

the
translation
of
humor,
or,
the
humor
of
translation

alta

35th Annual Conference
American Literary
Translators Association
October 3–6, 2012
Memorial Art Gallery
University of Rochester
Rochester, New York

yale

MARGELLOS WORLD REPUBLIC OF LETTERS



NORMAN MANEA
The Lair
Translated by Oana Sânziana Marian

NORMAN MANEA
The Fifth Impossibility: Essays on Exile and Language

NORMAN MANEA
The Black Envelope
Translated by Patrick Camiller

NORMAN MANEA
Compulsory Happiness
Translated by Linda Coverdale

GHASSAN ZAQTAN
Like a Straw Bird It Follows Me: And Other Poems
Translated by Fady Joudah

ADONIS
Adonis: Selected Poems
Translated by Khaled Mattawa



PETER COLE
The Poetry of Kabbalah: Mystical Verse from the Jewish Tradition
Co-edited and with an Afterword by Aminadav Dykman

GABRIELE D'ANNUNZIO
Notturmo
Translated by Stephen Sartarelli
Preface by Virginia Jewiss

WITOLD GOMBROWICZ
Ferdydurke
Translated by Danuta Borchartd
Foreword by Susan Sontag

WITOLD GOMBROWICZ
A Guide to Philosophy in Six Hours and Fifteen Minutes
Translated by Benjamin Ivry



WITOLD GOMBROWICZ
Diary
Translated by Lillian Vallee
Preface by Rita Gombrowicz

YVES BONNEFOY
Second Simplicity: New Poetry and Prose, 1991–2011
Translated by Hoyt Rogers

CLAUDIO MAGRIS
Blindly
Translated by Anne Milano Appel

RACHIDA MADANI
Tales of a Severed Head
Translated by Marilyn Hacker

KIKI DIMOULA
The Brazen Plagiarist: Selected Poems
Translated by Cecile Inglessis Margellos and Rika Lesser

Yale UNIVERSITY PRESS
YaleBooks.com www.WorldRepublicOfLetters.org

Dear Conference Attendees,

Welcome to Rochester, NY, and the 35th annual ALTA conference! We'd personally like to welcome you to Rochester, home to a number of culturally significant organizations, an interesting industrial and social history, a cornucopia of fine restaurants, and a number of world-class universities.

So, over the next few days, when you're taking a break from the amazing array of panels, bilingual readings, roundtables, workshops, interviews, movies, celebrations, and general mingling, we hope you get a chance to explore the Eastman House, the University of Rochester, and Wegmans.

Speaking of the interviews, workshops, and roundtables, these are things that we decided to (re)introduce to the conference to help diversify the offerings and ensure ALTA has something interesting for all levels of translators.

The roundtables and workshops are designed to encourage more participation, with the bulk of the session consisting of discussion rather than only presentation. At the two interviews, Chad W. Post will walk through the entire process of how a translation comes to be—from its initial discovery, to finding a publisher, to overcoming its unique translation challenges, to promoting it post-publication.

David Bellos—translator of Georges Perec and many others, and the author of *Is That a Fish in Your Ear?*—will be delivering the keynote this year, which addresses the conference's theme of "The Translation of Humor, or, the Humor of Translation."

In addition to the ever-popular Declamación, Friday evening will feature an Independent Press Party at Writers & Books, where Alexis Levitin will read with Brazilian writer Salgado Maranhão.

Enjoy the conference and all that Rochester and ALTA have to offer!

Sincerely,

Kerri Pierce
Chad W. Post
Kaija Straumanis

WANTED

TRANSLATORS OF ENGLISH INTO OTHER LANGUAGES

SPECIFIC PROJECTS

#A

STANLEY KUNITZ'S SIGNATURE POEM "THE LAYERS"

1. TO BE TRANSLATED INTO LANGUAGES NOT ALREADY OBTAINED FOR A SPECIAL CCC PORTFOLIO EDITION. (SEE FLYER IN YOUR FOLDER OR ON THE REGISTRATION TABLE.)
2. VOLUNTEER READERS OF TRANSLATIONS OF THE POEM TO BE READ AT "THE PRISM EFFECT" ON SATURDAY, OCTOBER 6, 12:45-3:00 PM, IN ONE OF THE LANGUAGES FOR WHICH NO READER HAS YET BEEN ASSIGNED. CONTACT STANLEY H. BARKAN FOR A COPY OF THE TRANSLATION YOU'D LIKE TO READ.

#B

**CAROLYN MARY KLEEFELD'S
BOOK OF POETRY, *VAGABOND DAWNS***

#C

**CAROLYN MARY KLEEFELD'S
BOOK OF APHORISMS, *SOUL SEEDS***

TO BE TRANSLATED INTO CHINESE AND JAPANESE, EACH FOR PUBLICATION IN BILINGUAL EDITIONS THAT WILL BE DISTRIBUTED IN AMERICA AND IN CHINA AND JAPAN. COPIES ARE AVAILABLE TO THOSE WHO ARE SERIOUSLY INTERESTED. TRANSLATION AND PUBLICATION COSTS TO BE COVERED BY CCC.

IF INTERESTED, PLEASE FILL OUT THE INFORMATION REQUESTED ON THE BACK OF THIS AD IN FLYER FORM AVAILABLE AT THE ALTA REGISTRATION DESK; LEAVE THERE FOR PICK UP AND TO ARRANGE FOR A MEETING.

NOTE: Korean translations are already assigned. Irene Yoon's translation of *Vagabond Dawns* is now in print, available free to serve as a template. *Soul Seeds* with Byoung K. Park's translation is in process.

PUBLISHER CONTACT DATA

**STANLEY H. BARKAN, PUBLISHER
CROSS-CULTURAL COMMUNICATIONS**

239 WYNSUM AVENUE, MERRICK, NY 11566-4725/USA
Tel: (516) 868-5635 / Fax: (516) 379-1901 / Cell: (516) 849-7054
E-Mail: cccpoetry@aol.com / cccbarkan@optonline.net
Available during the entire conference only by cell or in person.

ALTA would like to thank the following individuals and institutions for their contributions to this year's conference:

The Conference Organizing Committee

Chad W. Post, Chair

Rachel Crawford-Fisher

Jennifer Grotz

Kerri Pierce

Kaija Straumanis

University of Rochester

Dr. Thomas DiPiero, Dean for Humanities & Interdisciplinary Studies

University of Texas at Dallas

Dr. Hobson Wildenthal, Executive Vice President and Provost

Dr. Dennis M. Kratz, Dean, School of Arts & Humanities

Jonathon Welch & Talking Leaves Books

for organizing and running the book exhibit

Writers & Books

for hosting the Independent Press Party

Memorial Art Gallery

for providing such a lovely setting for the conference

Alexis Levitin

for once again tirelessly coordinating all of the Bilingual Readings

Barbara Paschke

for once again coordinating and hosting the Declamación

Nathan Furl

for designing this program

Thank You, Translators!


AmazonCrossing will publish 36 translated books in English in 2012. This would not have been possible without our talented, hardworking translators:

Marilyn Achiron
Björg Árnadóttir
Katja Bell
Aubrey Botsford
Sarah Bowen
Daniel Bowles
John Brownjohn
Pamela Carnell
Andrew Cauthery
Lee Chadéayne
Gerald Chapple
Jessica Cohen
Kenneth Dakari
Brian FitzGibbon
David Hazony
Ellen Hinsey

Tanya Huntington
Jane Lizop
D.W. Lovett
Erik J. Macki
Raj Mahtani
Achy Obejas
Summer Robinson
Lesley M. Schuldt
Jamie Lee Searle
Nina Shevchuk-Murray
Aida Sigmundsdottir
Diane Stockwell
Lill Thwaites
Ruth Whitehouse
Owen Witesman
Anna Yates



Learn more about translating for AmazonCrossing at
translation.amazon.com

amazon crossing 

the
translation
of
humor,
or,
the
humor
of
translation

conference schedule

alta 35

4:00 – 6:00 P.M.

Board Meeting
(Radisson)

5:00 – 6:00 P.M.

Registration
(Memorial Art Gallery)

6:00 – 7:30 P.M.

Opening Event: Open Letter Poetry Series
(Auditorium)

Readings by Gary Racz from his translation of Eduardo Chirinos’s *The Smoke of Distant Fires*, along with a reading from and presentation by Jennifer Grotz and Paul Pines of Hardie St. Martin’s translation of Juan Gelman’s *Dark Times Filled with Light*.

Jennifer Grotz | Gary Racz | Paul Pines

8:00 A.M. – 5:00 P.M.

Registration
(Memorial Art Gallery)

9:00 A.M. – 5:00 P.M.

Book Exhibit
(Ballroom)

8:30 – 9:00 A.M.

Welcome to ALTA Panel
(Lynn Lovejoy Parlor)

Bill Johnston | Marian Schwartz

9:15 – 10:30 A.M.

Roundtable: Applied Translation in the Arts & Business
(West Parlor)

As the debate rages over where Translation Studies programs should reside in the academic infrastructure, there are expectations that TS majors become professional translators. But just as not every PhD becomes a tenured professor, graduates with translation degrees should know about other options. Whether you counsel students on career opportunities, are a translator in search of new directions, or are outside the field and wondering how translation can make you more marketable, this session will inspire you with ideas for growth.

Brent Sverdlhoff: “The Accidental Archivist: How Translation Took Me on a Wild Ride through the Nonprofit World”

Deborah Bennett: “Global FUSION: Translation as a Tool for Intercultural Exchange in Higher Education”

9:15 – 10:30 A.M.

It's No Pun Anymore: The Loss of Wit & Other Cultural Misunderstandings in Persian Verse Translation

(Auditorium)

Despite a rich 2,000-year literary tradition, linguistic as well as cultural elements integral to Persian poetry continue to get slighted in English renderings. This panel surveys both the classical and modern tradition of Iranian verse, foregrounding key problems that considerably limit the appreciation of style and theme in translation.

Roger Sedarat: *Moderator*
 Mojdeh Marashi: *"Saffron Paper: Rosewater Ink"*
 Kaveh Bassiri: *"The Text Is in the Context"*
 Sara Khalili: *"On Navigating Cultural Misunderstandings in Persian Literature"*

9:15 – 10:30 A.M.

Translation Challenges in Modern Russian Prose

(Lynn Lovejoy Parlor)

Recent changes in the Russian literary and cultural landscape pose particular challenges. This panel addresses cultural and linguistic problems presented by recent prose texts (including new novels by German Sadulaev and Oleg Kashin, and short stories by other new Russian voices); panelists will share experience gained from seeking solutions to translation problems through new media, from multimedia to online glossaries, popular reference sites, and searchable texts.

Laura Givens: *Moderator*
 John Givens: *"Do Russian Peasants say 'Ain't'?: Translating Country Dialects in Contemporary Russian Prose"*
 Will Evans: *"Intertextuality and Interactivity for the Foreign Reader: Unraveling the Layers of Cultural References in Oleg Kashin's Roissya Vperde"*
 Carol Apollonio: *"Translatability of Language and Culture in Very New Russian Prose"*

9:15 – 10:30 A.M.

Translating Murakami in Europe

(Bausch and Lomb Parlor)

This panel gathers three European translators of Haruki Murakami to discuss his translation into languages other than English. Focusing upon Murakami's latest novel, *1Q84*, panelists raise such problems as shifting tense, visual wordplay, and strategies for handling the English expressions and American references that appear natural in the English translation, but which stand out in other European languages, as they do in Japanese.

Mette Holm: *"In Search of Lost Time in Murakami: Movement Between Past and Present"*
 Ika Kaminka: *"Style and the Translator: Re-Exporting English Idioms out of Japanese"*
 Anna Zielinska-Elliott: *"Visual Presence and Subjective Absence: Conjuring Japanese in European Languages"*

9:15 – 10:30 A.M.

Bilingual Readings I: Germanic Languages
(Green Room)

9:15	<i>Silvia Kofler</i>	<i>Ernst Jandl (p)</i>	<i>Austria (German)</i>
9:30	<i>Jerry Chapple</i>	<i>Günter Kunert (p)</i>	<i>Germany (German)</i>
9:45	<i>Susan Thorne</i>	<i>Friederich Christian Delius (f)</i>	<i>Germany (German)</i>
10:00	<i>Ingrid G. Lansford</i>	<i>Norbert Zähringer (f)</i>	<i>Germany (German)</i>
10:15	<i>Tom Satterlee</i>	<i>Per Aage Brandt (p)</i>	<i>Denmark (Danish)</i>

10:30 – 11:00 A.M.

Coffee Break

11:00 A.M. – 12:15 P.M.

Workshop I: Translating “Dead” Languages
(West Parlor)

Those of us who translate dead languages are faced with a number of specific challenges. While the language may be dead, those reading it in translation are certainly not, and have every right to expect a living translation. How do we translate a text that may have been translated many times before and still find something new to bring to the work? Is it necessary to make the work “relevant” to a contemporary audience, and if so, how? This workshop will explore these and other questions.

Becka Mara McKay

11:00 A.M. – 12:15 P.M.

Linguistics & the Culture of Humor
(Auditorium)

What makes an original text humorous and what should a translator understand about language, culture, and linguistics—both in regard to the source and target languages—to make this humor translatable? This panel also considers challenges translators may encounter.

- Kaija Straumanis:* “On the German Translation of George Saunders’s *Pastoralia*”
- Konstantin Gurevich,*
- ‡ Helen Anderson:* “*The Elephant, the Hellephant, and the Quest for Dynamic Equivalence*”
- Matt Rowe:* “Turning *The Alienist up to 11*”
- Emily Davis:* “*Hypervelocity Cloudlets: Linguistic Precision and the Importance of Register in Damián Tabarovsky’s Medical Autobiography*”

11:00 A.M. – 12:15 P.M.

Fundraising for Translations
(Lynn Lovejoy Parlor)

This panel will feature representatives from the National Endowment for the Arts and the Council for Literary Magazines and Presses, and will focus on a variety of funding possibilities for translations.

Ira Silverberg | Jeffrey Lependorf

11:00 A.M. – 12:15 P.M.

Translating Poetry: In & Out of Slavic Languages
(Bausch and Lomb Parlor)

Though the Slavic languages have clearly evident etymological and grammatical similarities, each has developed its own distinct poetics and literary history. Translation moves poetry across cultural boundaries in ways that reveal interesting things about the native and target poetry, and the process as we cross. This panel will examine three translation vectors: English into Russian, Polish into English, and Russian into English, with special attention to poetic translation today.

- Sibelan Forrester*: Moderator
Olga Bukhina: “A Friend and a Foe: The Use of Rhyme in Translating Children’s Poetry between English and Russian”
Jim Kates: “How Do You Say ‘No Smoking’ in English?”
Brian James Baer: “The Politics of Form in Russian Translation History”
Joanna Trzeciak: “Social Critique and Doublespeak: Translating Tuwim for Kids and Grownups”

11:00 A.M. – 12:15 P.M.

Bilingual Readings II: Romance Languages
(Green Room)

11:00	<i>Elizabeth Harris</i>	<i>Giulio Mozzi (f)</i>	<i>Italy (Italian)</i>
11:15	<i>Elizabeth Lowe</i>	<i>Clarice Lispector (f)</i>	<i>Brazil (Portuguese)</i>
11:30	<i>Clyde Moneyhun</i>	<i>Ponç Pons (p)</i>	<i>Spain (Catalan)</i>
11:45	<i>Zach Ludington</i>	<i>Agustín Fernández Mallo (f)</i>	<i>Spain (Spanish)</i>
12:00	<i>Adam Sorkin</i>	<i>Ioan Flora, Dan Sociu (p)</i>	<i>Romania (Romanian)</i>

12:15 – 1:45 P.M.

Lunch

1:30 – 3:30 P.M.

Film Screening: *A Thousand Fools*
(The Little Theater)

Screening of *A Thousand Fools*, the film adaptation of Quim Monzo’s *A Thousand Morons*. Before the screening, Peter Bush will introduce Quim Monzo’s work, and the Catalan literary aesthetic as a whole.

Peter Bush

1:45 – 3:00 P.M.

Roundtable: Bringing the World In: Literary Translation for Emerging Writers
(West Parlor)

The study of literary translation is a great boon to emerging writers in MFA, PhD, and undergraduate programs. From workshops that focus on a single pair of languages, to those

that are multilingual; from classes that integrate literary and translation theory to those that operate strictly on the basis of primary texts; from classes designed to culminate in a manuscript-length project, to those that encourage “promiscuity” and experimentation all have their advantages. We hope a variety of practitioners will share their experiences in encouraging young writers to be literary citizens of the world.

Aliki Barnstone | Marguerite Feitlowitz | Willis Barnstone | Cynthia Hogue

1:45 – 3:00 P.M.

History, Myth & Language in Francophone Literature
(Auditorium)

In Francophone countries, French is still often the language of literature and thus of the very literate, creating a distance from the indigenous languages of myth, folklore, and the everyday. The way, then, that a Francophone writer chooses to bend and subvert French to reflect his/her experience as a member of an ex-colony is telling. What are the ways in which the translator recognizes and respects these subversions?

Addie Leak: Moderator
David Ball: “Why Translating ‘Francophone’ Writers Means Translating French”
Marjolijn de Jager: “Freedom with French or Freedom from French”

VIRGINIA

Climb to the Sky
Suzanne Dracius
Translated by Jamie Davis
\$22.50 | PAPER | CARAF BOOKS:
CARIBBEAN AND AFRICAN LITERATURE
TRANSLATED FROM FRENCH

Climb to the Sky collects a novella and eight stories by one of the most celebrated and versatile French Caribbean writers, Suzanne Dracius. Set in the author’s native Martinique and spanning the twentieth century, these narratives display a powerful grasp of the individual set against an often violent history.



The Color of Power
Racial Coalitions and Political Power in Oakland
Frédéric Douzet
\$49.50 | CLOTH |
RACE, ETHNICITY, AND POLITICS

The Color of Power is a fascinating examination of the changing politics of race in Oakland, California. Investigating Oakland’s contemporary racial politics with a detailed study of conflicts over issues like education, crime, and political representation, the author provides a unique perspective supported by numerous maps and extensive interviews.



Transmigrational Writings between the Maghreb and Sub-Saharan Africa
Literature, Orality, Visual Arts
Hélène Colette Tissières
Translated by Marjolijn de Jager
\$29.50 | PAPER

This innovative study investigates the transigrations at work among multiple francophone African cultural forms, ranging geographically between North and sub-Saharan Africa, culturally between words and silences, verbally between spoken and written language, and aesthetically between textual and visual images.

VIRGINIA



WWW.UPRESS.VIRGINIA.EDU

1:45 – 3:00 P.M.

To Be PC or Not to Be
(Bausch and Lomb Parlor)

When we work with living authors, do we alert them to ways of referring to other ethnic groups that might be considered offensive in English, or leave their term in the text and leave it to the editor to decide? Panelists will consider questions, including on gender parity and outdated vernacular, that arise when we translate words and passages that are either deliberately provocative or unintentionally cringe-worthy.

- Amalia Gladhart:* “*The Fat Chick’s Bad English: Translating Accents, Nicknames, and One-Liners, With and Without Offense*”
Andrea Labinger: “*Me Talk Standard One Day: PC Issues in Translating Regional or Non-Native Speech into English*”
Orlando Menes: “*Suddenly Offensive, Nicholas Guillen’s Afro-Cuban Vernacular Translated into Contemporary English*”
Ellen Elias-Bursać: “*Translating Ethnic Slurs and Other PC Issues*”
Wendy Hardenberg: “*That Wasn’t Very Nice: Translating Profanity, Insults, Racial Slurs, Etc.*”

1:45 – 3:00 P.M.

To MFA or Not to MFA: The Translation Question
(Lynn Lovejoy Parlor)

More and more universities are now offering certificates and degrees in literary translation, and many creative writing MFA programs include translation courses among their regular offerings. What is the status of translation within the creative writing program? Should it be its own track, or program? Can thinking about teaching writing in general make us better teachers of translation?

- Susan Bernofsky:* Moderator
Geoffrey Brock: “*Translation as Creative Writing*”
Becka Mara McKay: “*Getting MFA Students Involved with Translation*”
Russell Valentino: “*As Opposed to What?*”
Sidney Wade: “*The Importance of Imagination in the Pedagogy of Translation*”

1:45 – 3:00 P.M.

Bilingual Readings III: Slavic Languages
(Green Room)

1:45	Marian Schwartz	Mikhail Shiskin (f)	Russia (Russian)
2:00	Robin Davidson	Ewa Lipska (p)	Poland (Polish)
2:15	Lisa Hayden	Vladislav Otroschenko (f)	Russia (Russian)
2:30	Magdalena Mullek	Lukáš Luk (f)	Slovakia (Slovak)
2:45	Danuta Borchart	Cyprian Norwid (p)	Poland (Polish)

3:00 – 3:30 P.M.

Coffee Break

3:30 – 4:45 P.M.

Roundtable: Is There a Theory in This Practice?*(West Parlor)*

The idea of “applying” a theory to the practice of translation does not usually make sense from the point of view of the theory in question. And yet, literary translators are often interested in theory only if there is something in it they can “apply.” Whether consciously or not, there is always a theoretical position in every translator’s translation. Panelists will lead a translation theory workshop, including critical summaries of some of the most relevant theories in Translation Studies, and activities for the audience.

Ben Van Wyke: “Hidden Theoretical Assumption: Examples from Comparative Studies”

Rosemary Arrojo: “Theory as Practice—Practice as Theory”

Brian Baer: “Theory, Practice, and Pedagogy”

3:30 – 4:45 P.M.

Literary Translation & Creative Nonfiction*(Bausch and Lomb Parlor)*

This panel will consider the ways in which nonfiction writing might serve as a productive analog for translators. To what extent do literary translation and creative nonfiction share similar “genre” concerns? Can creative nonfiction serve as a feasible alternative to commercial translation for literary translators? And to what extent can translation itself be practiced as a form of creative nonfiction writing?

Annie Janusch | Jennifer Zoble | Lina Maria Ferreira Cabeza-Vanegas |

Rachael Small | Anne Posten | Janet Hendrickson

3:30 – 4:45 P.M.

Interview with Katherine Silver*(Auditorium)*

Interview with Katherine Silver about her translation of *Almost Never* by Daniel Sada.

Katherine Silver | Chad W. Post

3:30 – 4:45 P.M.

The Marketing Toolkit: How Translators Can Make Their Work Matter*(Lynn Lovejoy Parlor)*

A translator’s work isn’t over when the manuscript is submitted. This roundtable will offer a nuts-and-bolts approach to helping your publisher market your work, and to helping the media respond to it and to you. This roundtable is part of an ongoing series of events convened by the PEN Translation Committee as it updates its online Handbook for Literary Translators.

Minna Proctor (Moderator) | Margaret Carson | Tom Roberge |

Ira Silverberg | Matvei Yankelevich

3:30 – 4:45 P.M.

Bilingual Readings IV: Spanish*(Green Room)*

3:30	<i>Nancy Ross</i>	<i>Rosario Castellanos (n-f)</i>	<i>Mexico (Spanish)</i>
3:45	<i>Sandra Kingery</i>	<i>Ana Maria Moix (f)</i>	<i>Spain (Spanish)</i>
4:00	<i>Kelly Washbourne,</i> <i>Camelly Cruz-Martes</i>	<i>Reinaldo Arenas (p)</i>	<i>Cuba (Spanish)</i>
4:15	<i>Mark Fried</i>	<i>Severo Sarduy (f)</i>	<i>Cuba (Spanish)</i>
4:30	<i>Dick Cluster</i>	<i>Mylene Fernández Pintado (f)</i>	<i>Cuba (Spanish)</i>

4:45 – 6:00 P.M.

Fellows Reading*(Ballroom)*

*Joshua Edwin (German) | Janet Ha (Korean) | Hai-Dang Phan (Vietnamese) |
Claire Van Winkle (French) | Alexandra Berlina (Russian)*

7:00 – 9:00 P.M.

Reception & Announcement of the NTA & Lucien Stryk Prize*(Village Gate)*

8:00 A.M. – 5:00 P.M.

Registration*(Memorial Art Gallery)*

9:00 A.M. – 5:00 P.M.

Book Exhibit*(Ballroom)*

9:00 – 10:15 A.M.

**Roundtable: The Routine of Translation:
Strategies, Habits & Everyday Life***(West Parlor)*

This roundtable brings together five or six ALTA members who have other professional commitments (teaching, editing, publishing), but still manage to remain productive as literary translators. The guiding question for the roundtable is a simple one: how do we make time for literary translation in the face of our other duties, especially when translation rarely pays well and often doesn't "count" as scholarship at academic institutions? The panelists will speak about the practical aspects of planning their workday, and their insights will no doubt fascinate those of us who constantly scramble to make time for our own translation projects.

Jamie Olson | Sean Cotter | Sibelan Forrester | Bill Johnston | Erica Mena | Russell Valentino

9:00 – 10:15 A.M.

Translating the Transition: History & Humor in Post-Communist Literature (Bausch and Lomb Parlor)

This panel will explore the issues surrounding the translation of Eastern European literature written after 1989, and will especially focus on the themes of historical representation and humor. The panelists will refer to recently completed translations or to works in progress.

- Magdalena Mullek:* “East Meets West in the Backwoods of Slovakia: Culture Clashes in Lukáš Luk’s Považský Sokolec Tales”
- Julia Sherwood:* “Deep in the Heart of Europe: The Debunking of Slovak Nationalism in the Works of Pavel Vilikovsky and Daniela Kapitáňová”
- Peter Sherwood:* “Transylvania and Other Troubles: Diversions and Subversions in Noémi Szécsi’s The Finno-Ugrian Vampire”
- Alex Zucker:* “Tradition Shmadition: Patrik Ouředník’s Attempts to Puncture Czech Provincialism.”
- Janet Livingstone:* “Socialism through a Child’s Eyes: Absurdistan Revealed”

9:00 – 10:15 A.M.

Death (& Rebirth) in Venice: Nine English Translations of Mann’s Novella (Auditorium)

Seven of the nine English translations of *Death in Venice* were published in the past 25 years. The goal of this panel is to examine the strategy each translator had in mind while working with the text and to consider how well that strategy was executed. The panelists will spend 5-10 minutes presenting the salient characteristics of each translation. Some important themes the panel will examine as they compare translations are the idea of faithfulness to the source text, the treatment of homoerotic passages, and the portrayals of Aschenbach and Tadzio.

Jeffrey Buntrock (Moderator) | Emily Banwell | Susan Thorne

9:00 – 10:15 A.M.

TL Hub Presentation (Lynn Lovejoy Parlor)

The workshop will take the form of a training session on the website and a translating tool (TL Hub) for authors, translators, editors and publishers around the world. We will carry out together a translation of a selected text in order to show how a user may share and/or organize their translations, or any kind of writing, decide on their public profile, select parts of their translations to be public or private, etc. Anyone with a laptop and WiFi can take the workshop. This tool will revolutionize translation by making truly collective work possible.

Camille Bloomfield

a tribute to
STANLEY KUNITZ: A POET FOR ALL PEOPLES
“THE LAYERS”

“The Prism Effect”
a multilingual presentation

Compiled and Edited and Hosted by Stanley H. Barkan
(Cross-Cultural Communications)

[A LIST OF TRANSLATIONS/TRANSLATORS ARRANGED ALPHABETICALLY BY LANGUAGE]

- | | |
|--|---|
| 1. Ahtna Athabaskan (Alaska) by John E. Smelcer | 27. Latin by Christopher Brunelle |
| 2. Albanian by Çezar Kurti | 28. Latvian by Laimonis Purs |
| 3. Arabic by Fuad Attal | 29. Lithuanian by Eugenijus Alisanka |
| 4. Armenian by Vahé Baladouni | 30. Maltese by Joe M. Ruggier |
| 5. Basque by Iñaki Heras Saizarbitoria,
Jose Angel Irigaray, & Jon Aske | 31. Nepalese by Yuyutsu RD Sharma |
| 6. Bengali by Hassanal Abdullah | 32. Norwegian (Bokmål) by Tore Fauske |
| 7. Bulgarian by Vladimir Levchev | 33. Norwegian (Nynorsk) by
Ronny Spaans |
| 8. Catalan by August Bover | 34. Polish by Adam Szyper |
| 9. Chinese by Marina Ma & Mandy Lee | 35. Portuguese (Brazilian) by Roy Cravzow |
| 10. Croatian by Miloš Djudjević | 36. Punjabi by K. L. Garg |
| 11. Czech by Theofil Halama | 37. Romanian by Mirela Roznoveanu |
| 12. Danish by Niels Frank | 38. Russian by Aleksey Dayen |
| 13. Dutch by Leo Vroman | 39. Serbian by Biljana D. Obradović |
| 14. Farsi by Mahmood Karmi-Hakak
& Bill Wolak | 40. Sicilian by Gaetano Cipolla |
| 15. French by Beverly Matherne with
Nicole J. M. Kennedy | 41. Sicilian by Marco Scalabrino |
| 16. German by Rainer Schulte | 42. Slovenian by Ales Debeljak |
| 17. Greek by Olga Broumas | 43. Spanish (Dominican Republic) by
Johnny Durán |
| 18. Gujarati by Preety Sengupta | 44. Spanish (Chicano) by Tino Villanueva |
| 19. Hebrew by Orna Rav Hon | 45. Swahili by Joseph L. Mbele |
| 20. Hindi by Preety Sengupta | 46. Swedish by Johan Åhr |
| 21. Hungarian by Dányi Dániel | 47. Tagalog by Luisa A. Igloria |
| 22. Ilocano by Luisa Igloria | 48. Telugu by J. S. R. L. Narayana Moorty |
| 23. Italian by Nat Scammacca | 49. Turkish by Talât Sait Halman |
| 24. Japanese by Naoshi Koriyama | 50. Urdu by Max Babi |
| 25. Korean by Ko Won | 51. Ukrainian by Bohdan Boychuk |
| 26. Kyrgyz by Kutman Byaliev | 52. Welsh by J. C. Evans |
| | 53. Yiddish by Mindy Rinkewich |

ALTA members are encouraged to volunteer to read one of the translations at “The Prism Effect”
event on Saturday, October 6, 2012, 12:45-3:00 pm

9:00 – 10:15 A.M.

Bilingual Readings V: South America (Green Room)

9:00	Barbara Paschke	Antoineta Villamil (p)	Colombia (Spanish)
9:15	Priscilla Hunter	Mario Benedetti (p)	Uruguay (Spanish)
9:30	Amalia Gladhart	Alicia Yáñez Cossío (f)	Ecuador (Spanish)
9:45	Jill Gibian	Carlos María Gutiérrez (f)	Uruguay (Spanish)
10:00	Andrea G. Labinger	Ana María Shua (f)	Argentina (Spanish)
10:15	Pam Carmell	Albalucía Angel (f)	Colombia (Spanish)

10:15 – 10:45 A.M.

Coffee Break

10:45 A.M. – 12:00 P.M.

Workshop II: Translating Form in Poetry (West Parlor)

Rhyme and meter, among other formal constraints, are particular challenges to translators. In this workshop, we will discuss and share our experiences translating formal poetry.

Becka Mara McKay

10:45 A.M. – 12:00 P.M.

Words on Music & the Music of Words (Auditorium)

When the subject of poetry or fiction is musical experience, the writer is often moved to use special features to evoke that experience. Such features may include onomatopoeia, pacing, structural elements such as repetition, and patterns of rhythm or sound—all devices that can pose tough challenges for a translator. Of course, writers also use highly musical language for other purposes, such as the rendering of exceptionally lively speech or thought. The panelists will present examples of both types of writing and will discuss how they tackled the challenges these texts presented.

<i>Carolyn Tipton:</i>	<i>“Music in Alberti’s Chopin”</i>
<i>Stephen Kessler:</i>	<i>“Luis Cernuda, Poet as Pianist”</i>
<i>Suzanne Jill Levine:</i>	<i>“If Language Be Music, Play On”</i>
<i>Roger Greenwald:</i>	<i>“The Peacock Dance and the Prince of Madrigals”</i>

10:45 A.M. – 12:00 P.M.

Literary Translation Centers: Raising the Profile of Professional Literary Translators (Lynn Lovejoy Parlor)

There are currently a variety of programs around the world that promote and support literary translators and their work. Some are urban centers specializing in literary readings, anthologies of translated work, and translation events in schools and other public spaces. Many are residency programs in more natural settings, providing the literary translator with a comfortable, quiet space in which to work. These programs also include a varying

degree of contact and exchange with colleagues, authors, and other specialists. This panel will explore the role these centers currently play in raising the profile of literary translators. What are the different goals and approaches, regarding both contact with the public and the residency experience?

Katherine Silver | Olivia Sears | Hugh Hazelton | Peter Bush

10:45 A.M. – 12:00 P.M. Humor & Its (Dis)Constraints
(Bausch and Lomb Parlor)

This roundtable will make a foray into the realm of translating texts that were written under constraint—and also happen to be funny. Despite translation guides that counsel against parsing humor (and translating it), the discussants will undertake to do just that. We will speak about translating humorous texts while replicating their constraints. After all, to paraphrase one translator, rendering a sonnet in free verse would be like sculpting the Venus de Milo in wet sand. We will also give particular emphasis to translating works written under Oulipian constraint.

Rachel Galvin | Camille Bloomfield | Jordan Stump | Pablo Martín Ruiz

10:45 A.M. – 12:00 P.M. Bilingual Readings VI: France
(Green Room)

10:45	<i>David & Nicole Ball</i>	<i>Laurent Mavignier (f)</i>	<i>France (French)</i>
11:00	<i>Allison M. Charette</i>	<i>Bernard Loisel (p)</i>	<i>France (French)</i>
11:15	<i>Jeannette S. Rogers</i>	<i>Max Rouquette (p)</i>	<i>France (Occitan)</i>
11:30	<i>Michele Aynesworth</i>	<i>Charles Rist (n-f)</i>	<i>France (French)</i>
11:45	<i>Cynthia Hogue</i>	<i>Virginie Lalucq, Jean-Luc Nancy (p)</i>	<i>France (French)</i>

12:00 – 1:30 P.M. Lunch

12:00 – 1:30 P.M. Celebration of *The FSG Book of 20th-Century Italian Poetry*
(Ballroom)

The FSG Book of 20th-Century Italian Poetry, published this spring, brings together a large, rich group of translations from across the past century and from across the English-speaking world. Edited by translator and poet Geoff Brock, the volume is a comprehensive bilingual anthology of 20th-century Italian poetry translated by various hands. In addition to translations by Seamus Heaney, Robert Lowell, Ezra Pound, and Lawrence Ferlinghetti, the anthology also gathers together many members of the ALTA community who will read and discuss their translations in celebrations of this landmark publication.

*Geoff Brock | Diana Thow | Adria Bernardi | Chad Davidson |
Marella Feltrin-Morris | Olivia Sears*

1:30 – 2:45 P.M.

Plenary Speech: David Bellos, “Translation of Humor”
(Ballroom)

2:45 – 3:15 P.M.

Coffee Break

3:15 – 4:30 P.M.

Roundtable: Issues Specific to the Translation of Historical Fiction
(West Parlor)


It has been said that: “all translators who tackle historical fiction are translating not just across languages and across cultures, but also across time; perhaps the divide of time is the greatest of all divides.” In historical fiction, the temporal divide alters and informs the issues that translators face. In keeping with this idea, this panel will investigate several questions related to the translation of historical fiction. How does a translator handle antiquated syntax and style? Verisimilitude or historicity: who decides between the two, the author or the translator? In the context of the relationship between translator and audience, what are the challenges of historical fiction translation? How do issues of historicity affect a work’s salability?

Joyce Zonana | Yves Cloarec

DANTE ALIGHIERI
C. P. CAVAFY
TOMAŽ ŠALAMUN
OVID
JORGE LUIS BORGES
YEHUDA AMICHAÏ
FEDERICO GARCIA LORCA
JOSÉ MARTÍNEZ RUIZ
JORGE TEILLIER
CLAIRE MALROUX
EUGENE DUBNOV
EUGÉNIO DE ANDRADE
EGITO CONÇALVES
PABLO NERUDA
DORTHE NORS
ANTON CHEKHOV

THE GREAT LITERATURE OF THE WORLD

TRANSLATED ON THE PAGES OF



New Letters

SUBSCRIBE:
One-year, four book-sized issues, \$22; two-years, \$36;
three-years, \$52; five-years, \$75

New Letters, University House, University of Missouri-Kansas City,
5101 Rockhill Road, Kansas City, MO 64110.
(816) 235-1168, www.newletters.org

3:15 – 4:30 P.M.

Translating Living Writers*(Auditorium)*

Five translators working in five languages with nine contemporary poets and fiction writers will discuss challenges particular to translating living writers, many of whom have some facility with the target language. Participants will consider the mixed good fortune and unexpected complexity of their situations, as well as the diplomatic skills a translator must bring to bear on delicate negotiations with translating living writers.

- Clyde Moneyhun:* “*Rendering the Obscure Dialect of a Living Writer’s Minor Language: Adventures in Translation*”
- David Keplinger:* “*Fleshing Out the Work: A Pilgrim’s Progress in Acts of Translation*”
- Cynthia Hogue:* “*Translation Requires ‘Attentive Listening’: On Translating with Living Authors*”
- Christopher Burawa:* “*Cooperation and Resistance in Translating Contemporary Icelandic Authors*”
- Catherine Hammond:* “*Paradigm Shift: Translation in the Age of Email, the Internet, and Social Media*”

3:15 – 4:30 P.M.

Humor & Speculative Fiction*(Bausch and Lomb Parlor)*

What are some of the challenges specific to translating humor in speculative fiction? Panelists will discuss examples from the works of Russian satirist Mikhail Bulgakov, French novelist Antoine Volodine, Haitian American short story author Ibi Zoboi, and French writer and illustrator Guillaume Bianco.

- Sara Armengot:* *Moderator*
- Iván Salinas:* “*Irony and Alternate Worlds in the Post-Exotic Work of Antoine Volodine*”
- Edward Gauvin:* “*Billy Fog and the Pleasures of Doggerel*”
- Lori Nolasco:* “*The Loogaroo Laughed in Spite of Herself: Translating Ibi Zoboi’s Survival Epic The Fire in Your Sky into French and Spanish*”
- Lenka Pánková:* “*And the Canadians Didn’t Laugh: Culturally Conditioned Humor in Mikhail Bulgakov’s The Master and Margarita in Translation*”

3:15 – 4:30 P.M.

Problems & Approaches in Translating Contemporary Polish Poetry*(Lynn Lovejoy Parlor)*

This panel explores problems particular to translating contemporary Polish and American poetry into English and Polish respectively. Topics will include interrogating the relative ignorance of the Polish language among translators now working in the U.S. and the UK; and the reciprocal influence between modern and contemporary Polish and Anglo-American poetry from the Soviet era and the New York School. A range of perspectives will be offered on these topics. Two panelists are native speakers of Polish who work in the

U.S.; two are Americans with some knowledge of Polish; and the fifth is a Polish poet and scholar of American and Polish poetry.

Marit MacArthur: “*Why (or Why Not) Collaborative Translation?*”

Piotr Gwiazda: “*Why (or Why Not) Collaborative Translation?*”

Kacper Bartczak: “*The New York School in Poland: Pragmatic Matters of Influence*”

Piotr Florczyk: “*Reading Polish Poetry in America*”

William Martin: “*On the Use and Abuse of Polish Poetry for America*”

3:15 – 4:30 P.M.

Bilingual Readings VII: Spain

(Green Room)

3:15	<i>Barbara F. Ichiishi</i>	<i>Esther Tusquest (f)</i>	<i>Spain (Spanish)</i>
3:30	<i>Mark Statman</i>	<i>José María Hinojosa (p)</i>	<i>Spain (Spanish)</i>
3:45	<i>Peter Bush</i>	<i>Ramón Valle-Inclán (f)</i>	<i>Spain (Spanish)</i>
4:00	<i>Claudia Routon</i>	<i>José Corredor-Matheos (p)</i>	<i>Spain (Spanish)</i>
4:15	<i>Don Bogen</i>	<i>Julio Martínez Mesanza (p)</i>	<i>Spain (Spanish)</i>

4:45 – 6:00 P.M.

General Meeting

(Ballroom)

7:00 – 9:00 P.M.

Indie Press Party & Reading by Salgado Maranhão with Alexis Levitin

(Writers & Books)

A dual reading by Salgado Maranhão and Alexis Levitin from the recently released *Blood of the Sun* (Milkweed) will kick off this celebration of independent publishers dedicated to international literature. Free drinks and snacks.

8:30 – 11:00 P.M.

Declamación

(Radisson)

9:00 A.M. – 12:00 P.M.

Registration

(Memorial Art Gallery)

9:00 A.M. – 5:00 P.M.

Book Exhibit

(Ballroom)

8:00 – 10:00 A.M.

Breakfast Buffet

(Radisson)

10:00 – 11:15 A.M.

Roundtable: Knotty Little Things: One Sentence Translation Roundtable
(*West Parlor*)

The collective craft and creativity of a group focusing intently on a translation challenge can often work wonders. This roundtable will focus on a series of sentences that each presents a particularly knotty translation challenge. We will workshop the sentences as a group. Your one sentence should be around 35 words in length. In advance of the conference, please email the moderator (aronaji@yahoo.com) a one-page document that includes: the original, the translation, and the brief statement of the translation challenge(s). Since there will be no panel of presenters per se, we will attempt to workshop as many sentences as we can.

Aron Aji | Steve Bradbury

10:00 – 11:15 A.M.

Translating the Arab Spring: Its Urgency & Difficulties
(*Auditorium*)

Translating the fiction and poetry emerging from the Arab Spring is urgent as the revolutions are ongoing and their outcomes remain unsettled. This panel brings together translators who have worked—or are working—on Arab-Spring-related creative writing by Arab writers who deal with the issues that led to last year’s cascade of revolts. Translators may find it especially valuable to share the translation process and the difficulties and challenges we face in conveying these complex historical moments through literary translation.

Rita Nezami | Edward Morin

10:00 – 11:15 A.M.

Translating Israel
(*Lynn Lovejoy Parlor*)

Every translator of literature deals with issues of language and culture as they pertain to the process of refitting a text for its new language. But translators working in the Israeli context and primarily in and out of Hebrew face several additional obstacles, which include politics, society, and the strong attitudes, feelings and opinions readers bring to works produced by and for Israel. Members of this panel will discuss their methods of addressing and negotiating political, cultural, and linguistic concerns that are specific to the Israeli context.

Evan Fallenberg: “*My Name’s On the Book, Too: The Roles of the Translator in Dealing with Controversial Material*”

Jessica Cohen: “*Translation Decisions and Readers’ Cultural, Political, and Linguistic Affinities with Israel*”

Adriana Jacobs: “*Challenge of Pitching Projects that Don’t Conform to Ideas of ‘Israeliness’*”

Inga Michaeli: “*Translating the Untranslatable: A Case Study Featuring Amitav Ghosh’s Sea of Poppies*”

10:00 – 11:15 A.M.

How to Review Translations

(Bausch and Lomb Parlor)

How do you review translations? The question has become such an important one that a recent *Words Without Borders* symposium on the issue garnered wide attention. Should translations be considered a new work? How do you judge a book you can't read in the original? When and how do you discuss a translator? In this panel, leading writers, translators, editors, and publishers—all of whom regularly review translations—debate these thorny questions and offer guidelines for reviewers and book review editors.

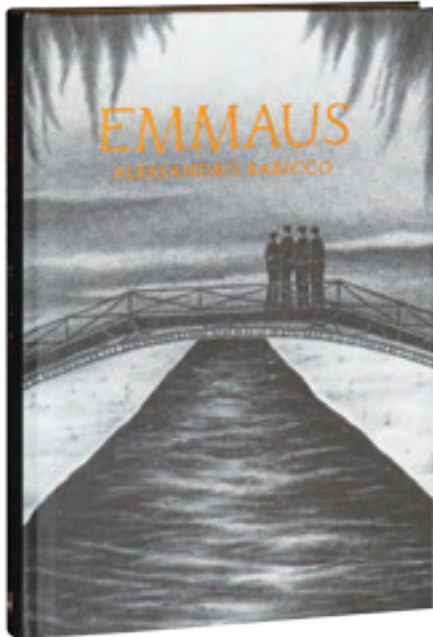
Scott Esposito | Chad W. Post | Daniel Medin | Katherine Silver

10:00 – 11:15 A.M.

Bilingual Readings VIII: Miscellaneous

(Green Room)

10:00	<i>Nancy Naomi Carlson</i>	<i>Suzanne Dracius (p)</i>	<i>Martinique (French)</i>
10:15	<i>Christopher Bakken</i>	<i>Titos Patrikios (p)</i>	<i>Greece (Greek)</i>
10:30	<i>Mojdeh Marashi</i>	<i>H.E. Sayeh (p)</i>	<i>Iran (Persian)</i>
10:45	<i>Kristina Z. Reardon</i>	<i>Suzana Tratnik (f)</i>	<i>Slovenia (Slovenian)</i>
11:00	<i>Rita Nezami</i>	<i>Tabar Ben Jelloun (f)</i>	<i>Morocco (French)</i>



A HAUNTING NOVEL FROM
ONE OF THE MASTERS OF
CONTEMPORARY
EUROPEAN FICTION



“Gorgeously narrated, with
densely beautiful language
and metaphor.... Terse and
elegant, perfect.”

—CLEVELAND PLAIN DEALER



McSWEENEY'S
STORE.MCSWEENEYS.NET

11:30 A.M. – 12:45 P.M.

Workshop III: Retranslation: Addressing (& Redressing) the Familiar
(*West Parlor*)

Some say a translation will only last a generation. But changes in the target language (and what we may deem errors in a previous translation) are only the starting points for creating a new translation. What particular challenges do we face if we choose to translate something for the second, third, or fortieth time?

Becka Mara McKay

11:30 A.M. – 12:45 P.M.

Translating Style in Fiction III: Bits, Pieces & Beyond
(*Lynn Lovejoy Parlor*)

Suzanne Jill Levine, in *The Subversive Scribe*, states that a commonly held belief is that translators of poetry must be poets themselves, but that any relatively bilingual person with a decent dictionary can translate prose: the “traditional virtue of . . . prose translators . . . has been their invisibility as humble scribes, scribbling transparent texts in the cellar of the castle of Literature.” This view of prose translation may be changing, but not fast enough—the discussion of the intricacies and artistry of prose translation still lags far behind the discussion of poetry translation. This panel is the third installment of a consideration of translating style in fiction; we began with the general idea of translating voice in 2010 in Philadelphia; in Kansas City, we got a little smaller, moving into a discussion of style as tied to translating sentences and paragraphs; now we wish to get smaller yet, looking at words and fragments and other bits we consider while translating style in fiction.

Elizabeth Harris: “*He Said, She Said: Translating Dialogue Tags*”

Bill Johnston: “*How People Actually Talk: The Translation of Spoken Language Fragments*”

Esther Allen: “*Translating an Era: Neo-Archaism, Anachronism, Prochronism*”

Russell Valentino: “*Picnic. Lightning.*”

11:30 A.M. – 12:45 P.M.

From Rights to Submission: Getting Translations Published
(*Auditorium*)

This panel will highlight a range of different publishers and will focus on the steps to getting a translation published, including how to inquire about the availability of rights, what to include in a cover letter, how to submit a sample, and which presses and magazines you should be approaching in the first place.

Dennis Maloney (White Pine Press) | Kristi Coulter (AmazonCrossing) |

Brigid Hughes (A Public Space) | Tom Roberge (New Directions) | Stephen Henighan (Biblioasis)

11:30 A.M. – 12:45 P.M.

Speaking in Tongues: Translation & Influence in American Poetry
(*Bausch and Lomb Parlor*)

This panel will consider a range of American poets for whom the practice of translation was a vital step towards major new work. The panelists, poets and translators themselves,

will each focus on a different figure, and follow the traces of influence on English-language poets writing in the wake of their work as translators. Part celebration and part defense of the art for its own sake, this panel will argue that whatever else poets gain from the practice of translation, the greatest reward often comes when they turn back to their own poems, haunted and inhabited by the voices of others.

Patrick Philips: “*The Branch Will Not Break: Translation & the Transformation of James Wright*”

Jen Grotz: “*The Influence of Translation on W. S. Merwin and the Influence of W. S. Merwin on American Poetry*”

Ted Genoways: “*Robert Bly as Poet and Translator*”

Jonathan Cohen: “*William Carlos Williams & His Paterson: How Translation Shaped Its Poetics.*”

11:30 A.M. – 12:45 P.M.

Bilingual Readings IX: White Pine Press & Others

(Green Room)

11:30	Rhonda Buchanan	Alberto Ruy Sanchez (f)	Mexico (Spanish)
11:45	Stephen Kessler	Luis Cernuda (p)	Spain (Spanish)
12:00	Marella Feltrin-Morris	Paulo Masino (f)	Italy (Italian)
12:15	Chad Davidson	Paulo Masino (f)	Italy (Italian)
12:30	Dennis Maloney	Yosano Akiko (p)	Japan (Japanese)

12:45 – 3:00 P.M.

Lunch

12:45 – 3:00 P.M.

The Prism Effect

(Ballroom)

Several translators of Stanley Kunitz’s signature poem “The Layers” will read their translations and discuss the problems and epiphanies experienced during the translation process. They will read their translations; others, too, who can read other languages, will read some of the other translations. The moderator theorizes that the multilingual translation process of this very significant poem produces what he calls “The Prism Effect”: Each translation becomes a facet through a reading of which is like a refraction, revealing the rainbow range of thought and feeling embedded in the original poem. The moderator contends, too, that only a poem of great poetic power in imagery and rhythm and content can withstand the multilingual translation process and can, thus, produce this Prism Effect. In a very real sense, translation is refraction. But he admonishes that it would take a Mario Pei, who knew 50 languages, to fully realize that effect in a single receptive ear and mind.

Stanley H. Barkan: Moderator and reader of *Swahili*

Hassanal Abdullah: Bengali translator

Sultan Catto: Reader of Turkish translation by Talât Sait Halman

Adriana X. Jacobs: Reader of Hebrew translation by Orna Ra-Hon

Silvia Kofler: Reader of German translation by Rainer Schulte

Beverly Matherne: French translator

Biljana D. Obradović: Serbian translator

Kyung-Nyun Kim Richards: Reader of Korean translation by Ko Won

Stoyan Tchoukanov “Tchouki”: Creator of the French-English broadsides portfolio

1:45 – 3:00 P.M.

Translation in the Digital Age*(Lynn Lovejoy Parlor)*

Participants are interested in opening a discussion about the future of translation in the digital age in preparation for a special issue of *Translation Review*. Digital technology provides new avenues for research and publication of translations in the future. This roundtable will enable an informal dialog to explore these new avenues.

Dennis Kratz | Elizabeth Lowe | Michele Rosen | Rainer Schulte

3:00 – 4:15 P.M.

Roundtable: Latest & Greatest in Positioning & Promoting Translation*(West Parlor)*

Publishing is changing rapidly, and so is the thrilling challenge of publishing international literature in translation. We will discuss the effect of small editorial decisions, like highlighting the translator in the table of contents or on the back cover, along with larger moves like featuring one writer or one country at a time through dual-language chapbooks, creating a “country focus,” pairing a translation with a translator Q&A, and framing translation as part of a political conversation. We’ll explore the latest in online and audio publishing of translation, and we will talk about how editors are working to make translation relevant for a new generation of readers.

Aviya Kushner | Brigid Hughes | Curtis Bauer

3:00 – 4:15 P.M.

Translating Authorisms: Exponentiating the Difficulties of Literary Translation*(Bausch and Lomb Parlor)*

In translating, translators walk—or hop, skip and jump—a fine line between the original language and the target language: all those untranslatable jokes, cultural baggage, double entendres and word play. What happens, however, when the “original language” happens to be an author-created language? Examples of texts exhibiting author-created languages include: *Finnegans Wake* by James Joyce; *Grande-Sertão: Veredas* by João Guimarães Rosa; *Le soleil des indépendances* by Ahmadou Kourouma; *Die Weber* by Gerhart Hauptmann; and *Everything is Illuminated* by Jonathan Safran Foer. In this case, the translator is not only dealing with the difficulties inherent in all translations, but also with the idiosyncrasies that come with translating a text loaded with “authorisms.” This panel has set itself the task of exploring how translation can render the effect of authorial idiolect on readers in the target language.

Kerri Pierce: “Assisted Living: A Teratological Walk through the North Swedish Woods”

Jennifer Kellogg: “Translating George Seferis’ Hellenic Symbology”

Thomas Beebee: “Translating a Glossary”

Christiane Eydt-Beebe

3:00 – 4:15 P.M.

Taking Back “Translation Studies”*(Lynn Lovejoy Parlor)*

Academic interest in literary translation has increased significantly over the past fifteen years, as seen e.g. in the “presidential theme” of the 2009 Modern Language Association

Convention. With ever more literary criticism and theory devoted to various aspects of translation—much of it produced by critics and theorists who are not themselves translators—we would like to ask: What is the place of the literary translator in contemporary translation studies? What can the practicing translator add to translation criticism that academic observers of her activity cannot? And should literary translators band together to produce their own version of translation studies?

- Esther Allen:* Moderator
Susan Bernofsky: Moderator
Bill Johnston: “Praxis in Literary Translation: Translators as Reflective Practitioners”
Sean Cotter: “The Usefulness of Talking about Translation”
Peter Bush: “Translators As Scholars of Translation”

3:00 – 4:15 P.M.

Translating Spanish-Language Poetics
(Auditorium)

Beyond the specific linguistic issues at play in the translation of poetry from Spanish to English and English to Spanish, tradition-specific textual features such as voice, diction, tone, register, rhythm, narrativity, and metrics can present even greater challenges to renderings that attempt poetic fidelity in the target language. The panelists will explore these and other factors involved in translating modern, mostly free-verse poetry from and into English with examples from their recent work.

- Gary Racz:* “Translating Narrativity and Humor in the Poetry of Eduardo Chirinos”
Jonathan Cohen: “Translating Cardenal: The Challenge of the Poetics of Everyday Speech”
Marta López Luaces: “Translating Syllogism, Homonyms, and Rhythm in Robert Duncan’s Work”
Mark Statman: *Translating Across the Century: The Case of José María Hinojosa*

3:00 – 4:15 P.M.

Bilingual Readings X: Miscellaneous
(Green Room)

3:00	<i>Roger Greenwald</i>	<i>Christina Hesselholdt (f)</i>	<i>Denmark (Danish)</i>
3:15	<i>Ed Morin</i>	<i>Yousef el Qedra (p)</i>	<i>Gaza (Arabic)</i>
3:30	<i>Lisa Bradford</i>	<i>Juan Gelman (p)</i>	<i>Argentina (Spanish)</i>
3:45	<i>Daniela Hurezanu</i>	<i>Hubert Haddad (f)</i>	<i>Tunisia (French)</i>
4:00	<i>Leah Zazulyer</i>	<i>Israel Emiot (p)</i>	<i>Poland (Yiddish)</i>

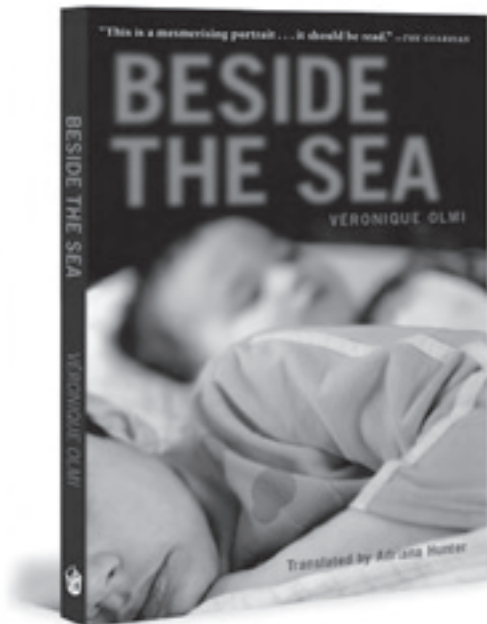
4:30 – 5:45 P.M.

Roundtable: The Translator’s Preface: Why it Matters & How to Make it Count
(West Parlor)

The translator’s preface is an opportunity. It lets the translator position a writer in the world, and introduces that writer to English-speaking readers. But unfortunately, not all translators take full advantage of the possibilities of the preface. So, what makes a good foreword, or afterword, anyway? What are some memorable recent prefaces?

Aviya Kushner | Jason Grunebaum

From Tin House Books



BESIDE THE SEA

A novel by Véronique Olmi
Translated by Adriana Hunter

“A harrowing evocation of mental illness, and of one woman’s terrifying inability to bear the burdens of motherhood. A sustained exercise in dread for the reader, but a suprisingly sympathetic portrait nonetheless.”

—LIONEL SHRIVER,
author of *We Need to Talk About Kevin*

Trade Paper :: \$18.95

MORE TRANSLATIONS FROM TIN HOUSE



AGAAT

By Marlene Van Niekerk
Translated by Michiel Heyns
\$19.95



NO ONE

By Gwenaëlle Aubry
Translated by Trista Selous
\$12.95



THE SICKNESS

By Alberto Barrera Tyszka
Translated by
Margaret Jull Costa
\$14.95



WELCOME TO PARADISE

By Mahi Binebine
Translated by Lulu Norman
\$14.95

For more information or to order, please go to www.tinhouse.com

4:30 – 5:45 P.M.

Interview with Marian Schwartz
(Auditorium)

This discussion with Marian Schwartz will focus on the challenges and rewards of translating Mikhail Shishkin’s *Maidenhair*.

Marian Schwartz | *Chad W. Post*

4:30 – 5:45 P.M.

Process of Editing Translations
(Bausch and Lomb Parlor)

How translations are edited is a topic that is, by turns, fascinating, infuriating, almost magical, and extremely complicated. This panel of editors and a translator will discuss this topic from myriad perspectives, including the process of editing poetry in translation, of working with “experimental” prose, and of the relationship between translator and editor.

Peter Connors (BOA Editions) | *Jill Schoolman (Archipelago Books)* |
Edwin Frank (NYRB) | *Peter Bush*

4:30 – 5:45 P.M.

The Translation Workshop: A Student Perspective
(Lynn Lovejoy Parlor)

There’s been much said on the topic (and even theory) of teaching translation in the graduate workshop; however little has been discussed on the workshop from the student perspective. This panel focuses on the strategies, theories, triumphs and hurdles of the student learning to translate, and places a due emphasis on the importance and joy of the translation workshop in the MFA program.

Colleen O’Connor: “Lacking Language Proficiency and Alternate Translation Choices”
Micah McCrary: “Translation and Technology for the First-Time Translator”
Maddison Hamil: “From Scholarship to Practice:
The Development of a Translation Philosophy”
Matthew Cwiklinski: “Translation as Personal Transformation”
Dauren Velez: “Collaborative Translation in a Workshop Setting”

4:30 – 5:45 P.M.

Bilingual Readings XI: Miscellaneous
(Green Room)

4:30	<i>Nere Lete</i>	<i>Jokin Muñoz (f)</i>	<i>The Basque Country (Basque)</i>
4:45	<i>Jamie Olson</i>	<i>Timur Kibirov (p)</i>	<i>Russia (Russian)</i>
5:00	<i>Catherine Nelson</i>	<i>Belén Gopegui (f)</i>	<i>Spain (Spanish)</i>
5:15	<i>Anne Greeott</i>	<i>Mario Luzi (p)</i>	<i>Italy (Italian)</i>
5:30	<i>Beatrice Smigasiewicz</i>	<i>Lidia Amejko (p)</i>	<i>Poland (Polish)</i>



DOUBLED SHADOWS OUYANG JIANGJIE
双影 欧阳江河

Translated from Chinese by Austin Wisniewski



Adriel Kosman Approaching You in English

Translated from Hebrew by Lisa Katz with Miriam Naim-Naor



Paul Klee's Boat

Selected Poems of

Anzhelina Polonskaya



ZEPHYR PRESS TRANSLATES

John Balcom Mira
Rosenthal Sean Cotter
Fiona Sze-Lorrain Steve
Bradbury Don Mee Choi
Bill Johnston Cathy Ciepiela
Elżbieta Wójcik-Leese
Elizabeth Oehlkers Wright
Frank L. Vigoda J. Kates
Sibelan Forrester Andrea
Lingenfelter Peter Filkins
Austin Woerner Judith
Hemschemeyer Nicky
Harman Philip Metres
Maghiel van Crevel Ron
Padgett Frank Reeve Margo
Shohl Rosen Lisa Katz Wang
Ping Dinara Georgeoliani
Mark Halperin Antonia
Lloyd-Jones Andrew Wachtel
John Crespi Bob Holman
Arpine Konyalian Michael
Naydan Grenier Timothy Liu
Bill Ransom Susan Schultz
Leonard Schwartz Rachel
Levitsky Timothy Liu Lucas
Klein Eleni Sikelianos Ted
Huters Feng-ying Ming
Shlomit Naim-Naor Ann
Khasin Yu Yan Chen Naikan
Tao Tony Prince Michael
Day Daniel M. Jaffe

ZEPHYRPRESS.ORG



CHINA'S LOST DECADE
CULTURAL POLITICS AND POETRY 1920-1940
IN PLACE OF HISTORY

GREGORY B. LEE



STONE CELL
GO EUI

Translated from the Chinese by
JOHN BALCOM



THE COLONIES TOMASZ RÓŻYCKI

Translated from Polish by Mira Rosenthal

White Pine Press - A World of Voices

Witness: The Selected Poems of Mario Benedetti

Translated by Louise Popkin

\$20.00

"It gives me great pleasure to see the work of Mario Benedetti, one of the great poets of our language, made available to US readers in Louise Popkin's wonderful translations.

Louise's carefully crafted adaptations of Mario's poems convey all the wisdom, nostalgia and irony that inform his verses in language that retains their musicality. Anyone who has translated poetry will appreciate what an accomplishment that represents." —Claribel Alegria

A Talisman in the Darkness: Selected Stories of Olga Orozco

Translated by Mary G. Berg & Melanie Nicholson

\$16.00

"This is a gem of a collection of Olga Orozco stories, beautifully rendered into English. This wise selection of stories reveals Orozco's lyrical as well as mysterious prose. The translators provide an excellent introduction to Orozco's haunting and illuminating saga of childhood on the Argentine pampa." — Marjorie Agosin, Wellesley College

300 Tang Poems

Translated by Geoffrey Waters, Michael Farman, & David Lunde

\$19.00

"The road to Shu is hard, but harder still is to convey the spirit with which these poems were first written over a thousand years ago. And yet Geoffrey Waters has done just that, he has given us translations that feel alive, as if they were more like a dance between poet and translator, both of whom live on through the beauty of these poems. The night is young, and this book is full of music." —Red Pine

This Side of Time: Poems by Ko Un

Translated by Clare You & Richard Silberg

\$16.00

"Ko Un's poems evoke the open creativity and fluidity of nature, and funny turns and twists of Mind. Mind is sometimes registered in Buddhist terms — Buddhist practice being part of Ko Un's background. Ko Un writes spare, short-line lyrics direct to the point, but often intricate in both wit and meaning. Ko Un has now traveled worldwide and is not only a major spokesman for all Korean culture, but a voice for Planet Earth Watershed as well." —Gary Snyder

Our books are available at fine bookstores or from www.whitepine.org

Hassanal Abdullah is a Bangladeshi-American poet who has been living in New York for more than 20 years, where he is a high school math and computer teacher. He introduced Swatantra Sonnets with seven-seven stanza and abcdabc efg-defg rhyme schemes. Mr. Abdullah, an author of 23 books in various genres, also wrote an epic in which he searches for the relation between human beings and various scientific aspects of the Universe. He has translated 32 Bengladeshi poets into English and more than 20 poets, including Charles Baudelaire, Stanley Kunitz, Nicanor Parra, Wislawa Szymborska, Gerald Stern, and Stanley H. Barkan into Bengali.

Aron Aji translates works by Turkish authors and always seems to come back to Bilge Karasu, three of whose books he has translated to date, including *The Garden of Departed Cats* (New Directions; 2004 NTA recipient), and *A Long Day's Evening* (NEA fellowship recipient; City Lights).

Esther Allen is an assistant professor at Baruch College, City University of New York. She is co-editor, with Susan Bernofsky, of *In Translation: Translators on Their Work and What It Means* (Columbia University Press). Her most recent translations are *Encyclopedia of a Life in Russia* and *Rex*, two novels by José Manuel Prieto.

Helen Anderson studied Russian language and literature at McGill University in Montreal. Konstantin Gurevich is a graduate of Moscow State University and the University of Texas at Austin. A husband-and-wife team, they retranslated into English a Soviet satirical classic, *The Golden Calf* by Ilf and Petrov (Open Letter, 2009), which was shortlisted for the 2012 Rossica Translation Prize in London. They have just finished their next translation, Pavel Sanaev's *Bury Me Behind the Baseboard*. They both work as librarians at the University of Rochester.

Carol Apollonio is professor of the Practice of Russian at Duke University and the author of studies of Russian literature and translation, including *Dostoevsky's Secrets: Reading Against the Grain* (Northwestern UP). She has translated books from the Japanese and the Russian, including German Sadulaev's recent novel *The Maya Pill* (*Tabletka*).

Sara Armengot is an assistant professor of Modern Languages and Cultures at Rochester Institute of Technology and holds a PhD in Comparative Literature from Pennsylvania State University. Her research and teaching interests are in contemporary Latin American, Caribbean, and Inter-American literature and film. She is currently working on a translation of recent poetry by Porfirio Mamani Macedo.

Rosemary Arrojo is professor of Comparative Literature at Binghamton University (SUNY), where she has taught

translation studies since 2003. Her research interests include some interfaces between translation studies and contemporary thought—deconstruction, psychoanalysis, postcolonial and gender studies—and representations of translation in fiction, with an emphasis on Latin American literature.

Michele Aynesworth's translations from the French include Charles Rist's WWII diary *Season of Infamy* (*Une Saison Gâtée*), *Deir-Zor: Tracing the Armenian Genocide*, and excerpts for Yale UP's Jewish Culture and Civilization series. She has also translated numerous Argentine authors—Roberto Arlt, Edgar Brau, Fernando Sorrentino, and Guillermo Saavedra—and edits *Source* for ATA's Literary Division.

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* (Benjamins), and his most recent publications include the edited volume *Contexts, Subtexts, Pretexts: Literary Translation in Eastern Europe and Russia* (Benjamins) and the collection of translations *No Good without Reward: Selected Writings of Liubov Krichevskaya* (Toronto). His anthology *Russian Writers on Translation* is forthcoming with St. Jerome.

Christopher Bakken is an American poet, translator, and professor at Allegheny College. His most recent translation work includes *The Lions' Gate: Selected Poems of Titos Patrikios* and subtitles for a documentary about poets imprisoned on the Greek island of Makronissos. His memoir, *Honey, Olives, Octopus: Adventures at the Greek Table* is forthcoming from California University Press in January 2013.

David Ball's most recent translations of “francophone” writers include stories in *Haiti Noir* (Akashic Books) and, with Nicole Ball, Abdourahman A. Waberi's novel *Passage of Tears* (Seagull Books) and stories in *Words Without Borders* and *AGNI*. Their translation of Waberi's novel *Transit* has just appeared from Indiana UP, and their translations of two Indian Ocean writers appeared in *Words Without Borders* last May. A past president of ALTA, David is Professor Emeritus of French and Comparative Literature at Smith College.

Nicole Ball has translated three novels by Abdourahman A. Waberi with David Ball, as well as numerous stories in *Words Without Borders*. Separately, she has translated Maryse Condé and Catherine Clément into English, a Jonathan Kellerman thriller into French and stories in *Haiti Noir* and *Paris Noir* into English. She has retired from the faculty of Smith College.

Emily Banwell is a freelance translator based in Oakland, California. She has a PhD in German literature from UC Berkeley, with a dissertation focusing on grotesque elements

in German and Polish literature. After lecturing at Berkeley for several years, she now translates primarily nonfiction, but also literature whenever possible.

Stanley H. Barkan, the editor/publisher of the Cross-Cultural Review Series of World Literature and Art, has, to this 41st year, produced some 400 titles in 50 different languages. His own work has been translated into 25 different languages, and published in 15 collections, several of them bilingual. He was New York City's 1991 Poetry Teacher of the Year (awarded by Poets House and the Board of Education) and the 1996 winner of the Poor Richard's Award, "The Best of the Small Presses" (awarded by the Small Press Center), for "25 years of high quality publishing." Barkan translates or co-translates, with an informant, poetry from Italian, Spanish, Hebrew, Russian, and Romanian.

Aliki Barnstone's recent books are *Bright Body* (poems), *Dear God, Dear Dr. Heartbreak: New and Selected Poems*, and *The Collected Poems of C.P. Cavafy: A New Translation*. She is professor at the University of Missouri, series editor of the Cliff Becker Book Prize in Translation, and director of the Seminars in Greece.

Willis Barnstone, a Guggenheim fellow and Pulitzer nominee, is Distinguished Professor at Indiana University. His books include: *Poetics of Translation*, *The Secret* (Yale), *The Secret Reader: 501 Sonnets* (UPNE), *Borges at Eighty* (New Directions), *ABC of Translation* (Black Widow Press), *The Restored New Testament* (Norton), *The Poems of Jesus Christ* (Norton), *The Gnostic Bible* (Shambhala/Random House).

Kacper Bartczak is lecturer in American Literature at the University of Łódź. He has published a book on John Ashbery and two volumes of his own poetry, and is at work on a study of the New York School's influence in Poland. Bartczak has twice been a Fulbright Fellow, in 2000/2001 at Stanford, and in 2010/11 at Princeton University.

Kaveh Bassiri was the recipient of Witter Bynner Poetry Translation Residency and Walton Translation Fellowship. His poetry won the *Bellingham Review's* 49th Parallel Award and was recently published in *Best New Poets 2011*, *Virginia Quarterly Review*, *Beloit Poetry Review*, and *Mississippi Review*.

Curtis Bauer's poems and translations have appeared in *The Southern Review*, *The Indiana Review*, *The Common*, and *The American Poetry Review*, among others; his third book of poems, *The Real Cause for Your Absence*, is forthcoming from C&R Press in 2013. He is the publisher and editor of *Q Ave* Press Chapbooks, the Spanish translations editor for *From the Fishhouse*, and he teaches Creative Writing and Translation at Texas Tech University in Lubbock, Texas and Seville Spain.

Thomas O. Beebee is Distinguished Professor of Comparative Literature and German at the Pennsylvania State University where he has been a faculty member since 1986. His books include: *Clarissa on the Continent* (Penn State Press), *The Ideology Of Genre* (Penn State Press), *Epistolary Fiction in Europe* (Cambridge UP), *Millennial Literatures of the Americas, 1492–2002* (Oxford UP); *Nation and Region in Modern European and American Fiction* (Purdue UP); *Citation and Precedent: Conjunctions and Disjunctions of German Law and Literature* (Continuum); and *Transmesis: Inside Translation's Black Box* (Palgrave). He is also the translator from the Portuguese of *Kafka's Leopards* (Texas Tech UP) by the Brazilian author Moacyr Scliar.

David Bellos is the director of the Program in Translation and Intercultural Communication at Princeton University, where he is also a professor of French and comparative literature. He has won many awards for his translations of Georges Perec, Ismail Kadare, and others, including the Man Booker International Translator's Award. He also received the Prix Goncourt for *George Perec: A Life in Words*.

Deborah Bennett teaches Spanish in the Liberal Arts Department at Berklee College of Music in Boston. As poetry editor of Berklee's student literary magazine, she developed Global FUSION, a translation workshop pairing English-speaking students with Berklee's diverse international student population to translate, publish and perform original poems, short stories, and songs in English.

Alexandra Berlina was born in Moscow. She lives in Germany, where she teaches American literature at the University of Duisburg-Essen. She has two degrees in literature (soon to be joined by a PhD) and a son (soon to be joined by a daughter). Her doctoral thesis deals with Joseph Brodsky's self-translations; she also published articles on sociocultural aspects of translation. Apart from her teaching, she works as a freelance translator and interpreter.

Adria Bernardi received the 2007 Raiziss/de Palchi Translation Award to complete *Small Talk*, a translation of poetry written in the romagnole dialect by Raffaello Baldini. Her translations include *Siren's Song*, prose and poetry of Rinaldo Caddeo; *Adventures in Africa*, a work of nonfiction by Gianni Celati; and *Abandoned Places*, the poetry of screenwriter Tonino Guerra. She is the author of two novels and a collection of short stories. A collection of personal essays, *Dead Meander*, is forthcoming from Kore Press.

Susan Bernofsky, chair of the PEN Translation Committee, is the translator of eighteen books by authors including Robert Walser, Jenny Erpenbeck, and Yoko Tawada. She teaches in the MFA program at Columbia University and is

currently a fellow at the Leon Levy Center for Biography at the CUNY Graduate Center. She blogs about translation at www.translationista.org.

A doctor in Comparative Literature from the University of Paris 8–Saint-Denis, **Camille Bloomfield** currently holds a post-doc position at the University of Paris 3–Sorbonne Nouvelle. She also translates from Italian and English into French, and leads creative writing workshops. She is currently managing editor of the Institut Français translation website (www.ifverso.fr/en), and heads the TL Hub project (www.tlhub.org), a tool and network for translation for the European Society of Authors.

Don Bogen has published four books of poetry, most recently *An Algebra* (Chicago). He was awarded a Witter Bynner Poetry Translator Residency to complete translation of the selected poems of Julio Martínez Mesanza. He teaches at the University of Cincinnati and is poetry editor of *The Cincinnati Review*.

Danuta Borchardt is a Polish-born, retired psychiatrist. She is also a writer whose short fiction was published in *Exquisite Corpse*. She has translated into English Witold Gombrowicz's novels *Ferdydurke* (for which she received the ALTA 2001 National Translation Award), *Cosmos* (with a NEA fellowship), and *Pornografia* (for which she received the 2010 "Found in Translation Award"). She is currently working on a translation of Gombrowicz's novel *Trans-Atlantyk*. Her translation of the poems of the Polish poet Cyprian Norwid entitled *POEMS* appeared in December 2011.

Steve Bradbury lives in Taiwan, where he is Associate Professor of English at National Central University. In 2011, he received a PEN Translation Fund grant and BILTC translation residency for Hsia Yu's 1999 poetry collection, *Salsa*.

Lisa Bradford lives in Mar del Plata, where she teaches comp. lit. and raises horses. She has edited three books of and on translation (*Traducción como cultura*, *La cultura de los géneros*, *Usos de la imaginación: poetas latin@s en EE.UU*) and has published poems and has published poems and translations. She has also translated three volumes of Juan Gelman's verse.

Geoffrey Brock is the author of *Weighing Light* (poems), the editor of *The FSG Book of 20th-Century Italian Poetry* (an anthology), and the translator of Cesare Pavese's *Disaffections: Complete Poems 1930–1950*. He teaches in the MFA program in creative writing and translation at the University of Arkansas.

Rhonda Buchanan is Director of Latin American and Latino Studies at The University of Louisville. She has published

extensively on Latin American fiction. Her translations include *The Entre Ríos Trilogy* by Perla Suez, *Quick Fix: Sudden Fiction* by Ana María Shua, and *The Secret Garden of Mogador* by Alberto Ruy-Sánchez, among others.

Olga Bukhina lives and works in New York City. She translates American, British, and Canadian books for young readers and historical fiction/nonfiction from English into Russian. She has recently co-authored a children's book *Your Language Is My Friend*. She writes about children's literature for various journals, collections, and online publications.

Jeffrey Buntrock lives in Mount Charleston, Nevada and translates from German to English. He has a BA in German from Washington and Lee University in Lexington, Virginia, and attended business school in St. Gallen, Switzerland. Buntrock has completed the first English version of Friedrich Dürrenmatt's speech about Albert Einstein.

Christopher Burawa has translated many contemporary Icelandic works, principally the poetry collections *Flying Night Train* and *Of the Same Mind* by Johann Hjalmarsson. Burawa's translations have appeared in the *American Poetry Review*, *Hayden's Ferry Review*, *LOCUSPOINT*, *Ars Interpres*, and *Best European Fiction*. He is Director of the Center of Excellence for the Creative Arts at Austin Peay State University.

Peter Bush is an award-winning translator who lives in Barcelona. A former Director of the British Centre for Literary Translation, his recent publications include Juan Goytisolo's *Nijar Country*, Alain Badiou's *In Praise of Love* and Valle-Inclán's *Tyrant Banderas*. Current projects include Quim Monzó's *A Thousand Morons* and Najat El Hachmi's *The Body Hunter*.

Lina Maria Ferreira Cabeza-Vanegas is a native of Bogota, Colombia. She has BA in English from Brigham Young University and an MFA in Creative Nonfiction from the University of Iowa, where she is also currently completing a second MFA in Literary Translation.

Nancy Naomi Carlson holds a PhD in foreign language methodology, is an associate editor for Tupelo Press, and teaches at the Bethesda Writer's Center. Prize-winning author of two poetry chapbooks and a full-length poetry collection, she is the translation editor for *Blue Lyra Review*. *Stone Lyre: Poems of René Char* was published by Tupelo Press. She is the recipient of grants from the Maryland Arts Council and the Arts & Humanities Council of Montgomery County.

Pamela Carmell received an NEA Fellowship to translate José Lezama Lima's *Oppiano Licario*. Her publications include Matilde Asensi's *The Last Cato* (HarperCollins), Belkis Cuza

Malé's *Woman on the Frontline* (sponsored by the Witter Bynner Foundation for Poetry), Antonio Larreta's *The Last Portrait of the Duchess of Alba* (Book-of-the-Month selection), and the short story collection *Cuba on the Edge*. Her translations of Luisa Valenzuela, Manuel Puig, Ena Lucía Portela, Albalucía Angel, and others have appeared in journals and anthologies. Her translation of *Apocalypse Z* (AmazonCrossing) is due out in October. Her translations of Nancy Morejón's love poems are forthcoming from Cubanabooks.

Margaret B. Carson has translated numerous works of fiction, poetry and drama from Latin America and Spain. Her most recent translation, *My Two Worlds* by Sergio Chejfec, is out from Open Letter Books.

Sultan Catto is a professor of theoretical physics at the CUNY Graduate School and at the Rockefeller University, and was the executive officer of the PhD program at the City University of New York Graduate School. Some of his poems are published in literary journals and anthologies, such as *Yale Poets*, *The Seventh Quarry* (Swansea, Wales), *Bosphorus* (Turkey), *Paterson Literary Review*, and in *Noches de Cornelia: An Anthology of Contemporary Poetry and Long Island Sounds*. His first poetry book, *Under the Shadows of Your Falling Words*, was published by Editions Godot, and a book of Spanish translations, as well as his third and fourth books, are forthcoming this year.

Jerry Chapple has been translating out of German for over 35 years. His favorite authors have been the Austrian writer Barbara Frischmuth and the versatile German writer Günter Kunert. Recent works include Michael Mitterauer's major history *Why Europe?*, Anita Albus's extended essay *On Rare Birds*, and two thrillers for AmazonCrossing.

Allison M. Charette is a native of Midwestern American suburbia and an adopted daughter of provincial France. She translates mostly literature and poetry from French into English. Her most recent book, *The Last Love of George Sand*, is forthcoming from Skyhorse in early 2013.

A Literary Translation MFA student at Queens College, **Yves Cloarec** focuses on translating French historical novels, currently *I, Zenobia, Queen of Palmyra* by Bernard Simiot. He runs a computer consulting company, NextWave Office Systems, which he founded in 1994. Prior to 1994, he worked for the French government, and as a translator and interpreter for the Department of State. Yves currently teaches English at Queens College.

Dick Cluster is a Spanish-English translator, writer, and teacher. His most recently published translation is Aida Bahr's *Ophelias/Ofelias*, a bilingual edition from Cubanabooks (Chico, CA); over the past 15 years he has translated a variety

of writers from Cuba, Chile, Spain, Mexico, Colombia, and the Dominican Republic. His own published work includes three novels and two books of popular history, most recently *History of Havana* (Palgrave, 2008).

Jessica Cohen was born in England, raised in Israel, and lives in the U.S. She translates contemporary Israeli prose, as well as commercial material from and into Hebrew. Her translations include David Grossman's critically acclaimed *To the End of the Land*, and works by Etgar Keret, Rutu Modan, Yael Hedayat, and Tom Segev.

Jonathan Cohen has translated several books of the poetry of Ernesto Cardenal as well as work by other Spanish American poets. He currently is preparing an edition of William Carlos Williams's translation of the Spanish Golden Age novella, *The Dog & The Fever*, by Pedro Espinosa, for New Directions.

Peter Connors is publisher of BOA Editions, Ltd. In partnership with the Lannan Foundation, BOA publishes two books of contemporary poetry in translation per year garnering such awards as the Best Translated Book of the Year Award, the Northern California Award for Poetry in Translation, and The Harold Morton Landon Translation Award.

Sean Cotter translates from Romanian, most recently *Wheel with a Single Spoke and Other Poems* by Nichita Stănescu (Archipelago Books). He is associate professor of literature and Translation Studies at the University of Texas at Dallas, where he is a part of the Center for Translation Studies.

Kristi Coulter is the editorial director of AmazonCrossing, Amazon Publishing's imprint for literature in translation. She is a graduate of the MFA program at the University of Michigan, where in a previous life she taught literature and creative writing. Kristi lives in Seattle.

Camelly Cruz-Martes teaches at Walsh University in Ohio, and specializes in human rights in Latin American, cultural competency, pain and illness narratives, and Spanish for health care. She is the editor of *Autoepitaph: Selected Poems of Reinaldo Arenas*, under final review at the University of Florida Press.

Matthew Cwiklinski graduated from University of Iowa in Religious Studies, despite spending most of his time in Essay Workshops and Linguistics classes. He has taught English as a Second Language since 2008, both abroad and in the U.S., currently for Kaplan Aspect. He is an MFA candidate and Follett Fellow in Columbia College's Creative Non-fiction program, where he also teaches undergraduate writing.

Chad Davidson is the author of the poetry collections *The Last Predicta* (2008) and *Consolation Miracle* (2003), both

Celebrating its 41st Anniversary / 400 titles in 50 different languages

Cross-Cultural Communications

— announces bilingual editions by —

STANLEY KUNITZ



[BULGARIAN]

TOUCH ME / DOKOSNU ME

Poetry by Stanley Kunitz / Translated by Vladimir Levchev
(Bilingual: English-Bulgarian)
Paper/\$15.00, ISBN 0-89304-246-3 • Cloth/\$25.00, ISBN 0-89304-245-5
(Sofia & New York: Aleko & Cross-Cultural Communications, 2002)



[FRENCH]

THE ARTIST / L'ARTISTE

Poetry by Stanley Kunitz / Translated by Beverly Matherne
(Bilingual: English-French)
Lithographs by Tchouki
Signed Limited edition, Lettered A-Z, 26 originals: \$1,500.00 each (limited supply)
ISBN 0-89304-616-7
(Merrick, NY: Cross-Cultural Communications, 2005)



[ITALIAN]

POEMS/DRAWINGS

Poetry by Stanley Kunitz / Drawings by Nicolò D' Alessandro
Translated by Nat Scammacca
(Bilingual: English-Italian)
Paper/\$15.00, ISBN 0-89304-583-2 • Cloth/\$25.00, ISBN 0-89304-582-9
(Trapani & New York: Coop. Ed. Antigruppo Siciliano & Cross-Cultural Communications, 1993)



[POLISH]

PASSING THROUGH / PRZECHODZENIE PRZEZ

Poetry by Stanley Kunitz / Paintings by Elise Asher / Translated by Adam Szyper
(Bilingual: English-Polish)
Paper/\$15.00, ISBN 0-89304-078-9 • Cloth/\$25.00, ISBN 0-89304-077-0
(Krakow & New York: Oficyna Konfraterni Poetów & Cross-Cultural Communications, 1998)



[SERBIAN]

THE LONG BOAT

Poetry by Stanley Kunitz / Translated by Biljana D. Obradović
(Bilingual: English-Serbian)
Paper/\$15.00, ISBN 0-89304-684-1 • Cloth/\$25.00, ISBN 0-89304-683-3
(Belgrade & Merrick/Platto & Cross-Cultural Communications, 2007)



[UKRAINIAN]

THE IMAGE MAKER

Poetry by Stanley Kunitz / Woodcuts by Jacques Hnizdovsky
Translated by Bohdan Boychuk, Wolfram Burghardt, Yuriy Tarnawsky
(Bilingual: English-Ukrainian)
Paper/\$15.00, ISBN 0-89304-589-6 • Cloth/\$25.00, ISBN 0-89304-588-8
(Kiev & New York: Fokt & Cross-Cultural Communications, 2003)



STANLEY KUNITZ: A Poet for All Peoples – “The Layers”

A Multilingual Video Presentation

Poetry by Stanley Kunitz
Readings in 24 different languages at the Russian Samover in NYC
In celebration of the 35th anniversary of Cross-Cultural Communications on 9/11/2005
Videotaped and edited by Frank Sisco
DVD/\$15.00, ISBN 0-89304-149-1
(Merrick, NY: Cross-Cultural Communications, 2006)

ALTA MEMBERS: Special discount on the list price

Shipping: \$5.00 U.S./\$8.00 Foreign; add .50/\$1.00 each additional copy. NYS residents 8 5/8% sales tax.

Cross-Cultural Communications
239 Wynsum Avenue
Merrick, NY 11566-4725/USA

Tel: (516) 868-5635 • Fax: (516) 379-1901
www.cross-culturalcommunications.com

Profile: www.thedrunkenboat.com (Summer 2002 Issue) / Video: www.Poetryvlog.com
E-mails: cccpoetry@aol.com / ccbarkan@optonline.net
Reviews: www.thepedestalmagazine (Apr 21-Jun 21, 2010, Issue 57, Reviews)

on Southern Illinois UP, as well as co-author with Gregory Fraser of *Analyze Anything: A Guide to Analytical Reading and Writing* (Continuum, 2012) and *Writing Poetry: Creative and Critical Approaches*, (Palgrave Macmillan, 2009). He is an associate professor of literature and creative writing at the University of West Georgia near Atlanta.

Robin Davidson's poems and translations have appeared in *AGNI*, *Literary Imagination*, *Tampa Review*, *The Paris Review*, *Words Without Borders*, and the Polish journal *Fraza*. She's the recipient of a Fulbright award, an NEA translation fellowship, and is co-translator with Ewa Nowakowska of *The New Century: Poems by Ewa Lipska* (Northwestern UP). She teaches creative writing as associate professor of English for the University of Houston-Downtown.

Joshua Daniel Edwin studied poetry and literary translation at Columbia University, where he is currently a teaching fellow. His poetry haunts the internet courtesy of *The Adirondack Review*, *Avatar Review*, and *Feathertale*. His translations of Dagmara Kraus's poetry have appeared online with *Anomalous* and were awarded a PEN Translation Fund grant in 2012. He is a member of the editorial board for the magazine *Circumference: Poetry in Translation*, which you can visit at circumferencemag.org.

Ellen Elias-Bursac has been translating novels and non-fiction by Bosnian, Croatian, and Serbian writers for over twenty years. She has taught at the Harvard Slavic Department and worked at the War Crimes Tribunal in The Hague as a translator/reviser in the English Translation Unit. She received the National Translation Award for her translation of Albahari's novel *Götz and Meyer* in 2006.

Scott Esposito is the co-author (with Lauren Elkin) of *The End of Oulipo?*, forthcoming from Zero Books. His prose has appeared in a number of publications, including *Words Without Borders*, *The White Review*, *Bookforum*, *The Los Angeles Review of Books*, *Tin House*, and the *Los Angeles Times*. He edits *The Quarterly Conversation*, an online review of books and essays, blogs at Conversational Reading, and is marketing and web manager for the Center for the Art of Translation.

Will Evans is a May 2012 graduate of Duke University's Russian MA program. He is interested in starting his own publishing company in Dallas specializing in international and translated literature, and he recently completed a translation of Russian journalist Oleg Kashin's first novel, *Fardwor, Ruissa! A Fantastical Tale from Putin's Russia*.

Evan Fallenberg is a translator and author of the novels *Light Fell* and *When We Danced on Water*. He has won numerous awards, including the ALA Award for Literature, and

translation prizes from PEN and TLS. He teaches creative writing at universities in Tel Aviv and Hong Kong.

Marguerite Feitlowitz is on the Literature Faculty at Bennington College. Author of the internationally acclaimed *A Lexicon of Terror: Argentina and the Legacies of Torture*, she translates poetry, theatre, and prose from Spanish and French. She edited and translated *Information for Foreigners: Three Plays by Griselda Gambaro* (Northwestern UP) as well as Gambaro's *La Malasangre: Bad Blood and Strip*. She also translated a collection of plays by Liliane Atlan, including *Mister Fugue*, included in *Plays of the Holocaust* (Elinor Fuchs, ed., Theatre Communications Group).

Marella Feltrin-Morris is assistant professor of Italian at Ithaca College, specializing in modern Italian literature and translation. She holds PhDs in Comparative Literature and in Translation Studies, both from Binghamton University. Among her recent work are the article, "The Stuff Irony Is Made of: Translators as Scholars" (*Linguistica Antverpiensia*, 2010) and the translation of Paola Masino's *Nascita e morte della massaia (Birth and Death of the Housewife*, SUNY Press, 2009); she is co-author, with Rosemarie LaValva, of the anthology *Lettori si diventa* (Pearson Prentice Hall, forthcoming 2013), and co-editor of *Translation and Literary Studies: Homage to Marilyn Gaddis Rose* (St. Jerome, 2012). With Chad Davidson, she has translated poems by Fabio Pusterla and short stories by Massimo Bontempelli and Stefano Benni.

Piotr Florczyk is editor and translator of books of poetry by Jacek Gutorow, Anna Swir, and Julian Kornhauser. He has taught at the University of Delaware, Antioch University, UC Riverside and San Diego State. He is currently working on translations of poetry by Paweł Marcinkiewicz, Dariusz Sośnicki, and Jarosław Mikołajewski.

Sibelan Forrester translates poetry and prose from Croatian (Dubravka Oraić-Tolić, *American Scream*, from Ooligan Press), Russian (Elena Ignatova, *The Diving Bell*, from Zephyr Press, and Vladimir Propp, *The Russian Folktale*, from Wayne State University Press), and Serbian (stories by Milica Mičić Dimovska). She teaches Russian language and literature at Swarthmore College.

Edwin Frank has been the editor of the NYRB Classics series since it began in 1999.

Mark Fried has translated six of Eduardo Galeano's books, including *Mirrors*, *Voices of Time*, and *Soccer in Sun and Shadow*, works by Emilia Ferreiro, José Ignacio López Vigil, Oscar Ugarteche and Rafael Barajas Durán, plus the historical collection *Echoes of the Mexican-American War*. His translation of Severo Sarduy's *Firefly* appears in spring 2013.

Rachel Galvin (PhD in Comparative Literature, Princeton University) is an Andrew W. Mellon postdoctoral fellow at the Humanities Center of The Johns Hopkins University. An essay on the translation of poetry in the Americas is forthcoming in the *Blackwell Companion to Translation Studies*. A book of her poems, *Pulleys & Locomotion*, was published in 2009, and *Hitting the Streets*, her translation from the French of Raymond Queneau, is forthcoming from Carcanet Press in 2013. She is currently collaborating on a translation of the early poetry of Oliverio Girondo.

Edward Gauvin has received NEA, Fulbright, CNL, and ALTA fellowships, as well as residencies from Ledig House and BILTC. Among his awards are the John Dryden Translation prize and the Science Fiction & Fantasy Translation Award. His work has appeared in many literary journals, including *Tin House*, *Conjunctions*, *Subtropics*, and *The Southern Review*. He also writes a bimonthly column on French fantastical writers for *Weird Fiction Review*.

Ted Genoways edited and translated *The Selected Poems of Miguel Hernandez*. He is also author of *Bullroarer* and *Anna, Washing*, and the critical study *Walt Whitman and the Civil War*. A Guggenheim fellow and six-time National Magazine Award winner as editor of the *Virginia Quarterly Review*, he is currently editor-at-large for *OnEarth*.

Jill Gibian teaches translation at Eastern Oregon University. She is the editor of the anthology *Argentina: A Traveler's Literary Companion*, from Whereabouts Press. During spring 2008, she had a Fulbright grant to conduct research for her next anthology, *Tango-Lit: Parodies of Passion*, a compilation dedicated to the theme of tango in literature.

John Givens is associate professor of Russian at the University of Rochester and the author of *Prodigal Son: Vasilii Shukshin in Soviet Russian Culture* (Northwestern UP), the co-translator of Vasily Shukshin's *Stories from a Siberian Village* (Northern Illinois UP) and editor (since 1999) of the quarterly translation journal *Russian Studies in Literature*.

Laura Givens teaches elementary through advanced Russian language courses. She is also the translator (with John Givens) of Vasily Shukshin's *Stories from a Siberian Village* (Northern Illinois UP). From 1997-2000 she was the translator for *Russian Studies in Literature*, a quarterly journal of translations from the Russian literary press.

Amalia Gladhart earned her PhD in Romance Studies from Cornell University and has published widely on contemporary Latin American theater and narrative. She is the translator of two novels by Ecuadorian writer Alicia Yáñez Cossío, *Beyond the Islands* (UNO Press) and *The Potbellied Virgin* (U of Texas Press). Her translation of Angélica Gorodischer's

novel-in-stories, *Trafalgar*, will be published by Small Beer Press. A fiction chapbook, *Detours*, winner of the 2011 Burnside Review Fiction Chapbook Competition, is forthcoming from Burnside Review Press. She is professor of Spanish at the University of Oregon.

Roger Greenwald has won the CBC Literary Award twice (for poetry and travel literature). His books include *Connecting Flight* (poems); *North in the World: Selected Poems of Rolf Jacobsen*, winner of the Lewis Galantière Award; and most recently, *Picture World*, an English version of a book-length poem in twenty-four parts by the Danish poet Niels Frank (BookThug).

Anne Greeott is a graduate assistant at the University of Arkansas and works independently as a literary translator specializing in Italian and Spanish. She also translates in the scientific, engineering, and medical fields.

Derek Gromadzki received his MFA in the spring of 2012 from the University of Iowa, where he is currently a Presidential Graduate Fellow in comparative literature. His work has appeared in such journals as *Black Warrior Review* and *American Letters & Commentary*, among others, and he has recently finished a translation of Edoardo Sanguineti's *Laborintus*.

Jennifer Grotz is the author of *The Needle* and *Cusp* and translator of *Psalms of All My Days* by Patrice de La Tour du Pin, forthcoming from Carnegie Mellon. She is poetry editor of Open Letter Books, an associate professor at the University of Rochester, and assistant director of the Bread Loaf Writers Conference.

Jason Grunebaum has worked as an interpreter and delegate for the International Committee of the Red Cross in Kashmir, Kosovo, and East Timor. He is the translator from Hindi of Uday Prakash's novel *The Girl with the Golden Parasol* (Penguin India; forthcoming, Yale University Press), Prakash's volume of novellas entitled *The Walls of Delbi* (University of Western Australia Press), and Manzoor Ahtesham's *The Tale of the Missing Man* (with Ulrike Stark). He has been awarded an NEA Literature Fellowship in Translation, a PEN Translation Fund grant, and an ALTA fellowship. His fiction has appeared in *One Story*, *Web Conjunctions*, *Southwest Review*, and *Third Coast*. Salman Rushdie selected his "Maria Ximenes da Costa de Carvalho Perreira" as a short story of distinction. He is Senior Lecturer in Hindi at the University of Chicago, where he also is a member of the Committee on Creative Writing.

Konstantin Gurevich is a graduate of Moscow State University and the University of Texas at Austin. Helen Anderson studied Russian language and literature at McGill University in Montreal. A husband-and-wife team, they retranslated

into English a Soviet satirical classic, *The Golden Calf* by Ilf and Petrov (Open Letter, 2009), which was shortlisted for the 2012 Rossica Translation Prize in London. They have just finished their next translation, Pavel Sanaev's *Bury Me Behind the Baseboard*. They both work as librarians at the University of Rochester.

Piotr Gwiazda is associate professor of English at University of Maryland-Baltimore County and a visiting scholar at the Humanities Center of the University of Pittsburgh. His translation of Grzegorz Wróblewski's *Kopenbaga* is forthcoming from Zephyr Press. He has published two books of poetry, *Messages and Gagarin Street*, and a critical study *James Merrill and W.H. Auden: Homosexuality and Poetic Influence*.

Janet Ha was born in Chicago, Illinois, while her parents were graduate students in the city. When she was three years old, she moved with her parents to Seoul, Korea, where she lived until returning to the United States for her college education. After double-majoring in classical studies and English literature at Amherst College, she worked for a year at Google's Silicon Valley headquarters and for two years at its Boston office as an Account Strategist. She left Google to pursue a Master of Fine Arts in fiction writing at Indiana University Bloomington. Recently, she received the Booth Tarkington Fellowship in Creative Writing for her MFA thesis project. Now in her third year at the program, she is working on her first collection of short stories. She began translating literature after enrolling in a workshop taught by Professor Bill Johnston, a Polish language literary translator, at Indiana University. She is currently translating various short stories by Korean author Park Minkyu.

Maddison Hamil earned her BA in Creative Writing and Latin from DePauw University in 2008. Her work has appeared in *Eye on the World* and *Music Emissions* and appears daily on her blog. She is a MFA Nonfiction candidate and Graduate Student Instructor at Columbia College Chicago and an editor for *Hotel Amerika* and *South Loop Review*. Maddison is an expert napper, wanderluster and lover of all things Italian. She is on a quest to find the perfect cup of coffee in Chicago.

Catherine Hammond's translations of the poetry of Olvido García Valdés, winner of Spain's Premio Nacional 2007, appear as a chapbook from *Mid-American Review* and in *Field*, *Hayden's Ferry*, *Drunken Boat*, *Cerise*, *Metamorphoses*, *Words Without Borders*, and others. Hammond is currently translating Carmen Boullosa, a strong voice in Mexico's Boom Femenino.

Wendy Hardenberg received a dual masters in Comparative Literature and Library Science from Indiana University

Bloomington along with a Certificate of Literary Translation. She currently works as the instruction coordinator for Buley Library at Southern Connecticut State University and translates on the side.

Elizabeth Harris's Italian fiction translations appear in anthologies and in journals like *Kenyon Review* and *Missouri Review*. Her translations of Mario Rigoni Stern's *Giacomo's Seasons* and Giulio Mozzi's *This Is the Garden* are forthcoming with Autumn Hill Books and Open Letter Books respectively. She teaches creative writing at the University of North Dakota.

Lisa Hayden is a freelance writer and translator who lives in Maine. Her literary translation work draws on her love for the Russian language and writing fiction. Her blog, *Lizok's Bookshelf*, focuses on contemporary Russian novels. Lisa received an MA in Russian literature and lived in Moscow during 1992-1998.

Hugh Hazelton is a writer and translator who specializes in poetry from Quebec and Latin America. He teaches Spanish translation and Latin American civilization at Concordia University in Montreal and is co-director of the Banff International Literary Translation Centre in Alberta.

Janet Hendrickson translated *The Future Is Not Ours* (Open Letter) an anthology of twenty-three of the best Latin American writers born since 1970. Her translations have appeared in *Granta*, *Zoetrope: All-Story, n+1*, and elsewhere. She holds an MFA in Nonfiction Writing from the University of Iowa and is a PhD student in Romance Studies at Cornell.

Stephen Henighan is general editor of the *Biblioasis International Translation Series*. He has published three novels, three short story collections, and four books of essays and journalism. For *Biblioasis*, he has translated Ondjaki's *Good Morning Comrades* (2008) and Mihail Sebastian's *The Accident* (2011).

Cynthia Hogue has published seven collections of poetry. With Sylvain Gallais, she has translated *Fortino Sámano (The Overflowing of the Poem)* by Virginie Lalucq and Jean-Luc Nancy (Omnidawn). Hogue received a 2010 Witter Bynner Translation Residency from the Santa Fe Art Institute. She teaches at Arizona State University.

Mette Holm started out subtitling Japanese films and dubbing manuscripts for animé features of Hayao Miyazaki, but is now primarily a translator of Japanese novels into Danish. She has translated almost all of Haruki Murakami's novels as well as works by Banana Yoshimoto, Kenzaburo Oe, Ryu Murakami, and Natsuo Kirino.

Brigid Hughes is the founding editor of *A Public Space* and a contributing editor at Graywolf Press. She lives in New York City.

Priscilla Hunter works as a translator-interpreter and has taught translation and Spanish-language literatures at a small state university. She has traveled extensively in Spain and Latin America and has studied with master poets Olga Broumas, Yusef Komanyaka, and William O'Daly. Her publications include literary analysis, poems, and translations of poems, stories, and plays.

Daniela Hurezanu's essays and book reviews appear regularly in *Rain Taxi*, *Three Percent*, *The Redwood Coast Review* and other publications. Her translation (with Stephen Kessler) of Raymond Queneau's *Eyeseas* was published in 2008 by Black Widow Press, and her translation (also with Stephen Kessler and also from the French) of Lorand Gaspar's *Patmos* is waiting to be discovered by a publisher.

Barbara Ichiishi is the author of *The Apple of Earthly Love: Female Development in Esther Tusquets' Fiction*, and the translator of Tusquets' *Never to Return*, *Seven Views of the Same Landscape*, *Private Correspondence*, and *We Had Won the War* (2013). She has published articles on Spanish and Latin American women's literature.

Adriana X. Jacobs is currently an ACLS New Faculty Fellow at Yale University in the Department of Comparative Literature and the Program in Judaic Studies. She is at work on a book manuscript, provisionally titled *Where You Take Words: Sites of Translation in Contemporary Israeli Poetry*. Her English translations of Hebrew poetry have appeared in *Zeek: A Jewish Journal of Thought and Culture*, *Metamorphoses*, and *Kritya*.

Marjolijn de Jager was born in Indonesia in 1936, raised in The Netherlands, and residing in the USA. She translates from the French and the Dutch. Francophone African literature has a special place in her heart. After a lengthy career in teaching French and Francophone language and literature, translation is now her full-time occupation. Among her honors are an NEA grant, two NEH grants and, in 2011, the annually awarded ALA Distinguished Member Award received from the African Literature Association for "Scholarship, Teaching, and Translation of African Literature."

Annie Janusch is the translator of Heinrich von Kleist's *The Duel* (Melville House) and Wolf Haas's *Brenner and God* (Melville House).

Bill Johnston's translation of Wiesław Myśliwski's *Stone Upon Stone* (Archipelago Books) won the 2012 Best Translated Book Award and the 2012 PEN Translation Prize. Other

recent translations of his include Magdalena Tulli's *In Red* (Archipelago Books) and Stanisław Lem's *Solaris* (Audible). His translation of Tomasz Różycki's *Twelve Stations* (Zephyr Press) is forthcoming.

Ika Kaminka was trained as an art historian and works as a translator of English and Japanese literature into Norwegian. She has been the main Murakami translator in Norway for the last twelve years, and is presently working on translating the poetry of Hiraide Takashi and Ito Hiromi. Kaminka was president of the Norwegian Translators' Association in 2008–2010.

Jim Kates is a poet and literary translator who lives in Fitzwilliam, New Hampshire.

Jennifer Kellogg is a doctoral candidate in Modern Languages and Literatures at the Université Libre de Bruxelles (ULB), Belgium. Ms. Kellogg serves as the academic programs director for the Greek America Foundation.

David Keplinger has published four books of poetry and received the Colorado Book Award, the T.S. Eliot Prize, and an NEA fellowship. His translations include Danish poet Carsten René Nielsen's *World Cut Out with Crooked Scissors* (New Issues) and *House Inspections* (BOA Editions). Keplinger directs the MFA Program at American University.

Stephen Kessler is a poet, prose writer, editor, and translator whose version of Luis Cernuda's *Desolation of the Chimera* received the 2010 Harold Morton Landon Translation Award from the Academy of American Poets.

Sara Khalili is an editor and translator of contemporary Iranian literature. Her translations include Shahriar Mandanipour's *Censoring an Iranian Love Story* and Shahnush Parsipur's *Prison Memoir*. Her short story translations have appeared in *The Literary Review*, *Kenyon Review*, *Virginia Quarterly Review*, *Words without Borders*, and *PEN America*. Her translations of poetry include *The Sorrow of Solitude*, *Poems of Forough Farrokhzad*; and *My Country, I Shall Build You Again*, *Poems of Simin Behbahani*. Sara was a contributing translator to *Strange Times My Dear: A PEN Anthology of Contemporary Iranian Literature*.

Sandra Kingery is professor of Spanish at Lycoming College (Williamsport, PA). Among others, Kingery has translated works by Julio Cortázar, Ana María Moix, René Vázquez Díaz, and Xánath Caraza. Her most recent translation is a philosophical text: Daniel Innerarity's *The Future and its Enemies*.

Silvia Kofler's second collection of poetry is *Radioactive Musings*. A number of Ernst Jandl poems, translated from

German, appeared in *OR*, edited by Paul Vangelisti, and in Cyclamens and Swords Publishing. The poems “Purple Passion” and “Virtual Fame” are forthcoming in English and Korean in the 2012 Korean International Anthology, *Bridging the Waters*, edited by Yoon-Ho Cho.

Dennis Kratz is an editor of *Translation Review*, dean of the School of Arts and Humanities and Ignacy and Celina Rockover Professor of Humanities at the University of Texas at Dallas.

Aviya Kushner is the author of the forthcoming *And There Was Evening, And There Was Morning* (Spiegel & Grau) about the experience of reading the Bible in English after a lifetime of reading it in Hebrew. Aviya has written about literature in translation for *The Wilson Quarterly*, *Gulf Coast*, *The Jerusalem Post*, *Poets & Writers*, *Partisan Review*, and *Harvard Review*. She teaches at Columbia College Chicago, and is a contributing editor at *A Public Space*.

Andrea G. Labinger has published numerous translations of Latin American prose fiction. Her most recent work includes Ana María Shua’s *Death as a Side Effect* (University of Nebraska Press); Ángela Pradelli’s *Friends of Mine* (Latin American Literary Review Press); and Liliana Heker’s *The End of the Story* (Biblioasis). The University of Nebraska Press will publish her translation of Ana María Shua’s *The Weight of Temptation* this fall.

Ingrid Lansford has published between 40 and 50 short story translations from German and Danish and two book translations, including, *The Pope of The Indies* (Gyldendal ebook) from the Danish of Ib Michael. In 2004 she won the American Scandinavian Foundation’s Leif and Inger Sjöberg Prize.

Addie Leak is in her final year of the University of Iowa’s MFA in Literary Translation. Her first language love is French, and her thesis project is a translation of *Amours nomades*, Djiboutian Chehem Watta’s collection of stories about African women exiled in Europe. She has translated subtitles for Martinican Fabienne Kanor’s film *Husbands of the Night*; Khaled Khalifa’s pleas for raised consciousness about Syria in the Huffington Post (Feb 2012); and the Congolese short story “Me and My Hair” by Bibish Marie-Louise Mumbu, forthcoming in *91st Meridian*.

Jeffrey Lependorf serves as the shared Executive Director of two national organizations serving the community of independent literary publishers: the Council of Literary Magazines and Presses (CLMP) and Small Press Distribution (SPD). He has more than twenty years of experience as a professional fundraiser and development professional, and also serves on the board of Writers Omi, an international writers residency program with a particular focus on translation.

Nere Lete holds a BA in Basque philology from Deusto University and an MFA in translation from the University of Iowa. She is currently an assistant professor of Basque and director of the Basque Studies Minor at Boise State University. She has worked as a voice-over actress and script adaptor for Basque Television.

Suzanne Jill Levine, a leading translator of Latin American literature, has received many honors, including a Guggenheim Fellowship for her literary biography of Manuel Puig and, most recently, the PEN Center USA 2012 prize for literary translation. Her recent works include her editions of Jorge Luis Borges for Penguin Classics (*Poems of the Night; The Sonnets; On Writing; On Argentina; On Mysticism*); her translation *The Lizard’s Tale* by José Donoso (Northwestern UP); and her first chapbook, *Reckoning*, a collection of poetry and translations (Finishing Line Press). She is currently translating *Mundo Cruel: Stories for Seven Stories Press*. She is also the founding editor of *Translation Studies Journal* (UCSB).

Alexis Levitin has been translating from the Portuguese for thirty-seven years. His thirty-two books include Clarice Lispector’s *Soulstorm* and Eugenio de Andrade’s *Forbidden Words* (both from New Directions). He is currently touring the USA with prize-winning Brazilian poet Salgado Maranhão and his book *Blood of the Sun* (Milkweed Editions).

American translator **Janet Livingstone** has lived in Slovakia for 13 years. Her Slovak-English work includes: films (*Soul at Peace, The House*); drama (*Communism* by Viliam Klimáček, *The Gilded Red Cage* by Silvester Lavrík); and literature (*The Best of All Worlds* by Irena Brežná). She is a member of the Slovak Literary Translators’ Association.

Marta López-Luaces is associate professor of Spanish and Italian at Montclair State University. Her translation of Robert Duncan’s work, *Tensar el arco y otros poemas*, was published by Bartleby ed. in 2012. Her three books of original poetry are *Distancias y destierros, Las lenguas del viajero, and Los arquitectos de lo imaginario*.

Elizabeth Lowe is professor and director of the Center for Translation Studies in the School of Literatures, Cultures, and Linguistics at the University of Illinois, Urbana-Champaign. She received her Doctorate in Comparative Literature with a concentration in Translation from the City University of New York under Gregory Rabassa. Lowe is the author of the ground-breaking *The City in Brazilian Literature*, and co-author (with Earl E. Fitz) of *Translation and the Rise of Inter-American Literature*. Among the authors she has translated into English are Clarice Lispector, Rubem Fonseca, Nelida Pinon, Darcy Ribeiro, Victor Giudice, Euclides da Cunha, and Machado de Assis.

Zachary Rockwell Ludington is a PhD candidate in Hispanic Literatures at the University of Virginia. This fall he is beginning work on his dissertation on the Spanish historical avant-garde. Zach has taught translation at UVA and has recently finished translating Spanish (post)poet and novelist Agustín Fernández Mallo's *Pixel Flesh*.

Marit MacArthur is associate professor of English at CSU Bakersfield and an MFA student in poetry at Warren Wilson College. Her translations of Polish poets have appeared in *American Poetry Review*, *World Literature Today*, *Poetry International*, and *VERSE*. In 2008 she was a Fulbright fellow at the University of Lodz, where she worked on collaborative translation.

Dennis Maloney is the editor and publisher of the widely respected White Pine Press in Buffalo, NY, which will celebrate its 40th year in 2013. He is also a poet and translator. His works of translation include: *The Stones of Chile* by Pablo Neruda, *The Landscape of Castile* by Antonio Machado, and the *The Poet and the Sea* by Juan Ramon Jimenez. His most recent volume of poetry is *Just Enough*. His book of Yosano Akiko translations, *Tangled Hair*, will be published in 2012 by Palisades Press.

Salgado Maranhão's collected poems, *The Color of the Word*, won Brazil's highest award, the Premio de Poesia da Academia Brasileira de Letras, for the year 2011. In addition to nine books of poetry, he has written song lyrics and made recordings with some of Brazil's leading jazz and pop musicians. His work has appeared in close to thirty American literary magazines.

Mojdeh Marashi is a writer, translator, artist, and designer. She is the translator (from Persian with Chad Sweeney) of *The Selected Poems of H. E. Sayeb: The Art of Stepping Through Time* (White Pine). She holds an MA in Interdisciplinary Arts and an MA in Creative Writing.

William Martin is a visiting professor of German at Colgate University and an Associate Editor with Zephyr Press. He has also worked as Literature Curator for the Polish Cultural Institute in New York and Fiction Editor for *Chicago Review*. His translations include *Lovetown* by Michal Witkowski and *Farewells to Plasma* by Natasza Goerke (from Polish) and *Emil and the Detectives* by Emil Kästner (from German). He is currently working on a translation from Slovene of lyric essays by Aleš Šteger.

Beverly Matherne, poet and professor of English at Northern Michigan University, is poetry editor of *Passages North* literary magazine and director of the university's Visiting Writers Program. She is the author of six bilingual books of poetry,

including *Bayou des Acadiens / Blind River*, prose poetry and short short fiction, forthcoming from Les Éditions Perce-Neige. She won the Hackney Literary Award for Poetry and received four Pushcart nominations.

Micah McCrary is a graduate student instructor and MFA Candidate in the Nonfiction Program at Columbia College Chicago. In addition to being a regular contributor to *Bookslut* and Chicago-based *Newcity*, his work has appeared or is forthcoming in *South Loop Review*, *The Heated Forest*, and *Time Out Chicago*, among other publications, and has received mention in the online edition of *The New Yorker*. He serves as assistant editor at *Hotel Amerika*, is a Diversifying Faculty in Illinois (DFI) Fellow, and, in the summer of 2012, was a John Woods Scholar at Western Michigan University's Prague Summer Program.

Becka Mara McKay is assistant professor of Translation and Creative Writing at Florida Atlantic University. Her first book of poems, *A Meteorologist in the Promised Land*, was published by Shearsman Books. She has published three translations of fiction from the Hebrew: *Laundry* (Autumn Hill Books), *Blue Has No South* (Clockroot), and *Lunar Savings Time* (Clockroot).

Daniel Medin is an associate professor of Comparative Literature at the American University of Paris, where he helps run the Center for Writers & Translators and edit the Cahiers Series. He is the author of *Three Sons: Franz Kafka in the Fiction of J.M. Coetzee, Philip Roth and W.G. Sebald* (Northwestern UP), and an advisory editor for several periodicals, among them *The Quarterly Conversation*.

Erica Mena holds an MFA in translation from the University of Iowa. Her translations of *Etnairis Rivera, Return to the Sea*, was published by Arrowsmith Press. Her translations have appeared with *Words Without Borders, Two Lines, Asymptote, PEN America*, and elsewhere. She is the founding editor of Anomalous Press.

Orlando Ricardo Menes currently directs the Creative Writing Program at Notre Dame. Recent books are a poetry collection, *Furia* (Milkweed), and *My Heart Flooded with Water: Selected Poems* by Alfonsina Storni (Latin American Literary Review Press). He was awarded an NEA Literature Fellowship in 2009.

Inga Michaeli is a translator, editor, and former chair of the Israel Translators Association. She has translated dozens of books into Hebrew, including *The World is Flat* (Thomas Friedman), *The Known World* (Edward P. Jones), *Sea of Poppies* (Amitav Ghosh) and a new translation of Ayn Rand's *The Fountainhead*.

Clyde Moneyhun's translations of prolific Catalan poet Ponç Pons have appeared in a chapbook, *Selections from Ponsoanes* (Free Poetry), and journals including the *Notre Dame Review*. Co-author with Marvin Diogenes of *Crafting Fiction: In Theory, In Practice* (Mayfield), Moneyhun is director of Boise State University's graduate program in Rhetoric.

Edward Morin's poetry and co-translations of Greek, Chinese, and Arabic poems have appeared in many journals. He edited and co-translated *The Red Azalea: Chinese Poetry Since the Cultural Revolution* (U. of Hawaii Press). He has co-translated a book of poems by Cai Qijiao and another by Yousef el Qedra.

Magdalena Mullek is completing her doctorate in the department of Slavic Languages and Literatures at Indiana University. She translates from her native Slovak, and her works have been published in *The Dirty Goat*, *Alchemy*, and *Asymptote*.

Cathy Nelson is an associate professor of Spanish at Nebraska Wesleyan University where she teaches undergraduate students. Her areas of interest in Spanish literature include the short story, women's fiction, and literature of memory. She recently finished a translation of *La suma y la resta* by Irene Jiménez.

Rita Nezami teaches writing and postcolonial Francophone and Anglophone literatures at SUNY-Stony Brook. Her research interests include postcolonial literature, translation theory and literary translation. She's currently translating Tahar Ben Jelloun's recent novels and is writing about the North African and Middle Eastern literary response to the Arab Spring.

Lori D. Nolasco was born in Rochester, New York to an Italian American family. She lived in Paris, France for twelve years where she earned her doctorate in Comparative Literature. After teaching English as a foreign language she returned to her hometown where she has facilitated classes for international students and taught Multicultural/World Literature at various colleges in the area.

Biljana D. Obradović, a Serbian-American poet and translator, has three bilingual books of poetry: *Frozen Embraces*, *Le Riche Monde*, *Three Poets in New Orleans*, and a forthcoming, *Little Disruptions*. In addition to her own poetry, other works include her Serbian translations of John Gery's *American Ghost: Selected Poems*, and Stanley Kunitz's *The Long Boat*, and *Fives: Fifty Poems by Serbian and American Poets*, as editor and translator, Bratislav Milanovic's *Doors in a Meadow* and forthcoming, Patrizia De Rachewiltz's, *Dear Friends*. She is currently working on an anthology of Contemporary Serbian Poetry. Obradović also reviews books for *World Literature*

Today. She is professor of English at Xavier University of Louisiana, New Orleans.

Colleen O'Connor lives in Chicago, where she is a nonfiction MFA candidate at Columbia College and the managing editor of Switchback Books. Her work has appeared or is forthcoming in *Another Chicago Magazine*, *Pank*, *Columbia Poetry Review*, and *Everyday Genius*.

Jamie Olson teaches in the English Department at Saint Martin's University, just outside of Olympia, Washington. His translations from Russian have recently appeared in *Anomalous*, *Cardinal Points*, *Chtenia*, *Crab Creek Review*, and *Ozone Park Journal*. He writes about poetry, translation, and Russian culture on his site The Flaxen Wave.

Lenka Pánková, Metropolitan University Prague, holds an MA in Translation/Interpretation from Charles University in Prague, an MA in Comparative Literature from the University of Western Ontario and a PhD in Comparative Literature from Pennsylvania State University. She is primarily interested in Slavic literatures in their relation to the occult as well as in literary translation.

Barbara Paschke's publications include *Riverbed of Memory*, *Volcán*, *Clamor of Innocence*, and *Clandestine Poems*. Her work has appeared in *Narrative from Tropical Bolivia*; *New World*, *New Words*; and the literary travel companions to *Costa Rica*, *Cuba*, and *Spain*. She has served on the ALTA board and was an organizer of the 2000 San Francisco ALTA conference. She is currently a board member for the Center for the Art of Translation, where she coordinates the annual Northern California Translation Award.

Hai-Dang Phan is a poet, translator, and assistant professor of English at Grinnell College. He received his PhD in Literary Studies from the University of Wisconsin-Madison, writing his dissertation on literature and reconciliation after the Vietnam War. Phan translates contemporary Vietnamese poetry and his translations have appeared or are forthcoming in *Anomalous*, *Asymptote*, *The Brooklyn Rail*, *Cerise Press*, *Drunken Boat*, and *RHINO*. His current translation project is a book-length selection of work by Vietnamese poet Phan Nhiên Hạo. An MFA candidate in poetry at the University of Florida, his own poems (in English) have recently been published or are forthcoming in *Barrow Street*, *Lana Turner*, *DIAGRAM*, and other literary journals.

Patrick Phillips is the author of the poetry collections *Boy* and *Chattahoochee*, and translator of *When We Leave Each Other: Selected Poems of Henrik Nordbrandt*, forthcoming from Open Letter Books. He is a recent Guggenheim and NEA fellow, and teaches at Drew University.

Kerri Pierce holds a PhD in comparative literature from Penn State. She was the recipient of a translation fellowship from Dalkey Archive Press in 2009-2010 and has translated works from Danish, Dutch, German, Norwegian, Portuguese, Spanish, and Swedish. Several of her translated works are now in print.

Paul Pines opened his jazz club, The Tin Palace, in 1973. It became the setting for his novel, *The Tin Angel* (Morrow). *Redemption* (Editions du Rocher), a second novel, is set against the genocide of Guatemalan Mayans. His memoir, *My Brother's Madness*, (Curbstone Press) explores the unfolding of intertwined lives and the nature of delusion. Pines has published nine books of poetry: *Onion*, *Hotel Madden Poems*, *Pines Songs*, *Breath*, *Adrift on Blinding Light*, *Taxidancing*, *Last Call at the Tin Palace*, *Reflections in a Smoking Mirror*, and *Divine Madness*. As a translator he has contributed to *Small Hours of the Night*, *Selected Poems of Roque Dalton*, (Curbstone); *Pyramids of Glass*, (Corona); *Nicanor Parra, Antipoems: New and Selected*, (New Directions).

Louise Popkin lives in the Boston area, where she teaches Spanish at Harvard's Division of Continuing Education. She also spends several months each year in Montevideo, Uruguay, and her translations of Latin American poetry, theater, and fiction have appeared in such literary journals as *Triquarterly*, *Mid-American Review*, *Kenyon Review*, and *Beacons*, as well as in numerous anthologies.

Chad W. Post is the publisher of Open Letter Books at the University of Rochester. He also manages the Three Percent website, and is the author of *The Three Percent Problem*. His articles have appeared in numerous publications, including *Bookforum*, the *WSJ Culture Blog*, *The Believer*, *Rolling Stone*, and *Quarterly Conversation*.

Anne Posten is an MFA candidate in Creative Writing and Literary Translation at Queens College, CUNY. She holds a BA in German from Oberlin College, translates contemporary German literature, and writes short fiction. Her translation of a novella by Tankred Dorst, *This Beautiful Place*, appeared with Hanging Loose Press in 2012.

Minna Proctor is an essayist and book reviewer and has written for *Bookforum*, *NPR.org*, *New York Times Book Review*, *Los Angeles Times*, *The Nation*, and *BOMB*, among others. She has translated five books from Italian, including Federigo Tozzi's *Love In Vain*, which won PEN's Poggioli Prize. She is editor of *The Literary Review*, and teaches in the Creative Writing Program at Fairleigh Dickinson University.

Gary Racz is associate professor of Foreign Languages and Literature at Long Island University-Brooklyn, review editor for *Translation Review*, and president of the American

Literary Translators Association (ALTA). Three volumes of his translations of Eduardo Chirinos appeared last year: *Reasons for Writing Poetry* (Salt Publishing), *Written in Missoula* (University of Montana Press), and *The Smoke of Distant Fires* (Open Letter Books).

Kristina Zdravic Reardon is an American writer and translator of Slovene and Spanish literature. She earned her MFA from the University of New Hampshire and has lived and translated in Ljubljana, Slovenia, on a Fulbright grant and Buenos Aires, Argentina with the aid of a Tinker Foundation pre-dissertation grant. Her fiction, essays, and translations have been published in several journals and magazines, including *World Literature Today*, *Words Without Borders*, and the *Montreal Review*. She currently studies comparative literature at the University of Connecticut and plans to apply to PhD programs this fall.

Kyung-Nyun Kim Richards is a poet, essayist, and translator of Korean literature. With her husband Steffen, she translated and published poems by Yoon Dong-Ju and Kim Seung-Hee. *The Love of Dunhuang*, two novellas by Yoon Humyong, was published by CCC in 2005. Her original works were published in *The Seventh Quarry* and *The Paterson Review*. A collection of her poems in Korean was published in 2010 in Korea.

Tom Roberge began his publishing career as a bookseller and later worked as an editor before becoming the Publicity & Marketing Director at New Directions in 2010.

Jeannette Rogers translates ancient and modern Occitan poetry, from the troubadours to the present, into English. Recent translations include *Rasims de Luna* by Max Rouquette. She is excited and honored to bring the voices of Occitan poets into English. Rogers is also a novelist and poet who works at Meredith College in Raleigh, North Carolina. *Anem Oc!*

Michele Rosen is the executive director of the American Literary Translators Association, managing editor of *Translation Review*, and a PhD candidate in the School of Arts and Humanities at The University of Texas at Dallas.

Nancy Ross is in the Draper Program at NYU and has been working on the translation of *Cartas a Ricardo* by Rosario Castellanos.

Claudia Routon is associate professor of Spanish at the University of North Dakota. She works with the contemporary literature of Spain and its translation. Her work appears in *Absinthe: The New European Writing*, *Romance Studies*, *Hunger Mountain*, *North Dakota Quarterly*, *Metamorphoses*, *International Poetry Review*, among others.

Matt Rowe covers the bases for narrative—reading, writing, translation (Italian, Portuguese, French), book design, audio-books—from the office of Local Character in Port Townsend, Washington. His new translation of Machado de Assis' *The Alienist* is due Real Soon Now from Calypso Editions.

Pablo Martín Ruiz is assistant professor of Latin American literature at Tufts University. He received his PhD in Comparative Literature from Princeton University in 2009. His research interests include Jorge Luis Borges, accounts of composition, detective fiction, self-exegesis as a literary device, and the history and contemporary forms of song. His book *Four Cold Chapters on the Possibility of Literature Leading Mostly to Borges and Oulipo* is forthcoming from Dalkey Archive Press.

Iván Salinas is a doctoral candidate in Comparative Literature at the Sorbonne Nouvelle–Paris 3. He has translated fiction (J.-Ph Toussaint, J.-M.G. Le Clézio, J. Echenoz), poetry (Ivan Alechine, H. Michaux, Jacques Dupin) and theater (Yasmina Reza) from French to Spanish and occasionally translates from Spanish to French as well (D. Huerta, L.F. Fabre, E. Almeida). This year he will translate André Gide's *Prométhée mal enchainé* and Charles-Ferdinand Ramuz's anthology of short stories *Voces de la montaña*, both for the Chilean publisher Chancacazo.

Thom Satterlee is the translator of *The Hangman's Lament: Poems of Henrik Nordbrandt* (winner of the American-Scandinavian Foundation Translation Prize) and *These Hands: Poetry of Per Aage Brandt*. He is also the author of *Burning Wyclif*, which won the Walt McDonald First-Book in Poetry Competition and was named an American Library Association Notable Book and a Finalist for the *L.A. Times* Book Prize. In 2009 he received a National Endowment for the Arts Creative Writing Fellowship in Poetry, and since 2011 he has held the position of Writer-in-Residence at Taylor University in Upland, Indiana.

Jill Schoolman graduated from Yale University with a Bachelor of Arts in English and Film Studies in 1992. She studied English literature at Oxford University in 1989-90. After working with Seven Stories Press in the editorial department for three years, she founded Archipelago Books in 2004. Archipelago, a nonprofit press devoted exclusively to international literature, now has over 80 books in print.

Rainer Schulte is editor of *Translation Review*. He is the founder of the Center for Translation Studies at the University of Texas at Dallas and co-founder of the American Literary Translators Association.

Marian Schwartz is a prize-winning translator of Russian. The winner of a Translation Fellowship from the national

Endowment for the Arts (2006 and 1998) and the Heldt Translation Prize (2011 and 2002), Schwartz has translated classic literary works by Nina Berberova, Yuri Olesha, and Mikhail Bulgakov, as well as Andrei Gelasimov's *Thirst* and Mikhail Shishkin's *Maidenhair*.

Olivia Sears is founder and president of The Center for the Art of Translation, a nonprofit organization that promotes international literature, and the founding editor of *TWO LINES*. She is also a translator of poetry from Italian and the author of the poetry collections *Self/Cell* and *PhotoSynthesis*.

Roger Sedarat is the author of the poetry collections, *Dear Regime: Letters to the Islamic Republic*, which won Ohio UP's 2007 Hollis Summers Prize, and *Ghazal Games* (Ohio UP). His translations of classical and modern Persian verse have appeared in *World Literature Today*, *Drunken Boat*, and *Asymptote*. He teaches poetry and literary translation in the MFA Program at Queens College, CUNY.

Julia Sherwood's translation of Daniela Kapitáňová's *Samko Tále's Cemetery Book* was published by Garnett Press in 2011. Her translation of Balla's short story *Before the Breakup* is due to appear in Dalkey Archive Press' *Best European Fiction 2013* and of Petra Procházková's *Freshta* (from the Czech) will be published in the UK by Stork Press in November 2012.

Peter Sherwood teaches Hungarian language and culture at the University of North Carolina at Chapel Hill. His translation of Miklós Vámos's *The Book of Fathers* came out in the UK in 2007 (Little, Brown) and in the U.S. in 2009 (Other Press). *The Finno-Ugrian Vampire* is due from Stork Press in the UK in fall 2012 and from Marion Boyars in the U.S. in May 2013.

Katherine Silver is an award-winning translator of Spanish and Latin American literature. Some of her most recent translations include works by Horacio Castellanos Moya, César Aira, and Daniel Sada. She is the co-director of the Banff International Literary Translation Centre in Canada and lives in Berkeley, California.

Ira Silverberg is the Director of Literature for the National Endowment for the Arts.

Rachael Small is an MFA candidate in Literary Translation at the University of Iowa and co-editor of *eXchanges Journal of Literary Translation*. A native of California, she received her BA in French Studies and Creative Writing at Bard College. Her translation of an excerpt from Philippe Adam's novel *Jours de chance (Lucky Days)* was published in *France Fiction IX*. She was a participant at the 2012 Banff International Literary Translation Centre and is currently working on a translation of Abdellah Taïa's *Mon Maroc (My Morocco)*.

Adam J. Sorkin is a prize-winning translator of contemporary Romanian literature. In 2011, he published Liliana Ursu's *A Path to the Sea*, Ioan Flora's *Medea and Her War Machines*, Ion Mureșan's *The Book of Winter and Other Poems*, and *The Vanishing Point That Whistles: An Anthology of Contemporary Romanian Poetry* (Talisman House), all with co-translators. In 2012, he is publishing *Mouths Dry with Hatred* by Dan Sociu and *The Flying Head* by Ioan Flora. Sorkin is Distinguished Professor of English at Penn State Brandywine.

Mark Statman's recent books are *Tourist at a Miracle* (Hanging Loose), poetry, the translation *Black Tulips: The Selected Poems of José María Hinojosa* (University of New Orleans Press) and, with Pablo Medina, Lorca's *Poet in New York* (Grove). He is associate professor of Literary Studies at Eugene Lang College.

Kaija Straumanis is a graduate of the MA program in Literary Translation at the University of Rochester, and is the Editorial Director of Open Letter Press. She translates from both Latvian and German, and her translation of Inga Ābele's *High Tide* will be published in the fall of 2013.

Stoyan Tchoukanov "Tchouki" was born in Sofia, Bulgaria, in 1970. In 1996, he earned his MFA at the National Academy of Fine Arts in Sofia. Since 1993, he has had forty-two solo exhibitions throughout Europe and the USA and more than eighty group exhibitions on four continents. From 2002 to the present, he works for Cross-Cultural Communications, New York, USA, illustrating and/or designing books by Argentine, Cajun, Chicano, Korean, Norwegian, Persian, Russian, Welsh, and American writers, including Pulitzer Prize winners, Stanley Kunitz, Henry Taylor, and Yusef Komunyakaa. Tchouki is currently working in the fields of painting, printing, murals, and book design.

Jordan Stump is a professor of French at the University of Nebraska-Lincoln. He has translated some 20 works of (mostly) contemporary French fiction, including novels by Eric Chevillard, Antoine Volodine, Jean Ricardou, Marie Redonnet, and Jean-Philippe Toussaint. His translation of Claude Simon's *Le Jardin des Plantes* was awarded the French-American Foundation's annual translation prize in 2001. His forthcoming translations include Marie NDiaye's *All My Friends*, to be published by Two Lines Press, and three stories for a volume of Balzac's shorter fiction to be published by New York Review Books. He is also the author of *Naming and Unnaming*, on Raymond Queneau, and of another book, entitled *The Other Book*.

Armed with degrees in Spanish and Romance Linguistics, **Brent Sverdlhoff** has worked as a Spanish instructor, archivist at The Getty Center and Harvard, and marketing and communications director at other arts and education-based

nonprofits. He currently serves as executive director of the Center for the Art of Translation.

Susan Thorne is a German-to-English translator who has translated travel literature by Jurek Becker, Wolfgang Koepen, and others for the city-pick series of Oxygen Press. Her English-language version of Markus Orth's *Small World* appears in the July 2012 edition of *Two Lines Online*. She is also a consultant in interpretation and translation of documents in Old German Script.

Diana Thow holds an MFA in literary translation from the University of Iowa, and has published her translations in *Carte Italiane*, *The Iowa Review*, *Thermos*, *Or*, and elsewhere. She is currently working on a PhD in Comparative Literature at UC Berkeley.

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 American Literary Translators Association National Translation Award.

Joanna Trzeciak is associate professor of Translation Studies at Kent State. Her translations have appeared in the *New Yorker*, *TLS*, *Harpers*, *The Atlantic*, and *VQR*. *Miracle Fair: Selected Poems of Wisława Szymborska* (W.W. Norton) was awarded the Heldt Translation Prize. *Sobbing Superpower: Selected Poems of Tadeusz Różewicz* (W. W. Norton) was shortlisted for the 2012 Griffin Poetry Prize.

Russell Scott Valentino has published eight books, numerous essays and articles, and a variety of translations of fiction, nonfiction, and poetry from Italian, Croatian, and Russian. He is the publisher of Autumn Hill Books and Editor-in-chief at *The Iowa Review*. He teaches in the University of Iowa's Translation Workshop.

Claire Van Winkle received her bachelor's degree from New York University and is currently pursuing an MFA in Poetry Writing and Literary Translation at Queens College of the City University of New York. She is also at present working with the New York State Psychiatric Institute to explore the writing workshop as an element of therapy. Her recent creative work includes the translation of Jean Blaquet's *Dieu Est Un Arbre Peuplé De Chats*. Claire Van Winkle is a poetry editor for the *Ozone Park Journal*.

Ben Van Wyke is an assistant professor of Spanish and Translation Studies at Indiana University-Purdue University, Indianapolis. His research interests include the intersection of translation, metaphor and contemporary philosophy, as well as translation in the Latin American context.

Dauren Velez studied French and Ancient Greek in her undergraduate work at St. John's College, and translated literature in both languages as a part of the college's liberal arts program. She is an MFA Candidate at Columbia Chicago, where she is currently exploring the essay form. She loves living in Chicago, and would like to continue working in translation after graduation.

Sidney Wade's most recent collection of poems, *Stroke*, is published by Persea Books. They will also bring out *Edge* in April 2013. She has served as president of AWP and secretary/treasurer of ALTA and has taught workshops in Poetry and Translation at the University of Florida's MFA@FLA program since 1993. She is the poetry editor of *Subtropics*.

Kelly Washbourne teaches translation at Kent State University. His works include *An Anthology of Spanish American Modernismo* (edited; MLA Texts and Translations, 2007) and *Autoepitaph: Selected Poems of Reinaldo Arenas* (in preparation). He won an NEA Translation Fellowship and an NEH stipend (2010) for his translation of Nobel Laureate Miguel Ángel Asturias's *Leyendas de Guatemala (Legends of Guatemala)*, and is co-editor of the series Translation Practices Explained (St. Jerome, UK).

Matvei Yankelevich is the author of *Alpha Donut* (United Artists Books), *Bending at the Elbow* (Minutes Books), and *Boris by the Sea* (Octopus Books). He is the translator and editor of *Today I Wrote Nothing: The Selected Writings of Daniil Kharms* (Overlook). His translations of Russian poetry have appeared in many periodicals including *Harpers*, *New American Writing*, *Poetry*, and the *New Yorker*, and in several anthologies. He is one of the founding editors of Ugly Duckling Presse, and a member of the writing faculty of the Milton Avery Graduate School of the Arts at Bard College.

Leah Zazulyer is a poet, Yiddish translator, teacher, and former school psychologist. Her publications include *The World is a Wedding*, *Round Trip Year*, and *Songs the Zazulyer Sang*. She has translated *Siberia* and is interested in the relationship between language and culture. Zazulyer is concentrating on rescuing and translating the poetry of Polish-Jewish author Israel Emiot.

Anna Zielinska-Elliott was educated in Poland and Japan. She is an award-winning translator of modern Japanese literature into Polish and teaches Japanese language, literature, and translation at Boston University. She has translated works by Yukio Mishima, Banana Yoshimoto and most of the novels by Haruki Murakami. She has also recently published a guidebook to "Murakami places" in Tokyo.

Jennifer Zoble is a multimedia essayist, translator of Bosnian, Croatian, and Serbian literature, and founding co-editor of InTranslation, a project of *The Brooklyn Rail*. She earned MFAs in literary translation and nonfiction writing from The University of Iowa and a master's in teaching from The New School. She recently joined the Liberal Studies faculty of NYU.

Joyce Zonana is professor of English at Borough of Manhattan Community College (CUNY). Her memoir, *Dream Homes: From Cairo to Katrina, An Exile's Journey* (Feminist Press), explores her experiences as an Egyptian Jew. She is currently translating Henri Bosco's 1948 historical novel of the Camargue, *Malicroix*, from French to English.

Alex Zucker received ALTA's 2010 National Translation Award for *All This Belongs to Me*, by Petra Hüllová. *The Devil's Workshop*, his translation of Jáchym Topol's most recent novel, is forthcoming from Portobello Books. He is currently translating the Czech classic *Markéta Lazarová*, by Vladislav Vančura, with a grant from the National Endowment for the Arts.