



ALTA 37

Politics & Translation

37th Annual Conference
American Literary Translators Association
November 12-15, 2014
Milwaukee, Wisconsin

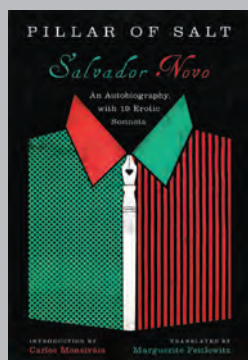
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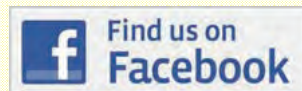
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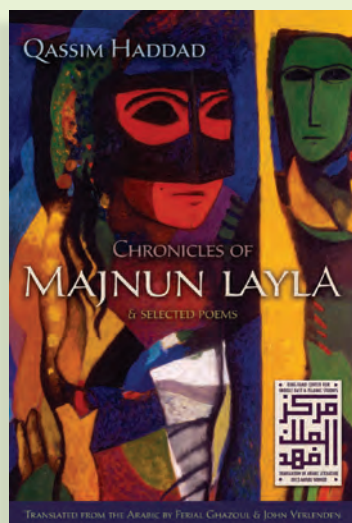


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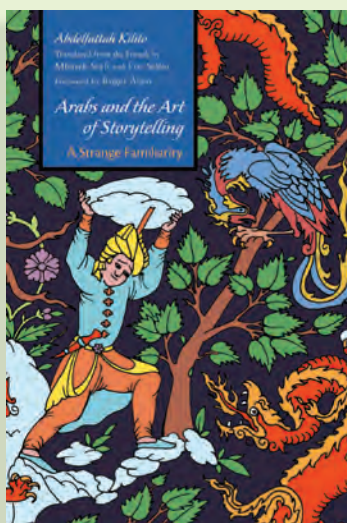




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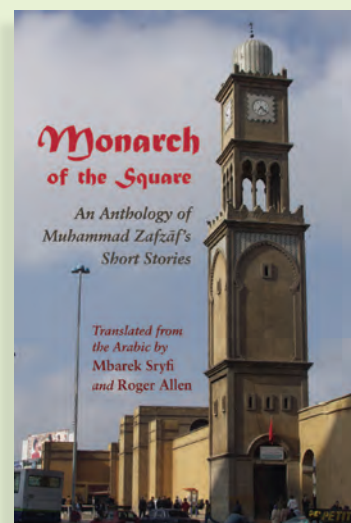
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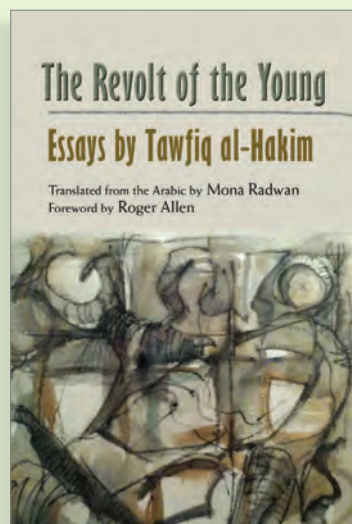
—William Granara, Harvard University

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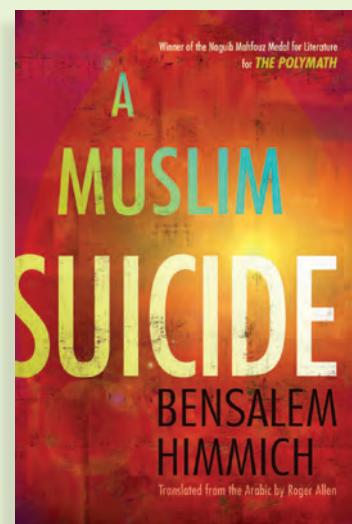
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WELCOME

W

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

Please join us for the opening reception on Wednesday evening in the Crystal Ballroom, which will celebrate the life and work of Michael Henry Heim, with readings from his works and the official launch of *The Man Between: Michael Henry Heim & a Life in Translation* (Open Letter Press). On Thursday evening, in addition to celebrating the annual National Translation Award and Lucien Stryk Asian Translation Prize, we'll be venturing offsite to celebrate once again this year "Café Latino" at La Perla Mexican Restaurant (734 S. 5th St.), which will feature bilingual readings from Argentina, Cuba, Mexico, and Venezuela. On Thursday and Friday at lunch, ALTA will partner with the Milwaukee Public Library for a series of short community readings open to the public, after which ALTA members will be donating recent books for the library's collection. This year for the first time we've also organized short translator-editor meetings and signed up a number of people to participate. And don't forget Declamación on Friday evening!

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

With best wishes for a warm and successful meeting.

Russell Valentino, ALTA President

(for the conference organizing committee: Leah Leone (Chair), Erica Mena, Aron Aji, Elizabeth Harris, Aviya Kushner, Cathy Nelson, Sibelan Forrester, and Russell Scott Valentino)



Claude Royet-Journoud, *Four Elemental Bodies* [translated from the French by Keith Waldrop]

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

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

Poetry, 368 pages, offset, smyth-sewn, original paperback \$20



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

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

Agnès Rouzier.

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

Anthology, 160 pages, smyth-sewn, original paperback \$18

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

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

Novel, 112 pages, smyth-sewn, original paperback \$14



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

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

Fiction, 104 pages, smyth-sewn original paperback \$14

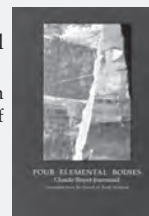
Gerhard Rühm: *I My Feet: Poems & Constellations* [translated from the German by Rosmarie Waldrop]

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

"The most substantial collection of Rühm's work in English."—Richard Kostelanetz, *Small Press Review*

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

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ACKNOWLEDGEMENTS

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

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

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

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

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

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

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



Megan Berkobien (Catalan)

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

As so often happens, in the beginning was the *Verbo*. But high school Spanish didn't serve Megan much; she had read too much Bulgakov and watched Woody Allen's *Love & Death* far too many times not to tread her toes on rockier

terrain. Her freshman year at university was spent amidst awkward half-Russian conversations until she could finally complain about the cold and the government in an adequate accent. She almost bought a long fur coat that winter.

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

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

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

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



Tenzin Dickie (Tibetan)

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

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

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

Then she began her MFA in Fiction and Literary Translation at Columbia University where she studied with the amazing Susan Bernofsky and started translating contemporary Tibetan poetry into English. She focuses on a group of established and emerging writers in and around Amdo—Kyabchen Dedrol, Sakyl Tseta, Palmo, Ngarma etc—and is happy to be a conduit in making their work available to the rest of the world.

Dickie is a poet and essayist who has been published in *Indian Literature*, *Seminar magazine*, the *Yellow Nib*, the *Huffington Post* and *Cultural Anthropology*. Her translation has been published in *The Washington Post*. Her current project is a memoir in essays.

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



Alice Guthrie (Arabic)

Alice Guthrie was unschooled as a child, growing up wild and free in a gentle rural backwater in the east of England, surrounded by books and stories and a creative family. At 14 she entered the state school system, another world entirely, where her previous intense love of sciences was efficiently banished from her system for a full twenty years. Her love of languages (she had been studying Latin at home, from some quaint 1950s workbooks, with lipsmacking enthusiasm and deep concentration, and had been exposed to plenty of French by her francophile mother) fared better, merely getting frozen for a couple of years. Despite the barren neo-Victorian paradigm of the conventional school system, and its innate dumbing down function, school was a fascinating and hugely important experience, as it exposed her to people from very different social contexts: her first real taste of the exotic Other, basically. From about the age of 15 she got increasingly excited about the prospect of travelling the world, and on leaving school at 18 she set off out into it, spending the next seven years supporting herself in all manner of amazing and so-called unskilled jobs in Greece, Ecuador, Spain, Morocco, France, Ghana, Togo, Benin, Birmingham and London (almost as

different to the UK provinces as anywhere else on the list). Having grown up in a tiny village near a small town, cities have always fascinated her, along with urban slang and dialects—which she found herself learning along the way. It dawned on her, to her amazement, that she was a linguist: a humble but somehow huge revelation. Pretty much all aspects of foreign language have proved to be immensely nourishing, ever since.

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

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



Sara Novic (Bosnian/Croatian)

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

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

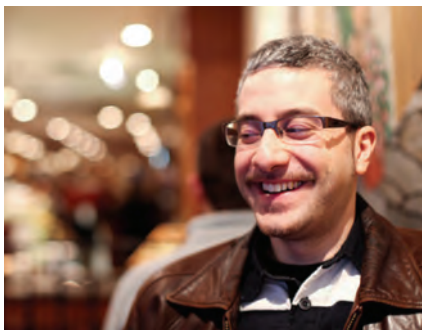
Still, Sara had always considered translation a day-to-day necessity rather than a literary pursuit. Utilizing sign language interpreters in her classes, Sara was no stranger to real-time translation between English and American Sign Language. Further, having lived with family in Croatia and experienced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

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

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

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

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



Christopher Tamigi (Italian)

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

Born in the Bronx and raised in the New York area, Chris began studying Italian in middle school inspired in part by his own Italian American heritage. Eager to experience life in another part of the country, he attended college at Tulane University which led to his life-long passion for the city of New Orleans. Chris

graduated from Tulane *magna cum laude* with a B.A. in History and Italian. He also had the opportunity to spend his junior year living in Florence, Italy and studying at an Italian University.

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

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

In August 2005, he was among of the thousands of people swept up by the evacuation ahead of Hurricane Katrina. He ended up landing in Washington, DC where he worked for five years in the legal sector primarily on international cases. One case in particular centered around an Italian multinational corporation. Among his other responsibilities, Chris was often called upon to

translate legal documents such as contracts, depositions and court transcripts from Italian to English. Thus Chris rediscovered how much he enjoyed the art of translation, and that—combined with his love of literature—led him to change paths and apply to graduate programs in literary translation. Washington is also where he began studying Spanish, attending classes after work and taking advantage of the opportunities to practice the language afforded him in the cosmopolitan city.

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



Annie Tucker (Bahasa Indonesia)

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

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

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

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

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

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

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

Submissions for the 2015 ALTA Travel Fellows will begin in the summer.

7:30am-9:00am							BREAKFAST – ON YOUR OWN						
8:00am-5:00pm							REGISTRATION – 4TH FLOOR FOYER						
10:30am-5:00pm							BOOK EXHIBIT – REGENCY BALLROOM						
	Oak	Mitchell	Walker	Wright A	Wright B	Wright C	MacArthur	Kilbourn					
8:00am-9:00am	First-Time ALTA Participants												
9:00am-10:30am	An Insider's Look at the Politics of Reviewing Translations	Macho Men and Carnivore Women: Gender and the Politics of Translating East Asia	The Translation of Marginalized Peoples' Literature as Political Empowerment	Why <i>Polish</i> Poetry?	Signs of Life on the Silent Page: Exploring the Relationship Between Translator & Deceased Author	Focus Group Meeting (by invitation)	Bilingual Readings 1: Uruguay plus Southern Cone	Bilingual Readings 11: Miscellaneous					
10:30am-11:00am	BEVERAGE BREAK – CRYSTAL BALLROOM FOYER												
11:00am-12:15pm	Ask for What You Deserve: The PEN Translation Committee's Model Contract and FAQs	The Politics of Defamation: Heimito von Doderer's Reputation in English	Engineering Intention: Translating Turkish Literature	"about a truth that didn't believe in death": Honoring Juan Gelman	Translation in Particular Genres	Editor Consultations (by invitation)	Talking Politics and Religion: "New World" Texts Refiguring "Genesis"	Bilingual Readings 2: Miscellaneous					
12:15pm-2:00pm	LUNCH – ON YOUR OWN												
2:00pm-3:15pm	Publishing Your First Translation: A Beginner's Guide	Strange Bedfellows: Translating Current Events	Layers of Lexicon	<i>América invertida</i> : New Uruguayan Poetry	Translating the Same Book	Balancing: Writers Who Translate Discuss How They Attempt to Do It All	Bilingual Readings 3: Far East	Bilingual Readings 13: Spain					
3:15pm-3:45pm	BREAK – ON YOUR OWN												
3:45pm-5:00pm	Wanted: Translators Seeking Texts	Redefining Dissidence for New Publishing Contexts: Case Studies from Russia, Vietnam, Chile and Cuba	The Translator's Art of Reading	The Politics of Reception: Spanish Prosody in English Meters	Editor Consultations (by invitation)	Focus Group Meeting (by invitation)	Bilingual Readings 4: Germanic Language	Bilingual Readings 14: Miscellaneous					
5:00pm-6:00pm	ALTA Fellows Reading – Crystal Ballroom												
6:30pm-8:30pm	NTA & Stryk Reception – Empire Ballroom – Upper Lobby												
8:30pm	BANFF Gathering – Monarch Lounge												
9:00pm-11:00pm	Bilingual Readings: Café Latino at La Perla Mexican Restaurant (734 S. 5th St.)												

FRIDAY, NOVEMBER 14, 2014

BREAKFAST – ON YOUR OWN							
REGISTRATION – 4TH FLOOR FOYER							
BOOK EXHIBIT – REGENCY BALLROOM							
	Oak	Mitchell	Walker	Wright A	Wright B	Wright C	Kilbourn
9:00am-10:30am	The Broken Mirror: Introducing Theory in the Translation Classroom	Echoes of Borges in Translation	Negotiating Untranslatability	Translating the Unspeakable	Translating Fiction V: Point of View	Literary Magazine Editors Roundtable: Publishing Poetry in Translation	Translating Recent Literature from Politically Troubled Cultures
10:30am-11:00am	BEVERAGE BREAK – CRYSTAL BALLROOM FOYER						
11:00am-12:15pm	Marketing Translations: or, A Translator's Work is Never Done. Seriously.	In the Margins: Translation and Marginalized Texts	Trigger Warnings: Political Correctness in Translation	Focus Group Meeting (by Invitation)	Continuities and Professionalization in University Translation Studies	Gender and Translation	Playing with Four Hands: Translating the Polyphonic Diaspora Novel of João de Melo
12:15pm-2:00pm	LUNCH – ON YOUR OWN						
2:00pm-3:15pm	Translation As Betrayal?	Belatedness: As Possibility in Translation	Visible Difference: Translating in the Field of Vision	Volatile Translations	Editor Consultations: (by Invitation)	The Literary Translation Workshop: Best Practices	Choices: A Collaborative Translation Workshop (Spanish>English)
3:15pm-3:45pm	BREAK – ON YOUR OWN						
3:45pm-5:00pm	Literary Magazine Editors Roundtable: Publishing Fiction in Translation	Literary and Poetic Translation as Research	The Secret Lives of Non-Translations	Taking the Initiative: How to Get Involved, Get Results, and Make Friends Along the Way	New in Translation: Translators Read Recently Published Fiction in Translation	Residencies, Sponsorships, Mentorships and Other Translation Programs	French Prose Workshop
5:00pm-6:15pm	General Membership Meeting – Crystal Ballroom						
6:15pm-7:30pm	NTA Longlist Reading – Wright Ballroom						
8:30pm-11:00pm	Declamación – Empire Ballroom						

SATURDAY, NOVEMBER 15, 2014

7:30am-9:00am	BREAKFAST – CRYSTAL BALLROOM FOYER							
8:00am-12:00pm	REGISTRATION – 4TH FLOOR FOYER							
8:00am-3:00pm	BOOK EXHIBIT – REGENCY BALLROOM							
9:30am-10:45am	KEYNOTE PRESENTATION: CHRISTOPHER MERRILL – CRYSTAL BALLROOM							
10:45am-11:15am	BEVERAGE BREAK – CRYSTAL BALLROOM FOYER							
	Oak	Mitchell	Walker	Wright A	Wright B	Wright C	MacArthur	Kilbourn
11:15am-12:45pm	Debunking the Myth of the Literal: Finding New Ways to Talk About What We Do	A Question of Choice	Politics by Other Means	Why People Translate	Focus Group Meeting (by Invitation)	Editing Translation	Bilingual Readings 9: Germanic Languages	Bilingual Readings 16: Italian and French
12:45pm-2:15pm	LUNCH – ON YOUR OWN							
2:15pm-3:30pm	Focus Group Meeting (by invitation)	Translating the Past	Focus Group Meeting (by invitation)	Translating Political Reality from Contemporary Poetry	The Place of Literary Translation in Student-Run Publications	Professional Literary Translators: Do They Exist and Can They Pay the Bills?	Bilingual Readings 10: Russian	Bilingual Readings 17: Argentina
4:00pm-6:00pm	CLOSING EVENT (TICKETED EVENT) – EMPIRE BALLROOM							

Wednesday, November 12, 2014, 7:00pm**Reading: Gillian Conoley, Donald Wellman & Murat Nemet-Nejat**

Woodland Pattern Book Center
720 E. Locust Street Milwaukee, WI
414-263-5001 | woodlandpattern.org

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

Thursday, November 13, 2014, 12:45 to 1:30pm**ALTA Public Library Readings**

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

Featuring Bill Johnston and Matvei Yankelevich

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

Thursday, November 13, 2014, 9:00pm**Café Latino**

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

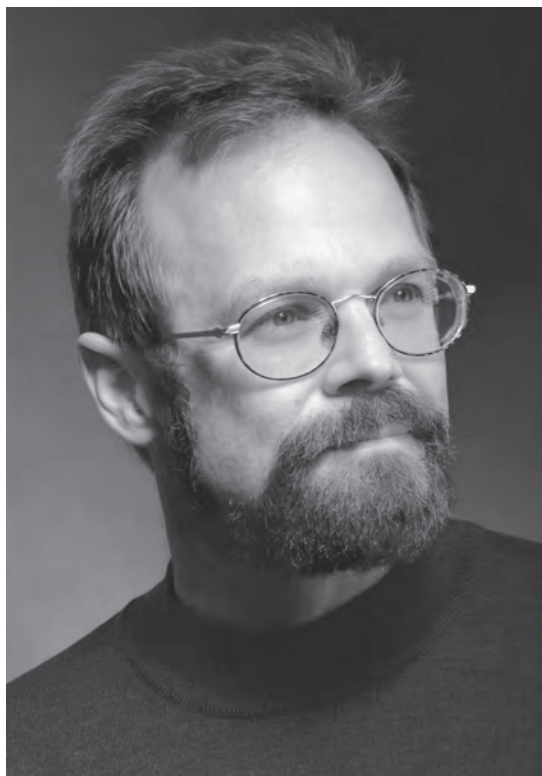
R McKenna Brown	Gaspar Pedro González	Guatemala	Q'anjob'al Maya	Poetry
Amanda Powell	Uriel Quesada	Costa Rica	Spanish	Fiction
Anna Rosenwong	Rocío Cerón	Mexico	Spanish	Poetry
C.M. Mayo	Ignacio Solares	Mexico	Spanish	Fiction
Dan Bellm	Jorge Esquinca	Mexico	Spanish	Poetry
Dick Cluster	Arturo Arango	Cuba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

Friday, November 14, 2014, 12:45 to 1:30pm**ALTA Public Library Readings**

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

Featuring Diana Thow, Sarah Stickney and Steven Kessler

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



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

His work has been translated into twenty-five languages, his journalism appears in many publications, and his awards include a knighthood in arts and letters from the French government. He has held the William H. Jenks Chair in Contemporary Letters at the College of the Holy Cross, and now directs the International Writing Program at The

University of Iowa. He serves on the U.S. National Commission for UNESCO, he has conducted cultural diplomacy missions in over thirty countries for the U.S. State Department, and in April 2012 President Obama appointed Merrill to the National Council on the Humanities.



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World | Anthology
A Thousand Forests in One Acorn: An Anthology of Spanish-Language Fiction
Valerie Miles



France | Fiction
Street of Thieves
Mathias Enard



World | Essays
The Man Between: Michael Henry Heim & A Life in Translation
Esther Allen et al., eds



Israel | Fiction
Lies, First Person
Gail Hareven



Russia | Poetry
In Praise of Poetry
Olga Sedakova

AMERICAN LITERARY TRANSLATORS ASSOCIATION (ALTA)

November 12 – 15, 2014
Expanded Program

Wednesday, November 12, 2014

02:00pm – 06:00pm	Board Meeting	MacArthur
05:00pm – 08:00pm	Registration	4th Floor Foyer
06:00pm – 08:00pm	Opening Reception	Crystal Ballroom
	<i>The Man Between: Michael Henry Heim Reading</i>	

Thursday, November 13, 2014

08:00am – 05:00pm	Registration	4th Floor Foyer
08:00am – 09:00am	First Time ALTA Participants (Bill Johnston)	Oak Room

09:00am – 10:30am

An Insider's Look at the Politics of Reviewing Translations

Oak

A panel of distinguished editors, book reviewers, and translators who review will discuss the politics of what gets reviewed and why, how translators can improve their chances, and why translators should get into reviewing books. Panelists will offer practical solutions for self-promotion and respond to audience questions.

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

Macho Men and Carnivore Women: Gender and the Politics of Translating East Asia

Mitchell

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

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

The Translation of Marginalized Peoples' Literature as Political Empowerment

Walker

Often, the cultures, traditions, and worldviews of historically marginalized populations, such as the former satellite states of the USSR, women, and former colonies of other countries, are revealed to us primarily through their literature. The main question to be addressed in this panel is whether or not such revelation politically empowers them. Is the culture of such populations merely being validated by our translations, or can they effectuate actual change in the lives of these populations?

Moderator: Max Thompson
Participants: Vivan Steemers
Faiza Sultan

Why Polish Poetry?

Wright A

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

Moderator: Mira Rosenthal
Participants: Karen Kovacic
Ewa Chrusciel
Michael J. Mikos

09:00am – 10:30am, cont.

Signs of Life on the Silent Page: Exploring the Relationship Between Translator and Deceased Author

Wright B

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

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

Bilingual Readings 1

Uruguay plus Southern Cone

MacArthur

Time	Translator	Writer	Country	Language	Genre
9:00	Daniel Borzutzky	Raul Zurita	Chile	Spanish	Poetry
9:10	Jesse Lee Kercheval	Circe Maia	Uruguay	Spanish	Poetry
9:20	Catherine Jagoe	Sebastián Rivero & Paula Simonetti	Uruguay	Spanish	Poetry
9:30	Kristin Dykstra	Amanda Berenguer	Uruguay	Spanish	Poetry
9:40	Lauren Shapiro	Laura Cesarco Eglín	Uruguay	Spanish	Poetry
9:50	Laura Cesarco Eglín		Uruguay	Spanish	Poetry
10:00	Mark Statman	Martín Barea Mattos	Uruguay	Spanish	Poetry
10:10	Julia Leverone	Francisco "Paco" Urondo	Argentina	Spanish	Poetry

Bilingual Readings 11

Miscellaneous

Kilbourn

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

10:30am – 11:00am

Beverage Break

Crystal Ballroom Foyer

10:30am – 05:00pm

Book Exhibit

Regency Ballroom

11:00am – 12:15pm

Ask for What You Deserve: The PEN Translation Committee's Model Contract and FAQs

Oak

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

Moderator: Margaret Carson
Participants: Marian Schwartz
Alex Zucker

11:00am – 12:15pm, cont.

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

Mitchell

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

Moderator: Vincent Kling
Participants: Geoffrey Howes
Adrian West

Engineering Intention: Translating Turkish Literature

Walker

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

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

"about a truth that didn't believe in death": Honoring Juan Gelman

Wright A

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

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

Translation in Particular Genres

Wright B

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

Moderator: Sibelan Forrester
Participants: Olga Bukhina
Boris Dralyuk

Talking Politics and Religion: "New World" Texts Refiguring "Genesis"

MacArthur

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

Moderator: Jackie K. White
Participants: C.M. Mayo

11:00am – 12:15pm, cont.

Bilingual Readings 2

Miscellaneous

Kilbourn

Time	Translator	Writer	Country	Language	Genre
11:00	Yardenne Greenspan	Gon Ben Ari	Israel	Hebrew	Fiction
11:10	Noh Anothai	Sunthorn Phu	Thailand	Thai	Poetry
11:20	Tenzin Dickie	Ngarma	Tibet, PRC	Tibetan	Poetry
11:30	Derick Mattern	Haydar Ergülen	Turkey	Turkish	Poetry
11:40	Sami Rafiq	Sami Rafiq	India	Urdu	Poetry
11:50	Murat Nemet-Nejat	Sami Baydar	Turkey	Turkish	Poetry
12:00	(extra spot)				

12:15pm – 02:00pm

Lunch

On your own

02:00pm – 03:15pm

Publishing Your First Translation: A Beginner's Guide

Oak

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

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

Strange Bedfellows: Translating Current Events

Mitchell

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

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

Layers of Lexicon

Walker

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

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

América invertida: New Uruguayan Poetry

Wright A

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

Moderator: Jesse Lee Kercheval
 Participants: Catherine Jagoe
 Lauren Shapiro
 Laura Cesarco Eglin
 Dan Bellm
 Mark Statman

02:00pm – 03:15pm, cont.

Translating the Same Book

Wright B

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

Moderator: Dick Cluster
 Participants: Katherine Hedeem
 Víctor Rodríguez Núñez

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

Wright C

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

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

Bilingual Readings 3

Far East

MacArthur

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

Bilingual Readings 13

Spain

Kilbourn

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

03:15pm – 03:45pm

Break

On your own

03:45pm – 05:00pm

Wanted: Translators Seeking Texts

Oak

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

Moderator: Jesse Lee Kercheval
 Participants: Martha Collins
 Alexis Levitin
 Susan Thorne

03:45pm – 05:00pm, cont.

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

Mitchell

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

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

The Translator's Art of Reading

Walker

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

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

The Politics of Reception: Spanish Prosody in English Meters

Wright A

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

Moderator: Gary Racz
Participants: Lisa Rose Bradford
Ignacio Infante

Bilingual Readings 4

Germanic Languages

MacArthur

Time	Translator	Writer	Country	Language	Genre
3:45	Emily Banwell Lagrone	Martin Suter	Switzerland	German	Fiction
3:55	Linda Frazee Baker	Max Frisch	Switzerland	German	Non-Fiction
4:05	Natania Rosenfeld	Stella Rotenberg	Austria	German	Poetry
4:15	Neil Blackadder	Thomas Arzt	Austria	German	Fiction
4:25	Suzanne Zweizig	Sarah Kirsch	Germany	German	Poetry
4:35	Laura A Wideburg	Gunnar Nordstrom	Sweden	Swedish	Fiction
4:45	Roger Greenwald	Gunnar Harding	Sweden	Swedish	Poetry

Bilingual Readings 14

Miscellaneous

Kilbourn

Time	Translator	Writer	Country	Language	Genre
3:45	Keyne Cheshire	Sophocles	Attica (Greece)	Ancient Greek	Poetry
3:55	Aviya Kushner	Yudit Shahar	Israel	Hebrew	Poetry
4:05	Louise Rozier	Andrea Bajani	Italy	Italian	Non-Fiction
4:15	Leah Zazulyeer	Israel Emiot	Poland, etc.	Yiddish	Poetry
4:25	Amanda Sarasien	Magali Duru	France	French	Fiction
4:35	Barbara Paschke	Carla Badillo	Ecuador	Spanish	Poetry
4:45	Thalia Pandiri	Elisabeth of Schöna	Germany	Latin	Fiction

05:00pm – 06:00pm

ALTA Fellows Reading

Crystal Ballroom

06:30pm – 08:30pm

National Translation Award & Lucien Stryk Asian Translation Prize Reception

Empire Ballroom – Upper Lobby

08:30pm

BANFF Gathering

Monarch Lounge

09:00pm – 11:00pm
Offsite Bilingual Readings Café Latino

La Perla Mexican
Restaurant
(734 S. 5th St.)

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

Friday, November 14, 2014

08:00am – 05:00pm Registration
08:00am – 05:00pm Book Exhibit

4th Floor Foyer
Regency Ballroom

09:00am – 10:30am

The Broken Mirror: Introducing Theory in the Translation Classroom

Oak

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

Moderator: Brian James Baer
Participants: Michelle Woods
Aviya Kushner

Echoes of Borges in Translation

Mitchell

Jorge Luis Borges was one of the most influential writers of the 20th century; his style, themes, tropes, and arguments have met response, imitation, rejection and recreation in the literature of countless of his contemporary and succeeding writers. This panel will discuss the implications of this legacy in the translations of authors for whom Borges was a fundamental precursor.

Moderator: Leah Leone
Participants: Sergio Waisman
Michelle Gil-Montero
Alta Price
Ben Van Wyke

Negotiating Untranslatability

Walker

A wag once said that poetry is that which is left out of translation. James Merrill put it this way, “But nothing’s lost. Or else: all is translation / And every bit of us is lost in it...” To get at those bits translation must abstain from interpretation and instead address the semantics, syntax, sound and tone of innovative poetry. These challenges put an impossible task before us. This panel examines strategies for addressing challenges of untranslatability.

Moderator: Donald Wellman
Participants: Jonathan Mayhew
Susan Gillespie
Max Thompson

09:00am – 10:30am, cont.

Translating the Unspeakable

Wright A

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

Moderator: Yasuko Akiyama

Participants: Leah Zazulyer
Lorena Terando**Translating Fiction V: Point of View**

Wright B

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

Moderator: Elizabeth Har

Participants: Ellen Elias Bursac
Bill Johnston
Alyson Waters**Literary Magazine Editors Roundtable: Publishing Poetry in Translation**

Wright C

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

Moderator: Martha Collins

Participants: Orlando Menes
Megan Sexton
Dan Veach
Sidney Wade**Translating Recent Literature from Politically Troubled Cultures**

MacArthur

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

Moderator: Edward Morin

Participants: Andrea Gregovich
Jeffrey C. Barnett
Rita Nezami
Tiffany Higgins**Bilingual Readings 5**

French

Kilbourn

Time	Translator	Writer	Country	Language	Genre
9:00	Alexander Dickow	Henri Droguet	French	France	Poetry
9:10	Allison M. Charette	Hélène Villovitch	French	France	Fiction
9:20	Anne Magnan-Park	François Cheng	French	China	Poetry
9:30	Chris Clarke	Salon	French	France	Fiction
9:40	Ellen Sprague	Philippe Delerm	French	France	Non-Fiction
9:50	Gillian Conoley	Henri Michaux	French	Belgium	Poetry
10:00	Jeanne Garane	Daniel Picouly	French	France	Fiction
10:10	Lara Vergnaud	Ahmed Bouanani	French	Morocco	Fiction
10:20	Rachel Tapley	Charles Baudelaire	French	France	Poetry

10:30am – 11:00am

Beverage Break

Crystal Ballroom Foyer

11:00am – 12:15pm

Marketing Translations; or, A Translator's Work is Never Done. Seriously

Oak

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

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

In the Margins: Translation and Marginalized Texts

Mitchell

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

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

Trigger Warnings: Political Correctness in Translation

Walker

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

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

Continuities and Professionalization in University Translation Studies

Wright B

This roundtable discussion will outline the institutional tenants of translation studies programs and seek to illuminate two axes of inquiry: How do translation studies programs in North American universities complement or compete with other humanities programs? How can successful translation programs most effectively prepare students for multiple employment opportunities?

We will also discuss relation between practice vs theory and commitment to developing variegated critical faculties vs training in the techniques of individual disciplines (national literatures, creative writing, industry oriented knowledge).

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

Gender and Translation

Wright C

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

Moderator: Johannes Göransson
 Participants: Paul Cunningham
 Joyelle McSweeney
 Marko Miletich

11:00am – 12:15pm, cont.

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

MacArthur

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

Moderator: Elizabeth Lowe

Participants: Deolinda Adão

Bilingual Readings 6**Arabic and Persian**

Kilbourn

Time	Translator	Writer	Country	Language	Genre
11:00	Alice Guthrie	Rasha Abbas	Syria	Arabic	Fiction
11:10	Mbarek Sryfi	Muhammad Zafzaf	Morocco	Arabic	Fiction
11:20	Mona Zaki	Taleb el-Rifai	Kuwait	Arabic	Fiction
11:30	Nesreen Akhtarkhavari	Tayseer Al-Sboul	Jordan	Arabic	Poetry
11:40	Fatemeh Madani	Ahmad Shamloo	Iran	Persian	Poetry
11:50	Sima Sharifi	Shahla Shafiq	Iran	Persian	Fiction
12:00	Edward Morin	Yousef el Qedra and Khaled Jumaa	Palestine	Arabic	Poetry

12:15pm – 02:00pm

Lunch

On your own

02:00pm – 03:15pm

Translation as Betrayal?

Oak

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

Moderator: Barbara Goldberg

Participants: Keyne Cheshire

Alexis Levitin

Katherine E. Young

Belatedness As Possibility in Translation

Mitchell

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

Moderator: Maryam Fatima

Participants: Mira Rosenthal

Mehtap Ozdemir

Visible Difference: Translating in The Field of Vision

Walker

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

Moderator: Nataša Đurovičová

Participants: Jennifer Feeley

Edward Gauvin

Murat Nemet-Nejat

Kyoko Yoshida

02:00pm – 03:15pm, cont.

Volatile Translations

Wright A

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

Moderator: Johannes Göransson
 Participants: Thirri Myo Kyaw Myint
 Christian Hawkey
 Anna Moschovakis

The Literary Translation Workshop: Best Practices

Wright C

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

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

Choices: A Collaborative Translation Workshop (Spanish>English)

MacArthur

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

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

Bilingual Readings 7**Spanish and Catalan**

Kilbourn

Time	Translator	Writer	Country	Language	Genre
2:00	Amie Weiss	Laia Llobera i Serra	Spain	Catalan	Poetry
2:10	Clyde Moneyhun	Maria-Mercè Marçal	Spain	Catalan	Poetry
2:20	Barbara F. Ichiishi	Esther Tusquets	Spain	Spanish	Non-Fiction
2:30	Carmela Ferradans	Ana Rossetti	Spain	Spanish	Poetry
2:40	Claudia Routon	Jesús Ferrero	Spain	Spanish	Fiction
2:50	Curtis Bauer	Juan Antonio González Iglesias	Spain	Spanish	Poetry
3:00	Donald Wellman	Antonio Gamoneda	Spain	Spanish	Poetry

03:15pm – 03:45pm

Break

On your own

03:45pm – 5:00pm

Literary Magazine Editors Roundtable: Publishing Fiction in Translation

Oak

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

Moderator: Elizabeth Harris
 Participants: Ellen Elias Bursac
 Scott Esposito
 Susan Harris
 Jim Hicks
 Minna Proctor

03:45pm – 5:00pm, cont.

Literary and Poetic Translation as Research

Mitchell

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

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

The Secret Lives of Non-Translations

Walker

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

Moderator: Janet Poole
Participants: Keith Vincent
Kerim Yasar

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

Wright A

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

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

New in Translation: Translators Read Recently Published Fiction in Translation

Wright B

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

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

Residencies, Sponsorships, Mentorships and Other Translation Programs

Wright C

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

Moderator: Katherine Silver
Participants: Sebastian Schulman
Antonia Lloyd-Jones
Michael Holtmann
Amy Stolls

03:45pm – 5:00pm, cont.

French Prose Workshop

MacArthur

The three or four workshop presenters will have read one another's French prose texts and will discuss the various issues entailed in translating them. Comments and questions from non-participant attendees will be welcome. The texts will be available to anyone wishing to see them in advance, and some copies will also be available at the session. For advance copies please contact Sam Rosenberg at srosenbe@indiana.edu.

Moderator: Samuel N. Rosenberg
Participants: Edward Gauvin
Armire Kotin Mortimer

Bilingual Readings 8

Former Eastern Block

Kilbourn

Time	Translator	Writer	Country	Language	Genre
3:45	Inara Cedrins	Imants Ziedonis	Latvia	Latvian	Poetry
3:55	Danuta Borchardt	Witold Gombrowicz	Poland	Polish	Fiction
4:05	Adam J. Sorkin	Mihail Galatanu & Marta Petreu	Romania	Romanian	Poetry
4:15	Mihaela Moscaliuc	Carmelia Leonte	Romania	Romanian	Poetry
4:25	Max Thompson	Chingiz Aitmatov	Kyrgyzstan	Russian	Fiction
4:35	Tanya Paperny	Nikolai Kostomarov	Russia/Ukraine	Russian	Fiction
4:45	Magdalena Mullek	Balla	Slovakia	Slovak	Fiction

05:00pm – 06:15pm	General Membership Meeting	Crystal Ballroom
06:15pm – 07:30pm	NTA Longlist Reading	Wright Ballroom
08:30pm – 11:00pm	Declamación	Empire Ballroom

Saturday, November 15, 2014

07:30am – 09:30am	Breakfast	Crystal Ballroom Foyer
08:00am – 12:00pm	Registration	4th Floor Foyer
08:00am – 03:00pm	Book Exhibit	Regency Ballroom
09:30am – 10:45am	Keynote Presentation: Christopher Merrill	Crystal Ballroom
10:45am – 11:15am	Beverage Break	Crystal Ballroom Foyer

11:15am – 12:45pm

Debunking the Myth of the Literal: Finding New Ways to Talk About What We Do

Oak

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

Moderator: Katherine Silver
Participants: Dick Cluster
Susan Bernofsky
Rosene Zaros

A Question of Choice

Mitchell

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

Moderator: Cristina Vezzaro
Participants: Elizabeth Harris
Alex Zucker
John Tabb Duval

11:15am – 12:45pm, cont.

Politics by Other Means

Walker

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

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

Why People Translate

Wright A

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

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

Editing Translations

Wright C

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

Moderator: Russell Valentino
Participants: Jim Hicks
Susan Harris
Minna Proctor
Chad Post
Jim Kates

Bilingual Readings 9

Germanic Languages

MacArthur

Time	Translator	Writer	Country	Language	Genre
11:15	Katrine Øgaard Jensen	Theis Ørntoft	Denmark	Danish	Poetry
11:25	Angie Vorhies	Silke Scheuermann	Germany	German	Poetry
11:35	Bradley Schmidt	Ulrike Almut Sandig	Germany	German	Poetry
11:45	Don Bogen	Wilhelm Mueller	Germany	German	Poetry
11:55	Silvia Kofler	Ernst Jandl	Austria	German	Poetry
12:05	Constance Peterson-Miller	Stian Bromark/Dag Herbjoernsrud	Norway	Norwegian	Non-Fiction
12:15	(extra spot)				
12:25	(extra spot)				

Bilingual Readings 16

Italian and French

Kilbourn

Time	Translator	Writer	Country	Language	Genre
11:15	Addie Leak	Mostafa Nissabouri	Morocco	French	Poetry
11:25	David Ball	Jean Guehenno	France	French	Non-Fiction
11:35	J.T. Mahany	Antoine Volodine	France	French	Fiction
11:45	Jacob Siefing	Pierre Senges	France	French	Fiction
11:55	Christopher Tamigi	Mauro Covacich	Italy	Italian	Fiction
12:05	Olivia Sears	Ardengo Soffici	Italy	Italian	Poetry
12:15	Sarah Stickney/ Diana Thow	Elisa Biagini	Italy	Italian	Poetry
12:35	Nicole Ball	Albert Londres	France	French	Non-Fiction

12:45pm – 02:15pm

Lunch

On your own

02:15pm – 03:30pm

Translating the Past

Mitchell

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

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

Translating Political Reality from Contemporary Poetry

Wright A

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

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

The Place of Literary Translation in Student-Run Publications

Wright B

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

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

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

Wright C

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

Moderator: Jessica Cohen
Participants: Ezra Fitz
Edward Gauvin
Alex Zucker
Anna Rosenwong
Katherine Silver

02:15pm – 03:30pm, cont.

Bilingual Readings 10

Russian

MacArthur

Time	Translator	Writer	Country	Language	Genre
2:15	Elena Dimov	Maria Rybakova	Russia	Russian	Poetry
2:25	J. Kates	Mikhail Yeryomin	Russia	Russian	Poetry
2:35	Jane Bugaeva	Oleg Grigoriev	Russia	Russian	Poetry
2:45	Katherine E. Young	Xenia Emelyanova	Russia	Russian	Poetry
2:55	Lisa Hayden	Eugene Vodolazkin	Russia	Russian	Fiction
3:05	Marian Schwartz	Leo Tolstoy	Russia	Russian	Fiction
3:15	Sarah Vitali	Anna Akhmatova	Russia	Russian	Poetry

Bilingual Readings 17

Argentina

Kilbourn

Time	Translator	Writer	Country	Language	Genre
2:15	Lucina Schell	Miguel Angel Bustos	Argentina	Spanish	Poetry
2:25	Olaya Barr	Fabián Casas	Argentina	Spanish	Fiction
2:35	Priscilla Hunter	Enrique Luis Revol	Argentina	Spanish	Fiction
2:45	Sergio Waisman	Yaki Setton	Argentina	Spanish	Poetry
2:55	Vicente Marcos López Abad	Leopoldo Lugones	Argentina	Spanish	Poetry
3:05	Jill Gibian	Marcelo Birmajer	Argentina	Spanish	Fiction
3:15	Yvette Siegert	Alejandra Pizarnik	Argentina	Spanish	Poetry
3:25	Cindy Schuster	Rodolfo Walsh	Argentina	Spanish	Fiction

04:00pm – 06:00pm

Conference Closing Event*

Empire Ballroom

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



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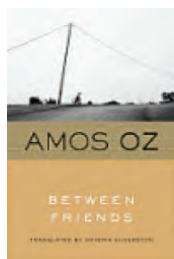
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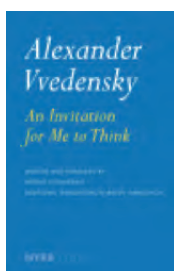
—Manuel Guerra de Luna
author of *Los Madero: La Saga Liberal*

2014 NTA SHORTLIST

Congratulations to the translators on the 2014 NTA Shortlist. Judges Barbara Epler (Publisher, New Directions), Elaine Katzenberger (Publisher, City Lights) and Jessica Cohen (renowned translator from the Hebrew), had to say about each of the five shortlist titles:



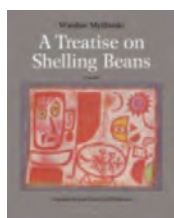
***Between Friends* by Amos Oz, translated from the Hebrew by Sondra Silverston.** “The reader will quickly find himself or herself entranced by the personal yearnings in these characters’ small lives, which are made achingly palpable in the beautifully translated and deceptively simple prose, with the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



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



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



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



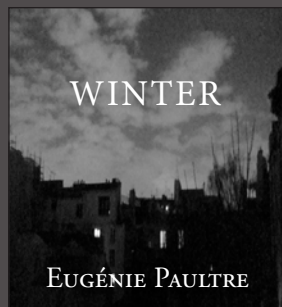
***Theme of Farewell and After-Poems* by Milo de Angelis, translated from the Italian by Susan Stewart and Patrizio Ceccagnoli.** “A startling coexistence of vitality and death, beauty and darkness, love and anger animates these elegiac poems by one of Italy’s foremost contemporary poets, appearing for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

Books eligible for the 2014 NTA include titles published anywhere in the world in the previous calendar year (2013) that were translated by an American citizen or permanent resident. Publishers or translator are invited to submit titles for consideration at the beginning of the year, and book selection is based on the quality of the finished book in English, and the quality of the translation. More information on www.literarytranslators.org

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Deolinda Adão is director of Portuguese Studies at the UC Berkeley Institute of European Studies, lecturer in Portuguese at San José State University, and a specialist on Azorian culture and literature.

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

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

Yasuko Akiyama teaches Japanese at Indiana University Bloomington. She translates from Japanese, and is currently working on Iwai Shimako's *Bokke Kyote*.

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

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

Noh Anothai was a 2011-12 Fulbright researcher in Thailand, where he hosted cultural events for Thailand's Ministry of Culture and College of Dramatic Arts. He has also written poems for the My First Book Project, which benefits underprivileged Thai students. He has an MFA from Lindenwood University in Missouri, and has been Pushcart-nominated for his translations of Thai poetry.

Gustavo Adolfo Aybar is a graduate of the University of Missouri-Kansas City where he received his MA in Romance Languages & Literature. He is a Cave Canem and Artist Inc I/II fellow and vice-president of the Latino Writer's Collective.

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

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

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

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

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

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

Andrew Barrett is a translator and musician living in Detroit, Michigan. He translates poetry and literature from Ancient Greek, Modern Greek and Latin. Andrew holds an MA in literary translation studies from the University of Rochester. He currently teaches classical mythology at Wayne State University.

Martha Batiz is an award-winning novelist and short-story writer who teaches literary translation at York University in Toronto. She has translated tenor Rolando Villazon's novel "*Malabares*" into English, and is currently preparing an anthology of Canadian short-stories which will be published by Mexico's Universidad Autónoma Metropolitana.

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

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

David Bendiksen is currently pursuing a Ph.D. in Comparative Literature at the University of Massachusetts at Amherst, where he serves as a graduate teaching assistant while studying and translating. His scholarly interests include urban writers, film studies, American Modernism and the photographic avant-garde, and translation studies.

Megan Berkobien is pursuing a Ph.D. in Comparative Literature at the University of Michigan. She has worked as assistant editor for *Asymptote*, among other editorial projects. Her translations have been featured in *Words Without Borders*, *Palabras Errantes*, and *Asymptote*, to name a few. She attempts to theorize new publishing forms.

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

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

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

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

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

Daniel Borzutzky's latest poetry collection is *The Book of Interfering Bodies*. His poetry translations include Raúl Zurita's *The Country of Planks* and *Song for his Disappeared Love*; and Jaime Luis Heunún's *Port Trakl*. He received 2013 translation grants from the PEN American Center and the National Endowments for the Arts.

Susan Elizabeth Boyle was born in Milwaukee in 1966, she learned Spanish from age 15. In Ohio, California and Spain she has taught Spanish and English classes. She lives in Spain with her family. This is her first literary translation awaiting publication.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dick Cluster's original work includes three novels and two books of history. His most recent literary translations are Mylene Fernández-Pintado, *A Corner of the World* (2014); Pedro de Jesús, *Vital Signs* (2014); Aida Bahr, *Ophelias/Ofelias* (2012), and Abel Prieto, *The Flight of the Cat* (2005).

Jessica Cohen was born in England, raised in Israel, and has lived in the U.S. since 1997. She translates contemporary Israeli prose and poetry. Her translations include David Grossman's critically acclaimed *To the End of The Land*, and works by Etgar Keret, Rutu Modan, Yael Hedaya and Tom Segev.

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

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

Sean Cotter is Associate Professor of Literature and Translation Studies at the University of Texas at Dallas. His most recent translation from Romanian is Mircea Cartarescu's novel, *Blinding* (Archipelago Books, 2013). He is the author of *Literary Translation* and the *Idea of a Minor Romania* (University of Rochester Press, 2014).

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

Melissa Anne-Marie Curley is an Assistant Professor of Japanese Religions at the University of Iowa. She is currently completing a manuscript titled *Pure Land/ Real World: Modern Buddhists, Japanese Leftists, and the Utopian Imagination*.

Elizabeth Davis is a poet and translator living in Providence, Rhode Island.

Patricia Davis is the author of *The Water That Broke You* (Finishing Line) and co-author of *The Blindfold's Eyes: My Journey From Torture to Truth* (Orbis). Her translations of Francisco de Oraá and other Cuban poets have appeared in *Puerto del Sol*, *New Laurel Review*, and *Spoon River Poetry Review*.

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

Scott Denham is the Charles A. Dana Professor of German Studies and Chair of the German Studies Department at Davidson College. His translations of Thomas Mann and Friedrich Torberg have appeared in the *New England Review*, where his essay on the revival of Stefan Zweig in translation is forthcoming.

Tenzin Dickie is an editor of Tibetan Political Review and english editor of Tibet Web Digest. She was formerly Special Assistant to the Representative of the Dalai Lama at the Office of Tibet, NY. She has an MFA from Columbia University and a BA from Harvard University.

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

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

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

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

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

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

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

Ellen Elias-Bursac has been translating novels and non-fiction from Bosnian, Croatian, and Serbian for over twenty years, including writing by David Albahari, Daša Drndić, Antun Šoljan, and Dubravka Ugrešić. She won the 2006 National Translation Award for her translation of Albahari's *Götz and Meyer*. She is a contributing editor for *Asymptote*.

Emmanuelle Ertel is a Professor of French Literature and Translation at New York University. She is the coordinator of the new MA Program in Literary Translation for NYU's French department. Her translations of American novels into French include Louis Begley's *The Man Who Was Late* and *As Max Saw It*, Rick Moody's *The Black Veil*, and Tom Perrotta's *Little Children*.

Scott Esposito is the author of *The End of Oulipo?* (Zero Books, 2013) and a Senior Editor to the journal of translation *Two Lines*. His writing has appeared in the *TLS*, *Music & Literature*, *Bookforum*, *The Washington Post*, *Tin House*, and many others.

Maryam Fatima is a graduate student of Comparative Literature at the University of Massachusetts, Amherst. She has a bachelors in English Literature from University of Delhi and a masters in Media and Cultural Studies from TISS, Mumbai. Her research interests lie in South Asian literature, World Literature, postcolonialism and translation.

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

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Janet Poole has translated the works of many writers from colonial Korea, including a collection of anecdotal essays by Yi T'aejun, *Eastern Sentiments*. Her cultural history of writing in the Pacific War era, *When the Future Disappears: The Modernist Imagination of Late Colonial Korea* (Columbia University Press), appeared recently.

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Amanda Powell holds a 2014 NEA Grant for *Gato de sí mismo* by Uriel Quesada (Cat on His Own Behalf, Costa Rica 2005), a breakthrough in Latin American fiction: stylistic virtuosity skewers hypocrisy with romping entertainment and a straightforwardly queer approach to sexuality and friendship. Her translations include *The Answer by Baroque* poet Juana Inés de la Cruz (Feminist Press 2009).

Alta L. Price runs an editorial consulting business specialized in texts on art, architecture, design, and culture. She translates from German and Italian into English, and was awarded the 2013 Gutekunst Prize. Her most recent publication is the English-language edition of Corrado Augias's *Secrets of Italy* (Rizzoli Ex Libris, 2014).

Minna Proctor is the Editor of *The Literary Review* and teaches in the Creative Writing Program at Fairleigh Dickinson University. She is the author of *Do You Hear What I Hear?*, and has translated several books from Italian, including Federigo Tozzi's *Love In Vain* (New Directions), which won the PEN Poggioli prize. She writes about art and literature and frequently reviews for Bookforum.

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

Gary Racz is associate professor of Foreign Languages and Literature at LIU Brooklyn, review editor for *Translation Review*, and past president of ALTA. He has published four volumes of the poetry of Eduardo Chirinos in translation, most recently *While the Wolf Is Around* (Diálogos Books, 2014).

Sami Rafiq is Associate Professor of English at Aligarh Muslim University, Aligarh, India. She is also a freelance writer and translator with over 130 published articles. Her translation of the Urdu poetry of Majaz into English is about to be released. She has also published one novel titled *The Small Town Woman*.

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

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

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

Anna Rosenwong is a translator, poet, editor, and educator. She holds an MFA from the University of Iowa and a PhD from UC Irvine. Her publications include Roció Cerón's *Diorama*, José Eugenio Sánchez's *Suite Prelude a/H1N1*, and an original collection of poetry, *By Way of Explanation*. She is the translation editor of *Drunken Boat*.

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Louise Rozier is Associate Professor of Italian at the University of Arkansas. She has published translations of several Paola Masino's short stories, and is co-translator of *A Stick in the Eye*, a collection of sonnets by Giorgio Roberti. Her translation of Fortunato Pasqualino's *The Little Jesus of Sicily* (University of Arkansas Press, 1999) won the 1996 PEN Renato Poggioli Translation Award.

Spenser Santos is a Ph.D. candidate and MFA student at the University of Iowa, where he studies medieval literature and translation.

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Gabriel T. Saxton-Ruiz is a professor of Humanistic Studies and Spanish at the University of Wisconsin-Green Bay. He received his BA in Spanish and French from Virginia Tech, and his MA and PhD in Modern Foreign Languages from the University of Tennessee.

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Lucina Schell is editor of readingintranslation.com, a website dedicated to publishing reviews of literature in translation by translators. She has reviewed translations for *Zoland Poetry* and *Ezra Translation Journal*, where her translations of Miguel Angel Bustos are forthcoming.

Bradley Schmidt teaches at Leipzig University where he completed a master's in translation studies. His translations of contemporary German poetry have been published widely in magazines including *Asymptote*, *Anomalous*, and *Circumference*. He lives and works in Leipzig, Germany as a translator and instructor, and is an Assistant Editor at *Asymptote*.

Sebastian Schulman directs translation programs at the Yiddish Book Center in Amherst, MA. His own translations from the Yiddish have appeared in various literary journals. Sebastian is a Ph.D. candidate in Jewish History at Indiana University, Bloomington.

Cindy Schuster's translations of Latin American writers have appeared in numerous publications. She co-translated *Cubana: Contemporary Fiction* by Cuban Women, with Dick Cluster. She has received an NEA Translation Fellowship and is a former ALTA board member. She holds a Ph.D. in Spanish from the University of California, Irvine.

Marian Schwartz translates Russian classic and contemporary fiction and nonfiction. Her new translation of Leo Tolstoy's *Anna Karenina* will be published by Yale University Press in fall 2014. She is a past president of ALTA.

Olivia E. Sears is founder of the Center for the Art of Translation, promoting international literature through Two Lines Press and the Poetry Inside Out education program. She is currently translating work by early Italian avant-garde women poets and has just completed a volume by futurist poet Ardengo Soffici.

Roger Sedarat's translations of classical and modern Persian verse have appeared in *Arroyo*, *Drunken Boat*, and *World Literature Today*. The author of two original poetry collections, he has a forthcoming book of translated poems by Nader Naderpour. He teaches poetry and literary translation in MFA Program at Queens College.

Megan Sexton's *Swift Hour* received the Adrienne Bond Award. She's co-editor of *Five Points* and teaches at Georgia State University. Her poetry and nonfiction have appeared in *Poetry*, *Ploughshares*, *The Literary Review*, *Poetry Daily*. She's received a PEN/Newman First Amendment Award nomination and a Hambidge Center fellowship.

Lauren Shapiro holds degrees from Brown University and the Iowa Writers' Workshop. She is the author *Easy Math* (Sarabande Books, 2013) which won the Kathryn A. Morton Poetry Prize and *Yo-Yo Logic* (DIAGRAM/New Michigan Press). She teaches in the Creative Writing Program at Carnegie Mellon University.

Don Share is editor of *POETRY*. His translations of Miguel Hernández, awarded the Times Literary Supplement Translation Prize and Premio Valle-Inclán, were published by New York Review Books and Bloodaxe Books.

Sima Sharifi, holding a BA and a MA in Linguistics, is currently pursuing a doctorate in Translation Studies at the University of Ottawa, Canada. Her interests include the analysis of the Persian translation of English Canadian literary fiction and the translation of the contemporary Persian literature, into English, written by Iranian women authors.

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Katherine Silver is an award-winning translator of literature from Spanish and is director of the Banff International Literary Translation Centre (BILTC) in Alberta, Canada. Her most recent translations include works by Martín Adán, Daniel Sada, Horacio Castellanos Moya, César Aira, Rafael Bernal, Jorge Luis Borges, and Marcos Giralto Torrente.

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

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

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

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

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Sarah Stickney is a poet, translator and Fulbright grantee who holds an MFA from the University of New Hampshire. She collaborates with translator Diana Thow. Her own poems have appeared in *Rhino*, *The Portland Review*, *Cold Mountain Review*, and the *Clackamas Literary Review*. She teaches at St. John's College in Annapolis, MD.

Amy Stolls is the director of Literature at the National Endowment for the Arts. She oversees the NEA's grantmaking in literature, which include grants to organizations for publishing and audience and professional development projects, as well as fellowships to individual poets, prose writers, and translators.

Faiza Sultan is the president of Translation4all and founder of Darsafi for Publication and Distribution, LLC. She has worked for UNICEF, ATA, NOTIS, and the American Institute of Languages, publishing a poetry collection *Let us Give War a Chance* and translating Amal Gamal's "It Took Place in this House."

Christopher Tamigi is third-year student at the University of Arkansas working towards an MFA in literary translation. His primary focus is contemporary and 20th century Italian prose. His translation of "Impure Acts" by Mauro Covacich is due to appear in an upcoming issue of *Hayden's Ferry*.

Rachel Tapley is a Ph.D. candidate in French at the University of Wisconsin-Madison and a visiting lecturer in French at Amherst College. Her research is on the seductive power of storytelling in nineteenth-century short fiction.

Lorena Terando is Associate Professor and Chair of Translation & Interpreting Studies at University of Wisconsin at Milwaukee. She works from Spanish and French into English.

Steven Teref is the co-translator (with Maja Teref) of Ana Ristović's *Directions for Use* (Zephyr Press, 2015) and Novica Tadić's *Assembly* (Host Publications, 2009). His translations have recently appeared or are forthcoming in *The New Yorker*, *Aufgabe*, and *Asymptote*.

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

Susan Thorne has translated travel literature by Jurek Becker and Wolfgang Koeppen, among others, for the Oxygen Press CityPick series. Her translations of German-language short fiction and poetry have appeared in *PRISM International* and *TWO LINES Online*. She is the translator of *The Manager and the Monk* (John Wiley, 2013).

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

Jeremy Tiang has translated six books from Chinese, including work by Zhang Yueran, Su Wei-chen and You Jin, and was recently awarded a PEN/Heim Translation Grant for Zou Jingzhi's *Ninth Building*. He also writes and translates plays and short fiction.

Carolyn L. Tipton teaches at the University of California, Berkeley. Awards for her poems and translations include fellowships from the National Endowment for the Humanities and the National Endowment for the Arts. Her first book, *To Painting: Poems by Rafael Alberti*, won the National Translation Award.

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

Sarah Valente is a Humanities Ph.D. student majoring in history of ideas from the School of Arts and Humanities at The University of Texas at Dallas. A Belofsky Fellow at the Ackerman Center for Holocaust Studies, her interests include Holocaust Literature, Crypto-Jewish History, Latin American Intellectual History, and Translation Studies.

Russell Scott Valentino has authored two scholarly monographs and translated seven books of literature from Italian, Russian, and Croatian. His co-edited (with Esther Allen and Sean Cotter) volume *The Man Between: Michael Henry Heim & a Life in Translation* is due out from Open Letter Books in October, 2014.

Ben Van Wyke is an Assistant Professor of Spanish and Translation Studies at Indiana University-Purdue University, Indianapolis (IUPUI). He translates fiction, poetry and academic texts from Spanish and Portuguese. His research interests include the intersection of translation with metaphor, postmodern philosophy and Latin American Studies.

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

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

Cristina Vezzaro translates literature from German, French and English into Italian. Her translation of *Laroui's L'esteta radicale* was the recipient of the 2013 Premio Alziator. She is the editor of "Authors and Translators" and "Flashfiction.it." An NYC Moth StorySlam winner, her own work is published in "LinguaMadre" and "The Bastille."

J. Keith Vincent teaches Japanese and Comparative Literature at Boston University. He has published many translations from and into Japanese, including the prize-winning *A Riot of Goldfish* (Hesperus 2010) by Okamoto Kanoko. He is the author of *Two-Timing Modernity: Homosocial Narrative in Modern Japanese Fiction* (Harvard Asia Center, 2012).

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

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

Sidney Wade's sixth collection of poems, *Straits & Narrows*, was published by Persea Books in April 2013. She has served as President of AWP and Secretary/Treasurer of ALTA and teaches workshops in Poetry and Translation at the University of Florida's MFA@FLA program. She is the poetry editor of Subtropics.

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

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

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

Alyson Waters is an award-winning translator from French. Recent translations include: Vassilis Alexakis, Daniel Arasse, René Belletto, and others. For Eric Chevillard's *Prehistoric Times*, she won the Florence Gould-French American Foundation Translation Prize. She teaches literary translation at NYU and Columbia and is the long-term editor of Yale French Studies.

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

Amie Weiss, after several years working as a violinist, enrolled in a Master's program in Translation Studies at the Universitat Pompeu Fabra (Barcelona), completed in 2014. Since then, she has translated for Scriptum, Skira, Fundació Vila Casas and author Laia Llobera i Serra. Weiss lives in Italy and translates from Catalan, Spanish, French and Italian.

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

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

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

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

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

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

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

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

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

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

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

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

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

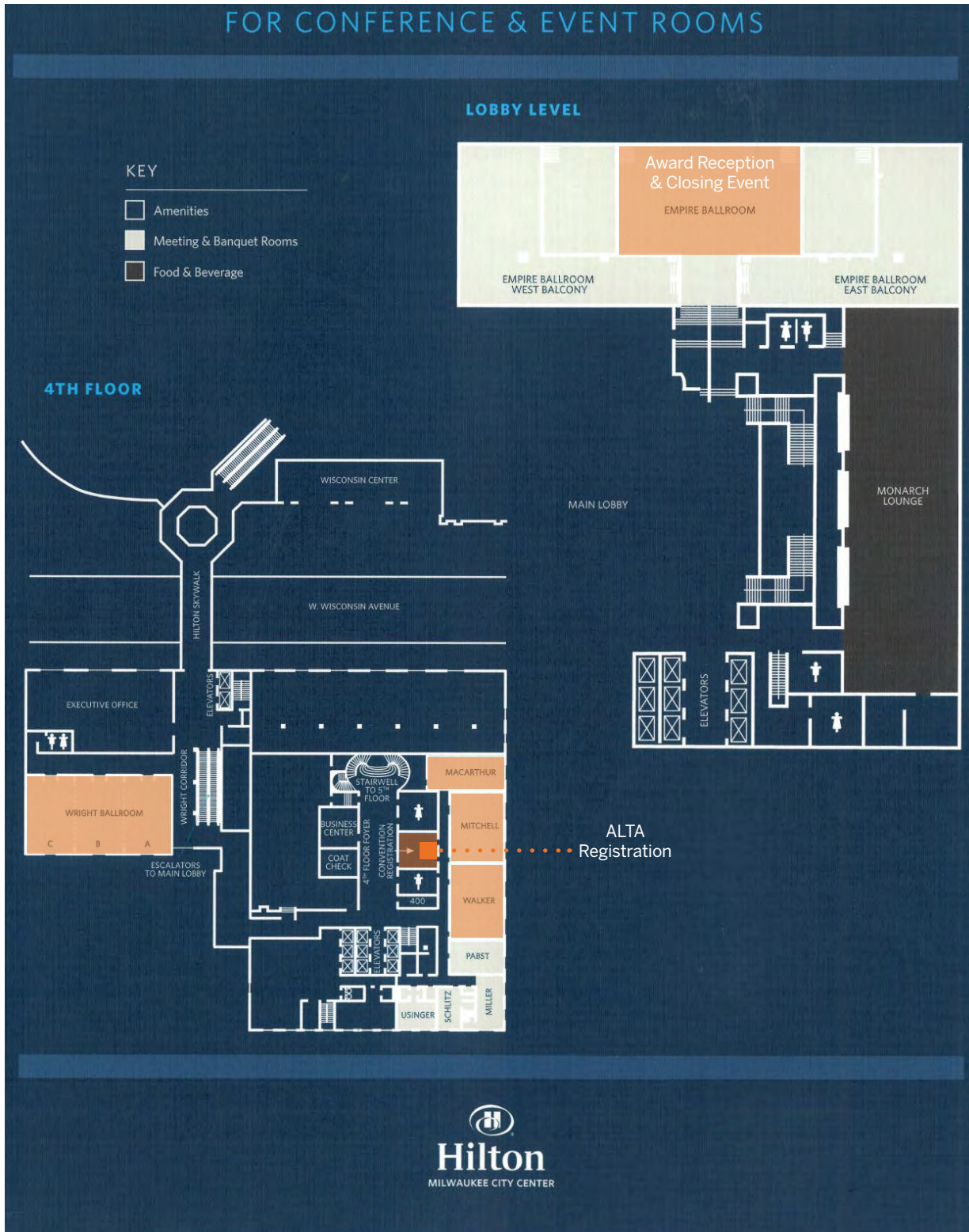
Jennifer Zoble translates Balkan literature, co-edits the online journal InTranslation, and teaches in NYU's Liberal Studies program. She earned MFAs in literary translation and nonfiction writing from The University of Iowa. Her translations have appeared in *Anomalous*, *Ozone Park*, *Washington Square*,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

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

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

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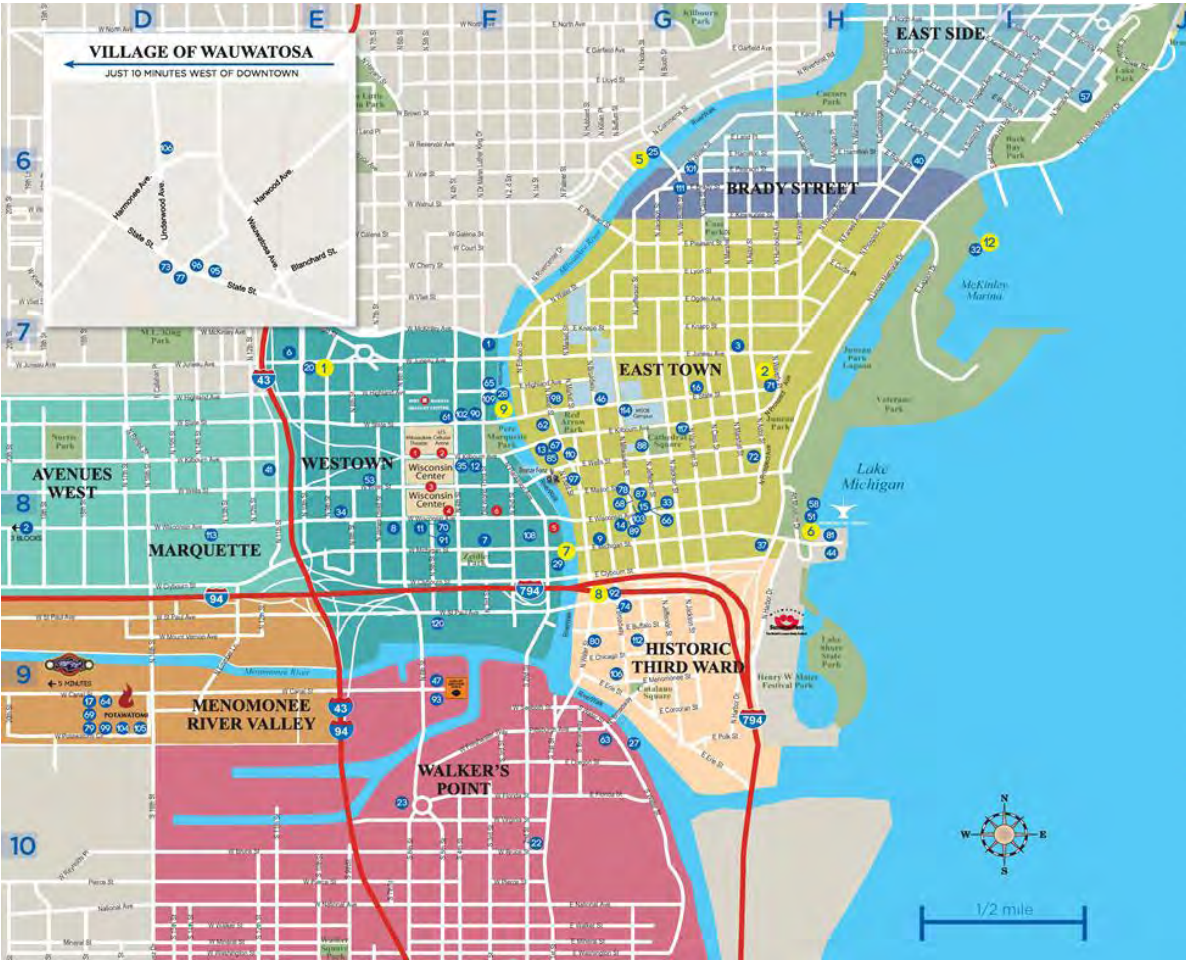
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