

**Session Title:** “Translation is Writing,” or, Where Literary Translation Meets Creative Writing

**Moderator(s):** Evan Fallenberg

**Panelists:** A. Anupama, Patty Crane, Allison Grimaldi-Donahue, Tomas Morín,

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

**Session Title:** A Collective of Collectives

**Moderator(s):** Heather Cleary, Ellen Elias-Bursac

**Panelists:** Sophie Bowman, Kaija Straumanis, Megan Berkobien, Zoë Perry, Shelley Fairweather-Vega

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

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

**Moderator(s):** Kelsi Vanada

**Panelists:** Ellen Elias-Bursac, Rachael Daum, Sebastian Schulman

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

**Session Title:** Arabic Translation Workshop

**Moderator(s):** Elisabeth Jaquette, Mona Kareem

**Panelists:** Mohammed Albakry, Robyn Creswell, Chip Rossetti

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

**Session Title:** Becoming a Full Time Literary Translator

**Moderator(s):** Gabriella Page-Fort

**Panelists:** Sean Gasper Bye, Ellen Elias-Bursac, Larissa Kyzer

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

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

**Moderator(s):** Gary Racz

**Panelists:** Daniel Shapiro, Elizabeth Lowe, Suzanne Jill Levine

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

**Session Title:** Commercial and Literary Translation in Dialogue

**Moderator(s):** Kate Deimling

**Panelists:** Jeff Diteman, Kevin Gerry Dunn, Lois Feuerle, Valeriya Yermishova

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

**Session Title:** Co-translation as Collaboration

**Moderator(s):** Mbarek Sryfi

**Panelists:** Edward Morin, Diane Manole, Berenice Coccilollo, Yardenne Greenspan, Lucia Aranda

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

**Session Title:** Difficult Passages: An Interactive Workshop

**Moderator(s):** Clyde Moneyhun

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

**Session Title:** Dirty Dancing: Handling the Explicit in Translation

**Moderator(s):** Sam Bett

**Panelists:** Anna Zielinska-Elliott, Allison Markin Powell, David Boyd

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

**Session Title:** Don't Just Sign on the Dotted Line: Understanding & Negotiating Book Contracts (Three-Part Workshop)

**Moderator(s):** Alex Zucker,

**Panelists:** Julia Sanches, Allison Markin Powell, Daniel Hahn

**Session Description:** Knowledge of book contracts varies widely among literary translators. Some of us are well-versed; others, admittedly clueless. Having a model contract to refer to is a great help, but once the publisher sends you an agreement, how do you get from there to the terms you want? In parts one and two of this three-part series, translators representing the Authors Guild (US), PEN America Translation Committee, and Society of Authors (UK) will explain provisions of model contracts from these organizations and compare them to terms seen in agreements from a range of publishers. In part three, they will share actual contracts they received, and how they negotiated to achieve the terms they wanted.

**Session Title:** Ekphrastic Translation and Translation Across Modalities

**Moderator(s):** Corine Tachtiris

**Panelists:** Miriam Lerner, Aubrey D. Jones, Amaia Gabantxo

**Session Description:** This panel explores translating across modalities and ekphrastic translation. What unique challenges and opportunities are presented by translating between written, oral, aural, visual, and embodied modalities? This panel includes presentations on: translations between linear spoken/written English works and three-dimensional, embodied American Sign Language; translator journals with diagrams, charts, sketches, and images as a type of ekphrasis; and collaboration with a visual-

textual artist on translations to produce art installations.

**Session Title:** Everything You Wanted to Know About Being a Professional Translator

**Moderator(s):** Julia Sanches, Elisabeth Jaquette

**Panelists:** Emma Ramadan, Edward Gauvin, Daniel Hahn

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

**Session Title:** Experimental Re:Retranslation

**Moderator(s):** Adrienne Rose

**Panelists:** Kyoko Yoshida, Takako Lento, Marci Vogel

**Session Description:** This panel explores the phenomenon of successive, serial, iterative, multiple translations of the same source poem by the same translator over time. Panelists share examples of their work in light of these questions: what compels a return to the same source poem over time? How do translation strategies change as one changes as a person? What differences exist between retranslation and revision or editing? How does this practice of repetition help the translator “make sense”? How can a translation change over the course of repeated performances?

Panelists will present on postwar Japanese modernists, Cairo-born Francophone writer Andrée Chédid, repeated performances by Gozo Yoshimasu and his translators, and others.

**Session Title:** From Curses to Sweet Nothings: Translating Emotionally Charged Language

**Moderator(s):** Heather Hennes

**Panelists:** Eric Reinders, Will Vanderhyden, J. Bret Maney

**Session Description:** From the dear to the damned, from curses to sweet nothings, emotionally charged language presents challenges and creative opportunities that can be the lynchpins that keep a translation on track or send it off the rails. This panel explores such language through various considerations: What exactly are we translating when we translate curses—be they maledictions or obscenities—and terms of affection? To what extent are we constrained by genre and historical contingency? How can we calibrate the degree of offensiveness or affection and remain attentive to tone and register? Some suggest that more literal renderings can breathe

new life into a target language. But how do we balance making a curse or term of endearment feel natural in translation while retaining its distinctive character?

**Session Title:** From Page to Stage: Readings of Dramatic Translations, Part I

**Moderator(s):** Lauren Wolfe

**Panelists:** Julie Winter, Dongshin Chang

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

**Session Title:** From Page to Stage: Readings of Dramatic Translations, Part II

**Moderator(s):** Lauren Wolfe

**Panelists:** Taylor Gaines, H.J. Gardner

**Session Description:** Theater asks audiences to engage the realities of others; this is a familiar task to literary translators. Yet there is a dearth of dramatic translation in this country. We at ALTA hope to promote dramatic translation among both translators and theater practitioners by offering a venue where actors, directors, and translators can collaborate to present staged readings of new dramatic translations from around the world. In Part II we offer performances and discussions of scenes from *One Day*, Taylor Gaines' translation from French of Gabrielle Chapdelaine's 2018 play, and *Against Fraternity*, H.J. Gardner's translation from Catalan of Esteve Soler's 2017 play. Join us for a rousing round of theater-making!

**Session Title:** Group Bilingual Reading: Nordic Language Spotlight

**Moderator(s):** Larissa Kyzer, Marte Nøren

**Panelists:** Michael Goldman, Kira Josefsson, Lytton Smith, Meg Matich

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

**Session Title:** Hearing the Translator First

**Moderator(s):** Matthew Smith

**Panelists:** Laura Vilardel, Rachel Galvin, Daniel Borzutzky, Kristin Dykstra, Aubrey Gabel

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

**Session Title:** I See What You Mean: Visualization As A Stage In Translation

**Moderator(s):** Bill Johnston

**Panelists:** Soleil David, Jamie Lauer, Anni Liu, Alan Reiser, Nidhi Singh

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

**Session Title:** Imageless Figures: Translating Noise

**Moderator(s):** Allison Grimaldi Donahue

**Panelists:** Nerina Cocchi, Jacqui Cornetta, Todd Portnowitz, Laura Marris, Alexis Almeida

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

**Session Title:** Is Once Ever Enough? The Case for Retranslation

**Moderator(s):** Padma Viswanathan

**Panelists:** Marian Schwartz, Geoff Brock, Breon Mitchell, Daisy Rockwell, Somrita Ganguly

**Session Description:** Many English readers come to know international literature through a single translation, but even a very good translation reflects the time and place of its creation as well as the translator's sensibilities. If it is enduring, the “sight and sound” of such a translation can become canonical, while conveying only one interpretation of the original. This panel will discuss what retranslations can teach us about much-loved works and whether all works need fresh translations. We will also take up controversial

matters such as publisher agreements preventing retranslation and how retranslation can bring make popular and enduring works that have not achieved success in English more “visible and audible” internationally. Audience questions welcome!

**Session Title:** Listening to Latin American Literature: Translating by Ear

**Moderator(s):** Julie Ward

**Panelists:** Lisa Dillman, Anna Deeny Morales, Julie Ward, Krista Brune

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

**Session Title:** Listening to Lesser-Known Cuban Authors

**Moderator(s):** Alexis Romay

**Panelists:** Rebecca Hanssens-Reed, Jennifer Shyue, Lourdes Molina, David Lisenby, Achy Obejas

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

**Session Title:** Music, Musicality, and Translation

**Moderator(s):** Anne Posten

**Panelists:** Christoph Roeber, Marshall Yarbrough, Niloufar Talebi

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

**Session Title:** On Non-Translation & Translation

**Moderator(s):** D. M. Spitzer

**Panelists:** H. L. Hix, Youn-Soo Kim, Rebecca Dehner-Armand, James Wells, Medha Bhattacharyya

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

**Session Title:** Outside the Box: Translating Latin American Avant-Gardes

**Moderator(s):** Olivia Lott

**Panelists:** Aaron Coleman, Kristin Dykstra, Katherine Hedeem, Jeannine Pitas, Lucina Schell

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

**Session Title:** Poetry of the Senses: Translating Perception and the Sensorial

**Moderator(s):** Ruth Llana

**Panelists:** Catherine Jagoe, Sharon Dolin, Jeannine Pitas, Laura Cesarco Eglin, Silvina Katz

**Session Description:** What unique challenges surface when trying to translate the sensorial? How can we translate sounds, feelings, touch, flavor, or even movement or heat? Do these implications complicate even further when translating poetic texts? We will approach the complicated subject of translating poetry to and from romance languages, while exploring its different representations of sensorial perception and the implications of the purportedly obscure language that accompanies these works. This roundtable hopes to bring together new and experienced translators that

work with challenging structures in terms of syntax, vocabulary or format in order to share their experiences translating different manifestations of the perceptual. We hope for a lively discussion with audience members as well.

**Session Title:** Queering Tradition(s) in Translation

**Moderator(s):** Karen Kovacik

**Panelists:** Anne O. Fisher, Rachael Daum, Sawako Nakayasu, Rajiv Mohabir

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

**Session Title:** Revealing What's Hidden: Editing Translation Anthologies

**Moderator(s):** Karen Kovacic

**Panelists:** Jesse Lee Kercheval, Geoffrey Brock, Lisa Rose Bradford, Dan Veach

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

**Session Title:** Revising Out Loud: Articulated Translation as Pedagogy

**Moderator(s):** Annelise Finegan Wasmoen

**Panelists:** Jenny McPhee, Elizabeth Lowe, Sawako Nakayasu, Marguerite Feitlowitz

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

**Session Title:** Russian Fiction Outside Its Gilded Cage

**Moderator(s):** Marian Schwartz

**Panelists:** Olga Bukhina, Shelley Fairweather-Vega, Hilah Kohen

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

**Session Title:** Russian Poetry and the Internet

**Moderator(s):** Josie von Zitzewitz

**Panelists:** Anne Fisher, Isaac Wheeler, Olga Livshin, Sibelan Forrester, Josie von Zitzewitz

**Session Description:** Internet literature, “seteratura” (set’= web; literatura= literature) is a thriving literary phenomenon in today’s Russia, due to a dearth of small presses, but also because Russia’s internet culture does not consider web publication inferior to print. Poetry is at the forefront of the “seteratura” boom on social media and specialist sites. The web allows for texts to be supplemented with hyperlinks and audiovisual elements, challenging our understanding of the genre. Moreover, the internet is transforming the processes and hierarchies of publishing, as well as the relationships between readers and poets, both in Russia and in Russian-speaking populations outside its boundaries. This panel explores the impact of the digital age on literary language, publishing, and reading in Russia.

**Session Title:** Seeing and Hearing the Balkans

**Moderator(s):** Sibelan Forrester

**Panelists:** Ellen Elias-Bursać, Christina Kramer, Russell Valentino, Rachael Daum

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

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

**Moderator(s):** Lourdes Molina

**Panelists:** Shelby Vincent, George Henson, Joseph Brockway, Sughey Ramírez

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

**Session Title:** Small Press Journal Editors' Roundtable: Publishing Translations

**Moderator(s):** David Smith

**Panelists:** Linda Frazee Baker, Geoffrey Brock, Nancy Naomi Carlson, Jim Hicks, Molly Lynde-Recchia

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

**Session Title:** Sounding Poetry

**Moderator(s):** Mira Rosenthal

**Panelists:** Curtis Bauer, Cole Swensen, Rebecca Gayle Howell, Peter Covino

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

**Session Title:** Sounding the Line: Poets as Translators

**Moderator(s):** Sharon Dolin

**Panelists:** Martha Collins, Derek Mong, Mihaela Moscaliuc, Marcela Sulak

**Session Description:** Whether in writing their own poems or translating, poets are keenly sensitive to issues of form and sound. Questions we will explore: How does poet-translators' intimate relation to the line and other aspects of form and sound affect their translations? How do they translate formal aspects of poems that are important in the original but may be difficult or impossible to reproduce in English? How, in turn, has their work with poetry in other languages affected their use of form and sound in their own poetry?

**Session Title:** Sounds of French: A Workshop on Translation Challenges

**Moderator(s):** Armine Kotin Mortimer

**Panelists:** Armine Kotin Mortimer, Samuel N. Rosenberg, Susanna Lang

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

**Session Title:** Spanish-English Prose Workshop

**Moderator(s):** Sandra Kingery, Cathy Nelson

**Session Description:** Join a Spanish-English Prose workshop at the conference.

If you're currently at work translating literary prose from Spanish to English, especially if you're relatively new to the field, this workshop is for you! Join others like yourself under the mentorship of two experienced translators in sharing 3-5 pages of a manuscript in progress. Mentors and group members alike will offer suggestions. Send your manuscripts to Sandy Kingery (kingery@lycoming.edu) before the conference for detailed suggestions. You can also simply bring a manuscript to the session for feedback on specific questions.

**Session Title:** Staging Plays in Translation at Universities and Colleges

**Moderator(s):** Neil Blackadder

**Panelists:** Anne-Charlotte Harvey, Richard Jones, Kee-Yoon Nahm, Joan Robbin

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

**Session Title:** Teaching Literary Translation in the Twenty-First Century

**Moderator(s):** Marella Feltrin-Morris

**Panelists:** Brian Baer, Marella Feltrin-Morris, María-Constanza Guzmán, Annette Levine, Şehnaz Tahir Gürçağlar

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

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

**Moderator(s):** Adam J. Sorkin, Diana Manole

**Panelists:** Martin Woodside, Mihaela Moscaliuc, Anca Roncea, Andreea Iulia Scridon

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

**Session Title:** The Book In/As Translation

**Moderator(s):** Laura Moser

**Panelists:** Hope Campbell Gustafson, Katharine DeLamater, Inés García de la Puente, Janet Hendrickson, India Johnson

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

**Session Title:** The Future of Translation / 25 Years of Two Lines

**Moderator(s):** Olivia Sears

**Panelists:** Cynthia Hogue, Jeremy Tiang, Lizzie Davis, Sarah Coolidge, Jeffrey Angles

**Session Description:** For twenty-five years, Two Lines has been publishing world literature in translation, championing underrepresented regions and languages, and celebrating the work of literary translators. Join past contributors—all of whom are teachers or editors as well as translators—for a discussion of the evolution of translation in the last two decades and of where this field is headed. We will address some of the most pressing issues suggested by essays on "The Future of Translation" featured in Two Lines 30, including issues of collaboration and who has the right to translate. We will close with a discussion of how Two Lines continues to evolve and support the

work of translators, and Two Lines editors will announce an exciting new book series inspired by recent issues of the journal.

**Session Title:** The Not-So-Loneliest Profession: Collaborative Translation Models

**Moderator(s):** Evan Fallenberg,

**Panelists:** Aron Aji, Jessica Cohen, Aviya Kushner

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

**Session Title:** The Politics and Poetics of Translating Constraint

**Moderator(s):** Jeff Diteman

**Panelists:** Camille Bloomfield, Chris Clarke, Rachel Galvin, Anna Botta

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

**Session Title:** The Politics of Being Heard

**Moderator(s):** Katherine Young

**Panelists:** Boris Dralyuk, Catherine McAteer, Muireann Maguire

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

discuss what has changed – and what has stayed the same – in publishing Russian literature today.

**Session Title:** The Significance of Sound in Translation

**Moderator(s):** Lisa Rose Bradford

**Panelists:** Jesse Lee Kercheval, Gary Racz, Nancy Neomi Carlson

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

**Session Title:** The Sounds and Scripts of Dalit Writing

**Moderator(s):** Christi Merrill, Christi Merrill

**Panelists:** Swarnim Khare, John Vater

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

**Session Title:** These Horses Are No Longer Lost: Ukrainian Poetry in Translation

**Moderator(s):** Grace Mahoney

**Panelists:** Vitaly Chernetsky, Ostap Kin, Roman Ivashkiv, Olena Jennings, Maria Rewakowicz

**Session Description:** This roundtable brings together translators of Ukrainian poetry whose works have appeared or are forthcoming in the Lost Horse Press Contemporary Ukrainian Poetry Series. The translated authors include Starovoyt, Andrukhovych, Izdryk, Shuvalova, Vorobiov, and Zhadan. While several of the poets have previously had work translated into English, few have had their poetry featured as a book-length volume. Ukrainian poetry is still too rarely translated, and many of these poets remain unknown to a wider audience. The translators of these books will reflect on the

collaborative translation process; the themes, sights, and soundscapes captured in their translations; the challenges encountered in translating from a poetic tradition that still relies on rhyme; and the creative solutions found.

**Session Title:** Translating into Our "Step-Mother" Tongue(s)

**Moderator(s):** Ekaterina Petrova, Bruna Dantas Lobato

**Panelists:** Ekaterina Petrova, Bruna Dantas Lobato, Nataša Ďurovičová, Jan Steyn

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

**Session Title:** Translating Musical Texts

**Moderator(s):** Klaus Kaindl, Lucile Desblache

**Panelists:** Niloufar Talebi, James Wells, Marta Mateo Martinez-Bartolome, Hillary Gardner

**Session Description:** What makes texts such as opera libretti, song lyrics or musicals so challenging is that they to form a complex multimodal entity where music, voice and scenic action are interwoven. This panel will explore the internal relationships of the verbal text, the musical score and the vocal and scenic representation, provide an overview of the constraints and possibilities in the translator's work, and show the expectations and consequences such translations may meet, in both singing and nonsinging mode, on a practical and a cultural level.

**Session Title:** Translation Lab 2019

**Moderator(s):** DW Gibson

**Session Description:** Join the writers and translators from Translation Lab 2019 as they share and discuss their work.

Every fall, Art Omi: Writers, a residency program in New York's Hudson Valley, hosts four English language translators along with the writers whose work is being translated into English. Translators working on various types of text -- from fiction and nonfiction to theater and poetry -- enjoy a short, intensive residency that provides them with an integral stage of refinement and the chance to dialogue with writers about text-specific questions.

Translation Lab also serve as an essential community-building environment for English-language translators who are working to increase the amount of international literature available to English-language readers.

**Session Title:** Translation Visibility in the Academy: Scholarship, Teaching, Community

**Moderator(s):** Sarah Booker

**Panelists:** Katherine Hedeem, Denise Kripper, Olivia Lott, Gabriella Martin, Tal Goldfajn

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

**Session Title:** Tucson Calling: Translating in ALTA's New Home Town

**Moderator(s):** David Gramling, Faith Harden

**Panelists:** Maria Letizia Bellocchio, Farid Matuk, Sarah Kortemeier

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

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

**Moderator(s):** Corine Tachtiris, Aron Aji

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

**Session Title:** With My Own Eyes and Ears: Conundrums of Identity in Translation

**Moderator(s):** Eric Fishman

**Panelists:** Somrita Ganguly, Luke Leafgren

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