (1011 Washington Avenue South)								9:00 PM	10:30 PM
9:30 PM	11:30 PM	Café Latino at the Poet's Corner, Kieran's Irish Pub (85 6th Street North)								9:30 PM	11:30 PM

Start	End	Saturday, October 7, 2017								Start	End
8:00 AM	5:00 PM	Registration (Denmark Commons, 3rd Floor)								8:00 AM	5:00 PM
8:00 AM	5:30 PM	Family Room (Copenhagen Boardroom, 3rd Floor)								8:00 AM	5:30 PM
10:00 AM	5:00 PM	Bookfair (Scandinavian Ballroom 1, 3rd Floor) <i>In Partnership with the University of Minnesota Bookstores</i>								10:00 AM	5:00 PM
9:00 AM	10:15 AM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	9:00 AM	10:15 AM
		The Fiction of Fujino Kaori: Translation and Collaboration	Using Literary Magazines Well: How to Introduce a Writer to the English- Speaking World	Instigating the Future: Cross- Pollinations of Race and Translation	The Politics, Culture, and Economics of Slavic Literatures in Translation	Difficult Passages: An Interactive Workshop	Bilingual Readings 7: Memoir	Refracting Meaning in Self-Translation	Publishing Translations: From Manuscript to Reader's Hands		
10:15 AM	10:45 AM	Beverage Break (Denmark Commons, 3rd Floor)								10:15 AM	10:45 AM
10:45 AM	12:00 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	10:45 AM	12:00 PM
		Translation as Reflections of Intimacy	Queerness in Translation	Bilingual Readings 8: Poetry	How to Pitch Your Piece to Online Journals	The Brazil Boom: Translating Brazilian Fiction For New Audiences	Bilingual Readings 9: Spain	Russian Translation Workshop: Only in Russia	Teaching Translation II: Translation Pedagogy and Foreign Languages / Theory and Practice		
12:00 PM	2:00 PM	Lunch (on your own)								12:00 PM	2:00 PM
12:15 PM	1:45 PM	ALTA Emerging Translator Mentorship Program Presentations at Gluek's Restaurant & Bar (16 N 6th St)								12:15 PM	1:45 PM
2:00 PM	3:15 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	2:00 PM	3:15 PM
		Kitchen Table Translation: Migration, Diaspora, Contexts	Grants, Awards & Residencies for Translators	Exchanges Journal Reading	Su voz poética / Her Poetic Voice: Women Translating Women in Spanish- Language Poetry	Foreign Worlds Beyond the Foreign Language: The Particular Challenges of Translating Science Fiction and Dystopian Literature	Bilingual Readings 10: China	Translating Cuban Literature in the 21st Century	Locating and Representing Gender in Korean Fiction and Poetry		
3:15 PM	3:45 PM	Beverage Break (Denmark Commons, 3rd Floor)								3:15 PM	3:45 PM
3:45 PM	5:00 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	3:45 PM	5:00 PM
		Choosing to Translate Women Writers	The Devil is Still in the Details: A Translator's Checklist for Negotiating Contracts	Creative Translation: Strategies for Translating Texts for Target Culture Readers	Tackling the Taboo: Translating Race, Class, and Sex from French into English	Neobarroco and Experimental Latin American Poetry	Bilingual Readings 11: Miscellany	Translating South Asian Literature for a Multi-Lingual Anglophone Audience	What We Translate When We Don't Translate Words		
5:15 PM	6:30 PM	Keynote Speaker: Tim Parks (Bergen 1-3, 2nd Floor)								5:15 PM	6:30 PM
6:45 PM	9:45 PM	ALTA Awards Reception and 40th Anniversary Banquet (Scandinavian Ballroom 2-4, 3rd Floor) (light dinner provided)								6:45 PM	9:45 PM
9:45 PM	11:30 PM	Declamación (Scandinavian Ballroom 2-4, 3rd Floor)								9:45 PM	11:30 PM

schedule at a glance

Start	End	Sunday, October 8, 2017								Start	End
7:30 AM	9:15 AM	Breakfast (Denmark Commons, 3rd Floor)								7:30 AM	9:15 AM
8:00 AM	12:00 PM	Registration (Denmark Commons, 3rd Floor)								8:00 AM	12:00 PM
8:00 AM	5:30 PM	Family Room (Copenhagen Boardroom, 3rd Floor)								8:00 AM	5:30 PM
9:15 AM	10:30 AM	General Membership Meeting (Scandinavian Ballrooms 3 & 4, 3rd Floor)								9:15 AM	10:30 AM
10:00 AM	3:00 PM	Bookfair (Scandinavian Ballroom 1, 3rd Floor) <i>In Partnership with the University of Minnesota Bookstores</i>								10:00 AM	3:00 PM
10:30 AM	11:00 AM	Beverage Break (Denmark Commons, 3rd Floor)								10:30 AM	11:00 AM
11:00 AM	12:15 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	11:00 AM	12:15 PM
		"I wish I had my problems": Re-weirding the weird in contemporary prose	Thriving Financially as a Freelance Literary Translator	Re-Queering Translation	Positioning the Retranslation	Translating Living Writers	Bilingual Readings 12: The Caribbean	Through the Looking-Glass: Reflections on the Art of Translation	Translating the Disaffected		
12:15 PM	2:00 PM	Lunch (on your own)								12:15 PM	2:00 PM
12:45 PM	1:45 PM	Readings in Remembrance (Fjords 1)								12:45 PM	1:45 PM
12:30 PM	1:30 PM	Cliff Becker Book Prize Celebration at The Local (931 Nicollet Mall)								12:30 PM	1:30 PM
2:00 PM	3:15 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	2:00 PM	3:15 PM
		Reviewing Translated Literature	Alone, Together: Translation as a Collaborative Process	Translation in a Political Mirror	ALTA, meet TinT: Introducing the Theatre in Translation Network	Contesting Historical Narratives: Fact, Fabrication, Fiction	Bilingual Readings 13: Thrillers, Fantasy, and Science Fiction	Translating Russian Poetry of the "Silver Age"	Teaching Translation III: Multi-disciplinary Translation Programs		
3:15 PM	3:45 PM	Beverage Break (Denmark Commons, 3rd Floor)								3:15 PM	3:45 PM
3:45 PM	5:00 PM	New Sweden 1 2nd Floor	New Sweden 2 2nd Floor	New Sweden 3 2nd Floor	Norway 1 3rd Floor	Norway 2 3rd Floor	Norway 3 3rd Floor	Minneapolis 3rd Floor	Scandinavian Ballroom 2 3rd Floor	3:45 PM	5:00 PM
		Advocate!	Translating Place	Fun with Form: From Homer to Hamilton and Beyond	Rethinking the Homoerotic in Middle Eastern Literature	It Takes a Shtetl: Celebrating the Fifth Anniversary of the Yiddish Book Center's Translation Fellowship Program	Bilingual Readings 14: Romance Languages	Raising Valence: Giving Titles to Translations	Setting the Stage: Theory in the Translation Classroom		
5:30 PM	7:30 PM	Closing Reception (Scandinavian Ballrooms 3 & 4, 3rd Floor)								5:30 PM	7:30 PM



Join AmazonCrossing editors and translators for a discussion of Slavic literature in translation. Translators will examine the impact of politics and culture on translation and give away copies of their works*.

Date: Saturday, October 7 Time: 9:00 AM – 10:15 AM Location: Norway 1, Third Floor

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Open letter

fall/
winter
2017

Korea | Stories
North Station
Bae Suah



Denmark | Novel
The Endless Summer
Madame Nielsen



Brazil | Novel
*Her Mother's
Mother's Mother
and Her Daughters*
Maria José Silveira



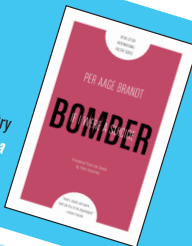
Bulgaria | Novel
*The Same Night
Awaits Us All*
Hristo Karastoyanov



Faroe Islands | Novel
The Brahmadells
Jóanes Nielsen



Denmark | Poetry
*If I Were a
Suicide Bomber*
Per Aage Brandt



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academy of american poets launches a new translation award in 2017:

The Ambroggio Prize

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To find out about this and other translation awards given annually by the Academy of American Poets, including the Harold Morton Landon Translation Award and the Raiziss/de Palchi Translation Awards, visit poets.org/awards.



ALTA40: EXPANDED PROGRAM

American Literary Translators Association
ALTA40: Reflections/Refractions
October 5 – 8, 2017

thursday

Thursday, October 5, 2017

- | | |
|------------------------------------|--|
| 1:30pm – 4:30pm
Minneapolis | ALTA Board Meeting |
| 4:00pm – 5:00pm
Fjords 1 | Volunteer Orientation |
| 5:00pm – 8:00pm
Denmark Commons | Registration |
| 5:00pm – 7:00pm
Denmark Commons | Opening Reception
<i>Sponsored by Translation Review</i>
Light appetizers provided, drinks available for purchase. |
| 7:00pm – 9:00pm | Offsite Translation Trivia Night
<i>Sponsored by the Polish Cultural Institute of New York and hosted by Bill Johnston</i>
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 the memory cells! |
- Titanic Lounge, Kieran's Irish Pub
85 6th Street North Minneapolis, MN 55403
(612) 339-4499 | <http://kierans.com/>
Appetizers and beverages provided.

Friday, October 6, 2017

- | | |
|--|--|
| 6:00am – 9:00am | Breakfast (on your own) |
| 7:00am – 8:00am
Fjords 1 | Volunteer Orientation |
| 8:00am – 5:00pm
Denmark Commons | Registration |
| 8:00am – 5:30pm
Copenhagen | Family Room |
| 8:15am – 9:00am
Scandinavian
Ballroom 2 | First Time ALTA Participants |
| 10:00am – 5:00pm
Scandinavian
Ballroom 1 | Bookfair
<i>In partnership with the University of Minnesota Bookstores</i> |

friday

9:15am – 10:30am Sessions

9:15am – 10:30am
New Sweden 1

Experiments in Retranslating Ancient Classics

Classical translators encounter significant unique challenges when retranslating ancient canonical texts for audiences far remote from the original's history, language, and culture. Panelists representing ancient Greek, Sanskrit, Classical Tamil, Latin, Classical Chinese, and Late Medieval French will discuss case studies in retranslating ancient Classical poetic texts using experimental and unconventional translation strategies, such as unfamiliarity and estrangement (encoding?), reader response/interaction, reading experience, visual and tactile forms, performance, homophony, and intervention, fragmentation, repetition, linguistic and semantic constraints, and new media, often borrowing from contemporary Anglo-American poetics.

Moderator: Adrienne Rose

Participants: Anea Roncea
Art Dybeck
Laura Moser
Marci Vogel

9:15am – 10:30am
New Sweden 2

Speaking Terms: Forging Healthy Translator/Writer Relationships, Communication, and New Boundaries

Translation has long been considered a diversifying and generous practice. As "the person in between," we often forge long-lasting, complicated, and wonderful relationships with our authors. There is a sense of accomplishment and challenge when we bring an author's words into the correct light. But what about when we are faced with trials that accompany even the best working relationships? This panel will examine the joys and the difficulties of maintaining realistic boundaries, healthy communication, and sound relationships between translators and authors. We will be using a series of perspectives ranging from funny to serious. We will be asking questions as well as searching for answers—all the while encouraging our audience to do the same.

Moderator: Maria Nazos

Participants: Maria Nazos
Stephen Kessler
J. Kates

9:15am – 10:30am
New Sweden 3

Bilingual Readings 1: LGBTQ Literature

Time **Translator | Author | Country | Language | Genre**

9:15am Dick Cluster | Yolanda Arroyo Pizarro | Puerto Rico | Spanish | Fiction
9:25am Rebecca Hanssens-Reed | Jorge Angel Pérez | Cuba | Spanish | Fiction
9:35am Sara Rivera | Blanca Varela | Peru | Spanish | Poetry
9:45am Laura Cesarco Eglín | Andrea Nunes Brións | Spain | Galician | Poetry
9:55am Olivia Lott | Raúl Gómez Jattin | Colombia | Spanish | Poetry
10:05am Olaya Barr | Pedro Lemebel | Chile | Spanish | Fiction

9:15am – 10:30am
Norway 1

Translation in Minneapolis: Editors Discuss their Presses' Histories, Current Projects, and Goals

Minneapolis has a rich heritage of independent publishing, especially in the area of literary translation. In this panel, editors from the three major presses in Minneapolis—Coffee House Press, Graywolf Press, and Milkweed Editions—some of them translators themselves, discuss their presses' histories in publishing translations, their current lists, and their plans for the future.

Moderator: Don Bogen

Participants: Daniel Slager
Katie Dublinsky
Chris Fischbach

9:15am – 10:30am
Norway 2

Fifty Years of Solitude: Reflections on a Modern Classic

This session is designed to commemorate the 50th anniversary of Gabriel García Márquez' classic novel, *One Hundred Years of Solitude*, which was translated into English by the inimitable Gregory Rabassa and published three years later. The translation would go on to sell over 50 million copies worldwide, making it (according to Paul Elie) "the most acclaimed novel in translation and the most popular." Participants will share personal memories of Rabassa, read favorite excerpts from the text itself, and reminisce over how this seminal event in the history of world literature affected and inspired us as literary translators. Join us as we revisit the Latin American novel that made the biggest "boom" of all, and remember the translator who made it the global sensation that it is today.

Moderator: Ezra Fitz

Participants: Ezra Fitz
Elizabeth Lowe
Suzanne Jill Levine
Esther Allen
Gary Racz
Susan Bernofsky
Peter Constantine

9:15am – 10:30am
Norway 3

Bilingual Readings 2: South and Southeast Asia
Time **Translator | Author | Country | Language | Genre**
 9:15am Daisy Rockwell | Shubham Shree | India | Hindi | Poetry
 9:25am Laura Brueck | Ajay Navaria | India | Hindi | Fiction
 9:35am Jason Grunebaum | Uday Prakash | India | Hindi | Fiction
 9:45am Shabnam Nadiya | Shaheen Akhter | Bangladesh | Bangla | Fiction
 9:55am Taimoor Shahid | Anwar Shahid Khan | Pakistan | Urdu | Non-Fiction
 10:05am Ray Chandrasekara | Anis | Malaysia | Malay | Fiction

9:15am – 10:30am
Minneapolis

Translating Obscenely: The Russian Context
 In his 1941 manifesto "The Art of Translation," Vladimir Nabokov declared that a translator's "blunders and boners should be punishable by heavy fines." We disagree. Understanding translation as playful, often erotic, and rarely clean, this panel offers a variety of "obscene" theories and practices of translation. Taking as our common ground the translation of Russian literary works into English, we explore, variously: contemporary options for retaining the shock value of 18th-century pornographic verse; the motion between obscene registers in pun-based kabbalistic poetry; and a translator's "strapping on" the original in order to perform the alternative sexuality it expresses.
 Moderator: Caroline Lemak Brickman
 Participants: Caroline Lemak Brickman
 Ainsley Morse
 Alexandra Tatarsky

9:15am – 10:30am
Scandinavian
Ballroom 2

Publishing and Promoting Korean Literature
 Over the past few years, there has been a boom in the publication of Korean works in translation (from four titles in 2008 to eighteen in 2016), and in the public reception to books from South Korea (see *The Vegetarian* winning the Man Booker). On the panel, a variety of editors will discuss how they found the Korean works they published, their experiences working with Korean translators and the Literary Translation Institute Korea, and anecdotes about surprises and disappointments in the marketplace. Questions about the growing market for Korean literature and how lessons learned from these experiences can be more generally applied to publishing literature in translation.
 Moderator: Chad Post
 Participants: Fiona McCrae
 John Siciliano
 Christine Dunbar

10:30am – 11:00am
Denmark Commons

Beverage Break
Sponsored by LTI Korea

11:00am – 12:15pm Sessions

11:00am – 12:15pm
Fjords 1

Editor-Translator Speed Dating
 By prior appointment only.

11:00am – 12:15pm
New Sweden 1

The Mad, the Bad, the Dreamy: Translating Literary Rogues and Eccentrics
 Visionaries, eccentrics, and literary outliers are often barely known in their own countries, much less in the English-speaking world. Yet their far-out novels, tales, eclectic writings and unclassifiables have found an enthusiastic following in English translation, thanks to small indie publishers such as Wakefield Press, Action Books and others. Translators devoted to oddball, against-the-grain authors will discuss their projects and the cultish appeal of their authors.
 Moderator: Margaret Carson
 Participants: Annelise Finegan Wasmoen
 Christina Svendsen
 Gabriella Martin
 Katrine Øgaard Jensen

11:00am – 12:15pm
New Sweden 2

Translators at Work: Behind the Scenes on Methods and Practice
 With this panel, four veteran translators will discuss their methods and practice of translating prose and poetry, whether or not there are differences in their approach across genres and across languages, and how they manage, day by day, to tackle this challenging work.
 Moderator: Elizabeth Harris
 Participants: Esther Allen
 Daniel Hahn
 Bill Johnston
 Stephen Kessler

11:00am – 12:15pm
New Sweden 3

Bilingual Readings 3: Political Works

Time	Translator Author Country Language Genre
11:00am	Emma Rault Hilde Domin Germany German Poetry
11:10am	Krzysztof Rowiński Krzysztof Kąkolewski Poland Polish Non-Fiction
11:20am	Sevinç Türkkan Aslı Erdogan Turkey Turkish Fiction
11:30am	Kareem James Abu-Zeid Najwan Darwish Palestine Arabic Poetry
11:40am	Julie Yelle Nasser Rabah Palestine Arabic Poetry
11:50am	Eduardo Aparicio Legna Rodriguez Iglesias Cuba Spanish Poetry

11:00am – 12:15pm
Norway 1

Telling the Whole Truth: Refracting Languages and Perspectives That Are Rarely Translated

The term “world literature” can be misleading—so many languages and perspectives are left out. As translators of languages that rarely appear in English, even within the translation publishing framework, and as translators of voices that are too rarely heard, we are concerned that even ardent advocates of international literature are participating in marginalization. Middle Eastern voices, female, and working-class perspectives are often rare and deeply misunderstood. Translators of such voices will discuss how to carve out a rightful, non-fetishized space and advocate for needed change within our community and beyond.

Moderator: Aviya Kushner
Participants: Niloufar Talebi
Allison Charette
Diana Arterian
Aviya Kushner

11:00am – 12:15pm
Norway 2

Translating at a Remove: Transiting Multiple Languages, Time, Media

What are the particular challenges of translating literature that transits especially wide gaps—ancient languages (Sanskrit, Nahuatl); multiply translated texts (ancient Persian, to Russian, to Azerbaijani, to English); author and translator power differentials (indigenous American languages to English); oral to written forms (Azerbaijani lyrics or oral Burundi poetry to printed English)? In many of these cases the translation cannot be “checked” against an “original” text or audience. Here, the concept of “refraction” works in both directions: How does the translator choose to access and then “project,” or “slant” a text they can’t “see” directly? We will present work samples and discuss ways we have chosen to approach the challenges of translating at a remove.

Moderator: Alison Mandaville
Participants: Alison Mandaville
Steve Adisasmito-Smith
David Shook

11:00am – 12:15pm
Norway 3

Bilingual Readings 4: Slavic Languages

Time	Translator Author Country Language Genre
11:00am	Anne O. Fisher Ksenia Buksha Russia Russian Fiction
11:10am	Harry Leeds Hannah Tomlets Ukraine Russian Poetry
11:20am	Lisa Hayden Vadim Levental Russia Russian Fiction
11:30am	Morgan Shafter Moshe Shanin Russia Russian Fiction
11:40am	Katherine Young various poets Russia Russian Poetry
11:50am	Alkina Macneal Julian Tuwim Poland Polish Poetry

11:00am – 12:15pm
Minneapolis

Double Lives: Grad Students Who Translate

A roundtable inviting all graduate student literary and non-literary translators, experienced and emerging, to come and share current work, discuss secrets of balancing life and labor, and to form bonds with your future colleagues and fellow translators. Jointly hosted by current grads affiliated with the Banff International Literary Translation Centre, the University of Massachusetts Amherst Translation Center, and the Center for Translation Studies at The University of Texas at Dallas. All are welcome!

Moderator: David Bendiksen
Participants: David Bendiksen
Siobhan Mei
Sarah Valente
Jonathan Becker

11:00am – 12:15pm
Scandinavian
Ballroom 2

Teaching Translation I: Is There Translation in This Class? Teaching Translation in Literature and Writing Courses

The panel explores various pedagogical methods and approaches to incorporating translation into courses on comparative literature and creative writing. From raising the students' awareness about the presence of a second narrative voice in translated texts to studying multiple translations of a single text, from engaging students in large-scale translation projects to including literary translation in the creative writing curriculum, the panel seeks to address the issue of how to bring translation into a non-translation-specific classroom. All presentation proposals addressing practical approaches (especially those with a successful track record) or theoretical discussions regarding the efficacy of incorporating translation into the literary classroom are welcome.

Moderator: Aron Aji
Participants: Aron Aji
Margarit Ordukhanyan
Curtis Bauer
Bella Brodzki

12:15pm – 2:00pm

Lunch (on your own)

12:30pm – 1:45pm

Offsite: NTA Shortlist/Longlist Reading

Gluek's Restaurant & Bar
16 N 6th St, Minneapolis, MN 55403
(612) 338-6621 | <http://www.glueks.com/>
Food and drink available for purchase.

2:00pm – 3:15pm Sessions

2:00pm – 3:15pm
Fjords 1

Editor-Translator Speed Dating

By prior appointment only.

2:00pm – 3:15pm
New Sweden 1

Supporting Working Translators, Protecting Translators' Rights: The 2017 Authors Guild Survey

For years, information about U.S. literary translators' compensation and contractual terms has been largely anecdotal, derived from translators sharing their stories and experiences with one another. In 2017, for the first time, the Authors Guild conducted a survey to collect data on the working conditions of literary translators in the United States today. ALTA members Jessica Cohen and Alex Zucker talk with Ryan Fox, Authors Guild director of policy and advocacy, about the survey findings and the guild's efforts to secure fairer rates and contracts for translators. Come and share your concerns.

Moderator: Alex Zucker
Participants: Alex Zucker
Jessica Cohen
Ryan Fox

2:00pm – 3:15pm
New Sweden 2

Instructions Not Included: A Roundtable on Collaborative Translation

Collaborative translation occurs in many combinations of native speaker, non-native speaker, poets/writer, and translatee; our roundtable offers insights into six different configurations. We describe rendering both poetry and prose, from writers both living and not, and discuss the difference between working in languages we know vs. working from cribs/native informants. We talk about translating from Bubi, Chinese, Czech, Russian, Spanish, and Yiddish, sharing best practices, bestowing nuggets of hard-won wisdom, and covering practicalities such as how to communicate, manage expectations, and divide the labor. At its best, this translation mode yields far more than the sum of its parts; at its worst—well, you'll have to come learn from our accomplished panelists so as to never find out!

Moderator: Anne O. Fisher
Participants: Aviva Kana
Derek Mong
Benjamin Paloff
Sasha Senderovich
David Shook

2:00pm – 3:15pm
New Sweden 3

Bilingual Readings 5: North Africa

Time	Translator	Author	Country	Language	Genre
2:00pm	Rita Nezami	Tahar Ben Jelloun	Morocco	French	Fiction
2:10pm	Jake Syersak	Mohammed Khaïr-Eddine	Morocco	French	Poetry
2:20pm	Mbarek Sryfi	Abderrahim Elkhassar	Morocco	Arabic	Poetry
2:30pm	Alexander Elinson	Yassin Adnan	Morocco	Arabic	Fiction
2:40pm	Peter Thompson	Abdelkébir Khatibi	Morocco	French	Fiction
2:50pm	Jeanne Garane	Amadou Hampâté Bâ	Mali	French	Non-Fiction

2:00pm – 3:15pm
Norway 1

Keeping the Gate Open While Keeping the Open Gate: Ensuring High Quality Translations

In this panel, editors of literary journals and small presses reflect on the challenges of working during a moment when translation has started to become more visible and sought after in literary publications. We will consider principally how to embrace translation and yet at the same time ensure high quality at this exciting moment for our field.

Moderator:	Elizabeth Lowe
Participants:	Elizabeth Lowe
	Katherine Hedeem
	Kaija Straumanis
	Jenny McPhee
	Steve Halle
	Aditi Machado

2:00pm – 3:15pm
Norway 2

Visual Images and Emotions in Literary Translation

That literary translation is a creative act is a common stance among practicing translators and translation scholars. Clearly, this is evidenced by the use of the language's own expressive mechanisms, which stand as creative forces in Translation. But is language the only creative force that exists? In this panel, literary translators and scholars will explore the role that language, visual and sensory images, and emotions play in literary translation. It will also discuss how a translation, like a refraction, opens the original to new readings. How do language, visual images and emotions mediate and facilitate what is translated, and how it is translated? What new sensory readings emerge from translations?

Moderators:	Tamara Cabrera
	Maria C. Fellie
Participants:	Maria C. Fellie
	Grace Aaron
	Tamara Cabrera

2:00pm – 3:15pm
Norway 3

Bilingual Readings 6: France

Time	Translator	Author	Country	Language	Genre
2:00pm	Samuel N. Rosenberg	Paul Verlaine	France	French	Poetry
2:15pm	Wendy Hardenberg	Aurélié Valognes	France	French	Fiction
2:30pm	Ellen Sprague	Paul Fournel	France	French	Fiction
2:45pm	Joyce Zonana	Tobie Nathan	France	French	Fiction

2:00pm – 3:15pm
Minneapolis

Translating Haitian Literatures: Practice, Publication, and Circulation

Haiti is often considered to hold a unique place in the Caribbean, due in part to its long and well-documented legacy of resistance to European and North American colonialism and its historic role as the first black republic in the Western hemisphere. Haiti, as both a nation and a diasporic community, has a rich and multilingual literary history, with Haitian authors writing in French, Kreyòl, English, and Spanish, and in many cases weaving together two or more linguistic codes. This panel will address some of the specific challenges, joys, and strategies with regard to the translation of Haitian literatures and will include discussions related to packaging, circulation, and reception.

Moderator:	Siobhan Mei
Participants:	Siobhan Mei
	Corine Tachtiris
	J.T. Mahany
	Danielle Legros Georges
	Susan Kalter

2:00pm – 3:15pm Scandinavian Ballroom 2	<p>IWP@50: Five Decades of Translating in the Trenches Translation has been part of IWP's DNA since the program's founding in 1967. Five decades and 1500 participants later, this panel will reflect on the origins, procedures, and recombinations of its translation work. Among topics will be translation's disciplinary history and cross-fertilization at UI between Comparative Literature and Creative Writing; the strengths, weaknesses, and protocols of working in the workshop format with an unpredictable language/participant mix; and the effects of a rapidly changing global language climate (global English, machine translation, etc.) on the workshop's procedures, and indeed on the residency itself. The panel will include the perspective of instructors as well as workshop participants, both students and visiting writers.</p> <p>Moderator: Nataša Đurovičová Participants: Christopher Merrill Nataša Đurovičová John Vater Mary Jane White</p>
3:30pm – 5:00pm Scandinavian Ballroom 2	<p>ALTA Travel Fellows Reading</p>
5:00pm – 6:00pm Denmark Commons	<p>Launch Party for Into English <i>Sponsored by Graywolf Press</i> Join Graywolf Press, Martha Collins, and Kevin Prufer for a party to celebrate the publication of <i>Into English: Poems, Translations, Commentaries</i> (forthcoming from Graywolf November 2017). Wine and light refreshments will be served, and copies of <i>Into English</i> will be available for purchase. This event is free and open to the public.</p>
5:00pm – 6:30pm	<p>Dinner (on your own)</p>
6:30pm – 7:45pm	<p>Offsite: Lydia Davis Keynote Address <i>Co-sponsored by the Office of the Executive Vice President and Provost, the Edelstein-Keller Visiting Writer Series, the Creative Writing Program, and the Department of English at the University of Minnesota</i></p> <p>Ted Mann Concert Hall, UM Campus 2128 S 4th St. Minneapolis, MN 55455 (612) 626-9269 https://cla.umn.edu/music/about/location-facilities/ted-mann-concert-hall</p> <p><i>A One-day Visitor Pass for the Light Rail Transit (LRT) will be provided as a means of transportation to the University of Minnesota for this keynote event. Passes may be picked up at the registration desk and can be used all day on Friday (until 2 a.m. Saturday morning). Please allow at least 35 minutes to get from the hotel to the keynote event.</i></p> <p><i>The METRO Green Line should be used to get to the University of Minnesota. The closest station to the Radisson Blu is Nicollet Mall Station, located at 5th and Nicollet. When leaving the hotel on 7th Street, turn right walking toward Nicollet Mall Street, then turn left to walk two blocks to 5th Street.</i></p> <p><i>The train runs every 10 minutes. If you miss the train because it is full, simply wait for the next train. Take the Green Line Eastbound towards St. Paul-Union Depot. Once on the train, it will be a 10-15 minute ride to the University of Minnesota. Please exit the train at West Bank Station.</i></p> <p><i>From West Bank Station, you can walk through the University or via the streets to arrive at Ted Mann Concert Hall. To walk through the University: after getting off the train at West Bank Station, cross the street and walk toward Blegen Hall. Climb the steps or take the elevator to the second floor and cross the courtyard to get to the Mann Concert Hall. To walk via the streets: take the stairs/elevator up to street level (19th Avenue S) and walk south to 4th South Street and then east 3 blocks to the Mann Concert Hall.</i></p>
7:45pm – 8:45pm	<p>Offsite: Lydia Davis Keynote Reception <i>Co-sponsored by the Office of the Executive Vice President and Provost, the Edelstein-Keller Visiting Writer Series, the Creative Writing Program, and the Department of English at the University of Minnesota</i></p> <p>Ted Mann Concert Hall, UM Campus 2128 S 4th St. Minneapolis, MN 55455 (612) 626-9269 https://cla.umn.edu/music/about/location-facilities/ted-mann-concert-hall Hors d'oeuvres provided, drinks available for purchase.</p>

9:00pm – 10:30pm

Offsite: A Nightcap with Çedilla & Co.

Çedilla & Co., a collective committed to serving translators and the literary community, presents a reading of selected projects showcasing some of the most exciting voices from across the world. Come join Sean Gasper Bye, Heather Cleary, Elisabeth Jaquette, Allison Markin Powell, Jeremy Tiang, and Jeffrey Zuckerman for an evening of literary mayhem and ill-judged behavior. There ain't no party like a Çedilla party, because a Çedilla party 不會停止 nie przestaje 止まらない wird nicht aufhören.

Milkweed Books
1011 Washington Ave South, Suite 107 Minneapolis, MN 55415
(612) 215-2540 | <https://milkweed.org/bookstore>
Drinks provided.

9:30pm – 11:30pm

Offsite: Bilingual Readings, Café Latino

Time	Translator	Author	Country	Language	Genre
9:30pm	Susan Ayres	Elsa Cross	Mexico	Spanish	Poetry
9:40pm	Dan Bellm	Pura López Colomé	Mexico	Spanish	Poetry
9:50pm	Rhonda Buchanan	Alberto Ruy-Sánchez	Mexico	Spanish	Poetry
10:00pm	Nancy Jean Ross	Rosario Castellanos	Mexico	Spanish	Non-Fiction
10:10pm	Philip Pardi	Claudia Lars	El Salvador	Spanish	Poetry
10:20pm	Stacey Skar-Hawkins	Francisco de Asís Fernández	Nicaragua	Spanish	Poetry
10:30pm	Lisa Rose Bradford	Juan Gelman	Argentina	Spanish	Poetry
10:40pm	Amalia Gladhart	Angélica Gorodischer	Argentina	Spanish	Fiction
10:50pm	Jill Gibian	Various Poets	Uruguay & Argentina	Spanish	Poetry
11:00pm	Donald Wellman	Roberto Echavarren	Uruguay	Spanish	Poetry
11:10pm	Jeannine Marie Pitas	Marosa di Giorgio	Uruguay	Spanish	Poetry

Time	Translator	Author	Country	Language	Genre
9:30pm	Susan Ayres	Elsa Cross	Mexico	Spanish	Poetry
9:40pm	Dan Bellm	Pura López Colomé	Mexico	Spanish	Poetry
9:50pm	Rhonda Buchanan	Alberto Ruy-Sánchez	Mexico	Spanish	Poetry
10:00pm	Nancy Jean Ross	Rosario Castellanos	Mexico	Spanish	Non-Fiction
10:10pm	Philip Pardi	Claudia Lars	El Salvador	Spanish	Poetry
10:20pm	Stacey Skar-Hawkins	Francisco de Asís Fernández	Nicaragua	Spanish	Poetry
10:30pm	Lisa Rose Bradford	Juan Gelman	Argentina	Spanish	Poetry
10:40pm	Amalia Gladhart	Angélica Gorodischer	Argentina	Spanish	Fiction
10:50pm	Jill Gibian	Various Poets	Uruguay & Argentina	Spanish	Poetry
11:00pm	Donald Wellman	Roberto Echavarren	Uruguay	Spanish	Poetry
11:10pm	Jeannine Marie Pitas	Marosa di Giorgio	Uruguay	Spanish	Poetry

Poet's Corner, Kieran's Irish Pub
85 6th Street North Minneapolis, MN 55403
(612) 339-4499 | <http://kierans.com/>
Food and beverages available for purchase.

Saturday, October 7, 2017

7:00am – 9:00am

Breakfast (on your own)7:00am – 8:00am
Fjords 1**Volunteer Orientation**8:00am – 5:00pm
Denmark Commons**Registration**8:00am – 5:30pm
Copenhagen**Family Room**10:00am – 5:00pm
Scandinavian
Ballroom 1**Bookfair***In partnership with the University of Minnesota Bookstores***9:00am – 10:15am Sessions**9:00am – 10:15am
New Sweden 1**The Fiction of Fujino Kaori: Translation and Collaboration**

In 2013, Fujino Kaori was awarded the Akutagawa Prize, Japan's most famous literary honor, for her novella *Nails and Eyes*. Ms. Fujino has been called a practitioner of "literary horror," and has written a number of short stories and longer works that are unsettling in a surprising number of different ways. In this panel Fujino and two of her translators discuss the problems and possibilities that arise when a single contemporary Japanese author is translated by a diverse group of translators for a variety of purposes: publication, performance, and pedagogy. The author herself, visiting the United States for the first time as a participant in the University of Iowa's International Writing Program, will also discuss her own role in these collaborative translations.

Moderator: Kendall Heitzman
Participants: Kaori Fujino
Kendall Heitzman
Kendra Strand

9:00am – 10:15am
New Sweden 2

Using Literary Magazines Well: How to Introduce a Writer to the English-Speaking World

For writers who are entirely unknown outside their country, literary magazines can be an essential way to build a reputation ahead of a book. Translators and editors discuss how literary magazines can help with this process. Topics discussed will include selecting appropriate excerpts, writing an introductory letter or translator's preface, and building a portfolio of lit-mag publications together with a writer to maximize the chances of book publication—and review attention after publication.

Moderator: Mira Rosenthal
Participants: Mira Rosenthal
Elizabeth Harris
Sarah Viren
Ignacio Infante

9:00am – 10:15am
New Sweden 3

Instigating the Future: Cross-Pollinations of Race and Translation

This roundtable continues a conversation started at ALTA 2016: How to address the ongoing underrepresentation of heritage speakers and writers of color as practitioners of translation. What are ways to address this critical gap and alter the substance, poetics, and politics of the translation landscape? How might translation process and ethics be shaped by identity, language, and inheritance, and/or views about race and ethnicity that don't originate in US American frameworks? Participants come from a range of backgrounds, languages, and perspectives, providing a framework that allows critical thinking about representation, difference and how our own racial, ethnic, national, or anti-national identities inflect our choices of whom and how to translate.

Moderator: Adrienne Perry
Participants: Yvette Siegert
Poupeh Missaghi
Madhu Kaza
Stalina Villarreal

9:00am – 10:15am
Norway 1

The Politics, Culture, and Economics of Slavic Literatures in Translation

What impact do current political, cultural, and economic conditions have on what Slavic literature is—and isn't—getting translated and published today? How has this changed over time? Translators Marian Schwartz (Russian to English), Ellen Elias-Bursac (Bosnian, Croatian, and Serbian to English), Shelley Fairweather-Vega (Russian to English), and Andrea Gregovich (Russian to English) will discuss these issues with respect to their own working languages and consider opportunities for raising the Slavic profile in literature in translation. The panel will be moderated by AmazonCrossing senior editor Elizabeth DeNoma and will be followed by a book giveaway.

Moderator: Elizabeth DeNoma
Participants: Marian Schwartz
Ellen Elias-Bursac
Shelley Fairweather-Vega
Andrea Gregovich

9:00am – 10:15am
Norway 2

Difficult Passages: An Interactive Workshop

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

Moderator: Clyde Moneyhun

9:00am – 10:15am
Norway 3

Bilingual Readings 7: Memoir

Time **Translator** | **Author** | **Country** | **Language** | **Genre**

9:00am Louise Rozier | Paola Masino | Italy | Italian | Fiction
9:10am Olivia Sears | Eva Taylor | Italy | Italian | Fiction
9:20am Bradley Schmidt | Isabelle Lehn | Germany | German | Fiction
9:30am Rachel Willson-Broyles | Jonas Hassen Khemiri | Sweden | Swedish | Fiction
9:40am Ying Kong | Zhang Yawen | China | Chinese | Non-Fiction

9:00am – 10:15am
Minneapolis

Refracting Meaning in Self-Translation

In recent years, self-translation has emerged as a new and growing field of interest. Contemporary scholars have, therefore, begun to examine how questions of literary creativity and agency can be applied to self-translation. As both authors and translators, self-translators are free to take ample linguistic and semantic liberties with their own work in translation, thus “refracting” the initial meaning of their texts within a new and arguably original work of fiction. In light of current research in self-translation studies, this panel will seek to answer the following questions: What is at stake when we consider how meaning is “refracted” /altered in self-translation? And in what ways can self-translated texts be viewed as new and original works of literature?

Moderator: Genevieve Waite
Participants: Xiaoqing Liu
Rebecca Dehner-Armand
Kaitlin Staudt

9:00am – 10:15am
Scandinavian
Ballroom 2

Publishing Translations: From Manuscript to Reader's Hands

Featuring professionals from a number of the steps in the publishing and bookselling process, this panel will explain the intricacies of how a translated manuscript is edited, marketed, fundraised for, and sold to readers. Along the way, panelists will discuss ways in which things can go off the rails, while highlighting promotional opportunities and sharing success stories. By the end of the panel, everyone will have a much better idea about the various roles publishers and booksellers undertake to bring great works of international literature to interested readers.

Moderator: Chad Post
Participants: Caroline Casey
Hans Weyandt
Dan Wells

10:15am – 10:45am
Denmark Commons

Beverage Break

10:45am – 12:00pm Sessions

10:45am – 12:00pm
New Sweden 1

Translation as Reflections of Intimacy

Reflecting on and beginning from Spivak's now famous phrase that “translation is the most intimate act of reading,” participants are asked to reflect on and converse about this intimacy and what types of reflections and refractions emerge from such an idea or from resistance to it.

Moderator: D. M. Spitzer
Participants: Sevinç Türkkkan
Jen Bervin
Jennifer Feeley
D. M. Spitzer

10:45am – 12:00pm
New Sweden 2

Queerness in Translation

This panel will explore what it means to define a literary text as queer, and how such a definition might impact one's process of translation and one's approach to engaging potential publishers and readers. Whether deriving from the author's identity, the text's subject matter, or the explicit and implicit ways in which the text formally resists normativity, does queerness grant more interpretive space to the translator? Does it demand an even greater commitment to advocacy? How is queerness encoded in different languages, and how might a translator contend with this layer of translation? How are questions of visibility and fidelity complicated by queer translation? And how to attract supportive audiences while preventing the marginalization of the text, the author, or the translator?

Moderator: Jennifer Zoble
Participants: Jennifer Zoble
Rachael Daum
Allison Grimaldi-Donahue
Amanda Powell

10:45am – 12:00pm
New Sweden 3

Bilingual Readings 8: Poetry

Time	Translator Author Country Language Genre
10:45am	Edwin Morin Cai Qijiao China Chinese (Mandarin) Poetry
10:55am	Matthew Shelton Ailbhe Ní Ghearbhuigh Ireland Irish Poetry
11:05am	Sidney Wade Melih Cevdet Anday Turkey Turkish Poetry
11:15am	Sally Ito Misuzu Kaneko Japan Japanese Poetry
11:25am	Meena Desai Narasinh Mehta India Gujarati Poetry
11:35am	Yael Hacohen Yael Hacohen Israel Hebrew Poetry

10:45am – 12:00pm
Norway 1

How to Pitch Your Piece to Online Journals

For many translators, publishing poems, short stories, and extracts from novels online can be an optimal way to give their work and their authors more visibility. Since many web publications have different stances and philosophies about the process, from pitching to publishing, a panel of diverse editors, from such publications as *Words without Borders*, *Asymptote*, *Music & Literature*, and *EuropeNow*, will discuss their methods and their best practices. Generous time will be made available for audience questions.

Moderator: Katrine Øgaard Jensen
Participants: Eric M. B. Becker
Jeffrey Zuckerman
Aditi Machado
Scott Esposito

10:45am – 12:00pm
Norway 2

The Brazil Boom: Translating Brazilian Fiction For New Audiences

While some of Brazil's most beloved writers remain unavailable in translation, a boom in Brazilian fiction may lead it to take a more central place for readers of English. From the 2012 *Granta* issue spotlighting young Brazilian writers to the recent success of translations of Clarice Lispector, translators are exploring and exposing the stylistic richness of Brazil's diverse literature. On this panel, translators of modernist and contemporary Brazilian fiction read from their translations of Lispector, Zulmira Ribeiro Tavares, Mário de Andrade, Graciliano Ramos and Paulo Scott, and speak to the roles of translation and retranslation in popularizing Brazilian fiction in the Anglophone world. How do translations support, subvert, shape or otherwise respond to reader perceptions of Brazil?

Moderator: Minna Proctor
Participants: Katrina Dodson
Sarah Ann Wells
Daniel Hahn
Padma Viswanathan
Hilary Kaplan

10:45am – 12:00pm
Norway 3

Bilingual Readings 9: Spain

Time	Translator Author Country Language Genre
10:45am	Carolyn Tipton Rafael Alberti Spain Spanish Poetry
10:55am	Brendan Riley Luis Goytisolo Spain Spanish Fiction
11:05am	Claudia Routon Antonio Agudelo Spain Spanish Poetry
11:15am	Maria Cardona Aurora Luque Ortiz Spain Spanish Poetry
11:25am	Lizzie Davis Pilar Fraile Amador Spain Spanish Poetry
11:35am	Barbara Ichiishi Esther Tusquets Spain Spanish Fiction

10:45am – 12:00pm
Minneapolis

Russian Translation Workshop: Only in Russia

Translators from Russian will gather to discuss translating concepts, objects, or practices that are specific to Russophone culture (or that have no easily identifiable equivalent in Anglophone culture). For this workshop, participants will be asked to bring handouts with examples of their own approaches to rendering culture-specific realia. Bring your thorniest problems, most brilliant solutions, and unsolved mysteries so that we can all expand our repertoire of translation strategies. We will discuss how the best answer in any particular case may hinge on the target audience and the translation's intent. Anyone with an interest in Russian or another Slavic language is welcome to attend, and we encourage translators of all experience levels to participate.

Moderator: Jamie Olson
Shelley Fairweather-Vega

10:45am – 12:00pm
Scandinavian
Ballroom 2

Teaching Translation II: Translation Pedagogy and Foreign Languages / Theory and Practice

The panel looks at the place of translation pedagogy at both undergraduate and graduate levels within foreign language departments. The growing demand for translation and knowledge of foreign languages outside the academe is not reflected in the university curricula, which rarely teach translation, and even more rarely with an eye towards training potential translators. This panel, conceptualized as an exchange of ideas, hopes to discuss both the dire situation in the foreign language departments and ways to ameliorate it by constructing translation courses and programs that strike the right balance of theory and practice and that teach the students practical translation skills and strategies alongside literary translation.

Moderator: Margarit Ordukhanyan
Participants: Margarit Ordukhanyan
Heather Cleary
Roman Ivashkiv
Isabel Gomez
Joyce Janca-Aji

12:00pm – 2:00pm

Lunch (on your own)

12:15pm – 1:45pm

Offsite: ALTA Emerging Translator Mentorship Program Presentations

Gluek's Restaurant & Bar
 16 N 6th St, Minneapolis, MN 55403
 (612) 338-6621 | <http://www.glueks.com>
 Food and drink available for purchase.

2:00pm – 3:15pm Sessions2:00pm – 3:15pm
New Sweden 1**Kitchen Table Translation: Migration, Diaspora, Contexts**

How might immigrant or diasporic translators bring a particular set of concerns to the task of translation distinct from the mainstream of literary translation in the U.S.? When the movement of texts (translation) is linked with the movement of bodies (migration), issues of language and culture necessarily collide with questions about politics, history, race and imperialism—the very contexts of migration and diaspora. The Kitchen Table Translation panel creates an opportunity to hear from diverse writers and translators who can speak about personal, cultural and political dimensions of translation in relation to the technical, aesthetic, literary aspects of the work.

Moderator: Madhu Kaza
 Participants: Gabrielle Civil
 Katrina Dodson
 Sawako Nakayasu

2:00pm – 3:15pm
New Sweden 2**Grants, Awards & Residencies for Translators**

Translators can apply for support from a variety of cultural organizations, private foundations, state funding agencies, residencies, and workshops. What kinds of support might be best for which projects? How much time, effort, and third-party involvement (from publishers, recommenders, etc.) are required to apply to these opportunities? How can you maximize the chances of your application being successful? Come to share your experiences, ask questions, suggest new opportunities, pitch your ideas, and brainstorm with colleagues.

Moderators: Nancy Naomi Carlson
 Anne O. Fisher
 Participants: Alik Barnstone
 Susan Bernofsky
 Ellen Elias-Bursac
 Allison Markin Powell
 Barbara Paschke
 Chad Post

2:00pm – 3:15pm
New Sweden 3**Exchanges Journal Reading**

Readings of current work by recent contributors to *Exchanges*, the journal run by the University of Iowa's MFA candidates in literary translation.

Moderator: Allana Noyes
 Participants: Allison Grimaldi-Donahue
 Cecilia Weddell
 Kimrey Anna Batts
 Peter Sean Woltemade

2:00pm – 3:15pm
Norway 1**Su voz poética / Her Poetic Voice: Women Translating Women in Spanish-Language Poetry**

To contribute to the larger conversation about Women In Translation, this panel gathers women translators of Spanish language women poets to consider the complexities of bringing female poetic subjectivity into English. We will discuss and problematize a variety of topics, including poetic expression, gendered language, the ideological implications of our choices, and the role of woman translators as both creators and promoters. Ranging from emerging to seasoned translators, panelists will offer a diversity of perspectives on this ever important topic that is beginning to receive the critical attention it deserves.

Moderator: Katherine Hedeon
 Participants: Katherine Hedeon
 Michelle Gil-Montero
 Olivia Lott
 Janet McAdams
 Yvette Siegert

2:00pm – 3:15pm
Norway 2

Foreign Worlds Beyond the Foreign Language: The Particular Challenges of Translating Science Fiction and Dystopian Literature

Science fiction and dystopian literature reflect distant and foreign settings; they anticipate, bend, and fracture reality. These texts resist domestication by design and thus require foreignizing strategies during the translation process. In this session, we will examine the ways speculative fiction simultaneously reflects socio-cultural elements of the original language community and also amplifies the distortion of these elements in a refracted representation. This panel will explore the unique challenges of, and strategies for, translating science fiction and dystopian literature including translating concepts, proper nouns, terminology, modes of communication, technology, and imagery characteristic of these genres that are often far beyond the foreignness of the original language.

Moderator: Lourdes Molina
Participants: Shelby Vincent
George Henson
Lourdes Molina

2:00pm – 3:15pm
Norway 3

Bilingual Readings 10: China

Time **Translator** | **Author** | **Country** | **Language** | **Genre**

2:00pm Dorothy Bonett | Xu Zhimo | China | Chinese (Mandarin) | Poetry
2:10pm Allan Barr | Yu Hua | China | Chinese | Fiction
2:20pm Bonnie Chau | Anni Baobei | China | Chinese (Mandarin) | Fiction
2:30pm Wangtaolue Guo | Ge Liang | China | Chinese | Fiction
2:40pm Christopher Lupke | Xiao Kaiyu | China | Chinese (Mandarin) | Poetry

2:00pm – 3:15pm
Minneapolis

Translating Cuban Literature in the 21st Century

Four panelists discuss their experiences in translating Cuban writers in the 21st Century. Pamela Carmell will discuss changes in the perspective of fiction by Ena Lucia Portela and Jesús David Curbelo since the influx of outsiders to Cuba, freer travel into and out of their country, and the Internet. Esther Allen will discuss recent turns in Cuban speculative fiction. Mary Berg will discuss different perspectives of stories by Laidi Fernández de Juan, a life-long Cuban resident, and stories by Francisco García González, a Cuban now living in Canada. Anne Fountain will explain the thematic evolution seen in stories by Nancy Alonso from depictions of the balseros era and the Special Period to changes in social norms in Cuba.

Moderator: Anne Fountain
Participants: Anne Fountain
Pamela Carmell
Esther Allen
Mary Berg

2:00pm – 3:15pm
Scandinavian
Ballroom 2

Locating and Representing Gender in Korean Fiction and Poetry

Gender identity and sexual behavior of foreign cultures can often be misinterpreted or mistranslated, stigmatized or exoticized through the process of translation. Often times works of literature and their translators will unknowingly propagate racial or cultural stereotypes regarding gender and sexuality. Conversely, translators may choose to translate works with voices and characters that challenge stereotypes. This panel will focus on how translators locate gender and sexuality within works of Korean poetry and fiction, and how they avoid misrepresentation and the pitfalls of cultural stereotyping.

Moderator: Jake LeVine
Participants: Sora Kim-Russell
Emily Jungmin Yoon
Joungmin Comfort
E.J. Koh

3:15pm – 3:45pm
Denmark Commons

Beverage Break

3:45pm – 5:00pm Sessions

3:45pm – 5:00pm
Fjords 1

Editor-Translator Speed Dating

By prior appointment only.

3:45pm – 5:00pm
Oslo

Mentorship Meetings

By invitation only.

3:45pm – 5:00pm
New Sweden 1

Choosing to Translate Women Writers

Translators from Spanish, French, Arabic, and Swedish will discuss how and why they have focused on working with women writers and also discuss their current projects. The panel represents not only a variety of source languages but also experienced translators, professors, and a publisher as well as emerging translators and students.

Moderator: Pennell Somsen
Participants: Margaret Carson
Sara E. Cooper
Kira Josefsson
Annie Weaver
Charlotte Whittle

3:45pm – 5:00pm
New Sweden 2

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

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

Moderator: Allison Markin Powell
Participants: Allison Markin Powell
María José Giménez
Daniel Hahn

3:45pm – 5:00pm
New Sweden 3

Creative Translation: Strategies for Translating Texts for Target Culture Readers

Although it is hard to generalize, some texts from other cultures do well in translation in the target language culture while others do not. In this panel, Sally Ito will discuss her recent translation of the poetry of Japanese children's poet, Misuzu Kaneko, into English for the children's book *Are You an Echo: The Lost Poetry of Misuzu Kaneko* published by Chin Music Press in 2016. Ying Kong will talk about the process of translating Chinese contemporary writer, Zhang Yawen's autobiography, a best-seller in China. Kyoko Nozaki will discuss her collaborative translation project, Hiromi Goto's *Half World*, soon to be published in Japan. Jonathan Hiller will explore the issues that arise when working on translations from 19th-century Italian texts.

Moderators: Ying Kong
Jonathan Hiller
Participants: Sally Ito
Kyoko Norma Nozaki
Ying Kong
Jonathan Hiller

3:45pm – 5:00pm
Norway 1

Tackling the Taboo: Translating Race, Class, and Sex from French into English

Translators working on a variety of texts by writers from France and the Francophone world will explore and expose issues surrounding the translation of language and content involving sex, class and/or race in current or recent translation projects. The difficulties in confronting potentially offensive language and content will be discussed along with translations of such language and content.

Moderator: Jeanne Garane
Participants: Julia Grawemeyer
Noah Mintz
Nancy Naomi Carlson
Rita Nezami
Jeanne Garane
David Ball

3:45pm – 5:00pm
Norway 2

Neobarroco and Experimental Latin American Poetry

2017 marks the twentieth anniversary of *Medusario*, a ground-breaking anthology of Latin American poetry, a gathering of the promising neobarroco and experimental poets. A third edition has just been issued. Some contributors suggest we pay special attention to the concept of an American Baroque as raised by Lezama Lima and Alejo Carpentier. Panelists share an interest in trans-linguistic poets employing the different languages of the Americas. Latin American poets associated with the neobarroco whose work has been translated by one or more of the panelists include Néstor Perlonger, Roberto Echavarren, José Kozer, Raúl Zurita, Wilfredo Bueno, David Huerta, Coral Bracho, Luis Cortés Bargalló, and Ángel Escobar.

Moderator: Donald Wellman
Participants: Donald Wellman
Kristin Dykstra
Erin Moure
Jeannine Marie Pitas
Orlando Ricardo Menes

3:45pm – 5:00pm
Norway 3

Bilingual Readings 11: Miscellany

Time **Translator** | **Author** | **Country** | **Language** | **Genre**

3:45pm Nora Armani | Siamanto | Armenia | Armenian | Poetry
3:55pm Eva Hudecova | Rudolf Sloboda | Slovakia | Slovak | Fiction
4:05pm Philip Krummrich | Teresa Moure | Spain | Portuguese | Fiction
4:15pm D. M. Spitzer | Homer | Archaic Greece | Classical Greek | Poetry
4:25pm Charles Waugh | Nguyen Ngoc Tu | Vietnam | Vietnamese | Fiction
4:35pm Hope Campbell Gustafson | Ubah Cristina Ali Farah | Italy | Italian | Fiction

3:45pm – 5:00pm
Minneapolis

Translating South Asian Literature for a Multi-Lingual Anglophone Audience

The primary market for translations from South Asian languages into English is in South Asia, and especially in India, where Anglophone readers are growing more eager to read translated works. Many Anglophone readers have at least a decent command of one or more South Asian languages and many can even read them, but prefer English. This situation puts translators in a tricky position of needing to create a text legible to potential readers with no knowledge of the source language whatsoever, and only a rudimentary grasp of cultural phenomena, at the same time as they must not excessively flatten terminology widely used in South Asian Anglophone lexicons. This panel will explore strategies, discuss specific challenges and formulate approaches to a hybrid global readership.

Moderator: Daisy Rockwell
Participants: Daisy Rockwell
Jason Grunebaum
Laura Brueck
Taimoor Shahid
Shabnam Nadiya

3:45pm – 5:00pm
Scandinavian
Ballroom 2

What We Translate When We Don't Translate Words

Every translator knows well this truism: "No word is translatable." In *The Linguistics of Lying*, though, Harald Weinrich says that's not a problem, because "we don't ever have to translate words." In this discussion, the panelists consider what one might mean by saying we don't translate words, and reflect on what we do translate when we don't translate words.

Moderator: Minna Proctor
Participants: Minna Proctor
H. L. Hix
Geoffrey Brock
Ping Wang

5:15pm – 6:30pm
Bergen 1–3

Keynote Address: Tim Parks

6:45pm – 9:45pm
Scandinavian
Ballrooms 2–4

ALTA Awards Reception and 40th Anniversary Banquet

Light dinner provided, drinks available for purchase.

9:45pm – 11:30pm
Scandinavian
Ballroom 2–4

Declamación

Drinks available for purchase.

Sunday, October 8, 2017

7:00am – 8:00am Fjords 1	Volunteer Orientation
7:30am – 9:15am Denmark Commons	Breakfast Pastries and beverages provided.
8:00am – 12:00pm Denmark Commons	Registration
8:00am – 5:30pm Copenhagen	Family Room
9:15am – 10:30am Scandinavian Ballrooms 3 & 4	General Membership Meeting
10:00am – 5:00pm Scandinavian Ballroom 1	Bookfair <i>In partnership with the University of Minnesota Bookstores</i>
10:30am – 11:00am Denmark Commons	Beverage Break

11:00am – 12:15pm Sessions

11:00am – 12:15pm New Sweden 1	<p>“I wish I had my problems”: Re-Weirding the Weird in Contemporary Prose</p> <p>In its search for original forms of expression, contemporary prose can veer far from traditional patterns of narrative and description. In rendering such innovative prose into English, the translatorial gesture often involves first taming “weird” language by seeking to understand its meaning, intended effect, and relation to default options, then “re-weirding” it into an appropriately off-kilter English. This panel explores the re-weirding process in four contemporary novels being translated from Arabic, Catalan, German, and Italian.</p> <p>Moderator: Bill Johnston Participants: Nathan Douglas Maria Fink Tianrui Ma Zachary Scalzo</p>
11:00am – 12:15pm New Sweden 2	<p>Thriving Financially as a Freelance Literary Translator</p> <p>It is no secret that the financial life of literary translators can be quite precarious, particularly for those who are not on a parallel academic career track. Some claim it’s impossible to make a living as a literary translator without an outside income stream; others note that the digital age has expanded the field of economic opportunity for translators. This roundtable will bring together translators from different languages and different generations to share stories, experiences, and tips related to this broad-ranging topic. The speakers will provide insight into what works financially—and what doesn’t—when attempting to make a living as a freelance literary translator.</p> <p>Moderator: Kareem James Abu-Zeid Participants: Peter Constantine Ellen Elias-Bursac Ezra Fitz Elisabeth Jaquette Mara Faye Lethem Kareem James Abu-Zeid</p>

11:00am – 12:15pm
New Sweden 3

Re-Queering Translation

Translation, like queer, exists in liminal space. How can translators attune our “queer ears and tongues” to bring queer texts and contexts directly (but not straight) into the receiving language? When does queer translation rightly identify and correct what was wrong or misleading in a former version—to reframe, un-straighten, retouch, reword, uptwist, and reveal the erotics or subversiveness of texts that have already been (mis-)translated? How does queer translation open a source-text to new readings and discovery for a general readership, or in classrooms?

Moderator: Amanda Powell
Participants: Lowell Bowditch
Suzanne Jill Levine
Jon D. Jaramillo
Paul Kaveney
Karen McPherson
Kevin Regan-Maglione

11:00am – 12:15pm
Norway 1

Positioning the Retranslation

Among the many reasons a translator may undertake the retranslation of a literary work is the belief that a prior version has “aged” and no longer serves a contemporary readership; that past translations have inadequately or misleadingly refashioned the original; or that s/he can “improve” on existing target texts by bringing out aspects not addressed in earlier renderings. Whatever the case, the retranslator almost certainly positions the retranslation against its forebears. This panel will discuss the many aesthetic, even marketing concerns involved in the decision to retranslate classical Chinese poetry, a Latin-American colonial drama, and a nineteenth-century Russian novel.

Moderator: Gary Racz
Participants: Gary Racz
Steve Bradbury
Marian Schwartz

11:00am – 12:15pm
Norway 2

Translating Living Writers

Being accepted (or chosen) by a living writer to translate their work is a privilege that brings its own sets of challenges and, in the case of emerging writers, great responsibility. Translating somebody with a degree of proficiency in the target language can be rewarding or utterly frustrating. Some writers leave their translators free reign, others insist of being involved very closely, some translations are collaborative projects between author and translator. We are all working with writers from the former Soviet bloc. This panel is practice-oriented and envisaged as a platform for sharing experiences of different forms of collaboration between author and translator, including the search for publication opportunities.

Moderator: Josephine von Zitzewitz
Participants: Josephine von Zitzewitz
Victoria Thorstensson
Jennifer Croft
Alexander Cigale
Catherine Ciepiela

11:00am – 12:15pm
Norway 3

Bilingual Readings 12: The Caribbean

Time	Translator	Author	Country	Language	Genre
11:00am	Jeff Barnett	Zurelys López Amaya	Cuba	Spanish	Poetry
11:10am	David Lisenby	Gerardo Fullea León	Cuba	Spanish	Drama
11:20am	Patricia Hartland	Raphael Confiant	Martinique	French	Non-Fiction
11:30am	Annie Weaver	Joseph Zobel	Martinique	French	Fiction
11:40am	Kathleen Bulger-Barnett	Uva de Aragon	Cuba	Spanish	Fiction

11:00am – 12:15pm
Minneapolis

Through the Looking-Glass: Reflections on the Art of Translation

There are several moments in *Through the Looking-Glass* that capture the essence of translation: Alice holding a text up to the mirror to be able to read it properly, and the conversations she has with Humpty-Dumpty on the nature of language and the behavior of words. “When I use a word,” Humpty-Dumpty says, “it means just what I choose it to mean—neither more nor less. The question is which is to be master—that’s all.” Is the almost-truth of the translated text merely a reflection of the original? Is the translator the master of the text? Is the play of surfaces (between the original and its reflection) the space where the transposition of languages and cultures can occur, and is the reflective and reflexive nature of translation a looking backward or a breakthrough?

Moderator: Dayana Stetco
Participants: Dayana Stetco
Jenny Robertson
Daniel Bohnhorst

11:00am – 12:15pm
Scandinavian
Ballroom 2

Translating the Disaffected

Despite recurring laments about the demise of proletarian fiction, has there been a renewed attention in the social group alternatively called the working class, the proletariat, the working poor, or most recently, “Trump Voters.” This has drawn interest increased in works of literature ranging from Junot Díaz to J.D. Vance to Justin Torres. Various literatures from other languages, especially Europe, suggest this is not an isolated trend. Yet the so-called Rust Belt does not always equate post-industrial landscapes elsewhere. This imperfect reflection implies a refraction that entails specific challenges and opportunities for creative solutions. This panel aims to explore the complications and refractions involved, drawing on German, Polish, French, and Russian fiction and poetry.

Moderator: Bradley Schmidt
Participants: Bradley Schmidt
Boris Dralyuk
Sean Gasper Bye
Ainsley Morse
Michael Lucey

12:15pm – 2:00pm

Lunch (on your own)

12:30pm – 1:45pm

Offsite: Cliff Becker Book Prize Celebration

Join us as we celebrate Chloe Hill, winner of the 2017 Cliff Becker Book Prize, and launch her translation of *Purifications or the Sign of Retaliation* by Brazilian poet Myriam Fraga, published by White Pine Press. Hosted by past Cliff Becker Book Prize winners Carolyn Tipton and Jim Kates.

The Local (Sanctuary Room)
931 Nicollet Mall, Minneapolis, MN 55402
(612) 904-1000 | <http://the-local.com>
Food and drinks available for purchase.

12:45pm – 1:45pm
Fjords 1

Readings in Remembrance

Join your fellow ALTA members for a special memorial reading to recognize the contributions of John Festinger, Burton Watson, Chana Bloch, and Lee Chadeayne. Attendees are free to bring lunch.

2:00pm – 3:15pm Sessions

2:00pm – 3:15pm
New Sweden 1

Reviewing Translated Literature

This group of editors, critics, writers, and translators will focus on topics like the following: the choices an organization makes as to what gets reviewed and who does the reviewing; what constitutes a quality review of a work in translation; how reviews reflect the audience for which they're intended; and how to review the translation, including when the reviewer does not know the original language.

Moderator: Russell Scott Valentino
Participants: Eric Lorberer
Scott Esposito
Susan Harris
Nathaniel Popkin
Stephen Twilley

2:00pm – 3:15pm
New Sweden 2

Alone, Together: Translation as a Collaborative Process

If translation is already a dialogue between author and translator, what happens when two or more sensibilities merge to reflect, or refract, a singular voice in another language? This roundtable brings together co-translators, writers, editors, and scholars of translation to consider the art of translating in collaboration. Discussion topics include the division of labor and the collaborative process, working with a language editor vs. one who doesn't read the original, navigating translation choices that pivot on questions of personal style, participation of living authors in the translation process, and translating into and out of one's native language.

Moderator: Hilary Plum
Participants: Hilary Plum
Sabrina Jaszi
Harry Leeds
Roman Ivashkiv

2:00pm – 3:15pm
New Sweden 3

Translation in a Political Mirror

A bilingual reading and discussion by seven translators of contemporary literature, followed by a conversation on formal innovation, cultural context, and translation in the new political experience. Drawing on Hebrew, Spanish, Italian, Polish, Chinese, Vietnamese, and Kurdish traditions, we will consider how and why American readers are turning to foreign literature in this moment of crisis. We will also discuss why some literature attracts political attention in its home culture, and the role of translators in transmitting that political fire to the English-speaking world.

Moderator: Curtis Bauer
Participants: Curtis Bauer
Mira Rosenthal
Aviya Kushner
Sarah Stickney
Alana Levinson-LaBrosse
Bonnie Chau
Charles Waugh

2:00pm – 3:15pm
Norway 1

ALTA, meet TinT: introducing the Theatre in Translation network

Three of the founding members of this new network dedicated to the promotion of plays in translation will discuss the impetus behind the group and how they envision it contributing to the internationalization of theatre in the US. All three are experienced translators of drama (from Spanish, German, and French) whose work has been produced as well as published, and are advocates for the translator as an active collaborator in the process of staging plays in translation. They will talk about their own past and future work and how it intersects with TinT, and with ALTA.

Moderator: Neil Blackadder
Participants: Neil Blackadder
Adam Versényi
Jean Graham-Jones

2:00pm – 3:15pm
Norway 2

Contesting Historical Narratives: Fact, Fabrication, Fiction

Writers who describe encounters with historical events often express the tension between history as a personal experience and historical narrative as a means of stabilizing memory. If they thus represent an initial lens through which history is refracted, what is the translator's responsibility with respect to the author's narrative? How much authority do translators have to challenge the self-characterization of historical agents? If the author is already interpreting history, to what extent can or should the translator re-interpret? Exploring a variety of genres, this panel will examine the literary processes of knowledge creation and historiography, as well as the self-positionality of the translator in the arena of conflict over facts and historical truth.

Moderator: Jeff Diteman
Participants: Joe Keady
Krzysztof Rowiński
Jeff Diteman
Abdourahim Kebe
Matthew Chovanec

2:00pm – 3:15pm
Norway 3

Bilingual Readings 13: Thrillers, Fantasy, and Science Fiction

Time **Translator** | **Author** | **Country** | **Language** | **Genre**

2:00pm Patrick Blaine | Ramón Díaz Eterovic | Chile | Spanish | Fiction
2:10pm Caragh Barry | Ursula Fuentesberain | Mexico | Spanish | Fiction
2:20pm Francisca Gonzalez-Arias | Cristina Rivera Garza | Mexico | Spanish | Fiction
2:30pm Louise Cole | José Ovejero | Spain | Spanish | Fiction
2:40pm Jennifer Feeley | Xi Xi | Hong Kong | Chinese (Cantonese) | Fiction
2:50pm Jonathan Hiller | Salvatore Farina | Italy | Italian | Fiction

2:00pm – 3:15pm
Minneapolis

Translating Russian Poetry of the "Silver Age"

Translating Russian Poetry of the "Silver Age" (traditionally considered the last decade of 19th century and first two or three decades of the 20th century). Mary Jane White (moderator), Nina Kossman, Alexander Cigale, and Tony Brinkley, all literary translators, and to varying degrees, scholars of Russian poetry of the "Silver Age" will present issues of reflection and refraction from their experience translating Ahkmatova, Mandelstam, Tsvetaeva and Pasternak. As near daily-communicating Facebook friends, they have supported and commented publicly and privately in support of each other's work and bring to this session a shared concern for this great bloom of poetry in Russia moving into English, and its refractions into the politics of the Silver Age and beyond.

Moderator: Mary Jane White
Participants: Mary Jane White
Nina Kossman
Alexander Cigale
Tony Brinkley

2:00pm – 3:15pm
Scandinavian
Ballroom 2

Teaching Translation III: Multi-disciplinary Translation Programs

Translators, as we know, are the unsung heroes of the humanities. Especially in times of international crisis, when so much depends on the correct understanding of a single word, image or phrase, translators are essential. How might we think about creating and developing multi-disciplinary translation initiatives? How might such programs dovetail with local initiatives for and with international students and visiting international faculty, writers, and artists? How might we encourage our students to be active beyond their own institutions by consulting and even collaborating with their peers in undergraduate consortia?

Moderator: Marguerite Feitlovitz
Participants: Esther Allen
Peter Constantine
Marguerite Feitlovitz
Joyce Janca-Aji

3:15pm – 3:45pm
Denmark Commons

Beverage Break

3:45pm – 5:00pm Sessions

3:45pm – 5:00pm
New Sweden 1

Advocate!

This panel of translators and publishers will discuss some of the ways that translators can advocate for their work and for international literature.

Moderator: Samantha Schnee
Participants: Jeremy Tiang
Michael Holtmann
Steve Halle
Lisa Hayden

3:45pm – 5:00pm
New Sweden 2

Translating Place

How do we translate place across places? Words carry the imprint of the natural and built environments that inspired them. How do we represent those imprints as we move those words across languages? The names of locations, landforms, plants, animals, foods, and weather patterns all must be grappled with as we move from one language to another. Which references and meanings do we carry with us as we translate and which do we leave behind? How do our choices impact the resulting translation's sense of place? And what can we learn from poems that attempt to translate directly from the other-than-human world? Five translator-writers will address these questions, drawing examples from Australian, Azerbaijani, Turkish, Uruguayan, and Mexican-Zapotec poetry.

Moderator: Wendy Call
Participants: Wendy Call
Alison Mandaville
Cecilia Martinez-Gil
Irma Pineda
Sidney Wade

3:45pm – 5:00pm
New Sweden 3

Fun with Form: From Homer to Hamilton and Beyond

How should translators handle material created using formal structures that are vital and compelling in the source culture but out of fashion in the target culture? Who IS the contemporary audience for translations of formal verse? While American audiences for performance and spoken word poetry incline toward rhyme, meter, and older poetic forms, many readers of "page" poetry incline more toward free verse. What distinguishes "page" from "stage" poetry—and how should translators respond? Put a different way: why do audiences swoon over Hamilton and shun Tennyson? During this roundtable, several award-winning poets and NEA translation fellows explore enduring concepts of form in translating ancient and modern texts by interrogating and responding to their contemporary American audiences.

Moderators: Jamie Olson
Katherine E. Young
Participants: Keyne Cheshire
Geoffrey Brock
Jeff Diteman

3:45pm – 5:00pm
Norway 1

Rethinking the Homoerotic in Middle Eastern Literature

Two primary paradigms animate Western understandings of homoerotics and homosexuality in the Middle East. On the one hand, dominant Western discourse casts Islam as anathema to homosexuality, legitimizing a liberal desire to save queer people in the Middle East from their cultures. On the other hand, Orientalist accounts see deviant sexualities and perversion as at the heart of Middle Eastern decadence and backwardness. This panel brings together translators of Arabic, Kurdish, and Turkish who will present on work that complicates these dominant paradigms. Through an examination of homoerotic poetry and fiction from across the Middle East, we highlight the need for a translational practice that complicates and subverts the sensational in favor of nuanced accounts of desire, sex, and the erotic.

Moderator: Nicholas Glastonbury
Participants: Nicholas Glastonbury
Josh Moore
Nariman Youssef
Alana Levinson-Labrosse

3:45pm – 5:00pm
Norway 2

It Takes a Shtetl: Celebrating the Fifth Anniversary of the Yiddish Book Center's Translation Fellowship Program

Now in its fifth year, the Yiddish Book Center's Translation Fellowship Program provides mentorship and training to a cohort of ten emerging Yiddish-to-English literary translators every year. Much of the success of the program has been due to the ALTA community, from which most of the faculty have come and which has provided a broader home for its translators. In recognition of this milestone and in thanks to our mentors and teachers at ALTA, this session will reflect on the program's successes and challenges, and provide a model for other such programs. After this short presentation, the session will feature the work of a group of past and present fellows, who will read bilingually from across a rich landscape of Yiddish poetry and prose from Ukraine, Poland, California, and Israel.

Moderator: Sebastian Schulman
Participants: Sebastian Schulman
Sean Sidky
Rachel Field
Anastasiya Lyubas
Mandy Cohen

3:45pm – 5:00pm
Norway 3

Bilingual Readings 14: Romance Languages

Time **Translator** | **Author** | **Country** | **Language** | **Genre**

3:45pm Adam Sorkin | Floarea Tutuianu | Romania | Romanian | Poetry
3:55pm Catherine Nelson | Manuel Astur | Spain | Spanish | Non-Fiction
4:05pm Ellen Watson | Mia Couto | Mozambique | Portuguese | Poetry
4:15pm Bruna Dantas Lobato | Caio Fernando Abreu | Brazil | Portuguese | Fiction
4:25pm Heath Wing | Marclio França Castro | Brazil | Portuguese | Fiction
4:35pm Clyde Moneyhun | Dolors Miquel | Catalonia | Catalan | Poetry

3:45pm – 5:00pm
Minneapolis

Raising Valence: Giving Titles to Translations

For texts-in-translation, the title is often the first site at which reader, translator, and author engage. How do translators come to terms with the layers of nuance or valence a title may hold? How do we catch new readers without abandoning the original intent? In this panel, graduates and students of the MFA in Literary Translation at the University of Iowa will open a dialogue about the delights and challenges of crafting titles for translated literary work. Panelists will present on the difficulties of titling texts from Spanish, French and Martinican Creole, Turkish, and Japanese, suggesting a variety of approaches. They will also discuss how translators may function as final arbiters of contextual valence, and how they can be conscious of their own perspectives toward source cultures.

Moderator: Kelsi Vanada
Participants: Kelsi Vanada
Patricia Hartland
Laurel Taylor
Derick Mattern
Sarah Griebel

3:45pm – 5:00pm
Scandinavian
Ballroom 2

Setting the Stage: Theory in the Translation Classroom

The purpose of this panel is to discuss a variety of “painless” ways in which theory can be introduced in the translation classroom. Particular attention will be paid to theoretical texts that serve to problematize the traditional conceptualization of translation as mere reflection in order to transform the practice of novice translators. Specifically discussed will be the ways in which theoretical texts can help to move novice translators from an unthinking literalist approach to a more complex view of translation as a decision-making process, and of the translator’s agency. Panelists will share their most successful experiences using specific theoretical texts.

Moderator: Brian Baer
Participants: Brian Baer
Michelle Woods
Ben Van Wyke

5:30pm – 7:30pm
Scandinavian
Ballrooms 3 & 4

Closing Reception

Light appetizers provided, drinks available for purchase.

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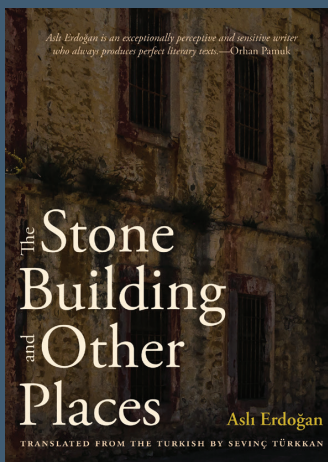
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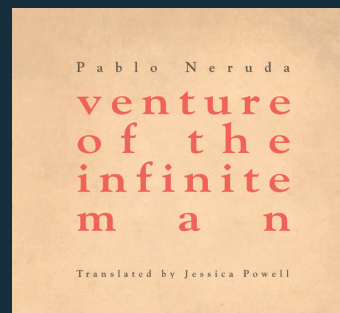
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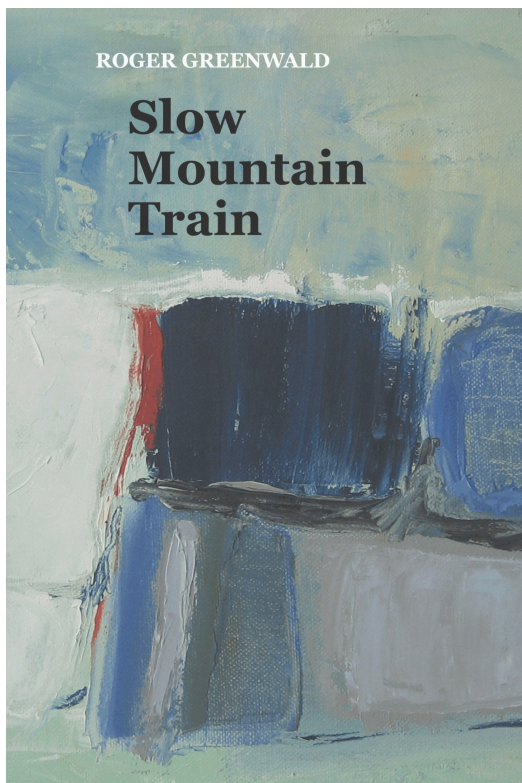
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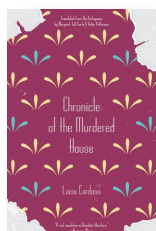
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NATIONAL TRANSLATION AWARD PROSE LONGLIST

Congratulations to all the titles selected this year for the National Translation Award in Prose longlist! See what judges Carol Apollonio, Eric M. B. Becker, and Ottilie Mulzet have to say about each of the longlisted titles, chosen from over 160 submissions, below (in alphabetical order by title):



***Chronicle of the Murdered House* by Lucio Cardoso**
translated from the Brazilian Portuguese by Margaret Jull Costa and Robin Patterson
 (Open Letter Books)

The tale of the fall of the Meneses family, a once-wealthy family in a backwater in the Brazilian state of Minas Gerais. The narrative is delivered from the points of view of the members of the Meneses household and townspeople such as the pharmacist and a country doctor, in shifting viewpoints that frustrate any reader looking for definitive truths about the family's fall—which much of the family blame on the marriage of the family's youngest son to a woman from Rio de Janeiro. The translation, by Margaret Jull Costa and Robin Patterson, ensures Cardoso's searing psychological portraits and social commentaries are delivered in beautiful, fluid prose.



***France, Story of a Childhood* by Zahia Rahmani**
translated from the French by Lara Vergnaud (Yale University Press)

Originally Berbers from Kabylie, Algeria, and speakers of a Berber dialect, Zahia Rahmani's family moved to France when she was only five years old, after her father was forced to serve in the French army during the Algerian War of Independence. The author's prose is spare, omitting all but the most essential details, lending the writing extraordinary strength. Rahmani reworks the aesthetic of the nouveau roman for a far more radical portrayal of deep marginalization and the depiction of the transmission of cultural realities through different languages. Throughout the text, words and phrases of Kabyle Berber origin appear, bringing European-Maghrebi cultural divergences into visceral textual form and confrontation. This stark, compelling memoir is flawlessly translated by Lara Vergnaud.



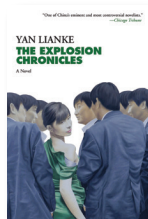
***Kafka, the Early Years* by Reiner Stach**
translated from the German by Shelley Frisch (Princeton University Press)

Stach's extensive biography—this, the first volume, was written last, due to protracted court battles over Kafka's papers in Israel—has already justly received abundant praise. The writing is extraordinarily vivid: according to Frisch, she felt the need occasionally to tone down the language for the English translation, which reads beautifully and somehow as if the process of rendering it into English were effortless. Second is the simple extent of the work: altogether the three volumes number over 1,500 pages, with the first volume clocking in at close to 580. Clearly this is a monumental project demanding exceptional stamina and staying power on the part of the translator. And of course, the detailed depiction of Kafka's childhood and early adulthood invites comparison with other famous childhood reminiscences from the Central European, German-Jewish canon (Benjamin, Zweig) or even further afield.



***The Book of the Dead* by Orikuchi Shinobu**
translated from the Japanese by Jeffrey Angles (University of Minnesota Press)

This is a twentieth-century classic, a retelling of an eighth-century classic tale of romance between a virtuous maiden and a ghost. Orikuchi's novel is presented to Anglophone readers in a complete package: a complete and authoritative introduction, notes, glossary, and commentary, along with a valuable set of critical articles, also translated from Japanese. From beginning to end, the book is engaging, readable and devoid of fluff. The heart of the book is its fine translation of Orikuchi's novel. That rare scholarly book that makes you slow down and savor every word. Publishers take note.



***The Explosion Chronicles* by Yan Lianke**
translated from the Chinese by Carlos Rojas (Grove Atlantic)

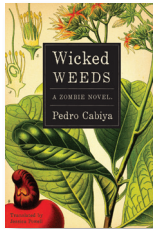
This tale of a Chinese town rising from provincial backwater to regional megalopolis is not only a criticism of Chinese "state-capitalism," but ought to be considered in the context of the global political trend that has seen a very narrow definition of "development" and economic growth held up as the ultimate good. Lianke gives us a look into the machine behind China's prosperity and Rojas gives us Lianke's novel in a spare, fluid prose that is as readable as it is engaging.



***The Last Wolf & Herman* by László Krasznahorkai**

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

In *The Last Wolf*, an unnamed Hungarian relates to a bored Berlin barman the story of his invitation, by mistake, to travel to Extremadura and write about this long-peripheral Spanish province. As opposed to *Animalinside*, a chapbook that conjured up the idea of a mythical, amorphous beast, *The Last Wolf* presents the beast as the one being hunted to extinction. Szirtes' translation is pitch-perfect, rendering palpable how this narrative (as most of Krasznahorkai's) is propelled by obsession, and in particular, how this obsession drives the grammar (and length!) of a Krasznahorkai sentence. In *Herman*, the equation of hunter and hunted is equally reversed, in John Bakti's vivid and precise rendering.



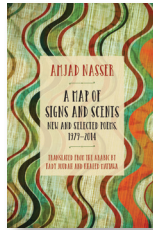
***Wicked Weeds: A Zombie Novel* by Pedro Cabiya**

translated from the Spanish by Jessica Powell (Mandel Vilar Press)

A very clever novel with considerable allegorical potential: what can zombies teach us about the true meaning and value of life, and how is this linked to the resurrection of Lazarus, modern pharmaceutical science, and Caribbean culture? Kaleidoscopic structure and a Nabokovian feast of language pose particular challenges to the translator, especially in the realm of vocabulary: a criminal interrogation, a discussion about medicinal plants, a night on the town culminating in a memorably weird and yet compelling sex scene... Finish the book and then start over again at the beginning

NATIONAL TRANSLATION AWARD POETRY LONGLIST

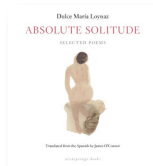
Congratulations to all the titles selected this year for the National Translation Award in Poetry longlist! See what judges Ani Gjika, Katrine Øgaard Jensen, and Gregory Racz have to say about each of the longlisted titles, chosen from over 60 submissions, below (in alphabetical order by title):



***A Map of Signs and Scents* by Amjad Nasser**

translated from the Arabic by Fady Joudah and Khaled Mattawa (Northwestern University Press)

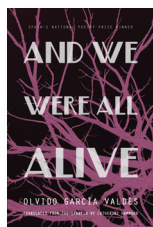
A Map of Signs and Scents covers the incredible range of the London-based Jordanian poet Amjad Nasser drawing from eight books. The collection presents a moving and accurately mapped picture of longing, desire, and the author's own remarkable stylistic evolution. Nasser's poetry is filled with powerful metaphors: "patience/became/a hard/seed/between/my teeth" and beautifully sensual lines: "Night is a train pulled by tired bulls,/and a woman spreads her whiteness on the stranger." Translators Fady Joudah and Khaled Mattawa, exceptional poets in their own right, remain invisible while capturing Nasser's voice and lyrical gift. There's much labor of love in this book where it's as though the translators' "breath" gives the work its "body."



***Absolute Solitude* by Dulce María Loynaz**

translated from the Spanish by James O'Connor (Archipelago Books)

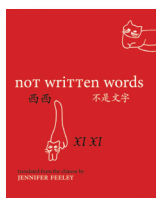
Absolute Solitude is an absolutely remarkable and intimate book by Cuban poet Dulce María Loynaz, who remained largely invisible until the 1990s. The speaker of these poems has moved past being daring in addressing the reader, the beloved, or a particular subject, and simply speaks in a calm, meditative tone, revealing one sharp truth after another. "In every grain of sand there is a landslide" reads one of the shortest poems and nearly all other prose poems are filled with such gorgeous, pithy lines. Loynaz' wisdom and powerful way of seeing create a similar quality of natural epiphanies characteristic of Emily Dickinson's poetry. James O'Connor's translation is fluid. His gift lies in both convincingly bringing the distinct voice of a woman into English and capturing a balance of spark and sadness present in that voice.



***And We Were All Alive* by Olvido García Valdés**

translated from the Spanish by Catherine Hammond (Cardboard House Press)

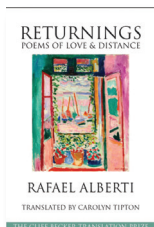
In 2007, Olvido García Valdés was awarded Spain's National Poetry Prize for her collection *Y todos estábamos vivos*. Almost a decade later, this haunting collection has found a worthy voice through Catherine Hammond's stunning translation. To quote Forrest Gander, Hammond's work demonstrates "an ear keenly tuned to García Valdés's complex music." This music goes beyond the eruptive nature of García Valdés's grammar: it exists in her unwithered observations on death, her sharp humor, and her eco-transcendence, all of which make *And We Were All Alive* a gorgeous and compelling read.



Not Written Words by Xi Xi

translated from the Chinese by Jennifer Feeley (Zephyr Press)

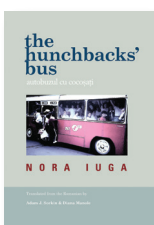
Xi Xi's poetry is the poetry of the mind in the process of discovering how language shapes the way we think. Several declarative statements are followed by questions that challenge the reader to think over what the poem states and what is left unsaid, what the title of the book also hints at. A great achievement in this book is that with the simplest vocabulary Xi Xi manages to convey subtle and surprising possibilities of meaning. Jennifer Feeley's translation captures the play of language and sounds so well that we are all challenged to ask: "O disparate starry skies, O variant landscapes/How can we know the poet from the poem in translation?"



Returnings by Rafael Alberti

translated from the Spanish by Carolyn Tipton (White Pine Press)

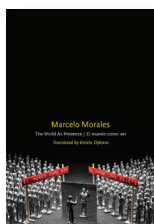
Written between 1948 and 1952 while Rafael Alberti was living in exile in Buenos Aires, *Returnings* is a particularly moving poetry collection by one of Spain's great literary figures. With an unapologetic mixture of sentimentality and melancholy, Alberti's poems evoke a lost past through striking, sensory reflection. Carolyn Tipton—who received the National Translation Award for her translation of *To Painting: Poems* by Rafael Alberti—was awarded the Cliff Becker Translation Prize for *Returnings*, and her poetic sensitivity is nothing short of exceptional: Tipton's English translation of these powerful poems attunes us to Alberti's romantic and vibrant recollection of former times.



The Hunchbacks' Bus by Nora Iuga

translated from the Hungarian by Adam J. Sorkin and Diane Manole (Bitter Oleander Press)

The Hunchbacks' Bus, Nora Iuga's bawdy, ludic, and fantastical chronicle of family dysfunction, appeared after nearly a decade of Communist-imposed censorship of her work, putatively for its "morbid eroticism." Winner of the Romanian Writers' Union lifetime achievement award, Iuga has had the last laugh, continuing to publish poetry, prose, and translations well into her 80s. In their pitch-perfect version, Adam J. Sorkin and Diana Manole deftly render the "inner force" and "playful style" of Iuga's phantasmagorical text, which consists largely of personal monologues, many poignant and unalluring at the same time, but all expertly translated with lexical precision and meticulous attention to tone.



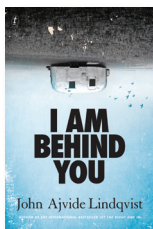
The World as Presence by Chika Sagawa

translated from the Spanish by Kristin Dykstra (University of Alabama Press)

The thoroughly engaging prose poems that make up *The World as Presence* explore the myriad tenuous boundaries between the private and public, the personal and historical. Marcelo Morales, one of Cuba's most acclaimed authors born after the island's 1959 Revolution, has written a volume cinematic in vision and scope, combining interior reflection with real-world observation through a speaker deft at collapsing distinct moments from his Havana perambulations into the vivid experience of a living present. Kristin Dykstra's exceptional translations are unfailingly true to their mark, and she has rendered a great service to many by introducing Morales to English-language readers.

NATIONAL TRANSLATION AWARD PROSE SHORTLIST

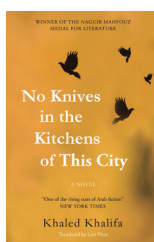
Congratulations to all the titles selected this year for the National Translation Award in Prose shortlist! See what judges Carol Apollonio, Eric M. B. Becker, and Ottilie Mulzet have to say about each of the shortlisted titles below (in alphabetical order by title):



***I am Behind You* by John Ajvide Lindqvist**

translated from the Swedish by Marla Delargy (Text Publishing)

Four vacationing families at a campground end up one morning in an alternative universe, under attack by zombies—or is it vampires? One by one, the characters quest beyond the besieged campsite to confront a past trauma and accept their fate. Situational comedy at its best: the middle-aged male dairy farmers learning to accept their long-repressed love for each other; the homicidal 70-year-old sawmill operator and his long-suffering wife; two children—one a demon of some kind; a soccer star and his troubled super-model wife. Crazy original, psychologically insightful, suspenseful and hilarious. The dialogue is in perfect pitch, each sentence a work of art. A perfect example of the translator's craft.



***No Knives in the Kitchens of This City* by Khaled Khalifa**

translated from the Arabic by Leri Price (American University of Cairo Press)

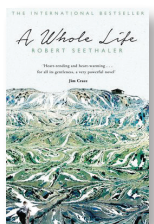
Set in Aleppo between the 1980s and the early millennium, this novel is a family memoir written from the viewpoint of an adult son. The father has long since left, while the mother and the four grown children struggle to define themselves against various and shifting identities competing for claims over them. The interwoven narrative in the novel shifts from one character to another in an almost dreamlike fashion, almost imperceptibly moving between their inner worlds and external circumstances. The writing is sensitive and full of evocative details, creating a fascinating picture of Aleppine society both in the city and the peripheral villages, hauntingly rendered in Leri Price's sensitive and deeply eloquent translation.



***The Party Wall* by Catherine Leroux**

translated from the French by Lazer Lederhendler (Biblioasis)

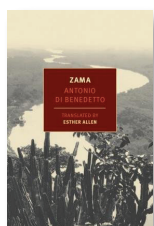
An ingeniously structured novel linking seemingly unconnected stories in subtle ways: two small girls walk to their local store in Savannah, Georgia; a mother in Canadian Maritimes misses her drifter son in the American deep south; the newly-elected Canadian prime minister and his wife move into their official residence; a brother and sister in California grapple with their troubled relationship with their mother. Each relationship is threatened by a subtle, life-changing secret or twist of fate. It's all here: doubling, incest, love, loss, and the meaning of family. Gentle sympathy for the human condition does not prevent a clear-headed, cold view of reality. The translation is superb, not a word out of place.



***A Whole Life* by Robert Seethaler**

translated from the German by Charlotte Collins (University of Minnesota Press)

"Harsh" is perhaps the word to best describe the life of the bastard Andreas Egger, from the individual events that compose his life to the unforgiving landscape of the valley where he comes of age and later grows old after losing his wife at a young age and being held as a prisoner-of-war by the Russians during WWII. The world here is a threatening one, full of fatal illnesses, avalanches, and social relations that come difficult to Egger, but the protagonist's simplicity ought not be mistaken for dimwittedness. Full of indelible images and sparkling prose, Charlotte Collins's translation is a true feat.



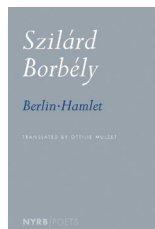
***Zama* by Antonio di Benedetto**

translated from the Spanish by Esther Allen (New York Review Books)

How fortunate we are to finally have this classic of twentieth-century Argentine literature in English. Zama, "pacifier of Indians" and a servant of the Spanish crown in eighteenth-century colonial America, aches for a better post in a city where he might send for his wife and their children. As his prospects dim, Zama descends into economic and moral penury, his rapidly deteriorating situation revealing not only his own prejudices but those behind the Spanish government's changing relationship to its colonies. Esther Allen's superb translation captures the remarkable atmosphere and existential anguish of di Benedetto's masterwork.

NATIONAL TRANSLATION AWARD POETRY SHORTLIST

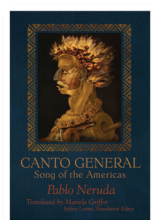
Congratulations to all the titles selected this year for the National Translation Award in Poetry shortlist! See what judges Ani Gjika, Katrine Øgaard Jensen, and Gregory Racz have to say about each of the shortlisted titles below (in alphabetical order by title):



***Berlin • Hamlet* by Szilárd Borbély**

translated from the Hungarian by Otilie Mulzet (New York Review Books)

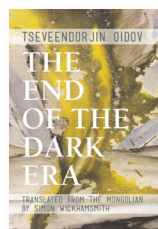
Berlin • Hamlet, Szilárd Borbély's first full poetry collection published in English is a "labyrinth of voices" with references and allusions to Franz Kafka, Walter Benjamin, and Hungarian poets Attila József and Erno Szép and a testament to an artist's noble task who turns tragedy into art. Borbély's poetry transcends personal narrative daring to tear open much of what he "would have preserved whole" because "in the light of reality... presence is irrefutable." He writes with clarity and unembellished language poems that have the power to transport the reader "above the precipice of the everyday." Otilie Mulzet's translations render Borbély's voice and grief palpable and the striking beauty of his poems real.



***Canto General* by Pablo Neruda**

translated from the Spanish by Mariela Griffor (Tupelo Press)

Years in the making, Pablo Neruda's massive and enduring *Canto General* is a veritable modern epic of Latin America, an imaginative, fifteen-part cultural journey through the centuries-long histories and (post-)colonial challenges of the region. The unique poetic artistry of this foundational work by the Chilean Nobel laureate in literature, which includes the much-heralded *The Heights of Macchu Picchu*, finds a sure English-language voice in Mariela Griffor's impressive retranslation. Griffor's handling of Neruda's stylized imaging lends this communal celebration of pan-American identity—packed with flora, fauna, battles, conquistadors, and political meditations—the steadying, colloquial diction noticeably wanting in many earlier renderings of Neruda's work



***The End of the Dark Era* by Tseveendorjin Oidov**

translated from the Mongolian by Simon Wickhamsmith (Phoneme Media)

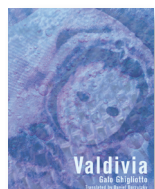
The first book of Mongolian poetry to be published in the United States, and a PEN/Heim Translation Fund Winner, *The End of the Dark Era* is one of few avant-garde collections to have come out of Mongolia. Seemingly focused on his creative vision rather than the fashions of politics or style, Tseveendorjin Oidov—who is also one of Mongolia's most renowned painters—moves effortlessly between his artistic disciplines, writing dreamscapes as vivid as technicolor while drawing his accompanying images with the pen of a poet astrologer. Translator Simon Wickhamsmith's minimalist approach to the poems in *The End of the Dark Era* complements the precise aesthetic of Oidov and leaves the reader with a sense of having just traveled to a fascinating fourth dimension.



***tasks* by Víctor Rodríguez Núñez**

translated from the Spanish by Katherine Hedeem (co•im•press)

How does an immigrant return to their native country if they've never actually left? Through twenty-one sections that make up the remarkable long poem *tasks*, Cuban poet Víctor Rodríguez Núñez provides a unique contribution to the experience of otherness in literature. Translator Katherine Hedeem expertly navigates Rodríguez Núñez's move toward a new form he calls "edgeless poetry," with no limits to sense, no point where an idea or emotion begins or ends. Guided by question marks as the only sentence-splitting punctuation, Hedeem summons new meanings and magical images from the text with every new read of this striking poetry collection.



***Valdivia* by Galo Ghigliotto**

translated from the Spanish by Daniel Borzutzky (co•im•press)

In *Valdivia*, a haunting fusion of history, dreamscape, and memory, Chilean Galo Ghigliotto's speaker offers a complex vision of his provincial birth city as the site of famous battles, a devastating 1960 earthquake (with its ensuing floods), and eerie, otherworldly phenomena amid the scenario of domestic violence that plagued his own family. Written as a series of forty-three poems tellingly presented out of sequence, *Valdivia* serves as a sort of poetic catharsis for these afflictions which, embedded in reality, can scarcely pull clear of the imagination. Daniel Borzutzky vividly renders this melding of fact, fiction, and the vagaries of recollection in a lucid and precise English.

Books eligible for the 2017 National Translation Award were titles published anywhere in the world in the previous calendar year (2016) 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.

LUCIEN STRYK ASIAN TRANSLATION PRIZE SHORTLIST

Congratulations to the translators on the 2017 Lucien Stryk Asian Translation Prize shortlist! See what judges Eleanor Goodman, Kendall Heitzman, and Aditi Machado had to say about each of the shortlist titles (in alphabetical order by title):



***Cheer Up: Femme Fatale* by Kim Yideum**

translated from the Korean by Ji Yoon Lee, Don Mee Choi, and Johannes Göransson (Action Books)

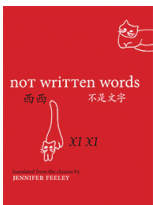
The question isn't, Kim Yideum appears to say, "what's real?"—it's "what's present?" And what's present is everything: flowers, fetuses, phantasms, time, trash, and history. In Kim's poems, the erasures (of war, occupation, exploitation, political murders) and the scrubbed efficiencies of contemporary South Korea get filled up and haunted by rank matters, recalcitrant ghosts. Her canny translators treat this plenum as the site of glorious excess: Ji Yoon Lee, Don Mee Choi, and Johannes Göransson's English makes this book buzz with pleasures, terrors, and anxieties. Their tools are narrative verve, incantatory force, and a generous reception of the strange. In the absence of absence, we're made to (re)cognize a world we can't transcend: "Instead we'll be swallowed up ... we'll be earnestly consumed."



***Night-Sky Checkerboard* by Oh Sae-young**

translated from the Korean by Brother Anthony of Taizé (Phoneme Media)

Oh Sae-young writes nature poetry and politically engaged poetry—often at the same time. His elegy for a landscape that has been irretrievably altered at the hands of humans elides with one for the people who have been damaged by the onslaught of industrialization and globalization as much as the land around them. An unpicked gourd after a frost is a businessman dangling from a rope in his office after a similar freeze in the stock market, a disposable paper cup is a laid-off worker, and a protester on a crane the last leaf on a tree. A translator might be tempted to smooth over these blunt metaphors in parts of the work, but Brother Anthony does not flinch from the unvarnished comparisons, and his direct, simple language reveals its power in more complicated passages where this valorized nature can only be described in terms of the civilization displacing it, as when a farmer's irrigation canals are described in terms of an electrical grid, or a meandering waterway in spring becomes writing itself.



***Not Written Words* by Xi Xi**

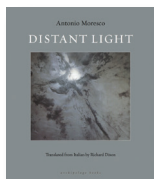
translated from the Chinese by Jennifer Feeley (Zephyr Press)

Jennifer Feeley's superb translation captures all of the creativity, intellect, and playfulness in the verse of premier Hong Kong poet Xi Xi. In these skillfully wrought and daring poems, Feeley employs all the tools of the English language, including unforced end and internal rhyme, alliteration, wordplay, and references that run the gamut from nursery rhymes and fairy tales to fine art to contemporary politics. In deceptively lighthearted poems such as "Excerpt from a Feminist Dictionary," the verse rings as powerfully in the English as it does in the original Chinese. This translation is essential reading, providing a window into the rich literature of Hong Kong and the larger Sinophone world.

Titles eligible for the 2017 Lucien Stryk Asian Translation Prize were book-length translations into English of Asian poetry or source texts from (but solely not commentaries on) Zen Buddhism or book-length translations from Hindi, Sanskrit, Tamil, Thai, Vietnamese, Chinese, Japanese, and Korean into English published anywhere in the world in the previous calendar year (2016). 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

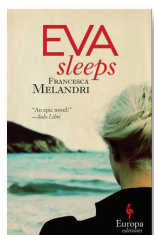
Congratulations to the translators on the 2017 Italian Prose in Translation Award Shortlist! See what judges Elizabeth Harris, Jim Hicks, and Olivia Sears had to say about each of the shortlist titles (in alphabetical order by title):



***Distant Light* by Antonio Moresco**

translated from the Italian by Richard Dixon (Archipelago Books)

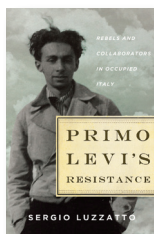
Distant Light, translated by Richard Dixon, is the first full-length work to appear in English by Antonio Moresco, one of Italy's most revered contemporary writers and author of the magnificent trilogy, *L'increato* (*The Uncreated*). In *Distant Light*, we find an isolated narrator mysteriously living in an abandoned village, and talking to the plants and the creatures around him: "'But why are you always so angry,'" he asks the wasp that stings him. "'Why do you drop headfirst into the pulp of unpicked fruit that's rotting on the trees in this unearthly place?'" Each night, the narrator sees a small light on the mountain above his stone house, leading him, finally, to search for the light's source: a child living alone in the woods and seemingly of another time. It is a secretive novel, fable-like, yet insistently modern as well, a fascinating book filled with questions, a contemplation of solitude and our ties to the natural world and to the living and the dead. Dixon's translation captures the cadences of Moresco's prose and his lush, vivid imagery, while also successfully navigating between the narrative's tangible world and its challenging, metaphysical reflections.



***Eva Sleeps* by Francesca Melandri**

translated from the Italian by Katherine Gregor (Europa Editions)

A bestseller in Italy, Francesca Melandri's debut novel *Eva Sleeps*, translated by Katherine Gregor, is set against the stark and dramatic Dolomite mountains and southern Alps in the now-autonomous region of northern Italy known as Trentino-Alto Adige/Südtirol. The region's name alone hints at its tortured history following annexation by Italy during World War I: in addition to the Fascist "Italianization" program that outlawed German language and separatist revolts, marked by sabotage and bombings, South Tyrol has also seen a constant flow of southern Italian immigrants into the region, stoking regional and cultural prejudice. Melandri's novel follows a single family through the course of the twentieth century. Focusing on Gerda and her daughter Eva, its story explores the power of prejudice and sexual taboo to constrain women, along with the attempts of strong women to wrest back control over their lives. Gregor's translation negotiates the constant dramatic switches in narrative voice with agility and beautifully captures the many tones of various time periods woven through the novel, from remote mountain village dialogues during the early twentieth-century to the contemporary banter of a crowded train compartment.

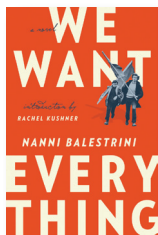


***Primo Levi's Resistance: Rebels and Collaborators in Occupied Italy* by Sergio Luzzatto**

translated from the Italian by Frederika Randall (Metropolitan Books)

Primo Levi's *Resistance: Rebels and Collaborators in Occupied Italy*—by the historian Sergio Luzzatto, translated into English by Frederika Randall—tells for the first time the story of the days preceding Primo Levi's capture and subsequent deportation to Auschwitz. In taking on this tale, Luzzatto is also compelled to reveal what, in his *Periodic Table*, Levi memorably described as an "ugly secret [that] weighed on us, in every one of our minds: the same secret that had exposed us to capture, and just a few days before had extinguished all our will to resist, even to live." Mining the depths of this illuminating episode (from a period when, in Italy, World War II became a civil war as well as a war of liberation), Luzzatto's history shows the complexity of the choices as well as the sometimes random events that determined the fates of both antifascist partisans and the defenders of Mussolini's Italian Social Republic. As Luzzatto follows both sides, the voice and gravitas of Primo Levi act as his spiritual guide, and, in its final pages, the book's refrain is borrowed from Cesare Pavese: "Every war is a civil war: every man who falls resembles another who lives, and calls on him to explain." This ultimately impossible work of explanation is in effect Luzzatto's great achievement; in English, he is aided at every step by Frederika Randall, first through her preface, which provides historical background essential for the Anglophone reader, and then by her admirably clear, concise, and cogent phrasing.

continued on the next page...



***We Want Everything* by Nanni Balestrini**

translated from the Italian by Matt Holden (Verso Books)

Nanni Balestrini's *We Want Everything* (1971), translated for the first time into English by Matt Holden, is unabashedly political—a novel, as Rachel Kushner says in her introduction, that is deeply original and that “succeeds on three different levels simultaneously, as a work of astounding art, a document of history, and a political analysis that remains resonant to the contradictions of the present.” We witness the awakening of an unnamed narrator in 1960s Italy, a worker from the south who migrates north to participate in Italy’s “economic miracle,” only to find the stultifying work conditions of a Turin Fiat plant to be intolerable. The protagonist participates in strikes that were a part of what has come to be known as Italy’s “hot autumn” of 1969. The novel’s magic comes by way of its narrator: vibrant and compelling, the narrative voice is also harsh, and keeps its distance. As the story continues, this voice, still vibrant, speaks increasingly for an entire group of exhausted, enraged workers—and yet the novel avoids being dogmatic or propagandistic. As the legendary leftist Luciana Castellina has put it: Balestrini created the first true novel in Italy about workers. In English, the complexity and nuance of the narrative voice, shifting seamlessly between the spoken word and descriptions of a new political movement, are of course the work of Matt Holden; his excellent translation remains remarkably true to Balestrini’s original while never faltering as a work of gritty art.

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.

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Henry Wei Leung

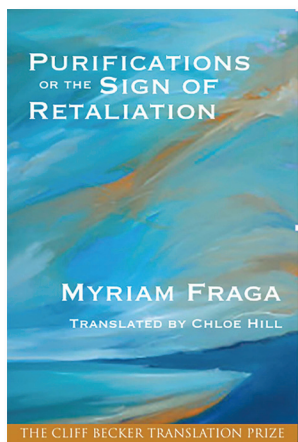
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CLIFF BECKER BOOK PRIZE IN TRANSLATION

White Pine Press, the Cliff Becker Endowment for the Literary Arts, and the American Literary Translators Association 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 2017 was *Purifications or the Sign of Retaliation* by Myriam Fraga, translated by Chloe Hill.



Judges Aron Aji and Diana Thow said of the winning manuscript: "These are dense, florid, strange, and beautiful poems that rewrite the Greek pantheon into a feminist Brazilian landscape. The collection makes its way from these abstract, timeless myths to vibrant present tense, the journey culminating with a moving final poem-elegy for modern-day bard: John Lennon. The translator has created a beautiful voice in English, paying special attention to the clean sound, powerful movement, and aching pulse of each line, making this translation a pleasure to read and re-read. Since the poet Myriam Fraga passed away this year, the Cliff Becker prize not only represents a special opportunity to introduce an innovative and powerful lyric voice in translation to an English readership, but also allows us space to mourn the loss of a great poet, just as we've discovered her."

Myriam Fraga up until her passing in February 2016 was, and continues to be, one of the leading literary figures of Salvador da Bahia. She produced over 10 volumes of poetry plus several children's books on popular figures in Bahian culture.

Chloe Hill is a PhD student in the Department of Portuguese and Brazilian Studies at Brown University. In 2014, with the support of a Fulbright fellowship, she traveled to Brazil to work alongside Myriam Fraga translating a selection of poems. Her translations have

appeared in *Metamorphoses: The Five-College Literary Translation Journal* and *Exchanges: The University of Iowa Literary Translation Journal*.

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 a grant from the Amazon Literary Partnership. Publishers and translators are invited to submit manuscripts for consideration at the beginning of the year. For more information, visit www.literarytranslators.org.

Translation Review



Translation Review features articles and essays on the practice and theory of translation, as well as translations of contemporary international writers. Each issue of *Translation Review* highlights a translator with an interview and contains reviews of recent works in translation.

The editors are currently inviting submissions of manuscripts related to the impact of digital technology on translation studies.

Translation Review is published three times a year and manuscripts are accepted on a rolling basis.

Please see author guidelines on: <http://bit.ly/1QXGWcp>

Send submissions to: <https://mc.manuscriptcentral.com/translationreview>

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



Lydia Davis

Lydia Davis, a 2003 MacArthur Fellow, is a novelist, story writer, and translator. She has translated over 30 books from the French, and has also translated from Dutch, German, and other languages, most recently the stories of A.L. Snijders (Dutch) and of Peter Bichsel (Swiss). Three of her French translations (works by Michel Leiris, Marcel Proust, and Gustave Flaubert) were awarded the Annual Translation Prize by the French-American Foundation, and in 2016 the same foundation appointed her their first Laureate in Translation. Her first story collection, *Break It Down*, was a finalist for the PEN Hemingway Award, and her fourth, *Varieties of Disturbance*, was a finalist for the National Book Award. She has been decorated as both Chevalier and Officier of the Order of Arts and Letters by the French government for her fiction and translation, and in 2013 received both the Award of Merit from the American Academy of Arts and Letters and the Man Booker International Prize for her fiction. Her latest collection of stories was *Can't and Won't* (Farrar, Straus & Giroux, 2014) and her latest translation was Michel Leiris's *The Rules of the Game, Volume 3: Fibrils* (Yale University Press, 2017).



Tim Parks

Tim Parks is a novelist, essayist, travel writer and translator based in Italy. Author of sixteen novels, including *Europa*, *Destiny*, *Cleaver*, and more recently *In Extremis*, he has translated works by Moravia, Calvino, Calasso, Tabucchi, Machiavelli and Leopardi. While running a post-graduate degree course in translation in Milan, he writes regularly for the LRB and the NYRB. His many non-fiction works include the *Italian Neighbours*, *An Italian Education*, *A Season with Verona* and *Italian Ways*, as well as a memoir on chronic pain and meditation, *Teach Us to Sit Still*. His critical work includes the essay collection *Where I'm Reading From*, and most recently, *The Novel, A Survival Skill*,

a reflection on the relationship between novelists, their writing and their readers. In *Translating Style, A Literary Approach to Translation, A Translation Approach to Literature* he goes to the heart of literary translation issues with pragmatic explorations of Italian translations of the English modernists.



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Grace Aaron is a literary translator and a senior lecturer who teaches Spanish language, a freshman seminar on the Spanish mystics, and translation. In addition to ALTA, she is a member of the American Translators Association and the Carolina Association of Translators and Interpreters. To stay current in the field, Aaron also interprets for Workman's Comp evaluations.

Kareem James Abu-Zeid is an award-winning translator from Arabic, German, and French into English. He has translated novels and books of poetry by Najwan Darwish (Palestine), Dunya Mikhail (Iraq), Rabee Jaber (Lebanon), Tarek Eltayeb (Sudan), and others, for presses such as New Directions and NYRB. He also works as a freelance editor, and holds a PhD in comparative literature from UC Berkeley.

Steve Adisasmito-Smith, associate professor of world literatures at California State University, Fresno, has studied Sanskrit literature, Latin literature, and modern American, British, and Indian literatures. Awarded the Horst Frenz Prize in 1998 by the American Comparative Literature Association, he is currently translating poetry by women from the ancient Sanskrit.

Aron Aji directs the MFA in Literary Translation, at the University of Iowa and translates from the Turkish.

Esther Allen is a professor at the CUNY Graduate Center and Baruch College (CUNY). She received a National Endowment for the Arts Translation Fellowship in 2010 for her work on Antonio Di Benedetto's *Zama* (2016). She chairs the ALTA Development Committee and is currently writing a biography of José Martí. See estherlallen.com.

Eduardo Aparicio is a translator, writer, and photographer. In 2016 he translated Richard Blanco's *Looking for the Gulf Motel/En Busca del Gulf Motel*. He recently translated *Miama Century Fox* by Legna Rodríguez Iglesias, recipient of the 2016 Paz Poetry Award from The National Poetry Series, published by Akashic Books in a dual-language edition.

Nora Armani is an award-winning actress/filmmaker and multilingual translator with over 20 years of experience and published translation works in poetry and prose. She holds an MSc Degree in Sociology from LSE and a BA in Sociology and English from AUC. Currently she lives in New York and is the founder and artistic director of SR Socially Relevant Film Festival New York.

Diana Arterian is the author of *Playing Monster :: Seiche* (1913 Press), and *Death Centos* (Ugly Duckling Press). She is poetry editor at Noemi Press and managing editor at Ricochet. She received fellowships from the Banff Centre, Vermont Studio Center, and Yaddo. She is a doctoral candidate in Literature & Creative Writing at USC, and holds an MFA in poetry from CalArts.

Susan Ayres, from Fort Worth, Texas is a professor and writer and translates Spanish poetry.

Brian James Baer is professor of Russian and Translation Studies at Kent State University. He is founding editor of the journal *Translation and Interpreting Studies*. His most recent publications include the edited volume *Russian Writers on Translation: An Anthology*, and the translation *The Unpredictable Workings of Culture* by Juri Lotman.

David Ball's latest translation is Michèle Lesbre's novel *The Red Sofa* (with Nicole Ball), Seagull Books, 2017. His *Jean Guéhenno, Diary of the Dark Years 1940-1944* (Oxford UP), won the French-American/Florence Gould Foundation 2015 Translation Prize (non-fiction). A past president of ALTA, he is Professor Emeritus of French and comparative literature at Smith College.

Nicole Ball has published many translations of Francophone authors, mostly with David Ball: Laurent Mauvignier, Lola Lafon, Michèle Lesbre, and stories for Akashic (*Marseille Noir*, 2015). They are now working on *The Divine Song*, by A. Waberi. Her translations from English to French include Jonathan Kellerman's *Survival of the Fittest* and WC Moreton's *The Stranger Beside You* (AmazonCrossing, 2016).

Jeffrey C. Barnett is professor of Romance Languages and program head of Latin American and Caribbean Studies at Washington and Lee University. His major translations include *The Memory of Silence* by Uva de Aragón (2014) and *Flocks* by Zurelys López Amaya (2017) as well as works by Carlos Fuentes and Martín del Barco Centenera.

Aliki Barnstone is a poet, translator, critic, editor, and visual artist. She is the author of eight books of poetry, having published her first book at age 12. She is professor of English and creative writing at the University of Missouri and serves as poet laureate of Missouri.

Allan Barr, professor of Chinese at Pomona College, is the translator of Yu Hua's *Cries in the Drizzle*, *China in Ten Words*, *Boy in the Twilight*, and *The Seventh Day* (all published by Random House), and Han Han's *This Generation* (Simon & Schuster).

Olaya Barr is a translator, photographer, and writer living in New York. She was awarded the De Alba Fellowship for excellence in fiction writing as an MFA student at Columbia University, as well as a grant to attend an artist residency Obracadobra in Oaxaca, Mexico. She is a teaching artist at the Children's Museum of the Arts.

Caragh Barry is a graduate student in the Hispanic Literature and Translation Studies programs at the University of California, Santa Barbara. Previously, she worked as an editorial assistant for the journal *Review: Literature and Arts of the Americas*.

Kimrey Anna Batts first moved to Ecuador in 2006. In 2011, she went to Barcelona to pursue an MA in Literary Translation at University Pompeu Fabra, and she returned to Quito in 2013. Her literary translations have appeared in *The Brooklyn Rail*, *Ricochet Review*, *Lunch Ticket*, *Bitter Oleander Review*, *Ezra Journal*, *Cordite Poetry Review*, and will be featured in upcoming editions of *Mantis* and *Asymptote*.

Curtis Bauer specializes in creative writing and Spanish translation at Texas Tech University.

Art Becks (Dennis Dybecks), *Opera Omnia Luxorius*, won the 2013 Northern California Book Award for poetry in translation. His essays and reviews have appeared widely in places like *Jacket*, *Jacket2*, *OR* and *TR*. For several years he contributed a regular column on translating poetry to *Rattles E-Issues*.

Eric M. B. Becker is a literary translator and editor of *Words without Borders*. He was awarded a 2014 PEN/Heim grant and a 2016 Fulbright grant to translate Brazilian literature. He edited PEN's Women Writing Brazil anthology with Mirna Queiroz, and his own work has appeared in the *New York Times*, *Freeman's*, and elsewhere. He has several book-length translations due out in 2017.

Jonathan Becker is currently working as a research assistant at the Center for Translation Studies at UTD. He earned his MA in Humanities from the University of Texas at Dallas in Spring 2017 with a translation of the German author Marcel Beyer.

Dan Bellm (Berkeley, CA) has published four books of poems, most recently *Deep Well* (Lavender Ink, 2017). Recent poetry translations include *Speaking in Song* by Mexican poet Pura López Colomé (Shearsman, 2017) and *The Song of the Dead* by French poet Pierre Reverdy (Black Square, 2016). He teaches translation and poetry at Antioch University Los Angeles. www.danbellm.com.

David Bendiksen is a translator, teacher, and photographer finishing a PhD in Comparative Literature at the University of Massachusetts Amherst, where he teaches while studying and translating. Recently a 2017 Banff International Literary Translation Centre resident, his scholarly interests include film studies, international Modernism, 19th century photography, urban writers, and translation studies.

Mary G. Berg is an editor of many books on Latin American writers, including *Open Your Eyes and Soar: Cuban Women Writing Now* (2003), *New Cuban Fiction* (2006), and *Cuba on the Edge: Short Stories From the Island* (2007), books that include translations by Anne Fountain, Pam Carmell and Mary G. Berg.

Susan Bernofsky directs the translation program at Columbia University's School of the Arts. Her translations include works by Robert Walser, Yoko Tawada, Jenny Erpenbeck, Franz Kafka, and Hermann Hesse. The recipient of numerous awards (including the Independent Foreign Fiction Prize), she blogs about translation at www.translationista.com and is currently writing a biography of Walser.

Jen Bervin is an interdisciplinary artist and poet whose research-driven works weave together art, writing, science, and life in a complex yet elegant way. She has published ten books, including *Gorgeous Nothings: Emily Dickinson's Envelope Poems*, and has received numerous awards and honors, including a grant from Creative Capital.

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. Playwrights Neil has translated include Ewald Palmethofer, Lukas Bärfuss, Rebekka Kricheldorf, Evelyne de la Chenelière, Thomas Arzt, and Maxi Obexer.

Patrick Blaine has a PhD in comparative literature from the University of Washington (2010). His translations include *Dark Echoes of the Past* by Ramón Díaz Eterovic (AmazonCrossing, forthcoming 2017), his own essay on the documentary cinema of Patricio Guzmán (LOM Ediciones, 2015), and essays by Ángel Guido and Jorge Ruedas de la Serna (Duke UP, 2010).

Don Bogen is the author of four books of poetry and the translator of *Europa: Selected Poems of Julio Martinez Mesanza*. As Nathaniel Ropes Professor Emeritus of English and Comparative Literature at the University of Cincinnati, he serves as poetry editor of *The Cincinnati Review*.

Daniel Bohnhorst was born and raised in Minneapolis, Minnesota. He has earned degrees in history, violin repair, and creative writing. His poems appeared in *Rattle* and *Best New Poets 2014*. His translations from Spanish appear in *Theatre Under My Skin* (Kalina, 2014) and *Low Down and Coming On* (Red Dragonfly, 2010). He lives in Santa Fe, New Mexico, where he works in the violin shop.

Dorothy Trench Bonett is the translator of Alexandre Dumas, pere's *Charles VII at the Homes of His Great Vassals* (Noble Press, 1990). Previous translations of Xu Zhimo's poetry have appeared in *Delos* and won an honorable mention in 2006 for the New England Poetry Club's Der Hovanessian Prize.

Lowell Bowditch is professor of Classics at U. Oregon, researching the interface between the literature and socio-political relations of Augustan Rome. Currently, she is writing a book on love elegy and Roman imperialism. She is the author of *Horace and the Gift Economy of Patronage* (Los Angeles and Berkeley 2001) and of articles on Tibullus, Propertius, Horace, Ovid, and issues of translation.

Steve Bradbury's translation of Hsia Yu's *Salsa* (2014) was shortlisted for the Lucien Stryk Prize. *His Days Go By the Way Her Years: Poems by Ye Mimi* (2013), was short-listed for the Best Translated Book Award. His current project, a translation of Hsia Yu's *Poems, Sixty of Them*, received an NEA Literature Translation Fellowship.

Lisa Rose Bradford teaches comparative literature at the Universidad Nacional de Mar del Plata, Argentina. She has published four bilingual volumes of Juan Gelman's verse, *Between Words: Juan Gelman's Public Letter* (National Translation Award), *Commentaries and Citations*, *Com/positions*, and *Oxen Rage*, and a fifth, *Today* will appear in 2018.

Caroline Lemak Brickman lives in Oakland, CA, where she teaches, translates, reads, and writes about Russian poetry and occasionally prose. Her translations have been published by Dalkey Archive Press and various online and print magazines. She is currently writing her dissertation in the Slavic Department at UC Berkeley.

Tony Brinkley teaches English at the University of Maine, where he is also senior faculty associate at the University's Franco-American Centre. His translations have appeared in *Beloit Poetry Journal*, *Cerise Press*, *Drunken Boat*, *Four Centuries*, *The Hungarian Review*, *The New Review of Literature*, *Otoliths*, *Shofar*, *Metamorphosis*, and *World Literature*.

Geoffrey Brock's translations from the Italian include such notable works as Cesare Pavese's *Disaffections* and Roberto Calasso's *K*. He is the editor of *The FSG Book of 20th-Century Italian Poetry*.

Bella Brodzki is a professor of comparative literature at Sarah Lawrence College. She teaches courses in critical and cultural theory, translation studies, autobiography, and modernist and contemporary fiction. She is the author of *Can These Bones Live?: Translation, Survival, and Cultural Memory and Translating Memory across Cultures and Disciplines* (a special of Translation, 2017).

Laura Brueck is associate professor in the Department of Asian Languages and Cultures at Northwestern University. Her book, *Writing Resistance: The Rhetorical Imagination of Contemporary Dalit Literature* was published by Columbia University Press in 2014. A collection of her translations of Hindi short stories, titled *Unclaimed Terrain: Stories by Ajay Navaria*, was published in 2012.

Rhonda Dahl Buchanan is a professor of Spanish at the University of Louisville. She has translated the works of the Argentine writers Ana María Shua, Perla Suez, and Tununa Mercado, and the Mexican writer Alberto Ruy Sánchez, and is the author of numerous critical studies on contemporary Latin American writers.

Kathleen Bulger-Barnett is a professor of Spanish at the Virginia Military Institute. She served as Chair of the department for 12 years and teaches all levels of Spanish. Her field is Spanish Golden Age drama and other interests include Caribbean literature.

Sean Gasper Bye is a translator of Polish literature whose most recent translation is *History of a Disappearance* by Filip Springer (Restless Books, 2017). His translations of fiction, reportage, and drama have appeared in *Words without Borders*, *Catapult*, *Continents*, and elsewhere, and he is a winner of the 2016 Asymptote Close Approximations Prize.

Tamara Cabrera is an assistant professor of Spanish and translation studies at Indiana University-Purdue University Indianapolis who specializes in translation and interpreting studies. She has been a professional translator and interpreter for over a decade, and teaches specialized courses in translation, interpreting and languages for specific purposes.

Wendy Call was a 2015 NEA Fellow in Poetry Translation and has been writer in residence at 24 institutions, including five national parks. Her English translations of Irma Pineda's poetry have been published in 17 literary journals. She teaches creative writing and environmental studies at Pacific Lutheran University.

A native of Colombia, **Maria Elsy Cardona** is associate professor of Spanish in the Department of Languages, Literatures and Cultures at Saint Louis University (Saint Louis, Missouri). Her research and academic interests include contemporary Spanish women's poetry, comics and the graphic novel, and literary translation.

Nancy Naomi Carlson, author of seven titles (translated and non-translated), has won grants from the NEA, the Maryland State Arts Council, and the Arts & Humanities Council of Montgomery County. Her work has appeared *APR*, *FIELD*, *The Georgia Review*, and *Poetry*. She holds a PhD in foreign language methodology. www.nancynaomicarlson.com.

Pamela Carmell received an NEA Fellowship for José Lezama Lima's *Oppiano Licario*, and the Witter Bynner Foundation Award. Publications include Nancy Morejón's *With Eyes and Soul and Homing Instincts*, and *Cuba on the Edge*. Translations of Yanira Marimon and Pedro Juan Gutiérrez's poetry recently appeared in *Delos* and *Natural Bridge*.

Margaret Carson's translation of Remedios Varo's *Letters, Dreams and Other Writings* is forthcoming from Wakefield Press. Recent translations include Sergio Chejfec's *My Two Worlds* (Open Letter, 2011) and *Baroni, A Journey* (Almost Island Books, Dec. 2017). A former co-chair of the PEN Translation Committee, she teaches at CUNY/Borough of Manhattan Community College.

Caroline Casey is the managing director at Coffee House Press. She has a background in marketing, publicity, and acquisitions, including stints at Sarabande Books and Stanford University Press, and holds an MFA from the Nonfiction Writing Program at the University of Iowa.

Laura Cesarco Eglín translates from Portuguese, Português, Galician, and Spanish. She is the author of *Calling Water by Its Name*, trans. Scott Spanbauer (Mouthfeel Press), *Sastrería* (Yaugurú); *Los brazos del saguaro* (Yaugurú), *Occasions to Call Miracles Appropriate* (The Lune), and *Tailor Shop: Threads*, trans. Teresa Williams (Finishing Line Press). She is the publisher of Veliz Books.

Ray Chandrasekara is an associate professor of Southeast Asian Studies.

Allison M. Charette founded the Emerging Literary Translators' Network in America (ELTNA.org) and currently serves as the program committee chair on ALTA's board. Her translation of Naïvo's *Beyond the Rice Fields*, the first English translation of novel from Madagascar, will be released by Restless Books later this month.

Bonnie Chau has an MFA in fiction from Columbia University, with a joint concentration in literary translation, focusing on Chinese and French modern and contemporary fiction. A Kundiman fellow, her short stories have appeared or are forthcoming in *Flaunt*, *Timber*, *Drunken Boat*, *Queen Mob's Tea House*, *The Offing*, and other publications. She currently works at *Poets & Writers* in New York City.

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

Matthew Chovanec is a PhD student in Middle Eastern Studies at the University of Texas at Austin where he studies modern Turkish and Arabic literature with a focus on language ideology and leftist poetics. His translation of Migirdiç Margosyan's *The Gavrur District* will be published soon with Aras Publishing.

Catherine Ciepiela is a scholar and translator of Russian poetry who teaches at Amherst College. She is the author of a book on Marina Tsvetaeva and Boris Pasternak; co-editor, with Honor Moore, of *The Stray Dog Cabaret*; and editor of *Relocations*, an anthology of poetry by Polina Barskova, Anna Glazova and Maria Stepanova. She is currently translating Barskova's poetic essays.

Alex Cigale's translations and own poems appear in *Colorado Review*, *The Common Online*, *The Literary Review*, *Harvard Review Online*, *Kenyon Review Online*, *Modern Poetry in Translation*, *New England Review*, *PEN America*, *TriQuarterly*, and *World Literature in Translation*. He was awarded an NEA in Literary Translation Fellowship in 2015.

Gabrielle Civil is a black feminist performance artist, 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)*.

Heather Cleary is assistant professor at Sarah Lawrence College, and translates from Spanish.

Dick Cluster's most recent book of translation is *Kill the Ámpaya! The Best Latin American Baseball Fiction*. His next project is Ecuador writer Gabriela Alemán's novel *Poso Wells* for City Lights, spring 2018. His original work includes three novels and two books of history, including *History of Havana*, due out in a new, revised edition soon.

Jessica Cohen was born in England, raised in Israel, and now lives in Denver. She translates contemporary Israeli fiction and other creative work. Her translations include David Grossman's *A Horse Walks Into a Bar*, for which she won the Man Booker International Prize in 2017, and works by other major Israeli writers. She is a past board member of the ALTA.

Madeleine Cohen received her PhD in comparative literature with a designated emphasis in Jewish Studies from the University of California, Berkeley. She is currently editor-in-chief of *In geveb: A Journal of Yiddish Studies* and beginning in fall 2017 she will be the preceptor in Yiddish at Harvard University.

Louise Cole is a second year MFA literary translation student at the University of Arkansas. She also has a PhD in comparative literature from U of A. For her dissertation, she translated a 17th century Jesuit musical drama entitled *Mulier Fortis* (*The Valiant Woman*) and is currently translating a short story collection by Spanish author José Ovejero entitled *Mujeres que viajan solas* (*Women who Travel Alone*).

Joungmin Comfort is a U.S.-based translator born in South Korea. She lived in Korea and France for 22 years before relocating to the U.S. where she has worked as an interpreter, ELL teacher, and a translator over the past 18 years.

Peter Constantine's recent translations published by Modern Library include *The Essential Writings of Rousseau*, *The Essential Writings of Machiavelli*, and works by Tolstoy, Gogol, and Voltaire. His *The Undiscovered Chekhov* received ALTA's National Translation Award. He is currently the director of the Program in Literary Translation at the University of Connecticut.

Sara E. Cooper is professor of Spanish and director of Multicultural & Gender Studies at California State University, Chico. She is the founder and editor in chief of the nonprofit Cubanabooks press, publishing bilingual editions of literature by Cuban women. She has translated fiction by Cuban, Mexican, and Brazilian writers.

Jennifer Croft is a recipient of Fulbright, PEN, Tin House, MacDowell and National Endowment for the Arts grants and fellowships, as well as the inaugural Michael Henry Heim Prize for Translation. She holds a PhD from Northwestern University and an MFA from the University of Iowa.

Rachael Daum translates from Serbian, Russian, and German. She received her master's from Indiana University in 2016, with a graduate certificate in literary translation for a translation of an absurdist children's puppet play by Danil Kharms. She currently lives and works in Belgrade, Serbia, and is ALTA's assistant managing director.

Lizzie Davis is a writer, editor, and literary translator from Spanish and Italian to English. Her translations from the Spanish include works by Ezio Neyra, Pilar Fraile Amador, Daniel Saldaña París, and others, as well as Elena Medel's *My First Bikini* (Jai-Alai Books, 2015) and the prose for *Then Come Back: The Lost Neruda* (Copper Canyon, 2016). She reads and edits at Coffee House Press.

Rebecca Dehner-Armand is a doctoral student in comparative literature (expected 2020) at Washington University in St. Louis. Her research interests include translation studies, literary translation, self-translation, bilingual writing, modern European languages, the literature of exile, modern French literature, and the short story as a literary genre across cultures.

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

Meena Desai has been translating Gujarati poetry since the 1980s. She translated Gujarati ghazals to highlight excellent contributions to the genre. For 10+ years she has worked on Narsinh Mehta's passionate divine lyrics. Her work has been featured in *Two Lines: Counterfeits*, and *Eating God: A Book of Bhakti Poetry*.

Jeff Diteman is a translator, poet, and visual artist currently doing doctoral studies in comparative literature at the University of Massachusetts, Amherst. His translations and original works have appeared in *The Missing Slate*, *Drunken Boat*, and *Inventory*, and his translation of Pablo Martín Sánchez's novel *The Anarchist Who Shared My Name* will be released next year by Deep Vellum Publishing.

Katrina Dodson's translation of Clarice Lispector's *Complete Stories* was awarded the 2016 PEN Translation Prize. She is currently translating the 1928 Brazilian modernist classic *Macunaíma: the Hero Without a Character*, by Mário de Andrade. Dodson holds a PhD in comparative literature from the University of California, Berkeley.

Nathan Douglas is a PhD student in Spanish literature at Indiana University Bloomington. He is particularly interested in looking at constructions of identity in contemporary Spanish and Catalan literature and their possible relations to the push for Catalan sovereignty.

Boris Dralyuk is a literary translator and the executive editor of the *Los Angeles Review of Books*. His work has appeared in *The New Yorker*, *The Guardian*, *Granta*, and other journals. He is the author of *Western Crime Fiction Goes East: The Russian Pinkerton Craze 1907-1934* (Brill, 2012) and translator of Isaac Babel's *Red Cavalry* (Pushkin Press, 2015) and *Odessa Stories* (Pushkin Press, 2016).

Katie Dublinsky is associate publisher at Graywolf Press.

Christine Dunbar is the Asian Humanities and Literary Translations editor at Columbia University Press. She acquires books translated from Russian and a range of Asian languages, with a particular focus on East Asia.

Nataša Đurovičová is the editor of the International Writing Program at the University of Iowa. She publishes IWP's on-line journal *91stMeridian* and its book series, and teaches world lit and translation courses related to its residency. Her scholarship deals with language transfers in cinema and new media. She is the co-editor of *World Cinemas, Transnational Perspectives*.

Kristin Dykstra is co-translating and editing *Maqroll's Prayer and Other Poems* by Álvaro Mutis (Colombia), to be published by NYRB in 2017. Her translations of books by Cuban writers Reina María Rodríguez, Juan Carlos Flores, Angel Escobar, and Marcelo Morales were published by the University of Alabama Press in 2014-2016.

Ellen Elias-Bursac has been translating essays and fiction by Bosnian, Croatian, and Serbian writers since the 1980s. She is currently the vice president of ALTA.

Alexander Elinson is a translator and associate professor of Arabic at Hunter College. His translation of Youssef Fadel's novel *A Beautiful White Cat Walks with Me* was published by Hoopoe Books, an imprint of the American University in Cairo Press, in 2016. He is currently translating Fadel's most recent novel, *Farah*, as well as Yassin Adnan's *Hot Maroc*.

Scott Esposito's most recent books are *The Latin American Mixtape* (Argonautica, 2017) and *The Doubles* (Civil Coping Mechanisms, 2017). A columnist with *Literary Hub*, his essays, interviews, and reviews have appeared widely. He is a contributing editor for *BOMB* magazine and a senior editor and marketing director with *Two Lines Press*. He founded *The Quarterly Conversation* in 2005.

Shelley Fairweather-Vega is a professional Russian-English and Uzbek-English translator in Seattle, Washington. Specializing in legal, scholarly and creative texts, she translates poetry and prose for authors, attorneys, activists, and academics. 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* and co-editor of *Simultaneous Worlds: Global Science Fiction Cinema*. Her translations from the Chinese have appeared or are forthcoming in publications such as *FIELD*, *Epiphany*, *Tinfish*, *The Taipei Chinese PEN*, *Pathlight*, *Eleven Eleven*, and *Chinese Writers on Writing*, among others.

Marguerite Feitlowitz is the author of the internationally acclaimed *A Lexicon of Terror: Argentina and the Legacies of Torture* and four volumes of literary translation, many essays, fiction, and criticism.

Maria C. Fellie is an assistant professor of Spanish at Penn State Berks who specializes in translation and professional Spanish. She has been translating both literature (mainly poetry) and diverse freelance and volunteer projects for over a decade. Maria is a member of ALTA and ATA and plans to continue teaching and studying the theory and practice of all types of translation.

Rachel Field is a neuroscientist at the Skirball Institute of Biomolecular Medicine. A graduate of Columbia University, she studied Yiddish at Columbia University and the YIVO Institute. She is currently translating *Ikh bin geven a Partizan: di Grine Legende (I was a Partisan: The Green Legend)*, Shmerke Kaczerginski's account of life and resistance in the Vilna Ghetto.

Maria Fink is a PhD student in Germanic studies and comparative literature at Indiana University Bloomington. She received her MA in German and English literature and language teaching from the University of Salzburg in Austria. Her academic interests include 20th and 21st century German and Austrian literature, film, and theater, as well as translation and language pedagogy.

Chris Fischbach is publisher of Coffee House Press.

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

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

Anne (Anita) Fountain is Professor Emerita of Spanish at San José State University. Her translations include two collections of stories by Nancy Alonso and José Martí's Versos Sencillos. She has translated stories by Cuban authors Nancy Alonso, Marilyn Bobes, Senel Paz, Leonardo Padura Fuentes, and Aida Bahr.

Ryan Fox is policy & advocacy director at the Authors Guild, where he focuses on law and the publishing industry. He holds an MFA in poetry from the University of Virginia, and a JD from Fordham University School of Law, where he was editor in chief of the *Fordham Intellectual Property, Media & Entertainment Law Journal*. His poems have appeared in *The New Yorker*, *Boston Review*, and others.

Fujino Kaori was awarded the Akutagawa Prize, Japan's most famous literary honor, in 2013 for her novella *Nails and Eyes*. She is a participant in the 2017 International Writing Program at the University of Iowa.

Jeanne Garane (University of South Carolina), translated *The Land Without Shadows* (2005), edited *Discursive Geographies* (2005), and recently, *The Leopard Boy* (University of Virginia Press, 2016). She edited the French Literature Series volume on travel narratives (Brill/Rodopi, 2016) and is currently editing a French Literature Series volume on hybrid genres.

Danielle Legros Georges is a poet and professor in the Creative Arts in Learning Division of Lesley University. She curates Boston-based and international poetry events, and is the author of two books of poems, *Maroon*, and *The Dear Remote Nearness of You*. In 2014 she was appointed Boston's Poet Laureate.

Jill Gibian is professor of Spanish and Latin American Studies at Eastern Oregon University where she teaches courses on literary and non-literary translation. Her most recent translation projects have been centered on questions of memory and exile primarily in the writings of authors from Argentina and Uruguay.

Michelle Gil-Montero is a poet and translator of contemporary Latin American poetry. She has several book translations, including *This Blue Novel* by Valerie Mejer Caso (Action Books, 2015) and Maria Negroni's lyric novel, *The Annunciation* (coming from Action Books in 2017). Her work has been supported by the NEA, Howard Foundation, PEN/Heim, and Fulbright.

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

Amalia Gladhart is the translator of *Trafalgar* (Angélica Gorodischer) and *The Potbellied Virgin and Beyond the Islands* (both by Alicia Yáñez Cossío). Her short fiction appears most recently in *Parcel*, *Nowhere Magazine*, *Paper Nautilus*, *The Fantastist*, *Oblong*, *Eleven Eleven*, and *Atticus Review*. She is professor of Spanish at the University of Oregon.

Nicholas Glastonbury is a PhD student in anthropology at the Graduate Center of the City University of New York. He is also co-editor of the Turkey Page for the e-zine *Jadaliyya*. His translation of Sema Kaygusuz's novel *A Place Upon Your Face* is forthcoming from Tilted Axis Press in 2018.

Isabel Gomes is professor of Latin American and Iberian studies, at the University of Massachusetts – Boston.

Francisca González-Arias is bilingual and translates between Spanish and English. Some of her published translations are: *Bordeaux* by the Spanish author Soledad Puértolas (U. of Nebraska Press, 1998), and several short stories by the contemporary Mexican writer Cristina Rivera Garza. She has also translated Emily Dickinson and the New England poet Donald Wellman (U. of Valencia) into Spanish.

Professor at the CUNY Graduate Center, **Jean Graham-Jones** is a translator of contemporary Argentine theatre as well as a specialist in Latin American theatre and performance. She is former editor of *Theatre Journal* and currently president of the International Federation for Theatre Research.

Julia Grawemeyer has translated popular erotic fiction and literary fiction. She is currently translating *Sauver la planète: Le message d'un chef indien d'Amazonie* (Albin Michel, 2015), forthcoming from Schaffner Press. She has taught French, ESOL and creative writing at various colleges in Ohio including Denison University and Kenyon College.

Andrea Gregovich is a writer and translator of Russian and has experience dabbling in Ukrainian and Belarusian. She has a BA in English and Russian from DePauw University and an MFA in creative writing from UNLV. Her translations have appeared in journals, online outlets, and anthologies, and her two translated novels are *Wake In Winter* by Belenkaya and *USSR: Diary of a Perestroika Kid* by Kozlov.

Sarah Griebel obtained a BA in English and Spanish from the University of Iowa in 2011 and has lived in many cities since graduating, including Madrid, where she taught English. She returned to Iowa in 2016 to (among other things) pursue an MFA degree in literary Translation from the University of Iowa.

Allison Grimaldi-Donahue has published in *Words without Borders*, *The Brooklyn Rail*, *Electric Literature*, and other journals. Her chapbook, *Body to Mineral*, was released in 2016 by Publication Studio Vancouver. She is fiction editor at *Queen Mob's Teahouse* and a translation editor at *Drunken Boat*. She teaches at John Cabot University.

Jason Grunebaum is a writer and Hindi translator whose books include Uday Prakash's *The Girl with the Golden Parasol*, *The Walls of Delhi* and Manzoor Ehtesham's *The Tale of the Missing Man*. He has been awarded the Global Humanities Translation Prize, an NEA Literature Fellowship, and a PEN/Heim grant.

Wangtaolue Guo is a recent graduate from Chinese University of Hong Kong and a freelance translator based in Hangzhou. He will be joining the MA in Transnational and Comparative Literature program at University of Alberta in the coming fall.

Hope Campbell Gustafson translates Italian prose. She's working on an MFA from Iowa.

Yael Hacohen is a PhD candidate in rhetoric at UC Berkeley. She has an MFA in poetry at NYU where she was an adjunct professor and an NYU Veterans Workshop Fellow. Her poems appear in *The Poetry Review*, *Bellevue Literary Review*, etc. Her Hebrew translation of Hirsch's book *Gabriel* is scheduled for publication by Keshev Publishing House.

Daniel Hahn is an award-winning writer, editor and translator, with some fifty books to his name. His translations from Portuguese, Spanish and French include fiction and non-fiction from Europe, Africa and the Americas. He is a former chair of the Translators Association and the Society of Authors, and on the board of a number of organisations that work with literature and free speech.

Steve Halle is director of the Publications Unit at Illinois State University. He is also the director and publisher of co•im•press and edits the chapbook press and workshop PRESS 254. He is the author of *Map of the Hydrogen World* and the chapbooks *The Collectors* and *Cessation Covers*.

Rebecca Hanssens-Reed is from Philadelphia and is currently an MFA candidate in literary translation at the University of Iowa. Her writing and translations have appeared in *The Washington Square Review*, *Asymptote*, *MISTRESS*, *The Saint Ann's Review*, and elsewhere. Her translation of the novel *Gelsomina Inside the White Madhouses* by Margarita Mateo Palmer is forthcoming from Cubanabooks Press.

Wendy Hardenberg holds a dual master's degree in comparative literature (with a focus on translation) and library science from Indiana University Bloomington and has gone on to a dual career as a translator and a librarian. Her translation of Aurélie Valognes's second novel, *Will You Ever Change?*, was published in June 2017 by AmazonCrossing.

Elizabeth Harris's recent Italian translations include Giulio Mozzi's *This Is the Garden* (Open Letter) and Antonio Tabucchi's *Tristano Dies* and the forthcoming *For Isabel: A Mandala* (both with Archipelago). For Tabucchi's *Tristano Dies*, she won a PEN/Heim Translation Fund Grant and the 2016 National Translation Award for prose.

Susan Harris is the editorial director of *Words without Borders* and the editor, with Ilya Kaminsky, of *The Ecco Anthology of International Poetry*.

Patricia Hartland graduated from Hampshire College with a BA in comparative literature and poetry, and from the MFA in literary translation at the University of Iowa. She translates from French with a special interest in Caribbean literature. Her work has appeared in *Asymptote*, *Circumference Magazine*, *Drunken Boat*, *Ezra*, and *Metamorphoses*. She studies poetry at the University of Notre Dame.

Lisa Hayden's translations from the Russian include Eugene Vodolazkin's *Laurus*, which won a Read Russia Award. *Laurus* and Lisa's translation of Vadim Levental's *Masha Regina* were Oxford-Weidenfeld Prize finalists. Her blog, *Lizok's Bookshelf*, examines contemporary Russian fiction. She received an MA in Russian literature and lived in Moscow during 1992-1998.

Katherine Hedeén's latest translations include *night badly written* and *tasks* by Cuban poet Víctor Rodríguez Núñez. She is an associate editor for Salt Publishing's Earthworks Series, an acquisitions editor for Arc Publications, and translation editor at the *Kenyon Review*. She is a two-time recipient of a NEA Translation Project Grant and professor of Spanish at Kenyon College.

Kendall Heitzman is assistant professor of Japanese literature and culture at the University of Iowa. He has translated the contemporary Japanese writer Shibusaki Tomoka, and is working on a monograph about the postwar writer Yasuoka Shōtarō and the individual writer's relationship to history.

George Henson is a literary translator and lecturer of Spanish at the University of Oklahoma. His translations include works by Sergio Pitlor, Elena Poniatowska, Alberto Chimal, Luis Jorge Boone, and Andrés Neuman, and have appeared variously in *Asymptote*, *The Literary Review*, *The Kenyon Review*, *Words without Borders*, and *World Literature Today*, where he is a contributing editor.

Jonathan Hiller is assistant professor of Italian at Adelphi University. He is a literary translator and scholar of nineteenth-century Italian literature, opera and scientific culture. He has recently translated the 1866 novel *Paolina* by Italian Gothic writer Iginio Ugo Tarchetti.

H. L. Hix's recent books include a poetry collection, *American Anger* (Etruscan Press, 2016), an art/poetry anthology, *Ley Lines* (Wilfrid Laurier Univ. Press, 2014), and a translation of selected poems by Estonian peasant poet Juhan Liiv, *Snow Drifts, I Sing* (Guernica Editions, 2013), translated in collaboration with Jüri Talvet.

Michael Holtmann is the Center for the Art of Translation's executive director and publisher. He has worked in the arts for more than fifteen years, at the National Endowment for the Arts, the Folger Shakespeare Library, and the Angelika Film Center. He serves on the board of ALTA, the governance committee of LitNet, and the international programming committee of the Bay Area Book Festival.

Eva Hudecova, having received her PhD in comparative literature from the University of Minnesota, is currently a lecturer in the Department of Cultural Studies and Comparative Literature, as well as an adjunct faculty member of the Minneapolis College of Art and Design. She is currently working on her second translation of a Slovak novel.

Barbara F. Ichiishi is the author of *The Apple of Earthly Love: Female Development in Esther Tusquets' Fiction*, and the translator of some of her major works, including *Never to Return*, *Seven Views of the Same Landscape*, *Private Correspondence*, and *We Had Won the War*.

Ignacio Infante is the author of *After Translation: The Transfer and Circulation of Modern Poetics* across the Atlantic. He has translated into Spanish John Ashbery's *A Wave* and Will Self's *How the Dead Live*. He is an associate professor of comparative literature and Spanish at Washington University in St. Louis.

Sally Ito is a poet, translator, and writing instructor who lives in Winnipeg. Her first book of translated poetry, *Are You an Echo: The Lost Poetry of Misuzu Kaneko* which she co-translated with Michiko Tsuboi, was published in 2016 by Chin Music Press in Seattle.

Roman Ivashkiv is a scholar of translation studies and Slavic languages and literatures. He obtained his doctoral degree from the University of Alberta and currently teaches at the University of Illinois at Urbana Champaign.

Joyce Janca-Aji is associate professor of French studies at Coe College.

Elisabeth Jaquette is a translator from the Arabic, whose first novel-length translation is Basma Abdel Aziz's *The Queue*. She is also the recipient of a 2017 PEN/Heim Translation Grant and an English PEN Translation Award. She teaches Arabic translation at Hunter College CUNY, and is managing director of ALTA.

Jon Jaramillo is a PhD student at U. Oregon where he specializes in translation and has completed three Ecuadorian authored books. His current projects are a Peruvian novelist and a Cuban poet.

Sabrina Jaszi is a fiction writer and translator of Russian and Uzbek, currently based in Oakland, CA. Her fiction and translations have appeared in *StoryQuarterly*, *J Journal*, *Sink*, and elsewhere. She's currently at work on a book-length translation of stories by the 1960s Leningrad author Reed Grachev and was an ALTA Mentee in 2016.

Katrine Øgaard Jensen is a founding editor of *EuropeNow*, a journal of research and art at Columbia University, and a 2017 poetry judge for the BTBA and the NTA. She was previously editor in chief of the *Columbia Journal* and blog editor at *Asymptote* and *Words without Borders*. Her translations have appeared in the *Washington Square Review*, the *Denver Quarterly*, *Arc Poetry Magazine*, and elsewhere.

Bill Johnston's awards include the 2012 Best Translated Book Award and PEN Translation Prize for Wiesław Myśliwski's *Stone Upon Stone*, and the 2016 Found in Translation Award for Tomasz Różycki's *Twelve Stations*. His most recent translation is Julia Fiedorczuk's *Oxygen* (Zephyr Press, 2017). His translation of Adam Mickiewicz's epic poem *Pan Tadeusz* will be published by Archipelago Books in 2018.

Kira Josefsson, a writer and translator working between English and Swedish writes about literature and identity and has translated poetry by Anne Boyer, Caitie Moore, and Lina Ekdahl. Based in New York, she's part of the translation editorial team at *Drunken Boat*, and on the editorial board for *Glänta*. Her in-progress translation of Pooneh Rohi's *Araben* won a 2017 PEN/Heim Translation Grant.

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 has translated Pierre Corneille's *Médée* into free verse, has a forthcoming English-language edition of Antoine Innocent's *Mimola*, and is translating Justin Lhérisson. She teaches western hemispheric literatures.

Aviva Kana is a PhD candidate in Hispanic literature at the University of California, Santa Barbara with a doctoral emphasis in translation studies. Her translations of Mexican author Cristina Rivera Garza have appeared in *Review: Literature and Arts of the Americas*, *PEN America*, and *Latin American Literature Today*.

Hilary Kaplan is the translator of *Rilke Shake* by Angélica Freitas, which won the National Translation Award and the Best Translated Book Award in 2016. She also translated *Ghosts*, stories by Paloma Vidal, and her translation of Marília Garcia's *The Territory Is Not the Map* is forthcoming.

J. Kates has been awarded three NEA Fellowships for poetry and translation, a NHSCA Fellowship in poetry, and the Cliff Becker Prize. His books include three chapbooks and one full book of poems. His translations include books by Tatiana Shcherbina, Mikhail Aizenberg, Jean-Pierre Rosnay, Regina Derieva, Aleksey Porvin, Nikolai Baitov, Genrikh Sapgir, and Sergey Stratanovsky.

Paul Kaveney studied Spanish and French at the University of Oregon. Paying special attention to the creative depiction of medieval, Renaissance, and baroque narrative voices, he seeks to highlight the relevance of past cultural debates and concerns to modern audiences, particularly as regards gender and class.

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: Migration, Diaspora, Exchange*, the Spring 2017 issue of the literary journal, *Aster(ix)*.

Joe Keady has been a working translator since 2008. He is also the in-house subtitler at the DEFA Film Library and a PhD student in comparative literature at UMass Amherst. His most recent translation is *Weimar Communism as Mass Movement 1918-1933*, published in July by Lawrence & Wishart.

Former Senegalese Defense Attaché at the Embassy of Senegal in the US, **Abdourahim Kebe** is currently a PhD student in translation research and instruction at SUNY Binghamton. He holds a master's and a PhD from the University of Dakar. He is currently working on translating Ousmane Socé's *Karim: roman sénégalais*, an early attempt to write fiction in conformity with the demands of Négritude.

Stephen Kessler is a poet, prose writer, editor and translator whose versions of Luis Cernuda (*Written in Water: Prose Poems*, *Desolation of the Chimera: Last Poems*, and *Forbidden Pleasures: New Selected Poems*) have received, respectively, the Lambda Literary Award for Gay Men's Poetry, the Harold Morton Landon Translation Award, and the PEN Center USA Translation Award.

Sora Kim-Russell is a literary translator based in Seoul. She has translated novels by Shin Kyung-sook, Gong Ji-young, and Bae Suah. Forthcoming in 2017 are her translations of Pyun Hye-young's *The Hole* (Arcade, August 2017), Hwang Sok-yong's *Familiar Things* (Scribe, June 2017), and Jeon Sungtae's *Wolves* (White Pine Press, May 2017).

E.J. Koh is the author of *A Lesser Love*, recipient of the Pleiades Editors Prize. Her work has appeared in *Boston Review*, *Columbia Review*, *World Literature Today*, *PEN America*, and she has accepted fellowships from The MacDowell Colony, Kundiman, Vermont Studio Center, and Jack Straw Writers Program. She earned her MFA at Columbia University and is completing her PhD at the University of Washington.

Ying Kong is currently an assistant professor of English literature at the University College of the North in Canada. Her major research is on comparative literature and life writing. She is better known as a Chinese scholar. She published creative and translation works both in English and Chinese.

Moscow-born **Nina Kossman**: artist, poet, playwright, NEA-recipient, UNESCO/PEN Short Story Award, author of two poetry collections in Russian and English, distinguished translator of Tsvetaeva's memoir *Behind the Border* (HarperCollins, 1994), editor of *Gods and Mortals: Modern Poems on Classical Myths* (Oxford University Press, 2001). Her work has been translated into Japanese, Dutch, Greek, and Spanish.

Philip Krummrich is professor of comparative literature and director of the Honors Program at Morehead State University. He has published three volumes of translations and a number of shorter pieces, mostly from Portuguese and Spanish.

Aviya Kushner is the author of *The Grammar of God* and the language columnist at *The Forward*, and she is currently translating Yudit Shahar's poetry. She is an associate professor at Columbia College Chicago, a contributing editor at *A Public Space*, and a translation mentor for The National Yiddish Book Center.

Harry Leeds writes and translates from Russian and Central Asian languages. He has just spent a year in Korce, Albania, "The Paris of Albania." Translations and prose can be found or are forthcoming in *FENCE*, *Asymptote*, *Black Warrior Review* and others. He is at work on a novel about bad translation and an illustrated collection of Kazakh fairy tales. Tweet @mumbermag, more at harryleeds.com

Mara Faye Lethem has translated novels by Jaume Cabré, David Trueba, Albert Sánchez Piñol, Javier Calvo, Patricio Pron, Marc Pastor, Toni Sala, and Alicia Kopf, among others. Her translations have appeared in *Best American Non-Required Reading*, *Granta*, *The Paris Review*, and *McSweeney's*.

Jake Levine is an assistant professor of creative writing at Keimyung University and lectures at LTI Korea. He recently co-translated a small anthology for Vagabond Press of the poets Kim Min-jeong, Kim Yideum and Kim Haengsook. His translation of Kim Kyung Ju's *I Am a Season That Does Not Exist in the World* (Black Ocean 2016) was a finalist for ALTA's Lucien Stryk prize.

Noted translator of the Latin American boom and author of the literary biography *Manuel Puig and the Spider Woman: His Life and Fictions* and *The Subversive Scribe: Translating Latin American Fiction*, **Suzanne Jill Levine**'s latest translation is Eduardo Lalo's *Uselessness* (University of Chicago Press, Fall 2017).

Alana Marie Levinson-LaBrosse served as the founding chair of the English Department at the American University of Iraq, Sulaimani, from 2011–13. While there, she introduced translation workshops and is now working to assemble a comprehensive anthology of classical and contemporary Kurdish poems in translation.

David Lisenby teaches Spanish at William Jewell College. He specializes in Latin American literary and cultural studies and has translated work by Cuban playwright Gerardo Fullea León. His other publications explore the use of colonial-era figures in contemporary work from Cuba and Mexico.

Xiaoqing Liu is associate professor of Chinese at Butler University. Her research interests include translation studies, comparative literature, modern Chinese literature, and women's studies. She has published peer-reviewed articles and book and journal reviews with *Translation Quarterly*, *Translation: A Transdisciplinary Journal*, and the *Asian Journal of Women's Studies*.

Bruna Dantas Lobato's writings and translations have appeared in *BOMB*, *Ploughshares online*, *The Millions*, *Words without Borders*, *Asymptote*, and elsewhere. She is the fiction editor of *Washington Square Review* and an MFA candidate in fiction at New York University, where she teaches creative writing. She is originally from Natal, Brazil.

Eric Lorberer is the editor of *Rain Taxi Review of Books*, a nationally acclaimed quarterly that champions aesthetically adventurous literature (including books in translation). Lorberer also is the director of the Twin Cities Book Festival, and speaks at conferences around the country as an advocate for independent publishing and literary culture.

Olivia Lott is a PhD student in Hispanic language & literature at Washington University in St. Louis, specializing in contemporary Spanish American poetry and literary translation. Her translations of Colombian poetry have been published in Latin American and North American journals.

Elizabeth Lowe is founding director of the University of Illinois Center for Translation Studies and currently professor in the New York University online MS in Translation. Her latest translation is *Elephants Never Forget* by Abel Coelho (Tagus Press, forthcoming). She guest edited *Review 92/93*, a special issue on the Brazilian Backlands (2016). She is translation editor at *Kenyon Review*.

Michael Lucey is professor of comparative literature and French at the University of California, Berkeley, and the author of *Never Say I: Sexuality and the First Person in Colette, Gide, and Proust*, among other works. He is the translator of Didier Eribon's *Insult and the Making of the Gay Self* and *Returning to Reims*, and of Édouard Louis's *The End of Eddy* and *History of Violence* (forthcoming).

Christopher Lupke is professor of modern Chinese culture at the University of Alberta where he chairs the Department of East Asian Studies. In addition to his scholarly work on such figures as Bai Xianrong, Mo Yan, Wang Anyi, Wang Wenxing, Hou Hsiao-hsien and others, Lupke is an avid translator of Chinese literature and criticism. He currently is working on a volume of the poems of Xiao Kaiyu.

Anastasiya Lyubas is a PhD candidate in the Department of Comparative Literature in Binghamton University, where she is currently at work on her dissertation "Language and Plasticity in Debora Vogel's Poetics." Lyubas is a Translation Fellow at the Yiddish Book Center and also a recipient of the YIVO Max Weinreich research fellowship.

Tianrui Ma is from Zibo, China. He received his BA in Arabic language and literature from Xi'an International Studies University. In 2013 he came to the United States to the University of Michigan to earn his MA in Arabic studies. Now he is a PhD student at Indiana University majoring in Arabic literature with a double minor in comparative literature and Chinese studies.

Aditi Machado is the translator of Farid Tali's *Prosopopoeia* (Action Books, 2016), the author of *Some Beheadings* (Nightboat Books, forthcoming), and the poetry editor for *Asymptote*, an international journal of translation.

Alina Macneal is a poet, translator and former architect. She has read her work in Philadelphia at First Person Arts Festival, Big Blue Marble, Poetry Ink, and other venues, and hosts a poetry series at Fergie's Pub. Her mother's memoir, which she edited, was published this fall in the original Polish by the Polish-Jewish Heritage Foundation of Canada.

J.T. Mahany is an MFA student at the University of Arkansas. He translates francophone literature and, in his spare time, studies teuthology.

Alison Mandaville, associate professor of English at California State University, Fresno, translates and publishes classical and contemporary writing by women from the region of Azerbaijan and has received two UNESCO cultural heritage grants for her work facilitating creative workshops and publications with women writers and artists in Baku.

Gabriella Martin holds BAs in Spanish and creative writing from the University of Michigan, and is currently a PhD student in Hispanic literatures at Washington University in St. Louis, where she is also pursuing a graduate certificate in translation studies. Her translations of Juan José Millás can be found in *The Brooklyn Rail-In Translation*.

Cecilia Martinez-Gil has published two full-length poetry collections, *a fix of ink* (2016) and the award-winning *Psalter and Serpentes* (2010) and co-wrote the award-winning video "Itinerarios." She publishes poetry and journalism in both Spanish and English. She teaches English and Latin American literatures at Santa Monica College in California.

Derick Mattern holds an MFA in poetry from the University of Wisconsin, Madison and is currently pursuing a second MFA in literary translation at the University of Iowa. His translations of Turkish poet Haydar Ergülen have appeared widely, in *Asymptote*, *Modern Poetry in Translation*, *Gulf Coast*, *Copper Nickel*, and elsewhere.

Janet McAdams's three poetry collections include *The Island of Lost Luggage*, which received the American Book Award. She is the founding editor of Salt Publishing's Earthworks Poetry Series and an editor at large for the Kenyon Review. She teaches creative writing and indigenous literature at Kenyon College.

Fiona McCrae is publisher and director of Graywolf Press.

Jenny McPhee, author, translator and editor, is director of the Center for Applied Liberal Arts at NYU's School of Professional Studies. Her translations from the Italian include books by Natalia Ginzburg and Primo Levi. She was an editor at Alfred A. Knopf from 1996-2006, where she worked on translations.

Poet and translator **Karen McPherson** is the author of *Skein of Light and Sketching Elise* and the translator of *Delft Blue & Objects of the World* (a book of poetic essays by Quebec poet Louise Warren). Her poems and translations have appeared in numerous literary journals including *Descant*, *Beloit Poetry Journal*, *Cider Press Review*, *Zoland*, *San Pedro River Review*, and *Potomac Review*.

Siobhan Marie Meï is a PhD student in comparative literature at the University of Massachusetts Amherst. She graduated from Mount Holyoke College and earned her MA in comparative literature from La Sorbonne Nouvelle in Paris, France. Her translations and original poetry have appeared in *carte blanche*, *The Adirondack Review*, *Transference*, and *Asymptote*.

Orlando Ricardo Menes is professor of English and creative writing at the University of Notre Dame. He is the author of five poetry collections, most recently *Heresies* and *Fetish*, besides being the editor of two anthologies and translator of several Latin American poets, including Jose Kozler and Alfonsina Storni.

Christopher Merrill has published six collections of poetry, many works of translation and edited volumes, and six books of nonfiction, most recently *Self-portrait with Dogwood* (2017). His work has been translated into nearly forty languages, and he has undertaken cultural diplomacy missions to more than fifty countries. He directs the University of Iowa's International Writing Program.

Noah M. Mintz has spent the past year translating Patrick Goujon's *À l'Arrache* through the ALTA Emerging Translator Mentorship, and sits on the jury for a new author residency at the French Consulate in San Francisco. He holds a BA in Media Studies and French and works as a bookseller.

Poupeh Missaghi is a writer, English/Persian translator, Iran's editor-at-large for *Asymptote*, and an educator. She holds a PhD in literature and creative writing from the University of Denver and an MA in translation studies. Her translations have been published both in Iran and in the US.

Clyde Moneyhun's translations of contemporary Catalan poetry have appeared in *The Notre Dame Review*, *Exchanges*, *Inventory: The Princeton Journal of Translation*, and *Hayden's Ferry*. His translation of Ponç Pons's *El salobre* is forthcoming from Francis Boutle in 2017. He teaches writing and literary translation at Boise State University in Idaho.

Lourdes Molina teaches Spanish and Spanish-language literature at Southern Methodist University. She specializes in 20th- and 21st-century Cuban literature and history. She is currently translating a contemporary Cuban novel into English.

Derek Mong is the author of two poetry collections—*Other Romes* (2011) and *The Identity Thief* (2018)—and a forthcoming chapbook of Latin adaptations. With his wife, Anne Fisher, he translates the Russian poet Maxim Amelin. He is the Byron K. Trippet Assistant Professor of English at Wabash College.

Josh Moore translates Arabic poetry as a graduate student in the Creative Writing & Translation program at the University of Arkansas, where he also teaches Arabic and, in his spare time, tries not to be subsumed by the hermetic Ozark woods in which he lives with his dog, Bandit.

Edward Morin has had co-translations of Greek, Chinese, and Arabic poems in *New Letters*, *Ploughshares*, *Banipal*, and his anthologies—*The Red Azalea: Chinese Poetry Since the Cultural Revolution* (1990) and *Before There Is Nowhere to Stand* (2012). He has co-translated book manuscripts of poems by Cai Qijiao and Yousef el Qedra.

Ainsley Morse is a scholar and translator of Russian and former Yugoslav literatures. Recent publications are *Kholin 66: Diaries and Poems by Igor Kholin* (2017) and *Vsevolod Nekrasov's I Live I See* (UDP 2013) (both with Bela Shayevich) and Andrei Sen-Senkov's *Anatomical Theater* (translated with Peter Golub, Zephyr Press, 2013). Forthcoming work includes the farcical Soviet pastoral *Beyond Tula*.

Laura Moser is a first-year graduate student in Iowa's literary translation MFA program and teaching assistant for the Classics department. She received her BA in Classics from Reed College.

In 2016 poet **Erín Moure** published translations of François Turcot's *My Dinosaur*, Chus Pato's *Flesh of Leviathan* and Rosalía de Castro's *New Leaves*. *Planetary Noise: Selected Poetry of Erín Moure* just appeared (Wesleyan) and her translation from Portunhol to Frenglish of Wilson Bueno's *Paraguayan Sea* (Nightboat) will appear in October.

Shabnam Nadiya graduated from the Iowa Writers' Workshop in 2012. She has translated Moinul Ahsan Saber's novel *The Mercenary* (Bengal Lights Books, 2016; Seagull Books (US edition) 2017) and is working on Shaheen Akhtar's *Beloved Rongomala*. She was co-guest editor of *91st Meridian's* South Asian Literature in Translation issue (2016).

Sawako Nakayasu is a transnational poet and translator who has lived in Japan, France, China, and the US. Her books include *The Ants* (Les Fiches Press), *Texture Notes* (Letter Machine), and translations of *The Collected Poems of Chika Sagawa* (Canarium Books), and Tatsumi Hijikata's *Costume en Face* (Ugly Duckling Presse).

Maria Nazos' poetry and translations are published or forthcoming in *The New Yorker*, *The Mid-American Review*, *The North American Review*, *Drunken Boat*, and elsewhere. She is the author of the chapbook *Still Life* (Dancing Girl Press, 2016). A Great Plains Fellow attending the University of Nebraska-Lincoln's PhD program, she teaches creative writing. She can be found at www.marianazos.com.

Catherine Nelson specializes in contemporary Spanish literature. Her translations have appeared in a number of journals, and her first book-length translation, *A Love for Rebecca* by Mayte Uceda, was published by AmazonCrossing in 2015. Nelson is a professor at Nebraska Wesleyan University, where she teaches language, literature, writing, and translation.

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.

Allana Noyes is an MFA candidate in the literary translation program at Iowa. She translates from both Spanish and French with a special interest in Mexican literature. Her translations have been published by Mexico City Lit, The Transborder Institute, and Solis Press.

Kyoko Norma Nozaki, Professor Emeritus of Cultural Studies in the Department of Intercultural Studies at Kyoto Sangyo University, Japan, was born in the United States and educated in both countries. She has numerous publications on Asian American Literature, including *Japan as Portrayed by Japanese American Writers – Reality in Fiction* (2016).

Jamie Olson chairs the English Department at Saint Martin's University in Lacey, Washington. His essays and translations from Russian have appeared in *America Magazine*, *Translation Review*, and *American Writers in Exile* (Salem Press, 2015). This year, he received an NEA fellowship to support his work translating Timur Kibirov, one of Russia's preeminent postmodern poets.

Margarit Ordukhanyan teaches translation and modern language courses at Hunter College and translates from Armenian and Russian.

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 grants from the NEA.

Philip Pardi is the author of *Meditations on Rising and Falling* (University of Wisconsin Press), which won the Brittingham Poetry Prize. With the support of an NEA Translation Fellowship, he is currently completing a volume of selected poems by the Salvadoran poet Claudia Lars. He teaches at Bard College.

Barbara Paschke's publications include *First World Ha Ha Ha* and *Volcán* (City Lights Books); *Clandestine Poems* (Curbstone Press); *literary travel companions* (Whereabouts Press); and *New World, New Words* (Two Lines Press). She is a past board member of ALTA, a current board member of the Center for the Art of Translation, and she coordinates the annual Northern California Translation Award.

Adrienne Perry earned her MFA from Warren Wilson College and is a PhD candidate in literature and creative writing at the University of Houston. The former editor of *Gulf Coast: A Journal of Literature and Fine Arts*, Adrienne is a Hedgebrook alumna, Kimbilio Fellow, and member of the Rabble Collective.

Irma Pineda has published six books of bilingual Spanish-Isthmus Zapotec poetry. She has been president of Mexico's National Association of Writers in Indigenous Languages (ELIAC), was a 2013-2015 member of Mexico's Sistema Nacional de Creadores de Arte and a faculty member at the National Teachers University in Ixtépec, Oaxaca, Mexico.

Jeannine Marie Pitas is the author of two poetry chapbooks and the translator of several Uruguayan poets. *I Remember Nightfall*, her translation of four books by Marosa di Giorgio, was published by Ugly Duckling Presse in August 2017. She lives in Iowa and teaches at the University of Dubuque.

Hilary Plum has worked for a number of years as an editor of international literature, history, and politics; presently she co-edits the Open Prose Series at Rescue Press. Her most recent book is the work of nonfiction *Watchfires*, and her novel *Strawberry Fields* is forthcoming from Fence Books.

Nathaniel Popkin is the author of four books, including the 2013 novel *Lion and Leopard*. He's the fiction review editor of *Cleaver Magazine*, as well as a literary critic focusing on works in translation. He contributes to the *Wall Street Journal*, the *Kenyon Review*, *LitHub*, *Public Books*, and other publications.

Chad W. Post is the publisher of Open Letter Books, a publishing house at the University of Rochester specializing in international literature. He also runs the Three Percent website, home to the Translation Database, Best Translated Book Award, the Three Percent Podcast, Two Month Review, and more.

Allison Markin Powell is a literary translator, editor, and publishing consultant in New York City. She has worked in the editorial departments of American and Japanese book and magazine publishing. She currently serves as co-chair of PEN America's Translation Committee, and maintains the database www.japaneseliteratureinenglish.com.

Amanda Powell's translations include *Sor Juana, Answer/Respuesta* (Feminist Press, rev. 2009) and *Untold Sisters* (U. New Mexico, rev. 2010). Recent essays are "Traveling in Place: Lyric Transports" and "My Way Bent: Flaming Queen of Carthage." She has received NEH and NEA fellowships and published in journals from *Agni* to *Zoland*. She teaches at U. Oregon.

Minna Zallman Proctor is a writer, critic and translator from Italian. She is the author of *Landslide* (Catapult, 2107). Her most recent translation is Fleur Jaeggy's *These Possible Lives*. She teaches in the Creative Writing Department at Fairleigh Dickinson University and is the editor in chief of *The Literary Review*.

Gary Racz is professor of foreign languages and literature at LIU Brooklyn, review editor for *Translation Review*, and a former president of ALTA. Recent translations are forthcoming in *The Golden Age of Spanish Drama: A Norton Critical Edition*.

Emma Rault is a writer and translator from German and Dutch. Her writing and translations have appeared in *Rivet Journal*, *The Collapsar*, *Queen Mob's Teahouse* and elsewhere. She is the recipient of the 2016-17 Geisteswissenschaften International Nonfiction Translators Prize for translation from German. She lives on a houseboat in London.

Kevin Regan-Maglione has his MA in Italian studies from Georgetown University and is a PhD candidate in romance languages at the University of Oregon. His work focuses on queer prison testimonies and their impact on temporality, archive, and testimony theory.

Brendan Riley is an ATA certified translator of Spanish to English. His translations include *Recounting: Antagonist Book I* (Luis Goytisolo), *The Great Latin American Novel* (Carlos Fuentes), *Caterva* (Juan Filloy), *Hypothermia* (Álvaro Enrigue), *The Bible: Living Dialogue* (Pope Francis, Manolo Figueroa, Abraham Skorka), and *Sunrise in Southeast Asia* (Carmen Grau).

Sara Daniele Rivera is a Cuban/Peruvian writer, artist, educator, and translator from Albuquerque, New Mexico. She was a 2013 Robert Pinsky Global Fellow in Poetry and her writing has appeared in *The Loft Anthology*, *Origins Journal*, *DIALOGIST*, *Storyscape Journal*, *Circuits & Slippers*, *The Green Mountains Review*, in Boston's City Hall as part of the Mayor's Poetry Program, and elsewhere.

Anca Roncea is a poet and translator. She is a graduate of the Iowa Writers' Workshop, and is currently in the University of Iowa's MFA program in literary translation. In 2012 she was a Fulbright visiting scholar at UC Berkeley. She was born and raised in Romania and now lives in Iowa City where she is working on translations of Romanian poetry, an experimental translation of Tristan Tzara, as well as her first book of poetry.

Jenny Robertson received an MFA in fiction from Pacific University. She served as writer-in-residence for Front Street Writers, and is currently a PhD student at the University of Louisiana at Lafayette. Her stories and poems appeared in *Dislocate*, *Dunes Review*, *Hypertext*, *SLAB*, and *BITE: An Anthology of Flash Fiction*. Her short story "Green Skins" placed second in Cutthroat's fiction contest.

Daisy Rockwell is a translator of Hindi and Urdu, as well as a painter and writer. Her translations of Upendranath Ashk's *Falling Walls* and Bhisham Sahni's *Tamas* have appeared in Penguin India Classics. She has also published numerous translations of Hindi and Urdu short stories and poems in journals such as *Asymptote*, *Brooklyn Rail*, *Out of Print Magazine*, and *Indian Quarterly*.

Adrienne Ho Rose is visiting assistant professor in classics and comparative literature at the University of Iowa, where she earned her PhD in comparative literature from the University of Iowa. She also holds an MFA in Literary Translation from Iowa. She is working on her first book manuscript on experimental retranslations by Anne Carson, Brandon Brown, and the 85 Project.

Samuel N. Rosenberg's main interest has always been the editing and translating of Old French literature. The poetry of Paul Verlaine is a new departure.

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.

Nancy Jean Ross now lives in Vancouver, B.C.. Before that she lived in New York for twenty years where she got degrees in writing at NYU, Sarah Lawrence and the New School. She has published in *The Paterson Literary Review*, *The Malahat Review*, *And Then*, *Bridges*, and *Revista Temporales*. She is currently getting ready a book of letters of Rosario Castellanos for publication.

Claudia Routon translates contemporary poetry and fiction from Spain. Her work appears in numerous literary journals. Her translated books include *Inside the Shell of the Tortoise* by Verónica Aranda (Nirala Publications, 2015) and *La cité des dames* by Nuria Ruiz de Viñaspre (Capellas de Ministrers, 2014). She teaches Spanish literature and language at the University of North Dakota.

Krzysztof Rowiński is a PhD candidate in comparative literature at UMass Amherst. His dissertation examines failure in American, Italian, and Polish literature, film, and performance. His current translation project is Krzysztof Kąkolewski's *How Have You Been, Sir?*, a literary reportage on former Nazis in West Germany, selections of which will be published in *The Massachusetts Review* in the Fall.

Louise Rozier directs the Italian program at the University of Arkansas. Her translation of Fortunato Pasqualino's *The Little Jesus of Sicily* published in 1999 by the University of Arkansas Press was awarded the 1996 PEN Renato Poggioli Translation Award. Her translations have appeared in *Metamorphoses*, *The Massachusetts Review*, *Absinthe: New European Writing*, *Gradya*, and the *Atlanta Review*.

Zachary Scalzo is a PhD student at Indiana University in comparative literature. He received his BA in Italian and English from Florida Atlantic University, and an MA in comparative literature: Italian/translation studies. His interests include the intersections of identity politics and drama translation, as well as theatrical and filmic adaptation.

Bradley Schmidt, originally from Kansas, is based in Leipzig, Germany and translates contemporary German prose and poetry. His authors include Bernhard Schlink, Anna Kim, and Lutz Seiler. He is currently translating an award-winning novel featuring hooligans, forthcoming in Spring 2018 with Skyhorse. He is an editor at *No Man's Land*, an online journal devoted to German literature in translation.

Samantha Schnee is founding editor of *Words without Borders* and a trustee of English PEN, where she chaired the Writers in Translation Committee. Her translation of Carmen Boullosa's *Texas: The Great Theft* (Deep Vellum) was longlisted for the International Dublin Literary Award and shortlisted for the PEN America Translation Prize.

Sebastian Schulman is a literary translator from Yiddish, Esperanto, and other languages, and works as the director of the Translation Fellowship Program at the Yiddish Book Center in Amherst, MA. His translation of Spomenka Stimec's Esperanto-language novel *Croatian War Nocturnal* was published by Phoneme Media in 2017.

Marian Schwartz translates Russian classic and contemporary fiction and nonfiction. Her most recent book publications include Leo Tolstoy's *Anna Karenina*, Andrei Gelasimov's *Into the Thickening Fog*, and Polina Dashkova's *Madness Treads Lightly*. She is a past president of ALTA.

Olivia E. Sears is founder of the Center for the Art of Translation and the journal *Two Lines*. Her recent translations focus on avant-garde poetry by Italian women and have appeared in numerous journals. She is a graduate of Yale University with a doctorate in Italian literature from Stanford University.

Sasha Senderovich is an assistant professor of Slavic, Jewish, and international studies at the University of Washington in Seattle. With Harriet Murav, he translated David Bergelson's Yiddish novel *Judgment* (Northwestern UP, forthcoming 2017). He is currently finishing his first book, *How the Soviet Jew Was Made: Culture and Mobility after the Revolution*.

Morgan Shafter translates contemporary Russian literature into English. He is currently a graduate student in Slavic languages and literatures at the University of Illinois at Urbana-Champaign.

Taimoor Shahid has published two book-length works of translations from Urdu, and his essays, translations, and poetry have appeared in various academic and literary journals. He is currently working on the translation of a war diary from 1971 Bangladesh liberation war, and completing a PhD at the University of Chicago.

Matthew Ryan Shelton holds degrees from Carleton College, Queen's University Belfast, and the University of Connecticut where he is currently pursuing PhD studies. His work has appeared in Scotland and Northern Ireland in such publications as *Abridged*, *Poetry Proper*, and *Causeway*, and in the United States in *An Gael*, *The Swarthmore Review*, and *Coldfront*. He lives in New Haven, Connecticut.

David Shook is the translator of Roberto Bolaño's *Infrarealist* manifesto, indigenous Mexican poetry from the Isthmus Zapotec, and oral poetry by the Burundian Batwa. In 2012, he was Translator in Residence at Britain's Poetry Parnassus at The Southbank. His book of poems, *Our Obsidian Tongues*, appeared in 2013.

John Siciliano is executive editor, Penguin Classics, and senior editor, Penguin Books. He publishes writers from around the world—classic and contemporary, famous and forgotten and first-time—and is especially interested in literary fiction, the literary supernatural, memoir, travel, cultural history, humor, and food.

Sean Sidky is a PhD student in comparative literature and religious studies at Indiana University Bloomington. He translates from Yiddish, and is a 2017 Yiddish Book Center Translation Fellow. Sean is currently working on a translation of Aleksander Shpigelblat's 2003 short story collection, *Shadows Knock on the Window*.

Yvette Siegert has translated Ana Gorriá, Chantal Maillard, Fernando Vallejo, Juan Villoro, and Alejandra Pizarnik. She is a graduate student at the University of Geneva and has earned fellowships from CantoMundo, NYSCA and the NEA. Her translation of Pizarnik's *Extracting the Stone of Madness* received the 2017 Best Translated Book Award for poetry.

Stacey Alba Skar-Hawkins has published several Spanish-English translations, including books with the University of Wisconsin Press and Duke University Press. Recent poetry translations are *Where the Streets Have No Name* by María Augusta Montealegre (Latin Review Editors), and the books *Misty Moon* (La Otra, Granises), and *The Invention of Constellations* (Hispanamer) by Francisco de Asís Fernández.

Daniel Slager is publisher and CEO of Milkweed Editions and translator of Rilke's *Auguste Rodin* and other works.

Pennell Somsen is a 2015 graduate of City University of New York Baccalaureate for Unique and Interdisciplinary Studies. Her published translations include "Cowboy Boots" in the *Rio Grande Review* (2015), "Happy Box" and "Whadayalookinfor?" in *Latin American Literature Today* (Jan. 2017) and "Casas" in *Delos* (2017) all by Nadia Villafuerte.

Adam J. Sorkin has published more than fifty-five books of Romanian translation. Recent books include *Syllables of Flesh* by Floarea Țuțuianu, translated with Irma Giannetti (Plamen Press) and *The Hunchbacks' Bus* by Nora Iuga, translated with Diana Manole (Bitter Oleander Press). Sorkin is Distinguished Professor Emeritus, Penn State.

Currently a doctoral candidate in the philosophy, literature, and theory of criticism within the Department of Comparative Literature at Binghamton University, **D. M. Spitzer**'s works primarily on early Greek thinking and translation theory. His book *A Heaven Wrought of Iron: Poems from the Odyssey* was recently published by Etruscan Press.

Ellen Sprague holds an MFA from Vermont College of Fine Arts and an MA (French) from Middlebury. She teaches, writes essays, and translates. In 2013 she was a scholar at the NEH institute on translation, and her first published translations appeared the fall 2014 issue of *Asymptote Journal*.

Mbarek Sryfi is a lecturer at the University of Pennsylvania. He has co-translated *Monarch of the Square* and *The Elusive Fox* from Arabic, and *Arabs and the Art of Storytelling* from French. His translations have appeared in *Banipal*, *World Literature Today*, *CELAAN*, *Metamorphoses*, and at meadmagazine.org.

Kaitlin Staudt is a DPhil Candidate (ABD equivalent) in Oriental studies at the University of Oxford. She has received numerous grants and fellowships, including the Hulme Completion Grant and the German Academic Exchange Service (DAAD) and Michael Foster Memorial Fellowship. She has a forthcoming article with *Middle Eastern Literatures*.

Dayana Stetco's books include *Revision* (UL Press 2017), *In Place of This* (Akinoga Press 2017), *The Falling* (Yellow Flag Press 2016), *Seducing Velasquez* (Ahadada Books 2009). Her fiction/translations/plays have appeared in *Two Lines*, *Packingtown Review*, *BathHouse Hypermedia*, *Emergency Almanac*, *Eleven Eleven*, *Masque & Spectacle*, and *Muse/A*. She is the head of English at the University of Louisiana at Lafayette.

Sarah Stickney is a former Fulbright grantee for the translation of Italian poetry. Her co-translations of Elisa Biagini's selected poems won the Best Translated Book Award in 2014. Her translations have appeared in journals such as *Drunken Boat*, *Two Lines*, *Brooklyn Rail*, *Waxwing*, *MPT*, and others.

Kendra Strand is assistant professor of Japanese literature and culture at the University of Iowa, specializing in premodern Japanese literature and visual culture. She is the translator of four medieval travel diaries by political elites of the fourteenth century.

Kaija Straumanis has an MA in literary translation studies from the University of Rochester and is the editorial director of Open Letter Books. She translates from both German and Latvian. Her translations include Inga Ābele's *High Tide* (Open Letter, 2013), Zigmunds Skujiņš's *Flesh-Coloured Dominoes* (Arcadia, 2014), Jānis Jonevs's *Doom 94* (Wrecking Ball Press, fall 2017), and a collection of Latvian fairy tales (Jānis Roze, fall 2017).

Christina Svendsen has translated works by Paul Scheerbart, Kurt Schwitters, Jean Arp, Dürs Grünbein, Francis Ponge, and others. Her latest translation is Scheerbart's *Munchhausen and Clarissa: a Berlin Novel*. A book manuscript, *Stone, Steel, Glass: Architectures of Time in Modernity*, is currently under revision. She is a visiting assistant professor of French and German at Centre College.

Jake Syersak received his MFA from the University of Arizona and is currently a PhD student in English and creative writing at the University of Georgia. He is the author of *Yield Architecture* (forthcoming, Burnside Books 2017). His poems have appeared in *Black Warrior Review*, *Colorado Review*, *Verse Daily*, *Omniverse*, and elsewhere. He edits *Cloud Rodeo* and Letter Machine Editions.

Corine Tachtiris teaches world literature at Antioch College. She has an MFA in literary translation from the University of Iowa and a PhD in comparative literature from the University of Michigan. She translates mostly contemporary work by women from Haiti, Francophone Africa, and the Czech Republic and is currently working on a book about race in translation.

Niloufar Talebi is a writer, award-winning translator, and creator. She is the editor/translator of *Belonging: New Poetry by Iranians Around the World* (North Atlantic Books, 2008), *Vis & I* (l'Aleph, 2017), and creator/performer of multimedia works. As a librettist, she has received commissions from Carnegie Hall, Cal Performances, the Kennedy Center, Brooklyn Academy of Art, and Stanford Live.

Alexandra Tatarsky is a translator and mime from New York City. Current research centers on intersemiotic translation between text and movement and Russian futurist zaum and French Lecoq mime as practices of embodied resistance to totalitarian thinking. She has written on multi-lingual experimentation for publications including *Hypocrite Reader*, *Calvert Journal*, *Emerald Tablet*, and *The New Inquiry*.

Laurel Taylor holds an MFA in literary translation from the University of Iowa (2017) and she is currently a PhD candidate at Washington University, St. Louis' joint comparative literature/Japanese literature program. Her work has appeared in *Asymptote* and *The Asian Literary Review*.

Peter Thompson teaches at Roger Williams University, and edits *Ezra: An Online Journal of Translation*. He has translated Abdelkébir Khatibi, Nabile Farès, Nassira Azzouz, Abdelkader Djemaï, among others.

Victoria Thorstensson is an assistant professor of Russian literature at Nazarbayev Uni, Kazakhstan. She holds a PhD in Slavic languages and literatures from the University of Wisconsin-Madison. Her research interests include 19th-century Russian polemical novel, nihilism, Dostoevsky, Leskov, intellectual history, contemporary Russian and Russophone literature, and theory and practice of translation.

Jeremy Tiang has translated more than ten books from Chinese, including novels by Zhang Yueran, Chan Ho-Kei and Yeng Pway Ngon, and been awarded a PEN/Heim Grant and NEA Literary Translation Fellowship. He also writes and translates plays. Jeremy's own fiction has been shortlisted for the Singapore Literature Prize.

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

Sevinç Türkkan, assistant professor of comparative literature and translation studies at Binghamton University, specializes in translation studies and modern Turkish literature. She translated Aslı Erdoğan's *The Stone Building and Other Places* (City Lights Books, 2017) and co-edited (with David Damrosch) of *Approaches to Teaching the Works of Orhan Pamuk* (MLA).

Stephen Twilley is the section editor for literature in translation at *Public Books*, as well as the review's managing editor. His own translations from the Italian include Francesco Pacifico's *The Story of My Purity* (2013), Giuseppe Tomasi di Lampedusa's *The Professor and the Siren* (2014), and Curzio Malaparte's *Diary of a Foreigner in Paris* (forthcoming).

Sarah Valente is a Belofsky Fellow and PhD candidate in history of ideas at the University of Texas at Dallas focusing on Holocaust studies. Translating from Brazilian Portuguese into English, she is writing her dissertation on Nazi legacy in post-Holocaust Jewish narratives in Brazil and is editor-at-large for *Reunion: The Dallas Review* after serving as its editor-in-chief for two years.

By the time this bio is published, **Russell Scott Valentino** hopes to have completed the translation of Miljenko Jergovic's 1000-page novel *Kin* and delivered the manuscript to Archipelago Books.

Ben Van Wyke is assistant professor of translation at Indiana University-Purdue University in Indianapolis. He is the author of many works on translation theory and practice and is the co-editor of the *Routledge Handbook of Literary Translation*.

Kelsi Vanada has an MFA in literary translation from the University of Iowa (2017) and an MFA in poetry from the Iowa Writers' Workshop (2016). She translates Spanish and Swedish poetry. A 2016 ALTA Travel Fellow, her first book-length translation (*The Eligible Age*) was just released with Song Bridge Press.

After graduating from the University of Virginia in South Asian studies and English, **John Vater** spent a year in India on a Fulbright, researching Hindi literature and India's publishing industry, and subsequently worked as translation coordinator for the Delhi publishing houses Navayana and Vani Prakashan. He is a student MFA in literary translation at the University of Iowa.

Adam Versényi is professor of dramaturgy at UNC Chapel Hill and senior dramaturg for PlayMakers Repertory Company. Versényi's translations of playwrights such as Agustín Cuzzani, Griselda Gambaro, Sabina Berman, and Ramón Griffero have been produced and published. He is the founder and editor of *The Mercurian: A Theatrical Translation Review*.

Stalina Emmanuelle Villarreal has published poetry translations, including *Enigmas*, by Sor Juana Inés de la Cruz (Señal: Libros Antena Books, BOMB, Ugly Duckling Presse, 2015). She translates poet Minerva Reynosa (Mandorla, 2012); their most recent publication is a chapbook *Photograms of My Conceptual Heart, Absolutely Blind* (Cardboard House Press, 2016).

Shelby Vincent is a lecturer and research associate at the University of Texas at Dallas and managing editor of *Translation Review*. In her free time she translates Spanish language literature. Her translation of Carmen Boullosa's *Cielos de la Tierra* (Heavens on Earth) has recently been published by Deep Vellum Press.

Sarah Viren's translation of the novella *Cielos de Córdoba (Córdoba Skies)* by Federico Falco was published by Ploughshares Solos. She teaches at Arizona State University and is the managing editor of Autumn Hill Books and the editor of the online translation magazine *M-Dash*.

Padma Viswanathan is the author of two novels, *The Toss of a Lemon* and *The Ever After of Ashwin Rao*, and of stories published in *Granta*, *The Boston Review* and others. Her translation of the Graciliano Ramos novel *S. Bernardo* is forthcoming from New York Review Books.

Marci Vogel is the author of *At the Border of Wilshire & Nobody*, winner of the inaugural Howling Bird Press Poetry Prize. Her poetry, essays, and translations appear in *Plume*, *The Critical Flame*, *Matter Monthly*, *Waxwing*, and *Brooklyn Rail*. A Provost's Fellow in the PhD Program in creative writing and literature at USC, she was awarded a 2014 Willis Barnstone Translation Prize.

Josephine von Zitzewitz teaches Russian literature at the University of Bristol, UK. In 2013 she won the Compass Award for translating poetry by Maria Petrovykh. Her translations of poems by Oleg Okhapkin (1944-2008) were published in *Notre Dame Review* No 43. She has recently contributed to the bilingual anthology *100 Poems about Moscow*.

Sidney Wade's seventh poetry collection is *Bird Book* (Atelier26, 2017). She has served as ALTA's secretary/treasurer. For 23 years, she has taught poetry and translation at the University of Florida's MFA@FLA. Her translation with Efe Murad of Melih Cevdet Anday's poetry, published by Talisman House, won the Meral Divitci Prize.

Genevieve Waite recently defended her dissertation at The Graduate Center, CUNY: "Lost and Found in Translation: A Study of the Bilingual Work of Samuel Beckett, Julien Green, and Nancy Huston." She is the author of *Ma Méthode d'anglais* (2013) and "Nancy Huston's Polyglot Texts: Linguistic Limits and Transgressions," among other publications.

Ping Wang published 11 books of poetry and prose: *American Visa*, *Foreign Devil*, *Of Flesh and Spirit*, *New Generation*, *Aching for Beauty*, *The Magic Whip*, *The Last Communist Virgin*, *10,000 Waves*... She is a recipient of NEA, Bush, Lannan and McKnight Fellowships. She is the founder and director of Kinship of Rivers project.

Annelise Finegan Wasmoen is a PhD candidate in comparative literature at Washington University in St. Louis. Authors translated from Chinese include Aina, Jiang Yun, Li Er, Lu Min, and Ye Zhaoyan. She received a Best Translated Book Award for Can Xue's *The Last Lover* (Yale, 2014), which was longlisted for the National Translation Award and Independent Foreign Fiction Prize.

Ellen Doré Watson has translated a dozen books from Brazilian Portuguese, most notably poetry by Brazilian Adélia Prado, and also worked from Arabic with co-translator Saadi Simawi. Recipient of an NEA Translation Fellowship, Watson serves on the faculty of the Drew University Graduate Program in Poetry and Translation and as poetry and translation editor of *The Massachusetts Review*.

Charles Waugh is the co-editor and co-translator of a collection of short fiction by young Vietnamese writers called *Wild Mustard: New Voices from Vietnam* (Curbstone 2017), and *Family of Fallen Leaves: Stories of Agent Orange from Vietnamese Writers* (Georgia 2010). He earned his PhD in creative writing from the University of Denver, and teaches fiction writing at Utah State University.

Annie Weaver is a translator of Arabic and French literature into English, with a special focus on themes of post-colonialism and social justice. She holds a BA in colonial and postcolonial studies from NYU and completed Harvard's Center for Arabic Study Abroad fellowship in Cairo. She currently works at the UN on youth policy and development programs.

Cecilia Weddell is an editor, a translator, and a doctoral student at the Boston University Editorial Institute. She is an editorial assistant at *Harvard Review* and the assistant editor at *Pustebblume*, a journal of translation.

Donald Wellman's *Roman Exercises* was published by Talisman House, 2015. He translates from Spanish, German and French: Gamonedá, Echavarrén, Goll, Albiach. His *Albiach/Celan: Reading Across Languages* was published by Annex Press in 2017.

Dan Wells is the founding owner and publisher of both Biblioasis bookstore and Biblioasis Press in Windsor, Ontario. He publishes a number of translations in the Biblioasis International Translation Series.

Sarah Ann Wells is assistant professor of comparative literature at the University of Wisconsin, Madison. She has published translations from the Spanish and Portuguese by Gonzalo Aguilar, Maria Sonia Cristoff, Gerson Lodi-Ribeiro, and Octavio de Faria, among others.

Hans Weyandt is the manager of Milkweed Books and has been a bookseller in Minneapolis and St. Paul since 1999. He was also the editor of *Read This! Handpicked Favorites from America's Indie Bookstores* which was published by Coffee House Press.

Mary Jane White, MFA Iowa Writers' Workshop, NEA Fellowships (in poetry and translation). Tsvetaeva translations: *Starry Sky to Starry Sky* (1988) *New Year's, an elegy for Rilke*; *Poem of the Hill* (The New England Review); *Poem of the End* (The Hudson Review), reprinted in *Poets Translate Poets* (Syracuse 2013).

Charlotte Whittle translates from Spanish. Her translations appear in *Mantis*, *Palabras Errantes*, *The Literary Review*, and *The Northwest Review of Books*, and her writing has been published in *Guernica*, the *Los Angeles Times*, *BOMB*, and elsewhere. Her translation of Norah Lange's *Personas en la sala* is forthcoming from And Other Stories.

Rachel Willson-Broyles translates from Swedish to English and specializes in contemporary literature. She lives in the Twin Cities.

Heath Wing is currently an assistant professor of Spanish at North Dakota State University. He has published poetry translations from the Spanish in *Shadowgraph*, *Fishhousepoems*, and *Hinchas de Poesia*. He has forthcoming translations of the Brazilian poet Ana Martins in *Waxwing*. He is currently translating for two other Brazilian writers, Ramon Mello and Marcílio França Castro.

Peter Sean Woltemade is an American-born translator based in Copenhagen. He is the translator of Stefanie Ross's novel *Nemesis*, and Gads Forlag's *Historika*—Imprint has published his translations of nonfiction books, including Kurt Jacobsen's *Haldor Topsøe*, Peter Kristiansen's *Power, Splendour, and Diamonds*, Heidi Laura's *Rosenborg*, and Jens Gunni Busck's *Christian IV, Frederik III, and Christian VIII*.

Michelle Woods is associate professor of English at SUNY New Paltz. She is the author of *Translating Milan Kundera*, *Translation and Censorship*, and *Kafka Translated*, and is the editor of the 2016 IATIS Handbook Authorizing Translation.

Julie Yelle is a faculty research specialist at the University of Maryland. Recent publications include translations of Arabic poetry and short stories by Nasser Rabah, Rajaa Natour, Sheikha Helawy, and Mariam Abdul Dayyem. She is a former Center for Arabic Study Abroad Fellow and Bread Loaf Translators' Conference participant.

Emily Jungmin Yoon is the author of *Ordinary Misfortunes*, winner of the Sunken Garden Prize at Tupelo Press. For her poetry, she received awards from *Ploughshares*, AWP, The Home School, the Aspen Institute, and the Barbara Deming Memorial Fund, among others. She is the poetry editor at the Asian American Writers' Workshop and is a PhD student in East Asian languages and civilizations at UChicago.

Katherine E. Young is the author of *Day of the Border Guards*, 2014 Miller Williams Arkansas Poetry Prize finalist, and Poet Laureate of Arlington, Virginia. A 2017 National Endowment for the Arts Translation Fellow, Young translated *Two Poems* by Inna Kabysch; her translations of Russophone writers have won international awards.

Nariman Youssef specialises in literary and cultural translations between Arabic and English. She has translated poetry, short stories, art reviews, and a novel. She is also translation manager for the British Library Qatar Foundation Partnership's digital archive. Nariman holds a master's degree in translation studies from the University of Edinburgh.

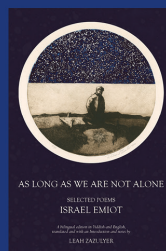
Jennifer Zoble translates Bosnian/Croatian/Serbian- and Spanish-language literature. Her translations have appeared in *Anomalous*, *Absinthe*, *The Iowa Review*, *The Baffler*, *Stonecutter*, and elsewhere. She teaches academic and creative writing in NYU's Liberal Studies program, co-edits *InTranslation at The Brooklyn Rail*, and co-produces the international audio drama podcast *Play for Voices*.

Joyce Zonana is a winner of ALTA's Emerging Translator Mentorship (2015-2016), and she has been awarded a 2017 PEN/Heim Translation Grant. Her translation of Henri Bosco's *Malicroix* will be published by New York Review Books.

Alex Zucker has translated novels by Czech authors Jáchym Topol, Magdaléna Platzová, Tomáš Zmeškal, Josef Jedlička, Heda Margolius Kovály, Petra Hůlová, Patrik Ouředník, and Miloslava Holubová. From 2014 to 2016, he co-chaired the PEN America Translation Committee. In 2010, he received the ALTA National Translation Award for the Petra Hůlová novel *All This Belongs to Me*. He lives in Brooklyn, NY.

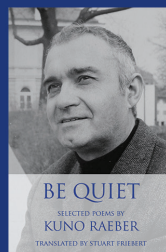
Jeffrey Zuckerman is digital editor at *Music & Literature Magazine* and a member of Cedilla & Co. He has translated Ananda Devi's *Eve Out of Her Ruins*, Antoine Volodine's *Radiant Terminus*, and Thomas Clerc's *Interior*; contributed to *The New Republic*, *The White Review*, and *VICE*; and has received a PEN/Heim grant for his work on the complete stories of Hervé Guibert.

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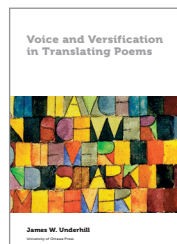


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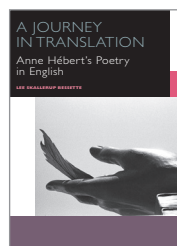


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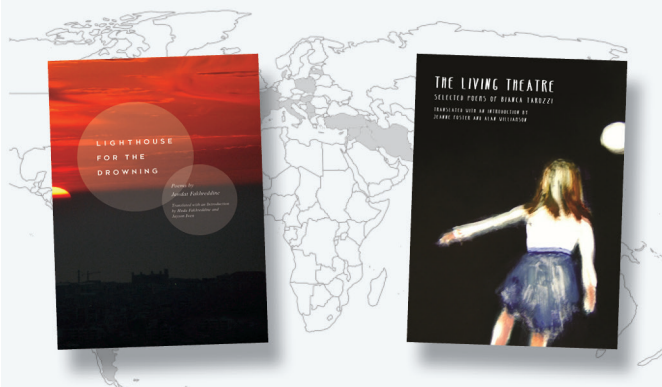


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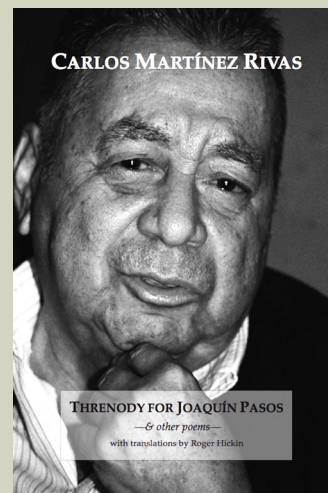
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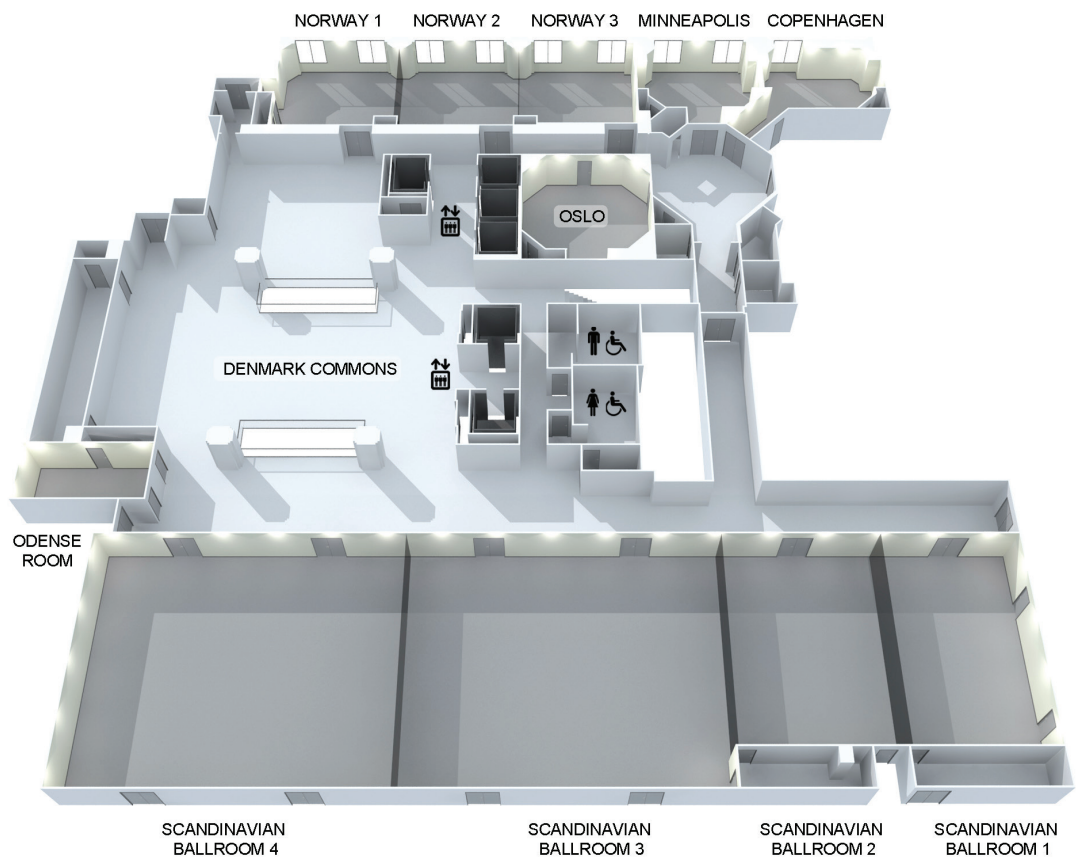
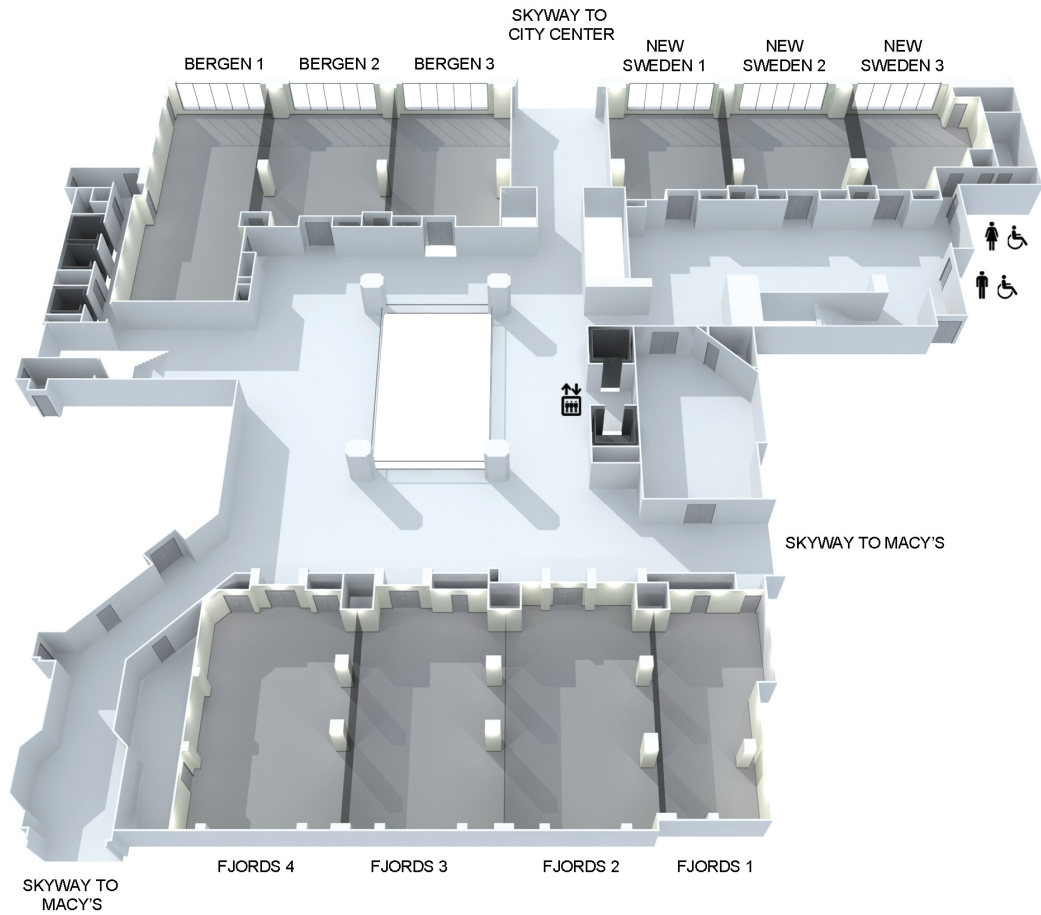


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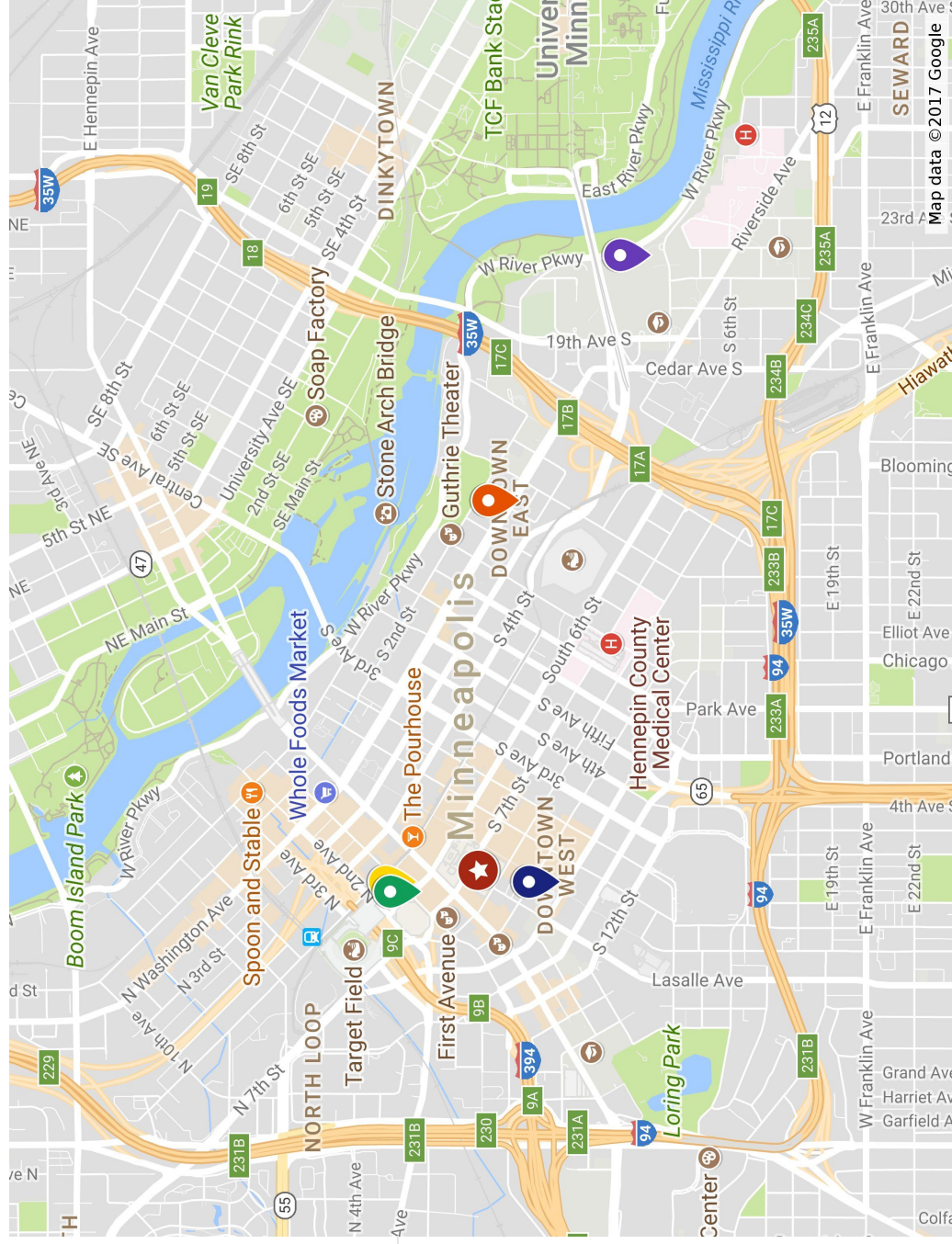


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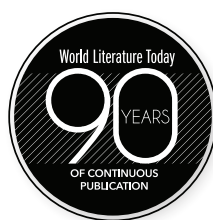
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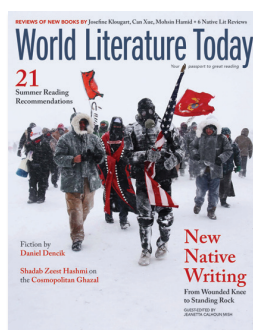
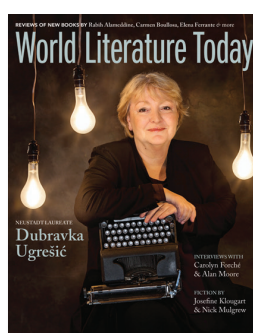
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