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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 Elías-Bursac and Patrick Blaine, for their invaluable efforts as part of the conference committee.
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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
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...
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 of 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 Cumbria Journal, and in the new Bogotá39 anthology. Some of her translations of poems by Enrique Winter have recently appeared in a chapbook called Sums 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 Sandford 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 Orkény 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 Orkény’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 Angyalvacsora (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 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.
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 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.
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 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...
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.
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 Sruoginis, 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!
Thomas Hitoshi Pruiksma, 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 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.
On to the Next 40 Years...

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Our doors are wide open to everyone interested in Korean literature. We welcome participation and suggestions from all quarters.
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<td>ALTA Emerging Translator Mentorship Program Presentations at Glük's Restaurant &amp; Bar (16 N 6th St)</td>
<td>Denmark Commons, 3rd Floor</td>
<td>12:00 PM</td>
<td>2:00 PM</td>
</tr>
<tr>
<td>12:15 PM</td>
<td>Keynote Speaker: Tim Parks (Bergen 1-3, 2nd Floor)</td>
<td></td>
<td>12:15 PM</td>
<td>1:45 PM</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Kitchen Table: Translation, Migration, Diaspora, Contests</td>
<td></td>
<td>2:00 PM</td>
<td>3:15 PM</td>
</tr>
<tr>
<td>3:15 PM</td>
<td>Bevérage Break (Denmark Commons, 3rd Floor)</td>
<td>Denmark Commons, 3rd Floor</td>
<td>3:15 PM</td>
<td>3:45 PM</td>
</tr>
<tr>
<td>3:45 PM</td>
<td>Dinner (on your own)</td>
<td></td>
<td>3:45 PM</td>
<td>5:00 PM</td>
</tr>
</tbody>
</table>
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

AmazonCrossing is a proud sponsor of The American Literary Translators Association Conference.  
Discover more works in translation at www.amazon.com/crossing.

*While supplies last.*
acadeMy of american poets launches a new translation award in 2017:

The Ambroggio Prize

an award of $1,000 given annually for a book-length poetry manuscript originally written in Spanish and with an English translation. The prize includes publication through Bilingual Press/Editorial Bilingüe.

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, October 5, 2017

1:30pm – 4:30pm
ALTA Board Meeting
Minneapolis

4:00pm – 5:00pm
Volunteer Orientation
Fjords 1

5:00pm – 8:00pm
Registration
Denmark Commons

5:00pm – 7:00pm
Opening Reception
Sponsored by Translation Review
Light appetizers provided, drinks available for purchase.
Denmark Commons

7:00pm – 9:00pm
Offsite Translation Trivia Night
Sponsored by the Polish Cultural Institute of New York and hosted by Bill Johnston
How much do you REALLY know about translation? Join us for a light-hearted quiz on all things translational! Teams of two to four players will be organized at the start of the event, and will compete for prizes and bragging rights. Libations will be available to stimulate 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
Volunteer Orientation
Fjords 1

8:00am – 5:30pm
Registration
Denmark Commons

8:00am – 5:00pm
Family Room
Copenhagen

8:15am – 9:00am
First Time ALTA Participants
Scandinavian Ballroom 2

10:00am – 5:00pm
Bookfair
In partnership with the University of Minnesota Bookstores
Scandinavian Ballroom 1
9:15am – 10:30am Sessions

**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

**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

**Bilingual Readings 1: LGBTQ Literature**

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
<th>Author</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15am</td>
<td>Dick Cluster</td>
<td>Yolanda Arroyo Pizarro</td>
<td>Puerto Rico</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:25am</td>
<td>Rebecca Hanssens-Reed</td>
<td>Jorge Angel Pérez</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:35am</td>
<td>Sara Rivera</td>
<td>Blanca Varela</td>
<td>Peru</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:45am</td>
<td>Laura Cesario Eglin</td>
<td>Andrea Nunes Bríons</td>
<td>Spain</td>
<td>Galician</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:55am</td>
<td>Olivia Lott</td>
<td>Raúl Gómez Jattin</td>
<td>Colombia</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:05am</td>
<td>Olaya Barr</td>
<td>Pedro Leembel</td>
<td>Chile</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
</tbody>
</table>

**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

**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
Bilingual Readings 2: South and Southeast Asia

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
<th>Author</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15am</td>
<td>Daisy Rockwell</td>
<td>Shubham Shree</td>
<td>India</td>
<td>Hindi</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:25am</td>
<td>Laura Brueck</td>
<td>Ajay Navaria</td>
<td>India</td>
<td>Hindi</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:35am</td>
<td>Jason Grunebaum</td>
<td>Uday Prakash</td>
<td>India</td>
<td>Hindi</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:45am</td>
<td>Shabnam Nadiya</td>
<td>Shaheen Akhter</td>
<td>Bangladesh</td>
<td>Bangla</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:55am</td>
<td>Taimoor Shahid</td>
<td>Anwar Shahid Khan</td>
<td>Pakistan</td>
<td>Urdu</td>
<td>Non-Fiction</td>
</tr>
<tr>
<td>10:05am</td>
<td>Ray Chandrasekara</td>
<td>Anis</td>
<td>Malaysia</td>
<td>Malay</td>
<td>Fiction</td>
</tr>
</tbody>
</table>

9:15am – 10:30am
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 Tatarky

9:15am – 10:30am
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
Beverage Break

11:00am – 12:15pm
Sessions

11:00am – 12:15pm
Editor-Translator Speed Dating
By prior appointment only.

11:00am – 12:15pm
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
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 Bilingual Readings 3: Political Works
New Sweden 3

**Time**  | **Translator** | **Author** | **Country** | **Language** | **Genre**
--- | --- | --- | --- | --- | ---
11:00am | Emma Rault | Hilde Domin | Germany | German | Poetry
11:10am | Krzysztof Rowiński | Krzysztof Kałkowski | Poland | Polish | Non-Fiction
11:20am | Sevinç Türkkan | Aslı Erdoğan | 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 Rodríguez Iglesias | Cuba | Spanish | Poetry

11:00am – 12:15pm Telling the Whole Truth: Refracting Languages and Perspectives That Are Rarely Translated
Norway 1

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 Translating at a Remove: Transiting Multiple Languages, Time, Media
Norway 2

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 Bilingual Readings 4: Slavic Languages
Norway 3

**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 Double Lives: Grad Students Who Translate
Minneapolis

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 Mèi
- 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 translatée; 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  
**Bilingual Readings 5: North Africa**

<table>
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<tr>
<th>Time</th>
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<th>Author</th>
<th>Country</th>
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<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00pm</td>
<td>Rita Nezami</td>
<td>Tahar Ben Jelloun</td>
<td>Morocco</td>
<td>French</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:10pm</td>
<td>Jake Syersak</td>
<td>Mohammed Khair-Eddine</td>
<td>Morocco</td>
<td>French</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:20pm</td>
<td>Mbarek Sryfi</td>
<td>Abderrahim Elkhassar</td>
<td>Morocco</td>
<td>Arabic</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:30pm</td>
<td>Alexander Elinson</td>
<td>Yassin Adnan</td>
<td>Morocco</td>
<td>Arabic</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:40pm</td>
<td>Peter Thompson</td>
<td>Abdelkébir Khatibi</td>
<td>Morocco</td>
<td>French</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:50pm</td>
<td>Jeanne Garane</td>
<td>Amadou Hampâté Bâ</td>
<td>Mali</td>
<td>French</td>
<td>Non-Fiction</td>
</tr>
</tbody>
</table>

2:00pm – 3:15pm  
**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 Hedeen, Kaija Straumanis, Jenny McPhee, Steve Halle, Aditi Machado

2:00pm – 3:15pm  
**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  
**Bilingual Readings 6: France**

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<tr>
<th>Time</th>
<th>Translator</th>
<th>Author</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00pm</td>
<td>Samuel N. Rosenberg</td>
<td>Paul Verlaine</td>
<td>France</td>
<td>French</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:15pm</td>
<td>Wendy Hardenberg</td>
<td>Aurélie Valognes</td>
<td>France</td>
<td>French</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:30pm</td>
<td>Ellen Sprague</td>
<td>Paul Fournel</td>
<td>France</td>
<td>French</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:45pm</td>
<td>Joyce Zonana</td>
<td>Tobie Nathan</td>
<td>France</td>
<td>French</td>
<td>Fiction</td>
</tr>
</tbody>
</table>

2:00pm – 3:15pm  
**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 Meï  
**Participants:** Siobhan Meï, Corine Tachtiris, J.T. Mahany, Danielle Legros Georges, Susan Kalter
2:00pm – 3:15pm
Scandinavian Ballroom 2

**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.

Moderator: Nataša Đurovičová
Participants: Christopher Merrill, Nataša Đurovičová, John Vater, Mary Jane White

3:30pm – 5:00pm
Scandinavian Ballroom 2

**ALTA Travel Fellows Reading**

5:00pm – 6:00pm
Denmark Commons

**Launch Party for Into English**

Sponsored by Graywolf Press
Join Graywolf Press, Martha Collins, and Kevin Prufer for a party to celebrate the publication of Into English: Poems, Translations, Commentaries (forthcoming from Graywolf November 2017). Wine and light refreshments will be served, and copies of Into English will be available for purchase. This event is free and open to the public.

5:00pm – 6:30pm

Dinner (on your own)

6:30pm – 7:45pm

**Offsite: Lydia Davis Keynote Address**

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

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

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.

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.

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.

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.

7:45pm – 8:45pm

**Offsite: Lydia Davis Keynote Reception**

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

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.
Friday, October 6, 2017

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**

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

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

**Volunteer Orientation**

Fjords 1

8:00am – 5:00pm

**Registration**

Denmark Commons

8:00am – 5:30pm

**Family Room**

Copenhagen

10:00am – 5:00pm

**Bookfair**

Scandinavian Ballroom 1

In partnership with the University of Minnesota Bookstores

9:00am – 10:15am Sessions

9:00am – 10:15am

**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.

**Participating Authors:**

Kendall Heitzman

Kendra Strand

Moderator:

Kendall Heitzman

Kaori Fujino

Kendra Strand
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

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 after 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

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

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

Bilingual Readings 7: Memoir

<table>
<thead>
<tr>
<th>Time</th>
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<th>Language</th>
<th>Genre</th>
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<tr>
<td>9:00am</td>
<td>Louise Rozier</td>
<td>Paola Masino</td>
<td>Italy</td>
<td>Italian</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:10am</td>
<td>Olivia Sears</td>
<td>Eva Taylor</td>
<td>Italy</td>
<td>Italian</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:20am</td>
<td>Bradley Schmidt</td>
<td>Isabelle Lehn</td>
<td>Germany</td>
<td>German</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:30am</td>
<td>Rachel Wilson-Broyes</td>
<td>Jonas Hassen Khemiri</td>
<td>Sweden</td>
<td>Swedish</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:40am</td>
<td>Ying Kong</td>
<td>Zhang Yawen</td>
<td>China</td>
<td>Chinese</td>
<td>Non-Fiction</td>
</tr>
</tbody>
</table>
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

**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 Türkkan
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**

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

<table>
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<tr>
<th>Time</th>
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<tr>
<td>10:45am</td>
<td>Carolyn Tipton</td>
<td>Rafael Alberti</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:55am</td>
<td>Brendan Riley</td>
<td>Luis Goytisolo</td>
<td>Spain</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>11:05am</td>
<td>Claudia Routon</td>
<td>Antonio Agudelo</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>11:15am</td>
<td>Maria Cardona</td>
<td>Aurora Luque Ortiz</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>11:25am</td>
<td>Lizzie Davis</td>
<td>Pilar Fraile Amador</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>11:35am</td>
<td>Barbara Ichishi</td>
<td>Esther Tusquets</td>
<td>Spain</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
</tbody>
</table>

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

**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**

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

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**2:00pm – 3:15pm Sessions**

2:00pm – 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: Aliki 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 Hedeen  
Participants: Katherine Hedeen  
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**

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

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
Jonhunmin 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 Gruber
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 translinguistic 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

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<th>Author</th>
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<td>Ubah Cristina Ali Farah</td>
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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
In partnership with the University of Minnesota Bookstores

10:30am – 11:00am
Denmark Commons
Beverage Break

11:00am – 12:15pm Sessions

11:00am – 12:15pm
New Sweden 1
“I wish I had my problems”: Re-Weirding the Weird in Contemporary Prose
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.
Moderator: Bill Johnston
Participants: Nathan Douglas, Maria Fink, Tianrui Ma, Zachary Scalzo

11:00am – 12:15pm
New Sweden 2
Thriving Financially as a Freelance Literary Translator
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.
Moderator: Kareem James Abu-Zeid
Participants: Peter Constantine, Ellen Elias-Bursac, Ezra Fitz, Elisabeth Jaquette, Mara Faye Lethem, Kareem James Abu-Zeid
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**

<table>
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<td>Zurelys López Amaya</td>
<td>Cuba</td>
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<td>Gerardo Fulleda León</td>
<td>Cuba</td>
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<td>Patricia Hartland</td>
<td>Raphael Confiant</td>
<td>Martinique</td>
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<td>Non-Fiction</td>
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<td>11:30am</td>
<td>Annie Weaver</td>
<td>Joseph Zobel</td>
<td>Martinique</td>
<td>French</td>
<td>Fiction</td>
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<tr>
<td>11:40am</td>
<td>Kathleen Bulger-Barnett</td>
<td>Uva de Aragon</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
</tbody>
</table>

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
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

Lunch (on your own)

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.

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

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

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 Hiler | 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, Tsveetaeva 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
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

Beverage Break

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

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

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
**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

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**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

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**Bilingual Readings 14: Romance Languages**

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<td>Mia Couto</td>
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<td>Poetry</td>
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<td>Fiction</td>
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<td>Marcílio França Castro</td>
<td>Brazil</td>
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<tr>
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<td>Dolors Miquel</td>
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**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.

ALTA supports the work of literary translators and advances the art of literary translation.

Translator ($125)
Student ($30)
Friend (non-translator) ($75)
Institution ($250)

Name__________________________
Street__________________________
City__________________________State___________
Postal Code___________Country__________
Phone _______________________
Email _________________________
Language(s)__________________________

Membership to ALTA is for the calendar year.
Join online: www.literarytranslators.org/join
Or mail to:
American Literary Translators Association
c/o The Fire Works, 3rd Fl.
701 S. 50th Street
Philadelphia, PA 19143

I can support ALTA with an additional donation
$50 $100
$500 $1,000
$2,500 $5,000
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Keep donation anonymous

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Feel free to call or write to Elisabeth Jaquette, Managing Director: (267) 277-2527 | elisabeth@literarytranslators.org
His poems translate an inner life intensely responsive to outer realities and to minute actions of language. His style is cool, clear, ascetic, suggestive, and subtle in rhythm and syntax. He sounds like no one else.” — Rosanna Warren, in Ploughshares

“Thrillingly intelligent, humorous, sorrowful, wry, yearning, and always reaching toward a cherished interlocutor, Roger Greenwald makes the invisible visible and beautifully vocalizes the unsaid.” — Aliki Barnstone

“Slow Mountain Train contains glittering depths, keen attention to the movements of thought, and enormous musical velocity. I read this book straight through, then turned back to the beginning and read it all again – surprised and delighted once more. It’s really that good.” — Kevin Prufer

“This book understands what the heart thinks and the mind feels… Slow Mountain Train reminds us how deeply language can love.” — Anne Michaels

ISBN 978-0-9860445-6-4
$16.95
www.tigerbarkpress.com
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 Animalesside, a chapbook that conjured up the idea of a mythical, amorphic 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 Batki’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 Ottolie 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 Marlaine 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 supermodel 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 Ottilie Mulzet (New York Review Books)

*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.” Ottilie 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 Hedeen (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 Hedeen 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, Hedeen 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 afflications 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 Tazé (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 slides 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’incrcato* (*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.

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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: Ballestrini 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.
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.
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.

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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.

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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 Armaya (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.

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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.

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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.

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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 Palmetshofer, Lukas Bäruff, 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).

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Dorothy Trench Bonett is the translator of Alexandre Dumas, père’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. Corn/positions, and Oxen Rage, and a fifth, Today will appear in 2018.
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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.

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Pamela Carmell received an NEA Fellowship for José Lezama Lima’s Opiano Licario, and the Witter Byner 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.

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

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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 Naivo’s Beyond the Rice Fields, the first English translation of novel from Madagascar, will be released by Restless Books later this month.
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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.

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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.

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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.

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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.

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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 Mejor 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 Tilt at Mountains (Mountaineers, 2014), and Alejandro Saravia’s novel Red, Yellow and Green (forthcoming, Biblioasis), winner of fellowships from the NEA and The Barff 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.

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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.

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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).

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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.

participants

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 Kakolewski’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*, *Absinth: New European Writing*, *Gradiva*, 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 Berhard 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 Geleasimov’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 Sawarthmore 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 Istmus 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 (Hispamer) by Francisco de Asís Fernández.

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


Adam J. Sorkin has published more than fifty-five books of Romanian translation. Recent books include Syllables of Flesh by Floarea Tutuianu, 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.

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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, Pakingtown 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.

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Christina Svendsen has translated works by Paul Scheerbart, Kurt Schwitters, Jean Arp, Dürs Grünbein, Francis Ponge, and others. Her latest translation is Scheerbart’s Munchucks 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.

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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 (‘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.
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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 narratvies 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.

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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.

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

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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.


Marcy 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.
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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.

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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 (Curstone 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.

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Donald Wellman’s Roman Exercises was published by Talisman House, 2015. He translates from Spanish, German and French: Gamoneda, Echavarren, Goll, Alibiach. His Alibiach/Celan: Reading Across Languages was published by Annex Press in 2017.

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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 Topseæ, Peter Kristiansen’s Power, Splendour, and Diamonds, Heidi Laura’s Rosenborg, and Jens Gunni Busck’s Christian IV, Frederik III, and Christian VIII.
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Alex Zucker has translated novels by Czech authors Jáchym Topol, Magdaléna Platzová, Tomáš Zmeškal, Josef Jedlička, Heda Margolius Kovaly, 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.

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