



THE AMERICAN LITERARY
TRANSLATORS ASSOCIATION



ALTA 42

Sight and Sound

November 7–10, 2019

Rochester, NY



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Middlebury Bread Loaf
Writers' Conferences



Dear Friends and Colleagues:

We are delighted to welcome you to ALTA42 in Rochester, and hope that you will enjoy our annual conference, renew old friendships, make new friends, and come away thoroughly enriched and invigorated by the fellowship and creative exchanges throughout these four days.

This year, 265 presenters will be involved in seventy sessions (panels, workshops, roundtables) exploring this year's theme, "Sight and Sound," from diverse angles—practical, theoretical, and creative. In addition, our program will include four language-specific workshops, and a three-part series on understanding and negotiating book contracts. We are also excited to welcome back ASL poetry duo Peter Cook and Kenneth Lerner, who were instrumental in Rochester's early ASL poetry movement and will be (I'm sure!) expanding our notions of the modalities of literary translation. Also make sure to join the ALTA Travel Fellows Reading, followed by the ALTA Awards Ceremony, on Friday evening.

For the first time, ALTA42 will include "Pitch Sessions," allowing translators to meet for five minutes with translation publishers to pitch a translation for possible publication. We're also still offering Editor-Translator Flash Sessions for translators to receive feedback from an editor on a one- or two-page translation sample, as in the past few years.

The Annual Alexis Levitin Bilingual Reading Series, the longest-running tradition at our conference, will again run during the full schedule of the conference, featuring eleven sessions and seventy-three readers sharing literary works from the four corners of the globe. Thank you, Alexis Levitin, for your continued stewardship of the bilingual readings. Of course, I would be remiss if I didn't remind you to join us for the always very enjoyable and surprise-filled Declamación! Thanks again to our ever-generous organizer, Barbara Paschke.

2018-19 has also seen significant changes for our organization. Our "home office" is up and running at the University of Arizona, thanks to our affiliation partners, whose generous support has also allowed us to welcome two new staff members: Jessica Sue Vocatura (Secretary), and Patrick Ploschnitzki (Graduate Assistant). Each working half time, they assist the work of Elisabeth Jaquette (Executive Director), Kelsi Vanada (Program Manager), and Rachael Daum (Communications & Awards Manager). Developing a strong and sustainable professional staff has been a crucial goal for the past six years, as we've worked to become an independent, self-governing organization. I think we've come a long way!

This conference also marks the end of my term as ALTA's President. As I won't stop repeating, the ALTA community has been indispensable to my literary translation career, giving me my first go-ahead, and encouraging me along the way, even—especially—in moments of great self-doubt. Serving ALTA has been an extraordinary privilege for me. Everything accomplished in these past three years has been due to the hard work, generous support, and continued trust you have offered along the way, while I am happy to take the responsibility for every misstep, big and small, so that we welcome our new ALTA president, Ellen Elias-Bursac, with everything good and positive!

Thank you most sincerely,

Aron Aji, President



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

The National Endowment for the Arts | Vermont College of Fine Arts | AmazonCrossing | The University of Arizona College of Humanities | Visit Rochester

Academic Studies Press | Boston University MFA in Literary Translation | The Center for Engaged Storycraft at Rochester Institute of Technology | City Lights Publishers | City of Asylum | Columbia University School of the Arts | The Department of English at Rochester Institute of Technology | The Feminist Press at CUNY | Kenyon Review Translation Workshop | Knopf | Lavender Ink/Diálogos | Library of Arabic Literature | Liverpool University Press | The National Center for Interpretation at the University of Arizona | PEN America | PRA Publishing | Review: Literature and Art of the Americas | Rochester Philharmonic Orchestra | The Skalny Center for Polish and Central European Studies at the University of Rochester | Stone Bridge Press | Syracuse University Press | Wunderbar Together

We are also grateful for ALTA's superb staff: Elisabeth Jaquette (Executive Director), Kelsi Vanada (Program Manager), Rachael Daum (Communications & Awards Manager), Jessica Sue Vocatura (Secretary), and Patrick Ploschnitzki (Graduate Assistant), whose professionalism, passion, and dedication make them outstanding colleagues.

A special note of thanks is due to Alexis Levitin for coordinating and moderating the ever-popular Bilingual Readings Series, now in its thirty-first year. Once again, we are pleased to thank Barbara Paschke for her efforts in organizing *Declamación*, one of the most cherished traditions at the ALTA Conference. We are grateful to Bill Johnston and to Marian Schwartz for hosting ALTA's first-time participants meeting and welcoming the newest members of our community—and we must also thank Bill for confounding us for the third year running with Translation Trivia.

We extend our gratitude to ALTA's Past Presidents Council, the Peter K. Jansen Memorial Travel Fund, and numerous individual donors for their generous support of the 2019 ALTA Travel Fellows. We are also grateful to Carolyn Tipton, who is serving as the 2019 Fellows Mentor.

We would be remiss in not thanking the 2019 ALTA Conference Organizing Committee, who worked throughout the year to make the conference come together: Chad Post (Chair), Neil Blackadder, Sean G. Bye, Nancy Naomi Carlson, Anne O. Fisher, Elizabeth Harris, Jennifer Kellogg, Catherine Nelson, Kerri Pierce, Lytton Smith, Corine Tachtiris, Jeremy Tiang, Russell Valentino, and Jeffrey Zuckerman.

We are pleased to thank our partners in Rochester—Open Letter Books; Mona Seghatoleslami and Ad Hoc Music; Tyler Cassidy-Heacock, Joe Finetti, and members of the Rochester Early Music Festival organizing committee; and Writers & Books—for welcoming us to their hometown, and for collaborating with us on an extensive array of offsite events. Thanks is also due to Barnes & Noble at the University of Rochester for running this year's conference bookfair.

Finally, thanks to Open Letter intern Kayoung Kim for her work on this program book, and to a large number of conference volunteers for their efforts and enthusiasm.

Join Us!

Sign up or renew your ALTA membership in 2020!

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

- Translator: \$125
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Include Us in Your Long-Term Plans

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



**THE AMERICAN LITERARY
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For more information, please contact
 Ellen Elias-Bursać at (857) 928-2039.

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Individuals

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Aron Aji
Esther Allen
Eduardo Aparicio
Carol Apollonio
Diane Arnson Svarlien
Susan Ayres
David Ball
Curtis Bauer
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Donations at all levels help us to continue the important work of ALTA. This list includes donations made between August 15, 2018 and August 15, 2019. If we have inadvertently omitted your name from this list of donors, or if you encounter an error, please accept our apologies. You may contact ALTA's Executive Director Elisabeth Jaquette at elisabeth@literarytranslators.org to have your name added to the list of supporters on our website. Thank you!

Donate to ALTA

Do you believe in supporting translators, celebrating literary excellence in translation, and giving emerging translators the resources they need to shine in the ever-expanding world of translation? Please give to ALTA's work today—you can make a difference. Contributions may be made online at <https://www.literarytranslators.org/about/giving>, or by mail. Make checks payable to "The American Literary Translators Association," with "Donation" and the name of the fund (General Operating Fund, Endowment, or Travel Fellowship Program) in the memo line, and send to the address below. Thank you for your support.

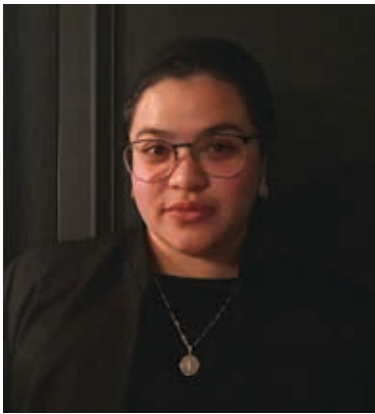
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The University of Arizona
Esquire Building #205
1230 N. Park Avenue
Tucson, AZ 85721

ALTA TRAVEL FELLOWSHIPS

Each year, between four and six \$1,000 fellowships are awarded to emerging (unpublished or minimally published) translators to help them pay for hotel and travel expenses to the annual ALTA conference. The ALTA Travel Fellowships are funded by a combination of private and organizational donations, often generously given by established translators and other devoted supporters of the craft and art of literary translation. 2019 marks the fourth year of the Peter K. Jansen Memorial Travel Fellowship, preferentially awarded to an emerging translator of color or a translator working from an underrepresented diaspora or stateless language.

This year's winners were selected by judges Marci Calabretta Cancio-Bello, Jim Kates, Sandy Kingery, and Thomas Hitoshi Pruikisma. The 2019 ALTA Travel Fellowships are made possible thanks to the generous support of ALTA's Past Presidents Council, the Peter K. Jansen Memorial Travel Fund, and numerous individual donors. Congratulations to these exceptional emerging translators, chosen from among ninety applicants:

Salazar Monárrez, 2019 Peter K. Jansen Memorial Travel Fellow (Spanish, ASL)



Born in Mexico (from Chihuahua, Chihuahua) Salazar Monárrez was raised all over the United States (with a brief stint in Brazil) until her family settled down in Southern California. Evident in her lifelong fascination with languages, from constructing her own at age five to learning her fifth language at age fifteen, is a love for navigating the complexities of linguistics—and thus, translation.

Salazar trained as a sign language linguist at the University of Chicago, where she received her BA in Linguistics. Currently, she works at Columbia's Language Acquisition and Development Research Lab, studying Nicaraguan Sign Language. She is in her final year of an MFA in Literary Translation from Queens College, where she also teaches College Writing as an adjunct professor.

Now living in New York City, she spends most subway rides on her phone, working paragraph by paragraph on a translation of *Viento en las montañas* (*Wind in the Mountains*). This Northern Mexican adventure novel was written by Javier Ortega Urquidi, who was named Writer of the Year by the University of Juárez, and who won the PACMyC Award for Promoting Indigenous Cultural Heritage in 2006 for this book. This autobiographical novel follows a novice rural teacher and tells the story of the

rural Mexicans and indigenous Rarámuri/Tarahumara people who live in the gorgeous but treacherous mountains of the Sierra Chihuahua.

Salazar's latest work is an endeavor to develop a methodology for the literary translation of American Sign Language poetry. A longtime fan of ASL Literature (signed storytelling, poetry, and other language artistry), including the Flying Words Project of Peter Cook, she began to consider how literary translation, as a separate process than the standard live interpretation, might look at ASL poetry. The goal of this kind of translation is to contribute to, highlight, and promote Deaf ASL Poets and their work, as well as honoring it as a literary tradition. Her aim, through creative exploration, is to answer the question: How can a translator bring signed ASL poetry into written English through the rigor of a literary translation?

In other words, she explores what intramodal literary translations might look like. The theme of this year's conference, and its keynote speakers, came as a serendipitous surprise and a good omen for her work when applying for this fellowship.

In addition to her personal and professional work, Salazar also does pro bono legal translations for the New Sanctuary Coalition, a faith-based community organization in NYC that helps immigrants plead their migratory cases and works to stop the inhumane system of deportations and detentions in the United States.

Maia Evrona, 2019 ALTA Travel Fellow (Yiddish, Spanish)



Originally from the Boston area, Maia Evrona writes poetry, as well as prose, ranging from memoir to personal essays to cultural and literary criticism. Nearly a hundred of her translations of individual Yiddish poems have appeared in a variety of venues, along with her own writing.

She grew up with a serious illness, which was not properly diagnosed for many years—a situation which gave her a special conviction of the necessity of the arts and literature. It also gave her an unusual educational history. Unable to attend secondary school and college due to her health, she has nevertheless been writing seriously since adolescence, and was accepted into the Bennington Writing Seminars at the age of twenty, without a Bachelor's degree.

Though her grandparents spoke Yiddish, she did not grow up fluent in the language, and taught it to herself as a teenager before attending the summer program in Yiddish at the Vilnius Yiddish Institute in Lithuania. Her translations of Avrom

continued on the next page...

Sutzkever were awarded a fellowship from the NEA in 2016, while her translations of Yoysef Kerler were awarded a fellowship from the National Yiddish Book Center in 2019. She has also published translations of Anna Margolin, Celia Dropkin, Malka Lee, and other Yiddish poets, as well as her own poetry in her own English-to-Yiddish translation. She was cited by Smith College professor Justin Cammy as a representative of a “new generation of Yiddish poet-translators.”

Translating from a specifically Jewish language—while writing in one that is becoming increasingly globalized—has led her to think about ownership of language in ways she might not have otherwise. A Yiddish translator must constantly contend with the misconceptions that burden the Yiddish language, and the ways in which it has been marginalized. Evrona finds that she has a unique perspective on marginalization, having grown up not just Jewish and female, but also disabled. She frequently notices her translation-related musings fusing with her experience with disability in her own poetry.

Reading Yiddish literature is one of the most effective ways of grasping what was lost in the Holocaust. Evrona’s work as a translator from Yiddish means that she engages with this loss every day, whether translating poems about the Vilna Ghetto or reflecting on the frustration of being increasingly fluent in a language she rarely has the opportunity to speak.

Evrona has given readings of her work in the United States, Australia, and New Zealand. In 2019-2020, she will be writing poetry in Spain and Greece on a joint Fulbright Scholar Award.

Caroline Grace Froh, 2019 ALTA Travel Fellow (German)



Caroline Froh grew up in Milwaukee, Wisconsin, where she attended a German immersion school and learned how to read and write in German before English. Some of her earliest memories entail sitting atop a tall stool in her great-grandparents’ kitchen and speaking High German, while they would respond in Pennsylvania Dutch dialect. They lived in a small Swiss settlement in Ohio, where it wasn’t out of the ordinary to hear Swiss-German as well as dialect spoken on the streets and in her family’s home.

Caroline went on to major in German and English at Grinnell College. It was there that she was first introduced to translation, which from the outset felt like it provided a liberating framework for deeper exploration and engagement within both languages. She designed a senior independent project centered on literary translation, and was one of the inaugural members of the Grinnell Translator’s Collective. But translating simply for the pleasure of interlingual communication and delight in words and sounds quickly progressed into something that now feels more urgent and critical.

She is currently translating the Jewish-Swiss writer Mariella Mehr, whose journalism, fiction, and poetry serve to illuminate a period of state-sponsored terror enacted against the Jewish population of Switzerland. Born in 1947, Mehr was subjected to the forced assimilation program run by the “charitable” organization Pro Juventute, called Kinder der Landstrasse (or “Children of the Country Road”). Separated from her mother at a young age, she spent the rest of her childhood in various group homes, abusive foster homes, mental institutions, and orphanages. As an adult, she was also a victim of forced sterilization, following the birth and subsequent kidnapping of her son. These and other horrors bleed into Mehr’s writing and come to life both in her subject matter, as well as in her charged, electric prose.

Mehr’s novels, lyric essays, journalism, literary criticism, and poetry foreground themes of violence—ranging from sexual abuse to more systemic, institutionalized injustice—gender, belonging, and not belonging, serving to expose the dark underbelly of Swiss society. Mehr is highly regarded in Switzerland and the German-speaking world, and has won numerous prestigious awards for both her literary work and her social activism. Caroline was surprised to find that none of her books have appeared in English, and is eager to introduce her writing to a wider audience.

Currently an MFA candidate in Literary Translation at the University of Iowa, Caroline also serves as an editor of *Exchanges* literary journal. She plans to translate work by Mariella Mehr for her thesis, and was awarded a Stanley Travel Fellowship for the summer of 2019 to translate and conduct research in Mariella Mehr’s archive in the National Library in Bern, Switzerland.

Caroline is grateful to ALTA for the opportunity to attend the conference and share her translations of Mariella Mehr’s singular and consequential prose.

Anni Liu, 2019 ALTA Travel Fellow (Chinese – Mandarin)



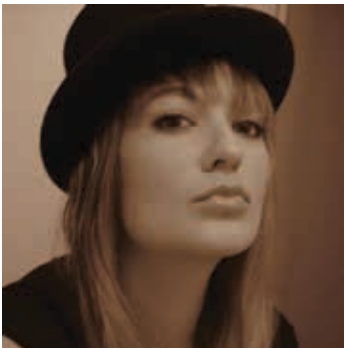
They say writing is a lonely activity. If that's true, then translation is one way out of that loneliness. For a heritage seeker like Anni Liu, who left Mainland China as a child and has only been back once, translation can be a way out of another kind of loneliness as well.

Anni did not begin translating until beginning her MFA in Creative Writing at Indiana University, Bloomington. It was there that a friend connected her with Bill Johnston, who has since become a mentor and friend. In the very beginning, Anni found a number of poets she admired, but none whom she felt she herself must translate—that is, until someone gave her the poems of a contemporary female poet named Du Ya. That feeling of being moved to feel in a new way, which is so important to poetry in any language, made it clear that this was work worth doing, no matter how slow.

Since then, Anni has translated a number of poems from Du Ya's two volumes of selected poems. Du Ya's work is driven by longing, attentive to the landscape and life of the poet's native Henan, and keenly attuned to spiritual and metaphysical questions. Du Ya herself, despite being the recipient of multiple Chinese literature awards, such as the Lu Xun Prize, is something of a hermit: she rarely uses the computer and has no online presence whatsoever. Her work undermines the contemporary practices of hyper-modernization and disaster capitalism. Her themes, images, and rhythms often mirror those of classical Chinese poetry, but they do so in a way that reminds us of the importance of history, the power of natural cycles, and our own rootedness to our context(s).

Alongside the endless aesthetic decisions of the translation process, the questions of what it means to translate into English—the language of globalization and capitalism, and now Anni's native tongue—and who is involved in the process are never far from Anni's mind. She will continue her current project of translating Du Ya's poetry while seeking out other contemporary poets from China whose work might reshape both our aesthetic and social landscapes.

Gnaomi Siemens, 2019 ALTA Travel Fellow (Old English, Old Scots, Sumerian)



Studying with the likes of master translators Mónica de la Torre, Edith Grossman, David Hinton, and Susan Bernofsky at Columbia University's School of The Arts, Gnaomi flirted with translation projects in Spanish and French, but it was a chance substitution in a poetry workshop that led to her eventual unexpected exploration of Anglo-Saxon poetry. Professor Patricia Dailey, a medievalist and specialist in medieval women's mystical texts and Anglo-Saxon literature, was filling in for the late poet Mark Strand and introduced, among other things, a couple of poems from the Exeter Book by various translators.

It was Seamus Heaney's translation of "Deor" that led Gnaomi to commit the next few years to researching and translating a collection of poems from the Exeter Book. It was amazing to her how poems written down sometime around the 10th century, that come from an even older oral tradition, can still be fresh and relevant. She was especially drawn to the poem "The Wife's Lament," and was led to center her collection on this and other iterations of the female voice. She is currently working with UK artist

Morag Eaton of Foldyard Gallery in Berwick-Upon-Tweed to make prints for her collection *The Wife's Lament: New Translations From Old English*. This year, Gnaomi had the great honor of reading from her collection at the British Library's spectacular Anglo-Saxon "Kingdoms: Art, Word, War" exhibition in London, and was able to see the Exeter Book manuscript in person. *The Wife's Lament* project also spawned a screenplay, *Ghost*, about a Lower East Side bartender who is ghosted by a significant other and leaves the city for the Canadian Maritimes, where she encounters a character from a 10th-century Anglo-Saxon poem.

Other UK collaborations currently in the works include: a translation of Zen koans from the Chinese for composer Michael Warboys; and *Ephemeris*, a collection of horoscopes translated from the Old Scots manuscript *The Calendar of The Shepherds*, written in an almanac style of publication popular in the late 1400s and containing things like remedies, religious musings, and astrological information, along with some spectacular woodcuts.

Gnaomi Siemens is a poet and translator based in New York City. Her manuscript *The Errant*, was a finalist for *GASHER Journal's* first book prize, and The Poetry Society of New York selected her as poet-in-residence at The New York Public Library's iconic 42nd Street branch. She is currently at work on her second collection of poetry, as well as a novel, and is on the lookout for a few good Sumerian scholars. Her dream project is to translate the poems of the ancient Sumerian poet and priestess Enheduana.

EMERGING TRANSLATOR MENTORSHIP PROGRAM

"This mentorship is helping me learn the fundamentals of professional literary translation."

–Mirgul Kali, 2018-2019 Mentee



Russian prose mentor Marian Schwartz with 2017-2018 mentee Isaac Stackhouse Wheeler

ALTA's Emerging Translator Mentorship Program is designed to establish and facilitate a close working relationship between an experienced translator and an emerging translator on a project selected by the emerging translator. The goal of the program is for mentors to walk alongside their mentee and provide support as the mentee creates a literary translation of high caliber.

Since 2015, the program has supported nineteen translators working from Korean, Chinese, Russian, Polish, Catalan, French, Kazakh, Indonesian, Greek, and Occitan. ALTA mentees have gone on to publish books and shorter translations, and to win numerous awards and residencies.

The mentorship lasts from February to November 2020, and will conclude with a presentation at the 2020 ALTA conference in Tucson, AZ. The award covers ALTA43 conference registration, as well as travel to the conference location and on-site accommodations, up to \$1500.

The program is open to emerging translators (someone who has published no more than one full-length work of translation) at no cost to them.

While ALTA's Mentorship Program is open to all applicants, we especially encourage applications from translators of color, translators with disabilities, LGBTQ+ translators, and those who do not have an MFA or some other equivalent type of training. Non-language-specific mentorships are preferentially awarded to translators working from underrepresented or underfunded languages. Though English is the target language, the emerging translator need not live in the United States.

Apply today at: <https://alta.submittable.com/submit>

Applications due by December 8, 2019

The following seven mentorships are available, offered by ALTA in partnership with AmazonCrossing, the A. M. Qattan Foundation, the Institut Ramon Llull, the Hong Kong Poetry Festival Foundation, the Literature Translation Institute of Korea, and the Russian Federation Institute for Literary Translation:

- **Non-language-specific, non-genre-specific**, with mentor Bill Johnston
- **Arabic poetry or prose**, with mentor Kareem James Abu-Zeid
- **Catalan poetry or prose**, with mentor Mara Faye Lethem
- **Poetry from Hong Kong**, with mentor Jennifer Feeley
- **Korean poetry**, with mentor Joyelle Mc Sweeney
- **Korean prose**, with mentor Janet Hong
- **Russian prose**, with mentor Marian Schwartz

For more information, join ALTA Board and staff members for the conference session "ALTA's Awards, Fellowships, and Mentorships: Tips for Applicants" on Saturday, November 9, 2019 at 9:00am in Highland G. Visit <https://literarytranslators.org/mentorships> or contact ALTA Program Manager Kelsi Vanada at kelsi@literarytranslators.org with questions.

COLUMBIA UNIVERSITY SCHOOL OF THE ARTS

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

LITERARY TRANSLATION AT COLUMBIA

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

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

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

MFA IN WRITING
FICTION • NONFICTION • POETRY

ALUMNI ACCOMPLISHMENTS:

Gloomerang by Dagmara Kraus, translated from German by Joshua Daniel Edwin '14 (Argos Books, 2014). (Image above)

What We Owe by Golnaz Hashemzadeh Bonde, translated from Swedish by Elizabeth Clark Wessel '12 (Mariner Books, 2018)

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

Stormwarning by Kristín Svava Tómasdóttir, translated from Icelandic by K.B. Thors '14 (Phoneme Media, 2018). Winner, 2017 Leif and Inger Sjöberg Award

Third-Millennium Heart by Ursula Andkjaer Olsen, translated from Danish by Katrine Øgaard Jensen '17 (Action Books / Broken Dimanche Press, 2017). Winner, 2018 National Translation Award in Poetry

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

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

Extracting the Stone of Madness by Alejandra Pizarnik, translated from Spanish by Yvette Siegert '07 (New Directions, 2016). Winner, 2017 Best Translated Book Award in Poetry

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

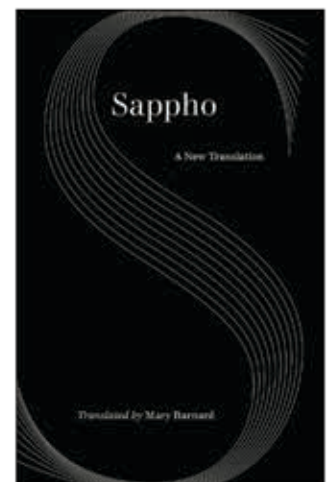
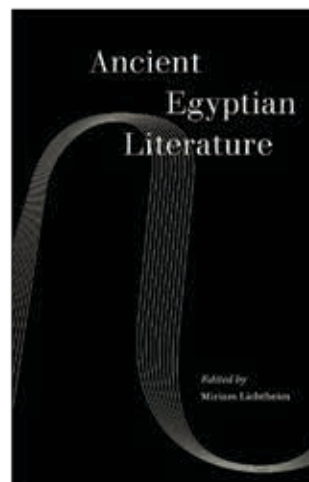
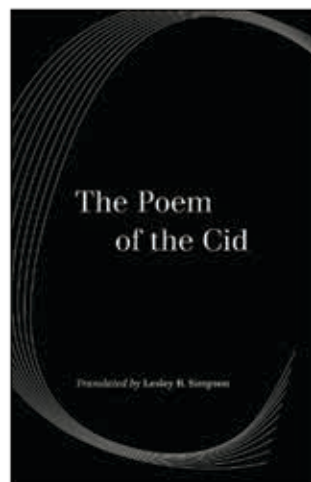
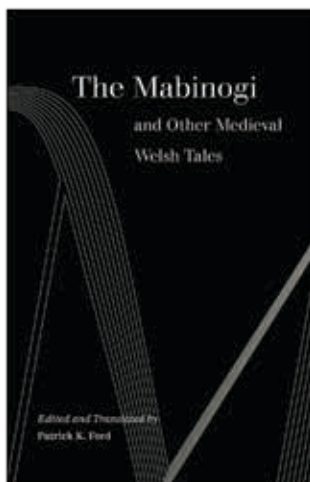
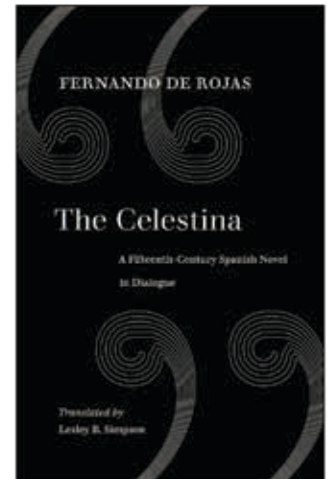
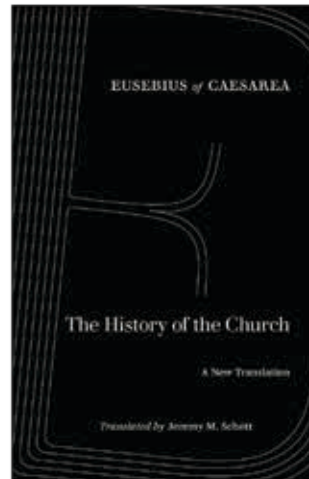
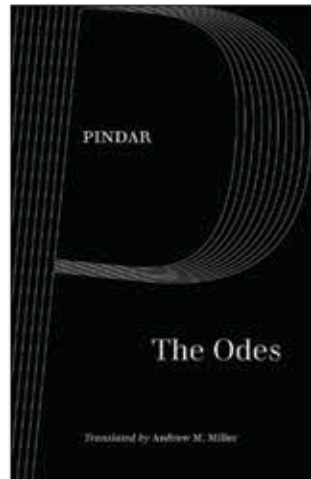
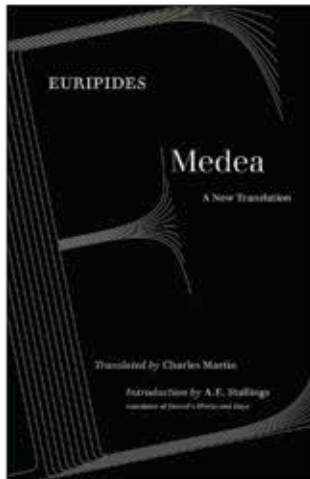
The Secret Book of Kings by Yochi Brandes, translated from Hebrew by Yardenne Greenspan '12 (St. Martin's Press, 2016)

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

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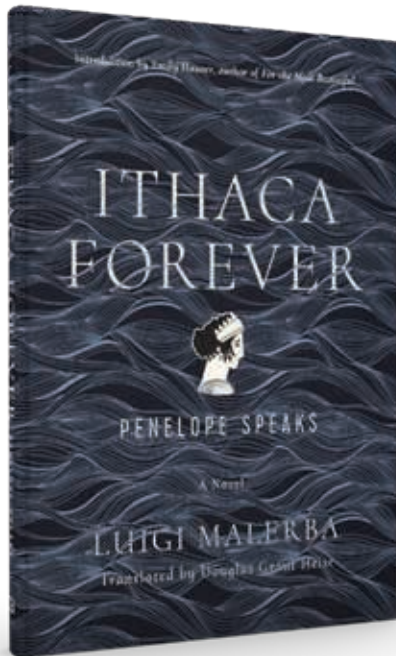
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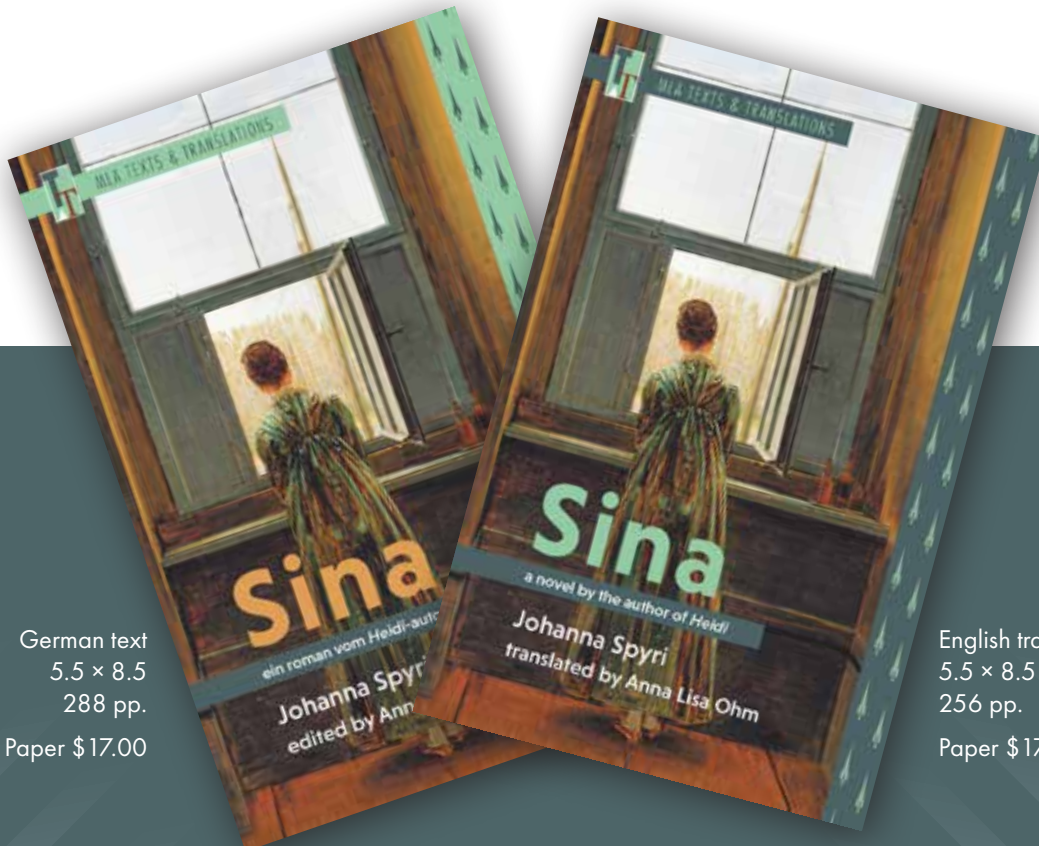
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Northwestern University's Global Humanities Initiative and Northwestern University Press are pleased to announce the fourth annual Global Humanities Translation Prize competition.

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The Global Humanities Translation Prize seeks to encourage and recognize translations that strike a nuanced balance between scholarly rigor, aesthetic grace, and general readability, especially those that introduce a wider audience to:

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- humanistic scholarship in infrequently translated languages
- important classical texts in non-Western traditions and languages

Interested translators may apply for the next competition through January 15, 2020. For submission instructions, applicants may visit the Global Humanities Initiative website or contact us at ghi@northwestern.edu.



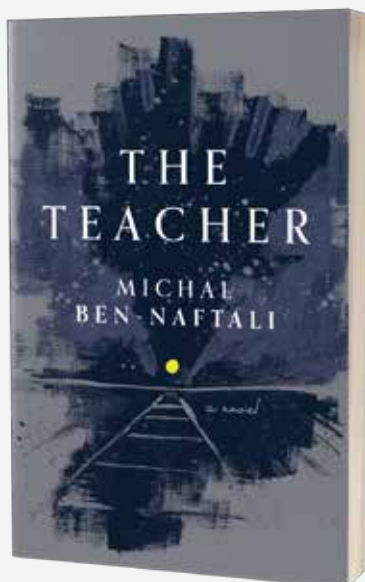
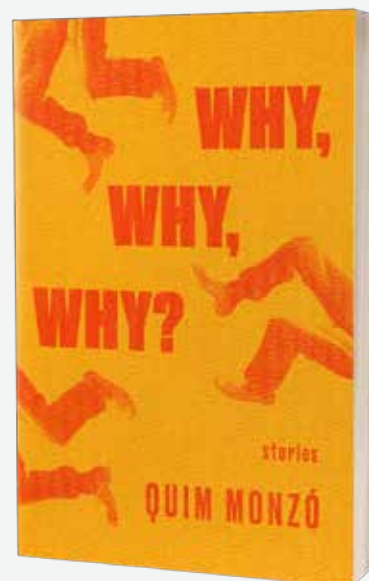
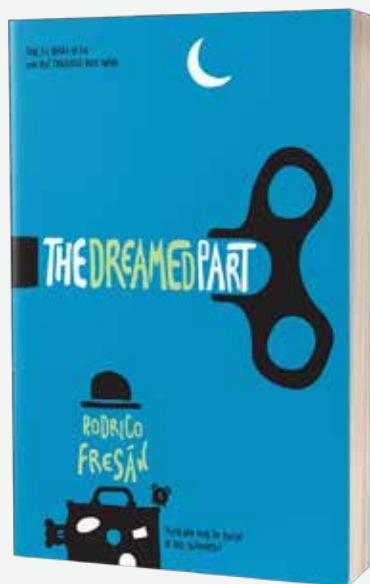
*Winner of the 2019 Global Humanities
Translation Prize*

Daybook 1918: Early Fragments

*J. V. Foix, edited and translated from the Catalan
by Lawrence Venuti*

Daybook 1918: Early Fragments is the first substantial selection in English from the prose poetry of the major Catalan writer J. V. Foix. The core of Lawrence Venuti's edition is forty-five prose poems from the beginning of Foix's career, supplemented by additional poems in prose and verse, prose fictions, and essays that immerse the reader in the heady cultural ferment of early twentieth-century Catalonia.

WELCOME TO OUR HOMETOWN!





WEST-EASTERN DIVAN

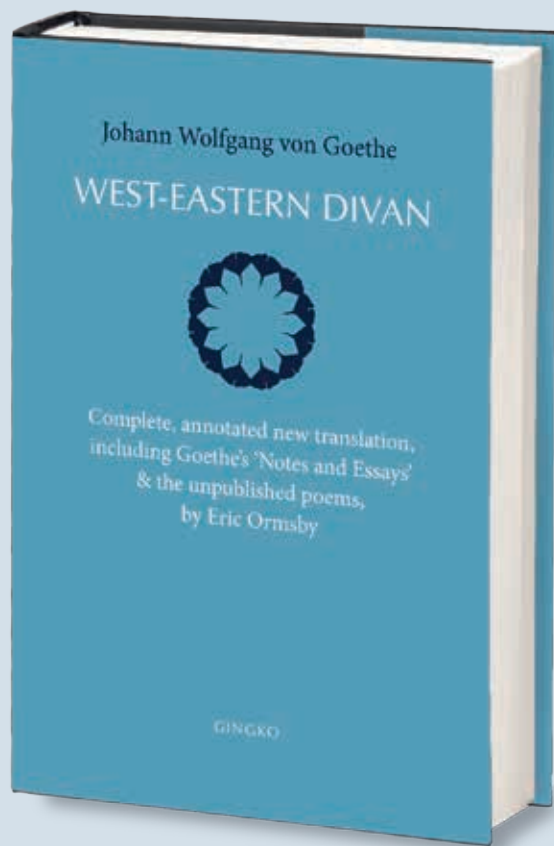
Complete, annotated new translation, including Goethe's "Notes and Essays" & the unpublished poems

JOHANN WOLFGANG VON GOETHE

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Celebrating the 200th anniversary of Goethe's *Divan*, Gingko presents a new bilingual translation of this masterful poetic work. Goethe was inspired by the Persian poet Hafiz to write *The West-Eastern Divan*. It serves as a poetic linking of European and Persian traditions.

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A NEW DIVAN

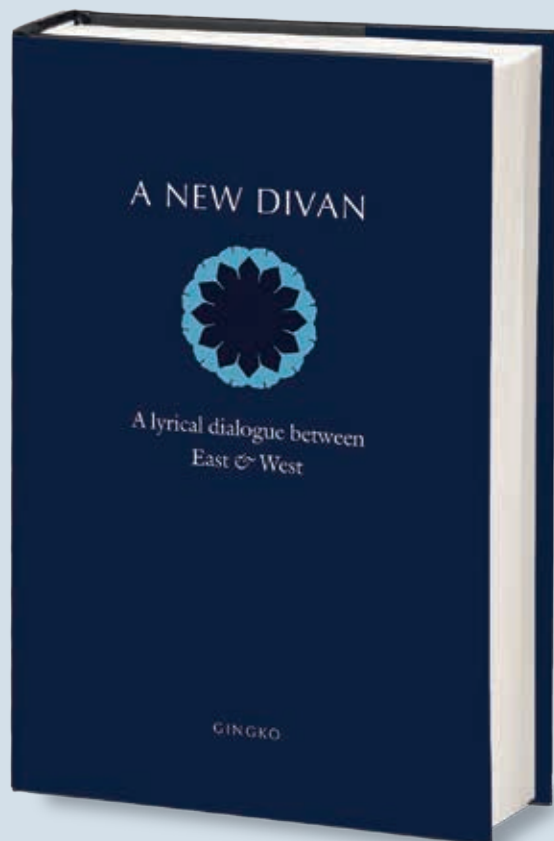
A Lyrical Dialogue between East and West

Edited by Barbara Schwepcke and Bill Swainson

With Forewords by Daniel Barenboim and Mariam C. Said

"The multilingual delights of *A New Divan* are inspired by the inspiration Goethe took from Hafiz, and his passionate vision of common humanity across cultural difference. The editors summoned more than 50 poets, translators, and scholars; commissioned new poems in English, Arabic, Farsi, Turkish, and Slovenian; and asked English-language poets to make versions of them. Twenty-four poets—12 from the east, 12 from the west—respond to Goethe and Hafiz, and also to the east-west relations of today."—*Financial Times*

Cloth \$29.95



schedule-at-a-glance

Start	End	Thursday, November 7, 2019				Start	End			
2:00 PM	4:00 PM	Board Meeting (Strong/Wilson Boardroom, Hyatt)				2:00 PM	4:00 PM			
4:30 PM	7:30 PM	Registration (Lobby outside Grand Ballroom DEFG, Hyatt)				4:30 PM	7:30 PM			
5:00 PM	7:00 PM	Opening Reception (Grand Ballroom DEFG, Hyatt)				5:00 PM	7:00 PM			
7:30 PM	9:30 PM	Translation Trivia and Book Launch for <i>Return to the Enchanted Island</i> (Temple Bar and Grille — 109 East Avenue)				7:30 PM	9:30 PM			
Start	End	Friday, November 8, 2019				Start	End			
8:00 AM	5:00 PM	Registration (Galleria, Convention Center)				8:00 AM	5:00 PM			
8:00 AM	5:30 PM	Family Room (Aqueduct Room AB, Convention Center)				8:00 AM	5:30 PM			
8:00 AM	8:45 AM	First-Time ALTA Participants Meeting (Highland EF)				8:00 AM	8:45 AM			
9:00 AM	5:30 PM	Bookfair in Partnership with Barnes and Noble Booksellers at the University of Rochester (Cascade Rooms A-F, Convention Center)				9:00 AM	5:30 PM			
9:00 AM	10:15 AM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms	
		From Zaum to Samizdat: Translation Beyond Reason	Tucson Calling: Translating in ALTA's New Hometown	Us Too 2: Sexism and Sexual Harassment in the Translation Profession	Revealing What's Hidden: Editing Translation Anthologies	Russian Poetry and the Internet	Poetry of the Senses: Translating Perception and the Sensorial	Translating Graphic Novels	Bilingual Readings 1: Middle East and North Africa	
10:15 AM	10:45 AM	Beverage Break — Sponsored by the University of Arizona College of Humanities (Riverside Court, Convention Center)				10:15 AM	10:45 AM			
10:45 AM	12:00 PM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms	
		Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part I of III)	The Politics and Poetics of Translating Constraint	With My Own Eyes and Ears: Conundrums of Identity in Translation	A Collective of Collectives	Art Omi Translation Lab 2019	Sounding Poetry	Bilingual Readings 2: Multimedia	Nordic Language Spotlight	
12:00 PM	2:00 PM	Lunch (on your own)				12:00 PM	2:00 PM			
2:00 PM	3:15 PM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms	
		Dirty Dancing: Handling the Explicit in Translation	From Page to Stage: Readings of Dramatic Translations (Part I of II)	Focus on Open Letter Books	Awards, Residencies, and Grants	Visibility in the Academy: Scholarship, Teaching, Community	The Not-so-Loneliest Profession: Collaborative Translation Models	The Book In/As Translation	Bilingual Readings 3: Slavic Languages	
3:30 PM	4:30 PM	ALTA Travel Fellows Reading (Grand Lilac Ballroom, Convention Center)				3:30 PM	4:30 PM			
4:45 PM	6:45 PM	ALTA Awards Ceremony and Reception (Grand Ballroom DEFG, Hyatt)				4:45 PM	6:45 PM			
7:00 PM	8:30 PM	Rochester Early Music Festival Collaboration Concert (St. Luke & St. Simon Cyrene Episcopal Church, "Two Saints" — 17 S Fitzhugh Street)				7:00 PM	8:30 PM			
8:30 PM	10:30 PM	Cold Beer, Cold Readings (The Spirit Room — 139 State Street)				8:30 PM	10:30 PM			
8:30 PM	10:30 PM	Café Latino (The Vesper Kitchen and Bar — 1 Capron Street)				8:30 PM	10:30 PM			

Saturday, November 9, 2019		Start	End
Registration (Galleria, Convention Center)			
8:00 AM	5:00 PM	8:00 AM	5:00 PM
Family Room (Aqueduct Room AB, Convention Center)			
8:00 AM	5:30 PM	8:00 AM	5:30 PM
Bookfair in Partnership with Barnes and Noble Booksellers at the University of Rochester (Cascade Rooms A-F, Convention Center)			
9:00 AM	5:30 PM	9:00 AM	5:30 PM
9:00 AM	10:15 AM	9:00 AM	10:15 AM
Highland A	Highland B	Highland D	Highland E
Translation is Writing, or Where Literary Translation Meets Creative Writing	Is Once Ever Enough? The Case for Retranslation	Commercial and Literary Translation in Dialogue	Editors' Roundtable: Independent Presses
			ALTA's Awards, Fellowships, and Mentorships: Tips for Applicants
			Celebrating 100 Issues of <i>Review: Literature and Arts of the Americas</i>
			Listening to Lesser-Known Cuban Authors
			Bilingual Readings 4: Turkic Languages
Beverage Break — Sponsored by the Vermont College of Fine Arts (Riverside Court, Convention Center)			
10:15 AM	10:45 AM	10:15 AM	10:45 AM
10:45 AM	12:00 PM	10:45 AM	12:00 PM
Highland A	Highland B	Highland D	Highland E
Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part II of III)	Russian Translation Workshop	Arabic Translation Workshop	Revising Out Loud: Articulated Translation as Pedagogy
			Spanish-English Prose Workshop
			Sounds of French: A Workshop on Translation Challenges
			Difficult Passages: An Interactive Workshop
			Bilingual Readings 5: Poetry Potpourri
Lunch (on your own) — Food Trucks Outside the Convention Center			
12:00 PM	2:00 PM	12:00 PM	2:00 PM
12:30 PM	2:00 PM	12:30 PM	2:00 PM
1:00 PM	1:45 PM	1:00 PM	1:45 PM
2:00 PM	3:15 PM	2:00 PM	3:15 PM
ALTA General Membership Meeting (Highland A)			
Highland A	Highland B	Highland D	Highland E
Ekphrastic Translation Across Modalities	From Page to Stage: Readings of Dramatic Translations (Part II of II)	The Future of Translation / 25 Years of Two Lines	Editors' Roundtable: Literary Journals
			Co-translation as Collaboration
			From Courses to Sweet Nothings: Translating Emotionally Charged Language
			Music, Musicality, and Translation
			Bilingual Readings 6: Spain
Keynote: Flying Words Project (Grand Lilac Ballroom, Convention Center)			
3:30 PM	5:00 PM	3:30 PM	5:00 PM
Translation LitCrawl in Partnership with Writers & Books (Hyatt Rooftop Bar on the 4th Floor, followed by VOLO — 90 S. Clinton Avenue)			
5:00 PM	7:00 PM	5:00 PM	7:00 PM
7:00 PM	8:30 PM	7:00 PM	8:30 PM
7:00 PM	10:00 PM	7:00 PM	10:00 PM
7:30 PM	9:00 PM	7:30 PM	9:00 PM
Words and Music: Translation and Expression (The Little Café — 240 East Avenue)			
Declamación (Regency Ballroom, Hyatt)			
Translation LitCrawl Bonus Stop with Cedilla & Co. (POP ROC — 337 East Avenue)			

schedule-at-a-glance

schedule-at-a-glance

Start	End	Sunday, November 10, 2019										Start	End
8:00 AM	12:00 PM	Registration (Galleria, Convention Center)										8:00 AM	12:00 PM
8:00 AM	5:30 PM	Family Room (Aqueduct Room AB, Convention Center)										8:00 AM	5:30 PM
9:00 AM	5:30 PM	Bookfair in Partnership with Barnes and Noble Booksellers at the University of Rochester (Cascade Rooms A-F, Convention Center)										9:00 AM	5:30 PM
9:00 AM	10:15 AM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms			9:00 AM	10:15 AM
		Translating Musical Texts	Poetry Translation as Visual/Syntactic Reconstruction	Storyed Realities of the Lived Experiences of Deaf Translators	Everything You Wanted to Know About Being a Professional Translator	Seeing and Hearing the Balkans	Sites and Sounds: Translating Place in Spanish- and Portuguese-Language Literature	Experimental Re:Retranslation	Bilingual Readings 7: Italian				
10:15 AM	10:45 AM	Beverage Break — Sponsored by AmazonCrossing (Riverside Court, Convention Center)										10:15 AM	10:45 AM
10:45 AM	12:00 PM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms			10:45 AM	12:00 PM
		Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part III of III)	Sounding the Line: Poets as Translators	Bookselling and Translation	Teaching Literary Translation in the 21st Century	Translating into Our "Step-Mother" Tongue(s)	Imageless Figures: Translating Noise	Russian Fiction Outside its Gilded Cage	Bilingual Readings 8: French				
12:00 PM	2:00 PM	Lunch (on your own) — Food Trucks Outside the Convention Center										12:00 PM	2:00 PM
2:00 PM	3:15 PM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms			2:00 PM	3:15 PM
		On Non-Translation and Translation	Queering Tradition(s) in Translation	The Significance of Sound in Translation	Becoming a Full-Time Literary Translator	Staging Plays in Translation at Universities and Colleges	I See What You Mean: Visualization as a Stage in Translation	Outside the Box: Translating Latin American Avant-gardes	Bilingual Readings 9: Prose Potpourri				
3:15 PM	3:45 PM	Beverage Break (on your own)										3:15 PM	3:45 PM
3:45 PM	5:00 PM	Highland A	Highland B	Highland D	Highland EF	Highland G	Highland J	Highland K	Cascade Rooms			3:45 PM	5:00 PM
		Listening to Latin American Literature: Translating by Ear	The Politics of Being Heard	The Sounds and Scripts of Dalit Writing	Translation and Footnotes	These Horses Are No Longer Lost: Ukrainian Poetry in Translation	Hearing the Translator First	(Dis)Advantages of Freedom: Translating Romanian Poetry after 1989	Bilingual Readings 10: Political Commentary/Satire				
5:15 PM	7:15 PM	Closing Reception — Co-sponsored by Visit Rochester (Grand Ballroom EFG, Hyatt)										5:15 PM	7:15 PM



ALTA42: Sight and Sound

Annual Alexis Levitin Bilingual Reading Series

Rochester, New York (November 7-10, 2019)

The Joseph A. Floreano Rochester Riverside Convention Center

Bilingual Readings 1: Middle East and North Africa

Friday, November 8, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

9:00am – 10:15am

Time	Translator	Writer	Country	Language	Genre
9:00am	Paula Haydar	Jabbour Douaihy	Lebanon	Arabic	Fiction
9:12am	Ghazal Alharbi	Ghazi Algosabi	Saudi Arabia	Arabic	Poetry
9:24am	Conor Bracken	Mohammed Khair-Eddine	Morocco	French	Poetry
9:36am	Mohammad Husayyan	Hussein Barghouthi	Palestine	Arabic	Fiction
9:48am	Peter Thompson	Mohamed Loakira	Morocco	French	Poetry
10:00am	Adnan Haydar	Khalil Hawi and Ali Ahmed Said (Adonis)	Lebanon and Syria	Arabic	Poetry

Bilingual Readings 2: Multimedia

Friday, November 8, 2019

Moderator: Alexis Levitin

Highland K

10:45am – 12:00pm

Time	Translator	Writer	Country	Language	Genre
10:45am	Atar Hadari	Hanoch Levin	Israel	Hebrew	Poetry
10:57am	Jane Bugaeva	Sveta Dorosheva	Russia	Russian	Fiction
11:09am	Christina Vega-Westhoff	Edison Simons	Panama	Spanish	Poetry
11:21am	Dongshin Chang	Tang Xianzu	China	Chinese (Classical)	Drama
11:33am	Jeremy Schwartz	Israel Eliraz	Israel	Hebrew	Poetry
11:45am	Nariman Youssef	Nadia Kamel	Egypt	Arabic	Fiction

Bilingual Readings 3: Slavic Languages

Friday, November 8, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

2:00pm – 3:15pm

Time	Translator	Writer	Country	Language	Genre
2:00pm	J. Kates	Aigerim Tazhi	Kazakhstan	Russian	Poetry
2:12pm	Izidora Angel	Nataliya Deleva	Bulgaria	Bulgarian	Fiction
2:24pm	Nina Kossman	Vladimir Pryakhin	Russia	Russian	Poetry
2:36pm	Alexandra Niemi	Anna Glazova	Russia	Russian	Poetry
2:48pm	Tatiana Samsonova	Elena Botchorishvili	Canada	Russian	Fiction
3:00pm	Margarit Ordukhanyan	Anatolii Viktorovich Shilenek, aka Azazello	Russia	Russian	Poetry

Offsite Bilingual Readings: Café Latino

Friday, November 8, 2019

Moderator: Alexis Levitin

The Vesper Kitchen and Bar

1 Capron Street | 8:30pm – 10:30pm

Time	Translator	Writer	Country	Language	Genre
8:30pm	Susan Ayres	Elsa Cross	Mexico	Spanish	Poetry
8:40pm	Hugh Hazelton	Oliverio Gironde	Argentina	Spanish	Poetry
8:50pm	Katie Lateef-Jan	Silvina Ocampo	Argentina	Spanish	Fiction
9:00pm	Fanny Arango-Keeth	Javier Heraud	Peru	Spanish	Poetry
9:10pm	Dick Cluster	Paula Abramo	Mexico	Spanish	Poetry
9:20pm	Luis Guzmán Valerio	Isaac Goldemberg	Peru	Spanish	Fiction
9:30pm	Cole Heinowitz	Mario Santiago Papasquiaro	Mexico	Spanish	Poetry
9:40pm	Donald Wellman	Néstor Perlongher	Argentina	Spanish	Poetry
9:50pm	Suzanne Jill Levine	Silvina Ocampo	Argentina	Spanish	Fiction
10:00pm	Elizabeth Rose	Cristina Peri Rossi	Uruguay	Spanish	Poetry
10:10pm	William Keeth	Generación del 50	Peru	Spanish	Poetry
10:20pm	Jessica Powell	Silvina Ocampo	Argentina	Spanish	Fiction

Bilingual Readings 4: Turkic Languages

Saturday, November 9, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

9:00am – 10:15am

Time	Translator	Writer	Country	Language	Genre
9:00am	Derick Mattern	Cenk Gündoğdu	Turkey	Turkish	Poetry
9:12am	Mirgul Kali	Zhusipbek Aimauytov	Kazakhstan	Kazakh	Fiction
9:24am	Öykü Tekten	Birhan Keskin	Turkey	Turkish	Poetry
9:36am	Sabrina Jaszi	Askad Mukhtar	Uzbekistan (USSR)	Uzbek	Fiction
9:48am	Sevinç Türkkän	Aslı Erdoğan	Turkey	Turkish	Non-fiction

Bilingual Readings 5: Poetry Potpourri

Saturday, November 9, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

10:45am – 12:02pm

Time	Translator	Writer	Country	Language	Genre
10:45am	Dominique Townsend	Terdak Lingpa	Tibet	Tibetan	Poetry
10:56am	Julia Johanne Tolo	Paal-Helge Haugen	Norway	Norwegian	Poetry
11:07am	George Life	Du Fu	China	Chinese (Classical)	Poetry
11:18am	Christopher Patton	Anonymous	United Kingdom	English (Old)	Poetry
11:29am	Dorothy Bonett	Xu Zhimo	China	Chinese (Mandarin)	Poetry
11:40am	Nina Varon	Miroslav Valek	Slovakia	Slovak	Poetry
11:51am	Yun Wang	Su Dong-Po	China	Chinese (Classical)	Poetry

Bilingual Readings 6: Spain

Saturday, November 9, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

2:00pm – 3:15pm

Time	Translator	Writer	Country	Language	Genre
2:00pm	JP Allen	Francisco Layna Ranz	Spain	Spanish	Poetry
2:12pm	Don Bogen	Juan Lamillar	Spain	Spanish	Poetry
2:24pm	Barbara Ichiishi	Esther Tusquets	Spain	Spanish	Fiction
2:36pm	Claudia Routon	Antonio Ángel Agudelo	Spain	Spanish	Poetry
2:48pm	Samantha Schnee	Juan Antonio Masoliver Rodenas	Spain	Spanish	Poetry
3:00pm	Carolyn Tipton	Rafael Alberti	Spain	Spanish	Poetry

Bilingual Readings 7: Italian

Sunday, November 10, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

9:00am – 10:15am

Time	Translator	Writer	Country	Language	Genre
9:00am	Johanna Bishop	Andrea Inglese	Italy	Italian	Poetry
9:12am	Jeanne Bonner	Mariateresa Di Lascia	Italy	Italian	Fiction
9:24am	Andrea Casson and Berenice Cocciolillo	Sara Vannelli	Italy	Italian	Drama
9:36am	Jonathan Hiller	Neera (pseudonym of Anna Radius Zuccari)	Italy	Italian	Fiction
9:48am	Lisa Mullenneaux	Maria Attanasio	Sicily	Italian	Poetry
10:00am	Marella Feltrin-Morris	Luigi Pirandello	Italy	Italian	Fiction

Bilingual Readings 8: French

Sunday, November 10, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

10:45am – 12:00pm

Time	Translator	Writer	Country	Language	Genre
10:45am	M. Jean Anderson	Khadi Hane	Senegal / France	French	Fiction
10:57am	David Ball	Roger Gilbert-Lecomte	France	French	Poetry
11:09am	Marissa Davis	Aksinia Mihaylova	Bulgaria/France	French	Poetry
11:21am	Stephanie Cox	Madeleine Riffaud	France	French	Poetry
11:33am	Samantha Kirby	Ornela Vorpsi	Albania	French	Fiction
11:45am	Sharon Fish Mooney	Jules Breton	France	French	Poetry

Bilingual Readings 9: Prose Potpourri

Sunday, November 10, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

2:00pm – 3:15pm

Time	Translator	Writer	Country	Language	Genre
2:00pm	Jeff Clingenpeel	Lorenz Just	Germany	German	Fiction
2:12pm	Joyce Zonana	Josè d'Arbaud	France	Occitan	Fiction
2:24pm	Yuxin Wen	Lin Yi-han	Taiwan	Chinese (Mandarin)	Fiction
2:36pm	Lucie Mikolajkova	Petr Stancik	Czech Republic	Czech	Fiction
2:48pm	Patrick Ploschnitzki	Jürgen Bauer	Austria	German	Fiction
3:00pm	Maggie Zebracka	Joanna Bator	Poland	Polish	Fiction

Bilingual Readings 10: Political Commentary/Satire

Sunday, November 10, 2019

Moderator: Alexis Levitin

Cascade Rooms A-F

3:45pm – 5:00pm

Time	Translator	Writer	Country	Language	Genre
3:45pm	Wendy Hardenberg	Vincent Ravalec	France	French	Fiction
3:57pm	Sean Cotter	T. O. Bobe	Romania	Romanian	Poetry
4:09pm	Sarah Valente	Luize Valente	Brazil	Portuguese	Fiction
4:21pm	Ani Gjika	Luljeta Lleshanaku and Xhevdet Bajraj	Albania and Kosovo	Albanian	Poetry
4:33pm	Lynn E. Palermo	Fabienne Kanor	France	French	Fiction
4:45pm	Piotr Gwiazda	Grzegorz Wróblewski	Poland/Denmark	Polish	Poetry

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worldlit.org/alta

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World Literature Today

TRANSLATION

PRIZE

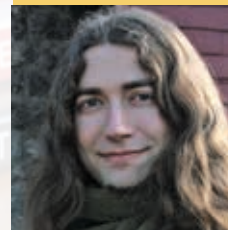
PROSE



Samantha Vila

for her translation from the Spanish of Peruvian author Gunter Silva's short story "Herford"

POETRY



Brian Sneed

for translating poet Phoebe Giannisi from the Modern Greek

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



**THE AMERICAN LITERARY
TRANSLATORS ASSOCIATION**

ALTA42: EXPANDED PROGRAM

American Literary Translators Association
ALTA42: Sight and Sound
November 7–10, 2019

thursday

Thursday, November 7, 2019

- 2:00pm – 4:00pm **ALTA Board Meeting** (Strong/Wilson Boardroom, Hyatt)
- 4:30pm – 7:30pm **Registration** (Lobby outside Grand Ballroom DEFG, Hyatt)
- 5:00pm – 7:00pm **Opening Reception** (Grand Ballroom DEFG, Hyatt)
Join your fellow translators and meet old friends and new faces at this ALTA42 kickoff celebration!
Light appetizers and cash bar available.
- 7:30pm – 9:30pm **Offsite: Translation Trivia and Book Launch for *Return to the Enchanted Island***
Sponsored by AmazonCrossing and hosted by Bill Johnston
Translation is not trivial. But trivia can be translational! Join us for a light-hearted quiz on translations, translators, and all things translatorial. Teams of two to four will be organized and will compete for bragging rights—and prizes from AmazonCrossing! Be sure to come promptly at 7:30pm, for a reading from the just-released novel *Return to the Enchanted Island* (AmazonCrossing) with author Johary Ravaloson and translator Allison Charette. Free copies of the book will be given out to the first fifty event attendees, and clues to Malagasy-themed trivia questions later in the evening will be hidden within this bilingual reading.
- Temple Bar and Grille
109 East Avenue, Rochester NY 14604
(520) 232-6000 | www.templebarandgrille.com
- Open bar from 7:30pm – 8:30pm, sponsored by AmazonCrossing.
Food and beverages available for purchase.*

Friday, November 8, 2019

- 8:00am – 5:00pm **Registration** (Galleria, Convention Center)
- 8:00am – 5:30pm **Family Room** (Aqueduct AB, Convention Center)
- 8:00am – 8:45am **First-time ALTA Participants Meeting** (Highland EF, Convention Center)
Hosted by Marian Schwartz and Bill Johnston
New to the conference? Join us for some tips on how to make the most of your experience.
- 9:00am – 5:30pm **Bookfair** (Cascade Rooms A-F, Convention Center)
In partnership with Barnes and Noble Booksellers at the University of Rochester

friday

23

9:00am – 10:15am Sessions (Convention Center)

9:00am – 10:15am
Highland A

From Zaum to Samizdat: Translation Beyond Reason

How do we translate words that have “no definite meaning,” as Kruchenykh said about the words in his 1913 poem “Dyr byl schyl,” considered the first “zaum” poem. How do translators work with the visual nature of words, and of the page, and with their sonic associations, when these are far and away the most important elements of a literary work, much more than any semantic content? The translators on this panel will present several specific texts from Eastern European avant-garde and conceptualist traditions (Zdanevich’s multi-vocal poetic scores; Ukrainian Dada; the typewriter poetry of the Soviet underground; etc.) and discuss the issues posed by these visual texts for translation, considering a variety of approaches to the translation of avant-garde sound poetry and visual poetry.

Moderator: Matvei Yankelevich
Participants: Ainsley Morse
Thomas Kitson
Ostap Kin
Rebekah Smith

9:00am – 10:15am
Highland B

Tucson Calling: Translating in ALTA's New Hometown

This panel acquaints ALTA members with the translators working in ALTA's new hometown, Tucson. Faith Harden will examine the challenges for translation posed by one of the last examples of the historical picaresque, the anonymous novel *La vida y hechos de Estebanillo González* (1646). Maria Letizia Bellocchio will focus on how Luchino Visconti translated Shakespeare's *Macbeth* for the screen and Verdi's *Macbeth* for the operatic stage. Farid Matuk will present his work co-editing an expanded edition of former US Poet Laureate Juan Felipe Herrera's underrecognized bilingual collection *Akrylica* (1989). Sarah Kortemeier's first collection of poems, *Ganbatte*, takes travel, language, and the weight of history as its themes. She will speak about translating the expatriate experience into poetry.

Moderators: David Gramling
Faith Harden
Participants: Maria Letizia Bellocchio
Farid Matuk
Sarah Kortemeier

9:00am – 10:15am
Highland D

Us Too 2: Sexism and Sexual Harassment in the Translation Profession

This moderated discussion continues the work of the previous year's panel on sexism and sexual harassment in the translation profession. The goal of the session is to produce a set of recommended guidelines and policies for preventing and responding to sexual harassment at translation residencies and programs.

Moderators: Corine Tachtiris
Aron Aji

9:00am – 10:15am
Highland EF

Revealing What's Hidden: Editing Translation Anthologies

This roundtable will look at practical considerations of compiling and editing anthologies of literature in translation, based on the experiences of our panelists, who have collectively produced ten anthologies. These questions will guide our conversation: How do editors go about selecting work? What is the vision or purpose of the book? What are some best practices for working with other translators? What are some strategies for organizing and sequencing the work? How can introductions and other critical apparatus best frame the anthology? And when the book is finished, how to involve writers and translators in the promotion process? Panelists will share examples of their anthologies of work from Argentina, Iraq, Italy, Poland, the United States, and Uruguay.

Moderator: Karen Kovacic
Participants: Jesse Lee Kercheval
Geoffrey Brock
Lisa Rose Bradford
Dan Veach

- 9:00am – 10:15am
Highland G
- Russian Poetry and the Internet**
Internet literature, “seteratura” (set’=web; literatura=literature) is a thriving literary phenomenon in today’s Russia, due to a dearth of small presses, but also because Russia’s internet culture does not consider web publication inferior to print. Poetry is at the forefront of the “seteratura” boom on social media and specialist sites. The web allows for texts to be supplemented with hyperlinks and audiovisual elements, challenging our understanding of the genre. Moreover, the internet is transforming the processes and hierarchies of publishing, as well as the relationships between readers and poets, both in Russia and in Russian-speaking populations outside its boundaries. This panel explores the impact of the digital age on literary language, publishing, and reading in Russia.
Moderator: Josie von Zitzewitz
Participants: Isaac Wheeler
Olga Livshin
Sibelan Forrester
- 9:00am – 10:15am
Highland J
- Poetry of the Senses: Translating Perception and the Sensorial**
What unique challenges surface when trying to translate the sensorial? How can we translate sounds, feelings, touch, flavor, or even movement or heat? Do these implications complicate even further when translating poetic texts? We will approach the complicated subject of translating poetry to and from Romance languages, while exploring its different representations of sensorial perception and the implications of the purportedly obscure language that accompanies these works. This roundtable hopes to bring together new and experienced translators who work with challenging structures in terms of syntax, vocabulary, or format, in order to share their experiences of translating different manifestations of the perceptual. We hope for a lively discussion with audience members as well.
Moderator: Ruth Llana
Participants: Catherine Jagoe
Sharon Dolin
Jeannine Pitas
Laura Cesarco Eglin
Silvina Katz
- 9:00am – 10:15am
Highland K
- Translating Graphic Novels**
Following on the conference’s theme of “Sight and Sound,” this panel will explore the challenges—and rewards—of translating graphic literature. It will also highlight the differences in the marketplace for graphic novels, how the economics work, what goes into the production of graphic novels, ideas about craft, and much more. Three expert translators of graphic literature will discuss all of these issues and present their current projects.
Moderator: Susan Harris
Participant: Edward Gauvin
Nicholas Theisen
Laura Marris
- 9:00am – 10:15am
Cascade Rooms A-F
(Convention Center)
- Annual Alexis Levitin Bilingual Reading Series 1: Middle East and North Africa**
Moderator: Alexis Levitin
- | Time | Translator Author Country Language Genre |
|---------|--|
| 9:00am | Paula Haydar Jabbour Douaihy Lebanon Arabic Fiction |
| 9:12pm | Ghazal Alharbi Ghazi Algosabi Saudi Arabia Arabic Poetry |
| 9:24am | Conor Bracken Mohammed Khair-Eddine Morocco French Poetry |
| 9:36am | Mohammad Husayyan Hussein Barghouthi Palestine Arabic Fiction |
| 9:48am | Peter Thompson Mohamed Loakira Morocco French Poetry |
| 10:00am | Adnan Haydar Khalil Hawi and Ali Ahmed Said (Adonis) Lebanon and Syria Arabic Poetry |
- 10:15am – 10:45am
- Beverage Break** (Riverside Court, Convention Center)
Sponsored by the University of Arizona College of Humanities
- 10:45am – 11:15am
- NEA “Office Hour”** (Aqueduct D, Convention Center)
A member of the National Endowment for the Arts Literary Arts team will be available to provide one-on-one guidance to NEA Translation Fellowship applicants. Come with questions, either about the program in general or about a specific project. Attendees who signed up for a ten-minute slot in advance of the conference will be given priority.

10:45am – 12:00pm Sessions (Convention Center)

10:45am – 12:00pm
Highland A**Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part I of III)**

Knowledge of book contracts among literary translators varies widely. Some of us are well-versed; others, admittedly clueless. Having a model contract to refer to is a great help, but once the publisher sends you an agreement, how do you get from there to the terms you want? In Parts One and Two of this three-part workshop, translators explain key provisions of model contracts from the Authors Guild (US), PEN America Translation Committee, and Society of Authors (UK), and compare them to terms seen in agreements from a range of publishers. In Part Three, they will share actual contracts they received, and how they negotiated to achieve the terms they wanted. Part One focuses on grant of rights, copyright, and reversion of rights, as well as manuscript delivery and acceptance.

Moderator: Alex Zucker
Participants: Julia Sanches
Allison Markin Powell
Daniel Hahn

10:45am – 12:00pm
Highland B**The Politics and Poetics of Translating Constraint**

This roundtable brings together translators and scholars of the Oulipo to discuss the complex relationship between potential literature, translation, and politics. Constraint-based writing may appear apolitical due to its emphasis on language play. However, there is a sort of liberation to be found in self-imposed constraint; formal experimentation can challenge rigid mental structures such as dualism, hierarchical thinking, and purism. This disruption has political consequences by evoking modes of existence that conventional writing often obscures. Furthermore, a number of works from the Oulipo canon engage with political themes. The roundtable will address topics including visibility, agency, queerness, feminism, and anarchism, and authors including Calvino, Queneau, Audin, and Garréta.

Moderator: Jeff Diteman
Participants: Camille Bloomfield
Chris Clarke
Rachel Galvin
Anna Botta

10:45am – 12:00pm
Highland D**With My Own Eyes and Ears: Conundrums of Identity in Translation**

The translator is sometimes conceptualized as a neutral “channel” through which the text flows, but we cannot deny the ways in which our identities influence our work. How do our own “eyes and ears” influence the ways we interact with authors and texts? Identity shapes all stages of the process of translation: from what we choose to translate, to quandaries of empathy and voice, to publishing decisions, and much more. In this workshop, we will push ourselves to confront some of these challenging questions of power, privilege, and perspective. Working in small groups, we will help each other consider the concrete implications of identity and power on our current translation projects. Translators from all backgrounds are encouraged to join us.

Moderator: Eric Fishman
Participants: Somrita Ganguly
Luke Leafgren

10:45am – 12:00pm
Highland EF**A Collective of Collectives**

Many literary translation collectives have sprung up in recent years. To explore this relatively new phenomenon, a roundtable of representatives from collectives across the US and farther afield will discuss their origins, missions, specific initiatives, engagement with local and larger communities, successes and challenges they've faced while growing, and other adventures of collective engagement. Significant Q&A time will be given to address how attendees could consider starting their own collectives, and other models of cooperative practice.

Moderator: Heather Cleary
Participants: Sophie Bowman
Kaija Straumanis
Megan Berkobien
Zoë Perry
Shelley Fairweather-Vega

10:45am – 12:00pm
Highland G

Art Omi Translation Lab 2019

Join the writers and translators from Translation Lab 2019 as they share and discuss their work. Every fall, Art Omi: Writers, a residency program in New York’s Hudson Valley, hosts four English-language translators along with the writers whose work is being translated into English. Translators working on various types of texts—from fiction and nonfiction to theater and poetry—enjoy a short, intensive residency that provides them with an integral stage of refinement and the chance to dialogue with writers about text-specific questions. Translation Lab also serves as an essential community-building environment for English-language translators who are working to increase the amount of international literature available to English-language readers.

Moderator: DW Gibson
Participants: Mara Faye Lethem and Marta Orriols
Sung Ryu and Choi Eunyoung
Ekaterina Petrova and Iana Boukova
Vala Thorodds and Kristín Ómarsdóttir

10:45am – 12:00pm
Highland J

Sounding Poetry

In this panel, translators get physical, revealing the embodied process they take in sounding a poem. From voicing to walking to dreaming in lines, we’ll consider various approaches to finding the translation’s internal metronome. Does the beat recreate or diverge from the original? How do we get from clunky draft to wholistic organism with internal rhythms working? Why keep sonic friction or an un-English sound? And what does all this have to do with finding a way into the inexpressible mystery at the poem’s heart? Our approaches attend to the ways that sound functions as a verb, plunging us into the depths of the unseen, like a well, or under the ocean, or inside our own bodies. Q&A will include an impromptu workshop; bring or send your unwieldy lines in advance to mirosent@calpoly.edu.

Moderator: Mira Rosenthal
Participants: Curtis Bauer
Cole Swensen
Rebecca Gayle Howell
Peter Covino

10:45am – 12:00pm
Highland K

Annual Alexis Levitin Bilingual Reading Series 2: Multimedia

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
10:45am	Atar Hadari Hanoch Levin Israel Hebrew Poetry
10:57am	Jane Bugaeva Sveta Dorosheva Russia Russian Fiction
11:09am	Christina Vega-Westhoff Edison Simons Panama Spanish Poetry
11:21am	Dongshin Chang Tang Xianzu China Chinese (Classical) Drama
11:33am	Jeremy Schwartz Israel Eliraz Israel Hebrew Poetry
11:45am	Nariman Youssef Nadia Kamel Egypt Arabic Fiction

10:45am – 12:00pm
Cascade Rooms A-F
(Convention Center)

Nordic Language Spotlight

A bilingual reading session organized around the Nordic languages, which persist as vibrant literary languages in spite of having relatively few speakers: from upwards of 10 million in the case of Swedish, to around 350,000 in the case of Icelandic. Our panel of translators will read from recently translated or works-in-progress from Danish, Icelandic, Norwegian, and Swedish.

Moderator: Larissa Kyzer
Participants: Michael Goldman
Kira Josefsson
Lytton Smith
Kerri Pierce

12:00pm – 2:00pm

Lunch (on your own)

2:00pm – 3:15pm Sessions (Convention Center)

2:00pm – 3:15pm
Highland A

Dirty Dancing: Handling the Explicit in Translation

When a source text presents explicit language or content, how can we draw a line between mediation and censorship? Is this kind of intensity subject to the practice of localization? What happens when explicitness is edited away? Translations are often sanitized, but the translators on this panel share the view that explicit translation is, in fact, a worthy goal. In this panel, they will discuss the value of conveying the “dirty” parts of a source text, even if doing so means making some readers uncomfortable.

Moderator: Sam Bett
Participants: Anna Zielinska-Elliott
Allison Markin Powell
David Boyd

2:00pm – 3:15pm
Highland B

From Page to Stage: Readings of Dramatic Translations (Part I of II)

Theater asks audiences to engage the realities of others; this is a familiar task to literary translators. Yet there is a dearth of dramatic translation in this country. We at ALTA hope to promote dramatic translation among both translators and theater practitioners by offering a venue where actors, directors, and translators can collaborate to present staged readings of new dramatic translations from around the world. In Part One, we offer performances and discussions of scenes from *The Future Lurks Everywhere and Nowhere*, Julie Winter’s translation from German of Vladimir Vertlib’s 2017 play, and *Entrusting the Son*, Dongshin Chang’s translation from classical Chinese of Liang Chenyu’s 16th-century kunqu play. Join us for a rousing round of theater-making!

Moderator: Lauren Wolfe
Participants: Julie Winter
Dongshin Chang

2:00pm – 3:15pm
Highland D

Focus on Open Letter Books

Rochester is home to Open Letter Books, one of the country’s premier publishers of literature in translation. Come hear a few Open Letter translators and authors talk about their projects and their experiences working with Open Letter. The conversation will include information about how particular books came to be, about editing issues, and about how these titles are being promoted.

Moderator: Chad Post
Participants: Katie Whittemore
Carlos Labbé
João Reis

2:00pm – 3:15pm
Highland EF

Awards, Residencies, and Grants

Representatives from a number of different organizations offering support (or prizes) for translators will share information about their programs, along with other opportunities that are out there. These grants, residencies, and awards apply to translators of all levels of experience, so come by to pick the brains of the panelists and learn about ways that you can support your translation activities.

Moderator: Nancy Naomi Carlson
Participants: Katy Day
DW Gibson
Samantha Schnee

2:00pm – 3:15pm
Highland G

Translation Visibility in the Academy: Scholarship, Teaching, Community

The marginalized status of translation in academia is palpable and problematic, though the demand for more professional training and increasingly flexible disciplinary boundaries is leading to change. This panel addresses this tension and discusses strategies for making translation visible in the academy through research, pedagogy, and community development. It will ask questions such as the following: When teaching literature, how can we encourage students to think about the complex and enriching process of translation? How can scholarly writing be a place to highlight the dynamic practice of translation? How does translation inform literary studies, and vice versa? How can we develop translation communities, and how can this be a way of building relationships beyond the university?

Moderator: Sarah Booker
Participants: Katherine Hedeem
Denise Kripper
Olivia Lott
Gabiella Martin
Tal Goldfajn

2:00pm – 3:15pm
Highland J

The Not-So-Loneliest Profession: Collaborative Translation Models

The work of a literary translator usually means endless hours alone with a text, but with a little ingenuity translation can encompass much more than that. This session will focus on the various types of cooperative translation that the panelists have been experimenting with, including professional and academic apprenticeships, mixed pairings, translation residencies with authors, and some unusual, one-off projects.

Moderator: Evan Fallenberg
Participants: Aron Aji
Jessica Cohen
Aviya Kushner

2:00pm – 3:15pm
Highland K

The Book In/As Translation

This panel approaches the topic of translation from a material, book-oriented perspective. Presenters will include translators and book artists whose work explores the intersection of translation and book studies from both historical and practice-oriented directions. Following the theme of this year’s conference, we will focus in particular on the topic of “sight,” by looking at the visual and material dimensions of the translated text. The goal of this panel will be to open up a conversation about translation and the material book, to showcase current work being done across the two fields, and to encourage further collaboration between translators and book artists.

Moderator: Laura Moser
Participants: Hope Campbell Gustafson
Katharine DeLamater
Inés García de la Puente
Janet Hendrickson
India Johnson

2:00pm – 3:15pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 3: Slavic Languages

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
2:00pm	J. Kates Aigerim Tazhi Kazakhstan Russian Poetry
2:12pm	Izidora Angel Nataliya Deleva Bulgaria Bulgarian Fiction
2:24pm	Nina Kossman Vladimir Pryakhin Russia Russian Poetry
2:36pm	Alexandra Niemi Anna Glazova Russia Russian Poetry
2:48pm	Tatiana Samsonova Elena Botchorishvili Canada Russian Fiction
3:00pm	Margarit Ordukhanyan Anatolii Viktorovich Shilenek, aka Azazello Russia Russian Poetry

2:45pm – 3:45pm

ALTA Board Listening Post (Aqueduct D, Convention Center)

Come talk to a member of ALTA’s Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!
Board Member: Elizabeth Harris

3:30pm – 4:30pm

ALTA Travel Fellows Reading (Grand Lilac Ballroom, Convention Center)

Come listen to Maia Evrona, Caroline Grace Froh, Anni Liu, Salazar Monárrez, and Gnaomi Siemens, the 2019 Travel Fellows, read selections from their winning translations.

4:45pm – 6:45pm

ALTA Awards Ceremony and Reception (Grand Ballroom DEFG, Hyatt)

Head back over to the Hyatt after the Travel Fellows Reading to celebrate the conferring of ALTA’s 2019 Translation Awards. The award-winners will be announced, and they will read short selections of their winning works. A reception and time to mingle will follow.

Light appetizers and cash bar available.

7:00pm – 8:30pm

Offsite: Rochester Early Music Festival Collaboration Concert

In collaboration with ALTA, the Rochester Early Music Festival (REMF) offers a concert of early vocal music performed by chamber choir Musica Spei. The REMF celebrates the greater Rochester area’s rich culture of Early Music performance. With an annual festival featuring concerts, recitals, collaborations, and interactive events over two weeks in November, the REMF brings to life the music of long past. For this event, ALTA translators have contributed translations of texts in the following languages selected from Musica Spei’s repertoire: Medieval French, Medieval Latin, German, Old Church Slavonic, Flemish, and Polish. Musical selections will be presented as original poetic text, sung text, and in new translation.

St. Luke & St. Simon Cyrene Episcopal Church (“Two Saints”)
17 S. Fitzhugh Street, Rochester, NY 14614
(585) 546-7730 | <http://www.twosaints.org/>

8:30pm – 10:30pm

Offsite: Cold Beer, Cold Readings

Translators, seize the spotlight in this celebration of international drama! It’s karaoke...for theater, as audience members jump in to act out scenes translated by their fellow ALTA attendees. Come to read, or just cheer your friends on. No acting experience required, and we’ll provide the scripts. Suffering from stage fright? Soothe your nerves with drink specials at The Spirit Room, including phenomenal cocktails and punch!

The Spirit Room
139 State Street, Rochester, NY 14614
(585) 397-7595 | www.facebook.com/TheSpiritRoomRochester/

8:30pm – 10:30pm

Offsite Annual Alexis Levitin Bilingual Reading Series: Café Latino

Moderator: Alexis Levitin

Time	Translator	Author	Country	Language	Genre
8:30pm	Susan Ayres	Elsa Cross	Mexico	Spanish	Poetry
8:40pm	Hugh Hazelton	Oliverio Gironde	Argentina	Spanish	Poetry
8:50pm	Katie Lateef-Jan	Silvina Ocampo	Argentina	Spanish	Fiction
9:00pm	Fanny Arango-Keeth	Javier Heraud	Peru	Spanish	Poetry
9:10pm	Dick Cluster	Paula Abramo	Mexico	Spanish	Poetry
9:20pm	Luis Guzmán Valerio	Isaac Goldemberg	Peru	Spanish	Fiction
9:30pm	Cole Heinowitz	Mario Santiago Papasquiaro	Mexico	Spanish	Poetry
9:40pm	Donald Wellman	Néstor Perlongher	Argentina	Spanish	Poetry
9:50pm	Suzanne Jill Levine	Silvina Ocampo	Argentina	Spanish	Fiction
10:00pm	Elizabeth Rose	Cristina Peri Rossi	Uruguay	Spanish	Poetry
10:10pm	William Keeth	Generación del 50	Peru	Spanish	Poetry
10:20pm	Jessica Powell	Silvina Ocampo	Argentina	Spanish	Fiction

The Vesper Kitchen and Bar
 1 Capron Street, Rochester, NY 14607
 (585) 454-1996 | www.rocthevesper.com

Food and beverages will be available for purchase.

Saturday, November 9, 2019

8:00am – 5:00pm **Registration** (Galleria, Convention Center)

8:00am – 5:30pm **Family Room** (Aqueduct AB, Convention Center)

9:00am – 5:30pm **Bookfair** (Cascade Rooms A-F, Convention Center)
In partnership with Barnes and Noble Booksellers at the University of Rochester

9:00am – 10:15am Sessions (Convention Center)

9:00am – 10:15am
 Highland A

Translation is Writing, or Where Literary Translation Meets Creative Writing

Marguerite Yourcenar wrote that “Translating is writing.” But do all writers and translators view these roles as equal? What do the craft of writing and the craft of translation have to offer each other? And what happens when another variable is added to the equation: the shared nexus of a writing program? Panelists all have a connection to the Vermont College of Fine Arts: they have earned MFAs, or currently teach in or co-direct its writing programs. They have published their writing and translations widely, founded writing circles, and worked as educators and editors. Come share in their conversation about the processes and philosophies of their writing and translating.

Moderator: Evan Fallenberg
 Participants: A. Anupama
 Patty Crane
 Allison Grimaldi-Donahue
 Tomas Morín

9:00am – 10:15am
 Highland B

Is Once Ever Enough? The Case for Retranslation

Many English readers come to know international literature through a single translation, but even a very good translation reflects the time and place of its creation, as well as the translator’s sensibilities. If it is enduring, the “sight and sound” of such a translation can become canonical, while conveying only one interpretation of the original. This panel will discuss what retranslations can teach us about much-loved works, and whether all works need fresh translations. We will also take up controversial matters such as publisher agreements preventing retranslation, and how retranslation can make popular and enduring works that have not achieved success in English more “visible and audible” internationally. Audience questions welcome!

Moderator: Padma Viswanathan
 Participants: Marian Schwartz
 Geoffrey Brock
 Breon Mitchell
 Adrienne Rose
 Somrita Ganguly

9:00am – 10:15am
Highland D

Commercial and Literary Translation in Dialogue

There is a kind of wall between literary translation and commercial translation (i.e., translation of documents for business and institutional clients), which generally function as separate markets. In this panel, translators who do both types of translation will share their experiences. Is commercial translation a good way to contribute to making a living translating? Can it inform or influence literary translation? How different are these two types of translation? Are there connections between translating a nonfiction book and a report for an NGO? A short story and a marketing brochure? A poem and the subtitles for a film? Can we gain a better understanding of translation as a process and/or an industry by establishing a dialogue between literary and commercial translators?

Moderator: Kate Deimling
Participants: Jeff Diteman
Kevin Gerry Dunn
Lois Feuerle
Valeriya Yermishova

9:00am – 10:15am
Highland EF

Editors' Roundtable: Independent Presses

Editors from several independent publishing houses will discuss what type of translations they're looking for, what they look for in proposals, and other insights into the publishing world. Panelists will introduce their respective presses and take questions from the audience.

Moderator: Chad Post
Participants: Lauren Hook
Edwin Frank
Kendall Storey
Declan Spring

9:00am – 10:15am
Highland G

ALTA's Awards, Fellowships, and Mentorships: Tips for Applicants

Do you have questions about what makes a strong Travel Fellow application? Wondering how ALTA's awards are determined and judges are selected? Interested in the ways a Mentorship can help you take the next step in your career as a translator? If so, this session is for you! In addition to ALTA's annual conference, our Awards, Travel Fellowships, and Emerging Translator Mentorship Program are the main branches of our programming. In this session, you are invited to a presentation by members of ALTA's staff and board on the history, selection process, and calendar of our Awards, Fellowships, and Mentorships, plus tips for applicants. Ample time will be devoted to Q&A.

Moderator: Kelsi Vanada
Participants: Ellen Elias-Bursac
Rachael Daum
Sebastian Schulman

9:00am – 10:15am
Highland J

Celebrating 100 Issues of *Review: Literature and Arts of the Americas*

Since it was founded in 1968 by the Center for Inter-American Relations, *Review: Literature and Arts of the Americas* has brought critical attention to the finest writing from South America, Mexico, Central America, and the Caribbean, showcasing voices from the Boom to the present, as well as covering literature from previous eras. To celebrate *Review's* forthcoming 100th issue, join editor Daniel Shapiro, advisory board member Elizabeth Lowe, and frequent contributors Suzanne Jill Levine and Gary Racz for a roundtable discussion recognizing the journal's important role in making available through English-language translation the poetry, prose, and scholarly writing of the Americas.

Moderator: Gary Racz
Participants: Daniel Shapiro
Elizabeth Lowe
Suzanne Jill Levine

9:00am – 10:15am
Highland K

Listening to Lesser-Known Cuban Authors

Conversations around Cuban literature in English tend to center on a handful of names. This session focuses on writers who have not been translated widely. Does the impulse to "explain" texts through translation increase with authors whose work is less well-known in English? How can translators respond to their own anxieties concerning misconceptions of an island too often treated as an enigma? How might we address our desire to simultaneously smooth over and make audible the culturally specific features of Cuban Spanish? In discussing these questions, panelists will grapple with issues including racial characterization, gendered language, (self)censorship, the erasure of exiled voices, and translating Cuban literature back into Spanish.

Moderator: Alexis Romay
Participants: Rebecca Hanssens-Reed
Jennifer Shyue
Lourdes Molina
David Lisenby
Achy Obejas

9:00am – 10:15am
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 4: Turkic Languages

Moderator: Alexis Levitin

Time | Translator | Author | Country | Language | Text

9:00am Derick Mattern | Cenk Gündoğdu | Turkey | Turkish | Poetry
9:12am Mirgul Kali | Zhusipbek Aimauytov | Kazakhstan | Kazakh | Fiction
9:24am Öykü Tekten | Birhan Keskin | Turkey | Turkish | Poetry
9:36am Sabrina Jaszi | Askad Mukhtar | Uzbekistan (USSR) | Uzbek | Fiction
9:48am Sevinç Türkkkan | Asli Erdoğan | Turkey | Turkish | Nonfiction

9:45am – 10:45am

ALTA Board Listening Post (Aqueduct D, Convention Center)

Come talk to a member of ALTA's Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!

Board Member: Samantha Schnee

10:15am – 10:45am

Beverage Break (Riverside Court, Convention Center)

Sponsored by Vermont College of Fine Arts

10:45am – 11:45am

Translator-Editor Pitch Sessions (Highland CH, Convention Center)

By appointment only

10:45am – 11:45am

NEA "Office Hour" (Aqueduct D, Convention Center)

A member of the National Endowment for the Arts Literary Arts team will be available to provide one-on-one guidance to NEA Translation Fellowship applicants. Come with questions, either about the program in general or about a specific project. Attendees who signed up for a ten-minute slot in advance of the conference will be given priority.

10:45am – 12:00pm Sessions (Convention Center)

10:45am – 12:00pm
Highland A

Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part II of III)

Knowledge of book contracts among literary translators varies widely. Some of us are well-versed; others, admittedly clueless. Having a model contract to refer to is a great help, but once the publisher sends you an agreement, how do you get from there to the terms you want? In Parts One and Two of this three-part workshop, translators explain key provisions of model contracts from the Authors Guild (US), PEN America Translation Committee, and Society of Authors (UK), and compare them to terms seen in agreements from a range of publishers. In Part Three, they will share actual contracts they received, and how they negotiated to achieve the terms they wanted. Part Two focuses on fees, royalties, and (the thorniest thicket) subsidiary rights.

Moderator: Alex Zucker
Participants: Julia Sanches
Allison Markin Powell
Daniel Hahn

10:45am – 12:00pm
Highland B

Russian Translation Workshop

The focus this year will be on the translation of dialogue appearing in both poetry and prose. Participants may submit copies in advance of exemplary problem passages in the original Russian and in translation, for workshop discussion around the table of knotty problems solved or unsolved. Russian chocolate will be available to fuel the discussion, as is traditional to this annual workshop.

Moderators: Mary Jane White
Isaac Wheeler

10:45am – 12:00pm
Highland D

Arabic Translation Workshop

From seemingly endless sentences, to repeated words, to rhyme, many qualities that signal high literary technique in Arabic have the opposite effect on an English reader. What's a translator to do? In this roundtable/workshop, Arabic translators of prose, poetry, and theater will each briefly present an elegant solution to a tricky, text-based translation conundrum, with discussion to follow. Are there strategies we can glean from our colleagues' hard-won translation triumphs? While aimed primarily at other Arabic translators and editors, this workshop welcomes those working from other languages.

Moderators: Elisabeth Jaquette
Mona Kareem
Participants: Mohammed Albakry
Robyn Creswell
Chip Rossetti

10:45am – 12:00pm
Highland EF

Revising Out Loud: Articulated Translation as Pedagogy

Reading a translation out loud is a crucial step in the revision process. In this panel, translator-educators illustrate how aural revision informs our teaching practices in various ways: from incorporating translation readings into workshops, to having students make recorded translations, to pairing student translators with actors or directors or having them stage readings, to dubbing films and operas in translation, to the sight translation of short poems and stories. Join us to share your favorite exercises for teaching literary translation via sight and sound.

Moderator: Annelise Finegan Wasmoen
Participants: Jenny McPhee
Elizabeth Lowe
Sawako Nakayasu
Marguerite Feitlowitz

10:45am – 12:00pm
Highland G

Spanish-English Prose Workshop

Join this Spanish-English Prose workshop at the conference. If you're currently at work translating literary prose from Spanish to English, especially if you're relatively new to the field, this workshop is for you! Join others like yourself under the mentorship of two experienced translators in sharing three to five pages of a manuscript in progress. Mentors and group members alike will offer suggestions. Send your manuscripts to Sandy Kingery (kingery@lycoming.edu) before the conference for detailed suggestions. You can also simply bring a manuscript to the session for feedback on specific questions.

Moderators: Sandra Kingery
Cathy Nelson

10:45am – 12:00pm
Highland J

Sounds of French: A Workshop on Translation Challenges

This workshop will present successful translations of passages in French in which sounds are prominent—words that cannot be translated by simple dictionary equivalents; nonwords, such as onomatopoeia; echo or rhythm effects; etc. Translators determined to achieve a result that evokes the sound of the original as closely as possible will present translation challenges, whether from work in progress or in published work, and explain their process for reaching a solution. Each panelist will have fifteen minutes and will project the problematic texts in the original language, explaining how they arrived at their final choices. Members of the audience will be invited to participate to contribute to the discussions.

Moderator: Armine Kotin Mortimer
Participants: Samuel N. Rosenberg
Susanna Lang

10:45am – 12:00pm
Highland K

Difficult Passages: An Interactive Workshop

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

Moderator: Clyde Moneyhun

10:45am – 12:02pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 5: Poetry Potpourri

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
10:45am	Dominique Townsend Terdak Lingpa Tibet Tibetan Poetry
10:56am	Julia Johanne Tolo Paal-Helge Haugen Norway Norwegian Poetry
11:07am	George Life Du Fu China Chinese (Classical) Poetry
11:18am	Christopher Patton Anonymous United Kingdom English (Old) Poetry
11:29am	Dorothy Bonett Xu Zhimo China Chinese (Mandarin) Poetry
11:40am	Nina Varon Miroslav Valek Slovakia Slovak Poetry
11:51am	Yun Wang Su Dong-Po China Chinese (Classical) Poetry

11:45am – 12:45pm

ALTA Board Listening Post (Aqueduct D, Convention Center)

Come talk to a member of ALTA's Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!

Board Member: Sebastian Schulman

- 12:00pm – 2:00pm **Lunch** (on your own)
 Three Rochester food trucks—Chef’s Catering Mobile Kitchen, Eat Greek, and Meat the Press—will be parked outside the Convention Center if you’d like to purchase lunch there!
- www.chefscater.com/mobile-kitchens
 www.eatgreektruck.com
 www.meatthepress.com
- 12:30pm – 2:00pm **And Other Stories’ Portuguese Reading Group Meeting** (Highland CH, Convention Center)
- 1:00pm – 1:45pm **General Membership Meeting** (Highland A, Convention Center)
 ALTA members, one and all, come to this year’s general membership meeting to hear how the Arizona affiliation is progressing, talk about ALTA initiatives and developments, and where we’re headed.
- 2:00pm – 3:00pm **ALTA Board Listening Post** (Aqueduct D, Convention Center)
 Come talk to a member of ALTA’s Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!
 Board Member: Mira Rosenthal
- 2:00pm – 3:15pm **Translator-Editor Flash Sessions** (Highland CH, Convention Center)
By appointment only

2:00pm – 3:15pm Sessions (Convention Center)

- 2:00pm – 3:15pm
 Highland A **Ekphrastic Translation and Translation Across Modalities**
 This panel explores translating across modalities and ekphrastic translation. What unique challenges and opportunities are presented by translating between written, oral, aural, visual, and embodied modalities? This panel includes presentations on: translations between linear spoken/written English works and three-dimensional, embodied American Sign Language; translator journals with diagrams, charts, sketches, and images as a type of ekphrasis; and collaboration with a visual-textual artist on translations to produce art installations.
- Moderator: Corine Tachtiris
 Participants: Miriam Lerner
 Aubrey D. Jones
 Amaia Gabantxo
- 2:00pm – 3:15pm
 Highland B **From Page to Stage: Readings of Dramatic Translations (Part II of II)**
 Theater asks audiences to engage the realities of others; this is a familiar task to literary translators. Yet there is a dearth of dramatic translation in this country. We at ALTA hope to promote dramatic translation among both translators and theater practitioners by offering a venue where actors, directors, and translators can collaborate to present staged readings of new dramatic translations from around the world. In Part Two, we offer performances and discussions of scenes from *One Day*, Taylor Gaines’ translation from French of Gabrielle Chapdelaine’s 2018 play, and *Against Fraternity*, H.J. Gardner’s translation from Catalan of Esteve Soler’s 2017 play. Join us for a rousing round of theater-making!
- Moderator: Lauren Wolfe
 Participants: Taylor Gaines
 H.J. Gardner
- 2:00pm – 3:15pm
 Highland D **The Future of Translation/25 Years of Two Lines**
 For twenty-five years, *Two Lines* has been publishing world literature in translation, championing underrepresented regions and languages, and celebrating the work of literary translators. Join past contributors—all of whom are teachers or editors, as well as translators—for a discussion of the evolution of translation in the last two decades, and of where this field is headed. We will address some of the most pressing issues suggested by essays on “The Future of Translation” featured in *Two Lines* 30, including issues of collaboration and who has the right to translate. We will close with a discussion of how *Two Lines* continues to evolve and support the work of translators, and *Two Lines* editors will announce an exciting new book series inspired by recent issues of the journal.
- Moderator: Olivia Sears
 Participants: Cynthia Hogue
 Jeremy Tiang
 Lizzie Davis
 Sarah Coolidge
 Jeffrey Angles

2:00pm – 3:15pm
Highland EF

Editors' Roundtable: Literary Journals

For emerging translators as well as established ones, submitting poems or fiction to journals can be a great way of getting work out there. The editors on this panel represent such journals as *Exchanges*, *The Arkansas International*, *The Massachusetts Review*, *No Man's Land*, *Tupelo Quarterly*, and *Transference*. They'll describe how to put together a good manuscript submission, as well as what they look for. A substantial portion of the roundtable will be devoted to audience questions.

Moderator: David Smith
Participants: Linda Frazee Baker
Geoffrey Brock
Nancy Naomi Carlson
Jim Hicks
Molly Lynde-Recchia

2:00pm – 3:15pm
Highland G

Co-translation as Collaboration

The intricacies of translation that lie at the heart of the growing interest in co-translation beg the following questions: How is co-translation defined, undertaken, and facilitated? Do both collaborators need to be proficient in both languages they work on? How do they think between the two languages/cultures? How is this collaboration achieved? What kind of relationship ensues from this partnership? The panelists, based on their own experience with co-translation, will offer an overview of the process of co-translation, provide answers to the above questions, and offer reflections on the different approaches they use.

Moderator: Mbarek Sryfi
Participants: Edward Morin
Diane Manole
Berenice Cocciolillo
Yardenne Greenspan
Lucia Aranda

2:00pm – 3:15pm
Highland H

From Curses to Sweet Nothings: Translating Emotionally Charged Language

From the dear to the damned, from curses to sweet nothings, emotionally charged language presents challenges and creative opportunities that can be the lynchpins that keep a translation on track—or send it off the rails. This panel explores such language through various considerations: What exactly are we translating when we translate curses—be they maledictions or obscenities—and terms of affection? To what extent are we constrained by genre and historical contingency? How can we calibrate the degree of offensiveness or affection and remain attentive to tone and register? Some suggest that more literal renderings can breathe new life into a target language. But how do we balance making a curse or term of endearment feel natural in translation while retaining its distinctive character?

Moderator: Heather Hennes
Participants: Eric Reinders
Will Vanderhyden
J. Bret Maney

2:00pm – 3:15pm
Highland K

Music, Musicality, and Translation

This panel, composed of translators who are also musicians or collaborate closely with them, will investigate the connections between the practices of translation and those of playing or "making" music. How can the two activities complement each other, and do they have commonalities that can usefully enhance our understanding of them? Do musician-translators gravitate particularly toward "musical" texts, or do they understand their approach to translation as musical? What do we mean when we talk about musicality in texts?

Moderator: Anne Posten
Participants: Christoph Roeber
Marshall Yarbrough
Niloufar Talebi

2:00pm – 3:15pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 6: Spain

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
2:00pm	JP Allen Francisco Layna Ranz Spain Spanish Poetry
2:12pm	Don Bogen Juan Lamillar Spain Spanish Poetry
2:24pm	Barbara Ichiishi Esther Tusquets Spain Spanish Fiction
2:36pm	Claudia Routon Antonio Ángel Agudelo Spain Spanish Poetry
2:48pm	Samantha Schnee Juan Antonio Masoliver Rodenas Spain Spanish Poetry
3:00pm	Carolyn Tipton Rafael Alberti Spain Spanish Poetry

3:30pm – 5:00pm

Keynote Address: Flying Words Project (Grand Lilac Ballroom, Convention Center)

5:00pm – 7:00pm

Offsite: Translation LitCrawl

In Partnership with Writers & Books

Join fellow ALTA members and Rochester readers for a night of translation readings and cocktails. Starting in the Hyatt, the “crawl” will end at VOLO Osteria and Enoteca, and will feature three readers at each location. Three Rochester-based translators (Leah Zazulyer, Kerri Pierce, and Jennifer Kellogg) will be joined by Katie Whittemore, So J. Lee, and Soleil David. The Translation LitCrawl promises to be a fun evening with refreshments (available for purchase), great works in translation, and an opportunity to meet members of Rochester’s literary community.

Hyatt Regency Rooftop Bar, 4th Floor (Center City Terrace and Lounge)
125 E. Main Street, Rochester, NY 14604
(585) 546-1234 | www.hyatt.com/en-US/hotel/new-york/hyatt-regency-rochester/roche/dining

Followed by:

VOLO Osteria and Enoteca
90 S. Clinton Avenue, Rochester, NY 14604
(585) 598-6601 | www.voloroc.com/

Food and beverages will be available for purchase at both locations.

7:00pm – 8:30pm

Offsite: Words and Music: Translation and Expression

Hearing music with spoken words can enrich and enliven and experience of both art forms—and it gets even more interesting when you throw multiple languages into the mix! Join Rochester’s Ad Hoc Music and ALTA translators Roman Kostovski, Lida Nostrati, Ellen Vayner, and Jill Gibian to experience English translations of texts from Czech, Farsi, Russian, and Spanish, paired with music that reflects the language, culture, and subject of the translation. Further delight your senses with food and drink (available for purchase) from The Little Café during this unique exploration and performance.

The Little Café
240 East Avenue, Rochester, NY 14604
(585) 258-0400 | www.thelittle.org/cafe

Food and beverages will be available for purchase.

7:00pm – 10:00pm

Declamación (Regency Ballroom, Hyatt)

In the beloved annual Declamación event, participants recite (or sing) English translations and/or original poems and prose in other languages, with a five-minute time limit. The evening will begin with those who have signed up in advance; time permitting, an open-mic session will follow.

Cash bar available.

7:30pm – 9:00pm

Offsite: Translation LitCrawl Bonus Stop with Cedilla & Co.

If all that Lit Crawling has worn you out, get an evening pick-me-up with translators’ collective Cedilla & Co. at POP ROC! Cedilla & Co. members Alex Zucker, Allison Markin Powell, Elisabeth Jaquette, Heather Cleary, Jeffrey Zuckerman, Jeremy Tiang, Julia Sanches, and Sean Gasper Bye will be offering an energizing mix of new work translated from Arabic, Catalan, Chinese, Czech, French, Japanese, Polish, and Spanish. If that’s not enough stimulation, guests can check out POP ROC’s cereal bar, coffee mocktails, and collection of comic books and manga.

POP ROC Cereal Bar and Comic Shop
337 East Avenue, Rochester, NY 14604
(585) 310-2423 | www.poprochester.com/

Food and beverages will be available for purchase.

Sunday, November 10, 2019

- 8:00am – 12:00pm **Registration** (Galleria, Convention Center)
- 8:00am – 5:30pm **Family Room** (Aqueduct AB, Convention Center)
- 9:00am – 5:30pm **Bookfair** (Cascade Rooms A-F, Convention Center)
In partnership with Barnes and Noble Booksellers at the University of Rochester
- 9:00am – 10:00am **Translator-Editor Pitch Sessions** (Highland CH, Convention Center)
By appointment only

9:00am – 10:15am Sessions (Convention Center)

- 9:00am – 10:15am
Highland A **Translating Musical Texts**
What makes texts such as opera libretti, song lyrics, and musicals so challenging is that they form a complex multimodal entity wherein music, voice, and scenic action are interwoven. This panel will explore the internal relationships of the verbal text, the musical score, and the vocal and scenic representation; provide an overview of the constraints and possibilities in the translator's work; and show the expectations and consequences such translations may meet, in both singing and nonsinging mode, on a practical and a cultural level.
Moderators: Klaus Kaindl
 Lucile Desblache
Participants: Niloufar Talebi
 James Wells
 Marta Mateo Martínez-Bartolomé
 Hillary Gardner
- 9:00am – 10:15am
Highland B **Poetry Translation as Visual/Syntactic Reconstruction**
It is not easy to picture a translation of a poem that does not quite look like it does in the original language: we as both readers and translators anticipate the poetic translation to follow not only the line and stanza breaks of the original, but also the overall syntactic arrangement of the words. However, when translating from a language grammatically distant from English, the endeavor of reflecting the syntactical effects of the original poem often appears almost impossible. The task requires immense courage, not to mention creativity, for it involves a complete disassembly of the grammar of the source text. This panel invites poetry translators to share their experiences and to elaborate on the task of reconstructing the visual and syntactic effects of a poem.
Moderator: Hayun Jung
Participants: Alex Braslavsky
 Veniamin Gushchin
- 9:00am – 10:15am
Highland D **Storied Realities of the Lived Experiences of Deaf Translators**
A growing body of research about translation between written and signed languages, specifically as performed by Deaf translators, has raised questions about the Deaf individuals who performed this work. I discuss four key societal elements—social, educational, political, and cultural—in relation to the work of Deaf translators. Drawing on Mertova and Webster's (2009) construct of critical event narratives, I collected seminal moments in their lives as they relate to their work as translators. Applying frameworks of social constructionism, feminism, and Deaf Studies to these critical events, I found the identities of the Deaf translators were constructed and shaped by their experiences in societal systems.
Moderator: Janis Cole

9:00am – 10:15am
Highland EF

Everything You Wanted to Know About Being a Professional Translator

Our aim is to provide a space for translators to find answers to the tricky, awkward questions they're not quite sure who to ask. How do I advocate for my name on the cover when it's not set out in my contract? How much money do I need to make this project worthwhile, and how do I ask for it? A publisher has approached me to do a book, but I know another translator is working on the author's work: now what? The kinds of questions asked on listservs, except answered in person. We envision this as an open forum in which translators can ask practical, nuts-and-bolts questions, and where participants offer not definitive answers, but their own experiences. Translators will learn from each other, but also from the moderators and participants, all of whom are at different stages of their careers.

Moderators: Julia Sanches
Elisabeth Jaquette
Participants: Emma Ramadan
Edward Gauvin
Daniel Hahn

9:00am – 10:15am
Highland G

Seeing and Hearing the Balkans

As the sights and sounds of a place are essential to depicting its special character and local color, translators pay particular attention to these elements. Famously full of local color, Balkan lands often foreground these specific features in literary works that include details of the local architecture, the sound of various regional languages on a city street, or the emotionally evocative "citation" of folk or popular song lyrics. This panel will present examples of recent translations and work-in-progress from Bosnia, Croatia, Macedonia, and Serbia.

Moderator: Sibelan Forrester
Participants: Ellen Elias-Bursac
Christina Kramer
Russell Valentino
Rachael Daum

9:00am – 10:15am
Highland J

Sites and Sounds: Translating Place in Spanish- and Portuguese-Language Literature

Sites abound with sights and sounds, both foreign and familiar, creating landscapes where residents, travelers, and readers develop a sense of place. Translating the sights and sounds of place, however, often presents great challenges. This panel will address the following questions as they relate to specific sites in Spanish-language texts: How does one translate sights and sounds of (a foreign) place? How might the foreignness/familiarity of the original be represented or recreated in the translation? How does the translation attempt to recreate the musicality of the original? How might the reader visualize and hear the translated site, and how does this affect the reader's perception of the source culture and language? What are the implications and consequences of these choices?

Moderator: Lourdes Molina
Participants: Shelby Vincent
George Henson
Joseph Brockway
Sughey Ramirez

9:00am – 10:15am
Highland K

Experimental Re:Retranslation

This panel explores the phenomenon of successive, serial, iterative, multiple translations of the same source poem by the same translator over time. Panelists share examples of their work in light of these questions: What compels a return to the same source poem over time? How do translation strategies change as one changes as a person? What differences exist between retranslation and revision or editing? How does this practice of repetition help the translator "make sense?" How can a translation change over the course of repeated performances? Panelists will present on postwar Japanese modernists, Cairo-born Francophone writer Andrée Chedid, repeated performances by Gozo Yoshimasu and his translators, and others.

Moderator: Adrienne Rose
Participants: Kyoko Yoshida
Takako Lento
Marc Vogel

9:00am – 10:15am
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 7: Italian

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
9:00am	Johanna Bishop Andrea Inglese Italy Italian Poetry
9:12am	Jeanne Bonner Mariateresa Di Lascia Italy Italian Fiction
9:24am	Andrea Casson & Berenice Cocciolillo Sara Vannelli Italy Italian Drama
9:36am	Jonathan Hiller Neera (pseudonym of Anna Radius Zuccari) Italy Italian Fiction
9:48am	Lisa Mullenneaux Maria Attanasio Sicily Italian Poetry
10:00am	Marella Feltrin-Morris Luigi Pirandello Italy Italian Fiction

- 9:45am – 10:45am **ALTA Board Listening Post** (Aqueduct D, Convention Center)
Come talk to a member of ALTA's Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!
Board Member: Aron Aji
- 10:15am – 10:45am **Beverage Break** (Riverside Court, Convention Center)
Sponsored by AmazonCrossing
Featuring a book giveaway and translator signing for *A Fist or a Heart* by Kristín Eiríksdóttir, translated by Larissa Kyzer, and *Dark Mother Earth* by Kristian Novak, translated by Ellen Elias-Bursac. Books are offered on a first-come, first-served basis!
- 10:45am – 12:00pm **Translator-Editor Flash Sessions** (Highland CH, Convention Center)
By appointment only

10:45am – 12:00pm Sessions (Convention Center)

- 10:45am – 12:00pm
Highland A **Don't Just Sign on the Dotted Line: Understanding and Negotiating Book Contracts (Part III of III)**
Knowledge of book contracts among literary translators varies widely. Some of us are well-versed; others, admittedly clueless. Having a model contract to refer to is a great help, but once the publisher sends you an agreement, how do you get from there to the terms you want? In Parts One and Two of this three-part workshop, translators explain key provisions of model contracts from the Authors Guild (US), PEN America Translation Committee, and Society of Authors (UK), and compare them to terms seen in agreements from a range of publishers. In Part Three, they will share actual contracts they received, and how they negotiated to achieve the terms they wanted. Part Three focuses on tactics translators have used to make their case most effectively in publishing-contract negotiations.
Moderator: Alex Zucker
Participants: Julia Sanches
Allison Markin Powell
Daniel Hahn
- 10:45am – 12:00pm
Highland B **Sounding the Line: Poets as Translators**
Whether in writing their own poems or translating, poets are keenly sensitive to issues of form and sound. Questions we will explore: How does poet-translators' intimate relation to the line and other aspects of form and sound affect their translations? How do they translate formal aspects of poems that are important in the original, but may be difficult or impossible to reproduce in English? How, in turn, has their work with poetry in other languages affected their use of form and sound in their own poetry?
Moderator: Sharon Dolin
Participants: Martha Collins
Don Bogen
Mihaela Moscaliuc
Marcela Sulak
- 10:45am – 12:00pm
Highland D **Bookselling and Translation**
What makes a translated book fly off the shelves? How can you work with your local independent store to support your translation projects? What drives reader's decisions? What translation-related events are the most successful? These questions and many more will be addressed by our panel of independent booksellers who are also advocates for international literature.
Moderator: Chad Post
Participants: Tom Roberge
Merril Speck
Jonathon Welch
Lesley Rains

10:45am – 12:00pm
Highland EF

Teaching Literary Translation in the 21st Century

In this panel, a group of translators and translation instructors who work in different language combinations will discuss and share teaching practices. Emphasis will be placed on exemplifying how changes in the curriculum, in the student population, and in our learning environments have stimulated innovative approaches, individual and/or collaborative project-based assignments, and the use of audiovisual resources for teaching literary translation.

Moderator: Marella Feltrin-Morris
Participants: Brian Baer
María-Constanza Guzmán
Annette Levine
Şehnaz Tahir Gürçağlar

10:45am – 12:00pm
Highland G

Translating into Our “Step-Mother” Tongue(s)

The assertion that translators should—and, in fact, can—only translate from a “foreign” language into their “mother” tongue is often taken for granted and left unexamined, despite plentiful examples that not only point to the contrary, but also suggest that our relationship to language(s) tends to be more complex than the binary “native”/“foreign” implies. The panel will discuss some underpinning assumptions and questions: What is at stake for those of us translating into our “step-mother” tongue(s)? How does translating into a second—or even third—language change one’s relationship to the source text? Does translating into English—which is more flexible, diverse, and less homogeneous than many other languages—present a particular case? And who is entitled to claim English as their own?

Moderator: Bruna Dantas Lobato
Participants: Jan Steyn
Sevinç Türkkán
Jeremy Tiang

10:45am – 12:00pm
Highland J

Imageless Figures: Translating Noise

Composer Morton Feldman writes, “Noise is a word of which the aural image is all too evasive. On the one hand sound is comprehensible in that it evokes a sentiment...But it is noise which we secretly want, because the greatest truth usually lies behind the greatest resistance...” But what can be made of noise within a text: senseless sounds, stream of consciousness ramblings, utterances? What happens to communication? How can truths buried in linguistic chaos emerge? Poet Norma Cole discusses the *sphota*, defined by Sanskrit grammarians as *bursts*, the existence of words without forms. Can we translate imageless figures? We will explore different methods of unearthing poetic noise and play with versions, rewriting, and making new iterations, and engage with the acoustic pre-history of writing.

Moderator: Allison Grimaldi-Donahue
Participants: Nerina Cocchi
Jacqui Cornetta
Todd Portnowitz
Laura Marris
Alexis Almeida

10:45am – 12:00pm
Highland K

Russian Fiction Outside its Gilded Cage

Young Russian writers, non-Russian Russian writers, and Russian writers for young people have yet to make a real dent in English translation. The 19th- and 20th-century classics continue to feed, glorify, but also cast a long shadow, and the Russian writers best known in English today are Soviet born and bred. Russian authors have yet to break into the booming YA market. Russophone writers outside Russia not only resist classification as “Russian” writers, but also find the usual circle of prizes, grants, and publishers out of reach. Younger writers like Ganieva, Goralik, and Starobinets are using social media, experimenting with genre, and creating online personas—phenomena that await translation into English. What strategies might help raise the profile of new Russian literature?

Moderator: Marian Schwartz
Participants: Olga Bukhina
Shelley Fairweather-Vega
Hilah Kohen

10:45am – 12:00pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 8: French

Moderator: Alexis Levitin
Time **Translator | Author | Country | Language | Genre**
10:45am M. Jean Anderson | Khadi Hane | Senegal | France | French | Fiction
10:57am David Ball | Roger Gilbert-Lecomte | France | French | Poetry
11:09am Marissa Davis | Aksinia Mihaylova | Bulgaria/France | French | Poetry
11:21am Stephanie Cox | Madeleine Riffaud | France | French | Poetry
11:33am Samantha Kirby | Ornela Vorpsi | Albania | French | Fiction
11:45am Sharon Fish Mooney | Jules Breton | France | French | Poetry

11:45am – 12:45pm **ALTA Board Listening Post** (Aqueduct D, Convention Center)
 Come talk to a member of ALTA's Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!
 Board Member: Patrick Blaine

12:00pm – 2:00pm **Lunch** (on your own)
 Three Rochester food trucks—Chef's Catering Mobile Kitchen, Eat Greek, and Roc City Sammich—will be parked outside the Convention Center if you'd like to purchase lunch there!

www.chefscater.com/mobile-kitchens
www.eatgreektruck.com
www.roccity sammich.com

2:00pm – 3:15pm Sessions (Convention Center)

2:00pm – 3:15pm
 Highland A **On Non-Translation and Translation**
 Bilingual editions, paratext, multilingual texts all bring to sight and sound the intimate pairing of translation and non-translation. This panel seeks to explore the ways non-translation interacts with translation, and how inclusion of untranslated elements operates within a translation's task(s). What interpretive and semantic pathways can bilingual editions open for their readers? In what ways does paratext that includes untranslated material work with (or against) the translated text? How does inclusion of non-translation condition the interpretations of texts? Panelists will consider these and other questions and topics related to translation and non-translation across Lithuanian, Korean, Bengali & Sanskrit, French, and Ancient Greek literatures.

Moderator: D. M. Spitzer
 Participants: H. L. Hix
 Youn-Soo Kim
 Rebecca Dehner-Armand
 James Wells
 Medha Bhattacharyya

2:00pm – 3:15pm
 Highland B **Queering Tradition(s) in Translation**
 Literary traditions inform readers' interpretations of texts; queer writers can subvert or manipulate these traditions to bring both text and reader to nontraditional meanings. How can the translator convey the source's shifts and subversions? This panel will examine issues in translating texts that deliberately queer elements of literary tradition in their original languages. We'll look specifically at how queerness gets enacted in different languages and what it means to characterize a genre, form, allusion, personage, text, or even the mode of translation itself as queer. How might translators reframe such features for the target-language readership? What additional responsibilities and freedoms might translators of such texts have? Which extratextual elements need to be considered?

Moderator: Karen Kovacic
 Participants: Rachael Daum
 Sawako Nakayasu
 Rajiv Mohabir

2:00pm – 3:15pm
 Highland D **The Significance of Sound in Translation**
 Though literature is not always performed, when authors tend toward organic sensory effects in their texts, translators must contemplate how they might reproduce these effects. Innovative instruments of onomatopoeia, euphony or dissonance, chimes, rhymes and/or rhythms are often sought out in order to engage the new readers in a fashion similar to that of the original text, but through an entirely different language system. In roundtable mode, translators often involved in the generation of formal or phonic effects will ruminate on this problem and discuss their approaches to sound signification.

Moderator: Lisa Rose Bradford
 Participants: Jesse Lee Kercheval
 Gary Racz
 Nancy Naomi Carlson

2:00pm – 3:15pm
Highland EF

Becoming a Full-Time Literary Translator

Award-winning full-time literary translators discuss the long path towards “living the dream,” practicing the art of translation every day, not as a moonlighting gig or hobby. How can other translators at all stages of their careers work toward this goal, and what can be done within the industry to help make translation a viable full-time career option? Discussion between translators Larissa Kyzer and Ellen Elias-Bursac, and AmazonCrossing Editorial Director Gabriella Page-Fort.

Moderator: Gabriella Page-Fort
Participants: Ellen Elias-Bursac
Larissa Kyzer

2:00pm – 3:15pm
Highland G

Staging Plays in Translation at Universities and Colleges

Translated plays are infrequently presented in full productions by professional theatres in the US. Staging a play in translation often entails taking a risk, and in this respect, US theatre—non-profit as well as commercial—is risk-averse. Colleges and universities offer a much less hazardous context in which English versions—be they the first translations of contemporary plays, or new translations of classic drama—can be produced. This panel brings together several people who have directed plays in translation on college or university campuses. We will discuss the challenges and rewards involved in this endeavor, and also hope to encourage other theatre departments to consider adding diversity to their seasons by staging plays in translation.

Moderator: Neil Blackadder
Participants: Richard Jones
Jonathan Marks
Kee-Yoon Nahm
Joan Robbins

2:00pm – 3:15pm
Highland J

I See What You Mean: Visualization as a Stage in Translation

A crucial stage in translation is that of visualization. We cannot convey in English a scene, a gesture, a movement, an object, until we can picture it accurately to ourselves. How exactly does visualization fit into the translation process? What strategies can be brought to bear to enhance this crucial skill? Translators working from Chinese, Hindi, Japanese, Spanish, and Tagalog will share examples of visualization in translating both poetry and prose.

Moderator: Bill Johnston
Participants: Soleil David
Jamie Lauer
Anni Liu
Alan Reiser
Nidhi Singh

2:00pm – 3:15pm
Highland K

Outside the Box: Translating Latin American Avant-Gardes

Who in Latin America has the privilege of being considered “experimental?” This session brings together translators of avant-garde poetry from Latin America. We aim to think through the “avant-garde” as an aesthetic category, in order to consider what kinds of voices and what kinds of poetics get left out of the conversation and are underrepresented in English translation. We will also reflect on the roles of translators in challenging gendered, geopolitical, economic, racial, and aesthetic paradigms around US readers’ expectations for a certain kind of “experimental poetry.” How might translators make visible other experimental forms and make noise within the US translation market by bringing box-defying poets into English? This session will include a reading.

Moderator: Olivia Lott
Participants: Kristin Dykstra
Katherine Hedeem
Jeannine Pitas
Lucina Schell

2:00pm – 3:15pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 9: Prose Potpourri

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
2:00pm	Jeff Clingenpeel Lorenz Just Germany German Fiction
2:12pm	Joyce Zonana Jousè d'Arbaud France Occitan Fiction
2:24pm	Yuxin Wen Lin Yi-han Taiwan Chinese (Mandarin) Fiction
2:36pm	Lucie Mikolajkova Petr Stancik Czech Republic Czech Fiction
2:48pm	Patrick Ploschnitzki Jürgen Bauer Austria German Fiction
3:00pm	Maggie Zebracka Joanna Bator Poland Polish Fiction

2:45pm – 3:45pm

ALTA Board Listening Post (Aqueduct D, Convention Center)

Come talk to a member of ALTA’s Board of Directors to discuss any questions, concerns, or ideas you might have. Or, drop by to say hello!

Board Member: Ellen Elias-Bursac

3:15pm – 3:45pm **Beverage Break** (on your own)

3:45pm – 5:00pm Sessions (Convention Center)

3:45pm – 5:00pm
Highland A

Listening to Latin American Literature: Translating by Ear

This panel session explores contemporary translation of Latin American literature from aesthetic, practical, theoretical, and pedagogical perspectives. We seek to move beyond the written/oral divide and commonplace understandings of the untranslatable, in order to examine how aurality informs the creation and reception of literature in translation. What does it mean to listen and to hear Latin American literature? How does an attention to the aural contribute to the translator’s toolbox? Specific topics include translating bilingual Latin(x) American writing; articulating a sense of place in translation; approaching translation from a verbivocovisual perspective; considering rhythm, rhyme, and repetition in poetry and prose.

Moderator: Julie Ward
Participants: Lisa Dillman
Anna Deeny Morales
Krista Brune

3:45pm – 5:00pm
Highland B

The Politics of Being Heard

Who is heard depends on who is listening. And who is listening can be a complicated question. Who funds translation, and for what reasons? While the intelligence community has historically subsidized both language training in and literary translation from Russian, cultural, religious, and philanthropic concerns, as well as the politics of emigration, have also influenced publication decisions. Roundtable participants will look back over decades of translation of Russian and Soviet literature into Irish and English to ask which authors were published by which publishers, with whose money. They’ll also discuss what has changed—and what has stayed the same—in publishing Russian literature today.

Moderator: Katherine Young
Participants: Boris Dralyuk
Catherine McAteer
Muireann Maguire

3:45pm – 5:00pm
Highland D

The Sounds and Scripts of Dalit Writing

Our discussion will focus on the possibilities offered by *Words Without Borders*’s educational outreach project following our work putting together a special issue on Dalit Writing in Hindi, which appeared in October 2018. We are committed to leveraging our experiences of teaching multilingual students in the US, India, and Singapore, in order to make our translations accessible to high school and college students around the world. We experiment with specific ways to showcase the sounds and scripts of non-European languages to become a fun asset in the classroom. Examples will include YouTube video clips of the Hindi song “Baba man ki ankhain kohl” from a 1935 Bollywood film. Dalit author Kausalya Baisanthy describes her mother listening to, along with JPEGs of the record label in three scripts.

Moderator: Susan Harris
Participants: Christi Merrill
Swarnim Khare
John Vater

3:45pm – 5:00pm
Highland EF

Translation and Footnotes

Commentary or creation? Connections between translation and annotation run deep. The first footnotes were translations—glosses of foreign words within a text—while translations are often seen as extensive footnotes to an original. Translation and annotation have been stigmatized as unoriginal, pedantic, obscurantist, unartful; both have also been vehicles for powerful artistic creation.

Moderator: Esther Allen
Participants: Achy Obejas
Karen Emmerich
Jason Grunebaum
Emma Ramadan

3:45pm – 5:00pm
Highland G

These Horses Are No Longer Lost: Ukrainian Poetry in Translation

This roundtable brings together translators of Ukrainian poetry whose works have appeared or are forthcoming in the Lost Horse Press Contemporary Ukrainian Poetry Series. The translated authors include Starovoyt, Andrukhovych, Izdryk, Shuvalova, Vorobiov, and Zhadan. While several of the poets have previously had work translated into English, few have had their poetry featured as a book-length volume. Ukrainian poetry is still too rarely translated, and many of these poets remain unknown to a wider audience. The translators of these books will reflect on the collaborative translation process; the themes, sights, and soundscapes captured in their translations; the challenges encountered in translating from a poetic tradition that still relies on rhyme; and the creative solutions found.

Moderator: Grace Mahoney
Participants: Vitaly Chernetsky
Ostap Kin
Roman Ivashkiv
Olena Jennings
Maria Rewakowicz

3:45pm – 5:00pm
Highland J

Hearing the Translator First

Rather than asking how a translation fares with respect to its source text, this panel will begin by asking how the source text holds up to its translation. We will explore this question from a variety of angles: How and when do self-translations, for example, eclipse the original? Does the translation of testimony drown out or accentuate the voice of victims? And what are the political stakes of these practices? Looking at prose and poetry from Catalan, Spanish, French, and English, we will discuss new theoretical models best suited to account for this shift in perspective, such as eco-translatology, and ask if older models can be productively repurposed to foreground the role of the translator.

Moderator: Matthew Smith
Participants: Laura Vilardel
Rachel Galvin
Daniel Borzutzky
Kristin Dykstra
Aubrey Gabel

3:45pm – 5:00pm
Highland K

The (Dis)Advantages of Freedom: Translating Romanian Poetry after 1989

This panel will explore how thirty years of post-communist freedom of speech and market economy might have changed the dynamics of translating Romanian poetry into English. The panelists will discuss post-1989 selection criteria of works to be translated, collaboration with the authors, funding (or lack of funding), and publishing opportunities. Special attention will be given to the translator's role and strategies as a linguistic, cultural, and spiritual mediator beyond sociopolitical differences. The six participants range from emerging translators to Adam J. Sorkin, America's most active translator of Romanian poetry, with more than sixty books to his credit.

Moderators: Adam J. Sorkin
Diana Manole
Participants: Martin Woodside
Mihaela Moscaliuc
Anca Roncea
Andreea Iulia Scridon

3:45pm – 5:00pm
Cascade Rooms A-F
(Convention Center)

Annual Alexis Levitin Bilingual Reading Series 10: Political Commentary/Satire

Moderator: Alexis Levitin

Time	Translator Author Country Language Genre
3:45pm	Wendy Hardenberg Vincent Ravalec France French Fiction
3:57pm	Sean Cotter T. O. Bobe Romania Romanian Poetry
4:09pm	Sarah Valente Luize Valente Brazil Portuguese Fiction
4:21pm	Ani Gjika Luljeta Lleshanaku and Xhevdet Bajraj Albania and Kosovo Albanian Poetry
4:33pm	Lynn E. Palermo Fabienne Kanor France French Fiction
4:45pm	Piotr Gwiazda Grzegorz Wróblewski Poland / Denmark Polish Poetry

5:15pm – 7:15pm

Closing Reception (Grand Ballroom EFG, Hyatt)

Co-sponsored by Visit Rochester

Join us for a celebration to close out ALTA42!

Light appetizers and cash bar available.



THE AMERICAN-SCANDINAVIAN FOUNDATION TRANSLATION AWARDS

The American-Scandinavian Foundation annually awards two translation prizes for outstanding translations of poetry, fiction, drama, or literary prose written by a Scandinavian author born after 1900. The Nadia Christensen Prize is awarded for the best entry and the Leif and Inter Sjöberg Award to an individual whose literary translations from a Nordic language have not previously been published.

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Translated by Jessica Cohen

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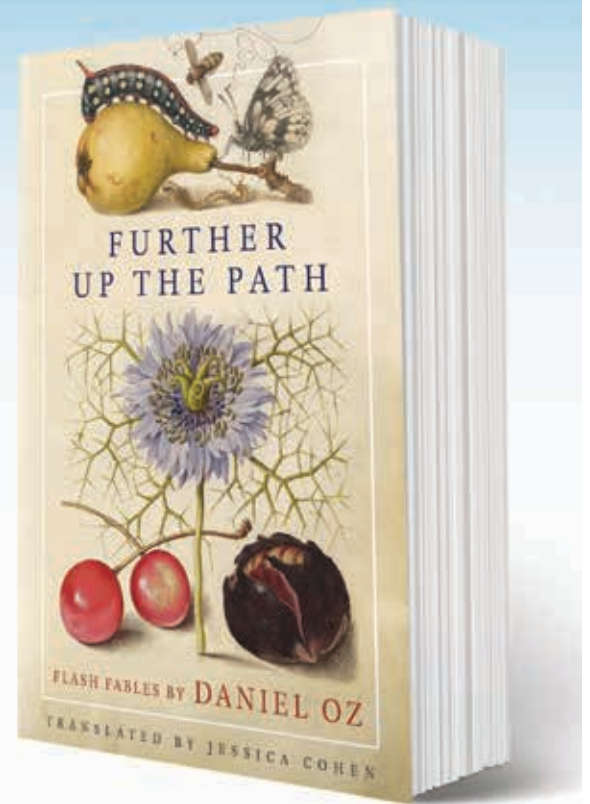
Sunday, November 10

The Dryden Theatre at the George Eastman Museum
900 East Ave, Rochester, NY 14607

Event starts at 7:30 PM with book release celebration to follow
RSVP requested by calling 585-461-2000 or visiting rjbf.org



This event was made possible by a grant from the
Max and Marian Farash Charitable Foundation.



Volume 28 Part 1

TRANSLATION AND LITERATURE

Spring 2019

Edinburgh University Press

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Translation and Literature is an interdisciplinary scholarly journal focusing on English Literature in its foreign relations. Subjects of recent articles have included English translations of Martial, Spenser's use of Ovid, Eighteenth-Century Satire and Roman dialogue, Basil Bunting's translations, *Finnigans Wake* in Italian, and the translation of haiku.

Triannual | ISSN: 0968-1361 | E-ISSN: 1750-0214

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ITALIAN PROSE IN TRANSLATION SHORTLIST

Congratulations to the translators on the 2019 Italian Prose in Translation Award shortlist! See what judges Allison Grimaldi Donahue, Zakiya Hanafi, and Alta L. Price had to say about each of the shortlisted titles (in alphabetical order by title):



***Deviation* by Luce D'Eramo**

translated from the Italian by Anne Milano Appel (Farrar, Straus and Giroux)

This is an astonishing book by any measure: it systematically trespasses on all boundaries and expectations—of genre, narrative conventions, human limits, and morality itself. Billed as a novel, it actually recounts the author's harrowing experiences of life in the Nazi concentration camps, through an autobiographical lens we've not yet been privy to: that of an eighteen-year-old Italian girl from a well-to-do Fascist family who runs away from home to volunteer in a German labor camp—with pictures of her idols Hitler and Mussolini in her backpack—in order to disprove the “lies” that were circulating about them. The subsequent events read like a picaresque saga, a Dantesque voyage through hell, and yet they are real...or are they? As translator Anne Milano Appel points out in her introduction, this book is as much about the shifting sands of memory—with its willful omissions, repressions, and inventions that make us unrecognizable to ourselves—as it is about the phenomenal courage of an exceptional human being whose brutal honesty alone has a transformational effect on readers. This is a vitally important book, written in spurts over three decades, published for the first time in Italian in 1979—and a privilege to read now in such a lucid, unflinching English translation.



***The Eight Mountains* by Paolo Cognetti**

translated from the Italian by Simon Carnell and Erica Segre

(Harvill Secker (UK) and Atria Publishing Group (US))

Short-story writer Paolo Cognetti's first novel—a meditation on the deeper meanings of friendship and family—has become an instant international classic in thirty-eight languages, and for good reason. Probing the themes of male friendship and father-son relations, it casts the mountains in the role of a teacher whose lessons are taught through the challenging, exhilarating, and often devastating ascents and descents of life. The characters, so tied to the Italian Alps in which they live, are brought to life through gentle description and precise dialogue. Cognetti has described his creative process as “writing from truth,” “like a painter with a palette,” as he walks the alpine landscapes, kneading his experience of the land and its natural seasons into words. To do this, he has had to learn a whole new vocabulary from his mountain friends that “the Italian of the plains” does not possess—words in dialect injected into the narrative that create a sort of otherworldliness, “as if it were a foreign language.” Poet Simon Carnell and writer Erica Segre capture this foreignness with serenity in their translation, soothingly transforming Cognetti's lyrical descriptions into a lilting, cascading English. Like the author himself, we come to understand the title's meaning only as the story unfolds and the horizon opens up onto the next peak, folding the past back onto itself and revealing the aching rewards of nostalgia. This novel asks questions of class, education, generational differences, and the ways in which friendships can move with time, portraying the varied kinds of love the human condition allows us to experience.

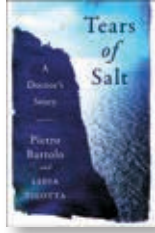


***Portrait of a Family with a Fat Daughter* by Margherita Jacobino**

translated from the Italian by Judith Landry (Dedalus)

This engaging novel follows four generations of a family living in the Alpine foothills outside Turin, spanning the late 19th century to the “economic miracle” of the 1950s and 60s, as they climb out of poverty into a new world of TV dinners and other novelties. It's Margherita Jacobino's first appearance in English, and her prior accomplishments as writer and translator shine through in this finely crafted saga. Combining fact and fiction, the narrator's grandmother immigrates to California and returns to Italy partially paralyzed after complications during childbirth. In the next generation, the narrator's eight-year-old mother returns to Italy upon her father's death, to be raised by distant relatives, become Italian (again), and wed an alluring “man-boy” whose character and time in a German prison camp in World War II are evocatively described. Her small shop gradually expands and lifts the family out of the working class; her studious daughter Margherita grows up amid an extended matriarchal family to become the writer of this book. It has been compared to “a rural version of Elena Ferrante's Neapolitan saga,” but remains staunchly unique in its powerful, atmospheric portrayal of largely unexplored terrain. A winner of the English PEN Award, this sweeping narrative explores what it means to be Italian across oceans and historical epochs. Its vivid descriptions and deep cultural understanding leave a lasting mark.

continued on the next page...



Tears of Salt: A Doctor's Story by Pietro Bartolo and Lidia Tilotta
translated from the Italian by Chenxin Jiang (W. W. Norton)

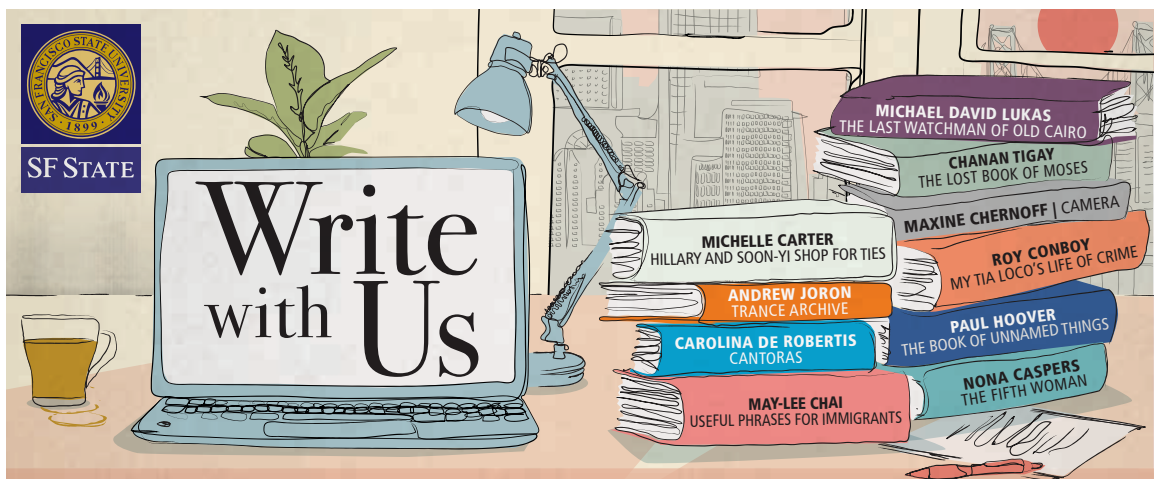
A physician's stirring account of his experiences with refugees, this relevant, timely book combines personal memoir and public indictment; Chenxin Jiang's translation is pitch-perfect. The narrative jumps around in time, weaving a collection of memories into a hopeful call to action. Director of the sole medical clinic on Lampedusa, Bartolo expresses compassion, confusion, disbelief, and outrage. He reflects on his life's parallels and differences with those of the men, women, and children arriving in his homeland by boat. Reading the tales of his patients—often victims of racism, human trafficking, rape, sexual mutilation, and organ theft—we're also reading the stories of strong survivors bearing witness for those who didn't make it: "You can wear all the protective gear you like, but you cannot protect your soul. This is war." Readers who saw the award-winning documentary *Fire at Sea* will recognize Bartolo and gain greater insight as he connects what he's witnessed to the Holocaust, condemning mass indifference to supposedly faraway tragedies. This slim volume eloquently exhorts readers to honor the individual stories behind the headlines—many of which never even appear in the North American press. This poignant chronicle by a doctor and journalist tending to the refugees crossing the Mediterranean to arrive on the shores of a new life is a welcome addition to the international literature of migration.



Trick by Domenico Starnone
translated from the Italian by Jhumpa Lahiri (Europa Editions)

Daniele, the aging illustrator who is the narrator of *Trick*, comes back to stay at his daughter's apartment, once his childhood home in Naples, to babysit his four-year-old grandson. Little by little, the boy's playful antics take on the traits of a malefic force, ultimately compelling his grandfather to confront his personal demons: a retrospective questioning of his artistic vocation, and a waning self-confidence that accompanies his physical decline. Interwoven into this acute, anguished game between child and old man—a sort of surreal "trick or treat"—is the intertextual play with Henry James' ghost story "The Jolly Corner," a work that the narrator is in the process of illustrating. Translator Jhumpa Lahiri's introduction explores this aspect of the text especially, which she describes elsewhere as "ingenious, artful, profound," and the linguistic challenges of Starnone's language, which, like Naples itself, embodies an exasperated contradiction between "incredible refinement and violence." Her translation, a finalist for the National Book Award and a *New York Times* Notable Book of the Year, captures these difficult, complex characters in sharp dialogue, and lyrically interprets these heartbreaking lives and their personal struggles with ambition and attachment.

Since 2015, the Italian Prose in Translation Award (IPTA) has recognized the importance of contemporary Italian prose and promoted the translation of Italian works into English. This prize is awarded annually to a translator of a recent work of Italian prose (fiction or literary nonfiction). Publishers and translators are invited to submit titles for consideration at the beginning of the year. For more information, visit www.literarytranslators.org.



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- | | |
|--------------------|------------------------|
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| Joseph Cassara | Layli Long Soldier |
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LUCIEN STRYK ASIAN TRANSLATION PRIZE SHORTLIST

Congratulations to the translators on the 2019 Lucien Stryk Asian Translation Prize shortlist! See what judges Chenxin Jiang, Vivek Narayanan, and Hai-Dang Phan had to say about each of the shortlisted titles (in alphabetical order by title):



***Autobiography of Death* by Kim Hyesoon
translated from the Korean by Don Mee Choi** (New Directions)

The alert and alerting *Autobiography of Death* by Kim Hyesoon transforms mourning into everyday news of unjust deaths, and into a clarion call for envisioning new life under different rules. To read these poems is to pass through a geography of catastrophe, exclusion, and violence, and to reach their end is to glimpse the necessity for rebirth. Hyesoon's expansive line, serial composition, and plural address blast open a vital, shamanistic space for the dead to speak with, to, and through the living, and Don Mee Choi's translations deftly activate a visionary poetry of great speed, volume, and vision. The collaboration between Hyesoon and Choi continues to energize and challenge contemporary world Anglophone poetry into a zone beyond borders.



***Days When I Hide My Corpse in a Cardboard Box* by Lok Fung
translated from the Chinese by Eleanor Goodman** (Zephyr Press)

Lok Fung's *Days When I Hide My Corpse in a Cardboard Box* brims with urgent poems, as keenly observed as they are introspective—poems that don't merely chart the political landscape and soundscape of the city, but grapple with it, dance with it, dissect it. In the titular poem, the speaker climbs out of the confined space of the cardboard box into the neon cheer of the city's "continuous interminable holidays," both Eastern and Western, before retreating to that makeshift refuge. Lok Fung's shapeshifting poems are musically and nimbly captured by Eleanor Goodman's translation.



***A Handful of Sesame* by Shrinivas Vaidya
translated from the Kannada by Maithreyi Karnoor** (Manipal Universal Press)

Inventively and sometimes ingeniously translated by Maithreyi Karnoor, Shrinivas Vaidya's *A Handful of Sesame* takes in a full century or more in the life of a family in a small region of southwest India, giving us an open-ended meditation on the many ironies, reversals, and hidden transformations that history brings. For all its wide range and vision, Vaidya's novel is also astounding in its recovery of the minutest details of everyday life, giving an account of place that feels perhaps richer and more complex than any official Indian history (in English) thus far.



***October Dedications* by Mang Ke
translated from the Chinese by Lucas Klein with Jonathan Stalling and Huang Yibing** (Zephyr Press & The Chinese University Press of Hong Kong)

With the publication of *October Dedications*, a crucial body of work that once transformed and even helped to invent modern Chinese poetry from the 1970s onwards finally becomes available to readers of the English language. The austere economy and deceptive simplicity of these poems, challenging to translate, shines through with startling clarity in the versions of Lucas Klein, Jonathan Stalling, and Huang Yibing.



***We, Day by Day* by Jin Eun-young
translated from the Korean by Daniel T. Parker and YoungShil Ji** (White Pine Press)

With patience and passion, Jin Eun-young's *We, Day by Day* dramatizes the enactments of everyday life: those ways in which we make, unmake, and remake our lives, day by day, alone and with others. At home in the shorter lyric and capable of blazing imagery, Jin Eun-young writes a philosophically minded, big-spirited poetry of the moment. Line by nimble line, image by radiant image, these restless poems continually light upon new perceptions—on sorrow, beauty, truth, love, and happiness. YoungShil Ji and Daniel T. Parker have created a wonderfully supple, lasting music through their translation.

Titles eligible for the 2019 Lucien Stryk Asian Translation Prize were book-length translations into English of Asian poetry or prose, or source texts from (but solely not commentaries on) Zen Buddhism, or book-length translations from Chinese, Hindi, Japanese, Kannada, Korean, Sanskrit, Tamil, Thai, or Vietnamese into English, published anywhere in the world in the previous calendar year (2018). Publishers and translators are invited to submit titles for consideration at the beginning of the year, and book selection is based on the quality of the finished book in English. For more information, visit www.literarytranslators.org.

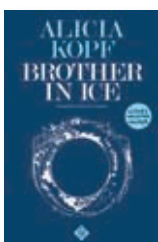
NATIONAL TRANSLATION AWARD IN PROSE LONGLIST

Congratulations to the translators on the 2019 National Translation Award in Prose longlist! Featuring authors writing in eight different languages, this year's longlist expands the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Bonnie Huie, Charlotte Mandell, and Jeffrey Zuckerman have to say about each of the longlisted titles, chosen from over 150 submissions, below (in alphabetical order by title):



***Berlin Alexanderplatz* by Alfred Döblin**
translated from the German by Michael Hofmann (NYRB Classics)

This notable retranslation of Döblin's classic, written during the decline of the Weimar Republic, renders its prose with a freewheeling lyricism that displays ingenuity on translator Michael Hofmann's part. The mottled prose manages to convey pathos and irony—and, at the same time, elevates the vernacular of the riffraff whose sordid lives the novel portrays. Scenes like the one of the slaughterhouse are so brutal and affecting that it wouldn't be an exaggeration to say that this portrait of a democratic society in total collapse is without peer.



***Brother in Ice* by Alicia Kopf**
translated from the Catalan by Mara Faye Lethem (And Other Stories)

The end result of an artistic investigation into the North and South Poles, and those who sought to reach them, *Brother in Ice* is a multifaceted text that brings together nonfictional texts, photographs, meditations, and insights into the narrator's brother, who sits along the autistic spectrum. At the heart of Kopf's work is a question of certainty: we have no way of knowing whether any of the four explorers who went south reached the true South Pole—or only the place they believed to be the South Pole. Just as the poles themselves are in fact shifting, the narrator is in perpetual flux, and Mara Faye Lethem's translation illuminates her de-centeredness, showing how it's possible to exist in uncertainty.



***Comemadre* by Roque Larraquy**
translated from the Spanish by Heather Cleary (Coffee House Press)

The organism called comemadre is "a plant with acicular leaves whose sap produces (in a leap between taxonomic kingdoms that warrants further study) microscopic larvae"; the Argentine novel called *Comemadre* is a palimpsest that insistently probes the inconsistencies of theories and realities. A psychiatrist in 1907 is exploring what happens to human heads in the seconds after being cut off; an artist in 2009 is responding to an academic writing on his work even as a vial of the comemadre—which had presumably died out—is discovered. Throughout the book, binaries are explored and shattered, and Heather Cleary's sly, brilliantly calibrated translation comes through most vividly in the moments where phrases in the earlier half turn out to be drawn from the latter half.



***The Houseguest and Other Stories* by Amparo Dávila**
translated from the Spanish by Audrey Harris and Matthew Gleeson (New Directions)

These expertly crafted stories from Mexico's Amparo Dávila treat the conscious mind and the unconscious as if they were overlapping dimensions of a single space, battling for primacy. The result is a constant dramatic tension despite the absence of any conventional, linear "plot" that builds toward a climax; the stories don't so much conclude as splinter apart or reach the point of implosion. Translators Audrey Harris and Matthew Gleeson have rendered beautifully abstract sketches of unsettling psychological states that forcefully manifest themselves in material reality, often through abrupt violence.



***Lost Time: Lectures on Proust in a Soviet Prison Camp* by Józef Czapski**
translated from the French by Eric Karpeles (NYRB Classics)

On the surface, this book is a series of lectures on Proust given by the Polish artist and officer Józef Czapski to his fellow officers in a Soviet prison camp. Scratch the surface, though, and you find an extraordinary meditation on memory (Czapski lectured without any book to consult); on the profound, life-changing effect books can have on their readers; and on life itself, whose beauty and mystery can be hidden in the misery of a prison camp, but can come alive in the mind of one who remembers. The translation by Eric Karpeles (the author of *Paintings in Proust: A Visual Companion to In Search of Lost Time*) is extraordinary in its scholarship and attention to detail.



Öræfi: The Wasteland by Ófeigur Sigurðsson
translated from the Icelandic by Lytton Smith (Deep Vellum)

In this hallucinatory novel weaving Icelandic myth, expert storytelling, and little-known facts together, Sigurðsson creates a strange stream-of-consciousness hybrid being: a hilarious novel-myth-memoir-surreal poem, translated with breathtaking fluidity by Lytton Smith. Reading *Öræfi* feels like being immersed in someone else's dream; it has a propulsive energy that pushes us forward as we marvel at the strange landscape around us. There's no other novel quite like it.



The Taiga Syndrome by Cristina Rivera Garza
translated from the Spanish by Suzanne Jill Levine and Aviva Kana (Dorothy, a publishing project)

The Taiga Syndrome proceeds in dreamlike fragments, a hallucinatory investigation that slowly reveals that the narrator is in the taiga, is a detective, has been asked by a man to seek out a woman who has run away with another man. They may have been infected with "the taiga syndrome"—a suite of anxiety attacks culminating in a need to escape, which is impossible in an inhospitable biome that stretches out for hundreds of miles. Maintaining tension with every successive sentence, where words and details become precious gems that might offer a clue—or, better yet, an escape—is an acrobatic feat, and it is stunning to see how Suzanne Jill Levine and Aviva Kana manage to immerse us so thoroughly in this sparse thicket of mere words originally constructed by the Mexico-born, Houston-based Rivera Garza.

NATIONAL TRANSLATION AWARD IN POETRY LONGLIST

Congratulations to the translators on the 2019 National Translation Award in Poetry longlist! Featuring authors writing in nine different languages, this year's longlist expands the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Anna Deeny Morales, Cole Heinowitz, and Sholeh Wolpé have to say about each of the longlisted titles, chosen from among nearly ninety submissions, below (in alphabetical order by title):



The Color of Rivers by Juana Castro
translated from the Spanish by Ana Valverde Osan (Diálogos)

Ana Valverde Osan has given us *The Color of Rivers*, the first English-language translation of Spanish writer Juana Castro. In this exquisite work, Castro suggests that extreme cruelty is as simple as the language she makes use of to convey it. However, *The Color of Rivers* is not just a series of poems that utter the incest of a child, the work of a child, her pregnancy and labor, or the loving of a daughter despite violation. Rather, this is a book about the foundations of ourselves as something we would like to believe unthinkable: incest and rape, but also the possibility—yes—of love. Castro's and Valverde Osan's poetry is never self-indulgent or sorrowful. Yet, its language is so seemingly uncomplicated, because Castro represents humanity's most deplorable truth: the voice of a child even our greatest poets and our most beautifully rendered languages have violated.



The Complete Cold Mountain: Poems of the Legendary Hermit Hanshan by Hanshan
translated from the Chinese by Kazuaki Tanahashi and Peter Levitt (Shambhala Publications)

Presented as poems of possibly three poets attributed to a single mysterious poet, Hanshan, this deeply inspiring collection opens the heart and the mind to contemplative Buddhist ideas like origin, essence, and purpose, as well as peace, pain, and suffering. Kazuaki Tanahashi and Peter Levitt's gorgeous translation of this timeless work reflects their deep appreciation for the original text's simplicity of language and complexity of thought.



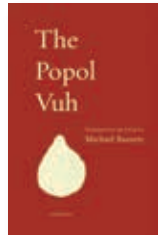
Countersong to Walt Whitman by Pedro Mir
translated from the Spanish by Jonathan Cohen and Donald D. Walsh (Peepal Tree Press)

Jonathan Cohen and the late Donald D. Walsh have beautifully translated Pedro Mir's *Countersong to Walt Whitman* into the English language. Pedro Mir (1913–2000) was the Poet Laureate of the Dominican Republic, and it seems impossible that no other translations of his works can be located in an English-language rendition. We say this not because translation should constitute a form of recognition, but because it provides an opportunity for dialogue and, in this case, the sounding of a counter song. Face-to-face with the Caribbean Sea, Mir's *Countersong* reanimates Walt Whitman's original, tranquil, intense energy of expansiveness as he simultaneously narrates a history of US expansion. Mir repurposes Whitman's vigor and song to incite opposition to military and economic subjugation. Cohen and Walsh's poetry translation sings as weighty, acutely restrained, and rhythmic as the original work.



Negative Space by Luljeta Lleshanaku
translated from the Albanian by Ani Gjika (New Directions)

Translated with grit from the Albanian by Ani Gjika, *Negative Space* is a robust selection of Luljeta Lleshanaku's poetry derived from *Almost Yesterday* (2012) and *Homo Antarcticus* (2015). Lleshanaku offers the infrastructure of a life not grounded in a location, but in a body that interacts with things like clothes, suitcases, doors, windows, a city, strangers, life, and language. For Lleshanaku, just as we inhabit a body given to us by others, others name us, others decide the self's language. Thus, poetry, like pleasure, is not given or pre-established, but taken, like a thief.



The Popol Vuh by Anonymous
translated from the K'iche' by Michael Bazzett (Milkweed Editions)

An enchanting creation story, *The Popol Vuh* is replete with creators, prototype creations, evil gods, and heroes whose journey into "hell" is as entrancing as Dante's *Inferno*, written a millennium later. The sacred text of the K'iche' people, who constitute approximately eleven percent of the Guatemalan population, this book was closely guarded until an 18th-century Dominican friar earned the trust of his K'iche' parishioners and copied the original text in Spanish. Later, the text was assumed to have been contaminated by Christianity, but a 2009 archeological discovery in Northern Guatemala unearthed two carved panels that confirmed the authenticity of the ancient story. Michael Bazzett's vivid modern translation of this captivating story successfully resurrects this significant Mayan epic as lucid, lively, and accessible verse in English.



Through Naked Branches by Tarjei Vesaas
translated from the Norwegian by Roger Greenwald (Black Widow Press)

Internationally acclaimed for his novels, Tarjei Vesaas was also one of Scandinavia's most accomplished poets. Drawn from his six volumes of poetry, this collection introduces English-speaking audiences to a quietly attentive, hauntingly evocative lyricism that defies conventional, image-driven notions of modernism. Rooted in the rhythms of Norway's oral tradition and directly formed by the variations of the country's natural landscape, Vesaas's language testifies to the intimate solidarity between the human and the non-human. Exquisitely translated, and preceded by a penetrating critical introduction, *Through Naked Branches* speaks to us like a strangely familiar inner voice through Greenwald's plangent, lapidary English.



War Songs by 'Antarah Ibn Shaddad
translated from the Arabic by James E. Montgomery with Richard Sieburth (Library of Arabic Literature / NYU Press)

War Songs are poems of a tumultuous life replete with unrequited love, pride, anger, and unceasing battles in blood-curdling, yet sonorous detail. Born in pre-Islamic Arabia to an Arab father and an African mother, warrior-poet 'Antarah Ibn Shaddad not only evokes clan conflicts, but also the struggles of a society in turmoil, where *Even the ruins / fell into ruin— / tired playthings / of time / and the thunder / and rain.* James Montgomery and Richard Sieburth's superb translation of this important and extraordinary work is attentive to details and monumental in scope. The poems bound off the page with the energy and charge demanded by this extraordinary story.

Books eligible for the 2019 National Translation Award were titles published anywhere in the world in the previous calendar year (2018) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality of the finished book in English, and the quality of the translation is evaluated by a team of expert readers. For more information, visit www.literarytranslators.org.

NATIONAL TRANSLATION AWARD IN PROSE SHORTLIST

Congratulations to the translators on the 2019 National Translation Award in Prose shortlist! See what judges Bonnie Huie, Charlotte Mandell, and Jeffrey Zuckerman have to say about each of the shortlisted titles, below (in alphabetical order by title):



***Anniversaries: From a Year in the Life of Gesine Cresspahl* by Uwe Johnson
translated from the German by Damion Searls** (NYRB Classics)

A monumental work in every sense of the word, the two-volume *Anniversaries* comprises a chapter for every day of a year. Told from the point of view of a German single mother living in New York City in the late 1960s, the book weaves together past (Nazi Germany), present (the Vietnam War, racial unrest), and the impending future (anticipating the sexual revolution of the 1970s) in a remarkable way: Johnson's prose—sensuous, attentive, compassionate—draws us in and holds us there. Reading *Anniversaries* becomes a pleasurable experience, in no small part thanks to Damion Searls's masterful translation.



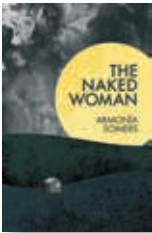
***Collected Stories* by Bruno Schulz
translated from the Polish by Madeline G. Levine** (Northwestern University Press)

In this volume of the complete fiction of master storyteller Bruno Schulz (1892–1942), we find a well-known writer as if revealed for the first time, in Madeline G. Levine's expert translation. Levine, while scrupulously attentive to the original's sentence structure, manages to convey Schulz's wry humor, sense of the bizarre, and deep insight. Working from a scholarly edition that was not available to previous translators of Schulz, Levine also includes four previously unpublished stories in this volume. English readers are lucky to have this new edition available to us, thanks to Levine's sparkling translation.



***In Black and White* by Jun'ichirō Tanizaki
translated from the Japanese by Phyllis I. Lyons** (Columbia University Press)

This rare murder mystery by one of Japan's modernist literary greats playfully captures a writer's love-hate relationship with the demands of his craft, with the professionalism of art, with literary coteries, with deadlines and procrastination, and with money. It's constructed with the hand of a master who, free from the pressures of self-seriousness, weaves a pun into the title, humor into unexpected places, and metafiction into the narrative at every turn. Phyllis I. Lyons's translation captures the tone and all the tricks, making for a true page-turner down to its final moments, which conjure the paranoia of a writer living in a military-police state to chilling effect.



***The Naked Woman* by Armonía Somers
translated from the Spanish by Kit Maude** (Feminist Press)

Infused with a timeless, utopian quality, Kit Maude's translation of this Uruguayan feminist-surrealist gem brings to life a work that is almost manifesto-like in its politically charged imagery. The book rewrites the story of Adam and Eve, whose interpretation underpins the oppression of women through the control of their sexuality, through a re-envisioned female archetype who seeks to overturn the judgment cast upon her kind. It's easy to imagine how this book, laden with double meanings and hints of conspiratorial whispers among women, can still provoke and upset readers almost seventy years after its initial publication.



***What's Left of the Night* by Ersi Sotiropoulos
translated from the Greek by Karen Emmerich** (New Vessel Press)

C.P. Cavafy has been summed up as "a Greek gentleman in a straw hat, standing absolutely motionless at a slight angle to the universe." Ersi Sotiropoulos's *What's Left of the Night* shakes off this cliché with sinuous sentences that describe a man in motion, thoroughly enmeshed in the world. She takes us into three days and nights of Cavafy's European tour in June 1897, as he stays in Paris with his brother and explores the city—and his still-unnameable passions. Moving seamlessly from description to thought to assessment of the poems he's working on, the story allows us to live, briefly, in this history; in Karen Emmerich's translation, the prose becomes as luxurious and welcoming as Cavafy's own poetry.

NATIONAL TRANSLATION AWARD IN POETRY SHORTLIST

Congratulations to the translators on the 2019 National Translation Award in Poetry shortlist! See what judges Anna Deeny Morales, Cole Heinowitz, and Sholeh Wolpé have to say about each of the shortlisted titles, below (in alphabetical order by title):



***Architecture of a Dispersed Life* by Pablo de Rokha
translated from the Spanish by Urayoán Noel** (Shearsman Books)

Celebrated in his native Chile and a cult poet throughout the Spanish-speaking world, the great poetic and political radical Pablo de Rokha is virtually unknown to Anglophone readers. With this career-spanning volume, translator Urayoán Noel gives English-speaking audiences a generous first taste of this groundbreaking experimentalist in all his registers—from the folk surrealism of the 1920s, to the epic decolonial denunciations of the 1960s. At once cosmopolitan in scope and deeply rooted in the culture of rural Chile, de Rokha’s intensely metaphorical vision, free-form prosody, dark irony, and fierce political commitment mark a watershed in Latin American vanguard poetics.



***Decals* by Oliverio Girondo
translated from the Spanish by Rachel Galvin and Harris Feinsod** (Open Letter)

In their bracing translation of Oliverio Girondo’s first two published books of poetry, Harris Feinsod and Rachel Galvin place this giant of the Argentine avant-garde—at long last—on the map for English-speaking audiences. Hailed by contemporaries Pablo Neruda for his “iconoclastic excess” and Jorge Luis Borges for his “frightening efficiency,” Girondo’s inimitable combination of wry cosmopolitanism and visceral pathos has been a touchstone for generations of 20th- and 21st-century Latin American writers. Feinsod and Galvin capture Girondo’s biting cultural critique, verbal legerdemain, and visual nuance with expert penetration, while seamlessly transmitting the mischievous exuberance of his rhythm and syntax.



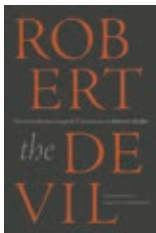
***The Future Has an Appointment with the Dawn* by Tanella Boni
translated from the French by Todd Fredson** (University of Nebraska Press)

Ivorian poet and novelist Tanella Boni’s poems breathe fire in this moving collection. Drawing on biblical and Islamic myths, Boni builds her poems one upon another to create a powerful story that traverses time and geography without disruption. Todd Fredson’s precise, yet poetic translations transport us effortlessly through the landscape of searing poems to these haunting last lines: *How to speak the beauty of the world / when life’s hope / crumbles like yarrow / when death no longer presents an odor / of transformation in the fertile loam / where power blooms.*



***Pan Tadeusz: The Last Foray in Lithuania* by Adam Mickiewicz
translated from the Polish by Bill Johnston** (Archipelago Books)

In the early 1830s, fleeing the most recent wave of armed insurrections that destroyed the centuries-old lifeways of his native Poland in the space of a generation, Adam Mickiewicz penned the 450-page verse novel that would be hailed as Europe’s last great national epic. Presented here for the first time in modern English, Johnston’s translation of *Pan Tadeusz* masterfully captures the exceptional beauty and disarming directness of Mickiewicz’s rhymed couplets. With its riveting narrative propulsion, intertwining plotlines, effortless ironic wit, and lovingly detailed portraits of a bygone gentry, *Pan Tadeusz* invites comparison with the best works of Byron or Pushkin.



***Robert the Devil* by Anonymous
translated from the Old French by Samuel N. Rosenberg** (Penn State University Press)

Robert the Devil is Samuel N. Rosenberg’s first modern English translation of *Robert le Diable*, an anonymous, 13th-century French romance. Rosenberg has rendered a poetic masterpiece through subtle end, internal, and forced rhymes that are honed to ring and glint, reverberate and resound, throughout this finely tuned work. This is a text to be spoken and heard, and you cannot help but do this because it sounds incessantly even after you put it down. The rhythmic, intricate, tight weave of Rosenberg’s poetry translation keeps the text moving, relieving the weight of its own narrative heft.

Books eligible for the 2019 National Translation Award were titles published anywhere in the world in the previous calendar year (2018) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality of the finished book in English, and the quality of the translation is evaluated by a team of expert readers. For more information, visit www.literarytranslators.org.

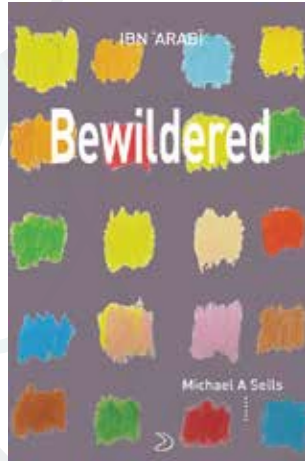
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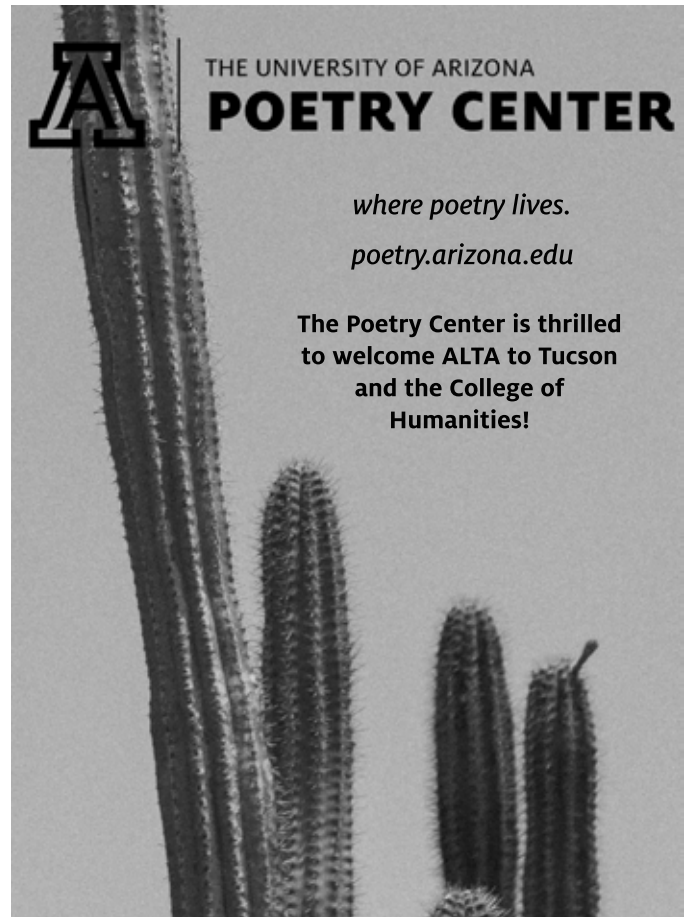


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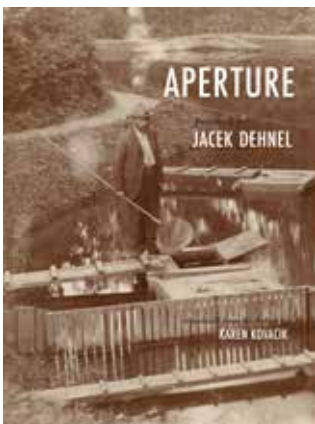
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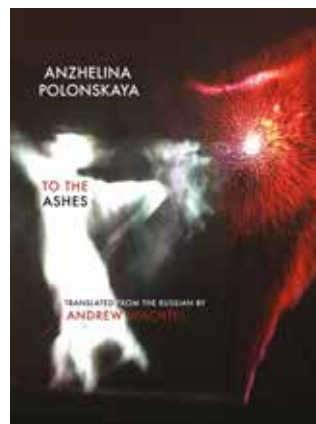


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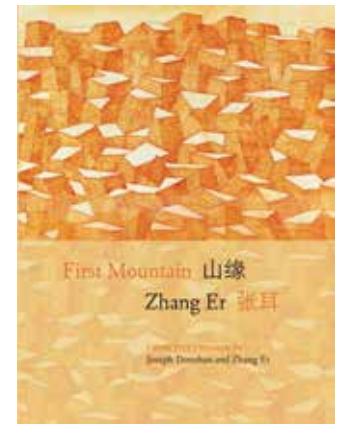
2019 PEN Poetry in Translation Finalist



Kazakhstani poet Aigerim Tazhi offers incisive and intimate observations in these seemingly spare poems that "pour out a little from an overflowing heart."



Anzhelina Polonskaya reflects on exile, authoritarianism, the meaning of home (and homeland), and the perilousness of life in a "stony eternity."



Zhang Er's journey to bury her grandparents' ashes becomes a dramatic narrative about ancestral landscapes, family, and ritual, with a tragic climax.

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—Dirksen Bauman, Associate Professor, Department of ASL and Deaf Studies, Gallaudet University

Flying Words Project is an American Sign Language (ASL) poetry troupe comprised of Deaf Poet Peter Cook and hearing coauthor Kenny Lerner. The goal of Flying Words is probably the same as that of all other poets: to play with language. As luck would have it, ASL is a language of moving pictures. So, Kenny and Peter juxtapose imagery you can see in creating their work.

The pieces are first written in ASL. When a poem is completed, Peter and Kenny try to figure out how the hell to voice it! In other words, how to express just enough words and sounds so that hearing members in the audience can see the images for themselves. Together, they create a moving tapestry uniquely accessible to both hearing and deaf audiences.

This collaboration commenced in 1984, when Cook and Lerner began performing poetry together. They soon established a deaf poetry series in Rochester, NY, which culminated in the First National ASL Literature Conference in 1992. In performance, Flying Words was asked to close out the 36th Poetry International Festival in Rotterdam. They have been featured at the Poetry Days Festival (Dzejas Dienas) in Latvia, the Walker Art Center in Minneapolis, Harvard University, The People’s Poetry Gathering in NYC, Theatre de Lucernaire in Paris, and many places in between. Cook and Lerner have been the recipients of grants from the New York State Council of the Arts, the National Endowment for the Arts, and the Puffin Foundation. They are the authors of four DVD anthologies: *The Year of the Walking Dogs* (1984-90), the *Can’t Touch Tours* (1990-2003), *Live at the Bowery Club* (2007), and *Flying Words Project: Live in Colorado* (2014).

In addition to his poetry, Peter Cook is an internationally reputed Deaf storyteller who teaches in the American Sign Language Department at Columbia College, Chicago. He loves to tell stories to his son. Kenny Lerner has worked with other deaf artists and is the co-author of “Missing Children” with Debbie Rennie. He teaches History at the National Technical Institute for the Deaf in Rochester, NY and lives in the country with his wife, two children, and two dumb dogs.

You can contact Flying Words Project at flyingwordsproject@yahoo.com.

Photo credit: Yair Meyuhas

Aron Aji translates from Turkish, including works by Bilge Karasu and Murathan Mungan. He collaborated with David Gramling in translating Mungan's poetry collection, *East of My Heart*, which will be published by City Lights. Aji directs the MFA in Literary Translation at the University of Iowa.

Mohammed Albakry is an applied linguist at Middle Tennessee State University. His work often takes up the intersection between discourse and society and translation theory and practice. He is the editor of *Translation and the Intersection of Texts, Contexts, and Politics*, co-editor of the anthology *Tahrir Tales: Plays from the Egyptian Revolution*, and co-host of the podcast "On Translation."

Ghazal Alharbi is currently a PhD student focusing on literary translation. She has a major in Arabic Literature from Near Eastern Language and Culture, and a minor from the Department of Comparative Literature. She received her Certificate in Literary Translation from Indiana University, Comparative Literature.

JP Allen's poetry and Spanish-to-English translations appear in *Southern Humanities Review*, *Asymptote*, *Tinderbox*, and elsewhere. He has received a Poetry MFA from Johns Hopkins University and fellowships from PlatteForum, the Sewanee Writers' Conference, and the Vermont Studio Center. More of his work can be found at www.johnpatrickallen.com.

Esther Allen is the translator of a number of books from French and Spanish, including Antonio Di Benedetto's *Zama*, which won the 2017 National Translation Award. A 2018 Guggenheim Fellow, she is currently translating two more novels by Di Benedetto. She teaches at City University of New York; links to her work are at estherallen.com.

Alexis Almeida grew up in Chicago. She is the author of *I Have Never Been Able to Sing* (UDP, 2018), and is most recently the translator of Dalia Rosetti's *Dreams and Nightmares* (Les Figues, 2019) and Marina Yuszczuk's *Single Mother* (Spork, 2019). She currently teaches at the Bard Microcollege at the Brooklyn Public Library and runs 18 Owls Press.

M. Jean Anderson teaches French at Victoria University of Wellington, New Zealand. She has been an active literary translator since 2006, with some dozen novels and many short pieces published. She founded the NZ Centre for Literary Translation in 2007. She has a special interest in translating postcolonial writing.

Izidora Angel is a writer and translator living in Chicago. Her debut translation from the Bulgarian, *The Same Night Awaits Us All* (Open Letter, 2018) received an English PEN grant and was shortlisted for Peroto Literary Awards. She is at work on her second novel in translation, *Four Minutes*.

Jeffrey Angles is a professor at Western Michigan University. His Japanese-language poetry collection won the highly coveted Yomiuri Prize for Literature in 2017. He is also the award-winning translator of dozens of Japan's most important writers. His most recent translation is *The Book of the Dead* by Orikuchi Shinobu.

A. Anupama is a poet, essayist, and translator whose work has appeared in *Numéro Cinq*, *Waxwing*, *Drunken Boat*, and elsewhere. She leads writers at Ramapo College and Writopia Lab, and in River River Writers Circle (RiverRiver.org), the literary community she co-founded. Anupama lives with her family in Nyack, New York.

Lucia Aranda is a professor in the Department of Languages and Literatures of Europe and the Americas at the University of Hawai'i at Mānoa, where she teaches translation, interpretation, and US Latino literature. She is the author of *Handbook of Spanish-English Translation* (2007) and *Introducción a los estudios de traducción* (2016).

Fanny Arango-Keeth is a literary translator and a translation instructor working in the area of corpus-based translation pedagogy.

Susan Ayres is a poet, and translates from Spanish to English. Her articles and poetry have appeared in *Southwestern American Literature: descendant*; *Law, Culture and the Humanities Journal*; and *The Journal of Gender, Race and Justice*. She teaches at Texas A&M University School of Law.

Brian James Baer is Professor of Russian and Translation Studies at Kent State University and Leading Research Fellow at the Higher School of Economics in Moscow. He is author of the monograph *Translation and the Making of Modern Russian Literature* and Founding Editor of the journal *Translation and Interpreting Studies*.

Linda Frazee Baker is Assistant Editor at *No Man's Land: New German Literature in English Translation*. Her translations of Ingeborg Bachmann, Max Frisch, and Ödön von Horváth have appeared in *The Guardian*, *WebConjunctions*, *Asymptote*, *Metamorphoses*, and *The Brooklyn Rail*. She holds a PhD in English from UC Berkeley.

David Ball's *Jean Guéhenno, Diary of the Dark Years 1940-1944* won the French-American Foundation's 2014 Translation Prize (nonfiction). *Darkness Moves: An Henri Michaux Anthology* won the MLA's 1995 prize for literary translation. *Léon Werth's Deposition: 1940-1944* (OUP) appeared last year. He's a past president of ALTA and Professor Emeritus at Smith College.

Curtis Bauer is a poet—his most recent book is *American Selfie*—and translator of poetry and prose from the Spanish: *Image of Absence* and *Eros Is More* are among his translated books. The Translations Editor for *The Common*, he directs the Creative Writing Program at Texas Tech University.

Maria Letizia Bellocchio is Assistant Professor of Italian in the Department of French and Italian at the University of Arizona. Her areas of expertise are Film Studies, Italian Theatre, and Intermediality. She has published articles on cinema and theatre. She has just completed her manuscript on Visconti and Shakespeare.

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

Sam Bett won the Grand Prize in the 2016 JLPP International Translation Competition, and has translated fiction by Yoko Ogawa, Yukio Mishima, and Keigo Higashino, among others. He is currently co-translating the novels of Mieko Kawakami for Europa Editions.

Medha Bhattacharyya is Assistant Professor at the Department of Basic Sciences and Humanities, Bengal Institute of Technology, Kolkata, India. She pursued her PhD in English (Translation Studies). Her areas of interest include translation studies and comparative literature. Her book *Rabindranath Tagore's Śāntiniketan Essays* is being published by Routledge for the UK and the US in 2019.

Johanna Bishop is a translator of contemporary Italian fiction, poetry, history, and art writing. Dozens of her translations have appeared in the bilingual review *TheFLR* and in other journals and anthologies, and recent books include *Tamam Shud*, a novel by visual artist Alex Cecchetti. She lives in Tuscany.

Neil Blackadder translates drama and prose from German and French, specializing in contemporary theatre. Neil's translations have been staged in New York, London, Chicago, and elsewhere, and widely published. Playwrights Neil has translated include Ewald Palmetshofer, Lukas Bärfuss, Rebekka Kricheldorf, Mishka Lavigne, and Ferdinand Schmalz.

Camille Bloomfield teaches at Université Paris 13. A co-founder of Outranspo, she translates poetry from English and Italian into French. Her recent publications include: *Translating Constrained Literature/Traduire la littérature à contraintes* (co-director) in *MLN*, Johns Hopkins University Press, 2016; and *Raconter l'Oulipo. Histoire et sociologie d'un groupe (1960-2000)*, Honoré Champion, 2017.

Don Bogen is the author of five books of poetry, most recently *Immediate Song* (Milkweed Editions, 2019), and the translator of *Europa: Selected Poems of Julio Martínez Mesanza* (Diálogos, 2016). Nathaniel Ropes Professor Emeritus at the University of Cincinnati, he serves as Editor-at-large for *The Cincinnati Review*. His website is www.donbogen.com.

Dorothy Trench Bonett translated Alexandre Dumas' play *Charles VII* (Noble Press, 1991). Her work has appeared in *Delos*, and she received an Honorable Mention for the New England Poetry Club's Der Hovanessian prize (2006). Her translations of Xu Zhimo's poems are to be published by Floating World Editions in 2020.

Jeanne Bonner is a writer, editor, and literary translator. She won the 2018 PEN Grant for the English Translation of Italian Literature for her translation-in-progress of Mariateresa Di Lascia's *Passaggio in Ombra*. Her translations have appeared in *Kenyon Review*, *Drunken Boat*, *Asterix*, and *Trafika Europe*.

Sarah Booker is a PhD Candidate in Hispanic Literature at UNC Chapel Hill. Her translations from Spanish and Portuguese have appeared in *The Paris Review*, *Asymptote*, and *LALT*, and her translation of Cristina Rivera Garza's *The Iliac Crest* was published with Feminist Press in 2017. She is also the assistant editor for *The Mercurian*.

Daniel Borzutzky's latest poetry collection is *Lake Michigan*. Other collections include *The Performance of Becoming Human*, winner of the 2016 National Book Award. His translation of Galo Ghigliotto's *Valdivia* won ALTA's 2017 National Translation Award. He teaches English and Latin American and Latino Studies at the University of Illinois at Chicago.

Anna Botta is Professor of Comparative Literature and Italian Language and Literature at Smith College. She teaches literary theory, modern and postmodern literatures, and Italian literature and cinema. Her publications related to the OULIPO include a co-authored book on Calvino and essays on Calvino and Perec.

Iana Boukova is a Bulgarian poet, writer, and translator living in Athens. She is the author of several poetry books, two short story collections, and the novel *Traveling in the Direction of the Shadow*. Her latest poetry collection, *Notes by the Phantom Woman*, was written simultaneously in Greek and Bulgarian.

Sophie Bowman is a PhD candidate in East Asian Studies at the University of Toronto. She researches women authors in the post-war dictatorships of South Korea and translates contemporary Korean prose and poetry into English.

David Boyd is Assistant Professor of Japanese at the University of North Carolina at Charlotte. He has translated stories by Hiroko Oyamada, Mieko Kawakami, and Toh EnJoe, among others. His translation of Hideo Furukawa's *Slow Boat* won the 2017/2018 Japan-U.S. Friendship Commission (JUSFC) Prize for the Translation of Japanese Literature.

Conor Bracken is a poet and translator. Selections of his translation of Mohammed Khair-Eddine's *Scorpionic Sun* (CSU Poetry Center, September 2019) can be found in *Waxwing* and the *Nashville Review*. He teaches English at the University of Findlay.

Lisa Rose Bradford teaches Comparative Literature at the Universidad Nacional de Mar del Plata, Argentina. She has produced two anthologies of North American poetry translated into Spanish, and four bilingual volumes of Juan Gelman's verse. The most recent, *Hoy/Today*, was a finalist for the PEN Award for Poetry in Translation.

Alex Braslavsky is an MPhil candidate in Slavonic Studies at the University of Oxford.

Geoffrey Brock is the author of two volumes of poetry, the translator of Italian poetry and prose, and the editor of *The FSG Book of 20th-Century Italian Poetry*. A recipient of fellowships from the NEA and the Guggenheim Foundation, he teaches at the University of Arkansas, where he edits *Arkansas International*.

Joseph Brockway is Associate Professor of Spanish at Springfield College and a PhD candidate at the University of Texas at Dallas. He is currently translating Eugenio F. Granell's *Isla cofre mítico* as part of his dissertation.

Krista Brune is Assistant Professor of Portuguese and Spanish at The Pennsylvania State University. Her book *Creative Transformations: Travels and Translations of Brazil in the Americas* is forthcoming. She has translated works by Nuno Ramos and Machado de Assis, among others.

Jane Bugaeva translates children's literature from the Russian. She received her MA from UMass Amherst in 2014. She is the translator of Anna Starobinets' *Catantis* and the four-part series *Beastly Crimes*, as well as *The Land of Stone Flowers* (Sveta Dorosheva). She lives in North Carolina with her husband and daughter.

Olga Bukhina is a translator, a writer, and a children's books specialist. She has translated over thirty-five books from English into Russian: American, British, and Canadian young readers' novels and picture books; historical fiction; nonfiction; and scholarly works. She writes about children's literature both for the general public and academically.

Sean Gasper Bye is a translator of Polish. His translations of *Watercolours* by Lidia Ostałowska (Zubaan Books) and *History of a Disappearance* by Filip Springer (Restless Books) were published in 2017. His translations of fiction, reportage, and drama have appeared in *Words Without Borders*, *Catapult*, *Continents*, and elsewhere.

Hope Campbell Gustafson has an MFA from the Iowa Translation Workshop. Her translations can be found in various journals, *Banthology: Stories from Unwanted Nations* (Comma Press/Deep Vellum), and *Islands—New Islands* (Fontanella Press). Hope was a 2018 resident at the Art Omi Translation Lab and received a 2019 PEN/Heim Translation Fund Grant.

Nancy Naomi Carlson, recipient of an NEA literature translation grant, has authored ten titles (six translated). A translation editor for *Tupelo Quarterly*, her translations have been finalists for both the BTBA and the CLMP Firecracker Poetry Award. She was decorated by the French government with the French Academic Palms. www.nancy-naomicarlson.com.

Andrea Casson teaches Italian language at the Fashion Institute of Technology and translates from Italian into English. A firm believer in collaborative translating, Andrea has co-translated a range of diverse texts—from political essays by Antonio Negri to the satirical comedy of Sara Vannelli.

Laura Cesarco Eglin translates from Portuguese, Português, Galician, and Spanish. She is the translator of Hilda Hilst's *Of Death. Minimal Odes* (co•im•press), which won the 2019 Best Translated Book Award in Poetry. She is the author of *Reborn in Ink* (trans. Kercheval and Jagoe), and *Tailor Shop: Threads* (trans. Williams), among others. Cesarco Eglin is Editor/Publisher at Veliz Books.

Dongshin Chang translates from classical Chinese, focusing on the plays written and performed in kunqu, an elegant form of traditional Chinese theatre. His translations are published in *CHINOPEARL* and *Asian Theatre Journal*. He is Associate Professor of Theatre at Hunter College, City University of New York.

Allison M. Charette's translation of the Madagascar novel *Return to the Enchanted Island*, by Johary Ravaloson, has just been released by AmazonCrossing. She founded ELTNA.org, a networking and support group for early-career translators. Allison lives in Rochester and can tell you where the best tea is.

Vitaly Chernetsky is Associate Professor of Slavic Languages and Literatures and Director of CREES at the University of Kansas. He is a past president of the American Association for Ukrainian Studies (2009-2018). He has been publishing translations from Ukrainian and Russian since 1995.

Chris Clarke is a PhD candidate in French at the Graduate Center (CUNY). His translations include works by Raymond Queneau, Olivier Salon, Jacques Jouet, and François Caradec. His translation of Marcel Schwob's *Imaginary Lives* received the French-American Foundation Translation Prize in 2019; his translation of Patrick Modiano's *In the Café of Lost Youth* was a finalist for the same award in 2017.

Heather Cleary is the nationally recognized translator of Roque Larraquy's *Comemadre*, Sergio Chejfec's *The Planets* and *The Dark*, and a collection of Oliverio Girondo's poetry for New Directions, among other works. She is a founding member of the Cedilla & Co. translation collective and teaches at Sarah Lawrence College.

Jeff Clingenpeel is a freelance German-to-English translator based in Ann Arbor, Michigan, a graduate of the Kent State Institute for Applied Linguistics, and a former translation instructor at the Johannes Gutenberg-Universität Mainz in Gernersheim, Germany.

Dick Cluster has been translating Spanish-language fiction, nonfiction, and poetry for over twenty years, most recently Gabriela Alemán's *Poso Wells*, Carme Chaparro's *I Am Not a Monster*, and his own anthology *Kill the Ámpaya!: Best Latin American Baseball Fiction*. He also writes history and fiction, including *The History of Havana* (co-author Rafael Hernández) and a crime novel series.

Nerina Cocchi is a theatre artist, translator, and producer based in Brussels, Belgium. Her work focuses on transdisciplinary and experimental approaches to the creative process.

Berenice Cacciolillo teaches Italian language and translation at John Cabot University in Rome. She is an editor of *InVerse, Italian Poets in Translation* (John Cabot University Press). Her translations include works by many Italian poets, including Annelisa Alleva, Antonella Anedda, Andrea Gibellini, Jolanda Insana, Lidia Riviello, and Gian Mario Villalta.

Jessica Cohen translates contemporary Israeli literature. She shared the 2017 Man Booker International Prize with David Grossman. Her translations include works by major Israeli writers, including Amos Oz, Etgar Keret, Ronit Matalon, and Nir Baram. She is a past board member of ALTA.

Janis Cole received her PhD in Translation from Gallaudet University in 2019. Currently, she is an Adjunct Professor of Interpreting and Translation at Gallaudet University in Washington, DC. She serves as CEO of LesDeux2 Productions, a translation company. She is interested in looking at constructions of identity, Deaf Studies, and feminism in Deaf translators.

Martha Collins's tenth book of poems, *Because What Else Could I Do*, is forthcoming from Pittsburgh in fall 2019. She has also published four collections of co-translated Vietnamese poems, most recently *Black Stars: Poems by Ngo Tu Lap* (2013), and co-edited, with Kevin Prufer, *Into English: Poems, Translations, Commentaries* (2017).

Sarah Coolidge is Associate Editor at Two Lines Press. She received her BA in Comparative Literature from Bard College. She enjoys reading books in Spanish and English, and she writes essays on photography and international literature.

Jacqui Cornetta is a writer, translator, and musician. Her work has been published in places like *Words Without Borders* and *Lost & Found: CUNY Poetics Initiative*. She is translation editor of *The Puerto Rico Review* and teaches at Queens College CUNY.

Sean Cotter's translations from Romanian include *Wheel with a Single Spoke*, winner of the 2013 Best Translated Book Award for Poetry. A recipient of NEA and PEN/Heim grants, he teaches at the University of Texas at Dallas as part of the Center for Translation Studies.

Poet-translator-editor **Peter Covino**, Associate Professor of English at the University of Rhode Island, is the author of *The Right Place to Jump* and *Cut Off the Ears of Winter*, both from New Issues. His prizes include a 2019 National Endowment for the Arts Translation Fellowship and the PEN American/Osterweil Award.

Stephanie Cox is a lecturer in the English Department at Boise State University. She stumbled into translation while trying to improve her French, and is now hopelessly addicted.

Patty Crane, poet and translator, is the author of *something flown* (Concrete Wolf, 2018) and *Bell I Wake To* (forthcoming from Zone 3 Press in fall 2019). *Bright Scythe*, a bilingual selection of her translations of Swedish poet and Nobel Laureate Tomas Tranströmer, was published by Sarabande Books in 2015.

Robyn Creswell is Assistant Professor of Comparative Literature at Yale University and Poetry Editor-at-large for Farrar, Straus and Giroux. His translations include Abdelfattah Kilito's *The Clash of Images* and *The Tongue of Adam*, and Sonallah Ibrahim's *That Smell* and *Notes from Prison*. He was also a judge for the 2018 Pulitzer Prize in Poetry, and is the former Poetry Editor of *The Paris Review*.

Bruna Dantas Lobato is a fiction writer and translator of Portuguese based in St. Louis. Her work has appeared in *Harvard Review*, *Kenyon Review*, *Los Angeles Review of Books*, and elsewhere. Her translation of Caio Fernando Abreu's *Moldy Strawberries* received a PEN/Heim Translation Fund Grant and is forthcoming from Archipelago Books.

Rachael Daum is Communication and Awards Manager at ALTA. She has a BA in Creative Writing from the University of Rochester, an MA in Slavic Studies from Indiana University, and certificates in Literary Translation Studies. She lives and works in Cologne, Germany, and translates from Serbian, Russian, and German.

Soleil David's work has appeared in *Cleaver Magazine*, *Post No Ills*, and *The Margins*, among others. Born and raised in the Philippines, she received her BA with high distinction from UC Berkeley. A VONA/Voices alumna, she has received fellowships from PEN America and from Indiana University, Bloomington, where she is currently an MFA candidate in poetry.

Marissa Davis is a poet and translator from Paducah, Kentucky. Her original poems have appeared in *The Carolina Quarterly*, *Duende*, *Rattle*, and *The Iowa Review*, among other journals; her translations are forthcoming in *Ezra* and *Mid-American Review*. She will be pursuing an MFA in poetry at NYU beginning in fall 2019.

Lizzie Davis is an editor at Coffee House Press and a Spanish-to-English translator. Her recent projects include *My First Bikini* by Elena Medel, a co-translation with Valeria Luiselli of *Tell Me How It Ends: An Essay in Forty Questions*, and *Ornamental* by Juan Cárdenas, forthcoming from Coffee House in 2020.

Katy Day is a Literary Arts Specialist at the National Endowment for the Arts, where she manages the Literature Fellowships program. She has advised hundreds of individual poets, prose writers, and translators submitting applications to the NEA, and has been a public speaker and panelist on the topic of literature fellowships at conferences and literary events around the country.

Anna Deeny Morales received her PhD from UC Berkeley and is a translator, literary critic, and dramatist. She has translated works by Raúl Zurita, Mercedes Roffé, and Alejandra Pizarnik, among others. Recent libretto adaptations include *Cecilia Valdés* and *La Paloma at the Wall*. A 2018 NEA recipient for the translation of *Tala* by Gabriela Mistral, she teaches at Georgetown University.

Rebecca Dehner-Armand is a translator of French literature. Her translations of selected short stories by Vassilis Alexakis will be available in the autumn 2019 issue of *Delos*. Rebecca is currently a PhD candidate in Comparative Literature at Washington University in St. Louis, where she researches contemporary Francophone literature, exile, and (self-)translation studies.

Kate Deimling translates from French, focusing on fiction, art, marketing, and international development. Recent translations include *Yves Saint Laurent: A Biography* (Rizzoli, 2019) and *Painting the Dream* (Abbeville, 2018). She has a PhD in French Literature from Columbia University and lives in Brooklyn with her family. Her website is www.katedeimling.com.

Katharine DeLamater is an artist and papermaker. A recipient of the Iowa Arts Fellowship, Katharine is an MFA candidate at the University of Iowa Center for the Book. Her research focuses on authorship practices in collaborative craft and studio settings.

Lucile Desblache is Professor of Translation and Transcultural Studies at the University of Roehampton. She is the principal investigator of the Translating Music project, and the author of *Music and Translation: New Mediations in the Digital Age* (Palgrave Macmillan, 2019). She publishes widely in Animal Studies and Translation Studies.

Lisa Dillman teaches at Emory University and translates from the Spanish and Catalan. Her translations of Víctor Del Árbol's *Above the Rain*, Andrés Barba's *A Luminous Republic*, and Pilar Quintana's *Dog* are forthcoming in 2020.

Jeff Diteman is a PhD candidate in Comparative Literature at the University of Massachusetts, Amherst, specializing in Latin American and francophone literature. He has translated poetry by Raymond Queneau and prose by Eduardo Berti, and his translation of Pablo Martín Sánchez's debut novel *The Anarchist Who Shared My Name* was released in 2018 by Deep Vellum Publishing.

Sharon Dolin is the author of six poetry books, most recently *Manual for Living* and *Whirlwind*, both from Pittsburgh. She has received grants from PEN and Institut Ramon Llull for her translation of Gemma Gorga's *Book of Minutes* (Field Translation Series/Oberlin, 2019). She directs Writing About Art in Barcelona.

Boris Dralyuk is Executive Editor of the *Los Angeles Review of Books*. His translations include Isaac Babel's *Red Cavalry* and *Odessa Stories* and Mikhail Zoshchenko's *Sentimental Tales*. He is the editor of *1917: Stories and Poems from the Russian Revolution* and co-editor of *The Penguin Book of Russian Poetry*.

Kevin Gerry Dunn is a Spanish/English translator specializing in literature, art, gender, and immigration. His recent translations include *Countersexual Manifesto* by Paul B. Preciado (Columbia University Press, 2018), *Revealing Selves* by Kike Arnal and Josefina Fernández (The New Press, 2018), and *The Arrow Collector* (AmazonCrossing, 2018). His website is www.gdtranslation.com.

Kristin Dykstra is principal translator of *The Winter Garden Photograph* by Reina María Rodríguez (Cuba), and co-editor of the new anthology *Materia Prima*, featuring Amanda Berenguer (Uruguay). Her translation of *Cubanology*, a multilingual book of days by Omar Pérez, appeared in 2018.

Ellen Elias-Bursac is a translator of Bosnian, Croatian, and Serbian literature. She won the 2006 National Translation Award for her translation of David Albahari's novel *Götz and Meyer*. Her book *Translating Evidence and Interpreting Testimony at a War Crimes Tribunal: Working in a Tug-of-War* won the 2015 Mary Zirin Prize.

Karen Emmerich is the author of *Literary Translation and the Making of Originals* (Bloomsbury, 2017), and the translator of a dozen works of Modern Greek literature, most recently Christos Ikononou's *Good Will Come From the Sea* (Archipelago). She has received awards and grants from PEN, the NEA, and the Modern Greek Studies Association, and is an Associate Professor at Princeton University.

Choi Eunyoung is a South Korean writer known for her poignantly nuanced stories of women, queers, victims of state violence, and other marginalized voices. She is the author of the bestselling story collections *Shoko's Smile* (2016) and *Someone Who Can't Hurt Me* (2018) and has won numerous accolades.

Maia Evrona is a poet, prose writer, and translator of Yiddish poetry. Her translations of Avrom Sutzkever and Yoysef Kerler have been awarded fellowships from the NEA and the Yiddish Book Center. Her own poetry has been supported with a Fulbright Scholar Award to Spain and Greece.

Shelley Fairweather-Vega translates from Russian and Uzbek. Four of her translations—novels by authors from Uzbekistan, Kazakhstan, and Belarus—will see publication in 2019 and 2020. Shelley is President of the Northwest Translators and Interpreters Society and head of FairVega Russian Library Services.

Evan Fallenberg's most recent translations are an Israeli opera and five plays by Hanoah Levin, with Jessica Cohen. His third novel, *The Parting Gift*, was published by Other Press in 2018. He teaches at Bar-Ilan University and is faculty co-director of the VCFA International MFA in Creative Writing & Literary Translation.

Marguerite Feitlowitz's translation of *Small Bible for Bad Times: Prose and Poetry* by Liliane Atlan is forthcoming in early 2020; also near completion are translations of *Night*, by Ennio Molledo, and *Moments of Return: Selected Stories of Luisa Valenzuela*. She teaches at Bennington College, where she directs the program in Literary Translation.

Marella Feltrin-Morris is Professor of Italian at Ithaca College, specializing in modern Italian literature and translation. She holds PhDs in Comparative Literature and in Translation Studies, both from Binghamton University. She has translated works by Massimo Bontempelli, Paola Masino, Stefano Benni, Dacia Maraini, Davide Rondoni, and Fabio Pusterla.

Lois Feuerle, PhD, JD, taught Translation: Theory and Practice at NYU and Legal Translation at the University of Chicago. She translates mainly legal and art texts, as well as trade books on topics as disparate as Azerbaijan, entrepreneurship, recipes for fasters, Polish history, and care of art in private collections.

Sharon Fish Mooney (PhD, the University of Rochester) authored *Bending Toward Heaven: Poems After the Art of Vincent van Gogh* (Wipf and Stock) and edited *A Rustling and Waking Within* (OPA Press), an ekphrastic poetry anthology. She is currently translating poems of 19th-century French artist and poet Jules Breton. sharonfishmooney.com.

Anne O. Fisher is a Russian literary translator. With Margarita Meklina, Fisher co-edited the folio *Life Stories, Death Sentences: Contemporary Russian-Language LGBTQ+ Writing*, forthcoming with *In Translation* during Pride Month 2019. As Senior Lecturer in the UW-Milwaukee Translation and Interpreting Studies program, Fisher teaches remotely from her home in Indiana.

Eric Fishman is an elementary school teacher, writer, and translator from French. His collection of poems by André du Bouchet, co-translated with Hoyt Rogers, was recently released (Bitter Oleander Press). Currently, he is at work on a collection of poems by the Martinican poet Monchoachi. www.ericjfishman.com.

Sibelan Forrester has published translations of fiction, folklore, poetry, and scholarly prose from Croatian, Russian, and Serbian, including poetry by Elena Ignatova and Maria Stepanova. In her day job, she is Susan W. Lippincott Professor of Modern and Classical Languages and Russian at Swarthmore College in Pennsylvania.

Edwin Frank is the editor and founder of the New York Review Books Classic Series and the author of *Snake Train: Poems 1984-2013*.

Caroline Froh holds a BA in English and German Literature from Grinnell College. She is currently an MFA candidate in Literary Translation at the University of Iowa, where she is translating works by Jenish-Swiss writer Mariella Mehr. She was the recipient of a 2019 Stanley Travel Fellowship to research and translate Mehr's work in the national library in Bern, Switzerland.

Amaia Gabantxo is a writer, singer, and literary translator specialized in Basque literature—its foremost contributor and an activist and pioneer in the field. She recently collaborated with the neo-conceptual artist Jenny Holzer in her Bilbao Guggenheim Museum retrospective. She teaches Intermodal Translation at the School of the Art Institute in Chicago.

Aubrey Gabel is Assistant Professor of French at Columbia University and a freelance translator and interpreter. She is currently working on two projects: the first is on the relationship between literary play and politics in postwar France; the second offers an ethnography of secrecy in 20th- and 21st-century French literary groups.

Taylor Gaines is a French-English translator and theatre-maker based in Brooklyn. Her translation of the theatrical adaptation of Orhan Pamuk's *Snow* received staged readings at the Segal Center and the International Play Reading Festival at Columbia. In 2018 she was an invited translator at the Rencontres de Traduction workshop for the Dramaturgies en Dialogue festival in Montreal.

Rachel Galvin's recent books include *Elevated Threat Level* and *Decals: Complete Early Poetry of Oliverio Gironde* (with Harris Feinsod). Her translation of Queneau's *Hitting the Streets* won the Scott Moncrieff Prize; Alejandro Albarrán's *Cowboy & Other Poems* is forthcoming. She is a co-founder of Outranspo and teaches at the University of Chicago.

Somrita Ganguly is a professor, poet, and literary translator. She was a Fulbright doctoral research fellow at Brown University and has taught British Literature to undergraduate students in Delhi and Calcutta. She translates from Bengali and Hindi to English, and is currently translating a novel on the Russian Revolution.

Inés García de la Puente is currently working on practices of translation in pre-Mongol Rus'. She is the author of an academic translation into Spanish of the *Primary Chronicle*, the oldest annals of the East Slavs. She teaches and researches at Boston University.

Poet and translator **H.J. Gardner** (Hillary) is a graduate of the University of Iowa Writers' Workshop and UC Berkeley. Her translations of Catalan poetry have been published in journals such as the *Denver Quarterly*, *Metamorphoses*, and *Catalan International View*. She has been collaborating with the Sala Beckett Obrador Internacional de Dramatúrgia to bring Catalan plays into English since 2010.

Edward Gauvin has received prizes, fellowships, and residencies from PEN America, the NEA, Fulbright, Ledig House, Lannan Foundation, and French Embassy. His work has won the John Dryden Translation Prize and the Science Fiction & Fantasy Translation Award. The translator of eight works of prose fiction and over 300 graphic novels, he is a contributing editor for comics at *Words Without Borders*.

Jill Gibian is Professor of Spanish and Latin American Studies at Eastern Oregon University, where she teaches translation. She is editor of *Argentina: A Traveler's Literary Companion* (Whereabouts Press, 2010) and is currently at work on the translation of Elsa Osorio's novel *Cielo de tango*.

DW Gibson is the author of the award-winning book *The Edge Becomes the Center: An Oral History of Gentrification in the Twenty-First Century and Not Working: People Talk About Losing a Job and Finding Their Way in Today's Changing Economy*. He shared a National Magazine Award for his work on "One Block" for *New York Magazine*. His work has also appeared in *Harper's*, *The New York Times*, *The Washington Post*, and *The Nation*. Gibson serves as director of Art Omi: Writers in New York, and he co-founded Sangam House, a writers' residency in India.

Ani Gjika is an Albanian-born poet, translator, and author of *Bread on Running Waters*. Her translation from the Albanian of *Negative Space* (2018) by Luljeta Lleshanaku was a finalist for a PEN Award for Poetry in Translation and is currently shortlisted for a BTBA and The Griffin Poetry Prize.

Tal Goldfajn is an Assistant Professor of Hispanic Linguistics at UMass Amherst. She holds a PhD in General Linguistics from Oxford University. Her translations of Nelson Rodrigues and Sergi Belbel have been published (Asia Publishers) and staged in Tel Aviv. Her translation of Nurit Zarhi and Rutu Modan's *The Mermaid in the Bathtub* will be published in 2019 (Restless Books).

Over 120 of **Michael Goldman's** translations have appeared in dozens of journals, such as *The Harvard Review*, *Rattle*, and *The Columbia Journal*. He has translated twelve books of Danish poetry and prose, including *Dependency* by Tove Ditlevsen, published by Penguin Modern Classics in fall 2019. He lives in Massachusetts. www.hammerandhorn.net.

David Gramling is Associate Professor of German Studies at University of Arizona. His forthcoming books of scholarship include *The Invention of Multilingualism* (Cambridge University Press) and *Literature in the Linguacene* (Stanford University Press). He translates primarily from the Turkish, and is currently completing a translation of Murathan Mungan's novella *Tales of Battle*.

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

Allison Grimaldi-Donahue is a writer and translator whose work has appeared in *Words Without Borders*, *BOMB*, *The Literary Review*, *Tripwire* and other places. She is author of *Body to Mineral* (Publication Studio Vancouver, 2016) and co-author of *On Endings* (Delere Press, 2019). She is a translations editor at *Anomaly*, senior editor at *Queen Mob's Teahouse*, and teaches at John Cabot University, Rome.

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

Veniamin Gushchin is an MPhil candidate at the University of Oxford.

María-Constanza Guzmán is Associate Professor in the School of Translation and the Department of Hispanic Studies at York University. She holds a PhD in Comparative Literature from SUNY. Her publications include the book *Gregory Rabassa's Latin American Literature* and the translation (with Joshua Price) of the novel *Heidegger's Shadow*.

Luis Guzmán Valerio has a PhD in Latin American, Iberian, and Latino Cultures, as well as an MA in Translation. He has translated short stories from Spanish by José Alcántara Almánzar and Isaac Goldemberg. Luis's creative writing has appeared in *Chiricú* and *Ink and Voices*.

Piotr Gwiazda's recent books include a critical study, *U.S. Poetry in the Age of Empire* (Palgrave Macmillan, 2015); a volume of poems, *Aspects of Strangers* (Moria Books, 2016); and a translation of Grzegorz Wróblewski's new poems, *Zero Visibility* (Phoneme Media, 2017). He teaches in the Department of English at the University of Pittsburgh.

Atar Hadari's *Songs from Bialik: Selected Poems of H. N. Bialik* was a finalist for ALTA's National Translation Award in 2000. The Pen Translates award-winning *Lives of the Dead: Collected Poems* of Hanoach Levin is out from Arc Publications. He contributes a monthly verse bible translation to the US digital magazine *MOSAIC*.

Daniel Hahn is a writer, editor, and translator with about sixty books to his name. His work has won the Independent Foreign Fiction Prize and the International Dublin Literary Award and been shortlisted for the Man Booker International Prize, among others. Recent translations include *Resistance* by Brazilian novelist Julián Fuks.

Rebecca Hanssens-Reed is a translator and writer whose work can be found in *Conjunctions*, *The Washington Square Review*, *Asymptote*, and elsewhere. She has an MFA in Literary Translation from the University of Iowa, where she is currently a Provost's Postgraduate Visiting Writer. Her translation of *Gelsomina Inside the White Madhouses*, by Margarita Mateo Palmer, is forthcoming from Cubanabooks.

Faith Harden is Assistant Professor in the Department of Spanish and Portuguese at the University of Arizona. Her research centers on the literary, cultural, and intellectual history of early modern transatlantic Spain, particularly the picaresque novel, autobiographical fiction and life writing, and the work of women playwrights and poets.

Wendy Hardenberg is a faculty librarian at Southern Connecticut State University who pursues literary translation as part of her creative activity. She has translated four novels for AmazonCrossing and has a volume of Marie-Claire Bancquart's poetry forthcoming with Orison Books. She lives in New Haven, Connecticut.

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

Anne-Charlotte Hanes Harvey is Professor Emerita at San Diego State University. She was educated in Sweden and the US, and is a playwright and translator/dramaturg specializing in translations for production of plays by Ibsen and Strindberg. Her scholarly study of the theatre and music of Scandinavians in America has included documentation, lectures, performances, and recordings.

Paula Haydar is Assistant Professor of Arabic in the Department of World Languages at the University of Arkansas. She has translated twelve contemporary Arabic novels by Lebanese, Palestinian, and Jordanian writers into English. She received her MFA in Literary Translation (1998) and PhD in Comparative Literature (2014) from the University of Arkansas.

Adnan Haydar is Professor of Arabic and Comparative Literature and heads the Arabic section in the Department of World Languages at the University of Arkansas. He is the author and co-author of several books and numerous articles, and has translated and co-translated novels and poetry collections into English.

Hugh Hazelton translates from Spanish, French, and Portuguese. His latest translation is Volume One of the complete works of the experimental Argentine poet Oliverio Girondo. He is Professor Emeritus of Spanish at Concordia University in Montreal and former co-director of the Banff International Literary Translation Centre.

Katherine M. Hedeem's latest translations include *In the Drying Shed of Souls*, an anthology of new Cuban poetry, and *Prepoems in PostSpanish*, a chapbook by Ecuadorian neo-avant-garde poet Jorge Enrique Adoum. She is the Associate Editor of Action Books and Poetry Translation Editor for *The Kenyon Review*. She teaches at Kenyon College.

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

Janet Hendrickson's translations include an experimental version of Sebastián de Covarrubias's *Treasure of the Castilian or Spanish Language* (New Directions) and an anthology of new Latin American fiction, *The Future Is Not Ours* (ed. Diego Trelles Paz, Open Letter). She holds an MFA in nonfiction from the University of Iowa and a PhD in Romance Studies from Cornell.

Heather Hennes is Associate Professor of Spanish at Saint Joseph's University in Philadelphia. Her current interest is in memoirs and testimonies of the Trujillo regime in the Dominican Republic. She recently translated Minou Tavárez Mirabal's *I'll Write Again Tomorrow: A Journey through the Correspondence of Minerva Mirabal and Manolo Tavárez*.

George Henson is Assistant Professor of Translation at the Middlebury Institute of International Studies in Monterey. His translations include Sergio Pitol's *Trilogy of Memory* and Elena Poniatowska's *The Heart of the Artichoke*.

Jim Hicks is Editor of *The Massachusetts Review* and teaches at UMass Amherst. His translations include short pieces by Italo Calvino, Ananda Devi, Juan José Saer, and Izet Sarajlić, and longer works by Erri De Luca. His *Lessons from Sarajevo: A War Stories Primer* was published by UMass Press in 2013.

Associate Professor of Italian at Adelphi University, **Jonathan Hiller** is a scholar of 19th-century Italian literature and the translator of I. U. Tarchetti's Gothic novel *Paolina*.

H. L. Hix's recent books include a poetry collection, *Rain Inscription*; an edition, with Julie Kane, of selected poems of contemporary Lithuanian poet Tautvyda Marcinkevičiūtė, called *Terribly In Love*; an essay collection, *Demonstrategy*; and an art/poetry anthology, *Ley Lines*.

Cynthia Hogue's latest book of poems is *In June the Labyrinth* (2017). Her co-translation of Nicole Brossard's linked series, *Distantly*, is forthcoming from Omnidawn Press. Hogue served as the inaugural Marshall Chair in Poetry at Arizona State University. She is Emerita Professor of English.

Lauren Rosemary Hook is senior editor at the Feminist Press, where she also oversees production and foreign rights. She seeks to continue FP's long legacy of publishing diverse international works by women, and has acquired fiction titles in translation from Equatorial Guinea, Thailand, Poland, Uruguay, Mexico, and Bosnia, among others.

Rebecca Gayle Howell is a 2019 United States Artists Fellow and the author of *American Purgatory*. She translated Amal al-Jubouri's *Hagar Before the Occupation/Hagar After the Occupation*, shortlisted for the Best Translated Book Award and selected by *Library Journal* as a best poetry book of 2011.

Mohammad Husayyan is a translator of poetry and fiction from Arabic. He received his MA in Literary Translation Studies from the University of Rochester in 2019. Currently, he teaches literary translation and creative writing at the University of Hafr Albatin.

Barbara F. Ichiishi is the author of *The Apple of Earthly Love: Female Development in Esther Tusquets' Fiction*, and the translator of some of Tusquets' major works, including *Never to Return*, *Seven Views of the Same Landscape*, *Private Correspondence*, and *We Had Won the War*. She has published articles on Spanish and Latin American women's literature.

Roman Ivashkiv is Lecturer in Translation Studies and Slavic Languages and Literatures at the University of Illinois at Urbana-Champaign.

Catherine Jagoe is an ATA-certified Spanish<->English translator and an award-winning writer. She has translated fiction and poetry from Spain, Argentina, and Uruguay, including, most recently, *Reborn in Ink* by poet Laura Cesarco Eglin, co-translated with Jesse Lee Kercheval (Word Works, 2019), and poetry by Luis Bravo and Ruth Llana.

Elisabeth Jaquette is Executive Director of ALTA. Her translations from Arabic include books by Basma Abdel Aziz, Rania Mamoun, Dima Wannous, and Adania Shibli, and her work has been supported by the Jan Michalski Foundation, PEN/Heim Translation Fund, and English PEN Translates. She has also taught translation at Bread Loaf, and is a judge for the 2019 National Book Award for Translated Literature.

Sabrina Jaszi studies and translates Russian and Central Asian literature from her home base of Oakland, California. Her most recent translations and writings on translation have appeared in *Subtropics*, *The Paris Review Daily*, *Catapult*, and *Sink*.

Olena Jennings completed her MFA in Writing at Columbia and her MA in Ukrainian Literature at the University of Alberta. Her collection of poetry *Songs from an Apartment* was released in January 2017 by Underground Books.

India Johnson studies Book Art at the University of Iowa. Her training also includes bookbinding school at the LLOTJA in Barcelona, and bench work in book conservation. She researches bookbinding lexicography in English and Spanish.

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

Richard Jones is Professor of Theatre at Stephen F. Austin State University. He has directed over twenty plays in translation (including three of his own translations) from eleven different original languages. His PhD is from the University of Kansas.

Aubrey D. Jones is Assistant Professor of French at Weber State University in Utah. She received her PhD in French Literature from the University at Buffalo-SUNY and is now involved in building Translation Studies at Weber State, as well as undertaking the translation of works of Franco-Ontarian and Senegalese fiction.

Kira Josefsson is a writer and translator working between English and Swedish, with work published or forthcoming in *Words Without Borders*, *Granta*, *Triple Canopy*, and elsewhere. Her in-progress translation of Pooneh Rohi's *Araben* received a 2017 PEN/Heim Translation Fund Grant. She's part of the editorial team for *Anomaly's* translation section, as well as the editorial board of Swedish journal *Glänta*.

Hayun Jung is a writer and translator whose publications include Korean novelist Kyung-sook Shin's *The Girl Who Wrote Loneliness* from Pegasus Books. She is the recipient of a PEN/Heim Translation Fund Grant and a Radcliffe fellowship from Harvard University. She serves as Associate Professor in Translation Studies at Ewha Womans University in Seoul.

Klaus Kaindl is Professor of Translation Studies at the University of Vienna. His main research interests include the translation of multimodal texts, especially opera and popular music. He has published widely in these areas.

Mirgul Kali's translations of works by Kazakh writers have appeared in *Tupelo Quarterly*, *Asymptote*, and *Electric Literature*. Recently, she has been translating a novel by Kazakh writer Mukhtar Magauin with support from ALTA's Emerging Translator Mentorship Program.

Mona Kareem is a writer and scholar. She is the author of three poetry collections, the translator of Ashraf Fayadh's *Instructions Within* (BTBA nominee), and holds a PhD in Comparative Literature from SUNY Binghamton. A former fellow of Norwich Writers' Center and Banff Centre, her work has appeared in *LARB*, *Asymptote*, *Words Without Borders*, *Modern Poetry in Translation*, and *Two Lines*.

J. Kates has been awarded three NEA fellowships for poetry and translation, and the Cliff Becker and Käpylä Prizes. His translations include books by Tatiana Shcherbina, Mikhail Aizenberg, Jean-Pierre Rosnay, Regina Derieva, Aleksey Porvin, Nikolai Baitov, Genrikh Saggir, Sergey Stratanovsky, and Aigerim Tazhi, and two anthologies of Russian poetry.

Silvina Katz is Argentinian but resides in the UK, where she is a PhD student at the Open University. She is currently researching the role of the senses in the translation of short stories. Her recent investigation focused on the recreation of atmosphere in the translation of Silvina Ocampo's work.

Dr. **William Keeth** is a freelance translator who teaches languages and literature at Mansfield University. During his twenty-five years of research in Peru, he has worked with late poets Javier Sologuren and Pablo Guevara. This relationship has helped motivate his current project, a bilingual anthology of the Generación del 50.

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

Jesse Lee Kercheval's translations include *The Invisible Bridge: Selected Poems of Circe Maia* (University of Pittsburgh Press, 2015). She is the co-editor of *Trusting on the Wide Air: Poems of Uruguay* (Dialogos Books, 2019) and the Zona Gale Professor of Poetry at the University of Wisconsin-Madison.

Swarnim Khare is a third-year PhD student at the Department of Asian Languages and Cultures at the University of Michigan. Her research focus is contemporary prison narratives in Hindi, Urdu, and English. She is also interested in literary translation and is working on translating prison narratives from Urdu to English.

Youn-Soo Kim received her doctorate in Translation Studies from The State University of New York at Binghamton in 2019. She is currently translating *Mongsil önni (My Sister Mongsil)*, a South Korean youth novel, into English. Her research interests include literary translation, Korean literature, decoloniality, and microcosmic narratives.

Ostap Kin is the editor of the anthology *New York Elegies: Ukrainian Poetry on the City* (forthcoming with Academic Studies Press) and translator (with Vitaly Chernetsky) of Yuri Andrukhovych's poetry collection *Songs for a Dead Rooster*. He has published in *The Common*, *Poetry International*, *St. Petersburg Review*, *Springhouse*, *Trafika Europe*, *Ohio Edit*, and in several anthologies.

The Logan A. Richmond Professor of Spanish at Lycoming College (Williamsport, PA), **Sandra Kingery** has published eighteen books in translation, including *Julia* and *Of My Real Life I Know Nothing* by Ana María Moix, and *Husdon and Metzli* (with Kaitlyn Hipple) by Xánath Caraza.

Samantha Kirby is a fourth-year MFA candidate in Literary Translation at the University of Arkansas, where she is also Translated Prose Editor for the *Arkansas International*.

Thomas J. Kitson is a freelance translator in New York City. His translation of the avant-garde Russian novel *Rapture* by Iliazd (Ilya Zdanevich) came out in 2017 from Columbia University Press. He holds a PhD in Russian Literature from Columbia University.

Hilah Kohen is News Editor of *Meduza* in English (meduza.io/en) and can also be found at *Music & Literature*, the *LA Review of Books*, and elsewhere. She is currently translating independent journalism, women's Facebook writings, and queer poetry from Russian (and sometimes Hebrew) into English.

Sarah Kortemeier serves as Library Director at The University of Arizona Poetry Center. She is the recipient of the Felix Pollak Prize in Poetry for her debut collection of poems, *Ganbatte*, out this fall from the University of Wisconsin Press.

Nina Kossman is a bilingual writer, poet, translator of Russian poetry, and playwright. She is the author of two books of poems in Russian, as well as the translator of two volumes of Marina Tsvetaeva's poems. Her other books include *Behind the Border* (HarperCollins, 1994) and *Gods and Mortals: Modern Poems on Classical Myths* (Oxford University Press, 2001).

Roman Kostovski has a BA in Russian Language and International Relations from the College of William and Mary, and an MA in Russian Language and Linguistics from the University of Maryland. His translations were published by Northwestern University Press and Plamen Press. He received an NEA Translation Fellowship Award in 2017 for his work on Czech writer Hana Andronikova's novel *Heaven Has No Ground*.

Karen Kovacic is the translator of Jacek Dehnel's poetry collection *Aperture*, finalist for the 2019 PEN Award for Poetry in Translation, and *Agnieszka Kuciak's Distant Lands: An Anthology of Poets Who Don't Exist*, longlisted for the 2014 National Translation Award. She is also the editor of *Scattering the Dark*, an anthology of Polish women poets. More at karenkovacic.net.

Christina Kramer teaches at the University of Toronto and is one of very few specialists in North America in Macedonian language and literature. Her translations from that language include Goce Smilevski's novel *Freud's Sister* and Lidia Dimkovska's novel *A Spare Life*.

Denise Kripper is Translation Editor for *Latin American Literature Today* and Assistant Professor at Lake Forest College, where she teaches Latin American Literature and Translation Studies. She holds a PhD in Literature and Cultural Studies from Georgetown and a BA in Literary Translation from her native Argentina. She lives in Chicago and is a member of the Third Coast Translators Collective.

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

Larissa Kyzer is an Icelandic-English literary translator based in Brooklyn. Her translation of Kristín Eiríksdóttir's novel *A Fist or a Heart* was released by AmazonCrossing in September 2019. Larissa holds an MA in Translation Studies from the University of Iceland and is the fall 2019 Translator in Residence at Princeton University.

Carlos Labbé, one of Granta's "Best Young Spanish-Language Novelists," was born in Chile and is the author of eight novels—including *Navidad & Matanza*—and two collections of short stories. In addition to his writings, he is a musician and has released four albums. He is Co-editor at Sangría, a publishing house based in Santiago and Brooklyn.

Susanna Lang's translations of poetry by Yves Bonnefoy include *Words in Stone*, and she has published translations of work by René Depestre, Paul Éluard, Claude Esteban, Alain Paire, and Yves Bonnefoy in such journals as *World Literature Today*, *New Directions*, *Massachusetts Review*, and *Kosmos*. Her third collection of poems, *Travel Notes from the River Styx*, was published in 2017 by Terrapin Books.

Katie Lateef-Jan is the co-translator of *Forgotten Journey* by Silvina Ocampo (City Lights Books) and co-editor of *Untranslatability Goes Global* (Routledge). A PhD candidate in Comparative Literature and Translation Studies at the University of California, Santa Barbara, her translations have appeared or are forthcoming in *The New Yorker*, *Granta*, and *Two Lines*.

Jamie Lauer is completing a Master's Degree and a Certificate in Literary Translation in the Comparative Literature Department at Indiana University, Bloomington. She translates from Spanish, and her research interests focus on multilingualism and translation in contemporary literatures across the Americas.

Luke Leafgren works as a Resident Dean at Harvard College. He has published four novels translated from Arabic, including *The President's Gardens*, for which he received the 2018 Saif Ghobash Banipal Prize. After attending ALTA for the first time in 2018, Luke was inspired to design a course on translation.

So J. Lee is a translator and writer. Their translation of Choi Jin-young's *To the Warm Horizon* and Lee Hyemi's *Unexpected Vanilla* have appeared in *Words Without Borders*, *Modern Poetry in Translation*, *Korean Literature Now*, and *Asymptote*. They have also provided English subtitles for "One, Two, Queer, and Four!" and "Chalna: Enough Time to Fall in Love."

Mara Faye Lethem's translations of contemporary Catalan, Spanish, and Latin American literature have been recognized with two English PEN Awards and two International IMPAC Dublin Literary Award nominations. Her forthcoming translations include books by Patricio Pron, Max Besora, Javier Calvo, Marta Orriols, and Jordi Nopca. She lives between Brooklyn and Barcelona.

Takako Lento translates American writers into Japanese and modern Japanese poetry into English. She has taught in Japan and the US, and holds an MFA in Poetry and Translation from the University of Iowa Writers' Workshop, as well as an MA from Kyushu University. Recent publications include *Tanikawa Shuntaro: The Art of Being Alone*, *Collected Haiku of Yosa Buson*, and *Pioneers of Modern Japanese Poetry*.

Miriam Lerner has been a professional sign language interpreter since 1983, providing services in higher education, medical, performing arts, and community freelance settings. She is a staff member of the Liberal Arts Core Team of Interpreters at the National Technical Institute for the Deaf in Rochester, NY.

Alexis Levitin translates works from Portugal, Brazil, and Ecuador. His forty-two books of translation include Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*, both from New Directions. In addition to two NEA Translation Awards and participation in two NEH summer seminars, he was served as a Fulbright Lecturer in Oporto and Coimbra, Portugal; Guayaquil, Ecuador; and Florianopolis, Brazil.

Suzanne Jill Levine is Distinguished Research Professor at UCSB, editor of Penguin's Paperback Classics of the works of Jorge Luis Borges, and translator of important Latin American writers such as Guillermo Cabrera Infante, Julio Cortázar, Carlos Fuentes, Manuel Puig, Adolfo Bioy Casares, and Silvina Ocampo. Her books include *The Subversive Scribe* and *Manuel Puig and the Spiderwoman*.

Annette Levine is Associate Professor in the Department of Modern Languages and Literatures at Ithaca College, where she teaches courses in Latin American and Latinx literature, as well as Translation Studies. She is currently working on translating a short story collection by Argentine screenwriter and playwright Aída Bortnik.

George Life is a PhD student in the Poetics Program at the University at Buffalo. As a translator, he is working on a mixed-genre project centered on selected couplets from the late poems of Du Fu, excerpts from which have appeared in *Cha: An Asian Literary Journal* and *Circumference*.

David Lisenby is Associate Professor of Spanish at William Jewell College. His translations of work by Abilio Estévez, Anna Lidia Vega Serova, Juan Villoro, and Manuel García Verdecia appear in *Words Without Borders*, *Two Lines*, *Latin American Literature Today*, *Exchanges*, and *Island in the Light/Isla en la luz*.

Anni Liu is a writer and translator from Xi'an, Shaanxi, and Bowling Green, Ohio. Her work is published or forthcoming in *Pleiades*, *Waxwing*, *Cream City Review*, *The Journal*, and elsewhere. Her honors include an UndocuPoets Fellowship and a Katherine Bakeless Nason Scholarship to Bread Loaf Environmental Conference. She holds a MFA from Indiana University.

Olga Livshin's poetry, essays, and translations from Russian appear in the *Kenyon Review*, *Poetry International*, and other journals. A collection of original poems in English and translations of Vladimir Gandelman and Anna Akhmatova is forthcoming from Poets and Traitors Press. Livshin teaches creative writing privately online and near her home in Philadelphia.

Ruth Llana is a PhD candidate in Latin American Literature at the University of Wisconsin-Madison. The author of *Tiembra* (Premio Federico García Lorca 2013), *Estructuras*, and *Umbra*, she has translated *I Love Artists* by Mei-mei Berssenbrugge into Spanish (Kriller 71 Ediciones, 2019) and co-translated *Para las focas* by Juan Manuel Sánchez into English with Jesse Lee Kercheval (Toad Press, 2019).

Olivia Lott translates Spanish American poetry. She is the co-translator of Cuban poet Soleida Ríos's *The Dirty Text* (Kenning Editions, 2018). She is a PhD student and Olin Fellow in Hispanic Studies at Washington University in St. Louis, studying translational poetics and Latin American neo-avant-gardes.

Elizabeth Lowe is adjunct professor in the NYU MS in Translation Studies and founder of the Center for Translation Studies at the University of Illinois. She received the 2018 Teaching Excellence Award from the NYU School of Professional Studies. She is the co-author of *Translation and the Rise of Inter-American Literature* (2007), and has written extensively on translation pedagogy.

Molly Lynde-Recchia is Professor of French at Western Michigan University and Editor-in-Chief of *Transference*, which publishes poetry translated from Arabic, Chinese, French, German, Ancient Greek, Japanese, and Latin. Her current projects include the translation of Old French poetry and prose (Rutebeuf's personal poetry and Wauchier de Denain's *Vie seint Marcel de Lymoges*).

Muireann Maguire is Senior Lecturer in Russian at the University of Exeter, and Principal Investigator for the European Research Council-funded project RusTrans (www.rustrans.exeter.ac.uk). A freelance Russian-English literary translator, she translated the 2012 short story collection *Red Spectres*. She blogs about translation as Russian Dinosaur at <http://russiandinosaur.blogspot.com>.

Grace Mahoney is a translator of Ukrainian and Russian literature. She is a doctoral student in the Department of Slavic Languages and Literatures at the University of Michigan.

J. Bret Maney is Assistant Professor of English at Lehman College, CUNY. A past recipient of a PEN/Heim Translation Fund Grant, he translates from French and Spanish. His translation of Guillermo Cotto-Thorner's foundational Latinx novel, *Manhattan Tropics* (1951), was published by Arte Público Press in 2019.

Diana Manole is a Romanian-Canadian scholar, author of nine books of poetry and drama, co-editor of a collection of essays, and Romanian/English translator of several plays and poetry books. She earned fourteen creative writing awards in Romania and, with Adam J. Sorokin, second prize in the 2017/18 John Dryden Translation Competition.

Allison Markin Powell is a literary translator, editor, and publishing consultant. Her translation of Hiromi Kawakami's *Strange Weather in Tokyo* was nominated for the Man Asian Literary Prize and the Independent Foreign Fiction Prize. Other authors she has translated include Osamu Dazai, Fuminori Nakamura, and Kanako Nishi.

Laura Marris translates French. Recent projects include Paol Keineg's *Triste Tristan* (translated with Rosmarie Waldrop for Burning Deck) and *In the Shadow of Young Girls in Flower*, a comic book for Liveright. Her translation of Louis Guilloux's *Blood Dark* (NYRB) was shortlisted for the Oxford-Weidenfeld Prize. She is a 2018 BTBA judge and Director of the Favorite Poem Project at Boston University.

Gabriella Martin is a PhD candidate in Hispanic Studies at Washington University in St. Louis, with a Graduate Certificate in Translation Studies. Her translations from Spanish and Catalan have appeared in *Asymptote*, *The Brooklyn Rail*, and *Absinthe*. She is also the co-founder of the Wash U Translators Collective.

Marta Mateo Martínez-Bartolomé is Professor of English Studies and Translation from the University of Oviedo, Spain, currently working as Director of the Instituto Cervantes at Harvard University. Her publications cover translation theory and the translation of humor, drama, and musical texts. She has translated both fiction and academic works into Spanish.

Derick Mattern holds MFAs from UW-Madison and the Iowa Translation Workshop, and is currently a PhD candidate in Comparative Literature at Washington University in St. Louis. His translations of contemporary Turkish poetry received support from the British Centre for Literary Translation, the National Endowment for the Arts, and the Banff International Literary Translation Centre.

An Associate Professor of English at the University of Arizona, **Farid Matuk** is the author of the poetry collections *This Isa Nice Neighborhood* and *The Real Horse*. In 2020, Matuk will serve as the Holloway Visiting Professor in Poetry and Poetics at UC Berkeley.

Catherine McAteer is Postdoctoral Research Fellow at the University of Exeter's European Research Council-funded project RusTRANS (<http://rustrans.exeter.ac.uk/>). Her PhD on Penguin's Russian Classics (1950-1985) uses archival material to shed new light on historical commissions. She is a freelance translator and taught MA Russian Translation at University of Bristol from 2013-2019.

Jenny McPhee is a novelist and a translator from Italian into English. Her translations include books by Natalia Ginzburg, Primo Levi, Anna Maria Ortese, Giacomo Leopardi, Curzio Malaparte, Paolo Maurensig, and Pope John Paul II. She is Director of the Center for Applied Liberal Arts. She teaches literary translation in the MS in Translation at NYU and to undergraduates at Princeton.

Christi A. Merrill teaches at the University of Michigan, and is the author of *Riddles of Belonging: India in Translation and other Tales of Possession* and translator of Vijaydan Detha's *Chouboli and Other Stories*. Her latest work appeared in a special issue of *Words Without Borders* on rewriting caste.

Lucie Mikolajkova translates between Czech and English, in both directions. She has translated more than thirty books of Anglo-American authors into Czech and excerpts or full texts of more than twenty Czech contemporary authors into English.

Breon Mitchell is a past president of ALTA. His two major retranslations have been Franz Kafka's *The Trial* for Schocken Books and Günter Grass's *The Tin Drum* for Houghton Mifflin Harcourt.

Rajiv Mohabir is the author of *The Cowherd's Son* (Tupelo Press, 2017), *The Taxidermist's Cut* (Four Way Books, 2016), and translator of *I Even Regret Night: Holi Songs of Demerara* (Kaya Press, 2019). Currently, he is Assistant Professor of Poetry at Emerson College and Translations Editor at *Waxwing Journal*.

Lourdes Molina translates from Spanish and teaches Spanish Language and Literature at Southern Methodist University in Dallas, Texas. She is currently translating a Cuban science fiction novel.

From Mexico by way of California, **Salazar Monárrez** is a UChicago-trained linguist in her final year of a Literary Translation MFA from Queens College. She is currently translating *Viento en las montañas* by Javier Ortega Urquidi, and endeavoring to develop methodology for literary translation of American Sign Language poetry.

Clyde Moneyhun teaches creative writing and literary translation at Boise State University in Idaho. He has published translations of contemporary Catalan poetry widely. His translation of Ponç Pons's *El salobre* was published by Francis Boutle of London in 2017, and his translation of Dolors Miquel's *Haikús del camioner* is forthcoming from Boutle in 2019.

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

Tomás Q. Morín is the author of *Patient Zero* and *A Larger Country*. He translated Pablo Neruda's *The Heights of Macchu Picchu* and co-edited *Coming Close: Forty Essays* on Philip Levine with Mari L'Esperance. He teaches at Drew University and Vermont College of Fine Arts.

Ainsley Morse's translations of Russian literature have been widely published: Vsevolod Nekrasov (UDP), Igor Kholin (UDP), Andrei Sen-Senkov (Zephyr Press), Andrey Egunov-Nikolev (Academic Studies Press), and the novels of Konstantin Vaginov (Columbia UP, forthcoming). She holds a PhD in Slavic Literatures from Harvard University and teaches Russian language, literature, and culture.

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

Mihaela Moscaliuc is the author of the poetry collections *Immigrant Model* and *Father Dirt*, translator of Carmelia Leonte's *The Hiss of the Viper* and Liliana Ursu's *Clay and Star*, and editor of *Insane Devotion: On the Writing of Gerald Stern*. Moscaliuc is Associate Professor of English at Monmouth University.

Laura Moser studies Classics at the University of Iowa, where she received an MFA from the Iowa Translation Workshop. She works mostly on ancient Greek lyric and epigram, with particular interests in gender, reception, and materiality.

Among modern Italian poets, **Lisa Mullenneaux** has translated the Milanese Anna Maria Carpi, Patrizia Cavalli, Amelia Rosselli, and Maria Attanasio. She is the author of Naples' *Little Women: The Fiction of Elena Ferrante*, lives in Manhattan, and teaches writing for the University of Maryland UC.

Kee-Yoon Nahm, DFA, is Assistant Professor in Theatre Studies at Illinois State University. His research interests include the self-conscious appropriation of cultural stereotypes and performances of transnational Korean identity. Kee-Yoon also works as a dramaturg, translator, and regional editor for *The Theatre Times*, where he covers South Korean theatre.

Sawako Nakayasu is an artist working with language, performance, and translation. Her books include *The Ants*, *Texture Notes*, and the translation of *The Collected Poems of Chika Sagawa* (Canarium Books), as well as *Mouth: Eats Color—Sagawa Chika Translations, Anti-translations, & Originals* (Rogue Factorial), a multilingual work of both original and translated poetry. She teaches at Brown University.

Cathy Nelson is Professor of Spanish at Nebraska Wesleyan University and translator, specializing in contemporary Spanish narrative. She is the translator of *Lights on the Sea* (2018) by Miquel Reina. Her translations have appeared in a variety of journals, including *Indiana Review* and *In Translation*. Her *Tea Rooms: Working Women* (1934) by Luisa Carnés earned a 2019 PEN/Heim Translation Fund Grant.

Alexandra Niemi translates from French, Russian, and Spanish. Her poetry and translation appears most recently in *Columbia Review*, *The Offing*, *Anomaly*, *Prelude*, and *Asymptote*. She is Lecturer of Russian at the University of Iowa.

Lida Nosrati translates between Farsi and English. Her translations of poetry and short fiction by contemporary Iranian authors have appeared in *Words Without Borders*, *Anomaly*, *Lunch Ticket* and elsewhere.

Marte Nøren is originally from Norway and has always had a passion for languages and translating. She is currently finishing her MA in Literary Translation from the University of Rochester, where she is looking to highlight contemporary Norwegian authors, such as Marie Aubert and Brynjulf Jung Tjønn, outside of Norway. Marte translates from both Norwegian Nynorsk and Bokmål.

Achy Obejas authored the critically acclaimed *The Tower of the Antilles* and five other books of fiction. As a translator, she has worked with Junot Díaz, Wendy Guerra, Rita Indiana, and others. In 2014, she received a USA Ford USA Artists grant for her writing and translations.

Kristín Ómarsdóttir is an Icelandic writer of poetry, fiction, and plays. She has been translated into several languages and nominated for numerous prizes. The novel *Children in Reindeer Woods* was published in the US in 2012, and a collection of her poetry, *Waitress in Fall*, in the UK in 2018.

Margarit Ordukhanyan is an Armenian-born scholar and translator. She writes about translation theory and pedagogy, literary bilingualism, and literature of exile. She teaches at Hunter College, CUNY, where she directs the undergraduate major in translation and teaches Russian literature in the comparative context, practical and theoretical aspects of translation, and others.

Marta Orriols is a Catalan writer based in Barcelona. She graduated in Art History and also studied Creative Writing and Screenplay Writing. Her last novel, *Aprendre a parlar amb les plantes*, won the best Catalan Novel Òmnium Award in 2018, and translation rights have been sold to ten languages. She is a contributor to several Spanish media outlets and is currently working on her third book.

Gabriella Page-Fort is Editorial Director of AmazonCrossing, where she has worked since 2010. Her list includes award-winning authors and bestsellers from around the world, including Rodrigo Rey Rosa, Laura Restrepo, Johary Ravaloson, Dolores Redondo, and Oliver Pötzsch.

Lynn E. Palermo, Associate Professor of French at Susquehanna University, has published translations, some with Catherine Zobel Dent, in *World Literature Today*, *Kenyon Review Online*, and *Exchanges*. They received a French Voices Award for *Destiny's Repairman* by Cyrille Fleischman. Palermo received an NEA Translation Grant for *Humus* by Fabienne Kanor.

Barbara Paschke has been involved in translation for many years, as both translator and advocate. Her publications include *Riverbed of Memory*; *Volcán*; *Clandestine Poems*; *Clamor of Innocence*; *New World, New Words*; and *To the Left of the Heart*. She has served as Board member and conference organizer for ALTA, is initiator and host of the annual *Declamación*, and is on the Board of the Center for the Art of Translation.

Christopher Patton is a Canadian poet and translator. His second book of translations from Old English, *Unlikeness is Us: Fourteen from the Exeter Book*, was published by Gaspereau Press in 2018. His translations have appeared in *Asymptote* and *Western Humanities Review*. He teaches at Western Washington University and blogs at theartofcompost.com.

Zoë Perry translates contemporary Portuguese-language literary fiction and nonfiction. Her work has appeared in *Granta*, *Words Without Borders*, and *Washington Square Review*. In 2015, her translation of Veronica Stigger's *Opisanie świata* was awarded a PEN/Heim Translation Fund Grant. She is a founding member of London-based literary translators collective The Starling Bureau.

Ekaterina Petrova is a translator from the Bulgarian and a bilingual nonfiction writer. She holds an MFA in Literary Translation from the University of Iowa, where she was an Iowa Arts Fellow. Her work has appeared in various Bulgarian and English-language publications, including *EuropeNow*, *Ninth Letter*, and *Drunken Boat*.

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

Patrick Ploschnitzki is a PhD student of Transcultural German Studies (minor in Translation Studies) at the University of Arizona. His dissertation investigates the impact of dubbing of American TV shows on German language and culture. He translates mostly into English. His translation of excerpts from Jürgen Bauer's *Das Fenster zur Welt* was published in *Translation Review*.

Todd Portnowitz is the translator of *Midnight in Spoleto* by Paolo Valesio (Fomite, 2018) and of *Long Live Latin* by Nicola Gardini, forthcoming in October from FSG, and is a recipient of the Raiziss/de Palchi Fellowship from the Academy of American Poets. Assistant Editor with Alfred A. Knopf, he is co-founder of the Italian poetry journal *Formavera* and of the reading series *Us&Them*.

Chad W. Post is the director of Open Letter Books and the managing editor of *Three Percent*. He is the author of *The Three Percent Problem: Rants and Responses on Publishing, Translation, and the Future of Reading*, and the 2018 recipient of the Ottaway Award for Promotion of International Literature.

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

Jessica Powell is translator of *Woman in Battle Dress* (Antonio Benítez Rojo), a finalist for the PEN Center USA Literary Award for Translation; *Wicked Weeds* (Pedro Cabrita), a finalist for the 2017 BTBA and longlisted for the 2017 NTA; and Pablo Neruda's book-length poem *venture of the infinite man*. Her translation of Gabriela Wiener's *Nine Moons* is due out in 2020.

Gary Racz is Professor of English, Philosophy, and Languages at LIU Brooklyn, a past president of ALTA, and Review Editor for *Translation Review*. His translations of plays by Cervantes, Lope de Vega, Calderon de la Barca, and Sor Juana Ines de la Cruz recently appeared in *The Golden Age of Spanish Drama: A Norton Critical Edition*.

Lesley Rains is the Manager of City of Asylum Bookstore, which focuses on international literature and works in translation in Pittsburgh, PA. Previously, she received her MA in History from the University of New Hampshire and owned and operated East End Book Exchange, a general interest used bookstore. As a child, she lived in Germany for two years. She is a lifelong reader with a special interest in investigative nonfiction and female travelers.

Emma Ramadan is a literary translator from French based in Providence, RI, where she is also co-owner of Riffraff bookstore and bar. Her translations include Anne Garréta's *Sphinx* and *Not One Day*, Virginie Despentes's *Pretty Things*, Marcus Malte's *The Boy*, and Brice Matthieussent's *Revenge of the Translator*.

Sughey Ramírez is a translator and communications professional based in New York. When she is not translating communications for nonprofit organizations, she enjoys translating Latin American poetry, drama, and prose from the Spanish and Portuguese.

Born in Antananarivo, Madagascar, **Johary Ravaloson** is an author and publisher living in Normandy. *Return to the Enchanted Island*, his first novel to be translated into English, won the Prix du roman de l'Océan Indien. Ravaloson is also the recipient of the 2016 Prix du livre insulaire and the 2017 Prix Ivoire for his novel *Vol à vif*. He co-founded Éditions Dodo vole in 2006.

Eric Reinders is Associate Professor of Religion at Emory University, specializing in Chinese religion, body theory, and religion and fantasy. He is currently working on a book about Chinese translations of the works of Tolkien and other fantasy writers.

João Reis, born in 1985, is a Portuguese writer and a literary translator of Scandinavian languages (Swedish, Danish, Norwegian, and Icelandic). He studied philosophy and has lived in Portugal, Norway, Sweden, and the UK. Reis's work has already been compared to that of Hamsun and Kafka, and represents a literary style unseen in contemporary Portuguese writing.

Alan Reiser is a PhD student in the Department of Comparative Literature at Indiana University. After a long career in software localization, he turned his interest to literary localization—reading and writing across national, cultural, and chronological boundaries. His current research looks at mythomorphic expression in modern literature, especially Japanese.

Maria Rewakowicz teaches Ukrainian Literature at Rutgers University-New Brunswick, and is affiliated with the Department of Slavic Languages and Literatures at the University of Washington. Her most recent book is *Ukraine's Quest for Identity: Embracing Cultural Hybridity in Literary Imagination, 1991-2011* (Lexington Books, 2018).

Joan Robbins heads the BA Theatre Program at Ohio Northern University, where she works as both a director and dramaturg. She teaches courses in dramatic literature, theatre history, playwriting, and directing. She is also the co-founder of ONU's biennial International Play Festival, a platform for new work from around the globe.

Tom Roberge is co-owner of Riffraff bookstore and bar in Providence, Rhode Island. Prior to that, he was the Deputy Director of Albertine Books, a French-language bookstore in New York, and the Director of Marketing and Publicity at New Directions Publishers.

Daisy Rockwell is a Hindi-Urdu translator, writer, and painter. Her recent translations include Krishna Sobti's *A Gujarat Here, A Gujarat There* (2019), Khadija Mastur's *The Women's Courtyard* (2018), and Bhisham Sahni's *Tamas* (2016), all with Penguin India.

Christoph Roeber studied Romance Languages in Leipzig, Germany and Literary Writing and Translation at the Bern University of the Arts in Switzerland. He translates from French and is currently writing a dissertation on the topic of translation as a relationship.

Alexis Romay is the author of the novels *La apertura cubana* and *Salidas de emergencia*, the book of sonnets *Los culpables*, and *Diversiónismo ideológico*, a compilation of satirical rhymes. He has translated four novels in verse and a book of memoirs by Margarita Engle into Spanish. He translated the novel *North of Hell* by Miguel Correa Mujica into English.

Anca Roncea is a graduate of the Iowa Writers' Workshop and of the University of Iowa's MFA in Literary Translation, and was a Fulbright visiting scholar at UC Berkeley (2012). She is working on an experimental translation of Tristan Tzara, as well as her first book of poetry.

Elizabeth Rose translates from Spanish and German and researches the intersections of translation, exile, and queer perspectives in literature. She received her MA from the University of Illinois in Translation Studies. Her work has appeared in *Alchemy*, *Tupelo Quarterly*, and *Raspa*, and is forthcoming in *Quesadilla and Other Adventures: An Anthology of Food Poems*.

Adrienne Rose is a Lecturer in Classics and in the MFA program in Literary Translation at the University of Iowa. She focuses on Latin, Greek, and Classical Chinese languages/literatures, with an emphasis on the poetics of retranslation, experimental/intersemiotic translation practices, humanitarian crises, and world literatures. She is interested in the intersections of material culture and reading.

Samuel N. Rosenberg is a medievalist, philologist, and translator of Old French and 19th-century French lyric. His collaborative edition of Robert de Reims is due in 2019. The 13th-century *Robert the Devil* in English verse was published in 2018. In the 19th century, with K. Kolb, *Berlioz on Music*, 2015, and, edited by N. Valazza, *Paul Verlaine: Selected Verse*, forthcoming; he has also completed four translations of Baudelaire.

Mira Rosenthal is the author of *The Local World* and the translator of two books by Polish poet Tomasz Różycki. Her work has received many awards, including an NEA Fellowship, a Stegner Fellowship, a PEN/Heim Translation Fund Grant, and the Northern California Book Award. She teaches creative writing and contemporary literature at Cal Poly.

Chip Rossetti is a translator, scholar, and editor. His translations from Arabic include Sonallah Ibrahim's *Beirut, Beirut*; Magdy El Shafee's graphic novel *Metro*; and Ahmed Khaled Towfik's sci-fi novel *Utopia*. He holds a PhD in Arabic Literature from the University of Pennsylvania and works as Editorial Director of the Library of Arabic Literature's bilingual translation series.

Claudia Routon translates poetry and fiction from Spain. Her publications include *Inside the Shell of the Tortoise* by Verónica Aranda (2016), and *La cité des dames* by Nuria Ruiz de Viñaspre et al (2014). Her work appears in numerous literary journals. She is Professor of Spanish at the University of North Dakota.

Sung Ryu translated *Tower* by Bae Myung-hoon (forthcoming in 2020) and co-translated a collection of novellas by Kim Bo-young (forthcoming in 2021). She won a GKL Korean Literature Translation Award for her translation of a short story by Choi Eunyoung, and an LTI Korea grant for *Shoko's Smile* by Choi.

Tatiana Samsonova translates to and from Russian. She has published over thirty translations of works by such authors as Alice Munro, Margaret Atwood, and Antonia Byatt. Currently, she is working on translating short stories of Canadian author Elena Botchorishvili from Russian into English for publication in Canada.

Julia Sanches translates from Portuguese, Spanish, French, and Catalan. She has translated works by Susana Moreira Marques, Noemi Jaffe, Daniel Galera, Claudia Hernández, and Geovani Martins, among others. She is a founding member of the Cedilla & Co. translators' collective, and lives in Providence, Rhode Island.

Mona Seghatoleslami is a host/producer for Rochester's WXXI Classical 91.5, heard weekdays from 3:00-7:00pm. She hosts the concert series *Live from Hochstein*, books bands at The Little Café, and serves on the boards of fivebyfive, Ad Hoc Music, and ROC Arts United. She loves biking, classical music, weird movies, and reading sci-fi.

Lucina Schell is International Rights Manager at the University of Chicago Press. Member of the Third Coast Translators Collective and founding editor of *Reading in Translation*, recent translations include *So That Something Remains Lit* by Daiana Henderson and *Vision of the Children of Evil* by Miguel Ángel Bustos.

Samantha Schnee translates from the Spanish. She received her MFA from the New School in 2004. Her translation of Mexican author Carmen Boullosa's latest book, *The Book of Anna (The Karenina Novel)*, will be published in Spring 2020 by Coffee House Press, thanks to ALTA's translator-editor flash sessions.

Sebastian Schulman is a literary translator from Yiddish, Esperanto, and other languages, and the Executive Director of KlezKanada, a leading Yiddish arts organization located in Montréal, Québec. His translation of Spomenka Stimec's Esperanto-language novel *Croatian War Nocturnal* was published by Phoneme Media in 2017.

Jeremy Schwartz is the rabbi of Temple Bnai Israel in Willimantic, CT, and an avid translator of Hebrew literature, especially poetry. He is a recipient of an ALTA Travel Fellowship and has published translations of the works of two pioneers of "secular" Israeli spirituality: A.D. Gordon and Ari Elon.

Marian Schwartz's most recent translations are Leonid Yuzefovich's *Horsemen of the Sands* and Olga Slavnikova's *The Man Who Couldn't Die*. In 2018, she received the Linda Gaboriau Award for Translation from the Banff Centre for Arts and Creativity. Schwartz is a past President of ALTA.

Andreea Iulia Scridon studied Comparative Literature at King's College London and is currently studying Creative Writing at the University of Oxford. She is Assistant Editor for *Asymptote Journal*, Managing Editor of the translation section of *The Theatre Times*, and a freelance translator with the Romanian Cultural Institute in London.

Olivia Sears is the founder of the Center for the Art of Translation and the journal *Two Lines*, and she serves on the editorial board of Two Lines Press. She translates from Italian, and her translation of a 1919 volume by Ardengo Soffici is forthcoming from World Poetry Books (2019).

Daniel Shapiro is Distinguished Lecturer at The City College of New York, CUNY, where he serves as Editor of *Review: Literature and Arts of the Americas*, published by Routledge in association with CCNY. Shapiro has published translations, including Tomas Harris's *Cipango* (2010) and Robert Ransom's *Missing Persons, Animals, and Artists* (2018), and several poetry collections.

Jennifer Shyue is a translator from Spanish with a special focus on contemporary Cuban and Asian-Peruvian literatures. She is a 2019-20 Fulbright grantee to Peru. She has an MFA in Literary Translation from the University of Iowa and a BA in Comparative Literature from Princeton University, and can be found on the web at shyue.co.

Gnaomi Siemens holds an MFA from Columbia University School of the Arts in Poetry and Literary Translation. Her words can be found at *Asymptote*, *Words Without Borders*, *The Believer*, *Slice Magazine*, *EuropeNow Journal*, *The American Journal of Poetry*, and *American Chordata*, among others. She lives in New York City.

Nidhi Singh is a PhD student in Comparative Literature at Indiana University, Bloomington. She was awarded a Fulbright FLTA fellowship in 2015. Nidhi translates Hindi poetry and fiction. Her translation of a Hindi poem appeared in the summer issue of *World Literature Today*.

Matthew B. Smith's recent translations include Jacques Roubaud's *Sleep: Preceded by Saying Poetry* and Frédéric Forte's *Seven String Quartets*. His translation of conversations between Aimé Césaire and Françoise Vergès is forthcoming (*Resolutely Black*, Polity Books). He is Assistant Professor of French and Francophone Studies at Northern Illinois University.

David Smith is a translator of Norwegian literature, currently a student in the Literary Translation MFA program at the University of Iowa. He is a member of the editorial board for Iowa's student-run translation journal *Exchanges*. A past ALTA Travel Fellow, his translations have appeared in *Drunken Boat* and *EuropeNow*.

Lytton Smith, a 2019 NEA Literature Translation Fellow, has translated nine books from the Icelandic, most recently by Bragi Ólafsson, Ófeigur Sigurðsson, and Sigrún Pálsdóttir, as well as various poems and short stories. He is Associate Professor of Creative Writing and Director of the Center for Integrative Learning at SUNY Geneseo.

Rebekah Smith translates from Spanish and sometimes Russian. She is an editor at Ugly Duckling Presse, where she co-edits the Señal series for Contemporary Latin American Poetry, and the Eastern European Poets Series. She is pursuing a PhD in Comparative Literature at NYU.

Adam J. Sorkin is a long-time ALTA member and active translator of Romanian-language poetry. He is Distinguished Professor Emeritus, Penn State Brandywine.

Merril Speck became a bookseller in 2011 after working for years at the retail and wholesale levels of the home video industry, renting and selling VHS and DVD. His first bookstore job was with Housing Works Bookstore and Café in New York City. While there, he worked his way up from volunteering his time to becoming Bookstore Manager. In 2017, he moved to Maplewood, New Jersey, to become Sales Floor Manager at a highly successful indie shop, [words] Bookstore. Currently, he is General Manager and Buyer at Short Stories Bookshop and Community Hub in Madison, New Jersey.

Author of *A Heaven Wrought of Iron: Poems from the Odyssey* (Etruscan 2016), **D. M. Spitzer** is an independent scholar working primarily on early Greek thinking. Dr. Spitzer recently edited a volume on philosophy and translation, and his academic writing has appeared or is forthcoming in journals such as *Ancient Philosophy*, *Mosaic*, and *Translation Review*.

Declan Spring is Vice President and Senior Editor at New Directions. He has been working at ND since 1991, and has edited works by authors like Jorge Luis Borges, Julio Cortázar, Jenny Erpenbeck, Forrest Gander, Bohumil Hrabal, Laszlo Krasznahorkai, Fernando Pessoa, Evelio Rosero, Dag Solstad, and Enrique Vila-Matas.

Mbarek Sryfi is a lecturer at the University of Pennsylvania. He published in *CELAAN Review*, *World Literature Today*, and *Banipal*. Sryfi has also co-translated four books on fiction, poetry, and nonfiction. His poetry has appeared in *CELAAN* and *Poetry Ink Anthology*. His chapbook *The Trace of a Smile* shared first place in Moonstone Press's 2018 Chapbook Contest.

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

Kendall Storey is Associate Editor & Foreign Rights Manager at Catapult. Previously, she worked at Archipelago Books and was Co-Director of Elsewhere Editions, a nonprofit children's press devoted to picture books in translation.

Kaija Straumanis is an award-winning translator from the Latvian, and Editorial Director at Open Letter Books. She has translated works by Inga Ābele, Zigmunds Skujiņš, Inga Žolude, and Jānis Jonevs, among others.

Amy Stolls is the Director of Literary Arts at the National Endowment for the Arts.

Marcela Sulak's translations include Karel Hynek Macha's *May*; K. J. Erben's *A Bouquet of Czech Folktales*; *Twenty Girls to Envy Me: The Selected Poems of Orit Gidali*, nominated for the 2016 PEN Award for Poetry in Translation; and Mutombo Nkulu-N'Sengha's *Bela-Wenda*. Sulak's fourth collection of poetry and first memoir are forthcoming.

Cole Swensen (coleswensen.com) is the author of seventeen collections of poetry and a volume of critical essays, as well as the translator of over twenty volumes of French contemporary poetry and cross-genre writing. She also translates exhibition catalogues and other materials for several art galleries; she teaches at Brown University.

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

Şehnaz Tahir Gürçağlar teaches Translation Studies at York University (Toronto) and Boğaziçi University (Istanbul). Her fields of interest are translation history, ideology, retranslation, and periodical studies. She has published on various aspects of translation in Turkish and English. She recently co-edited *Perspectives on Retranslation, Ideology, Paratexts, Methods* (Routledge, 2019).

Niloufar Talebi is an author, award-winning translator, and artist. Her projects include: *Belonging: New Poetry by Iranians Around the World* (2008), *ICARUS/RISE* (2007), *The Persian Rite of Spring* (2010), and libretti commissioned by Carnegie Hall, Washington National Opera, and Brooklyn Academy of Music. Most recently, she created the opera *Abraham in Flames* (world premiere May 2019).

Öykü Tekten is a poet, translator, editor, and currently a PhD student in English at the Graduate Center, CUNY. She received her MA in English from Brooklyn College in 2011, and another MA in Middle Eastern Studies from the Graduate Center, CUNY in 2014.

Nicholas Theisen translates from Japanese, Ancient Greek, and Latin. He received his PhD in Comparative Literature from the University of Michigan in 2009. He is the creator of Manga Transdub Theater (youtube.com/itcamefromthemanga) and an independent scholar of Japanese comics.

Peter Thompson is professor of Modern Languages and Literatures at Roger Williams University. He has edited anthologies of francophone literature, translates African writers, and edits *Ezra: An Online Journal of Translation* (www.ezratranslation.com).

Vala Thorodds is a translator from the Icelandic. Her work has appeared in publications including *The Guardian*, *The White Review*, *Granta*, and *The Penguin Book of the Prose Poem*. Her translations of the poems of Kristín Ómarsdóttir, *Waitress in Fall*, was selected as one of the best poetry books of 2018 by *The Sunday Times*.

Jeremy Tiang has translated books by Li Er, Chan Ho-Kei, Yeng Pway Ngon, and Jackie Chan, amongst others; his novel *State of Emergency* won the 2018 Singapore Literature Prize. He also writes and translates plays. He is the managing editor of *Pathlight* and a founding member of Cedilla & Co.

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

Julia Johanne Tolo is a translator and poet from Oslo, Norway. Her translation of Paal-Helge Haugen's 1968 classic, genre-bending poetic novel *Anne* (Hanging Loose, 2019) won the 2018 Loose Translations Award. She is the author of chapbooks from Ghost City Press and Bottlecap Press.

Dominique Townsend is Assistant Professor of Buddhist Studies at Bard College. She is the author of *A Buddhist Sensibility: Aesthetics and Cosmopolitanism in Early Modern Tibet* (Columbia University Press, forthcoming, 2020) and *The Weather and Our Tempers* (Brooklyn Arts Press, 2013). Her current research examines Tibetan poetics and translation.

Dr. Sevinç Türkkân teaches modern Turkish literature, culture, and intellectual history at the University of Rochester. She is the co-editor of *Approaches to Teaching the Works of Orhan Pamuk*. Her translation of *The Stone Building and Other Places* by Aslı Erdoğan was a finalist for 2019 PEN Translation Award.

Sarah R. Valente is a PhD candidate in History of Ideas at the University of Texas at Dallas. As a Belofsky Fellow at the University's Ackerman Center for Holocaust Studies, Valente focused her studies on Holocaust literature and history, as well as Translation Studies. Valente is Editor-at-large of *Reunion: The Dallas Review*, after serving as Editor-in-chief of the literary magazine for two years.

Russell Scott Valentino is the author of two books of scholarship and the translator of eight book-length works of literary nonfiction and fiction from Bosnian-Croatian-Serbian, Italian, and Russian into English. His translation of Miljenko Jergovic's 1,000-page novel *Kin* is forthcoming from Archipelago Books.

Kelsi Vanada is ALTA's Program Manager. She is a poet and translator from Spanish and sometimes Swedish. Her translations include *The Eligible Age* by Berta García Faet, and her chapbook *Rare Earth* is forthcoming, as is the translation *Into Muteness* (Veliz Books). Kelsi was an ALTA Travel Fellow in 2016, and the recipient of a 2018 American-Scandinavian Foundation translation prize.

Will Vanderhyden is a freelance literary translator. He has translated books by Carlos Labbé, Rodrigo Fresán, and Fernanda García Lao, among others. He has received fellowships from the NEA and the Lannan Foundation. His translation of *The Invented Part* by Rodrigo Fresán won the 2018 Best Translated Book Award.

Born into a musical family, **Nina Varon** likes poetry and literature that sings to her heart. Her poems have appeared in Slovak (*Tvorba*) and Welsh (*The Seventh Quarry*) literary journals, and she has also published a bilingual poetry collection. Having attended literature classes at the University of Rochester, she wishes to introduce more Slovak literature in translation to US readers.

John Vater teaches at the Institute for South Asian Studies in Singapore. His latest work appeared in a special issue of *Words Without Borders* on rewriting caste.

Ellen Vayner translates from/into Russian. She received her MA in Translation from Kent State University in 2017. Since then, Ellen has translated magazine interviews, artistic projects, and short stories; she is a co-translator of *Sacred Darkness: The Last Days of the Gulag* (Levan Berdzenishvili) and *Mother Tongue* (Yevgeniy Fiks).

Dan Veach is the founding editor of the *Atlanta Review*. His translations from Chinese, Arabic, Spanish, and Anglo-Saxon have won the Willis Barnstone Translation Prize and the Independent Publisher Book Award. He is the editor and co-translator of *Flowers of Flame: Unheard Voices of Iraq* (Michigan State University Press, 2008).

Christina Vega-Westhoff is a poet, translator, aerialist, and teaching artist living in Buffalo. Her first book, *Suelo Tide Cement*, won the 2017 Nightboat Poetry Prize. Her translations of Panamanian writer Melanie Taylor Herrera have appeared in *Words Without Borders*, *Asymptote*, *Brooklyn Rail's InTranslation*, and elsewhere.

Laura Vilardel is currently Professor of Translation and Spanish Language and Culture at Northern Illinois University. She worked previously as a Catalan Lecturer of Institut Ramon Llull at Georgetown University. Her research focuses on the impact of the Francoist dictatorship on translations into Catalan in the 1960s.

Shelby Vincent, managing editor of *Translation Review*, is also a lecturer and research associate at the University of Texas at Dallas. Her translation of Carmen Boullosa's *Heavens on Earth* was runner-up for the 2018 Texas Institute of Letters' Soeurette Diehl Fraser Award for Best Translation of a Book.

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

Marci Vogel is the author of *Death and Other Holidays*, winner of the inaugural Miami Book Fair/de Groot Prize for the Novella; and *At the Border of Wilshire & Nobody*, winner of the inaugural Howling Bird Press Poetry Prize. The recipient of a Willis Barnstone Translation Prize, Vogel teaches creative writing across genres at the University of Southern California.

Josie von Zitzewitz is a European Research Council funded researcher at UiT Arctic University of Norway, Tromsø. She is a scholar and translator specialising in 20th-century Russian poetry and a poet interested in nature in particular. Recent translations have appeared in *Modern Poetry in Translation*, *Dreamcatcher*, and the award-winning bilingual anthology *100 Poems about Moscow* (OGI, 2017).

Yun Wang is the author of two poetry books (*The Book of Totality*, Salmon Poetry Press, 2015; and *The Book of Jade*, Story Line Press, 2002), two poetry chapbooks (*Horse by the Mountain Stream*, Word Palace Press, 2016; *The Carp*, Bull Thistle Press, 1994), and a book of poetry translations (*Dreaming of Fallen Blossoms: Tune Poems of Su Dong-Po*, White Pine Press, 2019).

Julie Ann Ward is Assistant Professor of 20th- and 21st-century Latin American Literature at the University of Oklahoma. She is the author of *A Shared Truth: The Theater of Lagartijas Tiradas al Sol*. Her translations of Nadia Villafuerte's work have appeared in *World Literature Today* and *Latin American Literature Today*.

Annelise Finegan Wasmoen is Academic Director and Clinical Assistant Professor of Translation at NYU SPS. Her fiction translations from Chinese have been recognized with the BTBA and longlisted for the NTA and Man Booker International. She is also a PhD candidate in Comparative Literature at Washington University in St. Louis.

Jonathon Welch is co-founder and co-owner of, and the principal buyer for, Buffalo, NY's independent and idiosyncratic Talking Leaves Books, peddlers of an eclectic and distinctive selection of books from presses large and small since 1971.

Donald Wellman has translated Emilio Prados's *Enclosed Garden* (Lavender Ink/Diálogos, 2013); Antonio Gamoneda's *Description of the Lie* (Talisman 2014) and *Gravestones* (UNO Press, 2009); Roberto Echavarren's *The Espresso Between Sleep and Wakefulness* (Cardboard House Press, 2016) and *The Virgin Mountain* (Lavender Ink, 2017); and Néstor Perlongher's *Cadavers* (Cardboard House Press, 2018).

James Bradley Wells is currently completing two poetry translations, *The Sound of Honey: Pindar's Victory Songs* (Bloomsbury Academic) and *The Need for Roots: Vergil's Eclogues and Georgics* (University of Wisconsin Press). His publications include original poetry collections and research on Greek lyric poetry. He lives in Bloomington, IN.

Yuxin Wen (affectionately known as Viv/Vivi/Vivian) is from Jiangsu, China, studying Comparative Literature at the University of Pennsylvania. As Senior Editor of *DoubleSpeak*, the student-run literary translation magazine, and the president of Penn Manuscript Collective, she spends most of her free time burying herself in words, translating, and transcribing.

Isaac Stackhouse Wheeler is a poet and translator of Russian and Ukrainian, best known for his English renderings of novels by great contemporary Ukrainian writer Serhiy Zhadan, published by Deep Vellum and Yale University Press. He is also an editor at *Two Chairs*, an online poetry journal.

Mary Jane White holds an MFA from the Iowa Writers' Workshop and has received NEA fellowships in poetry and translation. Her Tsvetayeva translations include: *Starry Sky to Starry Sky* (Holy Cow! Press, 1988), *New Year's, an elegy for Rilke* (Adastra Press, 2007), *Poets Translate Poets* (Syracuse, 2013), *Poems of an Emigrant: After Russia. Poem of the Hill, Poem of the End, and New Year's* is forthcoming in March 2020 from Adelaide Books (NYC/Lisbon).

Katie Whittemore translates from the Spanish. Her work has appeared or is forthcoming in *Two Lines*, *The Arkansas International*, *The Common Online*, *Gulf Coast Magazine Online*, *The Los Angeles Review*, *The Brooklyn Rail*, and *InTranslation*. Current projects include novels by Spanish authors Sara Mesa, Javier Serena, Aliocha Coll, Aroa Moreno Durán, and Nuria Labari. She lives in Valencia, Spain.

Julie Winter translates from German and currently lives in Bellingham, Washington. She has translated four books of memoirs by members of the German resistance against Hitler, as well as a variety of literary essays and poems. Her translations have appeared in *Asymptote*, *Words Without Borders*, *InTranslation*, and *Ezra*, among others, and she can be reached at juliemwinter6@gmail.com.

Lauren K. Wolfe is a Brooklyn-based translator and educator. She is currently a doctoral candidate at NYU, where she is working on developing a translation methodology that takes a material rather than a semiotic approach to language. She is a founding editorial member of *Barricade—A Journal of Antifascism and Translation*.

Martin Woodside is a writer, translator, and a founding member of Calypso Editions. He has published five books for children, a chapbook, two books of poetry, and an anthology of Romanian poetry in translation, *Of Gentle Wolves*. With MARGENTO, he translated Romanian Gellu Naum's poetry for *Athamor & Other Pohems*.

Matvei Yankelevich has translated *Today I Wrote Nothing: The Selected Writings of Daniil Kharms*, and (with Eugene Ostashevsky) Alexander Vvedensky's *An Invitation for Me to Think*, which received a National Translation Award from ALTA.

Marshall Yarbrough is a writer, translator, and musician. His most recent translation is *The Death of My Brother Abel* by Gregor von Rezzori (New York Review Books, with Joachim Neugroschel). His writing has appeared in *The Brooklyn Rail*, *Electric Literature*, and *The Rumpus*, among others. He lives in New York.

Valeriya Yermishova is a French and Russian to English literary and commercial translator and UN précis-writer living in New York. She received a BA from SUNY Binghamton and an MA from MIIS, and holds several translation certificates. She has translated and edited short stories, novels, poetry, and literary essays.

Kyoko Yoshida has translated Kiwao Nomura and Yoshimasu Gozo with Forrest Gander, and Shu Matsui and others with Andy Bragen. Her translation of Hachikai Mimi's poems appeared in *Two Lines 29: The Japanese Vanguard*. She also translates American novels into Japanese. Her story collection *Disorientalism* is available from Vagabond Press.

Katherine E. Young is the author of *Day of the Border Guards* and two chapbooks, and translator of *Farewell, Aylis* by Akram Aylisli, as well as *Blue Birds and Red Horses* and *Two Poems* by Inna Kabysch. Young was named a 2017 NEA Translation Fellow and served as the inaugural Poet Laureate of Arlington, Virginia (2016-2018).

Nariman Youssef is a translator and writer with a varied portfolio in English and Arabic. Published literary translations include Inaam Kachachi's *The American Granddaughter* and Donia Kamal's *Cigarette No. 7*.

Leah Zazulyer writes poetry, prose, translates Yiddish poetry, and was a special education teacher and school psychologist. She lives in Rochester, New York, and grew up in California in a bilingual family from Belarus. Publications include five poetry books, two books of her translations of Israel Emiot, and other publications and awards.

Maggie Zebracka is a writer and translator from Chicago. A 2018 ALTA Travel Fellow, she is pursuing an MFA in Literary Translation at the University of Iowa. Her translations and essays appear in *Asymptote*, *The Arkansas International*, *Hayden's Ferry Review*, and *Drunken Boat*.

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

Joyce Zonana was awarded an ALTA Emerging Translator Mentorship in 2015 for her translation of Henri Bosco's *Malicroix*, forthcoming from NYRB. She has also completed a translation of Tobie Nathan's *Ce pays qui te ressemble*, forthcoming from Seagull Books, for which she received a PEN/Heim Translation Fund Grant.

Alex Zucker's translations include novels by J. R. Pick, Petra Hůlová, Jáchym Topol, Magdaléna Platzová, Tomáš Zmeškal, Josef Jedlička, Heda Margolius Kovály, Patrik Ouředník, and Miloslava Holubová. In 2010, he won the ALTA National Translation Award for Petra Hůlová's *All This Belongs to Me*. More at www.alexzucker.com.


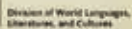

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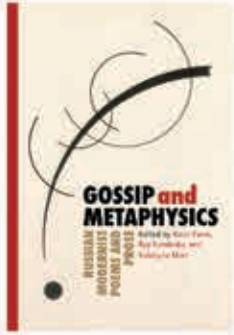
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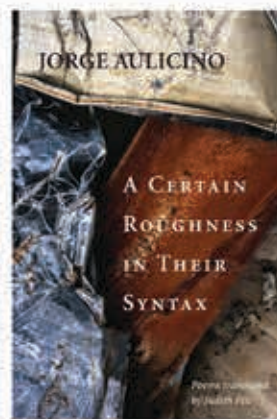
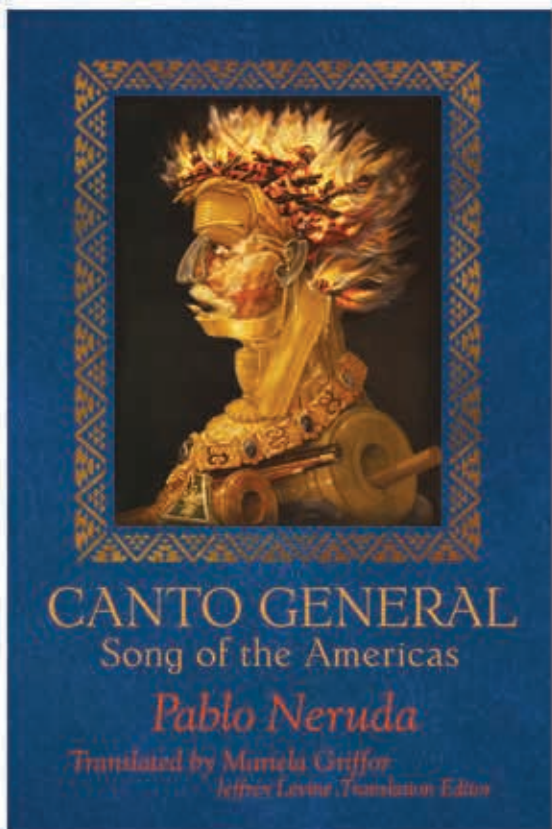
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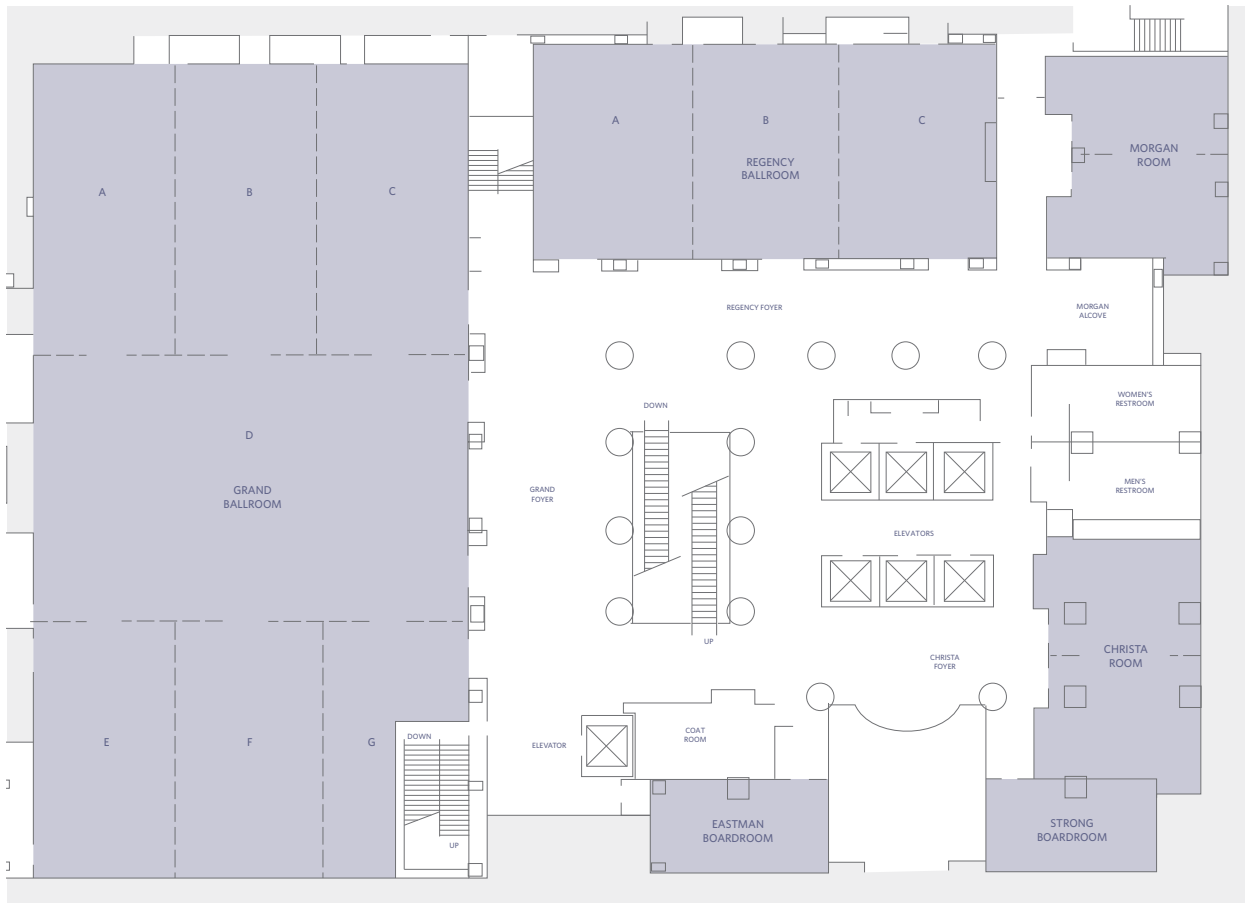
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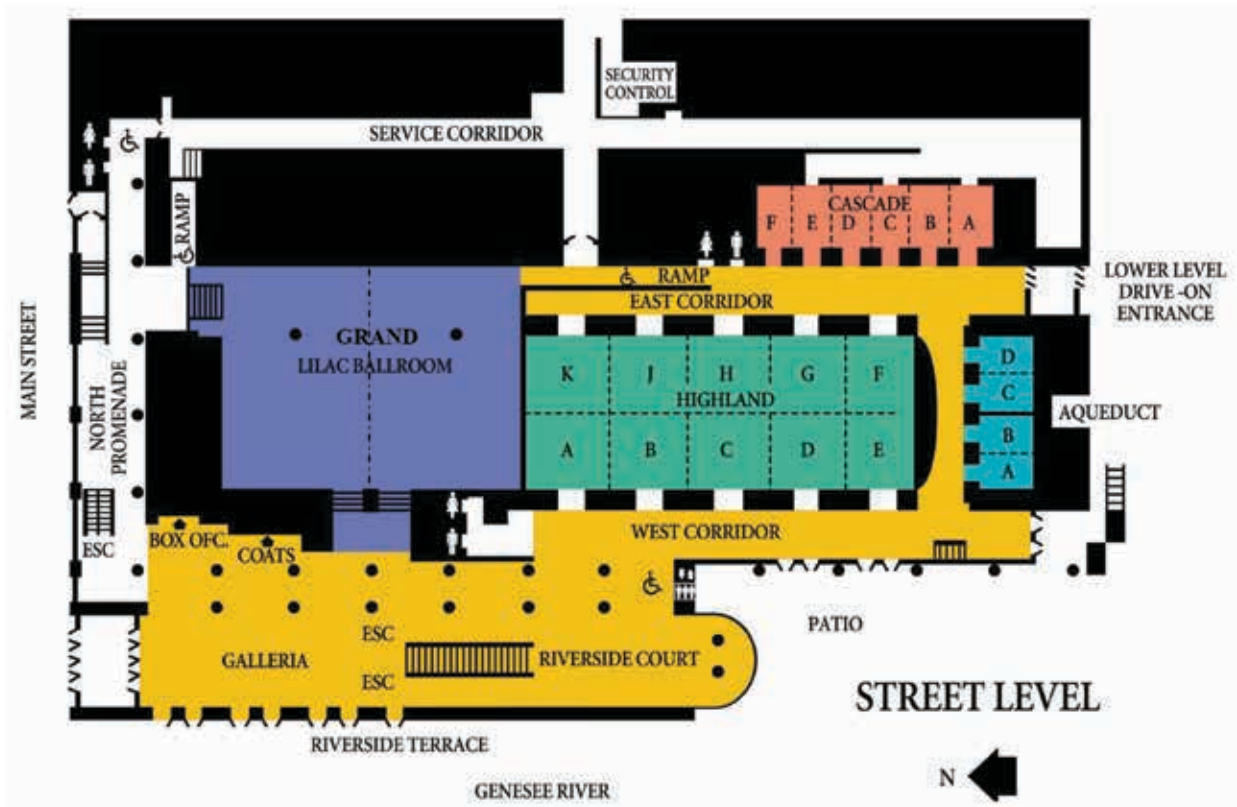
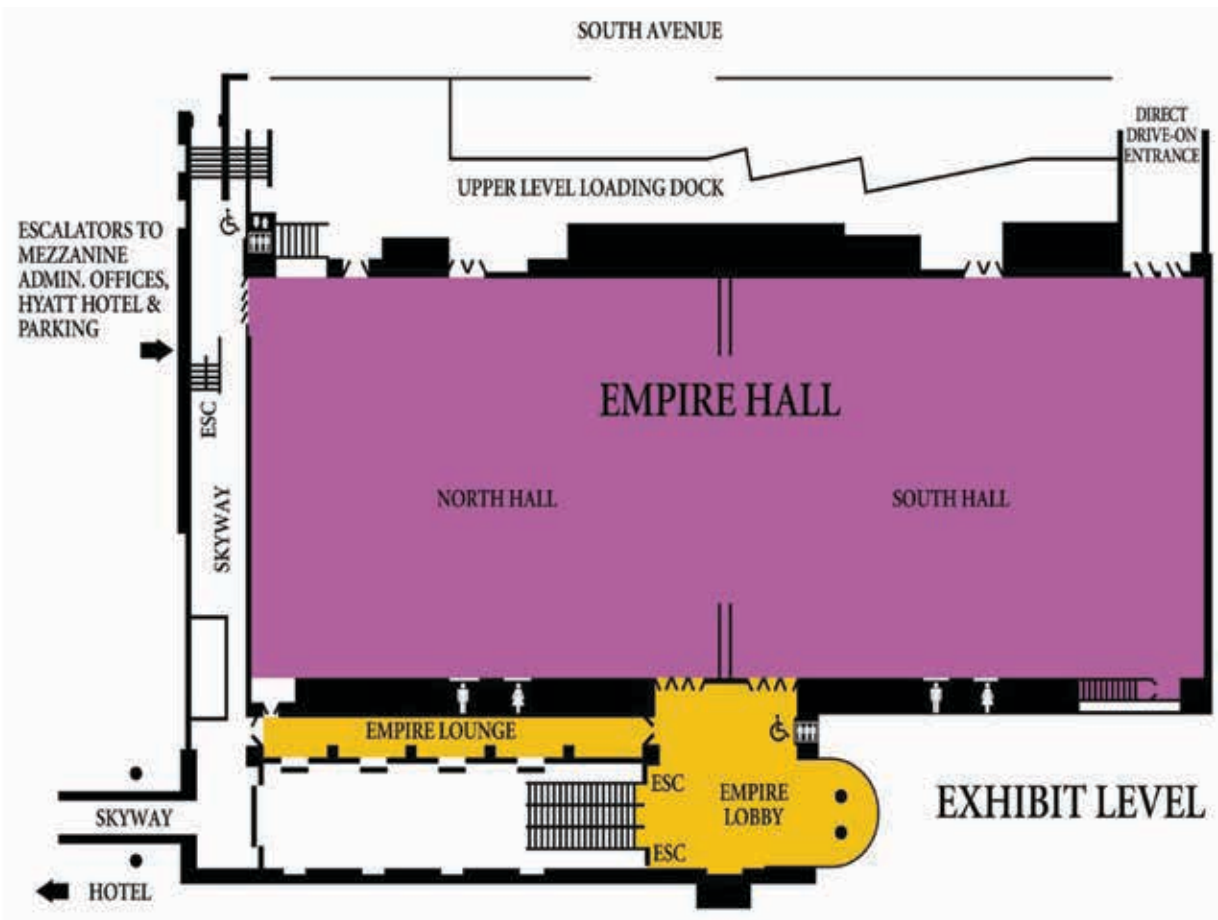
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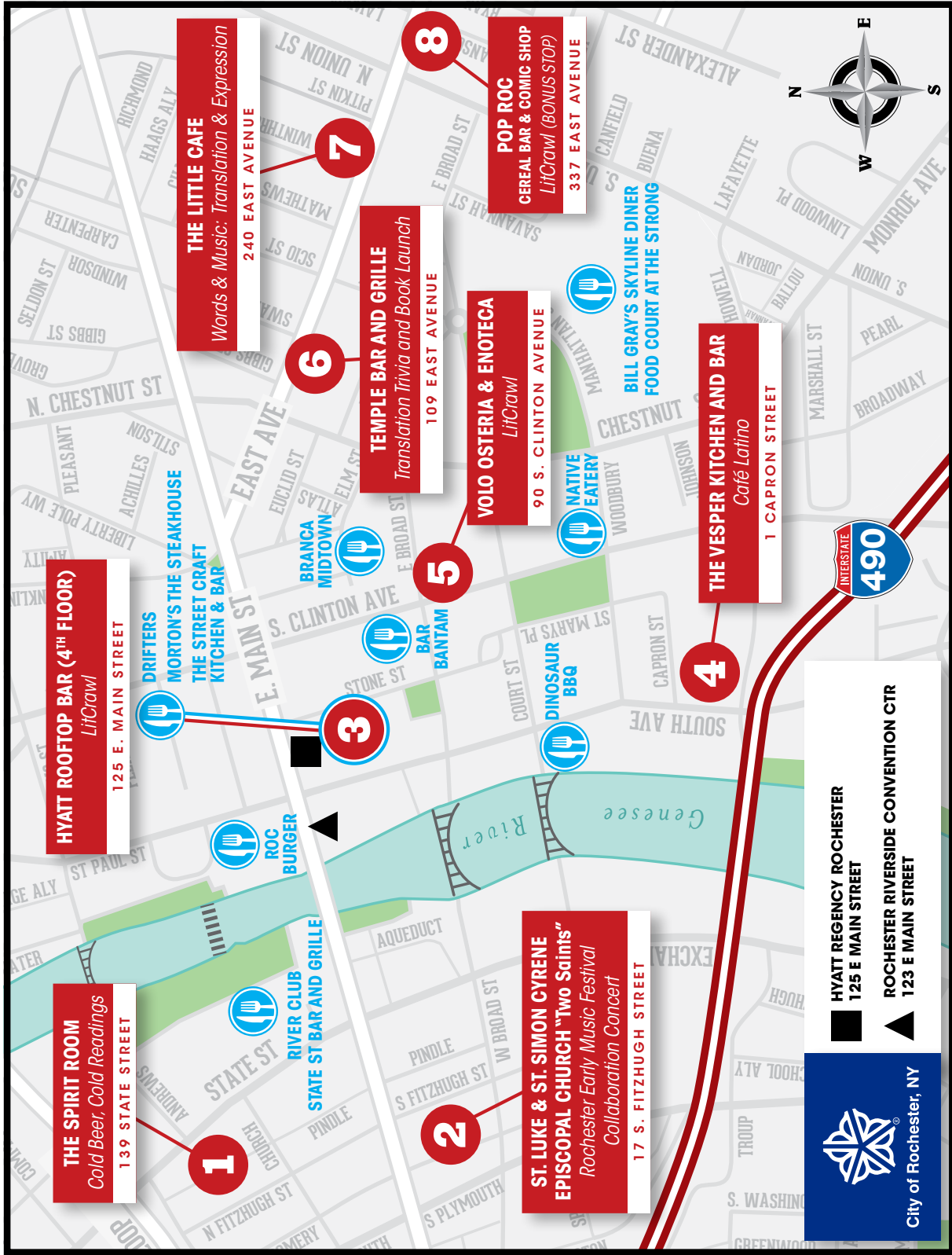
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convention center floor plan



downtown map | offsite venues



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- Tapas 177 Lounge

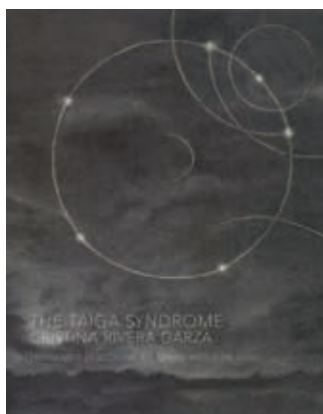
You can always meet up with other translators for beverages, snacks, and conversation at the Hyatt's Street Craft Kitchen and Bar, open till midnight daily. Please visit www.literarytranslators.org/conference/alta42-2019/about-rochester-0 and www.visitrochester.com for more suggestions.

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