the translation of humor, or, the humor of translation
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 Creaford-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 Botford
Sarah Bowen
Daniel Bowles
John Brownjohn
Pamela Carmell
Andrew Cauthery
Lee Chadeayne
Gerald Chapple
Jessica Cohen
Kenneth Dakan
Brian FitzGibbon
David Hazony
Ellen Hinsey
Tanya Huntington
Jane Lizop
D.W. Lovett
Erik J. Macki
Raj Mahtani
Achy Obejas
Summer Robinson
Lesley M. Sheldon
Jamie Lee Searle
Nina Shevchuk-Murray
Alda Sigmundsdottir
Diane Stockwell
Lil T. Thwaites
Ruth Whitehouse
Owen Witesman
Anna Yates

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

the translation of humor, or, the humor of translation
Board Meeting  
(Radisson)

Registration  
(Memorial Art Gallery)

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

Registration  
(Memorial Art Gallery)

Book Exhibit  
(Ballroom)

Welcome to ALTA Panel  
(Lynn Lovejoy Parlor)

Bill Johnston  |  Marian Schwartz

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 Sverdloff:  “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”
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”

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”

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, IQ84, 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)*

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker(s)</th>
<th>Language(s)</th>
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<tbody>
<tr>
<td>9:15</td>
<td>Silvia Kofler, Ernst Jandl (p)</td>
<td>Austria (German)</td>
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<tr>
<td>9:30</td>
<td>Jerry Chapple, Günter Kunert (p)</td>
<td>Germany (German)</td>
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<td>9:45</td>
<td>Susan Thorne, Friedrich Christian Delius (f)</td>
<td>Germany (German)</td>
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<tr>
<td>10:00</td>
<td>Ingrid G. Lansford, Norbert Zähringer (f)</td>
<td>Germany (German)</td>
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<tr>
<td>10:15</td>
<td>Tom Satterlee, Per Aage Brandt (p)</td>
<td>Denmark (Danish)</td>
</tr>
</tbody>
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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 Gurwich,  
& 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)*

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

12:15 – 1:45 P.M. **Lunch**

1:30 – 3:00 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 re
fl
ex 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”
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.

-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-Bursac: “Translating Ethnic Slurs and Other PC Issues”

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”

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 Otroshenko (f)  Russia (Russian)
2:30  Magdalena Mullek  Lukáš Luk (f)  Slovakia (Slovak)
2:45  Danuta Borchardt  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**
### Thursday (cont.)

**3:30 - 4:45 P.M.**

**Bilingual Readings IV: Spanish**  
*Green Room*

<table>
<thead>
<tr>
<th>Time</th>
<th>Name</th>
<th>Title</th>
<th>Location</th>
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<tbody>
<tr>
<td>3:30</td>
<td>Nancy Ross</td>
<td>Rosario Castellanos (n-f)</td>
<td>Mexico (Spanish)</td>
</tr>
<tr>
<td>3:45</td>
<td>Sandra Kingery</td>
<td>Ana Maria Moix (f)</td>
<td>Spain (Spanish)</td>
</tr>
</tbody>
</table>
| 4:00  | Kelly Washbourne,  
Camelly Cruz-Martes | Reinaldo Arenas (p)   | Cuba (Spanish) |
| 4:15  | Mark Fried     | Severo Sarduy (f)           | Cuba (Spanish) |
| 4:30  | Dick Cluster   | Mylene Fernández Pintado (f) | Cuba (Spanish) |

**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*

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### Friday

**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 Lukš’s Považský Sokolec Tales”
- **Julia Sherwood:** “Deep in the Heart of Europe: The Debunking of Slovak Nationalism in the Works of Pavel Vítkovský and Daniela Kapitáňová”
- **Peter Sherwood:** “Transylvania and Other Troubles: Diversions and Subversions in Neőmi 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
2. Albanian by Çezar Kurti
3. Arabic by Fuad Attal
4. Armenian by Vahé Baladouni
5. Basque by Iñaki Heras Saizarbitoria, Jose Angel Irigaray, & Jon Aske
6. Bengali by Hassanal Abdullah
7. Bulgarian by Vladimir Levchev
8. Catalan by August Bover
9. Chinese by Marina Ma & Mandy Lee
10. Croatian by Miloš Djudjević
11. Czech by Theofil Halama
12. Danish by Niels Frank
13. Dutch by Leo Vroman
14. Farsi by Mahmood Karmi-Hakak & Bill Wolak
15. French by Beverly Matherne with Nicole J. M. Kennedy
16. German by Rainer Schulte
17. Greek by Olga Bouma
18. Gujarati by Preety Sengupta
19. Hebrew by Orna Rav Hon
20. Hindi by Preety Sengupta
21. Hungarian by Dányi Dániel
22. Ilocano by Luisa Igloria
23. Italian by Nat Scammacca
24. Japanese by Naoshi Koriyama
25. Korean by Ko Won
26. Kyrgyz by Kutman Byaliev
27. Latin by Christopher Brunelle
28. Latvian by Laimonis Purs
29. Lithuanian by Eugenijus Alisanka
30. Maltese by Joe M. Ruggier
31. Nepalese by Yuyutsu RD Sharma
32. Norwegian (Bokmål) by Tore Fauske
33. Norwegian (Nynorsk) by Ronny Spaans
34. Polish by Adam Szyper
35. Portuguese (Brazilian) by Roy Cravzow
36. Punjabi by K. L. Garg
37. Romanian by Mirela Roznoveanu
38. Russian by Aleksey Dayen
39. Serbian by Biljana D. Obradović
40. Sicilian by Gaetano Cipolla
41. Sicilian by Marco Scalabrino
42. Slovenian by Ales Debeljak
43. Spanish (Dominican Republic) by Johnny Durán
44. Spanish (Chicano) by Tino Villanueva
45. Swahili by Joseph L. Mbele
46. Swedish by Johan Åhr
47. Tagalog by Luisa A. Iglesia
49. Turkish by Talat Sait Halman
50. Urdu by Max Babi
51. Ukrainian by Bohdan Boychuk
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
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 Váez Cosío (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.

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

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 Martin Ruiz

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

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

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*
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”


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”

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: “Ironic and Alternate Worlds in the Post-Exotic Work of Antoine Volodine”

Edward Gauvin: “Billy Fog and the Pleasures of Doggerel”


Lenka Pánková: “And the Canadians Didn’t Laugh: Culturally Conditioned Humor in Mikhail Bulgakov’s The Master and Margarita in Translation”

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)*

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<thead>
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<td>Esther Tusquest (f)</td>
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</tr>
<tr>
<td>3:30</td>
<td>Mark Statman</td>
<td>José María Hinojosa (p)</td>
<td>Spain (Spanish)</td>
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<td>3:45</td>
<td>Peter Bush</td>
<td>Ramón Valle-Inclán (f)</td>
<td>Spain (Spanish)</td>
</tr>
<tr>
<td>4:00</td>
<td>Claudia Routon</td>
<td>José Corredor-Matheos (p)</td>
<td>Spain (Spanish)</td>
</tr>
<tr>
<td>4:15</td>
<td>Don Bogen</td>
<td>Julio Martínez-Misang (p)</td>
<td>Spain (Spanish)</td>
</tr>
</tbody>
</table>

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)*
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

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

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)

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

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

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

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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?

Becky 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.

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”

11:30 A.M. – 12:45 P.M.  Bilingual Readings IX: White Pine Press & Others  
(Green Room)

11:30 Rhonda Buchanan  Alberto Ray 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  
Hasanal 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 “Tibouki”: 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”
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 Roger Greenwald  Christina Hesselholdt (f)  Denmark (Danish)
3:15 Ed Morin  Yousef el Qedra (p)  Gaza (Arabic)
3:30 Lisa Bradford  Juan Gelman (p)  Argentina (Spanish)
3:45 Daniela Hurezancu  Hubert Haddad (f)  Tunisia (French)
4:00 Leah Zazzulyer  Israel Emiot (p)  Poland (Yiddish)

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
BESIDE THE SEA
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Translated by Adriana Hunter

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Saturday (cont.)

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)

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<td>Jokin Muñoz (f)</td>
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<td>4:45</td>
<td>Jamie Olson</td>
<td>Timur Kibirov (p)</td>
<td>Russia (Russian)</td>
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<td>5:00</td>
<td>Catherine Nelson</td>
<td>Belén Gogoci (f)</td>
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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

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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 Swatnata Sonnets with seven-seven stanza and abcbdc 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 Baude laire, 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 Porfrió Mamado 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 Gâlée), 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 Makronisos. 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 Fishouse, 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 Transmises: 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 Sirens’ Song, prose and poetry of Rinaldo Caddo; 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
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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 Borchart 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 Ferydydurtce (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, Unos de la imaginación: poemas latinos@ 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 Year 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 Halmarsson. 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 Cats (HarperCollins), Belkis Cuza
Male’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 Lucia 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), *Bhosphorus* (Turkey), *Paterson Literary Review*, and in *Noches de Cornellia: 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 *Ophelia/Ofelia*, 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 Hedaya, 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 Conners** 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 *Autopsitaph: 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...
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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 Dagnara 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-Bursać 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, Fasdzor, Russil’ 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 Antverpensia, 2010) and the translation of Paola Masino’s Nascita e morte della massaia (Birth and Death of the Housewife, SUNY, 2009); she is co-author, with Rosemarie LaValva, of the anthology Letterii 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 Pustelà and short stories by Massimo Bontemelli and Stefano Benni.

Piotr Florczyk is editor and translator of books of poetry by Jacek Gutorow, Anna Swir, and Julian Korhauzer. 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 Jaroslav Mikołajewski.

Sibelian Forrestor translates poetry and prose from Croatian (Dubravka Orlic-Tollić, American Scream, from Ooligan Press), Russian (Elena Ignatova, The Diving Bell, from Zephyr Press, and Vladimir Propp, The Russian Folktales, from Wayne State University Press), and Serbian (stories by Milica Milić 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 Ethos 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 at 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: Vasily 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 Cossio, Beyond the Islands (UNO Press) and The Potbellied Virgin (University 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 Greott 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.

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Jennifer Grotz is the author of The Needle and Cup 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 Walls of Delhi (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. Salmon 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 Oregon.

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 Sanae's *Bury Me Behind the Baseboard*. They both work as librarians at the University of Rochester.

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**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.

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**Catherine Hammond**’s translations of the poetry of Olvido Garcia 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.

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**Cynthia Hogue** has published seven collections of poetry. With Sylvain Gallais, she has translated *Fortino Samano (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.
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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 *Eyegas* 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 Ichishi 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 *Kritiya*.

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 Stanislaw Lem’s *Solaris* (Audible). His translation of Tomasz Różycki’s *Twelve Stations* (Zephyr Press) is forthcoming.

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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.

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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 Cyclemens 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.

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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.

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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).

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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, Nélida Pinon, Darcy Ribeiro, Victor Giudice, Euclides da Cunha, and Machado de Assis.
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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 Castle 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. Sayeh: The Art of Stepping Through Time (White Pine). She holds an MA in Interdisciplinary Arts and an MA in Creative Writing.

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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 Editions 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.

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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 Alfonso Sorni (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 Personaes (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.

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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.
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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 Small Hours of the Night, Selected Poems of Roque Dalton, (Curbstone); Pyramids of Glass, (Corona); Nicaron Parra, Antipoems: New and Selected, (New Directions).

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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.

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Jeannette Rogers translates ancient and modern Occitan poetry, from the troubadours to the present, into English. Recent translations include Rasins 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?

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Pablo Martin 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 enchaîné 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 Ange Brandt. He is also the author of Burning Wydef, 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 1998-99. 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.

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Armed with degrees in Spanish and Romance Linguistics, Brent Sverdloff 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.

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Alex Zucker received ALTA’s 2010 National Translation Award for *All This Belongs to Me*, by Petra Hůlová. *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.