

## ALTA42 Sessions Seeking Participants

*If you are interested in being on one of the panels actively seeking additional participants, contact the organizer of the panel(s) you would like to join. The deadline for organizers to finalize session lineups is **June 7th** and panels may fill up, so make sure to write soon.*

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### **Experimental (Re) Retranslation: Once More, with Feeling**

Adrienne Rose: [adrienne.kh.rose@gmail.com](mailto:adrienne.kh.rose@gmail.com)

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, ancient Greek and Roman lyrics, repeated performances by Gozo Yoshimasu and his translators, and others.

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### **Commercial and Literary Translation in Dialogue**

Kate Deimling: [kate@katedeimling.com](mailto:kate@katedeimling.com)

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?

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## **Poetry Translation as Visual+Syntactic Reconstruction**

Hayun Jung: junghayun@ewha.ac.kr

It is not easy to picture a translation of a poem that does not quite look like the original: We as both readers and translators anticipate the poetic translation to follow not only the line/stanza breaks in the original but also its overall syntactic arrangement. However, when translating from a language grammatically distant from English—Korean, for example--oftentimes the endeavor of reflecting the original syntactic effects appears almost impossible. The task requires courage and creativity, involving a complete disassembly and reconstruction of the grammar of the source text. This panel will invite poetry translators working between grammatically distant languages to discuss how they have met the challenge of reconstructing the visual/syntactic effects of a poem.

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## **Translating Musical Texts**

Klaus Kaindl: klaus.kaindl@univie.ac.at

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.

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## **Sounds of French: A Workshop on Translation Challenges**

Armine Kotin Mortimer: armine@illinois.edu

This workshop will present successful translations of passages in which sounds are prominent—words that cannot be translated by simple dictionary equivalents; nonwords, such as onomatopoeia; echo or rhythm effects; etc. Contributors will present about five problems, whether from work in progress or in published work, and explain how they have solved them. The workshop will ideally have four participants, translators determined to achieve a result that evokes the sound of the original, to the extent possible. Panelists will have fifteen minutes each and will project the problematic texts in the original language and explain the process by which they arrived at their final choices. Members of the audience will be invited to participate while panelists make their presentations.

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### **The Book In/As Translation**

Laura Moser: [laura-moser@uiowa.edu](mailto:laura-moser@uiowa.edu)

This panel will address translation from a material, book-oriented perspective. Presenters will include translators and book artists whose work explores the intersection of translation and book studies in both historical and practice-oriented dimensions. Resonating with the theme of this year's conference, this panel would explore in particular that dimension of "sight," by looking at the visual and material dimensions of the translated text.

Topics will include: translation across media, translating craft-specific terminology, and the translator as collaborator. The goal of this panel is to open up a conversation about translation and the material book, showcase current work being done across the two fields, and encourage further collaboration between translators and book artists.

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### **Siting the Sounds of Translation**

D. M. Spitzer: [davidmorganspitzer@gmail.com](mailto:davidmorganspitzer@gmail.com)

Bilingual editions, paratext, multilingual texts all bring to sight 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 operate 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 questions and topics related to translation and non-translation across contemporary Lithuanian and Korean literatures and beyond.

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### **Translation as Collaboration**

Mbarek Sryfi: [msryfi@sas.upenn.edu](mailto:msryfi@sas.upenn.edu)

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.

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### **Is Once Ever Enough? The Case for Retranslation**

Padma Viswanathan: padmav@gmail.com

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!

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### **Revising Out Loud: Articulated Translation as Pedagogy**

Annelise Finegan Wasmoen: annelise@nyu.edu

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.

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### **Russian Translation Workshop**

Mary Jane White: maryjanewhite@gmail.com

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