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American Literary Translators Association
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Welcome to Milwaukee, and to the thirty-seventh annual meeting of the American Literary Translators Association! We have a jam-packed schedule filled with a host of exciting panels, roundtables, workshops, and readings, as well as a keynote presentation by Christopher Merrill on Saturday morning, and a Saturday closing event in the Empire Ballroom.

Please join us for the opening reception on Wednesday evening in the Crystal Ballroom, which will celebrate the life and work of Michael Henry Heim, with readings from his works and the official launch of *The Man Between: Michael Henry Heim & a Life in Translation* (Open Letter Press). On Thursday evening, in addition to celebrating the annual National Translation Award and Lucien Stryk Asian Translation Prize, we’ll be venturing offsite to celebrate once again this year “Café Latino” at La Perla Mexican Restaurant (734 S. 5th St.), which will feature bilingual readings from Argentina, Cuba, Mexico, and Venezuela.

On Thursday and Friday at lunch, ALTA will partner with the Milwaukee Public Library for a series of short community readings open to the public, after which ALTA members will be donating recent books for the library’s collection. This year for the first time we’ve also organized short translator-editor meetings and signed up a number of people to participate. And don’t forget Declamación on Friday evening!

The theme of this year’s gathering, “politics and translation,” highlights the many, often unnoticed ways that literary translation and politics broadly conceived are interconnected. From what we call a book to what we call a language (“a dialect with an army and a navy”), from what gets financial support to what gets published, from the voices of characters to those of authors and translators, translation is conditioned upon political life. Lexical choices can carry political import, as can the choice of an article or its absence (do you use “the” before Ukraine or Sudan?), not to mention the many and varied nuances of the use of gender. The conventions of editing are often based on political assumptions about prospective readers, what they will see as especially marked, what they will skip, what they won’t know about another culture, or what will offend them. Translators, scholars of translation, and editors and publishers of translation know all this. This year we decided to put it front and center, though as with all ALTA conferences, there will be something for everyone.

With best wishes for a warm and successful meeting.

Russell Valentino, ALTA President

(for the conference organizing committee: Leah Leone (Chair), Erica Mena, Aron Aji, Elizabeth Harris, Aviya Kushner, Cathy Nelson, Sibelan Forrester, and Russell Scott Valentino)
Claude Royet-Journoud, *Four Elemental Bodies* [translated from the French by Keith Waldrop]

This Tetralogy assembles the central volumes of one of the most important contemporary French poets. His one-line manifesto: "Will we escape analogy," and his spare, "neutral" language signaled the revolutionary turn away from Surrealism.

"The ability to write a clean line with no shadow or metaphor is a testament to the ineffable grace of the Real, to the unrepresentable. There can be an object so real in a poem that it cannot be anything but itself, and so intensely itself, that the mystery of it leaves one speechless. Such is the work of Claude Royet-Journoud."—John Olson, *Tillalala Chronicle*

Poetry, 368 pages, offset, Smyth-sewn, original paperback $20

Norma Cole, ed./trans.: *Crosscut Universe: Writing on Writing from France*

Cole has combed through books, mags, and correspondence to gather an exciting body of writing by our French contemporaries. There are interviews, critical pieces, poems, and unclassifiable texts. Authors include Anne-Marie Albiach, Joë Bousquet, Danielle Collobert, Jean Daive, André Du Bouchet, Dominique Fourcade, Liliane Giraudon, Emmanuel Hocquard, Claude Royet-Journoud, Agnès Rouzier.

"...an exhilarating book. The samples...are as unique as they are varied."—Scout

Anthology, 160 pages, Smyth-sewn, original paperback $18

Pascal Quignard: *On Wooden Tablets: Apronentia Avitia* [translated from the French by Bruce X]

"Think about polishing toenails," Avitia reminds herself. As an empire crumbles?...This is historical fiction that has attained the level of poetry; in an elegant translation by Bruce X (aka Bruce Boone)...a beguiling work."—Marc Lowenthal, *Rain Taxi*

Novel, 112 pages, Smyth-sewn, original paperback $14

Ludwig Harig: *The Trip to Bordeaux* [translated from the German by Susan Bernofsky]

"Harig’s marvelous novel...deploys short, fast-paced chapters in styles ranging from Steinian description of household chairs to Vladimir-and-Estragonesque dialogues on the taste of a fine wine or the profit of wealth, to depicting a family’s easily defeated attempt to “rouse” themselves out of their house with Seussian absurdity...Merely getting the characters to and from Bordeaux in a car is to witness a stylistic bridge from Samuel Beckett to David Foster Wallace. The formal acrobatics are as diverse as the characters themselves and make for a book that is as unabashed as a child in a sandbox yet as contemplative as, well, a German philosopher. The result is both generously intelligent and an absolute delight to read, and one can only hope that more of Harig’s work appears in English."—Mark Tardi, *Review of Contemporary Fiction*

Fiction, 104 pages, Smyth-sewn original paperback $14

Gerhard Rühm: *I My Feet: Poems & Constellations* [translated from the German by Rosmarie Waldrop]

“One of the foremost concrete poets.... If Rühm’s world is language, it is a language that meanders and strolls through the conceptual and cognitize hand-in-hand with the material.”—Mark Tursi, *Electronic Poetry Review*

“Both profound and joking, deeply invested in the most fundamental questions of poetics and lightly brushing those questions off with a flick of the verbal whip.”—Verse Magazine

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―DAVID BELLOS
We are very pleased to acknowledge generous support for this year’s annual gathering from the following individuals and organizations:

- Chad Post and Open Letter Press
- Amazon Crossing
- The Milwaukee Public Library, Central
- Seth Schuster and The People’s Cooperative Bookstore
- Our NTA judges: Jessica Cohen, Barbara Epler, and Elaine Katzenberger
- The ALTA Travel Fellowship selection committee: Esther Allen, Susan Harris, and Jason Grunebaum
- The Lucien Stryk Award selection committee: Jonathan Stalling, Janet Kim Ha, and Rainer Schulte

We also benefitted greatly from the organizational prowess of ALTA’s Managing Director Erica Mena; Brandi Host and her colleagues at IU Conferences; as well as a number student assistants and volunteers, including Brittany Penzer, Rachael Daum, and Sarah Corcoran.

A special note of thanks is also due to Alexis Levitin, who again this year, as for the past twenty-six, took on the complicated task of organizing the conference’s most highly in demand Bilingual Reading Series and managed, as if by magic, to fit more than one hundred and thirty readers into a limited number of slots.

We are grateful to Marian Schwartz, who agreed to serve as the ALTA Travel Fellows’ mentor this year, and who spearheaded the challenge to provide tickets to the closing event to students and emerging translators. Our gratitude, also, to everyone who participated in that challenge, and made it possible for over 20 emerging translators to participate in the closing event.

We would be remiss in not thanking Barbara Paschke, who continues to coordinate the much-beloved Declamación, a true gem of the ALTA conference.

Finally, no conference can happen without an organizing committee. This year’s committee, led by Leah Leone, helped make everything come together: Erica Mena, Russell Valentino, Cathy Nelson, Aviya Kushner, Sibelan Forrester, Kyle Semmel.
Megan Berkobien  (Catalan)

Megan Berkobien is currently pursuing a Ph.D. in Comparative Literature at the University of Michigan. She holds a B.A. in Comparative Literature from the same university, where she founded the department’s undergraduate translation journal, Canon Translation Review. Her time at Michigan was and continues to be marked by a sense of exploration into the (in)felicities of translation alongside several notable professor-translators, including Christi Merrill, Anton Shammas, and Benjamin Paloff (to all of whom she is forever grateful).

As so often happens, in the beginning was the Verbo. But high school Spanish didn’t serve Megan much; she had read too much Bulgakov and watched Woody Allen’s Love & Death far too many times not to tread her toes on rockier terrain. Her freshman year at university was spent amidst awkward half-Russian conversations until she could finally complain about the cold and the government in an adequate accent. She almost bought a long fur coat that winter.

But Megan soon felt a growing restlessness to pursue other linguistic routes. After fretting over her waning love affair with the Russian language, Megan quickly enrolled in a semi-immersive Spanish program where she began to map out her interests in women’s writing in Latin America & Spain. Her fortuitous virtual encounter with esteemed author and critic Cristina Peri Rossi brought about her first major translation project, along with the not-so-trivial fringe benefit of beginning an inspired working relationship that has now spanned five years.

Megan’s scholarly interests include minor languages in Spain, media studies, museum studies, and, of course, the poetics & pragmatics of translation theory. For her, these areas coalesce in the remediated space of digital translation publishing. She had the chance to present a paper on the magazines Words without Borders and Asymptote (both of which she has had the pleasure of working for in some editorial aspect) and their theoretical implications for the discipline at the MLA annual conference in January 2014. She is also part of the Translation Networks project at Michigan, where she is working alongside a team of designers and engineers to help dream up an interactive digital interface to house the various translation-oriented objects within the diverse museum collections around campus.

Megan has also recently started working with contemporary Catalan texts as a means to better study the translational divides in contemporary Spain. She spent this previous summer researching and translating in Barcelona, where she had the chance to feel out the Catalan literary scene and drink too much coffee with some of the city’s many characters. She is currently making her way through Galician textbooks as well.

These days she finds herself haunting libraries, suitcases, and the folds of comfy armchairs (her own, most often) for new projects to populate the various intellectual & academic constellations that compose her universe. Megan’s work has been featured in Words without Borders, Palabras Errantes, and Asymptote, to name a few. Her first book-length translation—Cristina Peri Rossi’s radiant novella Strange Flying Objects—is forthcoming from Ox and Pigeon in 2015.

Tenzin Dickie  (Tibetan)

Tenzin Dickie is a Tibetan-English translator living in NYC. She was born in a Tibetan refugee settlement in India, to parents who had crossed over from Tibet when they were children in the ’60s. It took her a long time to understand that she was a second generation exile, not a first generation exile and that was why many things were the way they were.

Dickie attended a Tibetan boarding school in Dharamsala where almost all the students were called Tenzin and the only non-Tibetan staff were the Hindi madam and an Australian teacher who probably really enjoyed being called Sir Murray. When her family moved to Cambridge, Massachusetts, she had a thankfully ok time at high school even though it still took her a year to hear the difference between an American accent and an English accent.

She went on to study English and American literature at Harvard University where she slept more often than studied in Lamont Library and was President of the Harvard Students for a Free Tibet and features editor of the Harvard South Asian Journal. After graduation she worked for a few years as Special Assistant to the Representative of His Holiness the Dalai Lama to the Americas at the Office of Tibet, NY, which always prompted people to ask, “Did His Holiness drop by the office?” No.

Then she began her MFA in Fiction and Literary Translation at Columbia University where she studied with the amazing Susan Bernofsky and started translating contemporary Tibetan poetry into English. She focuses on a group of established and emerging writers in and around Amdo—Kyabchen Dedrol, Sakyi Tseta, Palmo, Ngarma etc—and is happy to be a conduit in making their work available to the rest of the world.
Dickie is a poet and essayist who has been published in *Indian Literature*, *Seminar* magazine, the *Yellow Nib*, the *Huffington Post* and *Cultural Anthropology*. Her translation has been published in *The Washington Post*. Her current project is a memoir in essays.

She works as editor of the *Treasury of Lives*, an open-access biographical encyclopedia of significant figures from Tibet, Inner Asia and the Himalayan region, which is a special project of the Shelley & Donald Rubin Foundation and can be viewed at *TreasuryofLives.org*.

**Alice Guthrie (Arabic)**

Alice Guthrie was unschooled as a child, growing up wild and free in a gentle rural backwater in the east of England, surrounded by books and stories and a creative family. At 14 she entered the state school system, another world entirely, where her previous intense love of sciences was efficiently banished from her system for a full twenty years. Her love of languages (she had been studying Latin at home, from some quaint 1950s workbooks, with lipsmacking enthusiasm and deep concentration, and had been exposed to plenty of French by her francophile mother) fared better, merely getting frozen for a couple of years. Despite the barren neo-Victorian paradigm of the conventional school system, and its innate dumbing down function, school was a fascinating and hugely important experience, as it exposed her to people from very different social contexts: her first real taste of the exotic Other, basically. From about the age of 15 she got increasingly excited about the prospect of travelling the world, and on leaving school at 18 she set off out into it, spending the next seven years supporting herself in all manner of amazing and so-called unskilled jobs in Greece, Ecuador, Spain, Morocco, France, Ghana, Togo, Benin, Birmingham and London (almost as different to the UK provinces as anywhere else on the list). Having grown up in a tiny village near a small town, cities have always fascinated her, along with urban slang and dialects—which she found herself learning along the way. It dawned on her, to her amazement, that she was a linguist: a humble but somehow huge revelation. Pretty much all aspects of foreign language have proved to be immensely nourishing, ever since.

She gradually became fluent in Spanish and French and began to pick up bits of Arabic—strongly drawn to its distinctive sounds and its rhythm, utterly vague about what might lie behind them culturally or indeed how difficult it might be to learn a new alphabet. At the age of 24, on realising that living abroad itself was no longer sufficiently stimulating, and feeling the need for a big new project, university education seemed the logical next step. Strangely, translation appealed even then: it seemed to have a unique glamour to it, and a nobility, that she has since learnt is only sensed by translators themselves and certainly not by the wider community! Having heard that Damascus was the best place to learn Arabic, and IFEAD the best institution teaching it anywhere in the world at that time, she managed to find a UK university that would send her there as part of her undergraduate degree, back in the blissful era before tuition fees changed the UK higher education landscape for good. Over the next eight years she wove that degree in and out of all sorts of other adventures and travails and travels—having doubled her mandatory year in Damascus, with her second year of studies at IFEAD funded by a notorious alcoholic lottery-winner from her hometown, having fallen in love with an Algerian and gone to live with his family for several months on the edge of the Sahara, having got drawn into remote travels in Canada and the Mid West—finally graduating in ‘Arabic with Translation’ at the ripe old age of 32.

By this time she was already working a little on commercial translations and some eccentric small literary projects. Since then she has gradually increased her literary and arts media translation from the Arabic, with the projects most dear to her heart being Syrian. Although it turned out that her original love for the sound of Arabic was based around the North African dialect—ringingly absent from the streets of Damascus—Syrian dialect has become one of her most central heartsongs, and attempting to carry that melody over into English has become her passion and her great privilege. Coming from an unconventional background, and from outside of the establishment, she is perhaps predictably hysterical about helping subaltern voices get amplified on the global literary stage. She’s looking forward to loads of intensity and inspiration at ALTA 2014, and is very chuffed indeed to have been selected as a Fellow.
**Sara Nović (Bosnian/Croatian)**

Sara Nović is a fiction writer and composition professor currently stationed in Sunnyside, Queens. Her short fiction has appeared in *Electric Literature*, *Guernica*, *The Massachusetts Review*, and *The Minnesota Review*, with essays in *The LA Review of Books*, *Ploughshares*, and *Apogee*. She is also the founding editor of the Deaf rights blog *Redeafined*, and the fiction editor at Blunderbuss. Her first novel, about the Yugoslav Civil War, will be published by Random House in 2015.

Growing up an avid reader and in-secret writer, Sara had no notion that writing could be anything more than a quiet interest to be hidden beneath one’s mattress. The first of her family to attend college, she was amazed upon her arrival at Emerson in Boston to discover creative writing as an academic discipline. Thanks to a slew of supportive faculty, she pulled the notebooks from under the bed and graduated with a BFA in Writing, Literature and Publishing in 2009.

Still, Sara had always considered translation a day-to-day necessity rather than a literary pursuit. Utilizing sign language interpreters in her classes, Sara was no stranger to real-time translation between English and American Sign Language. Further, having lived with family in Croatia and experienced the subsequent mixing of Croatian and American family members, translation in its rawest form was a normal occurrence around the dinner table, but nothing more.

Sara’s second literary epiphany—this time about translation as a kind of creative writing—came when she began the MFA program at Columbia University. There she pursued dual degrees in Fiction and Translation, and had the opportunity to work with translators Susan Bernofsky, Idris Noëve, and Jeffrey Yang, all of whom she thanks heaps for their expert guidance. Through workshops with her super-smart colleagues, Sara came to appreciate and practice translation as an art form in its own right.

While at Columbia, Sara also worked to spearhead a subset of Columbia’s Word for Word Translation Exchange, organizing, along with fearless leader Susan Bernofsky, *Word for Word: ASL*, a program in conjunction with students at Gallaudet University in Washington D.C. The exchange group translated English short stories into ASL, and short fiction recorded in American Sign Language into English, collaborating to address the complexities of translating between written and visuo-spatial grammar modalities.

Recently most of Sara’s translation work has been focused on the poems of Izet Sarajlić, who is perhaps Bosnia’s most celebrated writer, but is relatively unknown in the US. Some of Sara’s translations of Sarajlić’s work have been published by *Circumference*, she was also a winner of the 2014 Willis Barnstone Prize for her translation of the poem “After I Was Wounded” (“Nakan Ranjavanja”).

Sara is currently working on a translation of Sarajlic’s *Sarajevo War Journal* (*Sarajevska Ratna Zbirka*), a collection of poetry he wrote during the first thirty days of the siege of Sarajevo in 1992. She hopes to continue translating his many collections for an English-speaking audience.

**Christopher Tamigi (Italian)**

Chris Tamigi is currently a third-year student in the University of Arkansas’ MFA program in literary translation. He primarily translates contemporary and twentieth-century Italian fiction. He was awarded the 2014 Lily Peter Creative Writing Fellowship in Translation, and his translation of a short story by contemporary Italian author Mauro Covacich (entitled “Impure Acts”) will be appearing in the forthcoming issue of *Hayden’s Ferry Review*.

Born in the Bronx and raised in the New York area, Chris began studying Italian in middle school inspired in part by his own Italian American heritage. Eager to experience life in another part of the country, he attended college at Tulane University which led to his life-long passion for the city of New Orleans. Chris graduated from Tulane *magna cum laude* with a B.A. in History and Italian. He also had the opportunity to spend his junior year living in Florence, Italy and studying at an Italian University.

His first real taste of literary translation came when he was writing his honors thesis on the Italian theatre under Fascism for which he translated a few passages from writers such as Luigi Pirandello and F.T. Marinetti.

Like many liberal arts majors who are unsure what direction to take after graduating college, Chris then went to law school. He graduated from Tulane Law School in 2003 where—among other things—he learned about intellectual property law and about Louisiana’s European-inspired civil law system which is unique among the fifty states.

In August 2005, he was among of the thousands of people swept up by the evacuation ahead of Hurricane Katrina. He ended up landing in Washington, DC where he worked for five years in the legal sector primarily on international cases. One case in particular centered around an Italian multinational corporation. Among his other responsibilities, Chris was often called upon to...
translate legal documents such as contracts, depositions and court transcripts from Italian to English. Thus Chris rediscovered how much he enjoyed the art of translation, and that—combined with his love of literature—led him to change paths and apply to graduate programs in literary translation. Washington is also where he began studying Spanish, attending classes after work and taking advantage of the opportunities to practice the language afforded him in the cosmopolitan city.

Chris is continuing his work with Mauro Covacich and is currently translating his novel A Nome Tuò (“In Your Name”). Among his other favorite Italian writers are Marinetti, Giacomo Leopardi and Natalia Ginzburg.

Annie Tucker (Bahasa Indonesia)

Annie Tucker is a native New Yorker who divided her early life between her passions of dancing and reading, using both movement and words to imagine and inhabit different ways of being in the world. The summer before her freshman year of college she took a Balinese dance class at a studio in lower Manhattan, and three years later, as an English major at Barnard College, decided to run away to Indonesia even though she did not yet speak a word of any of the country’s languages. Upon her return, she had picked up Bahasa Indonesia, fallen in with a band of local rockers in urban East Java, and travelled through the eastern islands of the archipelago on a hodgepodge caravan of rickety fishing boats, minibuses, and motorbikes, learning local dances and many colorful phrases in local dialects along the way.

More than ten years later, Annie has been repeatedly drawn back to the country for work, education, and research. She entered the PhD program at UCLA’s Department of World Arts and Cultures in 2004 and did her doctoral fieldwork in Java and Bali, writing about the therapeutic application of traditional performing arts for children on the autism spectrum, while herself continuing to perform contemporary Indonesian choreography with the LA-based Sri Dance Company for many years. She began translating as a way to honor and share a small part of the vibrant Indonesian cultures she has been so enlivened by. Various projects over the years include portions of the Buginese epic poem I La Galigo, as research for a Robert Wilson theater production; reminiscences for the personal archive-cum-social history, Indonesia Art World by Dr. Melanie Setiawan; as well as fine art exhibit brochures, poems, essays, short stories, documentary film footage, and ethnographic material.

Annie is now finishing up her first major project in literary translation; Cantik Itu Luka, or Beauty is a Wound, the debut novel by the Sundanese writer Eka Kurniawan. Coming in just under 500 pages in the original Indonesian, this sprawling, satirical, and at times supernatural family saga tells the tragicomic story of a ravaged but vital nation. Annie is excited to be introducing a new audience to Kurniawan’s distinctive storytelling voice, which is inspired by classical drama, local legend, Indonesian horror, and masterworks of world literature. Gleefully skewering oppressive powers, Kurniawan’s work has been called “an insolence to be proud of,” standing out amidst the post-New Order blossoming of print culture and ushering in what promises to be a fertile era in the development of a national Indonesian literature.

Annie is also eagerly looking ahead to upcoming projects. These will include Kurniawan’s third novel, which explores a seamy underworld of contract killers and long-haul truckers; a historical novel by Ratih Kumala examining Indonesia’s disparate development through the fortune of a clove cigarette dynasty, and the culinary-themed short stories of Puthut EA, which evoke both intimate family ties and haunting memories of political violence via the longings and demands of the tongue.

Each year, between four and six $1,000 fellowships are awarded to emerging (unpublished or minimally published) translators to help them pay for hotel and travel expenses to the annual ALTA conference.

At the conference, ALTA Fellows are invited to read their translated work at a keynote event, giving them an opportunity to present their translations to an audience of translators, authors, and publishers from around the world.

ALTA Travel Fellowships are funded by a combination of member dues and private donations, often generously given by established translators and other devoted supporters of the craft and art of literary translation. If you are interested in learning more about how you can support this important program, please contact Managing Director Erica Mena at erica@literarytranslators.org

Submissions for the 2015 ALTA Travel Fellows will begin in the summer.
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<td>Breakfast – On Your Own</td>
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<td>8:00am-5:00pm</td>
<td>Registration – 4th Floor Foyer</td>
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<td>10:30am-5:00pm</td>
<td>Book Exhibit – Regency Ballroom</td>
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<td>First-Time ALTA Participants</td>
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<td>9:00am-10:30am</td>
<td>An Insider’s Look at the Politics of Reviewing Translations</td>
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<td>8:00am-9:00am</td>
<td>Ask for What You Deserve: The PEN Translation Committee’s Model Contract and FAQs</td>
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<tr>
<td>10:30am-11:00am</td>
<td>BEVERAGE BREAK – Crystal Ballroom Foyer</td>
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<tr>
<td>11:00am-12:15pm</td>
<td>Publishing Your First Translation: A Beginner’s Guide</td>
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<tr>
<td>11:00am-12:15pm</td>
<td>Strange Bedfellows: Translating Current Events</td>
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<tr>
<td>11:00am-12:15pm</td>
<td>Layers of Lexicon</td>
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<tr>
<td>11:00am-12:15pm</td>
<td>América invertida: New Uruguayan Poetry</td>
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<td>11:00am-12:15pm</td>
<td>Translating the Same Book</td>
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<tr>
<td>11:00am-12:15pm</td>
<td>Balancing: Writers Who Translate Discuss How They Attempt to Do It All</td>
</tr>
<tr>
<td>11:00am-12:15pm</td>
<td>Bilingual Readings 3: Far East</td>
</tr>
<tr>
<td>11:00am-12:15pm</td>
<td>Bilingual Readings 13: Spain</td>
</tr>
<tr>
<td>12:15pm-2:00pm</td>
<td>LUNCH – On Your Own</td>
</tr>
<tr>
<td>2:00pm-3:15pm</td>
<td>Wanted: Translators Seeking Texts</td>
</tr>
<tr>
<td>2:00pm-3:15pm</td>
<td>Redefining Dissidence for New Publishing Contexts: Case Studies from Russia, Vietnam, Chile and Cuba</td>
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<tr>
<td>2:00pm-3:15pm</td>
<td>The Translator’s Art of Reading</td>
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<tr>
<td>2:00pm-3:15pm</td>
<td>The Politics of Reception: Spanish Prosody in English Meters</td>
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<tr>
<td>2:00pm-3:15pm</td>
<td>Editor Consultations (by invitation)</td>
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<tr>
<td>2:00pm-3:15pm</td>
<td>Focus Group Meeting (by invitation)</td>
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<td>2:00pm-3:15pm</td>
<td>Bilingual Readings 4: Germanic Language</td>
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<tr>
<td>2:00pm-3:15pm</td>
<td>Bilingual Readings 14: Miscellaneous</td>
</tr>
<tr>
<td>3:15pm-3:45pm</td>
<td>BREAK – On Your Own</td>
</tr>
<tr>
<td>5:00pm-6:00pm</td>
<td>ALTA Fellows Reading – Crystal Ballroom</td>
</tr>
<tr>
<td>6:30pm-8:30pm</td>
<td>NTA &amp; Stryk Reception – Empire Ballroom – Upper Lobby</td>
</tr>
<tr>
<td>8:30pm</td>
<td>BANFF Gathering – Monarch Lounge</td>
</tr>
<tr>
<td>9:00pm-11:00pm</td>
<td>Bilingual Readings: Café Latino at La Perla Mexican Restaurant (734 S. 5th St.)</td>
</tr>
</tbody>
</table>
## FRIDAY, NOVEMBER 14, 2014

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30am-9:00am</td>
<td>Breakfast – On Your Own</td>
</tr>
<tr>
<td>8:00am-5:00pm</td>
<td>Registration – 4th Floor Foyer</td>
</tr>
<tr>
<td>8:00am-5:00pm</td>
<td>Book Exhibit – Regency Ballroom</td>
</tr>
</tbody>
</table>

### Oak

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>9:00am-10:30am</td>
<td>The Broken Mirror: Introducing Theory in the Translation Classroom</td>
</tr>
<tr>
<td>10:30am-11:00am</td>
<td>Marketing Translations; or, A Translator’s Work is Never Done. Seriously.</td>
</tr>
<tr>
<td>11:00am-12:15pm</td>
<td>Translation As Betrayal? And Belatedness As Possibility in Translation</td>
</tr>
<tr>
<td>12:15pm-2:00pm</td>
<td>Lunch – On Your Own</td>
</tr>
<tr>
<td>2:00pm-3:15pm</td>
<td>Break – On Your Own</td>
</tr>
<tr>
<td>3:15pm-5:00pm</td>
<td>Literary Magazine Editors Roundtable: Publishing Fiction in Translation</td>
</tr>
<tr>
<td>3:45pm-5:00pm</td>
<td>Literary and Poetic Translation as Research</td>
</tr>
<tr>
<td>5:00pm-6:15pm</td>
<td>General Membership Meeting – Crystal Ballroom</td>
</tr>
<tr>
<td>6:15pm-7:30pm</td>
<td>NTA Longlist Reading – Wright Ballroom</td>
</tr>
<tr>
<td>8:30pm-11:00pm</td>
<td>Declamación – Empire Ballroom</td>
</tr>
<tr>
<td>Schedule at a Glance</td>
<td>(7:30\text{am}-11:30\text{am})</td>
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<tr>
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<tr>
<td><strong>Beverage Break</strong></td>
<td>Breakfast – Crystal Ballroom Foyer</td>
</tr>
<tr>
<td><strong>Keynote Presentation: Christopher Merrill</strong></td>
<td>Lunch – On Your Own</td>
</tr>
<tr>
<td><strong>Book Exhibit</strong></td>
<td>Registration – 4th Floor Foyer</td>
</tr>
<tr>
<td><strong>Bilingual Readings 16: Italian and French</strong></td>
<td>Bilingual Readings 17: Argentina</td>
</tr>
<tr>
<td><strong>Closing Event</strong></td>
<td>Bev Break – Crystal Ballroom Foyer</td>
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**Saturday, November 15, 2014**

7:30am-9:00am
8:00am-12:00pm
9:30am-10:45am
10:45am-11:15am
11:15am-12:45pm
12:45pm-2:15pm
2:15pm-3:30pm
4:00pm-6:00pm
Wednesday, November 12, 2014, 7:00pm

Reading: Gillian Conoley, Donald Wellman & Murat Nemet-Nejat
Woodland Pattern Book Center
720 E. Locust Street Milwaukee, WI
414-263-5001 | woodlandpattern.org

Presented in cooperation with the 2014 American Literary Translators Association conference, being held in Milwaukee November 12-15.

Thursday, November 13, 2014, 12:45 to 1:30pm

ALTA Public Library Readings
Milwaukee Public Library, Central
814 W. Wisconsin Avenue. Milwaukee, WI

Featuring Bill Johnston and Matvei Yankelevich

Note: M Café at the Central Library is open for lunch, and members are welcome to purchase their lunches there and bring them up to the reading.

Thursday, November 13, 2014, 9:00pm

Café Latino
La Perla Mexican Restaurant
734 S.5th St., Milwaukee, WI

R Mckenna Brown | Gaspar Pedro González | Guatemala | Q’anjob’al Maya | Poetry
Amanda Powell | Uriel Quesada | Costa Rica | Spanish | Fiction
Anna Rosenwong | Rocío Cerón | Mexico | Spanish | Poetry
C.M. Mayo | Ignacio Solares | Mexico | Spanish | Fiction
Dan Bellm | Jorge Esquinca | Mexico | Spanish | Poetry
Dick Cluster | Arturo Arango | Cuba | Spanish | Fiction
Gabriel T. Saxton-Ruiz | Jorge Eduardo Benavides | Peru | Spanish | Fiction
Gustavo Adolfo Aybar | Glafría Rocha | Mexico | Spanish | Fiction
Jeffrey C. Barnett | Uva de Aragón | Cuba | Spanish | Fiction
Katherine M. Hedeen | Víctor Rodríguez Núñez | Cuba | Spanish | Poetry
Mark Weiss | Gaspar Orozco | Mexico | Spanish | Poetry
Martha Batiz | Rolando Villazon | Mexico | Spanish | Fiction
Violet Lopez | Wendy Guerra | Cuba | Spanish | Poetry
Pamela Carmell | Nancy Morejon | Cuba | Spanish | Poetry

Friday, November 14, 2014, 12:45 to 1:30pm

ALTA Public Library Readings
Milwaukee Public Library, Central
814 W. Wisconsin Avenue. Milwaukee, WI

Featuring Diana Thow, Sarah Stickney and Steven Kessler

Note: M Café at the Central Library is open for lunch, and members are welcome to purchase their lunches there and bring them up to the reading.
Christopher Merrill has published six collections of poetry, including Brilliant Water, and Watch Fire, for which he received the Lavan Younger Poets Award from the Academy of American Poets; translations of Aleš Debeljak’s Anxious Moments and The City and the Child; several edited volumes, among them, The Forgotten Language: Contemporary Poets and Nature and From the Faraway Nearby: Georgia O’Keeffe as Icon; and five books of nonfiction, The Grass of Another Country: A Journey Through the World of Soccer, The Old Bridge: The Third Balkan War and the Age of the Refugee, Only the Nails Remain: Scenes from the Balkan Wars, Things of the Hidden God: Journey to the Holy Mountain, and The Tree of the Doves: Ceremony, Expedition, War.

His work has been translated into twenty-five languages, his journalism appears in many publications, and his awards include a knighthood in arts and letters from the French government. He has held the William H. Jenks Chair in Contemporary Letters at the College of the Holy Cross, and now directs the International Writing Program at The University of Iowa. He serves on the U.S. National Commission for UNESCO, he has conducted cultural diplomacy missions in over thirty countries for the U.S. State Department, and in April 2012 President Obama appointed Merrill to the National Council on the Humanities.
**American Literary Translators Association (ALTA)**

**November 12 – 15, 2014**

**Expanded Program**

**Wednesday, November 12, 2014**

- **02:00pm – 06:00pm** Board Meeting
  - MacArthur

- **05:00pm – 08:00pm** Registration
  - 4th Floor Foyer

- **06:00pm – 08:00pm** Opening Reception
  - Crystal Ballroom
  - *The Man Between: Michael Henry Heim Reading*

**Thursday, November 13, 2014**

- **08:00am – 05:00pm** Registration
  - 4th Floor Foyer

- **08:00am – 09:00am**
  - First Time ALTA Participants
  - Oak Room
  - (Bill Johnston)

- **09:00am – 10:30am**
  - An Insider’s Look at the Politics of Reviewing Translations
  - Oak
  - A panel of distinguished editors, book reviewers, and translators who review will discuss the politics of what gets reviewed and why, how translators can improve their chances, and why translators should get into reviewing books. Panelists will offer practical solutions for self-promotion and respond to audience questions.

  **Moderator:** Aviya Kushner
  **Participants:** Scott Denham, Lucas Klein, Minna Proctor, Scott Esposito, Eric Lorberer

- **09:00am – 10:30am**
  - Macho Men and Carnivore Women: Gender and the Politics of Translating East Asia
  - Mitchell
  - This panel explores the role of gender in the translation of literary and cultural texts from East Asia. The four presentations approach the subject from practical, theoretical, and institutional perspectives, with topics ranging from the challenges of translating dialect and female speech in experimental Japanese prose (Yoshio); the micro-inequities that have worked against translating the work of a prominent Japanese woman philosopher (Curley); the prevalence of women writers in the promotion of translated South Korean literature as global literature (Wang Medina); and the construction of a male-dominated canon of modern Chinese literature in English translation (Feeley).

  **Moderator:** Jennifer Feeley
  **Participants:** Hitomi Yoshio, Melissa Anne-Marie Curley, Jenny Wang-Medina

- **09:00am – 10:30am**
  - The Translation of Marginalized Peoples’ Literature as Political Empowerment
  - Walker
  - Often, the cultures, traditions, and worldviews of historically marginalized populations, such as the former satellite states of the USSR, women, and former colonies of other countries, are revealed to us primarily through their literature. The main question to be addressed in this panel is whether or not such revelation politically empowers them. Is the culture of such populations merely being validated by our translations, or can they effectuate actual change in the lives of these populations?

  **Moderator:** Max Thompson
  **Participants:** Vivan Steemers, Faiza Sultan

- **09:00am – 10:30am**
  - Why Polish Poetry?
  - Wright A
  - Polish poetry has enjoyed an inordinate amount of interest in English translation over the last fifty years. Likewise, interest in the American New York School of Poets in Polish translation was so great in the 1980s that it led to a whole group of writers dubbed the O’Harists (after Frank O’Hara). Panelists will explain these literary currents and explore issues of historical contextualization, appropriation for domestic political concerns, and cosmopolitanism as a commitment to being part of a larger literary conversation. Particular attention will be given to what these trends mean for ongoing literary translation of poetry.

  **Moderator:** Mira Rosenthal
  **Participants:** Karen Kovacik, Ewa Chrusciel, Michael J. Mikos
Signs of Life on the Silent Page: Exploring the Relationship Between Translator and Deceased Author

Wright B

The translation of a deceased author’s work is one of the most difficult and yet creatively rewarding projects a translator can undertake. It is a unique literary endeavor that can easily become a forking path of painstaking research, one-way internal dialogues, and poetic conjuring from the mute air of the page. This panel will explore the difficulties that arise from reckoning with a deceased author’s biographical unknowns, the danger of unconsciously projecting perceived cultural norms onto the half-seen milieu of the author, and the fraught process of making final translation choices when a lack of conclusive knowledge would seem to demand permanent vacillation. We will also delve into the liberating aspects inherent in the relationship between translator and deceased author—such as those varied intellectual pleasures that stem from the persistence required to translate an author who will always remain silent concerning their work and the shimmering surplus of creativity that dwells within the gaps of time and factual detail that separate translator from deceased author.

Moderator: Andrew Barrett
Participants: Keyne Cheshire
Orlando Menes
Gillian Conoley

Bilingual Readings 1

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Daniel Borzutzky</td>
<td>Raul Zurita</td>
<td>Chile</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:10</td>
<td>Jesse Lee Kercheval</td>
<td>Circe Maia</td>
<td>Uruguay</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:20</td>
<td>Catherine Jagoe</td>
<td>Sebastián Rivero &amp; Paula Simonetti</td>
<td>Uruguay</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:30</td>
<td>Kristin Dykstra</td>
<td>Amanda Berenguer</td>
<td>Uruguay</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:45</td>
<td>Lauren Shapiro</td>
<td>Laura Cesaro Egin</td>
<td>Uruguay</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:00</td>
<td>Mark Statman</td>
<td>Martín Barea Mattos</td>
<td>Uruguay</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:10</td>
<td>Julia Leverone</td>
<td>Francisco “Paco” Urondo</td>
<td>Argentina</td>
<td>Spanish</td>
<td>Poetry</td>
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</table>

Bilingual Readings II

<table>
<thead>
<tr>
<th>Time</th>
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<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Marijolijn de Jager</td>
<td>Assia Djebar</td>
<td>Algiers</td>
<td>French</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:10</td>
<td>Samuel N. Rosenberg</td>
<td>Hector Berlioz</td>
<td>France</td>
<td>French</td>
<td>Non-Fiction</td>
</tr>
<tr>
<td>9:20</td>
<td>Wendy Hardenberg</td>
<td>Jacques Vandroux</td>
<td>France</td>
<td>French</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:30</td>
<td>Spenser Santos</td>
<td>Anonymous</td>
<td>Castile</td>
<td>Old Castilian</td>
<td>Poetry</td>
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<tr>
<td>9:40</td>
<td>Tiffany Higgins</td>
<td>Alex Simões</td>
<td>Brazil</td>
<td>Portuguese</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:50</td>
<td>Jamie Olson</td>
<td>Irina Yevsa</td>
<td>Ukraine</td>
<td>Russian</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:00</td>
<td>Sibelan Forrester</td>
<td>Maria Stepanova</td>
<td>Russia</td>
<td>Russian</td>
<td>Poetry</td>
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<tr>
<td>10:10</td>
<td>Caelan Tree Treacy</td>
<td>Matilde Casazola</td>
<td>Bolivia</td>
<td>Spanish</td>
<td>Poetry</td>
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<tr>
<td>10:20</td>
<td>Rose Waldman</td>
<td>S. An-sky</td>
<td>Russia</td>
<td>Yiddish</td>
<td>Fiction</td>
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</table>

10:30am – 11:00am Beverage Break
10:30am – 05:00pm Book Exhibit

11:00am – 12:15pm
Ask for What You Deserve: The PEN Translation Committee’s Model Contract and FAQs

Marian Schwartz
Alex Zucker

Moderator: Margaret Carson

An updated Model Contract for a Work in Translation has been posted on the PEN.org site, along with newly revised FAQs. In PEN’s Model Contract, the publisher agrees to copyright the translation in the translator’s name, pay royalties, and revert the rights to the translator when the book goes out of print—provisions that are still not universally granted to literary translators. Let’s examine PEN’s Model Contract for Translators and consider the issues surrounding the business side of our work. What if a publisher sends you a work-for-hire contract? What are the benefits to holding copyright? What if your contract gives you copyright, but there’s no reversion of rights clause—which makes your copyright largely irrelevant? What about subsidiary rights, including ebooks and other digital publications—should these be covered, and how? What to do if [insert unexpected scenario] occurs after the contract has been signed? What new publishing models should we anticipate? Assuming you can’t afford a lawyer, are there any organizations that can help you? Let’s pool our experiences and answer these and other questions, using PEN’s Model Contract as our starting point.
11:00am – 12:15pm, cont.

**The Politics of Defamation: Heimito von Doderer’s Reputation in English**

Mitchell

After being propelled from obscurity to a sudden acclaim that put him on the cover of the news magazine *Der Spiegel*, Alfred A. Knopf resolved to publish Heimito von Doderer in English. The Demons lacked context in English, because it was without its “prequel” or “ramp,” as Doderer called it. *The Demons* flopped so badly that Knopf called it “our colossal failure.” The tone and quality of the reviews purposely worked against its reception. George Steiner called it a provincial bore, ineptly written, and titled his review “The Brown Danube.” Anthony West claimed that *The Demons* clearly revealed Doderer as believing that Slavs were sub-human. Doderer was never to recover from these reviews in US publications.

Moderator: Vincent Kling
Participants: Geoffrey Howes
Adrian West

**Engineering Intention: Translating Turkish Literature**

Walker

The goal of this panel is to examine the limits and possibilities of translating out of modern Turkish as an engineered language. Following the establishment of the Turkish Republic in 1923, the rulers of the nascent nation-state pursued policies of aggressive linguistic purification and westernization. Following the language reform, writers took up questions of the ahistoricity and alienation of the new language. While much has been made of how such writers confront the idiosyncratic impacts of these transformations in the Turkish language, this panel will focus upon the challenges of translating these texts into English. Panelists will draw on their own practical experiences translating writers such as Sabahattin Ali, Yusuf Atılgan, Bilge Karasu, Melih Cevdet Anday, and others, in order to tease out the limits and possibilities of translating out of an engineered language. If, as Walter Benjamin tells us, the task of the translator is to translate according to the “Intention” of the source language, how can one properly translate a language vacated of its historicity, of the accumulation of usage and intent that Benjamin so reveres? How do Turkish writers use the instability and the artifice of the language to their advantage, and how can translators work with and against these dynamics?

Moderator: Aron Aji
Participants: Nicholas Glastonbury
David Gramling
Sidney Wade

**“about a truth that didn’t believe in death”: Honoring Juan Gelman**

Wright A

This panel honors Juan Gelman (Argentina), the most read and influential Spanish-language poet of our times, who died in early 2014. He published more than 30 books of poetry and won countless awards. And he continues to be the ideal of a poet mindful of his ties to nature and society, who makes every effort to join the political and aesthetic avant-gardes—art and life. The panel will bring together his translators into English to discuss his work and the translation of it.

Moderator: Katherine M. Hedeen
Participants: Víctor Rodríguez Núñez
Lisa Rose Bradford

**Translation in Particular Genres**

Wright B

Many and perhaps most translators work in more than one literary (or extra-literary) genre. What elements or approaches make a certain kind of translation more satisfying to the eventual reader, more tempting for the potential publishers, and more revelatory to the translator her or himself? This panel will consider the particular requirements of translating poetry, fiction and poetry for children and young adults, and scholarly prose, with examples taken mostly from English → Russian and Russian → English translations.

Moderator: Sibelan Forrester
Participants: Olga Bukhina
Boris Dralyuk

**Talking Politics and Religion: “New World” Texts Refiguring “Genesis”**

MacArthur

How do we translate both idiom and vision of politically charged, often satiric texts from writers whose cultures, genders, races have been marginalized partly because of the “Genesis” of the Western, Judeo-Christian worldview and who now seek to defamiliarize it? This panel will explore considerations of structure, tone, diction, and paratext to convey new views on “Eden” as amid mixed genres, intersecting oppressions, and other political dynamics.

Moderator: Jackie K. White
Participants: C.M. Mayo
### Bilingual Readings 2

<table>
<thead>
<tr>
<th>Time</th>
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<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
<th>Time</th>
<th>Translator</th>
<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
</tr>
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<tbody>
<tr>
<td>11:00</td>
<td>Yardenne Greenspan</td>
<td>Ben Ari</td>
<td>Israel</td>
<td>Hebrew</td>
<td>Fiction</td>
<td>11:10</td>
<td>Noh Anothai</td>
<td>Sunthorn Phu</td>
<td>Thailand</td>
<td>Thai</td>
<td>Poetry</td>
</tr>
<tr>
<td>11:20</td>
<td>Tenzin Dickie</td>
<td>Ngarma</td>
<td>Tibet, PRC</td>
<td>Tibetan</td>
<td>Poetry</td>
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<tr>
<td>11:30</td>
<td>Derick Mattern</td>
<td>Haydar Ergülen</td>
<td>Turkey</td>
<td>Turkish</td>
<td>Poetry</td>
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<tr>
<td>11:40</td>
<td>Sami Rafiq</td>
<td>Sami Rafiq</td>
<td>India</td>
<td>Urdu</td>
<td>Poetry</td>
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<tr>
<td>11:50</td>
<td>Murat Nemet-Nejat</td>
<td>Baydar</td>
<td>Turkey</td>
<td>Turkish</td>
<td>Poetry</td>
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### Lunch

**02:00pm – 03:15pm**

**Publishing Your First Translation: A Beginner’s Guide**

Four young translators discuss their very first publications—how it happened, the effort involved in both translating and publishing, and where it all led. This panel intends to serve as a source of advice for beginning translators, as well as students of translation. Please bring your questions.

- Moderator: Curtis Bauer
- Participants: Naomi Washer, Steven Teref, Jennifer Zoble, Micah McCrary

**Strange Bedfellows: Translating Current Events**

These days, literary translators have instant access to source-language materials concerning political events in locales ranging from Cairo to Caracas to Moscow. Many of us choose or are asked by our authors to translate petitions, articles, manifestos, and digital materials on current events and post them online. What happens when literary translators choose to be political? What are our responsibilities to ourselves, our authors, and our publishers? What ethical questions should we consider in making translated material public? Participants in this roundtable will discuss their own experiences translating “political” material that may be extraneous to their “literary” projects while bearing in mind that no translation decision takes place in an ethical, moral, or political vacuum.

- Moderator: Katherine E. Young
- Participants: Patricia Davis, Tiffany Higgins, Tanya Paperny

**Layers of Lexicon**

This panel explores how the translator replicates, or cannot replicate, the layers of lexicon: dialectisms, archaisms, colloquialisms, foreignisms, etc. that create the texture of the original text.

- Moderator: Ellen Elias-Bursac
- Participants: Marian Schwartz, Sibelan Forrester, Christina E. Kramer

**América invertida: New Uruguayan Poetry**

Uruguay with a population of a mere 3.3 million has always produced fine poets. This remains true for the current generation poets who grew up after dictatorship in an age of democracy and capitalism. América invertida paired Uruguayan poets under 40 with a poet/translator in North America. The resulting anthology is forthcoming from the University of New Mexico Press, but the connections formed between poet and translator are as important, opening the possibility of further translation and exchange. This roundtable will introduce this poetry to a wider audience but also offer a discussion of poet to poet translation. The panel includes the editor of the anthology, translators, and one of the Uruguayan poets.

- Moderator: Jesse Lee Kercheval
- Participants: Catherine Jagoe, Lauren Shapiro, Laura Cesaro Eglin, Dan Belim, Mark Statman
02:00pm – 03:15pm, cont.
Translating the Same Book
Wright B

When different translators translate the same text, what accounts for widely varying results? Do our choices stem from distinct translation strategies, life experiences, aesthetics, politics, ears, audiences, or random inspirations? Test case is former Cuban minister of culture Abel Prieto’s novel *El vuelo del gato* translated—due to the vagaries of U.S.-Cuban politics and publishing—by each of us for different publishers, without seeing each other’s work. Adding to the fun, Kate and Víctor translated as a team. We’ll bring samples and make lots of room for audience participation.

Moderator: Dick Cluster
Participants: Katherine Hedeen
Víctor Rodríguez Núñez

Balancing: Writers Who Translate Discuss How They Attempt to Do It All
Wright C

We’re all used to the question—how do you find the time? Writers who translate discuss how they integrate translation into their creative lives. We’ll talk about maintaining separate writing and translation routines and careers, or how to weave them together; managing deadlines, submissions, and expectations; travel and how it inspires both pursuits; and creating a productive schedule that accommodates both all-consuming passions.

Moderator: Aviya Kushner
Participants: Orlando Menes
Becka McKay
Curtis Bauer
Steven Hartman

Bilingual Readings 3
Far East
MacArthur

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
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</thead>
<tbody>
<tr>
<td>2:00</td>
<td>Cindy Carter</td>
<td>Li Er</td>
<td>China</td>
<td>Chinese</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:10</td>
<td>Eleanor Goodman</td>
<td>Wang Xiaoni (王小妮)</td>
<td>China</td>
<td>Chinese</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:20</td>
<td>Jeremy Tiang</td>
<td>Zou Jingzi</td>
<td>China</td>
<td>Chinese</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:30</td>
<td>Hitomi Yoshio</td>
<td>Mieko Kawakami (川上未映子)</td>
<td>Japan</td>
<td>Japanese</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:40</td>
<td>Eun-Gwi Chung</td>
<td>Shim Bo-Seon</td>
<td>Korea</td>
<td>Korean</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:50</td>
<td>Martha Collins, and Ngo Tu Lap</td>
<td>Ngo Tu Lap</td>
<td>Vietnam</td>
<td>Vietnamese</td>
<td>Poetry</td>
</tr>
<tr>
<td>3:00</td>
<td>Jennifer Feeley</td>
<td>Sai Sai</td>
<td>Hong Kong</td>
<td>Chinese</td>
<td>Poetry</td>
</tr>
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</table>

Bilingual Readings 13
Spain
Kilbourn

<table>
<thead>
<tr>
<th>Time</th>
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<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
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<tbody>
<tr>
<td>2:00</td>
<td>Dr. Ruben Quesada</td>
<td>Luis Cernuda</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:10</td>
<td>Elizabeth Davis</td>
<td>Pilar Fraile Amador</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:20</td>
<td>Maria C. Fellie</td>
<td>Antonio Colinas</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>2:30</td>
<td>Max Zakowski</td>
<td>Jose Luis Serrano</td>
<td>Spain</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:40</td>
<td>Susan Elizabeth Boyle</td>
<td>Javier Exposito Lorenzo</td>
<td>Spain</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>2:50</td>
<td>Zachary Rockwell, Ludington</td>
<td>Pablo García Casado</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>3:00</td>
<td>Carolyn Tipton</td>
<td>Rafael Alberti</td>
<td>Spain</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
</tbody>
</table>

03:15pm – 03:45pm
Break
On your own

03:45pm – 05:00pm
Wanted: Translators Seeking Texts
Oak

How do literary translators and texts find one another? Is it happenstance or is something more than chance involved? What strategies may be helpful when searching for a text? An experienced group of translators, working in such diverse languages as French, German, Portuguese, Spanish, and Vietnamese, as well as in a variety of genres, kick off this roundtable with their own unique stories. Questions and anecdotes from the audience will be invited, so we hope you’ll join in the discussion.

Moderator: Jesse Lee Kercheval
Participants: Martha Collins
Alexis Levitin
Susan Thorne
03:45pm – 05:00pm, cont.

**Redefining Dissidence for New Publishing Contexts: Case Studies from Russia, Vietnam, Chile and Cuba**

This panel will explore the implications and reception of translating and publishing of Russian, Vietnamese, Chilean, and Cuban dissident poetry in North America and the U.K. Participants are invited to consider the question of how the cultural afterlife of historic dissident texts is conveyed to English audiences as well as discuss their experience working with lesser known contemporary dissidents still working in exile or politically oppressive climates.

Moderator: Anastasia Kozak
Participants: Daniel Borzutzky, Hai-Dang Phan, Kristin Dykstra

**The Translator’s Art of Reading**

If, as Octavio Paz says, every reading is a translation and, as Borges demonstrates, every translation is a reading, then the problem for both poets and translators isn’t words. It’s words in the vicinity of other words: vicinages of words inside and outside text, translator, poet, and reader. Literary and translation theory, foundational cultural ideas and practices, biography and history—and more—may collide or collude in the choices post-postmodern creators make when reading, writing or translating expressive language. Is it all down to intuition and amygdala (Douglas Robinson)? Panelists will offer insights and examples.

Moderator: Priscilla Hunter
Participants: Anne Celine Magnan-Park, Stephen Gingerich, Tiffany Higgins

**The Politics of Reception: Spanish Prosody in English Meters**

Recent trends in Translation Studies away from a focus on ST-TT correlations have shifted the discipline’s focus onto strategies of assimilating foreign-language texts into native traditions. There are many reasons why Spanish-language STs may receive warm or cool receptions in English-language cultures, but are these attributable primarily to the form, content, and/or political nature of the originals or to translational methodologies? The panelists will discuss their translations of poetic texts by Spain’s Lope de Vega, Chile’s Vicente Huidobro, and Argentina’s Juan Gelman to explore this question as it relates to the politics of reception in both the Spanish- and English-speaking worlds.

Moderator: Gary Racz
Participants: Lisa Rose Bradford, Ignacio Infante

**Bilingual Readings 4 Germanic Languages**

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
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<th>Country</th>
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<th>Genre</th>
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<tbody>
<tr>
<td>3:45</td>
<td>Emily Banwell Lagrone</td>
<td>Martin Suter</td>
<td>Switzerland</td>
<td>German</td>
<td>Fiction</td>
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<tr>
<td>3:55</td>
<td>Linda Frazee Baker</td>
<td>Max Frisch</td>
<td>Switzerland</td>
<td>German</td>
<td>Non-Fiction</td>
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<tr>
<td>4:05</td>
<td>Natania Rosenfeld</td>
<td>Stella Rotenberg</td>
<td>Austria</td>
<td>German</td>
<td>Poetry</td>
</tr>
<tr>
<td>4:15</td>
<td>Neil Blackadder</td>
<td>Thomas Arzt</td>
<td>Austria</td>
<td>German</td>
<td>Fiction</td>
</tr>
<tr>
<td>4:25</td>
<td>Suzanne Zweizig</td>
<td>Sarah Kirsch</td>
<td>Germany</td>
<td>German</td>
<td>Poetry</td>
</tr>
<tr>
<td>4:35</td>
<td>Laura A Wideburg</td>
<td>Gunnar Nordstrom</td>
<td>Sweden</td>
<td>Swedish</td>
<td>Fiction</td>
</tr>
<tr>
<td>4:45</td>
<td>Roger Greenwald</td>
<td>Gunnar Harding</td>
<td>Sweden</td>
<td>Swedish</td>
<td>Poetry</td>
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**Bilingual Readings 14 Miscellaneous**

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<th>Time</th>
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<th>Country</th>
<th>Language</th>
<th>Genre</th>
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</thead>
<tbody>
<tr>
<td>3:45</td>
<td>Keyne Cheshire</td>
<td>Sophocles</td>
<td>Attica (Greece)</td>
<td>Ancient Greek</td>
<td>Poetry</td>
</tr>
<tr>
<td>3:55</td>
<td>Aviya Kushner</td>
<td>Yudit Shahar</td>
<td>Israel</td>
<td>Hebrew</td>
<td>Poetry</td>
</tr>
<tr>
<td>4:05</td>
<td>Louise Rozier</td>
<td>Andrea Bajani</td>
<td>Italy</td>
<td>Italian</td>
<td>Non-Fiction</td>
</tr>
<tr>
<td>4:15</td>
<td>Leah Zazuleyever</td>
<td>Israel Emiot</td>
<td>Poland, etc.</td>
<td>Yiddish</td>
<td>Poetry</td>
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<tr>
<td>4:25</td>
<td>Amanda Sarasien</td>
<td>Magali Duru</td>
<td>France</td>
<td>French</td>
<td>Fiction</td>
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<tr>
<td>4:35</td>
<td>Barbara Paschke</td>
<td>Carla Badilio</td>
<td>Ecuador</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>4:45</td>
<td>Thalia Pandin</td>
<td>Elisabeth of Schönau</td>
<td>Germany</td>
<td>Latin</td>
<td>Fiction</td>
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</table>

05:00pm – 06:00pm **ALTA Fellows Reading**

06:30pm – 08:30pm **National Translation Award & Lucien Stryk Asian Translation Prize Reception**

08:30pm **BANFF Gathering**
### Expanded Program

#### Friday, November 14, 2014

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>08:00am – 05:00pm</td>
<td>Registration</td>
<td>4th Floor Foyer</td>
</tr>
<tr>
<td>08:00am – 05:00pm</td>
<td>Book Exhibit</td>
<td>Regency Ballroom</td>
</tr>
<tr>
<td>09:00am – 10:30am</td>
<td><strong>The Broken Mirror: Introducing Theory in the Translation Classroom</strong></td>
<td>Oak</td>
</tr>
<tr>
<td></td>
<td>The purpose of this roundtable is to discuss a variety of “painless” ways in which theory can be introduced in the translation classroom. Particular emphasis 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.</td>
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<tr>
<td></td>
<td>Moderator: Brian James Baer</td>
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<td></td>
<td>Participants: Michelle Woods, Aviya Kushner</td>
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</tr>
<tr>
<td></td>
<td><strong>Echoes of Borges in Translation</strong></td>
<td>Mitchell</td>
</tr>
<tr>
<td></td>
<td>Jorge Luis Borges was one of the most influential writers of the 20th century; his style, themes, tropes, and arguments have met response, imitation, rejection and recreation in the literature of countless of his contemporary and succeeding writers. This panel will discuss the implications of this legacy in the translations of authors for whom Borges was a fundamental precursor.</td>
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</tr>
<tr>
<td></td>
<td>Moderator: Leah Leone</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Participants: Sergio Waisman, Alta Price, Ben Van Wyke</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Negotiating Untranslatability</strong></td>
<td>Walker</td>
</tr>
<tr>
<td></td>
<td>A wag once said that poetry is that which is left out of translation. James Merrill put it this way, “But nothing’s lost. Or else: all is translation / And every bit of us is lost in it...” To get at those bits translation must abstain from interpretation and instead address the semantics, syntax, sound and tone of innovative poetry. These challenges put an impossible task before us. This panel examines strategies for addressing challenges of untranslatability.</td>
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<tr>
<td></td>
<td>Moderator: Donald Wellman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Participants: Jonathan Mayhew, Susan Gillespie, Max Thompson</td>
<td></td>
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### Participating Translators

<table>
<thead>
<tr>
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<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
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<tbody>
<tr>
<td>R Mckenna Brown</td>
<td>Gaspar Pedro González</td>
<td>Guatemala</td>
<td>Q’anjob’al Maya</td>
<td>Poetry</td>
</tr>
<tr>
<td>Amanda Powell</td>
<td>Uriel Quesada</td>
<td>Costa Rica</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>Anna Rosenwong</td>
<td>Rocio Cerón</td>
<td>Mexico</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>C.M. Mayo</td>
<td>Ignacio Solares</td>
<td>Mexico</td>
<td>Spanish</td>
<td>Fiction</td>
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<tr>
<td>Dan Bellm</td>
<td>Jorge Esquinica</td>
<td>Mexico</td>
<td>Spanish</td>
<td>Poetry</td>
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<tr>
<td>Dick Cluster</td>
<td>Arturo Arango</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Fiction</td>
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<tr>
<td>Gabriel T. Saxton-Ruiz</td>
<td>Jorge Eduardo Benavides</td>
<td>Peru</td>
<td>Spanish</td>
<td>Fiction</td>
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<tr>
<td>Gustavo Adolfo Aybar</td>
<td>Gladys Rocha</td>
<td>Mexico</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>Jeffrey C. Barnett</td>
<td>Uva de Aragón</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Fiction</td>
</tr>
<tr>
<td>Katherine M. Hedeen</td>
<td>Víctor Rodríguez Nuñez</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>Mark Weiss</td>
<td>Gaspar Orozco</td>
<td>Mexico</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>Martha Batz</td>
<td>Rolando Villazon</td>
<td>Mexico</td>
<td>Spanish</td>
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<tr>
<td>Violet Lopez</td>
<td>Wendy Guerra</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
<tr>
<td>Pamela Carmell</td>
<td>Nancy Morejon</td>
<td>Cuba</td>
<td>Spanish</td>
<td>Poetry</td>
</tr>
</tbody>
</table>
Translating the Unspeakable

This panel will explore challenges in translating works that involve horrible events and descriptions written in a manner, or using expressions, that are not widely accepted in the receiving culture. Examples might include graphic descriptions of rape, racial stereotypes, cruelty towards women or children, torture, atrocities committed during wartime, or the expressions of sympathetic views regarding such acts or certain historical events. Panelists will share observations on the moral dilemma encountered in translating such works, discussing ways these instances of stark cultural dissonance might be dealt with in practice, and inviting discussion on the global issue of how to translate in words what is most often not spoken about at all.

Moderator: Yasuko Akiyama
Participants: Leah Zazulyer
Lorena Terando

Translating Fiction V: Point of View

This panel is a continuation of a project of the last few years at ALTA, to look at the intricacies and artistry of translating fiction. Past panels have concentrated on various aspects of style in fiction with our last panel focusing on character and voice. This time, we’ll be looking more closely at another key element of fiction and therefore a key element of translating fiction: point of view, and how point of view influences our choices in translation.

Moderator: Elizabeth Har
Participants: Ellen Elias Bursac
Bill Johnston
Alyson Waters

Literary Magazine Editors Roundtable: Publishing Poetry in Translation

Editors from a number of print and online literary magazines discuss the joys and difficulties (but mostly joys) of publishing translated poetry, including what they might like to see and what not so much. The literary magazine offers a unique space for doing new things with poetry translation, experimenting with adapted works, bringing to light forgotten voices, creating new ones in the process. The panel is open to all these conversations and more.

Moderator: Martha Collins
Participants: Orlando Menes
Megan Sexton
Dan Veach
Sidney Wade

Translating Recent Literature from Politically Troubled Cultures

Translators of works from places with repressive rulers and human rights violations may encounter social ambiguities of a text, dichotomies of personal and public experience (art vs. propaganda), readers’ insularity or publishers’ indifference. Panelists discuss literary value of works they chose, exigencies of translating them, and their reception by editors, publishers, and readers.

Moderator: Edward Morin
Participants: Andrea Gregovich
Jeffrey C. Barnett
Rita Nezami
Tiffany Higgins

Bilingual Readings 5 French

<table>
<thead>
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<tr>
<td>9:00</td>
<td>Alexander Dickow</td>
<td>Henri Droguet</td>
<td>French</td>
<td>France</td>
<td>Poetry</td>
</tr>
<tr>
<td>9:10</td>
<td>Allison M. Charette</td>
<td>Hélène Villoytch</td>
<td>French</td>
<td>France</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:20</td>
<td>Anne Magnan-Park</td>
<td>François Cheng</td>
<td>French</td>
<td>China</td>
<td>Poetry</td>
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<tr>
<td>9:30</td>
<td>Chris Clarke</td>
<td>Salon</td>
<td>French</td>
<td>France</td>
<td>Fiction</td>
</tr>
<tr>
<td>9:40</td>
<td>Ellen Sprague</td>
<td>Philippe Delerm</td>
<td>French</td>
<td>France</td>
<td>Non-Fiction</td>
</tr>
<tr>
<td>9:50</td>
<td>Gillian Conoley</td>
<td>Henri Michaux</td>
<td>French</td>
<td>Belgium</td>
<td>Poetry</td>
</tr>
<tr>
<td>10:00</td>
<td>Jeanne Garane</td>
<td>Daniel Picouly</td>
<td>French</td>
<td>France</td>
<td>Fiction</td>
</tr>
<tr>
<td>10:10</td>
<td>Lara Vergnaud</td>
<td>Ahmed Bouanani</td>
<td>French</td>
<td>Morocco</td>
<td>Fiction</td>
</tr>
<tr>
<td>10:20</td>
<td>Rachel Tapley</td>
<td>Charles Baudelaire</td>
<td>French</td>
<td>France</td>
<td>Poetry</td>
</tr>
</tbody>
</table>
11:00am – 12:15pm  
Marketing Translations; or, A Translator’s Work is Never Done. Seriously  
Oak

What can a translator expect after a manuscript has been accepted for publication? This will be a roundtable discussion featuring input from publishing professionals about the life of a translation after it leaves a translator’s hands and the expanding role a translator will be expected to fill after that initial task is complete. Through exchanges between marketers, translators, sales reps, and booksellers, participants will come to understand the current marketplace for translated novels and the needs and priorities of the people who bring them to market.

Moderator: Jeff Waxman  
Participants: Antonia Lloyd-Jones  
John Mesjak  
Jason Grunebaum  
Jason Kennedy

In the Margins: Translation and Marginalized Texts  
Mitchell

This panel explores two issues and their converse relationship: the dynamics of translating marginalized texts, and factors which contribute to the marginalization of a translated text during its after-life. Keeping the margin wide, panelists will examine a range of relevant cases of textual neglect which forefront unique historical, geographical, and linguistic difficulties, including the dearth of translations of late-19th century French exotic fiction and travel writing, the double-remove of translating Brazilian Holocaust memoirs, Uruguayan poetry about identity, and first translations into English of Latin American poetry.

Moderator: David Bendiksen  
Participants: Christopher Schafenacker  
Sarah Valente  
Laura E. Goldstein

Trigger Warnings: Political Correctness in Translation  
Walker

Of the many issues translators face, political correctness (PC) plays a key role in their work. A group of experienced translators and editors will explore the topic and its implications, including: how PC influences the editing, promotion, and reception of a given text in both its original and target culture/language; PC as a form of censorship; linguistic differences in how PC is implemented; the mechanics of socioeconomic class, gender/sexuality, race/ethnicity; PC and the paratext; PC as patois. The current debate about trigger warnings and other disclaimers will also be discussed.

Moderator: Alta L. Price  
Participants: Esther Allen  
Scott Esposito  
María José Giménez  
Patrick Greaney  
Christopher Schafenacker  
Roger Sedarat

Continuities and Professionalization in University Translation Studies  
Wright B

This roundtable discussion will outline the institutional tenants of translation studies programs and seek to illuminate two axes of inquiry: How do translation studies programs in North American universities complement or compete with other humanities programs? How can successful translation programs most effectively prepare students for multiple employment opportunities? We will also discuss relation between practice vs theory and commitment to developing variegated critical faculties vs training in the techniques of individual disciplines (national literatures, creative writing, industry oriented knowledge).

Moderators: Jean-Jacques Poucel  
Pilar Caballero-Alias  
Participants: Russell Valentino  
Emmanuel Ertel  
Elizabeth Lowe  
Lois Feuerle

Gender and Translation  
Wright C

If we think of translation as a zone where many cultural binaries become decoupled and develop new, strange, dynamic relationships—“source” and “target,” colonizer and colonized, original and copy—then we can envision the translation zone as the site in which the received binaries of gender also begin to decouple and form new precarious and/or resilient configurations. The members of this panel will discuss gender, language, authorship, and political potential in the queer zone of translation.

Moderator: Johannes Göransson  
Participants: Paul Cunningham  
Joyelle McSweeney  
Marko Miletich
Friday, November 14

11:00am – 12:15pm, cont.

**Playing with Four Hands: Translating the Polyphonic Diaspora Novel of João de Melo**

In this session, Deolinda Adão and I will discuss our collaboration on the translation of “Gente Feliz com Lágrimas” (Happy People in Tears). I will address translation issues I encountered, ranging from translating complex metaphors to working with the work’s music, multiple voices, and style. Deolinda will comment on the Azorian cultural context of the novel and its terminology.

**Moderator:** Elizabeth Lowe  
**Participants:** Deolinda Adão

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### Bilingual Readings 6

<table>
<thead>
<tr>
<th>Time</th>
<th>Translator</th>
<th>Writer</th>
<th>Country</th>
<th>Language</th>
<th>Genre</th>
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<tr>
<td>11:00</td>
<td>Alice Guthrie</td>
<td>Rasha Abbas</td>
<td>Syria</td>
<td>Arabic</td>
<td>Fiction</td>
</tr>
<tr>
<td>11:10</td>
<td>Mbarek Sryfi</td>
<td>Muhammad Zafzaf</td>
<td>Morocco</td>
<td>Arabic</td>
<td>Fiction</td>
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<tr>
<td>11:20</td>
<td>Mona Zaki</td>
<td>Taleb el-Rifai</td>
<td>Kuwait</td>
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<tr>
<td>11:30</td>
<td>Nesreen Akhtarshavari</td>
<td>Tayseer Al-Dboul</td>
<td>Jordan</td>
<td>Arabic</td>
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<td>11:40</td>
<td>Fatemeh Madani</td>
<td>Ahmad Shamloo</td>
<td>Iran</td>
<td>Persian</td>
<td>Poetry</td>
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<td>11:50</td>
<td>Sima Sharifi</td>
<td>Shahla Shafiq</td>
<td>Iran</td>
<td>Persian</td>
<td>Fiction</td>
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<tr>
<td>12:00</td>
<td>Edward Morin</td>
<td>Yousef El Qedra and Khaled Jumaa</td>
<td>Palestine</td>
<td>Arabic</td>
<td>Poetry</td>
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12:15pm – 02:00pm  
**Lunch**  
On your own

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02:00pm – 03:15pm  
**Translation as Betrayal?**

All translation involves a distortion (betrayal) of the original—traduttore, traditore—translator, traitor. Translators may be accused of treason when they take over-enthusiastic liberties with the text, when they wittingly or unwittingly misrepresent the text, or when they so strictly adhere to the literal that the translation doesn’t make sense. Puns, idioms, not to mention flavor and cadence, are often impossible to replicate in another language, thus, a people and a culture can be betrayed. Is conflict inevitable? Is a ceasefire the most we can expect? Or can a negotiated settlement be achieved.

**Moderator:** Barbara Goldberg  
**Participants:** Keyne Cheshire, Alexis Levitin, Katherine E. Young

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**Belatedness As Possibility in Translation**

This panel seeks to explore works of translation that have been undertaken by authors themselves after a considerable time has passed since the publication of the original. This can be a political or an aesthetic choice. Often these are premeditated choices and the authors willfully hold onto the work’s translation rights. Regardless, such deferred translations bring up questions of self-censorship, re-writing, and political and cultural memory. Moreover, the figure of the author gets re-coded in the translation and a different historical moment inflects the reading of the original. This panel invites papers that explore self-translation as belated work and its political, historical, literary and cultural ramifications.

**Moderator:** Maryam Fatima  
**Participants:** Mira Rosenthal, Mehtap Ozdemir

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**Visible Difference: Translating in The Field of Vision**

The work of (intrasemiotic) literary translation thrives on carefully tended ground of difference. But when it is embedded in the (intersemiotic) field of visual signs, the new verbal work being born as translation must work out its limits vis a vis that which will be seen. The specter of fidelity haunts this field of vision—regardless of their knowledge of the original’s language, it is for any reader/listener/spectator to ponder, judge, check the gap between the visual and the verbal. On the other hand, a gesture, a blank space, an uneven line can illuminate a translation with an energy all its own.

**Moderator:** Nataša Đurovičová  
**Participants:** Jennifer Feeley, Edward Gauvin, Murat Nemet-Nejat, Kyoko Yoshida
02:00pm – 03:15pm, cont.

**Volatile Translations**

Instead of thinking in the traditional model of replication and imitation, we will look at translation as part of a volatile literary model that challenges normative notions of nationality, authorship, monolinguality, textual production and simplistic notions of cultural difference. Instead of asking if translation is possible, we will look at its excesses, vulnerabilities, intensities, transgressions, disruptions, and homeopathic possibilities. If translation is impossible, we will explore these threatening, seductive and crucial impossibilities.

**Moderator:** Johannes Göransson  
**Participants:** Thirii Myo Kyaw Myint, Christian Hawkey, Anna Moschovakis

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**The Literary Translation Workshop: Best Practices**

There are many ways to approach the teaching of literary translation. Which ones work best? Which don’t work at all? Four experienced teachers of translation discuss the classroom methods and techniques they’ve had the most success with. Come with questions, come away with new ideas for classroom exercises.

**Moderator:** Susan Bernofsky  
**Participants:** Aron Aji, Sean Cotter, Leah Leone, Becka Mara McKay

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**Choices: A Collaborative Translation Workshop (Spanish>English)**

Translation is a series of endless decisions, most often made on our own. In this hands-on workshop, we’ll look at some of these, from vocabulary and writing style to cultural elements and “the other.” Participants will be sent the prose text and prepare a draft translation in advance. During the workshop, we’ll then work collaboratively in small groups to create a “final” translation. Each group will have an experienced mentor to guide the collaboration and offer their expert insight. Along the way we’ll learn from one another’s choices, approaches and perspectives.

**Moderators:** Lisa Carter, Nan Hussey  
**Participants:** Pamela Carmell, Sandra Kingery

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**Bilingual Readings 7 Spanish and Catalan**

<table>
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<td>Amie Weiss</td>
<td>Laia Llobera i Serra</td>
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<td>Clyde Moneyhun</td>
<td>Maria-Mercè Marçal</td>
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<td>Barbara F. Ichishi</td>
<td>Esther Tusquets</td>
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<td>2:40</td>
<td>Claudia Routon</td>
<td>Jesús Ferrero</td>
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<td>Curtis Bauer</td>
<td>Juan Antonio González Iglesias</td>
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<td>3:00</td>
<td>Donald Wellman</td>
<td>Antonio Gamaneda</td>
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<td>Poetry</td>
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03:15pm – 03:45pm  
**Break**  
03:45pm – 5:00pm  
**Literary Magazine Editors Roundtable: Publishing Fiction in Translation**

Editors from a variety of print and online literary magazines discuss the joys and horrors of publishing translated fiction and creative nonfiction, including what they might like to see and what not so much. Are you thinking straight to the book when you might be publishing shorter pieces to help you get there? Do you have pieces that don’t seem to be headed for a book anyway? Are you an editor looking for challenging new work outside the usual boundaries of the standard MFAfair? Let’s talk.

**Moderator:** Elizabeth Harris  
**Participants:** Ellen Elias Bursac, Scott Esposito, Susan Harris, Jim Hicks, Minna Proctor
03:45pm – 5:00pm, cont.

**Literary and Poetic Translation as Research**  
*Mitchell*

Institutions of higher learning have a notoriously difficult time recognizing translation practice as a mode of research, and yet we working translators in the academy continue to enjoy the unique and necessary delights that translation-as-research-method affords us. This panel offers individual case studies in the “sense of possibility” that researching translationally and multilingually brings to the fore in scholarly practice. What knowledge can be forged in translating that cannot be forged in quite the same way through other scholarly means? What are the (local and disciplinary) politics of researching translationally and multilingually in 2014? How does the nonrecognition of translation-as-research correspond with the relatively meager status of narrative-as-method or poetics-as-method in academic scholarship? What is the history, and future, of these questions?

**Moderator:** Lucas Klein  
**Participants:** David Gramling, Michelle Woods, Amalia Gladhart

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**The Secret Lives of Non-Translations**  
*Walker*

As translators, we sometimes come across words, phrases or even entire works that we refuse to translate—an embarrassing term or a disturbing story that seems easier not dealt with. In this panel we examine some personal and less personal examples of refusals to translate with a view to rethinking the intimate relationship between author and translator. How do our choices of both words and works help make translation an act of co-authorship? What kinds of identifications and misidentifications with authors and the translating self are operative in such, often invisible, acts of non-translation? Ultimately, how do we love our authors and our selves?

**Moderator:** Janet Poole  
**Participants:** Keith Vincent, Kerim Yasar

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**Taking the Initiative: How to Get Involved, Get Results, And Make Friends Along the Way**  
*Wright A*

Have you ever seen something missing in the industry and thought, “Hey, I could fix that, if only I knew how”? Several leaders in literature, translation, publishing, and advocacy will gather in this roundtable to discuss what they saw lacking, and how they filled that gap with an organization of their own creation (including the PEN World Voices Festival, the Center for the Art of Translation, Translationista, Intralingo, Anomalous Press, and the Emerging Literary Translators’ Network in America). In addition to showcasing all of the participants’ initiatives, this roundtable will give examples of how to get from an idea to an actual living organization. Discussion will focus on ideas, obstacles, and widely-applicable strategies for overcoming any challenges.

**Moderator:** Allison M. Charette  
**Participants:** Esther Allen, Susan Bernofsky, Lisa Carter, Erica Mena, Olivia E. Sears

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**New in Translation: Translators Read Recently Published Fiction in Translation**  
*Wright B*

AmazonCrossing editor Gabriella Page-Fort moderates a discussion and four short readings by translators Marian Schwartz (Russian author Andrei Gelasimov’s Rachel), Elizabeth Lowe (Brazilian author Josy Stoque’s Marked by Fire), Wendy Hardenberg (French author Jacques Vandroux’s Heart Collector), and Andrés Alfaro (Spanish author Manel Loureiro’s The Last Passenger). Translators will discuss passages that were particularly challenging or enriching to translate, read, and sign complimentary copies of these recently published novels.

**Moderator:** Gabriella Page-Fort  
**Participants:** Marian Schwartz, Elizabeth Lowe, Wendy Hardenberg, Andrés Alfaro

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**Residencies, Sponsorships, Mentorships and Other Translation Programs**  
*Wright C*

This panel provides an in-depth look into some of the most innovative centers dedicated to the promotion, support, and training of literary translators worldwide today. More specifically, at this session, we will explore how these centers play a dual role, at once bringing literary translation to a wider public through publications and community events, while also creating residential programs and virtual spaces in which professional literary translators can hone their craft. Special attention will be given to the application process, the structure of the residency experience, and how translators can take advantage of the diverse array of opportunities offered by these organizations.

**Moderator:** Katherine Silver  
**Participants:** Sebastian Schulman, Antonia Lloyd-Jones, Michael Holtmann, Amy Stolls
The three or four workshop presenters will have read one another’s French prose texts and will discuss the various issues entailed in translating them. Comments and questions from non-participant attendees will be welcome. The texts will be available to anyone wishing to see them in advance, and some copies will also be available at the session. For advance copies please contact Sam Rosenberg at srosenbe@indiana.edu.

**Bilingual Readings 8**

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<thead>
<tr>
<th>Time</th>
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<td>Inara Cedrins</td>
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<td>Witold Gombrowicz</td>
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<tr>
<td>4:05</td>
<td>Adam J. Sorkin</td>
<td>Mihail Galatanu &amp; Marta Petreu</td>
<td>Romania</td>
<td>Romanian</td>
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<tr>
<td>4:15</td>
<td>Mihaela Moscaliuc</td>
<td>Carmelia Leonte</td>
<td>Romania</td>
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<tr>
<td>4:25</td>
<td>Max Thompson</td>
<td>Chingiz Aitmatov</td>
<td>Kyrgyzstan</td>
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<td>Tanya Paperny</td>
<td>Nikolai Kostomarov</td>
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<td>Magdalena Mulek</td>
<td>Balázs</td>
<td>Slovakia</td>
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05:00pm – 06:15pm General Membership Meeting
06:15pm – 07:30pm NTA Longlist Reading
08:30pm – 11:00pm Declamación

**Saturday, November 15, 2014**

07:30am – 09:30am Breakfast
08:00am – 12:00pm Registration
08:00am – 03:00pm Book Exhibit
09:30am – 10:45am Keynote Presentation: Christopher Merrill
10:45am – 11:15am Beverage Break
11:15am – 12:45pm Debunking the Myth of the Literal: Finding New Ways to Talk About What We Do

How can literary translators, as practitioners, teachers, and intellectuals, eschew or more clearly define the ideas of correct, “literal,” or unique readings of a text? How can we articulate the nature of what we do in ways that more openly confront the real-world implications of the plurality of meaning inherent in any text, especially the literary one? How can our understanding of language and meaning help to inoculate against black-and-white, “fundamentalist” thinking?

**A Question of Choice**

In his Ars Poetica (c. 10 BC), Horace asserted that the poet who resorts to translation should avoid a certain operation—namely, word-for-word rendering—in order to write distinctive poetry. If the function of translating literature is to construct poetic authorship, how do translators move through all their possible choices in order to combine their own creative voices with the authors’?

**Sunday, November 16, 2014**

07:30am – 09:30am Breakfast
08:00am – 12:00pm Registration
08:00am – 03:00pm Book Exhibit
09:30am – 10:45am Keynote Presentation: Alain Mabanckou
10:45am – 11:15am Beverage Break
11:15am – 12:45pm Debunking the Myth of the Literal: Finding New Ways to Talk About What We Do

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Politics by Other Means

We’ll discuss the challenges of translating works that deal with politics in extremely inventive forms, or in encoded genres (noir, policier, etc), or in alternate time periods, as ways of avoiding censorship, or to contest received narratives about collective events.

Moderator: Marguerite Feitlowitz
Participants: Ellen Elias-Bursac, Regina Galasso, Steven Teref, Jennifer Zoble, Suzanne Zweizig

Why People Translate

The purpose of this panel is to explore the various motivations behind literary translations and how these motivations shape the translations produced. Particular attention will be paid to contexts in which translations are undertaken with little hope of publication or with no intention to publish, as, for example, with the translation of devotional works in the Renaissance, or with prison translations and the translation of censored works under authoritarian regimes. The case studies are meant to highlight motivations that are often neglected in models developed for the translation of pragmatic texts, based on the transfer of a discrete message.

Moderator: Brian James Baer
Participants: C.M. Mayo, Silvia Kofler, Steven Teref, Michelle Woods

Editing Translations

Wordiness in one reading culture is not the same as another. Some cultures have a higher tolerance for the comma splice than others. A genre may or may not be recognized as it passes across national and linguistic boundaries. There are aspects of history, literature, and popular culture that readers in another country, let alone another language, are unlikely to recognize. These and other similar facts of editing and publishing are the subject of this gathering of editors.

Moderator: Russell Valentino
Participants: Jim Hicks, Susan Harris, Minna Proctor, Chad Post, Jim Kates
02:15pm – 03:30pm
Translating the Past

This panel proposes to examine how translating the work of past authors may inform the practice of literary translation. What does it mean for the practice of translation for a modern-day literary translator to translate ancient texts? How did pre-modern translators regard translation when translating even earlier texts? How might the languages of history and cultural memory inform the translation? How might such translation represent a politics of translation?

Moderator: Michelle Bolduc
Participants: Cindy Wilmeth
Nicolas Russell
Emer Gillespie

Translating Political Reality from Contemporary Poetry

This panel will move through contemporary spaces marked by politics, touching on poetry from China, Germany, Romania, and Argentina. We will hold it as given that political realities need to be taken into account by a translator and observe the ways in which that accounting happens in our translations as well as how the original poetry reflects an interrelation with politics. An important part of our discussion will involve the relationship between translator and extratextual political information about the original poets and their contexts. Our greater question: how do we translate for politics?

Moderator: Julia Leverone
Participants: Edward Morin
Mihaela Moscaliuc
Bradley Schmidt

The Place of Literary Translation in Student-Run Publications

In recent years, a variety of university departments and programs in translation studies, comparative literature, and foreign languages and literatures have become the home of student-run publications that specialize in translated literature. This panel will address the role of such journals in the diffusion and promotion of foreign literature, as well as the possibilities they offer for raising the visibility of translation upon college campuses and in national and international circles. We will examine how student-run translation publications create a forum for translators even as they provide hands-on experience with the practicalities of translation and the publication of foreign literature in the United States. We will also consider how the roles of such journals might be expanded.

Moderator: Etienne Charriere
Participants: Megan Berkobien
Diana Thow
Emily Goedde

Professional Literary Translators: Do They Exist and Can They Pay the Bills?

Stories and poems, rhythm and sound, wordplay and language puzzles, aesthetics and semantics—these are the things we love about our work, and in an ideal world we would spend the conference talking of nothing else. But whether we are artists or craftspeople, or a little of both, we need to make a living, and if literary translation is our day job, the living is not easy. Participants in this roundtable are translators who are attempting, with varying degrees of success, to make literary translation their primary source of income. We will discuss whether this is feasible, what the hurdles are, and whether we can come together as an organization to make literary translation a viable profession. The difficulties faced by professional translators are often different than those of translators practicing within academia. Although ALTA members share many common interests and goals, there are ways in which these two primary contingents of ALTA are working toward different outcomes when it comes to the economics of the translation market. Panelists, together with the audience, will attempt to depict the realities of literary translation as a profession, and consider options for improvement.

Moderator: Jessica Cohen
Participants: Ezra Fitz
Edward Gauvin
Alex Zucker
Anna Rosenwong
Katherine Silver
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<td>Maria Rybakova</td>
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<td>Oleg Grigoriev</td>
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<td>Lisa Hayden</td>
<td>Eugene Vodolazkii</td>
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<td>Fiction</td>
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<td>Marian Schwartz</td>
<td>Leo Tolstoy</td>
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<td>Sarah Vitali</td>
<td>Anna Akhmatova</td>
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<td>Vicente Marcos López Abad</td>
<td>Leopoldo Lugones</td>
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<td>Yvette Sierteg</td>
<td>Alejandra Pizarnik</td>
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<td>Cindy Schuster</td>
<td>Rodolfo Walsh</td>
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04:00pm – 06:00pm  Conference Closing Event*  Empire Ballroom

*This is a ticketed event; please stop by the registration desk for details and availability.

Mexical Odyssey - INTO THE - Mexican Revolution

Francisco I. Madero and His Secret Book, Spiritist Manual

"It will simply surprise any reader. The research is impeccable and the narrative well-rounded."
—Manuel Guerra de Luna
author of Los Madero: La Saga Liberal
Congratulations to the translators on the 2014 NTA Shortlist. Judges Barbara Epler (Publisher, New Directions), Elaine Katzenberger (Publisher, City Lights) and Jessica Cohen (renowned translator from the Hebrew), had to say about each of the five shortlist titles:

**Between Friends** by Amos Oz, translated from the Hebrew by Sondra Silverston. “The reader will quickly find himself or herself entranced by the personal yearnings in these characters’ small lives, which are made achingly palpable in the beautifully translated and deceptively simple prose, with the peaceful, fictional kibbutz grounds and its austere houses depicted as vividly and lovingly as the turbulent landscapes of the characters’ minds.”

**An Invitation For Me to Think** by Alexander Vvedensky, translated from the Russian by Eugene Ostashevsky & Matvei Yankelevich. “Vvedensky is a marvel: a poet too little known in Russia, and not known at all in the English-speaking world, is revealed as a major 20th-century world poet—wonderful, wonderfully strange, and haunting. The alchemical translation, with its shifty rhymes and non-rhymes, intense images and absent logic, knits and unknits reality before the reader’s eyes, walking not a line so much as a live wire.”

**Life’s Good, Brother** by Nazim Hikmet, translated from the Turkish by Mutlu Konuk Blasing. “The work is daring and experimental in style—a multidimensional kaleidoscope where the lines between fiction and memoir are intentionally blurred, as are the borders between author and protagonist(s). Past, present and future curve endlessly in on themselves, weaving in and out of first- and third-person narration to tell one man’s story, and the story of a generation of Turks who lived during Hikmet’s time. This is a landmark work for Hikmet, and a hugely impressive work of translation!”

**A Treatise on Shelling Beans** by Wieslaw Mysliwski, translated from the Polish by Bill Johnston. “A masterful work of storytelling, in the most expansive and exhilarating sense of the word! The translation achieves and maintains a brilliantly seamless conversational tone, engaging and full of colloquial charm as the stories emerge from our garrulous narrator, one after another, as layer upon layer of memories coalesce into a tender, homespun, epic retelling of one man’s life spanning the horrors and tragedies of World War II and its aftermath.”

**Theme of Farewell and After-Poems** by Milo de Angelis, translated from the Italian by Susan Stewart and Patrizio Ceccagnoli. “A startling coexistence of vitality and death, beauty and darkness, love and anger animates these elegiac poems by one of Italy’s foremost contemporary poets, appearing for the first time in a bilingual edition. The poet’s anguish and helplessness in the face of his wife’s illness and death permeate each line as he probes the capacity of language to convey such loss, and all but brings his beloved back to life through recollected snapshots of their past. Raw emotion alongside thoughtful sobriety shine through in the musical, sensual translation.”

Books eligible for the 2014 NTA include titles published anywhere in the world in the previous calendar year (2013) that were translated by an American citizen or permanent resident. Publishers or translator 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. More information on www.literarytranslators.org
And like certain rivers cross certain deserts, love crosses these texts, a love concerning a particular beloved (disappeared), but also a diffuse love, touching all that is.

— Etel Adnan

“A radicality of love that touches the mystic.”
— Gabrielle Althen

“And like certain rivers cross certain deserts, love crosses these texts, a love concerning a particular beloved (disappeared), but also a diffuse love, touching all that is.

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More information at www.literarytranslators.org
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Aron Ají directs the MFA in literary translation at the University of Iowa. His translations from Turkish include Death in Troy, The Garden of Departed Cats, and A Long Day’s Evening by Bilge Karasu, along with short-fiction, poetry, and drama by Murathan Mungan, Elif Shafak, Latife Tekin, and others.

Nesreen Akhtarkhavari is Assistant Professor and Director of Arabic Studies - DePaul University, teaches language, literature, culture, media, and translation. Translated Jordanian writers works from Arabic including Desert Sorrows/poetry (Spring 2015), You As of Today/novel (2012), Walk/short stories (2012). She authored Arabic collection of short stories (Between Presence and Absence, 2012).

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Andrés Alfaro is a translator, teacher, and musician who focuses on Central American literature, especially that of contemporary Costa Rica. He received his M.F.A in Literary Translation from the University of Iowa. His translations have appeared in The Buenos Aires Review, MatMag, Hispanic Issues and Trinity Journal of Literary Translation. He currently resides in Iowa City, IA.

Esther Allen’s most recent translation is Antonio Di Benedetto’s Zama (New York Review Books Classics, 2014.), An Associate Professor at Baruch College, City University of New York, she has twice been awarded translation fellowships from the National Endowment for the Arts, and has been a fellow at the Cullman Center for Scholars and Writers at the New York Public Library. In 2006, the French government named her a Chevalier de l’ordre des arts et des lettres. She is currently a fellow at the Leon Levy Center for Biography, working on a book about José Martí.

Noh Anothai was a 2011-12 Fulbright researcher in Thailand, where he hosted cultural events for Thailand’s Ministry of Culture and College of Dramatic Arts. He has published ten book-length translations from Thai to English, and is currently preparing an anthology of Canadian short-stories which will be published by Mexico’s Universidad Autonoma Metropolitana.

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Linda Frazeel Baker writes nonfiction and translates from German to English. She has an MA in English from Cornell, an MA in writing from Johns Hopkins, and a Ph.D. in English from UC Berkeley. She taught literary translation at the University of Münster. Her translation of Ingeborg Bachmann is forthcoming in Metamorphoses.

David Ball has published ten book-length translations (alone or with Nicole Ball), most recently Jean Guehenno’s Diary of the Dark Years, which he translated, annotated and introduced for Oxford UP. His Darkness Moves: An Henri Michaux Anthology 1927-1984 won MLA’s award for outstanding literary translation in 1995. Past president of ALTA.

Nicole Ball’s most recent translations include novels by Lola Lafon, Noelle Revaz and Laurent Mauvignier (forthcoming) from French into English in collaboration with David Ball, with whom she usually works (except when translating into French, her native language). Now retired from teaching, she and her husband divide their time between Northampton, MA and Paris.

Jeffrey C. Barnett is Professor of Romance Languages and serves as the Latin American and Caribbean Studies Program Head at Washington and Lee University. His first book length translation, Uva de Aragón’s The Memory of Silence, has just been released by Cubana books.

Olaya Barr lives in New York City and is pursuing an MFA in Creative Writing from Columbia. She grew up speaking Spanish and enjoys exploring the roles of image and text in storytelling, as well as integrating bilingualism in her own short stories.

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Curtis Bauer teaches Creative Writing and Comparative Literature at Texas Tech University, he runs Q Avenue Press, and translates for From the Fishouse and Vaso Roto Editions. His book of translations, Eros Is More, by the Spanish poet Juan Antonio González Iglesias, was just published by Alice James Books.

Dan Bellm has published three books of poetry, most recently Practice (Sixteen Rivers), winner of a 2009 California Book Award. He translates poetry and fiction from Spanish and French, and teaches literary translation in the MFA in Creative Writing Program at Antioch University Los Angeles. He lives in Berkeley, California.

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Susan Bernofsky directs the translation program in the Columbia University School of the Arts. Her translations include seven books by the great Swiss-German modernist author Robert Walser, Kafka’s “The Metamorphosis” and Hermann Hesse’s “ Siddhartha”. Her many awards include, most recently, a Guggenheim Fellowship. She blogs about translation at www.translationista.net.

Neil Blackadder translates drama and prose from German and French, specializing in contemporary theatre. His work has been produced in London, New York, and Chicago, and widely published. Grants received include a Howard Fellowship and a PEN Translational Fund Grant. Neil teaches theatre at Knox College.

Don Bogen is the author of four books of poetry, most recently An Algebra (Chicago, 2009). McMicken Professor of English and Comparative Literature at the University of Cincinnati, he serves as poetry editor of The Cincinnati Review.

Michelle Bolduc (UW-Milwaukee) works in translation, both applied and theoretical. She is currently working on a book that explores the notion of the ‘translatio’ of rhetoric focused on the Middle Ages, and is the recipient of a NEH translation award to translate articles by Chaim Perelman and Lucie Olbrechts-Tyteca devoted to the New Rhetoric Project.

Danuta Borchardt is a writer and translator, received ALTA 2001 National Award for translation of Witold Gombrowicz’s “Ferdydurke”, NEA fellowship for Gombrowicz’s “Cosmos” and “Found in Translation Award” for Gombrowicz’s “Pornografia”. Her translation of Gombrowicz’s “Trans-Atlantyk” came out in March 2014. She translated and published poems by Cyprian Norwid.

Daniel Borzutzky’s latest poetry collection is The Book of Interfering Bodies. His poetry translations include Raul Zurita’s The Country of Planks and Song for his Disappeared Love; and Jaime Luís Hessel’s “Siddhartha”. Her many awards include, most recently, a Guggenheim Fellowship. She blogs about translation at www.translationista.net.

Lisa Rosa Bradford teaches Comparative Literature at the Universidad Nacional de Mar del Plata and breeds horses and cattle in Madariaga, Argentina. She has edited books on and of translations including three volumes of Gelman’s verse, Between Words: Juan Gelman’s Public Letter (National Translation Award, 2011), Commentaries and Citations, and Compositions.

R. McKenna Brown is Professor of World Studies at Virginia Commonwealth University. He produced an award-winning video on the current Mayan movement and his translation of Mayan poetry was selected as Finalist for the 2002 PEN Literary Award for Poetry in Translation. He is the recipient of three Fulbright awards and has authored numerous books, articles, chapters and papers.

Jane Bugaeva emigrated to the US from Russia at age seven. She is a Masters Candidate at the University of Massachusetts Amherst. Her translation interests focus on children’s literature, specifically poetry. Her translations have been published in the British Centre for Literary Translation’s anthology of student work, First Lines, as well as in Cardinal Points journal.

Olga Bukhina is a translator of children’s books, historical fiction, and non-fiction (English into Russian); most recently Breaking Stalin’s Nose by Eugene Yelchin (Rozoví Zhivot, 2013). She also writes children’s books and about children’s books. She serves as an Executive Director of The International Association for the Humanities.

Pilar Caballero-Álías is an Assistant Professor of Spanish at Fort Hays State University. She specializes in translation theory and technical translation from English into Spanish. She is a member of the Institute of Translation and Interpreting in the U.K.

Pamela Carmell received an NEA Fellowship for José Lezama Lima’s Oppiano Licario. Publications include Belkis Cuza Malé’s Woman on the Frontline; Antonio Larreta’s The Last Portrait of the Duchess of Alba, Nancy Morejón’s With Eyes and Soul; short story collection, Cuba on the Edge; best-selling trilogy Apocalypse Z and Homing Instincts by Nancy Morejón.

Margaret Carson, a longtime translator from Spanish, has signed only a handful of translation contracts, but has a good idea of what to ask for in her next one.

Cindy Carter is a Beijing-based translator of Chinese literature and film. Recent fiction translations include Li Er’s Truth & Variations (forthcoming, OSU Press) and Yan Lianke’s Dream of Ding Village (2012 Man Asian Literary Prize shortlist). She has also translated subtitles and scripts for over 65 independent Chinese films, and is a co-founder of the Paper Republic literary website.

Lisa Carter is an acclaimed Spanish>English translator. Her work has won the Alicia Gordon Award for Word Artistry in Translation and been nominated for an International IMPAC Dublin Literary Award. Lisa offers translation, editing, professional development and promotion services through her company, Intralingo Inc., at www.intralingo.com.

Inara Cedrins is an artist, writer and translator from Latvian to English. Her Baltic anthology of contemporary poetry, three books for Latvia, Lithuania and Estonia, was published in 2013 by the University of New Orleans Press with her prints on the covers.

Allison M. Charette is a French translator and writer. She recently completed her M.A. at the University of Rochester, and loves the city so much that she’ll be staying there for the foreseeable future. She also helped to found the Emerging Literary Translators’ Network in America, a support and networking group for early-career translators.

Etienne Charriere received a BA and an MA in Modern Greek from the University of Geneva. He is a doctoral student in Comparative Literature at the University of Michigan, where he researches the rise of the novel in the late Ottoman Empire. Since 2014, he is a co-editor of Absinthie.

Keyne Cheshire, Associate Professor and Chair of Classics at Davidson College, translates ancient Greek prose and poetry, including source material on Alexander the Great and, with the support of a Loeb Classical Library Foundation grant, Sophocles’ Women of Trachis (retitled Murder at Jagged Rock), forthcoming 2015.

Ewa Chrusciel has two books of poems in Polish, Furkot and Sopitki, and two in English, Strata and Contraband of Hoopoe. She has translated London, Conrad, and I.B. Singer as well as Jorie Graham, Lyn Hejinian, and Cole Swensen into Polish. She is an associate professor at Colby-Sawyer College.

Eun-Gwi Chung is an Associate Professor of English Literature at Hankuk University of Foreign Studies specializes in twentieth-century American poetry, modern Poetics, translation theory and practice. She got her Ph.D. at Poetics Program, State University of New York at Buffalo in 2005. She has translated lots of Korean poems into English.

Chris Clarke is a 3rd year Ph.D. student at the CUNY Graduate Center in New York. His translations include work by Pierre Mac Orlan, Eric Chevillard, Raymond Queneau and Ouipio member Olivier Salon.

Dick Cluster’s original work includes three novels and two books of history. His most recent literary translations are Mylene Fernández-Pintado, A Corner of the World (2014); Pedro de Jesús, Vital Signs (2014); Aida Bahr, Ophelias/Ofeilas (2012), and Abel Prieto, The Flight of the Cat (2005).
Jessica Cohen was born in England, raised in Israel, and has lived in the U.S. since 1997. She translates contemporary Israeli prose and poetry. Her translations include David Grossman’s critically acclaimed To the End of The Land, and works by Etgar Keret, Rutu Modan, Yael Hedaya and Tom Segev.

Martha Collins has published three collections of co-translated Vietnamese poetry—most recently Black Stars: Poems by Ngô Tu Lập (Milkweed, 2013, with the author). She has also published seven collections of her own poetry, including Day Unto Day (Milkweed, 2014), White Papers (Pittsburgh, 2012) and Blue Front (Graywolf, 2006).

Gillian Conoley, author of seven collections of poetry, has been anthologized widely, most recently in W.W. Norton’s Postmodern American Poetry. Norton’s American Hybrid, and Best American Poetry. Conoley’s new collection is PEACE (2014, Omnidawn). Her translation THOUSAND TIMES BROKEN: THREE BOOKS BY HENRI MICHAUX, is just out with City Lights.

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Paul Cunningham manages Radioactive Moat Press and its literary journal, Deluge. He holds additional editorial positions with The Fanzine, co-in+press, and Action Books. His writing has appeared or is forthcoming in publications including Bat City Review, LIT, Tarpaulin Sky, DIAGRAM, Witness, H_NGM_N, and others. He is currently pursuing a MFA at the University of Notre Dame where he studies poetry and translation.

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Marjolijn de Jager was born in Borneo, raised in Amsterdam, the Netherlands; immigrated to the USA at age 22. Taught French (language and literature) and Literary Translation. Retired; full-time self-employed translator.

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Alexander Dickow, a translator, poet and scholar, writes in French and English. With the author, he translated Henri Drouet’s Clatters (Rain Taxi/Ohm Editions, 2014). He was runner-up in Asymptote Journal’s Close Approximations translation competition in 2014, for his translations of Sylvie Kandé’s Infinite Quest For the Other Shore.

Elena Durov is a translator of Russian. She was born in Vladivostok, Russia and holds a M.S. in Oriental Studies from Far Eastern University and a Ph.D. in History. Since 1999, she has been living in Charlottesville, Virginia, where she works at the University of Virginia and teaches a class in Russian Literature. She edits the website “Contemporary Russian Literature at UVA”.

Boris Dralyuk teaches Russian literature at UCLA. He has translated and co-translated several volumes of poetry and prose from Russian and Polish, including, most recently, Isaac Babel’s Red Cavalry (Pushkin Press, Nov. 2014). He is co-editor, with Robert Chandler and Irina Mashinski, of the Penguin Book of Russian Poetry (Penguin Classics, Feb. 2015).

Nataša Đurovićová is the editor of the International Writing Program at the University of Iowa. With K. Newman she has co-edited World Cinemas, Transnational Perspectives; with B. Pierre the trilingual How to Write an Earthquake; and with C. Merrill The New Symposium. She writes on translation and film.

John Tabb DuVal’s most recent translation, The Song of Roland was a finalist for a PEN-USA translation award. Two of his books translated from Romances have received awards from the Academy of American Poets. With his daughter, Kathleen DuVal, he edited, with translations, Interpreting a Continent: Voices of Colonial America.

Kristin Dykstra’s translations and critical introductions are featured in three editions of contemporary Cuban poetry and prose from the University of Alabama Press: Other Letters to Milena, by Reina María Rodríguez; Breach of Trust, by Ángel Escobar; and The Counterpunch (And Other Horizontal Poems), by Juan Carlos Flores.

Laura Cesario Egl in is author of two collections of poetry, Llamar al agua por su nombre (Mouthfeel Press, 2010) and Sastreía (Yaugurú, 2011), and a chapbook, Tailor Shop: Threads (Finishing Line Press, 2013), co-translated with Teresa Williams. Her poetry will appear in América invertida: An Anthology of Younger Uruguayan Poets.

Ellen Elias-Bursac has been translating novels and non-fiction from Bosnian, Croatian, and Serbian for over twenty years, including writing by David Albahari, Daša Drndić, Antun Šoljan, and Dubravka Ugrešić. She won the 2006 National Translation Award for her translation of Albahari’s Götz and Meyer. She is a contributing editor for Asymptote.
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Scott Esposito is the author of The End of Oulipo? (Zero Books, 2013) and a Senior Editor to the journal of translation Two Lines. His writing has appeared in the TLS, Music & Literature, Bookforum, The Washington Post, Tin House, and many others.

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Jennifer Feeley’s translations of contemporary Chinese poetry and prose have appeared in literary journals and anthologies. Currently she is translating Not Written Words: The Selected Poems of Sai Sai for Zephyr Press.

Marguerite Feitlowitz’s translations include plays, fiction, and poetry by Liliana Allen, Griselda Gambaro, Pere Gimferrer, Salvador Novo, Ángelica Gorodischer, and Luisa Valenzuela. A two-time Fulbright Scholar, and Bunting Fellow, she teaches Literature & Literary Translation at Bennington College. She co-edited the Spring 2014 issue of REVIEW: Latin American Literature & Arts.

Maria C. Fellie is a teaching fellow and Ph.D. Candidate in Spanish literature at UNC-Chapel Hill. She specializes in translating contemporary poetry into English and is incorporating a bilingual index of poems into her dissertation.

Carmela Ferrándiz holds a Ph.D. in Spanish from IJC Irvine. She is Professor of Spanish at IWIU where she teaches Spanish language, literature, cultural history of Spain and writing courses. Her critical studies of Rossetti’s poetry are well known, particularly her poetic reading of the Calvin Klein campaign of the eighties.

Lois Feuerle holds a Ph.D. in German from the KU and a JD from NYU. She studied art history in Vienna, goldsmithing in Salzburg and Germanskif in Keel, Germany. She has designed jewelry, practiced law, worked in court administration and taught translation at Montclair State University as well as in the translation certificate programs at NYU and the University of Chicago. She has been a freelance translator since passing the ATA certification in 1991.

Ezra E. Fitz has worked with Grammy winner Juanes, Emmy winner Jorge Ramos, and World Cup winner Pelé. His translations of contemporary Latin American literature by Alberto Fuguet and Eloy Urroz have been widely praised, and his original novel, The Morning Side of the Hill, was published in October.

Sibella Forrester is Professor of Russian at Swarthmore College, specializing in Russian modernist poetry and women writers. She has published numerous translations from Croatian, Russian and Serbian, including most recently Vladimir Propp’s The Russian Folk Tale (2012) and a selection of poems by Maria Stepanova (2013).

Regina Galasso translates Alicia Borinsky, Rolando Sánchez-Mejías, and José Manuel Prieto. She and Carmen Boulosa Co-Edited Nueva York, a special issue of Translation Review. A literary scholar who writes often about translation and Latin American writing, she teaches at UMass-Amherst.

Jeanne Garane translated Abdourahman A. Waberi’s Pays sans ombre (The Shadowless Land, 2005), and spearheaded the re-edition of Ken Bugul’s Abandoned Baobab (2008). She is currently completing the translation of Daniel Picouly’s historical novel of the French Revolution, L’Enfant léopard (Leopard Boy).

Edward Gauvin is the translator over 150 graphic novels and 60 short stories. His work has won the John Dryden Translation prize and the Science Fiction & Fantasy Translation Award, among others. He has received fellowships and residencies from PEN America, the NEA, the Fulbright, the Lannan Foundation and others.

Jill Gibian is the editor of the anthology Argentina: A Traveler’s Literary Companion (Whereabouts Press, 2010). Her essay “Memory, Translation and Rebirth in the Films of Eliseo Subiela” will appear in Eliseo Subiela, the Poet of Latin American Cinema: Essays, Interviews, and Photographs (Mellen Press, 2104). She is Professor of Spanish and Latin American Studies at Eastern Oregon University where she teaches literary translation.

Emmer Gillespie is an actor and writer. She has published two novels in the UK. Her first poetry collection, The Instinct Against Death, was published in 2012. She is currently researching a PhD in Poetry and Translation at the University of Kent in England through Dante’s Commedia.

Susan H. Gillespie’s recently published translations include Corona. Selected Poems of Paul Celan (Station Hill), Ilana Shmueli, Toward Babel. Poems and a Memoir (Sheep Meadow), and Christoph Tørke, Philosophy of Dreams (Yale UP). She is working on the correspondence of Theodor W. Adorno and Elisabeth Lenk, and an essay on Heiner Müller by Klaus Theweileit.

Michelle Gil-Montero is a poet and translator of contemporary experimental literature in Spanish. She has translated books by María Negroni and Andrés Ajens, and her poetry book Attached Houses was published by Brooklyn Arts Press in 2013. Her work has appeared in Conjunctures, Beloit Poetry Journal, Words Without Borders, and Jacket, among other journals. She is Associate Professor of English at Saint Vincent College.

Maria José Giménez is a Venezuelan-Canadian translator and rough-weather poet with a rock climbing problem. She has studied French, Spanish, and Translation, and she was a Banff International Literary Translation Centre resident in 2010. Her original work and literary translations appear in journals and anthologies and include poetry, short fiction, essays, screenplays, and a memoir.

Stephen Gingerich is Associate Professor of Spanish at Cleveland State University. His published translations of fiction and philosophical essays include Juan Benet, Virgilio Piñera, and José Lezama Lima. With research focusing on the relation between literature and philosophy, his current project reads Spanish modernists in the light of European phenomenology.

Amalia Gladhart has translated novels by Alicia Yáñez Cossío (Ecuador) and Angelica Gorodischer (Argentina), and guest edited the Fall 2014 issue of Symposium on translation. Work has also appeared in Necessary Fiction, Bellingham Review, and from Burnside Review Press. Professor of Spanish, Head of Romance Languages at University of Oregon.

Nicholas Gialestonbury is currently a Ph.D. student in comparative literature at the Pennsylvania State University, where he researches Kurdish, Turkish, and German literatures and comparative nationalisms. He translates writing primarily from Turkish, including the work of Ysusuf Atigian.

Emily Goedde is a doctoral student in the Department of Comparative Literature, University of Michigan, where she is a managing editor of Absinthe. She received an MFA in literary translation from the University of Iowa. Her translations appeared in Jade Mirror: Women Poets of China (White Pine Press, 2013).

Barbara Goldberg authored four prize-winning books of poetry. Scorched by the Sun: Poems of Moshe Dor was supported by the Institute for the Translation of Hebrew Literature. Goldberg and Dor translated/edited numerous anthologies of contemporary Israeli poetry. Recipient of two NEAs, Goldberg is editor of The Word Works’ International Imprint.
Laura E. Goldstein has an M.A. from The University of Southern Mississippi, and an M.F.A. from Boston University. She is currently pursuing a Ph.D. in Humanities from the University of Texas at Dallas. Her interests include modern poetry, eco-poetics, Latin American art and culture, indigenous studies, improvisation, and translation studies.

Eleanor Goodman is a Research Associate at Harvard’s Fairbank Center. She’s been awarded a Translation Fellowship at the Vermont Studio Center, and a Fulbright to China. Her translation of Something Crosses My Mind: Selected Poems of Wang Xiaoni (Zephyr Press, 2014) was the recipient of a 2013 PEN/Heim Translation Grant.

Johannes Göransson is the author of six books of poetry and the translator of several book of Swedish poetry, including works by Aase Berg, Henry Parland and Johan Jonson. His own work has been translated into many languages, including Croatian, Korean and Japanese. He edits Action Books and teaches at the University of Notre Dame.

David Gramling translates poetry, short stories, novels, and essays from German and Turkish. He is the Translations Editor for the journal Transgender Studies Quarterly and the co-editor of Critical Multilingualism Studies. He teaches translation & multilingualism studies, German literature, and applied linguistics at the University of Arizona.

Patrick F. Greaney translates German literature, and he edits a translation series for Les Figues Press. He is the author of Quotational Practices: Repeating the Future in Literature & Multilingualism Studies. He is professor of German at the University of Colorado Boulder.

Roger Greenwald published his first book of poems, Connecting Flight, in 1993. He has received several awards for his poetry, including the CBC Radio/Saturday Night Literary Award, as well as numerous translation prizes. His most recent translation is Guarding the Air: Selected Poems of Gunnar Harding (Boston: Black Widow Press).

Andrea Gregovich holds a B.A. in English and Russian Studies from DePauw University and an M.F.A. in Creative Writing from UNLV. Her short story translations have appeared in a number of literary journals and anthologies. Vladimir Kozlov’s USSR: The Diary of a Perestroika Kid is her first translated novel.

Jason Grunebaum is a fiction writer and translator. He has translated the Hindi works of Uday Prakash and Manzoor Ahtesham, has been shortlisted for the DSC Prize in South Asian Literature, longlisted for the NTA, and has received an NEA Literature Fellowship and a PEN/Heim Translation Fund Grant. He teaches at the University of Chicago.

Alice Guthrie is an emerging translator of Arabic literature working on contemporary Syrian, Palestinian and Iraqi authors.

Wendy Hardenberg is the Instruction Coordinator for Buley Library at Southern Connecticut State University. Her first novel-length translation, Heart Collector by Jacques Vandroux, is coming out with AmazonCrossing in January 2015.

Elizabeth Harris’s Italian fiction translations include Mario Rigoni Stern’s Giacomo’s Seasons (Autumn Hill) and Giulio Mozzi’s This is the Garden (Open Letter). For her translation of Antonio Tabucchi’s Tristano Dies (forthcoming, Archipelago), she received a PEN/Heim Fund Grant. She teaches creative writing at the University of North Dakota.

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Ignacio Infante, assistant professor of Comparative Literature and Spanish at Washington University in St. Louis, is the author of After Translation: The Transfer and Circulation of Modern Poetics across the Atlantic (Fordham UP, 2013) and the translator of John Ashbery’s A Wave and Will Self’s How the Dead Live.

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Bill Johnston’s most recent translations are Wieslaw Myśliwski’s novel A Treatise on Shelling Beans (Archipelago Books, 2013) and Tomasz Różycki’s mock epic poem Twelve Stations (Zephyr Press, 2014). He teaches literary translation at Indiana University.

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Sandra Kingerly, Professor of Spanish at Lycoming College, has published Julia and Of My Real Life I Know Nothing, by Ana María Moix. She has translated numerous short stories, including Julio Cortázár’s “The Pursuer” and “Bix Beiderbecke,” political philosophy, and a collection of poetry, Xánath Caraza’s Syllables of Wind.

Lucas Klein’s work has appeared in Jacket, Rain Taxi, CLEAR, and PMLA, and from Fordham, Black Widow, and New Directions. Assistant Professor at HKU, his translation of Xi Chuan won the 2013 Lucien Stryk Prize. He is translating Tang dynasty poet Li Shangyin and seminal contemporary poet Mang Ke.

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Silvia Kofler is a widely published poet whose work is included in a number of anthologies like The Whirlybird Anthology of Kansas City Writers. German translations of 10 Hafez ghazals in collaboration with Bill Wolak and Mahmood Karimi-Hakak appeared in 2014 in THOSE WHO STOOD UP FOR TOLERANCE DIE JENGEN DIE FÜR TOLERANZ STANDEN, published by The Feral Press, NY.

Karen Kovacik is the translator of Agnieszka Kuciaik’s Distant Lands: An Anthology of Poets Who Don’t Exist, which is nominated for the National Translation Award, and is the editor of the forthcoming Calling Out to Yet: An Anthology of Polish Women Poets. She is Professor of English at IUPUI.

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Emily Banwell Lagrone is a freelance translator based in Oakland, California. She studied and taught German literature at UC Berkeley and now works mainly in the technical/commercial field. When she’s not focused on the details of nuclear power plants and employment contracts, she prefers to translate contemporary German fiction. This is her 10th year at ALTA.

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Leah Leone is Assistant Professor of Translation and Interpreting Studies at the University of Wisconsin-Milwaukee. She is an ALTA Board Member and a co-organizer of this year’s conference. Her most recent work is, “Reconstructing suspense: Borges translates Faulkner’s ‘The Wild Palms,’” published in Rodopi’s ATS 39 this spring.

Julia Leverone teaches at the University of North Texas and is a Ph.D. candidate in comparative literature at Washington University in St. Louis. She holds an MFA in poetry. Her translations have been placed in publications including The Massachusetts Review, Poetry International, Asymptote, Tupelo Quarterly, and Modern Poetry in Translation.

Alexis Levitin, SUNY Distinguished Professor, translated 30+ books of Portuguese poetry and prose, most recently, Salgado Maranhão’s Blood of the Sun. Recipient of fellowships from the NEA, NEH and the Fulbright Commission, he has lectured on translation at colleges and universities in the USA, Brazil, Portugal, Ecuador and France.
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Anne Magnan-Park’s French translation of Patricia Grace’s Small Holes in the Silence came out this year (Au Vent des Îles). She is currently writing a monograph on Witi Ihimaera for Kakapo Books where she investigates the role of self-translation of waiata [sung poetry] in early anthologies of Māori writing.

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Joyelle McSweeney is the author of books of poetry, fiction and plays. Her book of criticism, The Necropastoral: Poetry, Media, Occults, is forthcoming. She is also the co-writer of Deformation Zone, a pamphlet of translation. She is Associate Professor at the University of Notre Dame and co-edits Action Books.

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Edward Morin has had his poems and co-translations of Greek, Chinese, and Arabic poems in many journals. He edited and co-translated The Red Azalea: Chinese Poetry since the Cultural Revolution (U. of Hawaii Press). He has co-translated book manuscripts of poems by Cai Qijiao and Yousef el Qedra.

Armine Kotin Mortimer, retired from the University of Illinois, works particularly on Balzac, Sollers, and Barthes and is the author of numerous articles and seven books. She is a Chevalier dans l’Ordre des Palmes académiques. She has published Sollers's Mysterious Mozart (Illinois 2010) and is now translating contemporary novels.

Mihaela Moscaliu is the author of Immigrant Model (University of Pittsburgh Press, 2015) and Father Dirt (Alice James Books, 2010), and translator of Carmela Leonte’s The Hiss of the Viper (Carnegie Mellon University Press, 2015). She teaches at Monmouth University and in the MFA Program at Drew University.

Anna Moschovakis is the author of two books of poems, I Have Not Been Able to Get Through to Everyone (Turtle Point Press 2006) and You and Three Others Are Approaching a Lake (Coffee House Press 2011, winner of the James Laughlin Award) and of several chapbooks. Her translations from the French include texts by Henri Michaux, Claude Cahun, Theophile Gautier, Pierre Alferi, and Blaise Cendrars, as well as the books The Jokers by Albert Cossery (New York Review Books), The Possession by Annie Ernaux (Seven Stories Press), and The Engagement by Georges Simenon (New York Review Books).

Magdalena Mullek translates from her native Slovak and promotes Slovak literature abroad. Her work has previously appeared in The Dirty Goat, Alchemy, Asymptote, Ozoné Park, and TWO LINES, and she is one of the three translators for The Decalix Book of Slovak Literature due to come out in November 2014.

Thriir Myo Kyaw Myint is an MFA candidate at the University of Notre Dame. Her work has been published in Caketrain, Sleepinhfish, The Kenyon Review Online and elsewhere. She is currently working on a creative translation/accumulation of Cristina Peri Rossi’s short story De Hermano a Hermana.

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Jean-Jacques Poucel, author of Jacques Roubaud and the Invention of Memory (2006), teaches French language and literatures at the University of Calgary. He is a member of the Paris based Double Change translation collective. He has translated Emmanuel Hocquard’s Conditions of Light (2010) and Anne Portugal’s First Formula (2012).

Amanda Powell holds a 2014 NEA Grant for Gato de sí mismo by Uriel Quesada (Cat on His Own Behalf, Costa Rica 2005), a breakthrough in Latin American fiction: stylistic virtuosity skewers hypocrisy with romping entertainment and a straightforwardly queer approach to sexuality and friendship. Her translations include The Answer by Baroque poet Juana Inés de la Cruz (Feminist Press 2009).
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Minna Proctor is the Editor of The Literary Review and teaches in the Creative Writing Program at Fairleigh Dickinson University. She is the author of Do You Hear What I Hear?, and has translated several books from Italian, including Federigo Tozzi’s Love In Vain (New Directions), which won the PEN Poggioli prize. She writes about art and literature and frequently reviews for Bookforum.

Ruben Quesada is author of Next Extinct Mammal (Greenhouse Review Press) and translator of Luis Cernuda: Exiled from the Throne of Night (Aureole Press). He is poetry editor for The Cossack Review, Cobalt Review, & Luna Luna Magazine. He is an assistant professor at Eastern Illinois University.

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Samuel N. Rosenberg was at Indiana University, where he taught both Old French and Modern. He has translated troubadour poetry and Arthurian narrative, and co-authored Lancelot and the Lord of the Distant Isles (www.lancelot-and-galehaut.com). He has just translated a collection of Hector Berlioz’s critical writings on music.

Natania Rosenfeld is Professor of English at Knox College and the author of two books: Outsiders Together: Virginia and Leonard Woolf (Princeton 2000) and the forthcoming poetry collection Wild Domestic (The Sheep Meadow Press, 2015). She is currently completing a novel, Hidden, about two families in Poland and the U.S. during and after World War II.

Mira Rosenthal’s most recent translation, Colonies by Tomasz Różyczki, won the Northern California Book Award and was shortlisted for the prestigious Griffin Poetry Prize and the Oxford-Weidenfeld Translation Award. Author of the prize-winning collection The Local World, she will be the 2015 Distinguished Visiting Writer at Cornell College.

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Adam J. Sorkin has published more than fifty books of Romanian poetry, most recently, in 2014, A Sharp Double-Edged Luxury Object by Rodica Draghicescu, Gold and Ivy/Aur și iederă by George Vulturescu, The Starrv Pornb by Mihail Gâlățanu, and The Book of Anger (all with co-translators).

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 are scheduled for the fall 2014 issue of Asymptote Journal.

Mbarek Sryfi is a lecturer and PhD candidate at the University of Pennsylvania. His translation appeared in CELAAN (2008), Metamorphoses (2011), meadmagazine.org (2012), World Literature Today (2012), Banipal (Fall 2013 & Spring 2014), and CELAAN (2013). He has two forthcoming books with Syracuse University Press, Monarch of the Square and Arabs and the Art of Storytelling (Fall 2014).

Mark Statman studied at Columbia University where he was a Joseph Murphy Fellow. An Associate Professor of Literary Studies at Eugene Lang College, The New School for Liberal Arts, he has written seven books and his poetry, translations and essays have appeared in American Poetry Review and Tin House.

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Max Thompson is a third-year MFA student of creative writing and translation at the University of Arkansas. His translations of Russian poetry have appeared in the Alchemy Journal of Translation and are forthcoming in Unsplendid. He is currently translating the 20th-century Kyrgyz author Chingiz Aitmatov’s novella The White Steamship.

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Diana Thow holds an MFA in literary translation from the University of Iowa. With Sarah Stickney she translated Elisa Biagini’s L’ospite, which appeared in The Guest in the Wood (Chelsea Editions, 2013), and won the Best Translated Book Award 2014. She is pursuing a Ph.D. in Comparative Literature at UC Berkeley.

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Caelan Tree Treacy is an Atlanta-based copywriter, currently pursuing an MFA in Poetry and Poetry in Translation at Drew University. Her chapbook, Quiet in the Body: A Workbook, was published in 2013 by Unthinkable Creatures Chapbook Press. Her work has also been featured in Kalyani Magazine, Smith College’s Labrys Art & Literature, and others.

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Lara Vergnaud’s translations have appeared in The Brooklyn Rail, PEN America, Inventory and TWO LINES. In 2013, Lara received a PEN/Heim Translation Fund Grant for her translation of Zahia Rahmani’s France, story of a childhood. Her co-translation of Marie-Monique Robin’s Our Daily Poison (recipient of a 2014 Hemingway Grant) is forthcoming from the New Press in 2014.

Cristina Vezzaro translates literature from German, French and English into Italian. Her translation of Larouxi’s L’esteta radicale was the recipient of the 2013 Premio Alizator. She is the editor of “Authors and Translators” and “Flashfiction.it.” An NYC MOTH StorySlam winner, her own work is published in “LinguaMadre” and “The Bastille.”


Sarah Vitali is a second-year Ph.D. student in Harvard University’s Department of Slavic Languages and Literatures. She specializes in poetry translations from Russian into English. In her current project, a retranslation of Anna Akhmatova’s celebrated “Requiem”, she strives to recreate the metrics and rhyme scheme of the original while maintaining its extraordinary emotional force.

Angie Vorhies is a poet, translator from German and Italian, and co-founder of San Diego Roots, a non-profit dedicated to educating and cultivating sustainable local food communities. Her work has appeared in Poetry International, Orion Magazine, About Place Journal, and The Conversations Across Borders Project.

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Sergio Waisman is Professor and department Chair at George Washington University. He has translated The Underdogs by Mariano Azuela, two books by Ricardo Piglia, and three for Oxford’s Library of Latin America. His book Borges and Translation: The Irreverence of the Periphery has been published in English, Spanish, and Italian.

Rose Waldman completed her MFA for fiction and literary translation at Columbia University, and taught writing in their undergraduate writing department. Her translation of a Yiddish Peretz story, “Married,” was published by Back Pages. Other translations and original work have appeared in Ploughshares online, MacGuffin, Pakn Tregger, and elsewhere.

Naomi Washer teaches undergraduate writing at Columbia College Chicago, where she is an MFA Candidate and Follett Fellow in Nonfiction. Her essays, poems, and Cambodian translations have appeared in South Loop Review, Ampersand Review, and St. Petersburg Review. She is an Assistant Editor of Hotel Amerika and Editor-in-Chief of Ghost Proposal.

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Jeff Waxman is a marketing manager with Other Press. In the past, he has worked with the University of Chicago Press, Seagull Books, Dalkey Archive Press, and as a buyer and bookseller for the Seminary Co-Op Bookstores in Chicago. He served as a judge of the Best Translated Book Award from 2008 until 2011.

Amie Weiss, after several years working as a violinist, enrolled in a Master’s program in Translation Studies at the Universitat Pompeu Fabra (Barcelona), completed in 2014. Since then, she has translated for Poetry International, Orion Magazine, About Place Journal, and The Conversations Across Borders Project.

Caelan Tree Treacy
Mark Weiss is author of eight poetry collections, most recently *As Landscape* (Chax Press), and three books of translations. Editor of two bilingual anthologies: *The Whole Island: Six Decades of Cuban Poetry* (UC Press) and *Across the Line / Otro lado: The Poetry of Baja California* (Junction Press).

Donald Wellman translates the work of Antonio Gamoneda, Description of the Lie, Talisman; Gravestones, U. New Orleans and Emilio Prados, Jardín cerrado. His poetry includes The Cranberry Island Series, North Atlantic Wall, and Prolog Pages. He has written on translation theory.

Adrian Nathan West is a contributing editor at *Asymptote*. His book-length translations include two novels by Austrian Büchner Prize winner Josef Winkler and the long poem cycle *Alma Venus* by Pere Gimferrer. His stories, essays, and shorter translations have been widely published in print and online.

Jackie K. White, Associate Professor at Lewis University specializes in poetry and in Latino/a and Latin American literatures. With Frances Aparicio, she co-translated Cesar Miguel Rondon’s *History of Salsa*, published in 2008 by UNC Press, and recently completed translating Dominica Chiqui Vicioso’s *Algo que decir: Essays on Feminist Caribbean Literature*.

Laura A Wideburg has translated over sixteen books from Swedish into English: Inger Frimansson, Lars Kepler, Denise Rudberg, Niklas Rådstrom and Helene Tursten. She is presently working on Gunnar Nordström’s *På jakt efter Sgt. Pepper*. She received her Ph. D. from the University of Washington and teaches Swedish at the Swedish Cultural Center in Seattle.

Cindy Wilmeth received her BA in Music with an emphasis in music history from St. Olaf College in 2008, and her MA in German to English translation from the University of Wisconsin-Milwaukee in 2013. Her academic interests include early church music and German Romanticism. Her focus in this session will be on Hildegard von Bingen.

Michelle Woods is Assistant Professor of English at SUNY New Paltz. She is the author of *Kafka Translated* (2013), *Censoring Translation* (2012) and *Translating Milan Kundera* (2006), as well as numerous articles on the translation of Czech literature and film.

Kerim Yasar specializes in modern Japanese literature and film, media history, and translation studies. He has published translations from Japanese in various genres and media, from contemporary Japanese novels to pre-modern poetry to subtitles for more than eighty Japanese films in the Criterion Collection and Janus Film libraries.

Kyoko Yoshida translated Kiwao Nomura’s *Spectacle & Pigsty* (2011 Best Translated Book Award in Poetry, with Forrest Gander), Shu Matsui’s *Proud Son* (with Andy Bragen) and Masataka Matsuda’s “Park City,” among other experimental poetry and drama. She writes fiction in English and teaches American Literature at Ritsumeikan University in Kyoto.

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Katherine E. Young is the author of *Day of the Border Guards* and translator of Two Poems by Inna Kabysht. Her translations (from Russian) won a share of the 2011 Brodsky-Spender Prize and were longlisted for the 2014 PEN/International New Voices Award. She co-directs the DC Area Literary Translators network.

Mona Zaki teaches Arabic at a college level and has been a contributor to Banipal: Journal of Modern Arabic Fiction for the last fourteen years as a translator and a reviewer. She is completing her dissertation at Princeton in medieval Islamic history. She has translated one book on the market, “Chewing Gum” by the Libyan Mansur Bushnaf (London: Darf Publishers, 2014).

Max Zalewski is equal parts adventurer and logophile. He has been translating Arabic, Spanish and Portuguese into English for the last 5 years whilst living in Damascus, Barcelona, Aleppo, Madison, Cairo and Granada.

Rosene Zaros is an essayist and freelance translator working from Spanish, French, and Portuguese into English. She teaches literary translation as well as the introductory course in NYU’s Spanish to English certificate program. She is currently translating some of Machado de Assis’s short stories.

Leah Zazulyer is a publishing poet, a translator of Yiddish poetry, a former special educator and school psychologist. A second bilingual book by Israel Emiot, with extensive introductory material, is due out shortly, from TigerBark Press, Rochester, New York, titled *As Long As You Are Not Alone*.

Jennifer Zoble translates Balkan literature, co-edits the online journal *InTranslation*, and teaches in NYU’s Liberal Studies program. She earned MFAs in literary translation and nonfiction writing from The University of Iowa. Her translations have appeared in *Anomalous*, *Ozone Park*, *Washington Square*, *Staging Ground*, *Absinthe*, *The Iowa Review*, and *The Baffler*.

Alex Zucker is a translator from Czech. His most recent publication, Jáchym Topol’s *The Devil’s Workshop*, was longlisted for the 2014 Best Translated Book Award. His forthcoming translations include Heda Margolius Kovály’s *Innocence, or, Murder on Steep Street* (Soho Press), and Tomáš Zmeškal’s *Love Letter in Cuneiform* (Yale Press).

Suzanne Zweig’s poetry has appeared or is forthcoming in such publications as 32 Poems, *Beloit Poetry Journal*, *Grist*, *Poet Lore*, *Subtropics*, *Waccamaw Review* and has been featured twice on *Verse Daily*. She is the Translation Editor for *Poet Lore* magazine.
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