

**Session Title:** A Collection of Collectives

**Moderator(s):** Jeremy Tiang

**Panelists:** Chenxin Jiang, Amaia Gabantxo, Mark Schafer, Yvette Neisser, Carol Volk

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

**Session Title:** An Echo Within: Listening for the Translator's Voice in the Translated Text

**Moderator(s):** Lynn E. Palermo

**Panelists:** Mira Rosenthal, Marci Vogel, Orlando R. Menes

**Session Description:** Public recognition and acceptance of the translator's voice have evolved from utter erasure to frequent acknowledgment on the title page. Meanwhile, translators, knowing their voice was inevitably embedded in the translated text, have always had to come to terms with the question of their own voice: its place, its role, and its relationship with the voice of the author. This panel will contribute to that ongoing discussion, by exploring ways in which translators find their own voice within the voice of their authors. How do they see their own voice inflected by factors such as authorial style and literary genre?

**Session Title:** Approaches to Translating Orality

**Moderator(s):** D. M. Spitzer

**Panelists:** Jonathan Stalling, Hannah Jakobsen, Joseph Ellison Brockway, D. M. Spitzer

**Session Description:** What unique challenges and opportunities surface in translating orality? How can translations open areas for the varieties of orality—oral traditions and their ritual and/or performance settings, primarily spoken languages presented in literatures, texts that were meant to be read aloud? This panel will consider approaches to translating oral literatures and their performances across an array of languages and literatures: Levantine Arabic in a graphic novel, a French novel quoting Kirundi folk songs, a Spanish surrealist novel that constructs orality from intertextual and interlingual engagements, ancient Chinese poetics, archaic Greek philosophies.

**Session Title:** Authenticity vs. Performativity in Translating for the Stage - Part 1

**Moderator(s):** Anne Fisher

**Panelists:** Rachael Daum, Gregory Racz, Zachary Scalzo

**Session Description:** Along with the familiar negotiations already inherent in translation, translators of dramatic texts also face an additional consideration: how will their texts play to an audience? If source material that is culturally, temporally, or attitudinally distant makes it hard for a given scene or character to work, should translators adapt/domesticate it? If so, how much? And if part of the play's power originates in its treatment of taboos or societal norms, then how does the translator retain that performative force while recognizing that the norms of the original's audience and the translation's audience may be different? This session will discuss examples from Colonial Mexico, early Soviet Russia, Italy of the mid-1980s, and contemporary Russia.

**Session Title:** Author-Translator Relationships

**Moderator(s):** Edward Morin

**Panelists:** Mbarek Sryfi, Jeffrey S. Ankrom, Alexander Elinson, Armine Kotin Mortimer, Laura Dohner

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

**Session Title:** Brazil Performing, Performing Brazil

**Moderator(s):** Tiffany Higgins

**Panelists:** Magdalena Edwards, Bruna Dantas Lobato, Sofi Hall, Laura Cesarco Eglin

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

very act of translation be viewed as performing a broader, more inclusive plurality of Brazil?

**Session Title:** Center Stage: Latin American Translation Slam

**Moderator(s):** Suzanne Jill Levine

**Panelists:** Patricia Dubrava, Jill Gibian, Andrea Labinger

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

**Session Title:** Constructing Iberian and Ibero-American Identities in Translation

**Moderator(s):** Sarah Booker

**Panelists:** Neil Anderson, Kate Good, Denise Kripper, Sophie Stevens

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

extent do certain themes or genres become the hallmarks of the literature of a nation?

**Session Title:** Creating Coalitions: The Politics of Collaboration

**Moderator(s):** Katherine Hedeem

**Panelists:** Alexis Almeida, Megan Berkobien, Ignacio Infante, Olivia Lott

**Session Description:** While conversations on collaboration in literary translation tend to focus on questions of logistics and practicalities, this panel addresses the political and economic implications of working collaboratively. We will explore the politics of collaboration from a variety of perspectives, including those of editors and unconventional configurations of co-translators. Panelists consider how the act of translating in collaboration creates a platform for revealing the often hidden hierarchies that are an integral part of how art and artists are defined, based on the myths of singular authorship, originality, and inspiration. We aim, too, to discuss how the defamiliarization of the fundamental relationships of all creative work can form creative coalitions and strengthen artistic solidarity.

**Session Title:** Dialogues with the Southern Cone: Women Poets, Women Translators

**Moderator(s):** Kristin Dykstra

**Panelists:** Alexis Almeida, Silvia Guerra, Jesse Lee Kercheval, Tiffany Higgins

**Session Description:** Women translators/editors are joined by an Uruguayan poet/editor to reflect on current projects centered on women's poetry from the Southern Cone. What platforms and props are effective for representing historic and/or living figures? Have platforms evolved for the visibility of women writers from regions still vastly under-represented in translation? How might gender matter to these translations?

**Session Title:** Difficult Passages: An Interactive Workshop

**Moderator(s):** Clyde Moneyhun

**Session Description:** 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 dialog, a couplet ...) and share it with a roomful of translators who have struggled in the same situation. We will discuss possible solutions to each dilemma (including yours) and also share general approaches to “untranslatable” passages. Please bring a dozen or so copies of your passage (strips of paper rather than whole pages will save trees) labeled with your name and the name of the original author and work.

**Session Title:** Don't Wait for Tenure to Translate: Building Platforms for Literary Translation within the Academy

**Moderator(s):** Olivia Lott

**Panelists:** Qussay Al-Attabi, Kurt Beals, Rachel Galvin, Katrine Øgaard Jensen

**Session Description:** The academy has traditionally considered literary translation to be a luxury only to be pursued after securing tenure, that is, after making “real” or “valuable” contributions to the field. This roundtable considers the current state of academia, in which translation studies programs and increased interdisciplinarity in scholarship have become more popular, yet creative work continues to be undervalued despite a publishing crisis born out of narrow, conventional parameters for tenure. With participants ranging from pre-tenure professors to Ph.D. students and MFA graduates, the

roundtable offers perspectives from both emerging and established translators and, together, we discuss strategies for building subversive platforms for literary translation within the academy.

**Session Title:** Dot Dot Dot. . . Punctuation, Pacing, and Parsing in Poetry and Prose

**Moderator(s):** Bill Johnston

**Panelists:** Anni Liu, Marie Papineschi, Zachary Scalzo

**Session Description:** In both prose and poetry, punctuation serves as a surrogate for spoken intonation, providing (or withholding) crucial assistance to readers in the pacing and parsing of literary texts. Yet punctuation conventions, and their transgression, vary widely across languages. Offering contemporary examples from Chinese, French, Italian, and Polish, this panel will consider how punctuation choices play a critical role in shaping the reading experience in the target language.

**Session Title:** Embodying Writing / Performing Translation

**Moderator(s):** Gabrielle Civil

**Panelists:** Madhu H. Kaza, Sawako Nakayasu, John Pluecker, Dagmawi Woubshet

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

**Session Title:** Exophor(i)a: Exophonic Writing and Translation

**Moderator(s):** Alta Price

**Panelists:** Jeremy Tiang, Tess Lewis, Aron Aji, Peter Constantine

**Session Description:** Unique challenges arise when translating works written in the author's second or third language, and vice versa—for translators working into English as an acquired language. How can translators convey echoes of writers' native tongues in other languages? How do they navigate the displaced cultural markers of such works, especially in the works of authors writing about living between languages—a genre that's swelled with interest in immigrant and refugee literary works? Additionally, what do exophonic translators bring to the table to enrich and expand contemporary English? We'll explore examples from panelists' translations of authors working in/between: Slovenian, Russian, Hungarian and German; Farsi and Dutch; Chechen and Greek; and others.

**Session Title:** Feedback Loop: Translator-Writer-Translator..."

**Moderator(s):** Marguerite Feitlowitz,

**Panelists:** Esther Allen, Aaron Coleman, Katrina Dodson, Stefania Heim, Bruna Dantas Lobato, Liliana Valenzuela

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

**Session Title:** Generative Sensitivities: How Emotional and Cultural Empathy Impacts Author-Translator Relations

**Moderator(s):** Timea Sipos

**Panelists:** Andrew Wessels, Aaron Coleman, Bonnie Chau

**Session Description:** How does a translator navigate emotional and ethical decisions when representing a literary work in a new language? How do translators understand their own relationship to the author and the text (whether that text is current or older, whether the author is living or deceased, how disparities of time, space, gender, and power can and should be addressed)? Participants in this panel will begin by discussing how their own relationships with authors have impacted the language choices of their translations, particularly the translator's ability to translate with emotional and cultural empathy. Then, panelists will share specific examples, prompting a discussion with the audience exploring the choices and how they are generated from the relationship and toward a translation of empathy.

**Session Title:** Getting Basque and Catalan Literature Out There

**Moderator(s):** Peter Bush

**Panelists:** Amaia Gabantxo, Laura Vilardell, Clyde Moneyhun, Gabriella Martin

**Session Description:** The nature of so-called minority languages is that they can never rest, they are always in danger, and that restlessness and fear of death temper both the writing of their literatures and their translation. Basque and Catalan are two languages that have suffered repression over the centuries in Southern Europe, most recently in almost forty years of a dictatorship that attempted to close down their public use. Their linguistic and cultural traditions are quite distinct and this panel will chart those differences and role of

literary translation in helping restore confidence within the national Spanish context while re-establishing international visibility . This panel will explore experiences of rendering these literatures into English and getting the books into the hands of readers.

**Session Title:** Here Comes The Judge: Perspectives on Grants, Residencies, and Prizes in Literary Translation

**Moderator(s):** Sebastian Schulman

**Panelists:** Becka McKay, Hugh Hazelton, Aviya Kushner

**Session Description:** This panel explores the current landscape of opportunities available to literary translators in the form of grants, residencies, prizes, and workshops. Instead of hearing from program administrators or alumni, this session brings together a group of judges who have previously sat on the committees for organizations such as PEN America, the Banff International Literary Translation Centre, the National Endowment for the Arts, and others. Together the panelists will discuss what makes a successful application, how committees work to make selection, and give other behind-the-scenes insights. This will also be a chance to learn more about the wide variety of programs available to translators today.

**Session Title:** High Wire Act: the Translator as Human Rights Activist

**Moderator(s):** Katherine Young

**Panelists:** Kareem James Abu-Zeid, Seth Michelson

**Session Description:** While all translators advocate for and perform the work of those they translate, those who work with authors at risk take on special responsibilities. When an author can't advocate for herself or her work for political or other reasons (risk that may extend to the translator), translators encounter

ethical and practical dilemmas most didn't learn about in translator school. Translators who have worked with imprisoned and at-risk authors will discuss ways to share and ethically promote the translated work, including finding suitable platforms for the work, identifying allies for both author and work, representing at-risk authors in the business of translation, playing the public relations game, communicating with authors whose communications are monitored, and managing author expectations.

**Session Title:** How I Stopped Worrying and Learned to Love the Editor

**Moderator(s):** Anne Fisher

**Panelists:** Boris Dralyuk, Karen Kovacik, Suzanne Zweizig

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

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

**Moderator(s):** Neil Blackadder

**Panelists:** Patrizia Acerra, Trine Garrett, Jeremy Tiang

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

**Session Title:** Irrepressible Poetry: How Performance Helps Oppressed Poets to Reach Readers

**Moderator(s):** Seth Michelson

**Panelists:** Lisa Rose Bradford, Jeannine Pitas, Curtis Bauer, Jen Hofer, Seth Michelson

**Session Description:** This session highlights the role of performance in the ability of oppressed poets to reach and move readers through irresistible translation. We will discuss that irresistibility in relation to poetic performance in multiple modes of translation, ranging from page to stage to radio, and including multiple voices, languages, cultures, and musical instruments. The poets include the Mapuche poet Liliana Ancalao, the Argentine poet Juan Gelman, the Uruguayan poet Selva Casal, the Mexican poet Myriam Moscona, and the Mexican poet Jeannette Clariond. Through their

acclaimed translators, we will discuss these poets' irresistible verse, creating conversation with the audience about the performance of poetry in relation to questions of indigeneity, feminisms, memory, genocide, and more.

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

**Moderator(s):** Tess Lewis

**Panelists:** Shelley Frisch, Mary Ann Newman, Ellen Elias-Bursac, Nancy Naomi Carlson

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

**Session Title:** Mistakes in Translation

**Moderator(s):** Ellen Elias-Bursac

**Panelists:** Jennifer Croft, Susan Harris, Benjamin Paloff

**Session Description:** The panel will explore the ideas, significance, ramifications, understandings, and misunderstandings resulting from mistakes in translation. We'll consider what constitutes a mistake, how we define and identify the various sorts, and the ways differences in re-translations and adaptations are identified as mistakes.

**Session Title:** Mother Tongue, Lover's Tongue: Love and Translation

**Moderator(s):** Jacqui Cornetta, Kira Josefsson

**Panelists:** Nicholas Glastonbury, Allison Grimaldi Donahue, Lida Nosrati

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

**Session Title:** Navigating Borders: Performance as Translation, Translation as Performance

**Moderator(s):** Jake Young, Joanna Trzeciak Huss

**Panelists:** Brian James Baer, Alik Barnstone, Gary Young, Stephen Kessler

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

interface between performance studies and translation theory.

**Session Title:** On Translating Non-sense

**Moderator(s):** C Dylan Bassett

**Panelists:** Emma Wood, Monika Cassel, Heather Green, Kate Costello

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

**Session Title:** Out of the Wings. Testing and Advocating for Translation in Performance

**Moderator(s):** Catherine Boyle

**Panelists:** Sophie Stevens, Gigi Guizado

**Session Description:** Out of the Wings ([www.outofthewings.org](http://www.outofthewings.org)) has, since 2008, been creating platforms for Spanish-language theatre in English, developing a virtual resource for access to plays, and a significant space for the study and practice of theatre in translation. This workshop uses our methodology for the discovery, testing, reading and performance of plays in Spanish and Portuguese. The aim is to share practices that are the foundation for a substantial network of practitioners, in which the academic theatre practitioners share a

common goal and mutual respect for the skills and knowledge that each brings to the process of producing the translated play in a new space. The workshop seeks to explore and share these research-as-practice methods as performance, prop and platform.

**Session Title:** Performing Idiomatic Surgery, Implementing Props of Culture, & Securing Platform of Locale

**Moderator(s):** Marilya Veteto Reese

**Panelists:** Grażyna Drabik, Patricia Frederick, Astrid Klocke, Iva Patel, Michael Rulon, Heath Wing

**Session Description:** Tricks of the translation trade, well,—traded. When or how does one stitch idioms together, avoid creating a monstrous scars, excise or breathe life into idioms? Do we prop up cultural references via footnotes, remarks, re-phrasings? Or let them stand (and hope the readers' props are not knocked out from under them)? And, whenever our source text is clearly based in a certain geographical place, how do we convey location, location, location with finesse and grace? Panel members will describe their experience translating to and from English, French—Francophone and continental—German, Gujarati, Polish, Portuguese, and Spanish, and will engage in what promises to be a lively and insightful discussion with audience members.

**Session Title:** Play for Voices: Translating Audio Drama

**Moderator(s):** Jennifer Zoble

**Panelists:** Anne Posten, Elena Mancini, Ana Cândida Carneiro, Walter Byongsok Chon

**Session Description:** Producers, playwrights, and translators who've contributed to the first two seasons of the Play for Voices international audio drama podcast will discuss their collaborative processes and the particularities



of translating not only for a performance-based medium, but one that is heard rather than seen. Providing critical context for the evolution of the audio drama genre in the United States and abroad, they'll consider how audio drama complicates ideas about voice in writing and translation, and serves as a rich territory for exploring both individual stories and collective histories.

**Session Title:** Promoting Translations in a Digital World

**Moderator(s):** Lauren Edwards

**Panelists:** Harold Augenbraum, Allison Charette, Susan Harris, Katie King

**Session Description:** The number of English translations is on the rise, but they still account for a small portion of the book market each year. In our increasingly digital world, how can translators and publishers use online strategies to raise the profile of translated literature? Harold Augenbraum, Allison Charette, Susan Harris, and Katie King will discuss this question and explore digital opportunities for building buzz and creating commercial success for English translations. The panel will be moderated by AmazonCrossing translation program manager, Lauren Edwards.

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

**Moderator(s):** Hugh Hazelton

**Panelists:** Jonathan Kaplansky, Samuel Perry, Janet Poole, Hilah Kohen

**Session Description:** Some authors' work is so original, idiosyncratic or disconnected from the literary currents of its time that it transgresses conventions and exists largely within its own aesthetic. It is often marked by stylistic eccentricities, linguistic experimentation, neologisms, and unconventional punctuation. In

such cases, the translator must decide how far to stretch the target language in attempting to reproduce the strangeness of the original, or when to adapt the work in order so assure that it is accessible. Participants will discuss translation strategies in relation to differences in literary traditions, stylistic innovation, and the isolation of women writers within male-dominated mainstreams, working with translations from French, Spanish, Portuguese, Russian, and Korean into English.

**Session Title:** Small Press Journal Editors' Roundtable: Publishing Translations

**Moderator(s):** Nancy Naomi Carlson

**Panelists:** Aron R. Aji, Linda Frazee Baker, Peter Constantine, Jim Hicks, Elizabeth Lowe, Aditi Machado, Orlando R. Menes

**Session Description:** Editors from several print and online literary magazines discuss the joys and challenges of publishing translations, including what they might like to see and what not so much. Come hear directly from some of the decision makers from such journals as *Asymptote*, *Exchanges*, *Kenyon Review*, *The Massachusetts Review*, *New Poetry in Translation*, *No Man's Land*, and *Notre Dame Review*. Panelists will provide brief introductions to their journals, and then questions will be taken from the audience.

**Session Title:** Sub/Missions

**Moderator(s):** Julia Sanches

**Panelists:** Heather Cleary, Elisabeth Jaquette, Ezra Fitz

**Session Description:** This session will bring together members of translator collective Cedilla & Co and more to discuss how to assemble a compelling submission for your translation project. What materials should you include? How should it be formatted? How can

you tell who to direct it to? What other steps might be helpful in pitching your project? In this session, we'll attempt to demystify this process with practical tips from translators with years of experience.

**Session Title:** Teaching Translation

**Moderator(s):** Anna Elliott

**Panelists:** Keith Vincent, Stephen Scully, Janet Poole

**Session Description:** This round table will discuss methods and approaches used in teaching literary translation: how to workshop translations from one or more languages, how much translation theory to use, and how to get students excited about translation. The participants will talk about their experiences teaching undergraduates, MFA students in creative writing, and graduate students in literature, using examples of literary translation classes offered at their institutions. They will reflect on differences between teaching in a graduate program in translation studies and on the value of studying translation even for students who do not go on to become translators. Round-table participants will encourage an exchange of ideas with the audience.

**Session Title:** The "Identity Politics" of Translating Dialect for the Stage

**Moderator(s):** Linda Gaboriau

**Panelists:** Neil Blackadder, Daniel Rogers, John Weinstein

**Session Description:** Drama translators strive to reproduce the audience's identification with the characters and situation of the original script. The adage, "local is universal" applies to theatre, but how does the drama translator transmit the local color that dialect infuses in a play? What are the specific programming and casting challenges involved for directors, actors

and artistic directors? How does the translator choose the regional, social and/or ethnic equivalencies? When does this choice call for adaptation rather than translation?

**Session Title:** The Beautiful Side of Strange: co•im•press Translators and Their Conundrums

**Moderator(s):** Laura Cesarco Eglin

**Panelists:** Lisa Rose Bradford, Lucina Schell, Alireza Taheri Araghi, Judith Filc

**Session Description:** What issues do translators encounter when translating strange poetry, whether in form, content, the language, or the idiosyncrasies of the poet? Five co•im•press translators discuss translating poets from Latin America and the Middle East, including Hilda Hilst, Juan Gelman, Mercedes Roffé, Miguel Ángel Bustos, and Arash Allahverdi. By focusing on their choices, strategies for Englishing strangenesses, panelists hope to inspire both poets translators working outside the mainstream. This includes reading.

**Session Title:** The Concrete Subject: Inviting Nonfiction to the Table

**Moderator(s):** Livia Lakomy, Jace Brittain

**Panelists:** Zeynep Sen, Paula Mendoza, Zahra Al Zuwayed, Hilah Kohen, David Smith

**Session Description:** Anxieties translators encounter in presenting their work—around authenticity of voice or performing someone else's words—are compounded when translating nonfiction. Fortunately, the potential for erasing boundaries is also greater. As Russell Valentino suggests, the "very concreteness" of the subject in nonfiction and translation marks a categorical difference from poetry or fiction. Panelists will address the centrality of the subject, the way genres can interweave, and other questions that make translation a powerful tool of literary and

cultural imagination. All are welcome to join the discussion with this table of translators who each approach unique intersections with nonfiction: writers between genres, journalists, scholars, teachers, a NF editor, and a foreign rights agent.

**Session Title:** The Filter of Literariness:  
Translating as Arbitrage

**Moderator(s):** Nataša Ďurovičová

**Panelists:** Jennifer Croft, Jennifer Feeley,  
Poupeh Missaghi, Deborah Smith, Laurel Taylor

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

**Session Title:** The Upbeat: Preparing for the Performance

**Moderator(s):** Jan Steyn

**Panelists:** Mariam Rahmani, Kiawna Brewster,  
Caite Dolan-Leach

**Session Description:** Translators, academics, and a novelist discuss what precedes translation. They talk about the pages that precede the translation: translator’s notes, forewords, or introductions. They talk about the preparatory work for translations, including, for

example, macro-scale decisions about gender when moving between differently gender-inflected languages. And they talk about the ways that authors anticipate translation, sometimes implicitly, sometimes through explicit instructions. Thus, bringing together various actors involved in the translation process, this panel provides fruitful ground for discussion and debate about the complexities and questions generated by translation and what comes before it.

**Session Title:** Theatre in Brief: Satyr Play, Sainete, and One-Act

**Moderator(s):** Gary Racz

**Panelists:** Keyne Cheshire, Christopher Kidder-Mostrom

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

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

**Moderator(s):** Kenny Lerner, Peter Cook

**Session Description:** During this presentation, hearing poet Kenny Lerner and Deaf poet Peter Cook alternate between performance and lecture, specifically explaining the words Kenny employs in his vocal renditions. Because ASL is a visual language, they want the audience to see the images in the work for themselves.

Together they choose wording that allows the hearing audience to see these “films” created on Peter's body in the air. For the most part, Lerner uses words/phrases as well as sound effects that parallel Cook's signed action of the piece. With eyes closed, there is not enough vocal information to understand the work, but watching it along with the voicing, the viewers “see” what is occurring - even audience members unfamiliar with sign language. Two languages are seamlessly interwoven.

**Session Title:** Translating Boullosa: The Author and Her Translators on Writing and (Re)Creating

**Moderator(s):** Carmen Boullosa

**Panelists:** Peter Bush, Samantha Schnee, Shelby Vincent

**Session Description:** All writing, including translation, is born from the experiences and perspective of the writer. In this panel, the author and her translators will explore the props they use to perform their perspective crafts. Carmen Boullosa will talk about how her theater background plays into her performance as a writer, or how this experience informs her novels. The three main novels under discussion, translated by three different translators, span a good portion of the author's career from 1987 to 2015. Her translators will examine how their own experiences, memories (personal and cultural), and other props come into play in

their translations. Of particular interest will be a conversation about the changes in props—from analog to digital—available to the translators during this 30-year period.

**Session Title:** Translating Fragmented Texts

**Moderator(s):** Astrid Klocke

**Panelists:** Jason Beduhn, Paul Donnelly

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

**Session Title:** Translating Hyphenated Latin America

**Moderator(s):** Jennifer Shyue

**Panelists:** Michelle Har Kim, Alison Krögel, Achy Obejas, Julia Sanches

**Session Description:** Latin American literature is still often presented in the US as monolithic, with immigrant, refugee, indigenous, Asian-, and Afro-Latin American voices remaining in obscurity. We aim to highlight narratives that challenge monocultural/monolingual constructions of Latin America. The market for literary translation remains very much tied to narrowly defined national literatures; as translators on this panel, we seek to push it out of those boxes and to deconstruct our role as cultural advocates. Featuring translators of

Nicolás Guillén, Noemi Jaffe, Lourdes Llasag Fernández, José Watanabe, and Julia Wong.

**Session Title:** Translating Poetry into Performance

**Moderator(s):** Sholeh Wolpe

**Panelists:** Alike Barnstone, Tony Barnstone, Bilal Shah

**Session Description:** Four poet/translators discuss and debate the challenges and rewards of transporting poetry from Persian, Urdu and Greek into performable structures of dramatic arts and music of English. How do cultural differences expand the English language? What sorts of departures from the original text does the translator have to make in order to make the new text a believable performance? How does the diasporic experience become a third cultural experience?

**Session Title:** Translating the Translators Back Into Their Own Language

**Moderator(s):** Ivan Sršen, Andrea Jurjević

**Panelists:** Achy Obejas, Patrick Ploschnitzki

**Session Description:** Translating an author from her second into her native language is a great responsibility. Such retroactive translations require a particularly careful reading, the goal being to identify nuanced choices made by the author, and to then aim for the intended meaning in her native tongue. Translating authors back into their first language is a detailed experiment in linguistic micro-studies, where one has to dig into the thin layers of one's language in search of the perfect pitch. Moreover, dubbing television often results in artificial hybrid language that the audience has to translate back into their native language. This panel addresses such complexities, and how such experiences enrich both translators' and authors' horizons, as well as the effects on their audience.

**Session Title:** Translating the Work of the Dead

**Moderator(s):** Diana Arterian

**Panelists:** Katrina Dodson, Mike Fu

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

**Session Title:** Translation as Performance: Uncanny Doubles Between Covers

**Moderator(s):** Magdalena Edwards, Ryan Kernan

**Panelists:** Karyn Mota, Erik Noonan, Jordan A.Y. Smith

**Session Description:** This panel explores the act of literary translation as a creative process that requires a kind of psychic doubling wherein the translator performs as a stand-in or doppelganger for the author and not simply as an interpreter. We consider translation as performance within books, on stage and screen, on social media, within the context of book promotion such as when a translator reads from their translation at a bookstore event, and beyond. We discuss translation from one language to another, within and across languages, from one medium to another, and always as an opportunity for generative and

generous acts, though the consequences of such performance are never predictable or guaranteed. Panelists include scholars, translators, writers, poets, and performers.

**Session Title:** Translation Centre Stage

**Moderator(s):** Trine Garrett

**Session Description:** Bring your translation off the page: London-based international theatre company [Foreign Affairs] will discuss the ins and outs of translating for the stage, compare the landscape in the UK and the US, and present their groundbreaking theatre in translation programme: [Foreign Affairs] Translates! and share the results and impact of the first two years of the programme. This will be followed by a practical session giving participants a taste of what translating for the stage entails, with participants invited to navigate the practicalities of their craft in a collaborative translation session. The practical session will include: theatre-based approaches to text; collaborative translation; and work with professional theatre practitioners.

**Session Title:** Translation Misfits: The Myth of Mastery

**Moderator(s):** Katherine Hedeem

**Panelists:** Johannes Göransson, Ji yoon Lee, Aditi Machado, Poupeh Missaghi

**Session Description:** Definitions of quality and assessments of mastery are major talking points when it comes to evaluating literary translation, particularly for publication. What goes into deciding what makes a translation “good” or “bad”? How do classist, imperialist, racist, and sexist notions of those terms inform decisions? And how do we challenge them? This roundtable considers the role of translators and editors as misfits, making translation a transgressive platform for resistance.

**Session Title:** Translation, Sexuality and Power

**Moderator(s):** Lubna Abdul-Hadi

**Panelists:** Alan Reiser, Badreddine Ben Othman, Saurabh Bhattacharyya

**Session Description:** This session is organized around the notion of how sexuality could be reimagined through translation. More closely, it tries to look at the transformative potential of translation and language in deconstructing and reconstructing bodies and sexuality, and how the engagement of translating past sexualities could shape our present understanding in reorganizing identities and the conditions of being.

**Session Title:** Two’s Company: On Teamwork and Co-Translation

**Moderator(s):** Ezra Fitz

**Panelists:** Earl Fitz, María José Giménez, Anna Rosenwong, Allison Grimaldi Donahue, Sara Rivera, Lisa Ortiz

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

**Session Title:** Up Your Game: Reading & Performing Russian Translations

**Moderator(s):** Shelley Fairweather-Vega, Mary Jane White

**Session Description:** This Russian translation workshop will focus on how translators perform texts, quite literally. Translators are often called upon to read from our work, and our skill in doing so—delivering a performance fluently, with emotional resonance and good pacing, for example—inevitably and immediately affects how our work, and therefore the author’s work, is received by audiences. Translators of Russian and other Slavic-language poetry and prose will gather to demonstrate their best techniques for oral presentation of their work and receive constructive feedback from colleagues. Those who wish to actively participate are asked to come prepared with a text to perform. Anyone with an interest in the topic is welcome to attend, and we encourage translators of all experience levels to participate.

**Session Title:** Us Too: Sexism and Sexual Harassment in the Translation Profession

**Moderator(s):** Corine Tachtiris, Susan Bernofsky

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

**Session Title:** WiT Hosts Wikipedia Edit-a-thon

**Moderator(s):** Margaret Carson, Alta L. Price

**Session Description:** Help address the gender and other gaps on Wikipedia relating to literary translation by editing articles on international women writers, women translators and other underrepresented groups. Working in a spirit of collaboration, we’ll learn to edit and improve Wikipedia articles to address these imbalances. Come with your own computer, connect with countless resources, and leave with a basic toolkit to continue editing on your own. This pilot workshop will be a safe and friendly space for all participants. Newcomers to Wikipedia and experienced contributors are welcome. Please create your own Wikipedia account before the session.