



THE AMERICAN
LITERARY
TRANSLATORS
ASSOCIATION

ALTA44

44th Annual Conference Program

October 15 – 17, 2021 (virtual)
November 11 – 13, 2021 (in person)

**INFLECTION
POINTS**

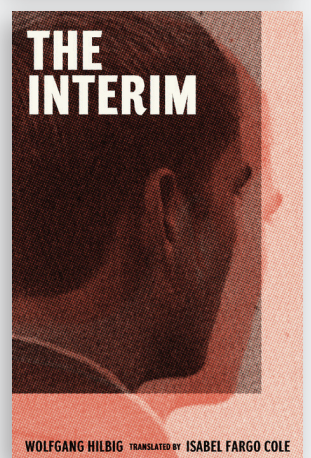
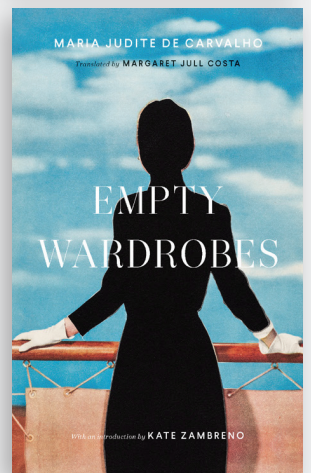
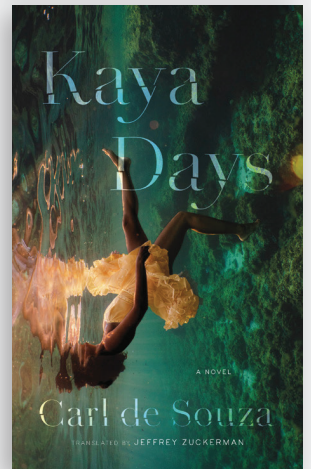
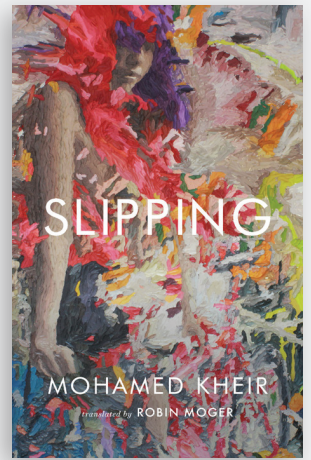


We know
translators
write all
the words.*
Thank you.

*These words inspired by
International Booker Prize-winning
translator Jennifer Croft.



CENTER FOR THE ART
OF TRANSLATION



Contents

ALTA44

Conference Welcome	4
Welcome Letter	4
Acknowledgments	5
ALTA Code of Conduct	8
ALTA44 Ombuds	9
Accessibility at ALTA44	11
2020-2021 Supporters	13
Support ALTA	15
How to Use InEvent	16

Conference Schedule	17
Virtual Lead-up Events	18
Virtual Conference	20
In-Person Conference	29

ALTA Emerging Translator Mentorships	40
2021 Emerging Translator Mentorship Program	40
2022 Emerging Translator Mentorship Program	46

2021 ALTA Awards	49
Italian Prose in Translation Award	49
Lucien Stryk Asian Translation Prize	52
National Translation Award Longlists	55
National Translation Award Shortlists	60

ALTA Virtual Travel Fellowships	68
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ALTA44 Participant Bios	75
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Welcome to ALTA44: Inflection Points

Dear ALTA Friends and Colleagues,

Welcome to the 2021 ALTA conference—held both virtually and in Tucson! More than ever before, we need to see and hear each other, whether online or in person, during these turbulent and perturbing times.

We've organized things differently this year and are keen to see how our first roundtables and seminars work to encourage discussion and interaction. Note that the seminars and roundtables are each scheduled to meet twice over the course of the conference.

The BIPOC Literary Translators Caucus and Queering Translation Caucus, each brand-new last year, have caught on in a big way and are meeting remotely in October; the BIPOC Caucus will also convene in Tucson. The Bilingual Reading Series will be held at both gatherings, too. Forty editors will be running pitch sessions this year; we are holding 35 workshops with translators; there will be a German Translation Slam; and, for the second year, a staged reading of a play in translation put on by the Scoundrel & Scamp Theatre in Tucson. We'll have two book fairs! The ALTA Awards Ceremony, Travel Fellows reading, Mentorship Program reading, and In Memoriam are part of the virtual conference, while the Keynote Address and Declamación are in person in Tucson.

Our keynote speaker is Ofelia Zepeda, who teaches linguistics at the University of Arizona (UA) with a focus on American Indian languages. Her talk inaugurates and celebrates our affiliation with the UA College of Humanities. Through the months of the pandemic, the University sure has welcomed us with warmth and enthusiasm, the affiliation has blossomed, and we're especially eager to introduce all of you to the city of Tucson, the University of Arizona, the magnificent Poetry Center, the ALTA faculty affiliates, and the UA students who are working during the conference as volunteers.

This is my last fall as President of ALTA. The two years as President and the previous three as Vice President have allowed me to see ALTA from the inside, and what I have seen is more examples than I can count of generosity and commitment from the ALTA staff, our Board members, the UA-ALTA Steering Committee, and the many members and volunteers who have rolled up their sleeves to make ALTA what it has been, is, and will be.

I leave you in good hands. Annie Fisher is your new President. She has been hard at work, exploring how best to build ALTA in productive directions. Chenxin Jiang came up to me at the 2018 ALTA conference and said she would like to get more involved in ALTA. Now here she is, our Vice President! Is this a case of "watch out what you wish for"? I hope she is looking forward to working with us as much as we cherish the opportunity to grow with her leadership.

However you choose to join us, please do join us this fall! As always, we'll be exploring what it means to live in, around, between, and among the many languages and literatures you engage with. You have powered us through the move to Tucson, the pandemic, and now you have earned the right to enjoy the fruits of your involvement by seeing us settle into our new home while doing the impossible: changing while remaining who we are. Always ALTA.

Warmly,

Ellen Elias-Bursac, ALTA President

Use the hashtag #ALTA44, and follow ALTA on [Twitter](#), [Facebook](#), and [Instagram](#) @LitTranslate!

Acknowledgments

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



The Library of Arabic Literature

The Center for the Art of Translation & Two Lines Press

PEN America

The Center for Middle Eastern Studies
at the University of Arizona

University of Iowa MFA in Literary Translation Program

The Georgia Review

Columbia University School of the Arts

East Asian Studies Department
at the University of Arizona

National Center for Interpretation
at The University of Arizona

School of International Languages, Literatures,
and Cultures at the University of Arizona

Syracuse University Press

Words Without Borders

Deep Vellum

Dalkey Archive

Schaffner Press

Academic Studies Press

Kenyon Review

Visit Tucson

Translation & Interpreting Studies
at the University of Wisconsin-Milwaukee

Laertes

Russian & Slavic Studies Department
at the University of Arizona

We are also grateful for ALTA's exceptional staff: Elisabeth Jaquette (Executive Director), Kelsi Vanada (Program Manager), Rachael Daum (Communications & Awards Manager), Jessica Sue Vocatura (Secretary), and Sally McCallum (Graduate Assistant). They have faced the many hurdles of the past year and a half with creativity, dedication, patience, and grit, to reenvision our conference (again!) amid changing and challenging conditions.

A special note of thanks is due to Alexis Levitin for moderating the ever-popular Bilingual Reading Series, now in its 33rd year. We are grateful to Marian Schwartz and to Allison Charette for welcoming the newest members of our community. We are also pleased to thank Clyde Moneyhun for hosting Declamación this year, in Barbara Paschke's stead.

We extend our gratitude to ALTA's Past Presidents Council, the Peter K. Jansen Memorial Travel Fund, and many individual donors for their generous support of the 2021 ALTA Travel Fellows. We are also grateful to Robin Myers, who is serving as the 2021 Fellows Mentor.

We would be remiss in not thanking the 2021 ALTA Conference Organizing Committee, who has lent us their creativity and hard work throughout the past year: Chad Post (Chair), Bruna Dantas Lobato, Gerry Dunn, Janet Hong, Tess Lewis, Corine Tachtiris, and Katie Whittemore. Thanks are due also to the Theater Subcommittee: Neil Blackadder, Sean G. Bye, and Taylor Barrett Gaines, as well as our partners at the Scoundrel & Scamp Theatre.

We are grateful to Sally McCallum for her work on this program book.

Finally, thanks are due to all of you who are joining us from around the world, both virtually and in Tucson: you are what makes ALTA such a cherished community.

Use the hashtag #ALTA44, and follow ALTA on [Twitter](#), [Facebook](#), and [Instagram](#) @LitTranslate!

Literary Translation

Published by



The Unfinished

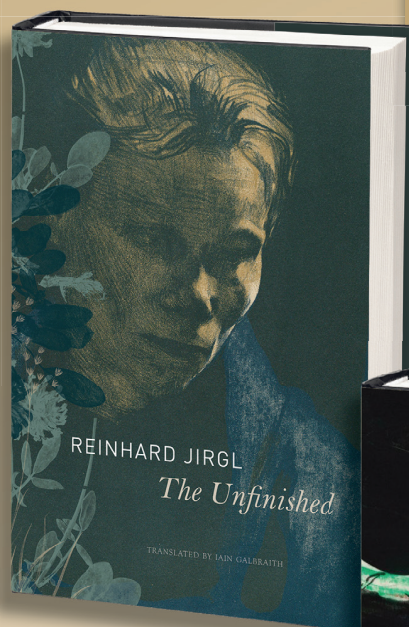
Reinhard Jirgl

Translated by Iain Galbraith

"Never has postwar Germany been portrayed so convincingly as in Jirgl's novel *The Unfinished*."—*Die Zeit*, praise for the German edition

The German List

Cloth \$27.50



The Fire Above, the Mountain Below

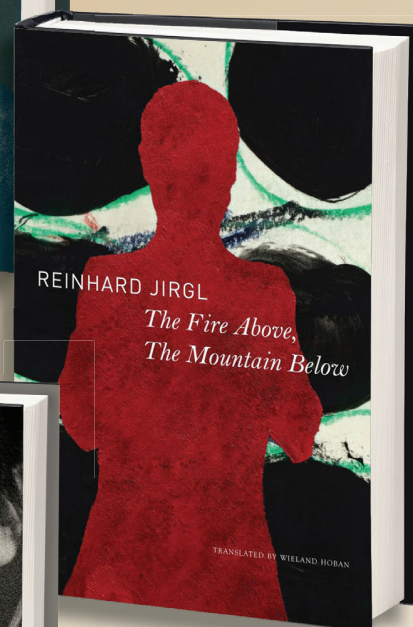
Reinhard Jirgl

Translated by Wieland Hoban

Reinhard Jirgl's strikingly individual novel *The Fire Above, the Mountain Below* demonstrates that he is not only unorthodox in his approach to language, but also difficult to pin down in terms of any genre.

The German List

Cloth \$27.50



Necklace/Choker

then, meanwhile, now./a small novel in fragments/

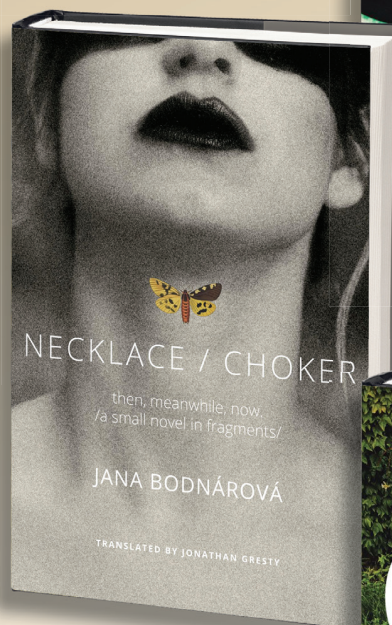
Jana Bodnárová

Translated by Jonathan Gresty

"The author paints an almost seamless fresco of a town grappling with the demands and cruelties of its epoch while trying to cling to their dignity."—Robert Kotian, praise for the Slovak edition

The Slovak List

Cloth \$21.00



Boat Number Five

Monika Kompaníková

Translated by Janet Livingstone

The moving yet humorous story of a girl struggling to care for herself and others in post-communist Slovakia.

The Slovak List

Cloth \$24.50



Literary Translation

Published by

Seagull
BOOKS

The Hangman's House

Andrea Tompa

Translated by Bernhard Adams

"A bildungsroman, an account of an age, and a complex, richly woven tale of a family that verges on cruelty, is almost spine-chilling. It's about how this family survived, or failed to, those decades in that dreariness, restriction, total subjection."

—*Székegyföld*, praise for the Hungarian edition

The Hungarian List

Cloth \$27.50

As Long As Trees Take Root in the Earth

and Other Poems

Alain Mabanckou

Translated by Nancy Naomi Carlson

A hopeful, music-infused poetry collection from Congolese poet Alain Mabanckou.

"Mabanckou's challenging perspective on African identity today is as enlightening as it is provocative."—*Publishers Weekly*

The Africa List

Cloth \$19.00

Come, Take a Gentle Stab

Selected Poems

Salim Barakat

Translated by Huda Fakhreddine and Jayson Iwen

"Barakat's exceedingly resistant and exhilaratingly strange verse—paradoxically written by someone who seems absolutely rooted to the depths of the earth while yet able to see humanity as if through the mind of some other being, perhaps language itself—is finally available to English readers."—Ammiel Alcalay, poet, scholar, critic, and translator

The Arab List

Cloth \$19.00

Eleven-Inch

Michał Witkowski

Translated by W. Martin

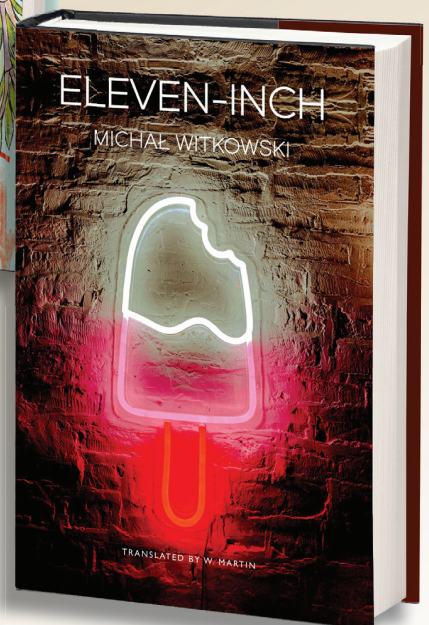
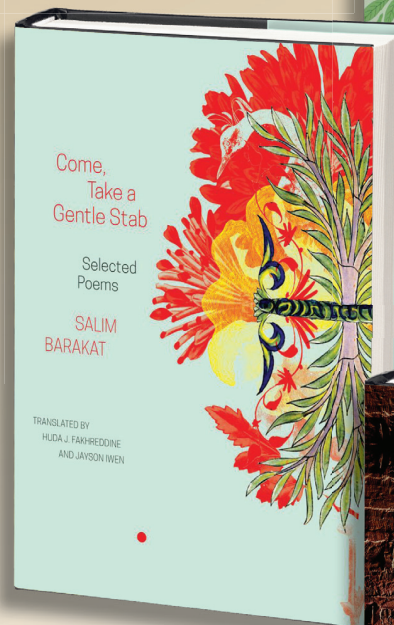
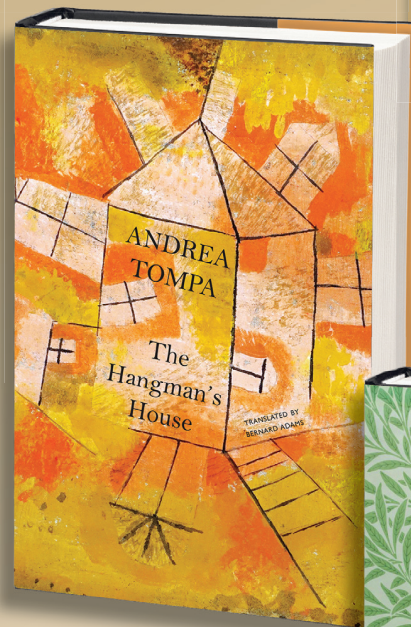
With campy wit and sensuous humor, Witkowski explores the transition from Soviet-style communism to neoliberal capitalism in Europe.

"An electrifying dive into a memorable demimonde."—*Publishers Weekly*

The Pride List

Cloth \$24.50

Forthcoming in November



ALTA Code of Conduct

Purpose

ALTA is committed to ensuring equity and access across the broad range of our activities and initiatives, maintaining a culture in which all members, staff, and conference attendees feel welcome, regardless of age, race, ethnicity, language, sex, gender identity and expression, sexual orientation, religion, national origin, ability status, socioeconomic status, immigration status, and other forms of difference, and valuing myriad and differing intellectual and artistic contributions, political and ideological views, and lived experiences for their capacity to enrich ALTA's work and contribute to its success as a membership organization.

It is therefore incumbent upon the organization to create an inclusive environment where everyone feels safe and welcome and has their needs accommodated. We wish to eliminate barriers to accessing our programming and to joining the literary translation profession. The following information outlines the behavior expected to help achieve that environment, and also specifies behaviors that are strictly prohibited.

"Participant" in this policy refers to anyone present at ALTA meetings, conferences, and other events, including ALTA staff, contractors, vendors, exhibitors, venue staff, ALTA members, volunteers, and all other attendees.

Expected behavior

Respect everyone's personal dignity and bodily autonomy—regardless of their age, race, ethnicity, language, sex, gender identity and expression, sexual orientation, religion, national origin, ability status, socioeconomic status, immigration status, and/or other forms of difference.

Take care to avoid making assumptions about what someone translates based on their stated or perceived identity or what their first language is.

Take care to avoid making assumptions about the quality of someone's work or their amount of experience based on their stated or perceived identity or what their first language is.

Be aware that discriminatory behavior can take many forms in addition to the above. You may not realize when you make a biased statement or engage in harmful behaviors, so be open to hearing how your words and actions have affected others.

Respect the verbal and visual cues that say your words or actions are unwelcome. Support anyone wishing to report harassment or abuse.

Prohibited behavior

The following is a non-comprehensive list of prohibited behaviors:

- Abusive language, discourtesy, or rudeness towards any other participant at any time.
- Bullying, belittling, intimidation, or taking unfair advantage of a fellow participant.
- Harassing photography or recording.
- Sustained disruption of panels, talks, or other events.
- Verbal or physical harassment or assault of a fellow participant.
- Sexual misconduct, including sexual harassment, abuse, assault, and stalking.
- Prejudicial actions or comments related to actual or perceived age, race, ethnicity, language, sex, gender identity and expression, sexual orientation, religion, national origin, ability status, socioeconomic status, immigration status, and other forms of difference.
- Real or implied threat of violence toward any individual or group.
- Conduct endangering the life, safety, health, or well-being of others.

If a participant at the ALTA conference experiences or witnesses behavior that violates the Code of Conduct and/or goes against ALTA's values, that participant may wish to contact the ALTA Ombuds to discuss options and share information anonymously. You can read more information about the role of the Ombuds and how to contact her and submit anonymous reports on page 9 of this program book.

Reports of complaints for formal resolution should be made to ALTA Board Secretary [Samantha Schnee](#) (713-941-9992), but initial reports of prohibited behavior may be made directly to any ALTA Board or staff member. If the complaint concerns the Board Secretary, a report should be made to ALTA President Annie Fisher ([anne.o.fisher AT gmail.com](mailto:anne.o.fisher@gmail.com)).

Reports of these behaviors will be immediately investigated. Guidelines for the formal resolution process can be found [here](#).

If deemed necessary, the resolution panel may consult outside counsel to assist in the investigation. No individual will be retaliated against for making a complaint or assisting with the investigation of a complaint.

Anyone who has been found to engage in prohibited behavior is subject to disciplinary action. ALTA reserves the right to expel, censure, and/or bar from future ALTA meetings and events any participant who violates the Code of Conduct.

This Code of Conduct includes material adapted from ALTA's Diversity, Equity, and Inclusion statement, the Code of Conduct in the 2020 American Comparative Literature Association conference program book, and the Nonprofit Risk Management Center's sample Code of Conduct.

You may also review ALTA's Terms and Conditions [here](#).

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ALTA44 Ombuds

Confidential • Impartial • Informal • Independent

What is an Ombuds?

An Ombuds is a specialist available to help conference attendees with issues, concerns, conflicts, or other difficulties. The Ombuds role is impartial and informal, all communications are confidential, and she functions independently of ALTA's organizational structure.

The ALTA44 Ombuds is here to help

The Ombuds is available to help all attendees of the in-person ALTA44 conference. Examples of situations the Ombuds can assist with include:

- Difficulties, conflicts, or communication breakdowns between attendees
- Issues related to diversity, equity, inclusion, fairness, and respect
- Concerns regarding discrimination and harassment
- Concerns about the climate, culture, or functioning of the conference
- Identifying and connecting with appropriate resources and channels for assistance
- Clarification of ALTA policies and procedures
- And more...please don't hesitate to reach out to the Ombuds with any question, concern, or issue, no matter how small or large it may seem. She will be happy to help and/or connect you with other appropriate resources.

How the Ombuds can help

- Listen to concerns, act as a sounding board
- Help to identify and clarify interests, needs, and goals in relation to a conference-related issue
- Assist with analyzing situations/issues from multiple perspectives
- Assist with problem-solving and generating options for constructive resolution
- Provide coaching and tips and tools for difficult conversations or situations
- Facilitate dialogue and provide informal mediation
- Identify, clarify, and refer attendees to relevant ALTA policies, procedures, processes, and other resources, including reporting processes
- Provide input to leaders, key stakeholders, and/or others in positions of influence about issues, needs, or concerns, while maintaining attendee anonymity and confidentiality

How to obtain help from the Ombuds

In-person conference attendees may visit the Ombuds during her open office hours or contact her to schedule a consultation outside of office hours.

Office Hours: Friday, November 12 from 12pm-3pm MT
Saturday, November 13 from 12pm-2pm & 4pm-5pm MT

Office Location: Wedding Showroom, Tucson Marriott University Park

Contact: ALTAOmbuds@gmail.com / 623-239-2485

Important notes about contacting the Ombuds:

- Only the Ombuds has access to the above email and voicemail; all messages are protected by Ombuds confidentiality.
- While all communications are treated with strict confidentiality, it is recommended to not share detailed information via email as the confidentiality of electronic communication cannot be guaranteed.
- By contacting the Ombuds, you agree to abide by the confidentiality and terms of use detailed on the next page.

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ALTA44 Ombuds

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Ombuds Anonymous Report Form

To offer a number of avenues for attendees to share concerns, and to increase the accessibility of getting information to the Ombuds, an anonymous report form is also provided. If you would like to share ALTA44-related concerns anonymously, without meeting or discussing them, please use the form linked [here](#). Submissions of this form are sent solely to the ALTA44 Ombuds. As such, Ombuds standards of practice and terms of use apply (see below).

About the ALTA44 Ombuds

Caitlan Hendrickson, the ALTA44 Ombuds, is a Certified Organizational Ombuds Practitioner (CO-OP) with over seventeen years of experience in conflict transformation and over a decade of experience leading alternative dispute resolution offices within large public multicultural organizations. She is the owner and founder of Mutuality Realized LLC and holds a Master of Education in Human Relations as well as several certifications, and has received extensive specialized and advanced training in a wide variety of dispute resolution practices. In addition, she is bilingual in English and Spanish, is an experienced translator, and has worked extensively with matters of diversity, equity, and inclusion throughout her career.

Ombuds Standards of Practice & Terms of Use

The ALTA Ombuds works in accordance with the International Ombuds Association [Code of Ethics and Standards of Practice](#). (Note: "Visitor" is the Ombuds term for client.)

Confidentiality: Confidentiality is a fundamental element of the Ombuds service. As such, the Ombuds is *not* authorized to accept notice of allegations of violations of law and she treats all communications, and the identities of all visitors, as strictly confidential to the maximum extent permitted by law unless, in the discretion of the Ombuds, failure to disclose information would create an imminent risk of serious harm. No ALTA member, conference attendee, employee, or other constituent may compel the Ombuds to disclose information.

Impartiality: As ALTA's designated neutral, the Ombuds works with all visitors and situations in an impartial manner. The Ombuds does not take sides or advocate for any individual or group.

Informality: The Ombuds is an informal and off-the-record resource and as such does not engage in formal processes and is not authorized to make or change policy. All services and processes offered by the Ombuds are informal in nature.

Independence: The Ombuds Office functions independently of all other organizational entities.

Terms of Use: In accordance with the ALTA Ombuds Ethics and Standards of Practice, Ombuds visitors agree to never seek to compel the Ombuds to disclose any information received as part of providing Ombuds services in any other forum, including any litigation, investigation, or other internal or external proceedings. By electing to utilize the voluntary services offered by the Ombuds, visitors also agree to treat all communications from the Ombuds (including all email, text, voicemail, phone, digital/virtual, and in-person communication) as confidential and agree to not record conversations. In addition, if the Ombuds utilizes mediation, facilitation, or another group process the visitors agree (to the extent permitted by law) to: (i) keep any and all communications that take place in the process confidential unless all parties agree otherwise, (ii) waive any right they may have to use communications that take place in the process in any formal grievance or lawsuit, and (iii) participate in good faith towards a mutually satisfactory outcome.

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Accessibility at ALTA44

We welcome everyone to our conference and are committed to making our programming and events accessible, and to making arrangements that allow all attendees to participate in the conversation. Please contact Program Manager Kelsi Vanada by [email](#) or by phone at (520) 775-1766 before and during the conference with questions about access, or to request any disability-related accommodations that will facilitate your full participation in the ALTA conference, such as ASL interpreting, CART captioning, or captioned videos.

Captions

All virtual conference sessions (seminars and roundtables) will be captioned using Zoom's automatic transcription feature. Events open to the general public (our Mentorship Program Reading, Travel Fellows Reading, and Awards Ceremony) will be CART-captioned.

CART captioning for any virtual conference event (seminars, roundtables, workshops, pitch sessions, readings) is available upon request through the University of Arizona's Disability Resource Center. At the in-person conference, CART captioners are also available upon request. Requests should be made at least two weeks in advance. To request captions, contact Kelsi Vanada by [email](#) or by phone at (520) 775-1766.

Sign Language Interpretation

Sign language interpreters are available upon request through the University of Arizona's Disability Resource Center, for both the virtual and in-person portions of this fall's conference. Requests should be made at least two weeks in advance. To request an interpreter, contact Kelsi Vanada by [email](#) or by phone at (520) 775-1766.

Recordings

All virtual events in InEvent will be recorded and available to watch on [ALTA's Crowdcast page](#) through the end of 2021. You will need the passcode provided in your registration confirmation email in order to access the recordings. This passcode is for ALTA44 conference registrants only.

Texts

Seminars and roundtables that will discuss texts have been requested to circulate these to participants in advance.

Help Desk and Check-in Table

Please visit the virtual Help Desk in our conference platform, or the Check-in Table at the in-person conference, with questions about access, or to request any disability-related accommodations that will facilitate your full participation in the ALTA conference.

Tucson Marriott University Park Hotel

The conference meeting space at the Tucson Marriott University Park Hotel is all on the ground level, and two accessible restrooms are located near the meeting space. All event rooms will include wheelchair-accessible seating distributed throughout the space. Plenary session spaces will be equipped with microphones and speakers. Accessible guest rooms are available and can be reserved when booking through ALTA's [reservation link](#).

Accessible areas with accessible routes from public entrance: Business Center; meeting spaces and ballrooms; public entrance alternative; registration desk pathway; registration desk; restaurant(s)/lounge(s).

Accessible hotel features: Two accessible restrooms near conference meeting rooms; accessible self-parking; self-parking facility, van-accessible spaces; service animals are welcome; valet parking for vehicles outfitted for drivers in wheelchairs; elevators.

Offsite Event Access Information

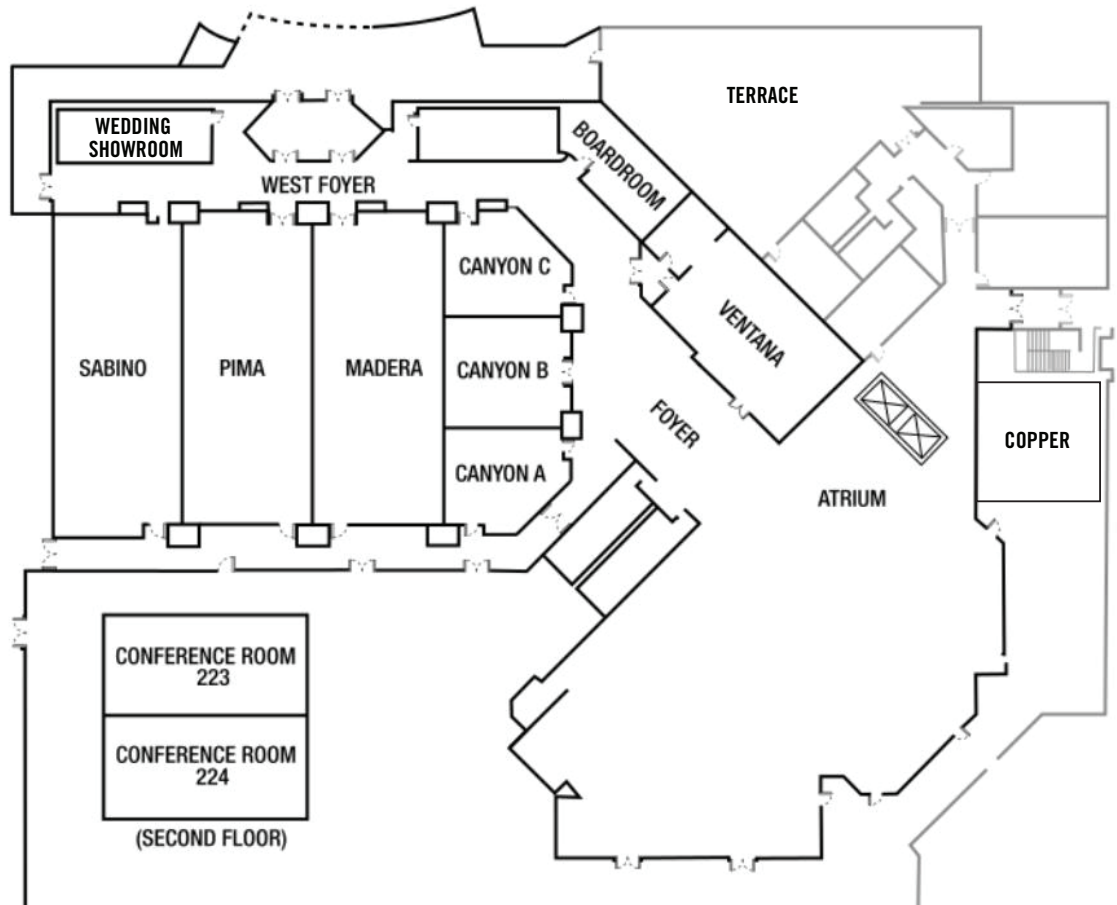
For the in-person conference, descriptions of the access features at offsite event locations are given in the expanded in-person conference schedule, beginning on page 29 of this program book. Read more about accessibility at ALTA44 on our [website](#).

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Conference Venue Floor Plan



MEETING ROOMS



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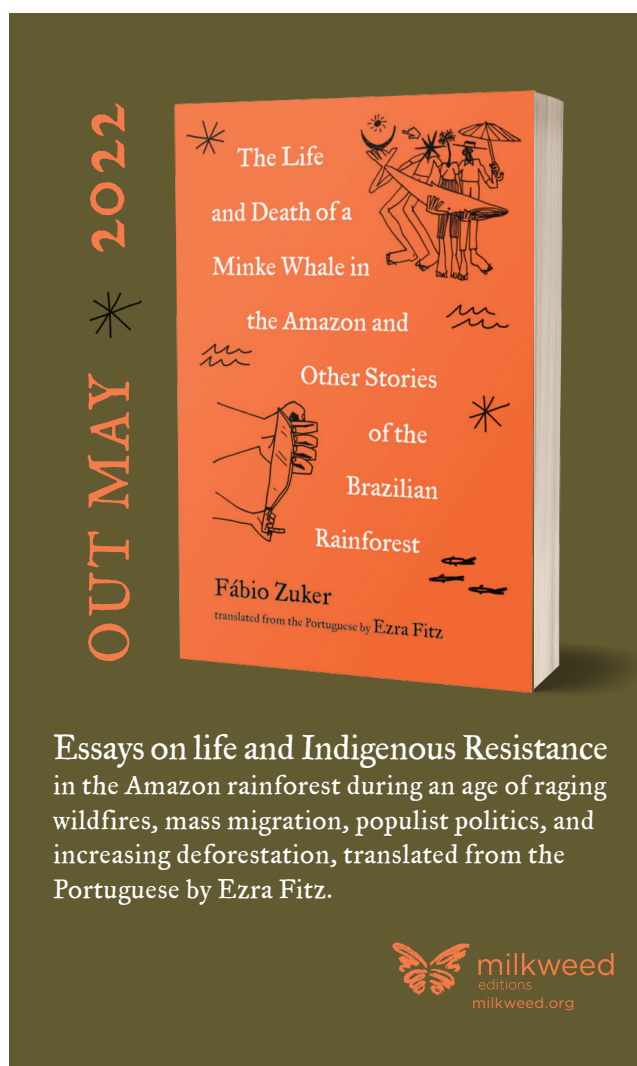
2020-2021 Supporters

Anonymous (16)	Conor J. Bracken	Jamie Lee Searle	Lisa Bradford
Aaron Robertson	Corine Tachtiris	Jasmine Alexander-Greene	Lucas Iberico Lozada
Adam J. Sorkin	Curtis Bauer	Jeanine M. Legato	Lucy Webster
Alana King	Cynthia Whitehead	Jeannette Clariond	Luke Leafgren
Albert G. Bork	Dan Bellm	Jeff N. Clingenpeel	Lynne Adams
Alex Zucker	Dana Loewy	Jeffrey S. Ankrom	Madeleine A. Cohen
Allan Barr	Daniel Hahn	Jeffrey Zuckerman	Marc Silberman
Allison Charette	Daniel Jaquette	Jennifer Grotz	Margaret Carson
Alta L. Price	Danuta Borchardt	Jessica Cohen	Margarit Ordukhanyan
Amaia Gabantxo	David Ball	Jill L. Gibian	Margherita Orsi
Amalia Gladhart	David Gramling	Jim Hicks	Marguerite Feitlowitz
Andrea G. Labinger	David Warriner	Johanna Bishop	Maria J. Evans
Anne Fisher	Davoud Rastgou	John Hargraves	Marian Schwartz
Anne Posten	Dennis McFall	Jon Dell Jaramillo	Mariana Romero-Gonzalez
Anni Liu	Eduardo Aparicio	Joon-Li Kim	Marjolijn de Jager
Annina Zheng-Hardy	Ekaterina Petrova	Joyce Zonana	Mark Schafer
Anton Hur	Elisabeth Jaquette	JT Hine	Martha Collins
Antonia Lloyd-Jones	Elizabeth Davis	Judith Vollmer	Martha Kosir
Ari Larissa Heinrich	Elizabeth Harris	Judy P. Shoaf	Matthew Jakubowski
Arnie Johnston	Ellen Elias-Bursac	Julia Grawemeyer	Matthew Shelton
Aron Aji	Eman Assad	Julia Lawson	Melissa Bowers
Asma Alhusaini	Emily Walsh	Julia Sanches	Mia Spangenberg
Aviya Kushner	Ena Selimovic	Julian Levinson	Michael Gibbons
Berenice Cocciolillo	Eric Sellin	Julie Lunde	Michael Goldman
Beth Smith	Erin Moure	Juliet W. Carpenter	Michael Ritterson
Bonnie Chau	Esther Allen	Kareem James Abu-Zeid	Michele Spring-Moore
Boris Dralyuk	Exe Fund	Karen W. Martin	Michelle Har Kim
Breon Mitchell	Frances Riddle	Katherine Van De Vate	Muireann Maguire
Bruna Dantas Lobato	Gabriel Lahood	Katherine Young	N. Grace Aaron
Carmen Boullosa	Gabriella Page-Fort	Katie Whittemore	Nancy Naomi Carlson
Carmen Ruiz-Sánchez	Gabrielle Civil	Katrina Dodson	Nancy P. Arbuthnot
Caroline S. West	Geoffrey Brock	Katrine Øgaard Jensen	Naomi Boyce
Cathryn Siegal-Bergman	Gnaomi Siemens	Kayla Johnson	Natasa Durovicova
Charles Lee	Haifa Abu Al-Nadi	Kelley D. Salas	Nathalie A. Harty
Chenxin Jiang	Heather Cleary	Kevin Blankinship	Nathaniel Popkin
Christina Kramer	Heather Hennes	Krista M. Brune	Neil Blackadder
Christina Saarinen	Hilah Kohen	Kristin Siracusa Fisher	Nicholas Rattner
Christopher Lupke	Hillary J. Gardner	Laura Nagle	Nicole Ball
Clare E. Vassallo	Izidora S. Angel	Laura Venita Green	Nikki Settelmeyer
Claudia Nuñez De Ibieta	J. Keith Vincent	Leah Janeczko	Nina Kambers
Claudia Routon	Jacob Rogers	Leora Zeitlin	Nina Perrotta
Colleen Lucey	James Richie	Leticia Rocha-Zivadinovic	Nora Favorov
Comfort T. Gordinier	Jamie Lauer	Ligia M. Yamazaki	Olga Zilberbourg

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2020–2021 Supporters

Olivia E. Sears	Sharon Fish Mooney
Olivia Lasky	Shelley Fairweather-Vega
Olivia Lott	Sibelan Forrester
Olja Knezevic	Silvia Valisa
Owen Good	Sonia Gollance
Patrick G. Blaine	Sonia Verjovsky
Paul Curtis Daw	Spencer Thurlow
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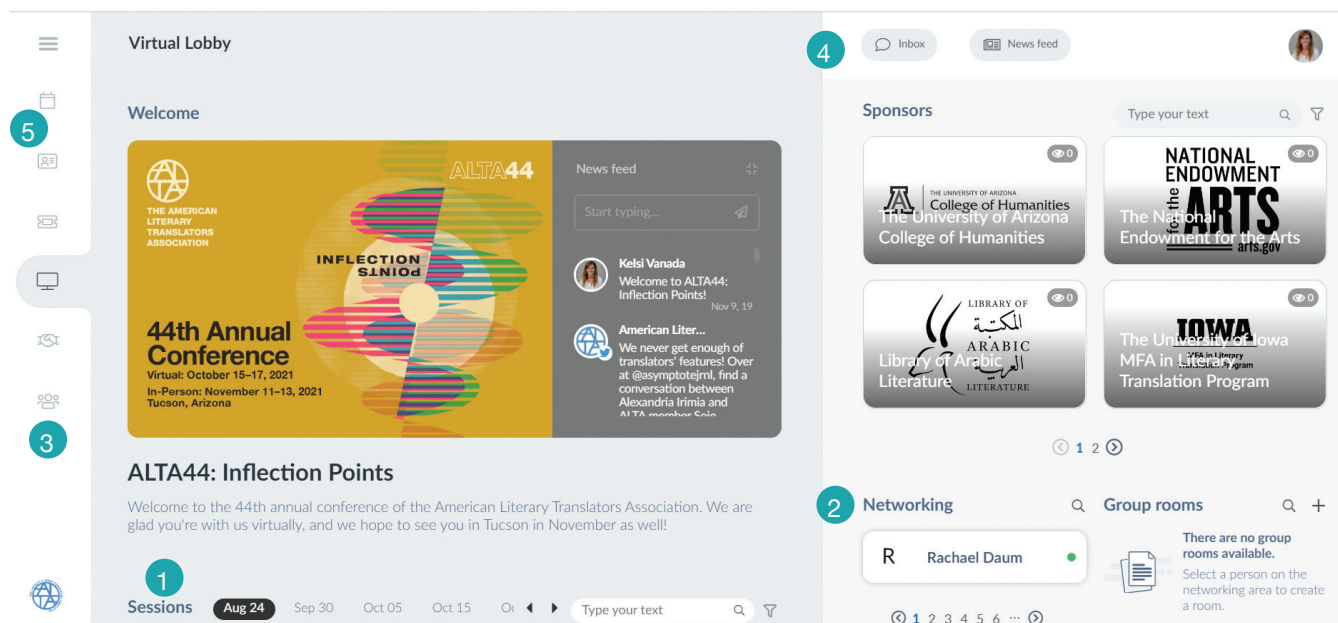
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How to Use InEvent, Our ALTA44 Virtual Platform



If you're new to InEvent, here are some things to know. When you register for ALTA44, you'll receive a confirmation email from InEvent. This email contains your unique, non-transferable link, also called your "magic link." Star or save this email! Clicking this link will automatically put you into the virtual lobby for the conference, with no sign-in or password required. If at any point you lose your magic link, email us at info@literarytranslators.org and we will provide a new one. To familiarize yourself with the platform, check out this [User Guide](#). It includes topics such as menu tabs, interaction options, and troubleshooting.

Click on the dates in Sessions (1) to see a lineup of events for that day. To join a session or event at its start time, click the tile that corresponds to it, and you will be put into the Zoom meeting or Zoom webinar for that event. To engage with your fellow attendees, use the Networking feature (2) in the bottom right-hand corner of the virtual lobby to invite someone to a call. Or, on the left-hand side of the virtual lobby, click the icon for Networking (3). Here you can see the names of all conference attendees and send someone a private chat. Your chat Inbox is at the top of the virtual lobby (4). In My Agenda, you can read detailed information about each event (5).

Connect with ALTA

To keep up with ALTA, make sure to sign up for our [newsletter](#)!



In This Member Newsletter:

- [ALTA is Hiring](#)
- [Meet ALTA's Newest Board Members](#)
- [Register for ALTA44: Inflection Points](#)
- [Join Us for the German-English Translation Siam at ALTA44](#)
- [ALTA44 In-Person Work Exchange Program](#)

ALTA is Hiring

ALTA is seeking motivated and organized applicants for the position of Membership and Development Coordinator! The Membership and Development Coordinator will be responsible for: communicating with current and interested members, coordinating fundraising campaigns, and developing and maintaining relationships with donors. The

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Hello, and welcome to ALTA44! The ALTA team, the 2021 Conference Organizing Committee, and I are excited to share another year of firsts with you: to provide options for as many attendees as possible, we've planned both a virtual and an in-person conference. In the schedule that follows, you'll find all the events we've programmed for this fall — we hope to see you at some or all of them!

Our conference features a few different types of events. **SEMINARS** and **ROUNDTABLES** gather small groups of translators to meet twice during the ALTA conference to explore a topic in depth. Other **SESSIONS** include professional development panels organized by the Conference Committee. **READINGS** consist of individuals sharing from their translated work. **SPECIAL EVENTS** include plenary sessions like our ALTA Awards Ceremony, Travel Fellows Reading, and Keynote Address. This year, we're pleased to again host meetings of **CAUCUSES** for BIPOC translators and LGBTQIA+ translators and allies, in coordination with their hosts.

We hope you'll [register for the conference](#) and join us for the full lineup of events that follows. A few events are also free and open to the public, and require registration as well. And, if you register for the conference at a tier that includes **Pitch Sessions** with translation editors and a **Multilingual Workshop** with an award-winning translator, scheduling information will be sent to you by email (individual pitch session and workshop times do not appear in this schedule).

This year's virtual conference will be hosted in the platform [InEvent](#). Upon registering for the conference, you will receive your unique link from InEvent via email and be able to join the conference "lobby," view the agenda, and interact with other conference-goers. InEvent also has the advantage of connecting directly to Zoom for all conference sessions. You will simply click the event you want to join at the appropriate time, and you'll be added to the Zoom meeting. In the meantime, you can add these events to your personal calendar through the [ALTA44 Google Calendar](#).

This year's virtual conference events are listed in Pacific Time (PT), and in-person conference events are listed in Mountain Time (MT). (This is because Tucson does not observe Daylight Savings time!) Because each seminar and roundtable takes place twice, the description, format, and organizer names for each are only listed once. One benefit of the virtual portion of the conference is that you don't have to miss anything, because recordings of all sessions and readings will be available to all conference registrants after the conference and through the end of 2021 on [ALTA's Crowdcast channel](#). You'll receive a passcode in your registration confirmation email for accessing Crowdcast recordings.

Registration for the in-person conference in Tucson will also take place through [InEvent](#). Please note that due to the need to plan for safety during the pandemic, **no in-person registration will be processed in Tucson**. Attendees must register online in advance of the conference. Please visit our website for information about travel to Tucson, and a link to book in our hotel block at the [Tucson Marriott University Park](#).

At ALTA, we recognize that guidelines around COVID-19 may change as the public health situation fluctuates. **Please refer to this [web page](#) for our most recent guidelines.**

Attendance at in-person conference events at the Marriott (including the keynote address and seminars and roundtables) will be capped for the purposes of social distancing. All in-person conference attendees are expected to be fully vaccinated at the time of the meeting. Proof of vaccination or a negative COVID-19 test taken within 72 hours of check-in will be required in order to attend the in-person ALTA44 conference. The CDC guidelines are now recommending that all people (regardless of vaccination status) wear face coverings in public spaces. Assuming this stays true for the week of the conference, we will be requiring face coverings while inside the conference venue. Like you, we look forward to the day when these precautions are no longer necessary. Until then, we will comply with CDC guidelines in order to keep our attendees, friends, Board, staff, and volunteers safe and healthy. Thank you for joining us in that effort!

Attendees should stay home if they have tested positive for COVID-19, are waiting for COVID-19 test results, have COVID-19 symptoms, or if they have had close contact with a person who has tested positive for or who has symptoms of COVID-19. We greatly appreciate your patience as we navigate the circumstances of this year, and hope you will join us this fall in whatever way it makes sense for you.

This fall, Caitlan Hendrickson will join us as **Ombuds**. The Ombuds is a confidential, informal, impartial, and independent resource for effective communication, collaboration, conflict transformation, and organizational change. She is available to assist with a wide variety of issues, concerns, conflicts, or other difficulties that may arise for conference attendees. Refer to the Ombuds section above for details about how to set up a meeting with Caitlan at the in-person conference. You'll also find her office hours listed there and in the schedule below.

During the virtual conference, we have a **Help Desk** set up in our virtual platform. If you have a question about navigating the platform, accessibility, or anything else, please click the tile for the Help Desk and you'll be added to a Zoom meeting where a volunteer will be waiting to answer your questions.

We welcome everyone to the ALTA conference, and we are committed to making our programming accessible. With questions about access, or to request any disability-related accommodations that will facilitate your full participation, please contact me at kelsi@literarytranslators.org.

See you online and in Tucson soon! I look forward to the conversation.

—Kelsi Vanada, ALTA Program Manager

ALTA44: Inflection Points — Virtual Lead-up Events

Tuesday, August 24

→ **Special Event** 10:00-11:00am PT
“How to Pitch Publishers” Recording Watch Party
(FREE & OPEN TO THE PUBLIC)

September 8 — September 24

Pitch Sessions with translation editors held in Zoom

Thursday, September 30

→ **Special Event** 10:00-11:00am PT
German-English Translation Slam: One Text, Two Translators, and No Wrong Answers
(FREE & OPEN TO THE PUBLIC)

Moderator: David Gramling

Participants: Didem Uca and Jon Cho-Polizzi

Joined by: Jake Schneider, *SAND* journal

This event is a collaboration between ALTA and [SAND journal](#), is sponsored by [Wunderbar Together](#), and is affiliated with [The Tucson Humanities Festival at the University of Arizona](#).

Come join us for a lively, interactive event, where translators and non-translators alike get a peek inside the translation process—and the fact that different translations can be equally valid. Two translators will arrive having independently completed an English translation of the same German poem by Keça Filankes. They’ll read their translations, and then describe their choices, as well as cultural and linguistic aspects of the original poem. Which parts of each version will you prefer? Are there other possible translations that you might suggest? During the reading and moderated conversation, you’ll be invited to offer your own suggestions in the chat, and the event will conclude with a live Q&A.

SAND, a Berlin-based English literary and arts journal, was founded in 2009 and will be releasing its 23rd issue in October. Featuring work by writers, translators, and artists from around the world, *SAND* seeks out fresh and underrepresented perspectives—from more than 50 countries and territories so far, both English originals and translations.

October 3 — 10

Multilingual Workshops held in Zoom

Tuesday, October 5

→ **Special Event** 4:00-5:00pm PT
Inflection Points: A Gallery Talk on Poetry in Translation (FREE & OPEN TO THE PUBLIC)

Moderator: Julie Swarstad Johnson

This event is a collaboration between ALTA and the [University of Arizona Poetry Center](#). It is supported by a grant from Arizona Humanities, and hosted by the Tucson Humanities Festival at the University of Arizona. It can be accessed in InEvent, or by signing up on the Tucson Humanities Festival’s [website](#).

As we emerge from this time of crisis, how might the field of literary translation chart new trajectories and imagine new narratives of possibility? Four translators of poetry—Kareem James Abu-Zeid (Arabic, French, German), Alex Braslavsky (Polish, Russian), Jein Han (Korean), and Farid Matuk (Spanish)—will discuss how this question informed their process of curating works for [Inflection Points](#), a digital exhibition presented by the Poetry Center in collaboration with the American Literary Translators Association. Curators will highlight pieces from the exhibit and explore the potential for poetry to cross boundaries of language, culture, place, and time.

Wednesday, October 6

→ **Caucus** 11:00am-1:00pm PT
Queering Translation Caucus & Happy Hour with Editors (FREE & OPEN TO THE PUBLIC)

To join, register in advance at this [link](#).

The Queering Translation Caucus is for translators (LGBTQIA+ and allies) who practice queer(ing) translation, broadly described. The first hour will be dedicated to a happy hour with editors of translation, and the second will be for the caucus gathering.

This gathering is free and open to the public, whether or not you are registered for the ALTA conference. Register in advance at the link above.

Thursday, October 7

→ **Caucus** 8:00-10:00am PT

BIPOC Caucus and Happy Hour with Editors

(FREE & OPEN TO ALL WHO IDENTIFY AS BIPOC)

To join, register in advance at this [link](#).

A gathering for literary translators or aspiring literary translators, free and open to all who identify as BIPOC (Black, Indigenous, and People of Color). ALTA membership or conference registration is not required. Come even if you don't know any other members—we'd love to meet you! The first hour will be a happy hour with editors of translation, and the second will be a more social hang-out. Register in advance at the link above.

The BIPOC Literary Translators Caucus is a space for literary translators who identify as Black, indigenous, and/or people of color. We share knowledge, discuss issues, organize regular feedback circles, and more. To find out more about the BIPOC Literary Translators Caucus, sign up [here](#) or email heritage@literarytranslators.org.

October 11 – 17



ALTA44 Bookfair

The ALTA Bookfair is always a celebration of the work of our community. Enjoy browsing the titles translated by your colleagues, and know that with every purchase, you're giving back to ALTA and to indie bookstores, and supporting translators and their presses!

Read the World Social Media Bookfair

This year, we are also excited to announce the debut of Read the World! Read the World is an online bookfair taking place over social media from October 11-17. Watch for #ReadtheWorld and a bookfair discount code on Twitter, Instagram, and Facebook, and support participating publishers by sharing the word. The more attendees like and share the #ReadtheWorld posts on social media, the more attention we can drive toward supporting translation publishers. Plus, visit [ALTA's website](#) to check out a list of participating publishers, and follow links to purchase books or journal subscriptions on their websites.

Bookshop.org Virtual Bookfair

During our 2021 conference, ALTA is using Bookshop.org to highlight member translations and the titles published by translation presses. As affiliates of Bookshop, Bookshop pays ALTA a 10% commission on every sale, and gives a matching 10% to independent bookstores. Support translators and their presses by purchasing books through the ALTA44 Bookfair page on [Bookshop.org](#).



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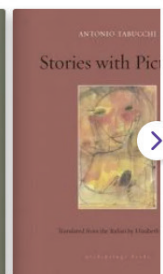
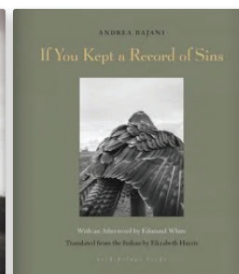
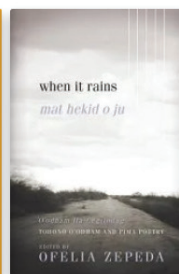
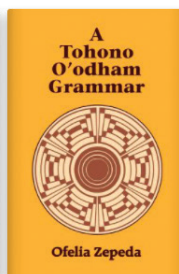
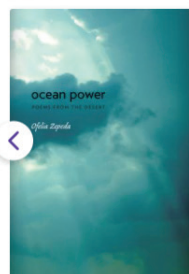
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Friday, October 15

→Session 9:00-9:45am PT

Contracts and Rights: Your Questions Answered

Panelists: Umair Kazi, Allison Markin Powell, Julia Sanches

Experienced panelists will answer questions about contracts and rights. Questions may be submitted in advance or posed during the session. We recommend reviewing the [Authors Guild Literary Translation Model Contract](#) in advance of submitting your questions and attending the session.

Submit a question for the panelists in advance using [this form!](#)

→Session 10:00-10:45am PT

Translation Out Loud: Performing Translations to an Audience

Panelists: Almiro Andrade, Catherine Boyle

Reading translations to an audience is always tricky. How will the audience receive a text whose cultural context they might know little about? How might they receive foreign words they don't readily understand? And how to best cultivate a captive audience? In this panel, theater translation experts will discuss how to best convey the nuances of translated texts through performance.

→Reading 2:00-3:00pm PT

Annual Bilingual Reading Series: Poetry Potpourri, hosted by Alexis Levitin **Readers as of September 15**

Translator	Author	Country	Language	Genre
Olga Livshin	Vladimir Gandelman	United States	Russian	Poetry
Calvin Olsen	João Luís Barreto Guimarães	Portugal	Portuguese	Poetry
Maureen Shaughnessy	Nurit Kasztelan	Argentina	Spanish	Poetry
Wioletta Polanski	Leszek Dlugosz / Maria Pawlikowska-Jasnorzewska	Poland	Polish	Poetry
Olivia Sears, <i>reading with author</i>	Mariangela Gualtieri	Italy	Italian	Poetry
Soje	Lee Soho	South Korea	Korean	Poetry
Martha Kosir	Katja Gorecan	Slovenia	Slovenian	Poetry
Laura Nagle	Adela Zamudio	Bolivia	Spanish	Poetry
Pablo Brescia	Pablo Brescia	Argentina	Spanish	Other
Laura Cesarco Eglín	Gabriela Aguirre	Mexico	Spanish	Poetry

→Session 11:00-11:45am PT

Marketing & Promoting Literary Translations

Panelists: Lisa Dillman, Riley Rennhack, Christine Swedowsky

This panel will provide an overview of what translators can do to market and promote their books, and how this fits in with efforts from their publisher, and with booksellers. Using Pilar Quintana's *The Bitch*—which was longlisted for the National Book Award for Translated Literature—as a case study and expanding outward from there, the three panelists will provide concrete advice along with anecdotes about how marketing plans change when a book takes off. Overall, this panel will help you to understand what's under your control, and what's not, making everyone a better team player when it comes to promoting your projects.

→ **Session 3:30-4:15pm PT**

The Translation Ecosystem

Panelists: Jeremy Tiang, Ethan Nosowsky, Allison Malecha, Jessica Friedman

A healthy ecosystem depends on the interdependence and cooperation between its existing parts, all of which play a role in its ideal functioning. Carrying this metaphor to the world of translation, what does a thriving translation ecosystem look like? Who are the players and how do they interact? Where does their work intersect? How might they cooperate to ensure the vitality of a system on which they depend? This session will bring together an agent, scout, and editor to discuss their work with a translator, considering the role a translator plays in a thriving translation ecosystem.

→ **Special Event 5:00-6:15pm PT**

2021 ALTA Mentorship Program Reading

(FREE & OPEN TO THE PUBLIC)

Please join ALTA's 2021 Emerging Translator Mentorship Program cohort for a live virtual reading! In an event hosted by ALTA Board member Sean Bye, the eight 2021 mentees will read from the projects they have worked on this year with their mentors, followed by audience Q&A.

2021 Mentees: Ania Aizman (Russian prose), Alex Braslavsky (Non-language-specific, non-genre-specific), Jein Han (Korean poetry), Jack Hargreaves (literature from Singapore), Ho Zhi Hui (literature from Singapore), Serin Lee (Korean prose), Lucy Scott (Dutch Prose), and Jenna Tang (prose from Taiwan)

→ **Special Event 6:15-7:00pm PT**

Opening Gathering, hosted by Marian Schwartz & Allison Charette

Attendees will be shuffled into breakout rooms in Zoom to meet fellow conference-goers in smaller groups.

Saturday, October 16

→ **Seminar 9:00-10:15am PT**

Poetry's Geographies: Conflict, Context, and Connection in USA and UK Translations, Part 1

Organizers: Katherine M. Hedeon, Zoë Skoulding, Ghazal Mosadeq

Participants as of September 15: Lucas Klein

How can poetry translation on either side of the Atlantic redraw maps to create new connections, particularly in the light of recent tendencies towards isolationism? How can it produce change by rewriting lines of conflict and colonization, navigating neighboring contexts, or exploring implications that are shared between cultures? As examples, Katherine Hedeon and Zoë Skoulding will offer texts as editors of a forthcoming transatlantic anthology of translation, including work by Don Mee Choi, Forrest Gander, Sasha Dugdale, and Meena Kandasamy, as well as Ghazal Mosadeq, whose translation of poetry from Iran broaches a politics in which both the USA and UK are implicated. Participants will be invited to respond to these texts and to suggest others for further discussion.

Format: Texts will be shared in advance. The first session will feature brief presentations to stimulate discussion of selected works. Participants will then be invited to share their own examples relevant to the conversation, including translations in progress.

→ **Seminar 9:00-10:15am PT**

How Can We Transform Translation to Build it as Decolonial, Collective Practice?, Part 1

Organizers: Violeta Orozco, Paulina Barrios, Sneha Khaund
Participants as of September 15: Lara Norgaard, Olivia Lasky, Anton Hur, Gwendoline Choi, Stacey Alba Skar-Hawkins, Liz Rose, Julia Sanches

We aim to explore how translation as collective praxis holds potential for decolonizing the field. We hope to discuss the radical possibilities of collectivities in moving beyond a market paradigm of individual authorship to one which emphasizes plurality and multiplicity through communal translation. Likewise, we will question how postcolonial modes of community translation offer different epistemological directions than colonial practices of using standardized efforts of translation as tools of control and annexation. The seminar's goal is to explore collective translation projects and engage with their negotiations of dominant languages and hegemonic constructions of race, gender, and sexuality.

Format: Organizers will circulate two to three suggested readings to prompt participants' response to the questions guiding this roundtable. Participants may bring samples of their own translation projects or prepare a brief paper or oral presentation to guide their intervention.

→ **Seminar 9:00-10:15am PT**

What do Students Want from Literary Translation Programs and Workshops?, Part 1

Organizers: Soje, Lisa Hofmann-Kuroda

Participants as of September 15: Eliza Claudia Filimon, Andrea Jurjević, Laura Cesarco Eglín, Berenice Cocciolillo, Frances Riddle, Christina Ng, Katie Whittemore, Lucinda Clark, Serin Lee, Wioletta Polanski, Stine An, Becka McKay, Eri Nakagawa

This roundtable will discuss, from students' perspectives, how translation should and/or can be taught. In sharing what worked, what didn't work, what we'd like to see or try, etc. among our experiences across Asia, UK, and the US, we as co-organizers found that diasporic environments served us diasporic translators best. But because we're working from different languages and part of different diasporas, we began to consider the possibilities of inter-diasporic learning. We aim to propose a couple of ideas of our own, generate more through audience participation, and conclude with a list of different workshop models for educators to try out (something like *Craft in the Real World*, but for literary translation workshops). The organizers will potentially make a zine after the event.

Format: Readings about the history and politics of literary translation will be circulated in advance. The organizers will present their experiences in being taught and teaching literary translation. Then participants will share theirs, from which the group will make pro/con lists.

→ **Seminar** 9:00-10:15am PT
How Do We Translate Contested or Un(der)valued Spaces?, Part 1

Organizers: Nedra Rodrigo, Meena Kandasamy, Nimmi Gowrinathan

Participants as of September 15: Sawad Hussain, Ghada Mourad

Contested spaces require a negotiation between catastrophes, with armed conflicts arising from the personal expressed in the political, notably through language. This roundtable discusses issues particularly relevant to translating texts from such spaces. What ethical practices can we translators aspire to when translating the literature of marginalized, or of traumatized populations, so as not to further devalue them? How can the trajectory of translation include what is not valued in the mainstream? What additional work must we do in bringing a potentially sensitive or divisive text into another language (research, framing, supporting/protecting the author)? The roundtable welcomes engagement by translators of texts by stateless, queer, disabled, unhoused, and other vulnerable persons.

Format: We will require all participants to read two short essays and an interview in preparation for the roundtable, and encourage participants to bring in short excerpts of their own work to share during the discussion.

→ **Roundtable** 9:00-10:15am PT
Translating the Weird and Wildly Inappropriate— And What Does That Even Mean?, Part 1

Organizers: May Huang, Natascha Bruce, Jenna Tang

Participants as of September 15: Jack Hargreaves, Paige Aniyah Morris, Anne Henochowicz, Priscilla Hunter, Mairead Harris, Brianna Salinas

Translation can be weird work: when we bring another culture into English, we're often faced with the question of whether to mitigate or amplify weirdness for the comfort of our readers. Similarly, we confront texts containing elements we might consider inappropriate, from homophobic characters to racist slurs. But who are we trying to make comfortable or uncomfortable in translation? And how far should translators go in the pursuit of weirdness, be it structural, literary, or cultural? We'll talk about why unfamiliarity is part of the boundary-navigating (and -pushing) work that translators do, as well as how the literary translation market fetishizes, yet also rejects, weirdness.

Format: Organizers and participants will bring an excerpt of the weirdest or most inappropriate translation they have done, and share strategies they employed to navigate that strangeness.

→ **Roundtable** 9:00-10:15am PT
A Smaller World: How International Connections Transform Translators' Careers, Part 1

Organizers: Chenxin Jiang, Aviya Kushner, Amaia Gabantxo

Participants as of September 15: Mia Spangenberg, Armine Kotin Mortimer, Allison M. Charette, Linda Gaus, Zhi-Hui Ho, Laura Venita Green, Matthew Spencer, Ruth Krawczyk, Linda Worrell, Wioletta Polanski, Don Henderson

This roundtable will ask the questions: What new opportunities are available to US translators and institutions such as publishers, magazines, and teaching programs via international engagement, particularly in newly available virtual settings? And what ethical imperatives do US translators face in this engagement? Some of the opportunities we'll discuss include: US-based translators working with publishers in other Anglophone or non-Anglophone countries, US-based translation programs bringing in international input, and publishers outside the US looking to expand their US footprint and vice versa, among many others. The roundtable especially welcomes emerging translators looking to make use of opportunities to engage and build community internationally.

Format: We'll start with a wide-ranging discussion of new ways translators are engaging internationally. Next, each participant will discuss an organization outside the US with which they have collaborated, hope to collaborate, or believe ALTA should work with.

→ **Roundtable** 9:00-10:15am PT
Implosion: Has the Periphery Displaced the Center in Spanish-Language Writing?, Part 1

Organizers: Christina MacSweeney, Samantha Schnee, Gabriela Jauregui

Participants as of September 15: Amalia Gladhart, Dorothy Potter Snyder, Julie Ann Ward, Maureen Shaughnessy, Barbara D. Riess, Katie King, Wendy Call, Heather Houde, Patrick Blaine

This roundtable aims to discuss developments in Spanish-language literature, with particular reference to Latin America. The term "implosion" is used to address the ways the weight of new writing has displaced traditional conceptions of the relative visibility of literary cultures. Periphery and center are not only seen in geographical terms, but can also include gender, identity, and Spanish as a second language. Questions to be discussed are: How has the publishing landscape changed? Is it still possible to talk about a center and periphery? What have been the main motivators of the change? In what ways has contemporary writing from Latin America altered the literary scene? Which groups/cultures/genres remain on the margins? What developments do participants foresee?

Format: In the first session, participants share their experiences of translating, editing, publishing, or curating works of Spanish-language literature in different formats. The second session will address the questions given in the description and answer others raised by participants and audience members.

→ **Roundtable** 9:00-10:15am PT
Russian Translation Workshop, Part 1

Organizers: Elina Alter, Josephine von Zitzewitz

Participants as of September 15: Irina Sadovina, Grace Sewell, Marianna Suleymanova, Dominique Hoffman, Tatiana Samsonova, Dmitri Manin, Jane Bugaeva, Anna Krushelnitskaya

The Russian Translation Workshop will provide a venue for translators from Russian at all levels of experience to share and discuss current projects. Participants in the workshop are invited to bring short pieces or excerpts from longer works in any genre, at a stage in which these translations would benefit from discussion. We will draw on the workshop's collective enthusiasm and expertise to address the particular challenges of each translation project.

Format: Participants should prepare a .doc or .pdf file containing their translation, the original passage, and any context that may be helpful to know. If sharing texts in advance of a virtual workshop proves challenging, participants will share their texts live.

→**Roundtable 9:00-10:15am PT**
**Translation as Educational Inflection Point:
How Do We Make this Happen?, Part 1**

Organizers: Marguerite Feitlowitz, Regina Galasso

We'll discuss how translation study and practice can help in opening up/complicating "majors" and other courses of interdisciplinary study, paths to/modes of political engagement, resistance to repressive structures (of thought, historical assumptions/blind spots, generic/canonical "rules" and "boundaries"), and activism (including for language rights, on behalf of the forcibly displaced, of refugees, of authors suffering censorship and worse). What networks can we establish to connect our undergrads and provide opportunities?

Format: We ask that participants share descriptions of readings, exercises, and assignments. How do students connect translation classroom work to the rest of their complex, often multilingual, multiethnic, multiracial lives? What do they want to create? How best can we abet them?

→**Roundtable 9:00-10:15am PT**
**Italian-English Inflections and Prospections,
Part 1**

Organizers: Sherry Roush, Alessandro Vettori

Participants as of September 15: Hannah Marcus, Crystall Hall, Fiona M. Stewart, Ellis Kierans, Giuseppe Bruno-Chomin, Danielle Pieratti, Patience Haggin, E.P. Floyd, Bradford A. Masoni, Leah Janeczko, Oonagh Stransky, Johanna Bishop, Angela Allyn

Taking our cue from this year's conference theme, this roundtable invites participants to examine how literary translation from Italian into English has evolved most recently. In the social context, how are we conveying today our emerging understandings of embodiment/identity (migration, dialect/campanilismo, race, gender, orientation, age, class, pronoun usage, etc.)? What shifts according to period/genre? How are these concerns shaping, in turn, the kinds of works we choose to translate? The roundtable also showcases a new series dedicated to publishing "Other Voices of Italy," and aims to establish an information bank of publishers, prizes, and opportunities specifically dedicated to Italian literary translation.

Format: Participants are invited to reflect and share their Italian translation contexts/challenges. Co-organizers will pre-circulate examples of existing resources, requesting participants to add information for subsequent dissemination.

10:15-10:45AM PT — BREAK TIME

→**Roundtable 10:45am-12:00pm PT**
What are National Literatures?, Part 1

Organizers: Jennifer Shyue, Emma Ramadan, Candice Whitney

Participants as of September 15: Yilin Wang, Evan McGorray, Sharon Fish Mooney, Shelley Fairweather-Vega, Jeffrey Zuckerman, Quyen Nguyen-Hoang, Whitney DeVos, Lynn Palermo, Sharon Wood, Ekaterina Petrova, Anna Chiafele

What are national literatures, and how are they defined? In this roundtable, we consider the implications, even dangers, of qualifying literature with nation-states. What do we mean when we say "French," "Italian," or "Peruvian" literature? Are there themes these literatures are thought to address? Why must the reader type "immigrant," "post-colonial," or "exile" into Google to find writers who speak about national and international traumas? As translators of writers whose sense of national belonging is complicated or contested, we aim to ask generative questions about how we name and label. We also want to ask ourselves: How do we frame the work we're translating so that it's legible to target readers, but also reflective of how the writers see themselves and their work?

Format: We welcome all those interested to this session of collective exploration, including, but not limited to: agents, editors, people with a complicated sense of national belonging, representatives from cultural institutions, reviewers, and translators.

→**Roundtable 10:45am-12:00pm PT**
**What are Creative Approaches to Translating the
"The"?, Part 1**

Organizers: Jennifer Rathbun, Nancy Naomi Carlson, Mauricio Espinoza

Participants as of September 15: Laura Nagle, Anna Vilner, Calvin Olsen, Marielle Sutherland, Kathleen Maris Patrineri

How should translators best deal with the translation of gendered definite articles in the English language? What challenges arise when translating an inclusive, non-"standard" definite article? How do these challenges intersect with traditional ones related to dealing with the "the"? In an age of heightened attention to diversity, equity, and inclusion in the international translation world, these issues come to the forefront. Come join us, a trio of writer-translators and scholars, to share your approaches to translating the definite article, including breakout groups for discussion of specific examples. In addition, we'll share with you our own strategies to tackle definite articles, provide examples, and raise discussion questions like the ones above.

Format: Session 1 (15 min) "skirmishes" with translating the "the." (30 min) Participants share their war stories. (20 min) A specific question will be asked. (10 min) Q & A. | Session 2 (20 min) More questions generated from the audience will be addressed. (45 min) Breakout sessions. (10 min) Wrap-up.

→**Roundtable** 10:45am-12:00pm PT

What Are the Challenges when Translating Race and Ethnicity in Performing Arts?, Part 1

Organizers: Ana Méndez-Oliver, Genevieve Waite

Participants as of September 15: Neil Blackadder, Hillary Gardner

Inspired by the ALTA44 conference topic, this roundtable looks to examine the challenges that may arise when translating racial and ethnic differences in the performing arts, and within our current global social-political environment. Here are some of the questions that may be addressed: How can one translate a distinct jargon spoken or associated with a specific race or ethnicity? How can the colloquial language of the original be preserved in the target language? How do translators mitigate the level of discomfort that may arise in the audience? How can the untranslatable be abridged from one culture and language to the other? In addition, what kind of ethical decisions can be made for a performance?

Format: The organizers will ask the participants to share a short excerpt of a translation that illustrates and/or problematizes the roundtable's topic a week prior to the conference. The organizers will also circulate these excerpts among the participants before the roundtable meets.

→**Roundtable** 10:45am-12:00pm PT

What Can Translation Collectives Do?, Part 1

Organizers: Sarah Booker, Sarah Blanton, Denise Kripper

Participants as of September 15: Derick Mattern, Michele Rosen

The emergence of translation collectives over the last decade signals translators' inclination to build community, work collaboratively, and find guidance and support. Translation is becoming seen less as a solitary act and more as a cooperative effort to produce meaningful work that, in many cases, inspires change and provides platforms for diverse voices to be heard. Some collectives are structured within the university setting, while others are based geographically or within specific working languages. This workshop provides a space for collectives to discuss and share their approaches, successes, failures, and innovations. We ask: What can translation collectives do? What makes them productive, imaginative, and supportive? How can we build community within and across collectives?

Format: We ask participants to prepare a description of their collective and the activities and/or work they do. We are also interested in what has worked well and if there are challenges the group has encountered. We will then open the floor for discussion.

→**Roundtable** 10:45am-12:00pm PT

How Might US, Canadian, and Mexican Literary Translation Associations Collaborate?, Part 1

Organizers: Ellen Elias-Bursac, Bilal Hashmi, Arturo Vázquez Barrón

Participants as of September 15: Diana Arbiser, Yeddanapudi Radhika, Joon-Li Kim, Doo-Sun Ryu

The presidents of Ametli of Mexico, LTAC of Canada, and ALTA will brainstorm about ways our three associations can work together to develop this exciting new collaboration. This is an open conversation; we welcome input from ALTA members and conference attendees.

Format: Our three associations are joining forces to create an Americas-wide network linking literary translators, aiming in particular to increase the sharing of resources and knowledge, and promote initiatives and events for the benefit of our members.

→**Roundtable** 10:45am-12:00pm PT

Does Translation Transcend Difference?, Part 1

Organizers: George B. Henson, Layla Benitez-James, Pablo Brescia

Participants as of September 15: Michelle Kyoko Crowson, Corine Tachtiris, Cristina Pinto-Bailey, Patrick Ploschnitzki, Michelle Mirabella, Mercedes Guhl, Keith Cohen

This roundtable posits that translation is always already predicated on difference—first and foremost linguistic, but also cultural and often racial, ethnic, religious, ideological, and temporal—while at the same time reciprocal. In other words, despite, or perhaps because of, translating a text by an author who is radically different, both source text and translation gain something in the act of translation. Taking the Amanda Gorman controversy as an inflection point in translation, this roundtable, rather than asking who should be allowed to translate, asks what happens when translators engage with texts written by authors who are radically different than themselves.

Format: Each roundtable participant should be prepared to discuss, citing their own work: 1) their experience translating a text by an author who is/was in some way radically different than themselves, and 2) what was gained in the act of translation.

→**Roundtable** 10:45am-12:00pm PT

What are the Ethical Implications of Translating Children's Literature?, Part 1

Organizers: Katarína Koreňová, Markéta Andričíková

Participants as of September 15: Kelly Zhang, Anam Zafar, Maria Evans

Have children become miniature adults again? Are their minds a sponge that can be fed anything? Translation is a part of literary communication that involves several adult players with different motives and values. Does this communication encompass responsibility toward the target recipient? The discussion will explore the role of translators in mediating adult content in children's books.

Format: Participants will be given short texts that have already been translated, and will be asked to consider their possible impact on the recipient.

→ **Roundtable** 10:45am-12:00pm PT
Literature Off the Beaten Track, Part 1

Organizers: Anna Halberstadt, Olga Livshin

Participants as of September 15: Margaret Besser, Mindl Cohen, Henry Gifford, Anushka Sen, Slava Faybysh

Translators often (re)discover non-contemporary writers, and face difficulties trying to place texts pertaining to a different time period in journals. Formal conventions can be impossible to render into English. The sociopolitical agenda of the day, or very different attitudes toward religion in the source culture, can make a text awkward in the target language. Avant-garde movements that have never been translated before can feel alien in English. Do such factors affect the choice of writers/texts that we translate? What literary expectations do we uphold as we translate a newly discovered prose writer or poet? And how do we go about publishing a text that feels far away from contemporary fashions in English?

Format: Organizers will circulate brief samples that are at odds with current publication trends. Participants will also be asked to bring their own examples. The goal is to better understand what makes a less-visible text, and share strategies for translation and dissemination.

→ **Reading** 2:00-3:00pm PT

Annual Bilingual Reading Series: Prose Potpourri, hosted by Alexis Levitin
Readers as of September 15

Translator	Author	Country	Language	Genre
Patience Haggin	Fausta Cialente	Italy	Italian	Fiction
Ekaterina Petrova	Iana Boukova	Bulgaria	Bulgarian	Fiction
Heather Green	Sarah Manigne	United States	French	Fiction
Samantha Farmer	Jasna Jasna Žmak	Croatia	Croatian	Fiction
Katherine Young	Narine Abgaryan	Russian	Russian	Fiction
Grace Sewell, <i>reading with author</i>	Olga Krause	Russia	Russian	Fiction
Irina Sadovina	Anna Nerkagi	Russia (Indigenous North)	Russian	Fiction
Paula Haydar	Basma Elkhatib	Lebanon	Arabic	Fiction
Anna Chiafele and Lisa Pike	Silvana La Spina	Italy	Italian	Fiction
Cristina Pinto-Bailey	Maria Valeria Rezend	Portugal	Portuguese	Fiction

→ **Special Event** 5:00-6:00pm PT

2021 ALTA Awards Ceremony and In Memoriam, hosted by ALTA Vice President Annie Fisher

Tune in to find out this year's winners of the [Lucien Stryk Asian Translation Prize](#), the [Italian Prose in Translation Award](#), and the [National Translation Awards in Prose and Poetry](#)! Judges will highlight the works on each prize's shortlist before announcing the winners and engaging them in a short conversation about their winning translations. A brief In Memoriam will allow for time to honor those translators who have passed away in the previous year.

→ **Roundtable** 10:45am-12:00pm PT
The Long Haul: Pacing, Delay, and Sustainability in Translation, Part 1

Organizers: Diana Thow, Jamie Richards

Participants as of September 15: Russell Scott Valentino, Martha Kosir, Patricia de Ribes, Erin Riddle, Nathan Dize

How long does it really take to translate and publish a literary work? What happens when that timeline is not the one you've anticipated or prepared for? The Coronavirus pandemic has, for many, restructured our days and our relationship to time. Translators have felt this shift professionally, with delayed publications, Zoom readings, and cancelled talks. But translations have often had unpredictable timelines, even before COVID. In this roundtable we will reflect on timeliness and translation: on daily routines of sitting down to work, on deadlines, publishing, the translation industry, and beyond. We will discuss the unpredictable nature of translation work, but also the moments of sustainability and stability that can emerge, by drawing on resources specific to translation.

Format: Organizers will prepare informal comments and share anecdotes with the audience.

Sunday, October 17

→ **Seminar** 9:00-10:15am PT
Poetry's Geographies: Conflict, Context, and Connection in USA and UK Translations, Part 2

→ **Seminar** 9:00-10:15am PT
How Can We Transform Translation to Build it as Decolonial, Collective Practice?, Part 2

→ **Seminar** 9:00-10:15am PT
What do Students Want from Literary Translation Programs and Workshops?, Part 2

→ **Seminar** 9:00-10:15am PT
How Do We Translate Contested or Un(der)valued Spaces?, Part 2

→ **Roundtable** 9:00-10:15am PT
Translating the Weird and Wildly Inappropriate— And What Does That Even Mean?, Part 2

→ **Roundtable** 9:00-10:15am PT
A Smaller World: How International Connections Transform Translators' Careers, Part 2

→ **Roundtable** 9:00-10:15am PT
Implosion: Has the Periphery Displaced the Center in Spanish-Language Writing?, Part 2

→ **Roundtable** 9:00-10:15am PT
Russian Translation Workshop, Part 2

→ **Roundtable** 9:00-10:15am PT
Translation as Educational Inflection Point: How Do We Make this Happen?, Part 2

→ **Roundtable** 9:00-10:15am PT
Italian-English Inflections and Prospections, Part 2

10:15-10:45AM PT — BREAK TIME

→ **Roundtable** 10:45am-12:00pm PT
What are National Literatures?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
What are Creative Approaches to Translating the "The"?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
What Are the Challenges when Translating Race and Ethnicity in Performing Arts?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
What Can Translation Collectives Do?, Part 2

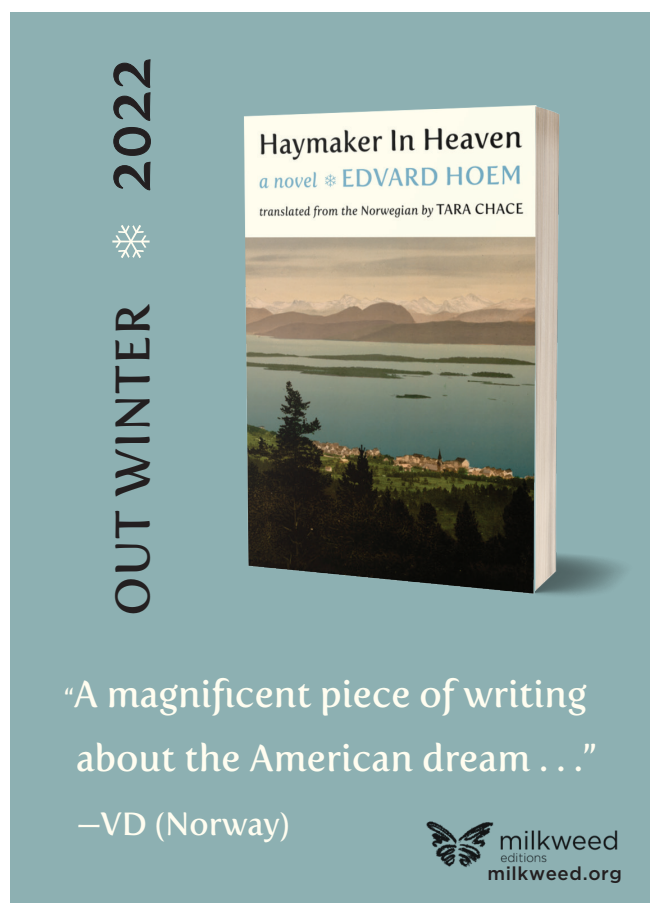
→ **Roundtable** 10:45am-12:00pm PT
How Might US, Canadian, and Mexican Literary Translation Associations Collaborate?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
Does Translation Transcend Difference?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
What are the Ethical Implications of Translating Children's Literature?, Part 2

→ **Roundtable** 10:45am-12:00pm PT
Literature Off the Beaten Track, Part 2


→ **Roundtable** 10:45am-12:00pm PT
The Long Haul: Pacing, Delay, and Sustainability in Translation, Part 2



OUT WINTER 2022

Haymaker In Heaven
a novel * EDVARD HOEM
translated from the Norwegian by TARA CHACE

"A magnificent piece of writing about the American dream . . ."
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→ **Reading** 2:00-3:00pm PT

Annual Bilingual Reading Series: Multigenre Potpourri, hosted by Alexis Levitin

Readers as of September 15

Translator	Author	Country	Language	Genre
Annie Fisher	Ksenia Buksha	Russia	Russian	Fiction
Anna Vilner	Hebe Uhart	Argentina	Spanish	Nonfiction
Hannah Allen, <i>reading with author</i>	Salomé Assor	Canada	French	Fiction
Emily Hunsberger	Alfonsina Storni	Argentina	Spanish	Poetry
Dorothy Potter Snyder	Alberto Chimal	Mexico	Spanish	Other
Shelley Fairweather-Vega	Shahzoda Samarqandi	Uzbekistan	Russian	Fiction
Ghada Mourad	Omar Youssef Souleimane	Syria	French	Fiction
Nancy Jean Ross	Rosario Castellanos	Mexico	Spanish	Other

→ **Special Event** 5:00-6:15pm PT

2021 ALTA Virtual Travel Fellows Reading

(FREE & OPEN TO THE PUBLIC)

Please join ALTA's 2021 Virtual Travel Fellows for a live virtual reading! In an event hosted by former ALTA Travel Fellow Robin Myers, the ten 2021 Fellows will read from their translations.

2021 Virtual Travel Fellows: Fatemeh Madani Sarbarani (2021 Peter K. Jansen Memorial Virtual Travel Fellow, Persian), Anushka Sen (2021 Peter K. Jansen Memorial Virtual Travel Fellow, Bengali), Michelle Kyoko Crowson (Japanese), Christine Gutman (French), Lara Norgaard (Indonesian, Portuguese, Spanish), Calvin Olsen (Portuguese), Marielle Sutherland (German), Yilin Wang (Mandarin Chinese), Candice Whitney (Italian), and Anam Zafar (Arabic, French)

→ **Special Event** 6:15-7:00pm PT

Closing Gathering hosted by ALTA President

Ellen Elias-Bursac

Attendees will be shuffled into breakout rooms in Zoom to talk with fellow conference-goers in smaller groups.

TRANSLATION GRANT

The Sheikh Zayed Book Award Translation Grant is available for winners and shortlisted titles in the Literature and Children's Literature Award. Head to the prize website to find out more about the books and the funding available.



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THE AMERICAN- SCANDINAVIAN FOUNDATION TRANSLATION AWARDS

The American-Scandinavian Foundation annually awards three translation prizes for outstanding translations of poetry, fiction, drama, or literary prose written by a Nordic author born after 1900. The Nadia Christensen Prize is awarded for the best entry; the Leif and Inger Sjöberg Award to an individual whose literary translations from a Nordic language have not previously been published; and the Wigeland Prize for the best translation from Norwegian by a Norwegian. **Deadline: September 1, 2022**

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AND TO APPLY,
VISIT AMSCAN.ORG

ALTA44: Inflection Points — In-Person Conference

Thursday, November 11

4:00-7:00pm MT

Check-in and Informal Gathering (FOYER, ATRIUM, & TERRACE)

As you arrive in Tucson to check in for the conference, please join your fellow conference-goers in the Atrium or on the Terrace, to celebrate our return to an in-person conference with conversation and drinks from the cash bar located in the Atrium. This would be an ideal time for Wayfinder pairs to meet up and get to know each other!

The conference check-in table will be located in the hotel Foyer. You'll also have a chance to celebrate ALTA's first conference in Tucson since affiliating with the University of Arizona College of Humanities (COH)—look for the COH table in the Foyer as well!

At this environmental inflection point, ALTA is beginning to take steps to reduce its negative impact on the environment. Please bring your own bag to hold conference materials, as new tote bags will not be produced and provided this year. In addition, conference program books will not be printed, but will be accessible as a PDF. Thank you in advance for helping us work on sustainability.

Please note that due to the need to plan for safety during the pandemic, no in-person registration will be processed in Tucson. Attendees *must* register online in advance of the conference. Please wear your conference name badge at all times.

4:00-7:00pm MT

Family Room (COPPER ROOM)

4:00-7:00pm MT

Lactation Room (ROOM 220, SECOND FLOOR)

4:00-7:00pm MT

BIPOC Literary Translators Caucus Room (CANYON A)

Black, Indigenous, and People of Color Literary Translators Caucus: To find out more about the BIPOC Literary Translators Caucus, please visit room Canyon A during conference hours, or email heritage@literarytranslators.org.

→ **Special Event** 8:00-9:00pm MT

Reading by the BIPOC Literary Translators Caucus (OFFSITE)

[Sky Bar Tucson, 536 N 4th Ave, Tucson, AZ](#)

Get the conference off to an interplanetary start with a reading by the BIPOC (Black, Indigenous and People of Color) Literary Translators Caucus at [Sky Bar](#), Tucson's beloved astronomy-themed, stargazing, solar-powered nightspot—a 15-minute walk or five-minute streetcar ride from the conference hotel (the fully accessible streetcar is free to use through the end of 2021, so tickets are not required). Grab a drink and a slice of pizza, relax to some stellar translations, and enjoy an out-of-this-world evening with your fellow translators!

Access Information: Sky Bar is wheelchair accessible. Everything is on one level. Exiting the streetcar, patrons will cross to the sidewalk, and the entrance to Sky Bar is directly off the sidewalk about 200 ft from the streetcar stop. All of the sidewalks have wheelchair access, and the ground is flat, other than the aprons for the sidewalks. Access copies of the readings will be provided.

Friday, November 12

8:00am-5:00pm MT

Check-in Table (FOYER)

The conference check-in table will be located in the hotel Foyer.

Please note that due to the need to plan for safety during the pandemic, no in-person registration will be processed in Tucson. Attendees *must* register online in advance of the conference.

9:00am-5:00pm MT

Family Room (COPPER ROOM)

9:00am-5:00pm MT

Lactation Room (ROOM 220, SECOND FLOOR)

9:00am-5:00pm MT

BIPOC Literary Translators Caucus Room (CANYON A)

Black, Indigenous, and People of Color Literary Translators Caucus: To find out more about the BIPOC Literary Translators Caucus, please visit room Canyon A during conference hours, or email heritage@literarytranslators.org.

→ **Seminar** 9:00-10:15am MT

Editing Translations, Part 1 (SABINO)

Organizers: Corine Tachtiris, Chad Post

Participants as of September 15: Jack Hargreaves, Russell Scott Valentino, Jennifer Feeley, Jennifer Shyue, Armine Kotin Mortimer, Catherine Nelson, Lucas Klein, Allison M. Charette

How do editors approach making edits to translated texts for which they do or do not have access to the source language? How do editors make decisions about following or challenging the conventions of “good” writing in the US market? What kinds of working relationships are there between editors and translators? This seminar is an opportunity for translation editors to discuss best practices, and for translators curious about the editing process to learn about it from the other side. This hands-on seminar aims to improve the editing process for both translators and editors through transparency, communication, and collaboration.

Format: This seminar is open to participants who are translators or/and editors. On the first day of the seminar, the organizers and editor participants will discuss their editing practices, and translator participants will discuss their experiences of having their work edited. On the second day, all participants will discuss their editing decisions, prepared in advance, about a pre-circulated sample translation provided by the organizers.

→ **Seminar 9:00-10:15am MT**

Say Translation Is...?, Part 1 (PIMA)

Organizers: Rebekah Smith, Daniel Owen

Participants as of September 15: Lisa Rose Bradford, Becka McKay, Mairead Harris, Aaron Rivera, Sarah Blanton, Derick Mattern

In *Say Translation Is Art* (UDP, 2020), Sawako Nakayasu engages the work of translators, artists, and activists in order to advocate for a wider embrace of translation as both action and as art. In the ever-expansive margins of dominant literary culture, translation links up with performance, repetition, failure, queerness, feminism, polyphony, conversation, deviance, and improvisation. This roundtable aims to push the limits Nakayasu pushes even further, asking what turns and shifts we can make in our work as translators to carefully engage this moment and momentum: to not go back to business as usual, but rather to strive toward possibilities that reject normalized frameworks. How can we reimagine terms like “growth” and “value,” both in the work of translation and the cultures around it?

Format: Participants read *Say Translation is Art* and discuss it in relation to their translation practice. Participants can discuss their own work as it speaks to Nakayasu’s text, or bring in other forms of engagement that rethink what translation says, and what it means for translation to say.

→ **Seminar 9:00-10:15am MT**

Situated Understanding: Practices and Provocations for “Thickening” Translation, Part 1 (MADERA)

Organizers: Mira Rosenthal, Steve Bradbury, Chantal Wright
Participants as of September 15: Anne O. Fisher, Diana Arbiser, Anne Henochowicz, Ellen Vayner, Tatiana Samsonova

This seminar explores translation strategies and presentational formats that convey a situated understanding of a work of literature: where it comes from, but also where its translator is located. Extending Appiah’s idea of “thick translation,” we’ll discuss creative approaches that go beyond traditional paratext to locate the work in a rich cultural and linguistic context. These include: incorporating conversations with the author, using translation multiples, integrating personal reflection, collaborating across disciplines, highlighting translation process, and adding visual content. Organizers will share their own projects as well as multiple examples of others, in order to explore how thick translation can challenge reductive notions of difference and broaden current modalities.

Format: Participants are invited (but not required) to come prepared with an excerpt from a current translation project. We will explore possible thick translation strategies well-suited to each project. Sample texts may be circulated in advance.

→ **Roundtable 9:00-10:15am MT**

How Can Translation be Taught in the Post-Pandemic Age?, Part 1 (CANYON B-C)

Organizers: Clyde Moneyhun, Stephanie Cox

Participants as of September 15: Sarah Booker, Mindl Cohen, Stacey Alba Skar-Hawkins, Lynn Palermo

For several years, ALTA has had a lively thread of sessions on teaching translation. However, the global pandemic disrupted teaching of every kind, including the teaching of translation. What teaching methods did we have to abandon? What methods were we able to retain? Perhaps most interesting: What innovations did we make to meet the new demands? Did we discover practices that we will continue to use? We represent different perspectives, as we are (collectively) working translators, publishing translators, instructors of translation, and students of translation. Our goal is to share our experiences from translation classrooms for the past 18 months and elicit the experiences of audience members.

Format: We will begin with a brief front-line report from our translation classrooms in the age of COVID, and then we will invite audience members to discuss their own experiences. A summary of new and useful practices will be compiled and sent to all participants.

→ **Roundtable 9:00-10:15am MT**

What’s Important for Translators of Poetry to Know When Acquiring Rights?, Part 1 (VENTANA)

Organizers: Diana Arterian, Anastasia Nikolis, Umair Kazi

Participants as of September 15: Dalia Wolfson, Violeta Orozco

This roundtable will build on the ALTA43 session “Decoding Poetry Translation Contracts,” taking a deep dive into the steps that translators take when acquiring the rights to translate poetry into English. Organizers will open the roundtable by discussing why it is important to acquire the right to translate poems, in addition to the right to publish them, as well as the legal aspects pertaining to translation under the Berne Convention. What role does the publisher play in the acquisition process? What can you do if the rightsholder cannot be located? These topics and more will lead to rich discussion among participants. Organizers are translators of poetry, publishers of poetry in translation, and the Director of Advocacy and Policy at the Authors Guild.

Format: Organizers will invite participants to share orally from their own experience of acquiring rights to translate poetry, if applicable. All participants are encouraged to bring their questions for the organizers—and for each other—about the process.

10:15-10:45AM MT — BREAK TIME

→ **Roundtable 10:45am-12:00pm MT**

Both Here and There: Multilingualism and Exophonic Translation, Part 1 (Sabino)

Organizers: Aron Aji, Margarit Ordukhanyan

Participants as of September 15: Laura Cesarco Eglin, Julia Sanches, Lisa Hofmann-Kuroda, Hillary Gardner, Patrick Ploschnitzki, Jenna Tang

Awareness of multilingualism and world literatures today has resulted in a growing number of exophone translators who translate from their “mother tongues” into English. On one level, exophone translators compensate for the near-lack of first-language translators with proficiency in less-commonly translated languages. But on another, they widen the aesthetic range of translation. Traversing languages, the exophone mind remains aware of what happens not

only in, but also to English, when English translates as much as it is translated by the translator's mother tongue. Exophone translation can effect the closest possible synergy between the linguistic and aesthetic codes created in the source text and the expressive capacity attained in the target language.

Format: Organizers will present brief opening remarks and invite audience members to join in a conversation about exophonic translation in the increasingly multilingual circulation of international literature.

→**Roundtable** 10:45am-12:00pm MT

What are the Most Effective Ways to Promote and Publicize Translations?, Part 1 (PIMA)

Organizers: Kareem James Abu-Zeid, Jessica Cohen, Brian Sneed

Participants as of September 15: Jeffrey Zamostny, Matthew Spencer, Linda Worrell, Julia Grawemeyer, Chip Rossetti

This collaborative roundtable will examine best practices for publicizing and promoting books in translation from a variety of perspectives. We will consider the following questions, among many others: Do promotional efforts actually help the sales of books in translation, and is there any concrete research pertaining to this? What are the differences between promoting works of prose, poetry, and drama? With regard to publicity, do larger commercial presses have different expectations than smaller, more independent presses? Is there a stigma around publicizing one's own translations? And if so, how can we de-stigmatize this practice? This roundtable invites any and all participants who are interested in, or have experience with, promoting books in translation.

Format: Participants are expected to come with three to five minutes of oral comments prepared, in order to foster lively discussion. These comments can be in the form of sharing experiences, voicing opinions, or asking questions pertaining to publicizing translations.

→**Seminar** 10:45am-12:00pm MT

Slam It!: What Do We Shake Up and Set Loose by Slamming a Translation?, Part 1 (MADERA)

Organizers: Jill Gibian, Suzanne Jill Levine

Participants as of September 15: Samantha Schnee, Amalia Gladhart, Priscilla Hunter, Lisa Dillman, Erica Pelzek Floyd

"Slam It!" brings spoken-word energy to translation practice, to reveal nuanced language yielding variant renderings. Eye-opening for novice translators and energizing for veterans, a slam moves us from right/wrong assessments towards subtler appreciation. Registered participants receive and translate a brief literary text from Spanish to English. Session 1: participants read their translations aloud (performative approach encouraged). Rating based on applause will likely produce multiple winners! Session 2: we return to focus on losses, gains, enhancements, and twists in linguistic, cultural, stylistic, and tonal aspects of the translations. Like a poetry slam, our event breaks with elitist,

rigid models of translation as correct/incorrect. Audience participation, dramatic delivery, and cheering are encouraged.

Format: Seminar organizers will circulate a brief text in Spanish in advance for participants to translate into English, and each participant will come prepared to share their version orally and enthusiastically.

→**Roundtable** 10:45am-12:00pm MT

How has Literary Translation Shaped the Construction of "The Nordic"?, Part 1 (CANYON B-C)

Organizers: David M. Smith, Sharon E. Rhodes, Lola Rogers
Participants as of September 15: Patrick Blaine

The Nordic region is often imagined as a homogenous monolith, comprised of countries that routinely place at the top of global happiness indexes, free of social conflict. But is this necessarily the case? For one thing, the region contains languages that are mutually intelligible (Danish, Norwegian, Swedish) and others that are not (Icelandic, Faroese, Finnish, Sami, Greenlandic). Moreover, the notion of the Nordic region as uniformly white has been challenged by increased migration. Against this backdrop, can we speak of a Nordic literature? How might translations help construct—or put pressure on—the notion of the Nordic? In this roundtable, we will use the Nordic countries' circulation of literature to pose larger questions about the performance of national and/or regional identity.

Format: No prior reading or preparation is required, and translators of both Nordic and non-Nordic literature are welcome to participate.

→**Special Event** 12:00-2:00pm MT

Open House at the [University of Arizona Poetry Center](#) (OFFSITE)

[\(1508 E. Helen Street, Tucson, AZ\)](#)

Come to the Poetry Center Library for tamales and an Open House on Friday, November 12 from 12:00-2:00pm MT.

You'll have a chance to browse our open stacks, featuring more than 50,000 volumes of contemporary poetry, and to chat with library staff. You'll also have opportunities to view our exhibition "60 Books for 60 Years," a collection of rare books acquired to celebrate our 60th anniversary in 2020. You might even spot your translation (or a friend's) in the stacks!

Meet Poetry Center guides in the lobby of the Marriott, who will lead you to the Poetry Center via the Tucson SunLink streetcar. Guides will be wearing Poetry Center t-shirts. The trip involves some walking to the stop from the hotel, and from the last stop to the Poetry Center, so please dress comfortably (the fully accessible streetcar is free to use through the end of 2021, so tickets are not required to ride). Guided groups will be departing from the Marriott lobby at 12:15pm MT and 12:30pm MT.

Access Information: The Open House will take place in the Poetry Center breezeway and in its Reading Room, which is also located on the ground floor. Accessible restrooms are located on the ground level next to the breezeway.

— Friday, November 12, continued

12:00-3:00pm MT

Office Hours with Ombuds Caitlan Hendrickson
(WEDDING SHOWROOM)

→**Reading** 2:00-3:00pm MT

Annual Bilingual Reading Series: Multigenre Potpourri (CANYON B-C)
Readers as of September 15

Translator	Author	Country	Language	Genre
Marian Schwartz	Nina Berberova	Russia	Russian	Fiction
Wendy Hardenberg	Emily Blaine	France	French	Fiction
Erica Floyd	Muzi Epifani	Italy	Italian	Fiction
Lucas Klein	Yu Xuanji	Tang China	Classical Chinese	Poetry
Ellen Vayner	Lyudmila Ulitskaya	Russia	Russian	Fiction
Peter Thompson	Tchicaya u Tam'si	Republic of Congo	French	Poetry
Derick Mattern	Yücel Kayıran	Turkey	Turkish	Poetry
Paulette Boudrot	Alain Briottet	France	French	Fiction
Lisa Hofmann-Kuroda	Ozaki Sekaikan	Japan	Japanese	Fiction

→**Special Event** 3:15-3:30pm MT

Welcome and Remarks from ALTA's President and Vice President (SABINO-PIMA-MADERA)
(FREE & OPEN TO THE PUBLIC)

→**Special Event** 3:30-5:00pm MT

Keynote Address: Ofelia Zepeda (SABINO-PIMA-MADERA) (FREE AND OPEN TO THE PUBLIC)

A member of the Tohono O'odham (formerly Papago) Nation, Ofelia Zepeda grew up in Stanfield, Arizona. She earned a BA, an MA, and a PhD in linguistics from the University of Arizona. She is the author of a grammar of the Tohono O'odham language, *A Papago Grammar* (1983). Zepeda's poetry collections include *Ocean Power: Poems from the Desert* (1995) and *Jewed'l-hoi/Earth Movements, O'Odham Poems* (1996).

Ofelia Zepeda's keynote address and the discussion tables are supported by a grant from Arizona Humanities.

→**Special Event** 5:00-6:00pm MT

Keynote Discussion Tables (SABINO-PIMA-MADERA)
(FREE & OPEN TO THE PUBLIC)

Following the keynote address, you are invited to move to the discussion tables at the back of the room to share your thoughts about Ofelia Zepeda's keynote address with your fellow attendees. We encourage you to sit with someone you don't know!



→ **Special Event** 7:30-9:30pm MT

Before the German's Here: A Staged Reading and Talkback (OFFSITE)

Performed at the [Scoundrel & Scamp Theatre](#),
The Historic Y, [738 N 5th Ave, Tucson, AZ 85705](#)

ALTA has partnered with the Scoundrel & Scamp Theatre in Tucson to present a play in translation featured in their Season Five productions. *Before the German's Here* by Marta Barceló, translated by H.J. Gardner, was selected from among 20 translated play excerpts submitted to ALTA.

Juliá has just been diagnosed with Alzheimer's. Suddenly her life has been thrown into a blaring state of imminence. She knows now, her biggest enemy is time. Juliá faces her family, her past, and herself, as she races the ever-ticking clock to live her life to the fullest, before her own mind betrays her. A vitalist play that transmits a glimmer of hope in the face of

irreversibility and that speaks to us about choice, identity, and courage.

Congratulations to H.J. Gardner for being selected as winner, and to Honorable Mentions William Gregory for *Another Basque History* (The Other Gondras) by Borja Ortiz de Gondra, and Conor Bracken for *Basilica of Pigs* by Jean D'Amérique.

The talkback following the performance is made possible by a grant from Arizona Humanities.

Find out how to get tickets on the Scoundrel & Scamp Theatre's [website](#), where you will also find updated [COVID guidelines](#). The Scoundrel & Scamp Theatre is an eleven-minute walk or a six-minute streetcar ride from the conference hotel (the fully accessible streetcar is free to use through the end of 2021, so tickets are not required to ride).

Access Information: The Scoundrel & Scamp Theatre has seating designated for patrons utilizing wheelchairs. Please call ahead at (520) 448-3300 to ensure reservation. Accessible parking and ramp access is available from our parking lot (accessed from 5th Avenue). A drop-off area is available at the front door of The Historic Y on 5th Avenue. The Scoundrel & Scamp Theatre does not provide sound amplification due to the intimate size and excellent acoustics of our space. If concerned that hearing may be difficult, we are happy to seat patrons in the front row. Please call ahead at (520) 448-3300 to ensure reservation.

Saturday, November 13

8:00am-5:00pm MT

Check-in Table (FOYER)

The conference check-in table will be located in the hotel Foyer.

Please note that due to the need to plan for safety during the pandemic, no in-person registration will be processed in Tucson. Attendees *must* register online in advance of the conference.

9:00am-5:00pm MT

Family Room (COPPER ROOM)

9:00am-5:00pm MT

Lactation Room (ROOM 220, SECOND FLOOR)

9:00am-5:00pm MT

BIPOC Literary Translators Caucus (CANYON A)

Black, Indigenous, and People of Color Literary Translators Caucus: To find out more about the BIPOC Literary Translators Caucus, please visit room Canyon A during conference hours, or email heritage@literarytranslators.org.

→ **Seminar** 9:00-10:15am MT

Editing Translations, Part 2 (SABINO)

→ **Seminar** 9:00-10:15am MT

Say Translation Is...?, Part 2 (PIMA)

→ **Seminar** 9:00-10:15am MT

Situated Understanding: Practices and Provocations for "Thickening" Translation, Part 2 (MADERA)

→ **Roundtable** 9:00-10:15am MT

How Can Translation be Taught in the Post-Pandemic Age?, Part 2 (CANYON B-C)

→ **Roundtable** 9:00-10:15am MT

What's Important for Translators of Poetry to Know When Acquiring Rights?, Part 2 (VENTANA)

10:15-10:45AM PT — BREAK TIME

→ **Roundtable** 10:45am-12:00pm MT

Both Here and There: Multilingualism and Exophonic Translation, Part 2 (SABINO)

→ **Roundtable** 10:45am-12:00pm MT

What are the Most Effective Ways to Promote and Publicize Translations?, Part 2 (PIMA)

→ **Seminar** 10:45am-12:00pm MT

Slam It!: What Do We Shake Up and Set Loose by Slamming a Translation?, Part 2 (MADERA)

→**Roundtable** 10:45am-12:00pm MT

How has Literary Translation Shaped the Construction of “The Nordic”?, Part 2 (CANYON B-C)

12:00-2:00pm MT

Office Hours with Ombuds Caitlan Hendrickson (WEDDING SHOWROOM)

→**Reading** 2:00-3:30pm MT

Annual Bilingual Reading Series: Café Latino (MADERA) Readers as of September 15

Translator	Author	Country	Language	Genre
Jeffrey Zamoshtny	Elena Fortún	Spain	Spanish	Fiction
Jenna Tang	Edmundo Paz Soldán	Bolivia	Spanish	Fiction
Samantha Schnee	Carmen Boullosa	Mexico	Spanish	Fiction
Jeff and Kathleen Barnett	Uva de Aragón	Cuba	Spanish	Fiction
Gary Racz	Oscar Hahn	Chile	Spanish	Poetry
Alba Hawkins	Francisco de Asís Fernández	Nicaragua	Spanish	Poetry
Violeta Orozco	Esther M. García	Mexico	Spanish	Poetry
Lisa Dillman	Alejandra Costamagna	Chile	Spanish	Fiction
Jill Gibian	Elsa Osorio	Argentina	Spanish	Fiction
Sarah Booker	Mónica Ojeda	Ecuador	Spanish	Fiction

4:00-5:00pm MT

Office Hours with Ombuds Caitlan Hendrickson (WEDDING SHOWROOM)

4:00-5:00pm MT

Coffee Hour with the ALTA-University of Arizona Faculty Affiliates (TERRACE)

Grab the drink of your choice and join Colleen Lucey (Russian and Slavic Studies, College of Humanities) and Karen Zimmermann (School of Art, College of Fine Arts), two of our ALTA-UA Faculty Affiliates, for an informal chat about how they use translation in the classroom and in their research.

4:00-5:00pm MT

Suggested Bookstore Visits (OFFSITE)

Meet at ALTA's check-in table in the Foyer to find someone to walk or ride the streetcar to these Tucson bookstores with! Their displays of literature in translation will be available to browse at any time during ALTA44 in-person conference dates.

[Antigone Books](#) (411 N 4th Ave, Tucson, AZ 85705) Stop by Antigone Books to check out our wide selection of literature in translation, including a special display!

Access Information: We do not have any bathrooms available for customers at this time. Our store is one floor. We have a parking lot for our customers.

[The University of Arizona Bookstore](#) (1209 E University Blvd, Tucson, AZ 85721, located on campus in the UA Student Union) Stop by the UA Bookstore and check out our display of literature in translation!

→**Special Event** 7:00-9:00pm MT

Declamación (TERRACE)

Cash bar available

In the beloved annual Declamación event, hosted this year by Clyde Moneyhun, participants recite (or sing) English translations and/or original poems and prose in other languages, with a five-minute time limit. For added flexibility, this year's installment will be all open mic—so there's no need to sign up in advance! Please come prepared to introduce yourself with a one-minute bio, sharing what/by whom/from where/in which language you will recite.

Things to Do In and Around Tucson (OFFSITE)

If your travel plans allow it, we hope you'll stick around in Tucson on Sunday, November 14 and enjoy some of what ALTA's hometown has to offer! You'll need to find your own transportation, and many of the following sites are easily reached via Tucson's fully accessible SunLink streetcar, which is free to ride through the end of 2021. The Guided Outing is led by friends of ALTA and occurs at a specific time, while On Your Own Outings are sites you may like to explore. Distances given are from the conference hotel.

Note: This list was compiled in summer 2021. Before you go, please be sure to check each site's most up-to-date hours, ticket prices/admission, accessible features, and public health safety protocols.

Guided Outing

11:00am MT

MOCA Tucson: Museum of Contemporary Art (1.7 MILES)

Join MOCA Tucson Curator-at-Large Laura Copelin at on November 14 for a tour of the exhibitions *Rafa Esparza & Timo Fahler: were-:Nenetech Forms* and *Mujeres Nourishing Fronterizx Bodies*, a group exhibition with collaborative work from Arizona and Agua Prieta, MX. Established by artists in 1997, MOCA Tucson is a beacon for contemporary art in the binational Sonoran Desert region that presents exhibitions by locally, nationally, and internationally renowned artists and produces creative programs for all ages.

Guided tour and museum entry on Sunday is **FREE** for attendees of ALTA44.

Address: [265 South Church Avenue, Tucson, AZ](#)

Website: [moca-tucson.org](#)

Phone: 520-448-8468

Email: dana@moca-tucson.org

Access Information: Designated accessible parking (with access to a ramp) is available on the south side of McCormick St in front of MOCA. Additional parking is available in the police station lot adjacent to MOCA to the east. MOCA has an accessible restroom in the lobby and all exhibition and lecture spaces are ADA compliant. MOCA is committed to providing access to the arts for everyone; any additional accommodations can be made by calling MOCA's front desk at 520.624.5019.

On-Your-Own Outings

The Arizona History Museum (331 FEET)

The Arizona History Museum houses the stories and artifacts of Arizona personalities such as Geronimo and Wyatt Earp, as well as Emperor and Empress Maximilian and Carlota of Mexico.

Address: [949 E. 2nd Street, Tucson, Arizona](#)

Website: [arizonahistoricalociety.org](#)

Phone: 520-628-5774

University of Arizona Tree Tours

(DISTANCES VARY, 0.1 MILES TO CAMPUS ENTRANCE)

The University of Arizona's Campus Arboretum offers self-guided tours of all kinds: everything from "Sonoran Native Plants," "Trees Around the World," and "Edible Landscapes."

Website: [arboretum.arizona.edu](#)

Phone: 520-621-7074

Email: infoarboretum@ag.arizona.edu

The University of Arizona Museum of Art

(0.3 MILES)

The University of Arizona Museum of Art's holdings span many cultures and eras, with the core collection including the art of Europe and the United States.

Address: [1031 North Olive Road, Tucson, AZ](#)

Website: [artmuseum.arizona.edu](#)

Phone: 520-621-7567

Email: artmuseum@email.arizona.edu

The Arizona State Museum (0.3 MILES)

The Arizona State Museum is the oldest and largest anthropological research museum in the Southwest, and focuses on the region's 13,000-year human history.

Address: [1013 E University Blvd, Tucson, AZ](#)

Website: [statemuseum.arizona.edu](#)

Phone: 520-621-6302

Email: erindenbaars@email.arizona.edu

The Center for Creative Photography

(0.4 MILES)

The Center for Creative Photography is the premier research collection of American photographic fine art and archives, and offers free admission to its photographic exhibitions.

Address: [1030 North Olive Road Tucson, AZ](#)

Website: <https://ccp.arizona.edu/>

Phone: 520-621-7968

Email: info@ccp.arizona.edu

Flandreau Science Center & Planetarium
(0.7 MILES)

Flandreau Science Center & Planetarium explores our universe from earth to space and everything in between, bringing science alive for young and life-long learners alike.

Address: [1601 E. University Blvd., Tucson, AZ](#)

Website: [flandrau.org](#)

Phone: 520-621-4516

Email: flandrau@email.arizona.edu

Presidio San Agustín del Tucson Museum
(1.5 MILES)

The Presidio San Agustín del Tucson Museum is a re-creation of the Tucson Presidio built in 1775. Visitors travel back in time to learn about life as early Tucsonans would have lived it.

Address: [196 N. Court Ave, Tucson, AZ](#)

Website: [tucsonpresidio.com](#)

Phone: 520-622-0594

Email: info@TucsonPresidio.com

Children's Museum Tucson (1.5 MILES)

Children's Museum Tucson has 17,000 square feet and 13 exhibit areas filled with components that encourage kids to build, create, imagine, explore, and discover.

Address: [200 S. 6th Ave, Tucson, AZ](#)

Website: [childrensmuseumtucson.org](#)

Phone: 520-792-9985

Email: [contact form](#)

Tucson Museum of Art (1.6 MILES)

The Tucson Museum of Art features original and traveling exhibitions focusing on Art of Latin America, Art of the American West, Modern and Contemporary Art, and Asian Art.

Address: [140 North Main Avenue, Tucson, AZ](#)

Website: [tucsonmuseumofart.org](#)

Phone: 520-624-2333

Email: info@TucsonMuseumofArt.org

The Loop Path (2 MILES TO CLOSEST ENTRANCE)

Tucson Loop Shared-Use Bike Path is a 120+ mile system of paved, shared-use paths connecting the Rillito, Santa Cruz, and Pantano River Parks with the Julian Wash and Harrison Road Greenways.

Website: [webcms.pima.gov](#)

Phone: 520-724-5000

Tumamoc Hill (3.5 MILES)

Tumamoc Hill is a popular 1.5-mile paved hiking trail that offers stunning views of the city, as well as an abundance of plants, animals, and birdlife.

Address: [1675 W. Anklam Rd., Tucson, AZ](#) *(If you drive to Tumamoc Hill, park on the street along Anklam Road.)*

Website: [tumamoc.arizona.edu](#)

Phone: 520-621-6945

Email: desertlaboratory@gmail.com

Tucson Botanical Gardens (4 MILES)

Tucson Botanical Gardens houses mature trees and expertly cultivated foliage, specialty gardens such as the Cactus & Succulent Garden, Barrio Garden, and Herb Garden, which highlight the diversity of native plants.

Address: [2150 North Alvernon Way, Tucson, AZ](#)

Website: [tucsonbotanical.org](#)

Phone: 520-326-9686

Email: info@tucsonbotanical.org

The Valley of the Moon (4.5 MILES)

The Valley of the Moon began construction in 1923 as a whimsical fairyland of rock, concrete, and waterfalls. It is now a non-profit which hosts public events advocating for tolerance and kindness.

Address: [2544 E. Allen Rd., Tucson, AZ](#)

Website: [tucsonvalleyofthemoon.com](#)

Phone: 520-323-1331

Email: wizard@tucsonvalleyofthemoon.com

Tohono Chul Gardens (9 MILES)

Tohono Chul Gardens sits on 49 acres of lush Sonoran desert, and offers walking paths, botanical gardens, and exhibit galleries.

Address: [7366 Paseo del Norte, Tucson, AZ](#)

Website: [tohonochul.org](#)

Phone: 520-742-6455

Email: info@tohonochul.org

Tucson Mountain Park (10 MILES)

Tucson Mountain Park covers approximately 20,000 acres that host hiking and mountain biking trails, historic sites, and a campground.

Address: [6000 West Gates Pass Road, Tucson, AZ](#)

Website: [webcms.pima.gov](#)

Phone: 520-724-5000

Pima Air & Space Museum (11 MILES)

Pima Air & Space Museum is one of the largest non-government-funded aviation and space museums in the world. It features over 350 historical and modern aircrafts, from a Wright Flyer to a 787 Dreamliner.

Address: [6000 E. Valencia Road, Tucson, AZ](#)

Website: [pimaair.org/](#)

Phone: 520-574-0462

Email: Info@PimaAir.org

Mission San Xavier del Bac (12 MILES)

Mission San Xavier del Bac was founded in 1692, with the current church dating to the 18th century. The mission is the oldest intact European structure in Arizona.

Address: [1950 W San Xavier Road, Tucson, AZ](#)

Website: [sanxaviermission.org](#)

Phone: 520-294-2624

Email: [contact form](#)

Arizona-Sonora Desert Museum (14 MILES)

Arizona-Sonora Desert Museum is a world-renowned zoo, aquarium, natural history museum, botanical garden, and art gallery that offers an excellent and enjoyable introduction to the Sonoran Desert.

Address: [2021 N. Kinney Rd., Tucson, AZ](#)

Website: [desertmuseum.org](#)

Phone: 520-883-2702

Email: [info@desertmuseum.org](#)

Saguaro National Park

(EAST: 16 MILES, WEST: 16 MILES)

Saguaro National Park is divided into two sides, East and West, which bookend the city of Tucson. Each side has different sights and experiences to offer, such as hiking trails, picnic areas, and the eponymous saguaro.

Address: (EAST) [3693 S. Old Spanish Trail, Tucson, AZ](#)

(WEST) [2700 N. Kinney Road, Tucson, AZ](#)

Website: [nps.gov](#)

Phone: (520) 733-5153

Email: [contact form](#)

Biosphere 2 (32 MILES)

Biosphere 2 is a 3.14-acre research facility built under sealed glass to recreate various biomes for controlled scientific studies.

Address: [32540 S. Biosphere Road, Oracle, AZ](#)

Website: [biosphere2.org](#)

Phone: 520-621-4800

Email: [bio2-info@email.arizona.edu](#)

Mount Lemmon (43 MILES)

Mt. Lemmon is the area's highest mountain at 9,157 feet.

During the winter, it becomes home to the southernmost ski area in the United States, while during the summer it and its resident town, Summerhaven, offer temperatures 30+ degrees cooler than downtown Tucson.

Address: [E Ski Run Rd., Mt Lemmon, AZ](#)

Website: [visitarizona.com](#)

Phone: 520-749-8700



THE AMERICAN
LITERARY
TRANSLATORS
ASSOCIATION

ALTA45 | Tucson, AZ

**Wednesday, November 2 –
Saturday, November 5, 2022**

Tucson Marriott University Park
more information at [www.literarytranslators.org](#)

Where to Eat

Tucson boasts an impressive variety of cuisines and dining styles, with many dining options clustered along University Boulevard (just one block from the Marriott conference hotel), Fourth Avenue, and Congress Street (all easily accessible via the [SunLink streetcar](#), which is free to ride through the end of 2021). Tucson is said to have the “**Best 23 Miles of Mexican Food.**” Find a restaurant guide produced by Visit Tucson [here](#), and consider some of these nearby favorites, just a few steps from the conference hotel. *Note: This list was compiled in summer 2021. Before you go, please be sure to check each location’s most up-to-date hours and public health safety protocols.*

5-minute walk or less

Walking from the hotel to University Blvd, you’ll pass the popular [Gentle Ben’s](#), which features food, locally brewed beer, and an inviting patio. If you’re looking for a quicker bite, just a bit east on University Blvd at Park Ave is [Pelio Grill](#), where you can enjoy Greek favorites inside or to go. Head north on Park Ave and you will find [Caffe Luce](#) serving up a variety of coffee and tea drinks. University Blvd hosts a variety of restaurants and coffee shops; you’re sure to find something to enjoy!

10- to 15-minute walk

If you have a little bit more time to do so, consider making your way to [Historic 4th Ave](#), an easy walk or streetcar ride west on University Blvd. At 3rd Ave, you will pass local favorite [Time Market](#), which in addition to hosting a small market, also serves sandwiches, salads, and delicious pizza fresh from their wood-fired oven.

Going one block further west, you’ll hit 4th Ave. Heading south, you will find a variety of options for both food and drink, as well as shopping! Some favorites are [Tumerico](#), serving up a changing menu of vegetarian/vegan-friendly lunch, dinner, and Sunday brunch; [Brooklyn Pizza Company](#), named Best Pizzeria by *Tucson Weekly* and a good late-night option, serves pizza by the slice or by the whole pie. Pro tip: order your pizza and ask for it to be delivered right next door at [Sky Bar](#), where you can grab a drink and take a look at the stars through their telescopes while you wait.

20-minute walk or more

If you are up for a little bit more of a walk (or a longer ride on the streetcar!), Downtown Tucson offers several more options. [Cup Café](#), located in historic [Hotel Congress](#), serves food and drinks all day in a cozy atmosphere. [El Charro](#), which has been serving Tucson since 1922, is a staple for visitors and locals alike. Purportedly the place where the chimichanga was invented, they are also known for their carne seca. After your meal, consider walking to [Borderlands Brewing Co.](#) for what at least one ALTA staff member says is the best beer in Tucson!

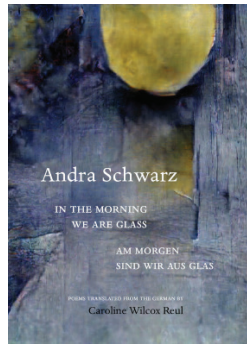


NEW FROM ZEPHYR PRESS



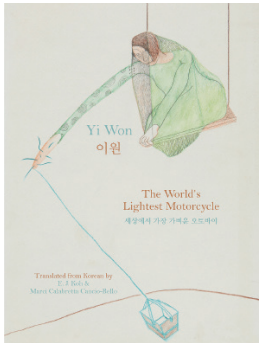
Night truck driver by Marcin Świetlicki
Translated from Polish by Elżbieta Wójcik-Leese

One of the most versatile and rebellious writers in Poland, Marcin Świetlicki's poems move through myriad streets, cafes, rooms, and conversations where he ponders metaphysical questions in the minutiae of daily life.



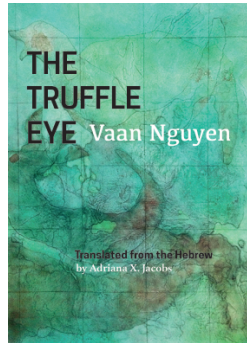
In the morning we are glass by Andra Schwarz
Translated from German by Caroline Wilcox Ruel

Schwarz's incisive poems take us into her native Lusatia, a region in Eastern Germany that has undergone drastic changes from coal mining, politics, and demographic shifts.



The World's Lightest Motorcycle by Yi Won
Co-translated from Korean by E.J. Koh and Marci Calabretta Cancio-Bello

A successor to Korean feminist poets like Kim Hyesoon, Yi Won writes about the perilousness of maintaining one's human identity in a high-tech, digital environment.



The Truffle Eye by Vaan Nguyen
Translated from Hebrew by Adriana X. Jacobs

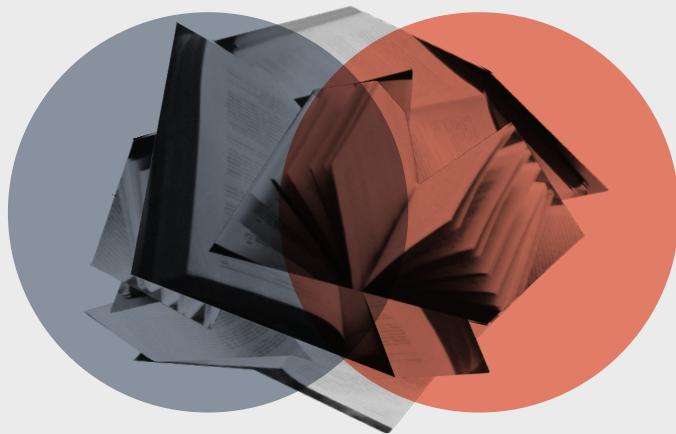
Vietnamese Israeli poet Vaan Nguyen radically remixes world classics and pop culture, the personal and the political, past and present.

zephyrpress.org



Join Us Online for Monthly **Literary Translation Clinics**

Presented with CEDILLA & CO.



How do we create a philosophy of translation?

What are the strategies of "deviant" or queer translation?

How do we treat translation as creative writing?

How can we pitch books to diversify translated literature?

Register for upcoming clinics and watch videos of past events at centerforfiction.org/translate

ALTA Emerging Translator Mentorships

2021 MARKED THE sixth year of ALTA's mentorship program for emerging translators, and our largest cohort to date. The ALTA Emerging Translator Mentorship Program was founded by former ALTA Board Member Allison M. Charette, and is designed to establish and facilitate a close working relationship between an experienced translator and an emerging translator on a book-length project selected by the emerging translator. This year, ALTA offered mentorships in Dutch prose, Korean poetry, Korean prose, Russian prose, Singaporean literature (translated from Malay, Mandarin Chinese, or Tamil), prose from Taiwan, as well as one non-language-specific, non-genre-specific mentorship.

Congratulations to the 2021 emerging translators, listed in alphabetical order below! Please join the mentees for a live virtual reading on October 15, 2021 at 5:00pm PT, hosted by ALTA Board member Sean Bye, to celebrate their work as their mentorship year draws to a close. The reading is free and open to the public; registration is required to access our [virtual platform](#).

Ania Aizman is translating Linor Goralik's novel *Behold Now Behemoth* from Russian.



ANIA AIZMAN is a postdoctoral fellow at the Michigan Society of Fellows and Assistant Professor in the University of Michigan Slavic Department. Ania's translations of contemporary Russian plays have appeared in *PAJ: A Journal of Performing Arts* and in *New Russian Drama: An Anthology* (Columbia University Press, 2019). She has written for academic

and popular publications on subjects such as Soviet children's poems, the Russian avant-garde, Russian theater, and contemporary performance art. This work has appeared in *The New Yorker*, *The Russian Review*, and *The Theater Times*, among other publications. Currently, Ania is writing a book about how the Russian anarchist movement has influenced literature and the arts from the time of Leo Tolstoy until today. She teaches courses on global social movement history, comparative literature and the arts, and gender studies approaches to Slavic Studies. Ania also heads a faculty-student group called The Flying Subtitles Collective, which creates English subtitles for new and classic Russian films.

Ania was born in Russia and grew up in Israel and California. She wrote a BA thesis at the University of Chicago unironically titled "Read Yourself to Death," an interpretation of Nabokov and Hrabal's reader-protagonists. She studied French, German, Spanish, and Czech before an acquaintance with Andrei Platonov's novels caused her to turn her attention

back to Russian, and indeed write her dissertation on the influence of anarchist philosophy on Russian avant-garde and absurdist literature. She is currently adding a century's worth of material to this dissertation research for an academic book. A particularly exciting prospect has been the discovery and occasional in-progress translation of literary works by Russian anarchists.

Ania first read Linor Goralik's novel *Vse sposobnye dyshat' dykhanie* (working English title: *Behold Now Behemoth*)—in which a Russian-Israeli population grapples with one bizarre aftereffect of a climate disaster: animals begin to speak—when it began appearing in serialized form online. What immediately appealed to Ania about Goralik's new novel is that it thinks through our most unthinkable, and most urgent, moral dilemmas: that climate chaos is inevitable, and it will be beyond anything we have imagined; that animal justice is the impossible imperative of social justice; and that a democratic society, if built with violence, is an illusion. *Behemoth* thinks through these issues by experimenting with language. It is filled with dialects, accents, and neologisms invented by Goralik to reflect both the variety of human speech in real life, and, through the unforgettable voices of her animals, the range of possibilities that is far beyond what exists in our world. It is a wonderfully challenging and fulfilling text to translate, and it will be a rich feast of language for its anglophone readers.

Ania is thrilled to have had the opportunity to work on a translation of this important, challenging text with an experienced mentor.

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Alex Braslavsky is translating the collected poems of Zuzanna Ginczanka from Polish.



ALEX BRASLAVSKY'S MOTHER and father immigrated from Moscow to California after the fall of the Soviet Union in 1993. She was raised in Milpitas, California by her mother and her mother's partner, Janeen. Curious about her Russian heritage, Alex began studying the Russian language when she started college in 2013.

As an undergraduate, she had the joy of writing poetry in various workshop settings,

and it was through connecting with these communities that she first fell in love with Polish poets Wisława Szymborska and Zbigniew Herbert. She migrated from the English Department to the Slavic Department in her junior year, focusing on Russian and completing her thesis on Anna Akhmatova's use of the quatrain in "Requiem," a poem written to memorialize women's experiences of the Gulags.

Alex maintained her curiosity for Polish literature as she went on to study at Oxford as a Clarendon scholar, where she began learning the Polish language and received her M.Phil. in Slavonic Studies. There she developed her curiosity about translation and took part in translation seminars. She grew to realize how intimate the process of translating poetry could be, and how much insight she could have into the poet's creative urges through translation.

Noting how Russo-centric and anti-Semitic her field of Slavic studies could be, Alex wanted to read poets who had not made it into the "canon" but were extraordinary, and to read more women writers, painfully absented from syllabi. When, in fall 2019, a new volume of the poetry of Zuzanna Ginczanka was released in Poland, Alex began translating Ginczanka's collection *On Centaurs* into English, and meeting with friends and colleagues to ask those ever-compounding questions.

Struck by a connection she felt with the poet, Alex has continued translating Ginczanka's poetry in the years since, with a care for detail. Ginczanka died in the Holocaust tragically at the age of 28. She was a poet of Russian heritage who chose to write in Polish because she felt a kinship with the precedence Poland had placed on literature as an engine for maintaining its culture, despite its annexation by Russia.

Alex was elated to receive the ALTA mentorship in the non-language-specific category this year after having applied for this mentorship and others like it a total of five times in the past (never give up!). The mentorship has enabled her to bring her translation of the volume to near completion. She is pitching the project to myriad publishers, and she is grateful to Kareem James Abu-Zeid for all his guidance. She has faith that the project will find its publisher very soon.

Alex is pursuing her doctorate at Harvard, where she has begun studying Czech poetry. She aims to write about how poets across various Slavic traditions take moments of silence in their careers, and the impact taking hiatus has on their subsequent work. Alex is working on her first poetry collection, *Answering Machine*, which draws from her process of translation. Her dream is to teach a Slavic Women Writers course one day.

Jein Han is translating Lee Min-ha's *Phantom Limbs* (『환상수족』) from Korean.



JEIN HAN IS a translator based in Seoul. With the support of ALTA's Mentorship Program, she is currently translating Lee Min-ha's *Phantom Limbs* (『환상수족』).

Jein first engaged in literary translation as an undergrad at Yonsei University, where she enrolled in a translation workshop that focused on Yi Sang's essays. The class introduced her to the agonizing joy of translation and inspired her to read

more Korean poets that work against the traditions of lyrical poetry. Her interest in literary translation also continued in the form of reading various translated books. She owes much of

her inspiration to Cho Jaeryong's translation of Oulipo poetry and the translation of exophonic writers such as Yoko Tawada and Ágota Kristóf by Choi Yun-Young and Baik Sou Linne, respectively.

For the past months, Jein has been translating Lee Min-ha's first book of poems. The collection opens with a sign on a door that reads "Do not lean on 文." This is a warning that hinges on the homonymy of 門(door) and 文(literature/text) in Korean, and a warning that perfectly sets the tone for the rest of the collection, which revels in the constant metamorphosis of images and language. Working with Jack Jung on this project has been an invaluable experience for Jein. The generous support and thoughtful feedback she received throughout the mentorship has enriched her approach to translation and made her a more mindful reader of Korean poetry.

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Jack Hargreaves is translating Chia Joo Ming's (谢裕民) *Reconstructing the Image of Nanyang* (重构南洋图像) from Chinese.



JACK HARGREAVES IS a literary and academic translator who lives between Leeds and London. He first became taken with language learning on camping trips to rural France during his teen years, and his interest grew as he realized the potential for expanding his world beyond the limits of small-town life. After picking up Spanish in college, he began studying Chinese during his BA at

the University of Southampton, which included a year spent studying at Nanjing University, in China's first UNESCO City of Literature.

A career in literary translation was not a path Jack considered until post-graduation, after returning to China, where he taught English on the outskirts of Chengdu before throwing himself, probably prematurely, into an MA in Modern and Contemporary Chinese Literature at Xiamen University. There he moonlighted as a translator after receiving an offer from a friend to co-translate a monk's book, and quickly realised that, for him, translation provided a better understanding of a story than academic study ever could. So, he headed stateside to sleep on that same friend's sofa and start translating full time. Nine months later, he returned to the UK to strike out on his own.

Since then, he has co-translated, with Yan Yan, Li Juan's *Winter Pasture* (Astra House) and part of Chai Jing's *Seeing* (Astra House, forthcoming) as well as *A History of Chinese*

Philosophical Thought (Zhang Xianghao) and *Chinese Buddhism and Buddhology* (Hong Xiuping); he received a 2020 National Social Science Grant for Academic Translation to complete Prof. Chen Ming's *Ancient Chinese Medicine: The Influence of Foreign Culture*. His translation of Shen Dacheng's "Novelist in the Attic" appeared in *The Book of Shanghai*, and his other work may be found on *Asymptote*, *Words Without Borders*, *LitHub*, *adda*, and *LA Review of Books China Channel*.

He applied to ALTA's Mentorship Program in order to further broaden his Chinese-language literature horizons to include Singapore, and to have the opportunity to work alongside Jeremy Tiang, under whose guidance he is translating Chia Joo Ming's (谢裕民) *Reconstructing the Image of Nanyang* (重构南洋图像), a story collection about the agency, or lack thereof, that a country, population, or person has in determining their history, heritage, identity and fate. A taste of Chia's genre-blending and polyphonic approach to exploring this complex theme can be read [here](#).

So far, Jack has learned to prioritize "big picture goals" if he is to find his desired balance between literary and academic projects, how to center a Singaporean English voice, and how to pitch formally challenging works to publishers; Jeremy's edits have also transformed his approach and perspective vis-à-vis translation. Meanwhile, he has received contracts for two fiction books, led workshops at Bristol Translates alongside Nicky Harman, and co-organised a "Festival of Chinese Translation" for Paper Republic and Aberdeen University.

He is extremely grateful to Jeremy, ALTA, and the National Arts Council Singapore for their support, and is excited to meet the other mentees, mentors, and translators at ALTA44.

Ho Zhi Hui is translating Yuan Fei's *Neighbour's Luck* (邻人的运气), a Chinese-language collection of short stories.



HO ZHI HUI IS a writer, teacher, and translator. Born and raised in Singapore, she did her undergraduate degree in Politics, Philosophy, and Economics at Oxford University, and while she has always loved reading, writing, and languages, her interest in translation is more recent, beginning with her 2017 discovery of the works of Spanish author Javier Marías and his translator, Margaret

Jull Costa. This inspired her to pursue the path of translation further.

She has recently completed her MA in Translation and Interpretation at Singapore's Nanyang Technological University, graduating at the top of her class. Her dissertation, which focuses on translating *M40*, a work by local writer Chia Joo Ming, won the Han Suyin Prize. She is particularly interested in how translation, literature, and language serve as vectors of power, especially in multilingual Singapore, where Sinophone and Anglophone modes of communication exist in constant tension, as well as on how globalization has allowed languages to cross-pollinate and influence each other.

In addition to the ALTA project, Zhi-Hui has translated a short story, as well as a nonfiction essay on village performances of Chinese opera, for the Nanjing Normal University literary journal *Chinese Arts & Letters*, as well as work on an official history of the Chinese Communist Party for the 100th anniversary of the Party's founding. She also

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—Ho Zhi Hui continued

occasionally writes poetry and prose in the local literary scene, and her work has been published in the SingPoWriMo anthologies and in online journals such as *Alluvium*, *Singapore Unbound*, and OF ZOOS.

The ALTA mentorship has allowed her to focus on a book-length collection of short stories by Singaporean writer Yuan Fei, entitled *Neighbour's Luck*. She has (and still is) entranced by how the author's slice-of-life stories sometimes take a left turn into sheer weirdness, and is deeply grateful for her mentor Julia Sanches's patient and kind guidance. Working with Julia has been an invaluable opportunity to think about fine-tuning her translations not as simply translations *per se*, but as stories in English in and of themselves, and to see how a reader who would not know the source language might

engage with the work. She's also found Julia to be an amazing source of information about the process of getting work accepted to journals and about the publishing process as a whole. It has been an amazing experience thus far!

She looks forward to engaging with more Chinese works and discovering more about her cultural roots along the way. She will continue thinking deeply about language politics and how translation plays a role in the construction of narratives of power. Finally, she hopes to focus on recent Chinese writing in Singapore as a way of helping to build collaborative bridges between the English-oriented and Chinese-oriented writing communities in her native country. Last but not least, she is looking forward to traveling to the ALTA conference (!) and meeting up with other mentees and translators!

Serin Lee is translating Choi Eunmi's *Such a Beautiful Dream* (너무 아름다운 꿈) from Korean.



SERIN LEE IS a poet and translator who grew up spending her time evenly between South Korea and the United States. A recent graduate of the University of the Chicago with BAs in English and Creative Writing, Serin is currently assisting her thesis adviser and former professor Jennifer Scappettone with a forthcoming book on poetics and translation entitled

Poetry After Barbarism: Fascism, the Abracadabrant Word, and the Invention of a Motherless Tongue.

Serin first dipped her feet into the world of translation in 2019, when she participated in a prose translation workshop led by Annie Janusch. Since then, she has been delighted to continue studying contemporary discourse surrounding translation in classes taught by Edgar Garcia, Jennifer Scappettone, and Nathan Hoks, which have opened her eyes to works such as *After Lorca* by Jack Spicer, *The Obliterations* by Matt Hart, and *Mouth: Eats Color* by Sawako Nakayasu, who selected Serin to read alongside her as the University's New Voices in Poetry winner in 2020.

For her mentorship, Serin is currently translating a

collection of short stories by contemporary South Korean writer Choi Eunmi. Serin is humbled by all she has learned so far from her mentor, the brilliant Janet Hong, about translation's craft, and she hopes to introduce Choi's work to a wider audience. The stories are marked by precisely modulated negative spaces of affect and longing, and build and explore sites of suffering rooted in traditional Korean Buddhism and folklore, while featuring modern cultural/geographical landscapes.

As someone whose own writing takes an interest in multilingualism and image-text relations in narratives of human displacement and mobility, Serin is excited to continue her growth as an emerging translator and to join the translation community's dialogue at this year's ALTA44 conference.

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Lucy Scott is translating Astrid Roemer's *On a Woman's Madness* (*Over de gekte van een vrouw*) from Dutch.



LUCY SCOTT is a translator focusing on Afro-Dutch literature. Although her initial aim in learning Dutch was to gain reading knowledge for academic research, she quickly became a fan of Dutch literature and of Afro-Dutch writers in particular, as their work explored themes that were also prevalent in African American literature: slavery, migration, racism, segregation, the struggle for equality, and the difficulty of

finding a sense of home.

For her first book-length translation project, Lucy has been working on the breakthrough novel *Over de gekte van een vrouw* (*On a woman's madness*) from Afro-Surinamese writer Astrid Roemer, the 2021 winner of the prestigious Prijs der Nederlandse Letteren (Dutch Literature Prize). This novel, considered Roemer's masterpiece, recounts the story of its young female protagonist Noenka, who commits the social taboo of leaving an abusive husband and must then negotiate a place and role for herself in society. The choices she makes during the painful process of building a new life structure true to her selfhood, agency, and sexuality have devastating consequences, causing her to slip toward madness.

Roemer has structured the novel in a way that mimics Noenka's mental chaos. The novel features a nonlinear narrative structure and relies heavily on vignettes and flashbacks. It is not always immediately clear who the subject of a given vignette may be. A flashback from Noenka's childhood might be presented from the limited perspective of her childhood self, compelling the reader to share in her confusion as a child witnessing events she does not fully grasp. Tense also varies from vignette to vignette, muddying the timeline and leaving the reader to question whether the events are truly happening in the present day or whether they're from the past. Perhaps the event never happened at all and is simply Noenka's mind running wild.

Roemer's prose for this novel is as boldly unconventional as its fragmented structure. The text is characterized by innovative uses of capitalization, punctuation, and typography. The author is incredibly playful with language, often using ambiguous language and double entendres that allow for open-ended understandings of the text.

Lucy is thrilled to be working with David McKay in creating an English voice for Roemer, as he has a genuine talent for nudging new translators into bringing the best out of a given work. In addition, Lucy is appreciative of the generous support that both the American Literary Translators Association and the Dutch Foundation for Literature have provided her. The ALTA mentorship has been an incredible opportunity to learn more about both the art and the business side of translation, and the information gleaned from this experience will be beneficial throughout her career as a literary translator.

Jenna Tang (湯絜蘭) is translating Lin Yi-Han's Fang Si-Chi's *First Love Paradise* (房思琪的初戀樂園) from Taiwanese Mandarin Chinese.



photo credit Kao-Ying Chen

JENNA TANG (湯絜蘭) is a literary translator and writer from Taiwan, currently based in New York. She translates mainly from Mandarin Chinese and Spanish to English. Over the course of her ALTA mentorship, she has been translating Taiwanese writer Lin Yi-Han's novel *Fang Si-Chi's First Love Paradise*, under the guidance of Mike Fu.

Mandarin Chinese is Jenna's home language, while she also finds a deep sense of belonging in Spanish. Jenna started translating in 2014 at National Chengchi University, where she majored in French and continued learning Colombian Spanish on her

own. For her, translation is not just about translation itself—it's about our relationship with the languages, the cultures that have been a part of our lives, and the journeys that brought us closer to all of them.

Jenna later discovered that writer Lin Yi-Han briefly studied in the same university in Taiwan as she did. Since its publication in 2017, *Fang Si-Chi's First Love Paradise* has raised awareness of sexual violence, once an unspoken topic, and has fueled conversations about sexual assault and intersectional feminism, as well as highlighting timely topics about gender and the #MeToo Movement in Taiwan. Jenna was instantly drawn by Lin Yi-Han's elegant and attentive narrative style, which incorporates literary traditions of Chinese-speaking literature. She hopes to bring visibility to Taiwanese literature with her translation of this novel into English. She also encourages readers to explore more translated literature, especially work in underrepresented languages translated by the BIPOC and LGBTQ+ communities.

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—Jenna Tang (湯絜蘭) continued

During Jenna's mentorship, her translations have appeared in *Latin American Literature Today* and the Asian American Writers' Workshop, and more of her translations are forthcoming in an anthology of Mexican short stories. Her interviews can be found at *World Literature Today* and *Words Without Borders*. She is currently pitching her book-length translation to various publishers. Having Mike as a mentor has helped Jenna become an even more thoughtful and prolific translator, and she would especially like to thank Mike for his patience, generosity, and incessant support. Finding a community plays a significant part for Jenna as a translator, and she is deeply grateful for the members of the BIPOC Literary Translators' Caucus.

At ALTA44, Jenna will participate in the Mentorship Program reading, as well as a session entitled "Translating the Weird and Wildly Inappropriate—And What Does That Even Mean?" She is grateful to be on a panel with translators May Huang and Natascha Bruce, who have been a huge support to her as a translator. She would also like to thank the Taipei Cultural Center in New York, and especially the ALTA staff for their organization and support. Jenna is looking forward to finally meeting everyone in both the virtual and the in-person conference this year! Besides translating, Jenna also enjoys horseback riding in the mountains, sipping a cup of coffee while watching a thunderstorm, and listening to salsa while writing stories. You can find more of her work at www.jennatang.com/.

2021 Mentors

MENTORS FOR THE 2021 mentorships were Kareem James Abu-Zeid (non-language-specific), David McKay (Dutch prose), Jack Jung (Korean poetry), Janet Hong (Korean prose), Jeremy Tiang (literature from Singapore), Julia Sanches (literature from Singapore, for Singaporean nationals), Mike Fu (prose from Taiwan), and Marian Schwartz (Russian prose). These mentorships were offered by ALTA in partnership with [Amazon Crossing](#), the [Dutch Foundation for Literature](#) with the [Expertisecentrum Literair Vertalen](#), the [Literature Translation Institute of Korea](#), the [National Arts Council Singapore](#), the [Russian Federation Institute for Literary Translation](#), and the Taipei Cultural Center in New York. Details about the program are available at www.literarytranslators.org/awards/mentorships.

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2022 Emerging Translator Mentorship Program

ALTA's Emerging Translator Mentorship Program is designed to establish and facilitate a close working relationship between an experienced translator and an emerging translator on a project selected by the emerging translator. The goal of the program is for mentors to walk alongside their mentee and provide support as the mentee creates a literary translation of high caliber.

Since its inception in 2015, the program has supported 34 translators working from 13 languages, including Arabic, Catalan, Chinese, Dutch, French, Greek, Indonesian, Kazakh, Korean, Norwegian, Occitan, Polish, and Russian. Our non-language-specific mentorships are preferentially awarded to translators working from underrepresented or underfunded languages. ALTA mentees have gone on to publish numerous translations, and to win awards and residencies.

Next year's mentorship lasts from February to November 2022, and will conclude with a presentation at the 2022 ALTA conference in Tucson, AZ. The award covers ALTA45 conference registration, as well as travel to the conference location and on-site accommodations, up to \$1,500.

The program is open to emerging translators (someone who has published no more than one full-length work of translation) at no cost to them. While ALTA's Mentorship Program is open to all applicants, we especially encourage applications from translators of color, translators with disabilities, LGBTQ+ writers, and those who do not have an MFA or some other equivalent type of training. Non-language-specific mentorships are preferentially awarded to translators working from underrepresented or underfunded languages. Though English is the target language, the emerging translator need not live in the United States.



2021 Mentor Julia Sanches meeting online with mentee Ho Zhi Hui

“I would recommend the Mentorship Program to other emerging translators wholeheartedly. It’s a great opportunity to learn how to trust yourself and to have greater faith in your translations. I would describe it as a once-in-a-lifetime opportunity.”

–Stine Su Yon An, 2020 mentee (Korean poetry)

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2022 Emerging Translator Mentorship Program

Apply today at:

alta.submittable.com/submit

Applications due by November 30, 2021

The following 13 mentorships are available in 2022, offered by ALTA in partnership with [Amazon Crossing](#), anonymous individual donors, the [Institut Ramon Llull](#), the [Literature Translation Institute of Korea](#), the [National Arts Council Singapore](#), the [Polish Cultural Institute New York](#), the [Russian Federation Institute for Literary Translation](#), the [Swedish Arts Council](#), Taiwan's Ministry of Culture and Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles (TECO-LA), the [Québec Government Office in New York](#), and the [Yanai Initiative](#):

- Catalan, with mentor Mara Faye Lethem
- Japanese, with mentor David Boyd
- Korean poetry, with mentor Jack Jung
- Korean prose, with mentor Janet Hong
- Non-language-specific BIPOC mentorship, with mentor Katrina Dodson (open to translators who identify as Black, Indigenous and/or a Person of Color)
- Non-language-specific, non-genre-specific, with mentor Kareem James Abu-Zeid
- Polish, with mentor Bill Johnston
- Prose from Québec, with mentor Linda Gaboriau
- Russian prose, with mentor Marian Schwartz
- Singaporean literature (translated from Malay, Mandarin Chinese, or Tamil), with mentor Khairani Barokka
- Singaporean literature (translated from Malay, Mandarin Chinese, or Tamil), with mentor Julia Sanches (open to Singaporean nationals)
- Swedish, with mentor Kira Josefsson
- Literature from Taiwan, with mentor Steve Bradbury

For more information, visit literarytranslators.org/mentorships or contact ALTA Program Manager Kelsi Vanada at kelsi@literarytranslators.org with questions.

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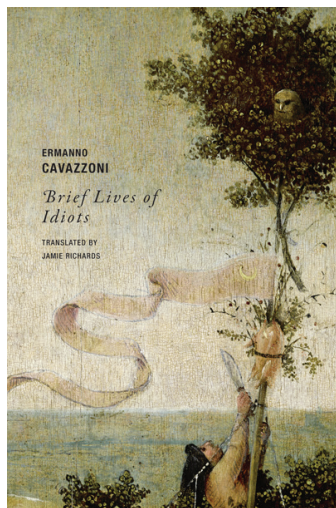
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2021 ALTA Awards

Italian Prose in Translation Award Shortlist

Congratulations to the translators on the 2021 Italian Prose in Translation Award shortlist! See what judges Stiliana Milkova, Minna Zallman Proctor, and Will Schutt had to say about each of the shortlisted titles (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)

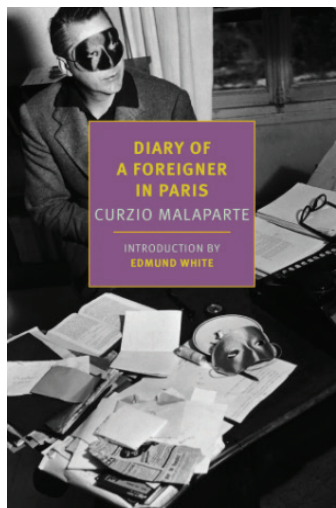


Brief Lives of Idiots

By Ermanno Cavazzoni

Translated from Italian by Jamie Richards
(Wakefield)

A vertiginous, hybrid, genre-bending text, Ermanno Cavazzoni's *Brief Lives of Idiots* at once adopts and subverts the medieval hagiographic tradition of 13th-century bestsellers such as *The Lives of the Saints*. Collapsing the distance between “saints” and “idiots,” the book explores the teeming insanities, ineptitudes, and pathologies of everyday life. Following the medieval model and structured as a calendar of sorts, it contains 31 stories about idiots, one for each day of the month. Translator Jamie Richards keeps pace with the book's stylistic register, which swerves from the humorous to the absurd, from the clinical to the morbid, and from the quotidian to the marvelous. To capture the original's diverse sources—medieval texts, medical treatises, and mental asylum records—Richards employs an equally motley English, drawing on a range of literary and philosophical texts. Her learned translator's note is exemplary in providing the linguistic, literary, cultural, and historical contexts for *Brief Lives of Idiots* and for her own approach to translating it.



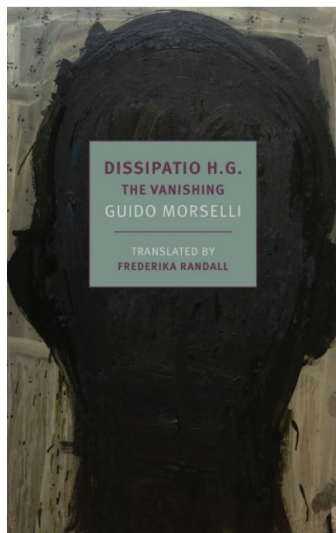
Diary of a Foreigner in Paris

By Curzio Malaparte

Translated from Italian and French by Stephen Twilley
(NYRB)

Stephen Twilley has given us a pitch-perfect translation of Curzio Malaparte's unfinished chronicle of his stay in France and Switzerland in 1947 and 1948. As Malaparte writes in his preface, the diary is “a theatrical work brought to the boards of the page,” more fabulist than factual, overlain with unforgettable scenes, brief sketches, tall tales, and sweeping (at times dubious) pronouncements on the character of the French and the emergence of a new breed of European after the war. *Diary of a Foreigner in Paris* also presents readers with a memorable portrait of the diarist: a complicated figure, a former fascist who professes his antifascism, a social butterfly who prefers the company of dogs, a war correspondent who likes nothing better than a good story. As Edmund White points out in his inspired introduction, Malaparte may have been less important for his ideas than for his gifts as a sentence-maker; whether he is commenting on the blotting paper Proust wrote on (“a pale stain of India ink...a shadowy embroidery of branches, a forest in a fog”) or skewering the manners of Sartre's followers (“those of a new, artificial bohemianism, which proposes to replace principles with slovenliness, ideas with a sweater”), Malaparte, in Twilley's finely wrought translation, is delicious to read.

— Italian Prose in Translation Award Shortlist

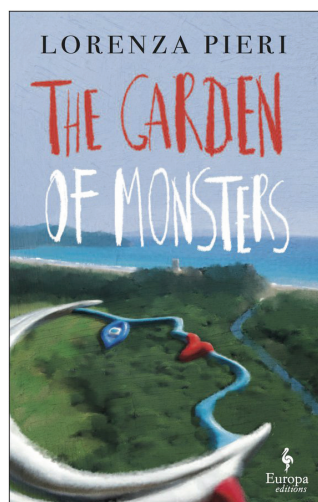


Dissipatio H.G.: The Vanishing

By Guido Morselli

Translated from Italian by Frederika Randall
(NYRB)

Shortly before her death in May 2020, Frederika Randall completed her translation of Guido Morselli's *Dissipatio H.G.*, concluding a remarkably rich career that introduced readers to iconoclastic works of Italian literature previously unavailable in English. *Dissipatio H.G.*—the second book of Morselli's translated by Randall, and Morselli's last before his death by suicide in 1974—is a brief and haunting novel about a misanthropic outsider who goes out to a cave to end his life, finds the mood has left him, becomes distracted by thoughts of Spanish brandy, and re-emerges from the cave to discover he is the lone survivor of a mysterious apocalyptic event. In the absence of the human race, the self-described “Anthropophobe” mulls over his unusual position as the last man on Earth, disinters ancient and contemporary philosophy to make sense of his situation, wanders the once-populated cityscape of Chrysopolis, and contemplates the ghosts of his past. *Dissipatio H.G.* is a deeply interior novel, “a mixture of essay and historical invention with the psychological texture of fictional realism,” as Randall puts it in her terrific introduction. Randall delivers the ironic tone and restrained despair of Morselli's narrator in a strikingly original English whose clean surface conceals the disquiet below.



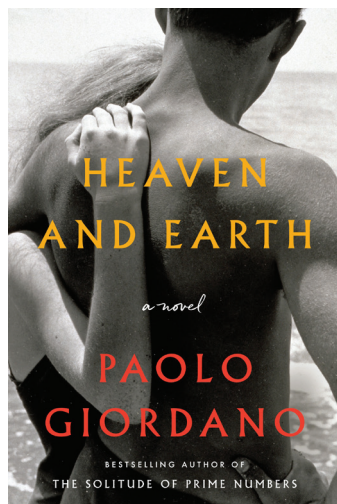
The Garden of Monsters

By Lorenza Pieri

Translated from Italian by Liesl Schillinger
(Europa Editions)

The 1980s brought a new wave of social mobility to Italy—textile barons, industrialists, and fine food and wine exporters started moving into the social milieux formally occupied only by nobles, intellectuals, and artists. The backwater Tuscan coast of Maremma—land of horses and farms, a marshy region whose own name is a profanity...*Maremma*—was gentrified in that period. Summers brought a new class of middle-class vacationers from Rome and Florence; farmers started catering to tourists. That time and place is the backdrop of Lorenza Pieri's gracious coming-of-age novel, *The Garden of Monsters*. With French artist Niki de Saint Phalle's real-life monumental sculpture *Tarot Garden* at its center, Pieri blends the earthy realism of class, family, and adolescence with the magic of art, inspiration, and tarot. Liesl Schillinger's debut Italian translation is wonderfully literary and as fluid as the complex idiom it captures—whether regional slang, teenage petulance, the tense subterfuge of family dynamics, the mysticism of art, or the broad stripes of class. Schillinger's sensitive English is both alluring and transparent, a perfect complement to the raw sentiment of the novel.

—Italian Prose in Translation Award Shortlist



Heaven and Earth

By Paolo Giordano

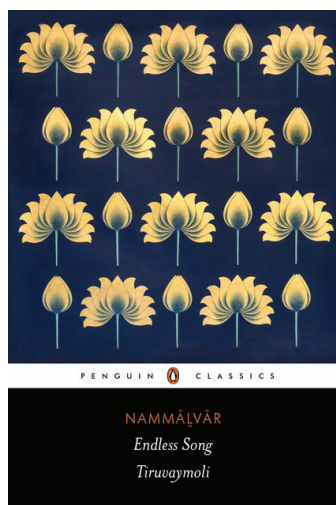
Translated from Italian by Anne Milano Appel
(Pamela Dorman Books / Viking)

In Paolo Giordano's novel *Heaven and Earth*, translator Anne Milano Appel moves deftly among lexical dimensions spanning agriculture and ecology, theology and religious faith, romantic love and infertility treatments. The story of a grassroots organic farming initiative in Puglia, *Heaven and Earth* is rooted in the natural and emotional landscapes of a generation of environment-conscious Italians facing the insidious effects of living in the Anthropocene. It is also a story of coming-of-age and spiritual growth, of learning to love and forgive. The narrator, Teresa, encounters a deeply religious family of foster parents living on an abandoned farm and falls in love with one of the boys, Bern. The novel traces Teresa and Bern's relationship as it grows and matures, like the farm they create together, in haunting, yet productive ways. The metaphor of ecological fertility runs through *Heaven and Earth*, linking land and soil to the human body and the quests of the human mind. The translator's virtuosity in rendering the passionate intensity, overwrought interactions, and profound resonance of this deceptively understated narrative is remarkable.

Since 2015, the Italian Prose in Translation Award (IPTA) has recognized the importance of contemporary Italian prose and promoted the translation of Italian works into English. This prize is awarded annually to a translator of a recent work of Italian prose (fiction or literary nonfiction). Publishers are invited to submit titles for consideration at the beginning of the year. For more information, visit literarytranslators.org

Lucien Stryk Asian Translation Prize Shortlist

Congratulations to the translators on the 2021 Lucien Stryk Asian Translation Prize shortlist! See what judges Jeffrey Angles, Maithreyi Karnoor, and Rajiv Mohabir had to say about each of the shortlisted titles (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)

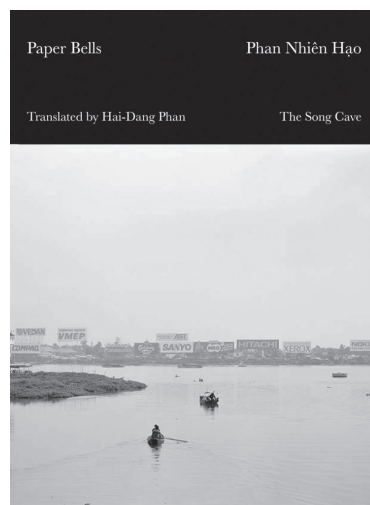


Endless Song

By Nammālvār

Translated from Tamil by Archana Venkatesan
(Penguin Random House India)

Endless Song is Archana Venkatesan's monumental translation of the *Tiruvāymoli*, one of India's most enduring Bhakti poetic texts. Over the course of 1,102 intricately wrought stanzas, the 9th-century Tamil poet Nammālvār sings of his dizzying, ecstatic love for the always-present, yet always-elusive divine. Thanks to Venkatesan's more than three decades of work on this project, this important text now sings to us in the English-speaking world as well. In south India, this work is not just read and studied on the page, but also performed in communal readings. It is therefore appropriate that Venkatesan has crafted a translation that one can experience not only as a well-annotated, definitive work of scholarship, but also as a living, breathing work of contemporary poetry, too.

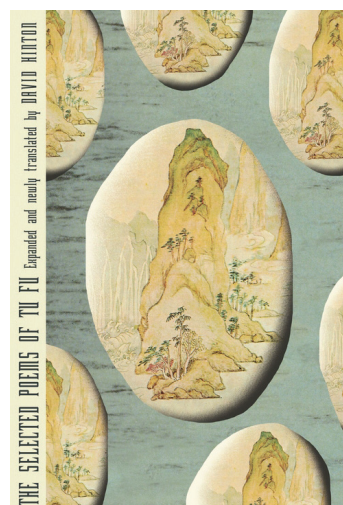


Paper Bells

By Phan Nhiên Hạo

Translated from Vietnamese by Hai-Dang Phan
(The Song Cave)

The lyric quality of these poems strikes hot: the ways in which the poetic device is reinterpreted carries with it a shade of both Vietnamese highlands and the countryside. The story of the poet Phan Nhiên Hạo is extraordinary, in that this is an Asian American writing in an Asian language in the United States—something that is intriguing, and translated by another Asian American translator, Hai-Dang Phan. Themes of separation and longing work well to this end as the affective interiority of the multiple speakers shows a real consideration of new place, as well as a sense of wandering. Poems like “Fish in a Well” are incredibly important in their stakes of the fallout of “reeducation” and other kinds of social realities that haunt this poet. We are so glad to read this collection appearing in the United States.



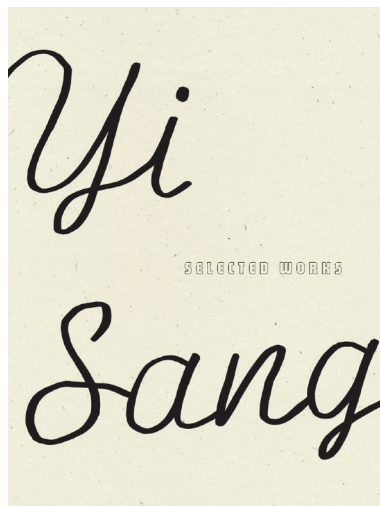
The Selected Poems of Tu Fu

By Tu Fu

Translated from Chinese by David Hinton
(New Directions)

If a poet's works have been translated with varying degrees of excellence in the past, attempting a fresh translation is a daunting challenge. The yardsticks to measure its success are long and strong. David Hinton's masterful translation shows it has been a beautiful accomplishment of a huge task. While the poems in this collection must be praised for their craft—tremendous control, serene imagery, and surreal denouements—the most striking feature is their contemporary appeal and modern sensibility. To look back thirteen centuries and find the concerns and hopes of the people (as seen by a deeply spiritual man) to be the same as they are now is at once immensely reassuring of the human spirit, and a great disillusionment at history's ability to escape itself. We feel lucky and proud to have had a chance to read this wonderfully produced book.

—Lucien Stryk Asian Translation Prize Shortlist



Yi Sang: Selected Works

By Yi Sang

Translated from Korean and Japanese by Jack Jung, Sawako Nakayasu, Don Mee Choi, and Joyelle McSweeney (Wave Books)

This modernist Korean poet who wrote in Japanese and Korean shows the work of a postcolonial Korea dazzled with questions about meaning, sense, and economy of language. The approach of having four different translators—Jack Jung, Sawako Nakayasu, Don Mee Choi, and Joyelle McSweeney—in one volume does some interesting things in filling out the poet's life and works through the various ways of reading it. What we are particularly drawn to is the strangeness of language and line, for almost the same reason that it thrills with the nuance and shifts of more traditionally lyric works. The strengths of this book in translation, along with the bilingual original writing, are the essays that beg linearity to fold in on itself. In particular, the most arresting sections are the first from Korean, as well as the translations from Japanese.

Titles eligible for the 2021 Lucien Stryk Asian Translation Prize were book-length translations into English of Asian poetry, or of source texts from Zen Buddhism (which must not consist solely of commentaries) translated from Chinese, Hindi, Japanese, Kannada, Korean, Sanskrit, Tamil, Thai, or Vietnamese into English, published anywhere in the world in the previous calendar year (2020). Publishers and translators are invited to submit titles for consideration at the beginning of the year, and book selection is based on the quality of the finished book in English. For more information, visit www.literarytranslators.org.



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Harald Voetmann
Rosmarie Waldrop
Rafael Bernal

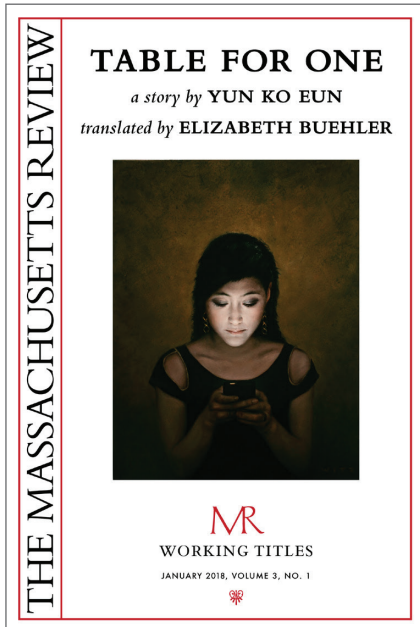
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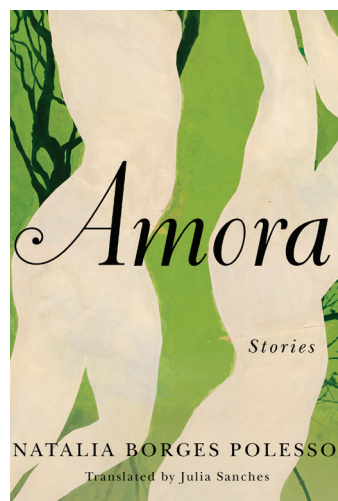
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National Translation Award in Prose Longlist

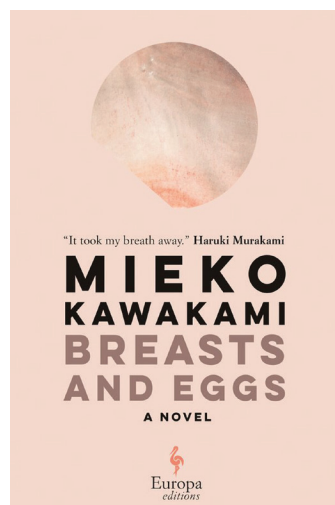
Congratulations to all the titles selected for the longlist for this year's National Translation Award in Prose! Featuring authors writing in eleven different languages, this year's longlist continues the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Jennifer Croft, Anton Hur, and Annie Janusch have to say about each of the longlisted titles, chosen from among over 250 submissions, below (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)



Amora: Stories

By Natalia Borges Poleoso
Translated from Portuguese
by Julia Sanches
(Amazon Crossing)

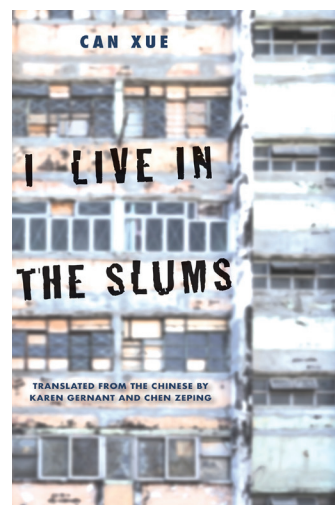
Winner of multiple awards in its country of origin, *Amora* presents the full range of love between queer women with its candid revelations of explosive joy, stifling awkwardness, terrifying dread, and the endless negotiations with an often-hostile outside world. Never giving the stories a chance to veer into the maudlin, sordid, or well-trodden, Natalia Borges expertly chips away at the obfuscations surrounding her characters to present clear-eyed, lapidary portraits of relationships in a moment in time, a sharply honed aesthetic shared by her translator Julia Sanches, who brings each of the 33 stories into precision-focused English.



Breasts and Eggs

By Mieko Kawakami
Translated from Japanese by Sam Bett
and David Boyd
(Europa Editions)

Mieko Kawakami's protean creativity takes the shape of a novel in *Breasts and Eggs*, a story of three women in contemporary Japan confronting the realities of their mortal bodies, relationships with others, and existence itself. Entertaining and philosophical at the same time, the translation by Sam Bett and David Boyd transmutes the source's lively Osaka dialect into a sharp and frank narrative voice that follows the main characters' journeys through the alien and alienating landscape that is our corporeal realities, where the familiar becomes unfamiliar and vice-versa—much like in translation itself.



I Live in the Slums

By Can Xue
Translated from Chinese by Karen Gernant and Chen Zeping (Yale University Press)

Narratively shot in severe close-up, the stories that make up *I Live in the Slums* play with perspective and distance, letting the reader see only what is immediately visible to each story's protagonist—be they animal, human, or otherwise. This makes for an unsettlingly myopic tension that puts the reader on constant alert for potential threats within a capricious narrative environment. Karen Gernant and Chen Zeping's translation is notable for its attention to the animal logic at work in these stories, daring to discomfort the reader by never explaining or determining the narrative more than it wishes to be read.

—National Translation Award in Prose Longlist



The King of Warsaw

By Szczępan Twardoch
Translated from Polish
by Sean Gasper Bye
(Amazon Crossing)

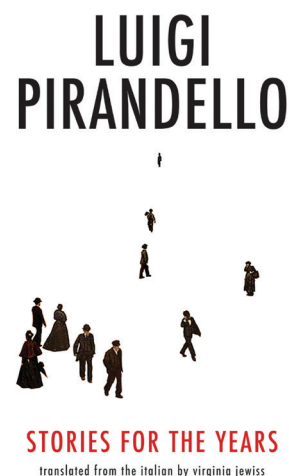
This is a tremendous feat of translation by Sean Bye, a meticulous reckoning with a heterogeneity that no longer exists in Poland. Despite all the care and research that went into the production of this English version of the novel, it reads gorgeously and never draws attention to itself. The book itself is a fascinating and suspenseful chronicle of Jewish Warsaw just before the Holocaust. It is also a nuanced coming-of-age story, as it chronicles one young man's quest for meaning and power in the wake of his father's gruesome murder.



The Other Name: Septology I-II

By Jon Fosse
Translated from Norwegian
by Damion Searls
(Transit Books)

This is a stunning achievement, the first volume in a trilogy by Fosse, sumptuously translated by Damion Searls. It is an incredibly compelling portrait of the ravages of alcoholism in two men named Asle, both painters, one who quit drinking with the help (as he often repeats) of his wife, the other who is in the hospital and may never recover. The structure of the book is brilliant, with each section corresponding to a single day that ends in a prayer that breaks off when Asle falls asleep. Searls' prose is so beautiful, and Fosse's characters are wonderful—Guro, the memory of Ales, Bragi (the lovely dog, a reason for being for both Asles)—so that the whole is deeply absorbing, even intoxicating.



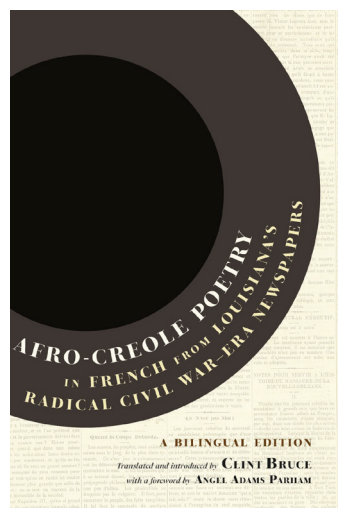
Stories for the Years

By Luigi Pirandello
Translated from Italian by Virginia Jewiss
(Yale University Press)

Virginia Jewiss has put together an enthralling introduction to Pirandello that should serve English-speaking readers for generations to come. Thoughtfully translated and arranged, these stories are brimming with vivid adventure, violence and suffering, absurdity, and joy. They bring together a recovered community of characters brought to life from 1901 to 1934, mostly set in Sicily, whose stories will resound in the minds of many curious readers today. Jewiss's choices throughout are razor-sharp.

National Translation Award in Poetry Longlist

Congratulations to all the titles selected this year for the longlist for this year's National Translation Award in Poetry! Featuring authors writing in nine different languages, this year's longlist continues the prize's dedication to literary diversity in English. Please note that these titles did not proceed to the shortlist. See what judges Sinan Antoon, Layla Benitez-James, and Sibelan Forrester have to say about each of the longlisted titles, chosen from among more than 80 submissions, below (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)

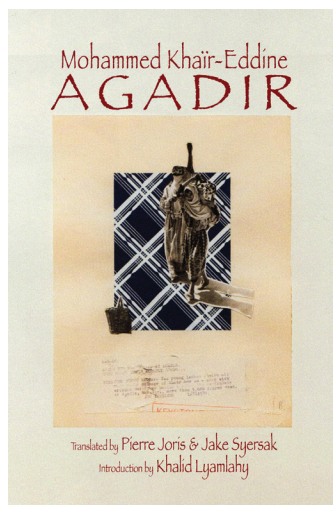


Afro-Creole Poetry in French from Louisiana's Radical Civil War-Era Newspapers: A Bilingual Edition

By various authors

Translated from French by Clint Bruce
(The Historic New Orleans Collection)

This is a book of tremendous historical value. Its substantial introduction draws the reader into the story of the newspapers and the task of the scholars who assembled them to compile the edition. The translations strive to show the formal mastery of the originals, underlining the sophistication of the writers (many of them anonymous) as well as the moral and philosophical tenor of the poems, though accuracy of concepts is always the priority. Every reader will learn important things from this book: it restores a wrongly forgotten but now-inspiring chapter in Francophone poetic creativity and US history.

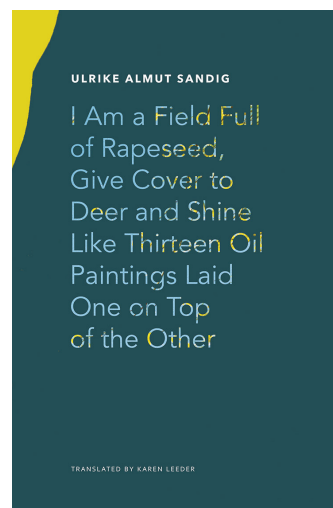


Agadir

By Mohammed Khaïr-Eddine

Translated from French by Pierre Joris and Jake Syersak
(Diálogos)

While working for the Department of Social Security, the young Moroccan writer Mohammed Khaïr-Eddine was sent to the city of Agadir to collect material on the victims of the devastating earthquake of 1960. This actual event serves as a pretext and narrative frame for writing this haunting and rebellious work. Khaïr-Eddine, one of the major Francophone literary figures of North Africa, performs his own verbal and stylistic earthquake in these pages. Surveying the ruins of time and history, his hallucinatory voice disrupts generic boundaries and dodges facile classification.



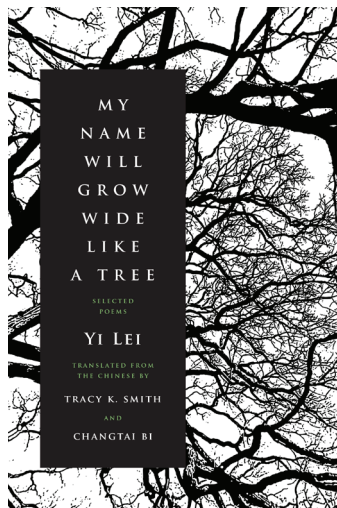
I Am a Field Full of Rapeseed, Give Cover to Deer and Shine Like Thirteen Oil Paintings Laid One on Top of the Other

By Ulrike Almut Sandig

Translated from German
by Karen Leeder
(Seagull Books)

Traditional folktales are a main tributary and inspiration for Sandig's dazzling poems. The effects and aftertaste the reader senses mimic those we experience upon finishing a folktale. The initial deceptive simplicity and playfulness of the narrative always reveals violent desires and inescapable horrors. Sandig's unique style allows her poetry to address some of the most urgent political concerns and crises of our world seamlessly, and without any aesthetic compromises.

—National Translation Award in Poetry Longlist



My Name Will Grow Wide Like a Tree: Selected Poems

By Yi Lei

Translated from Chinese
by Tracy K. Smith and Changtai Bi
(Graywolf Press)

Respected as a revolutionary voice in Chinese poetry, Yi Lei leapt into themes of female sexual desire and longing in a time when unmarried couples living together was still illegal in China, as detailed in her 1987 “A Single Woman’s Bedroom.” The poems of *My Name Will Grow Wide Like a Tree* strike a lovely balance between sound and image. Their pleading voice is memorable, driving home this idea of yearning both within the city, and in nature, as reference to Whitman places her in conversation with poets of the natural world. Tracy K. Smith and Changtai Bi’s translation creates very smooth poems in English that feel grounded in the poet’s sensibilities. Smith notes her intention “to build a similar spirit or feeling for readers of American English” so that “certain details were to shift or be replaced with others rooted in this culture,” and the result is a collection of poetry which feels whole and seamless, wonderfully rich in its contradictions: “Desire is dead, long live desire.”

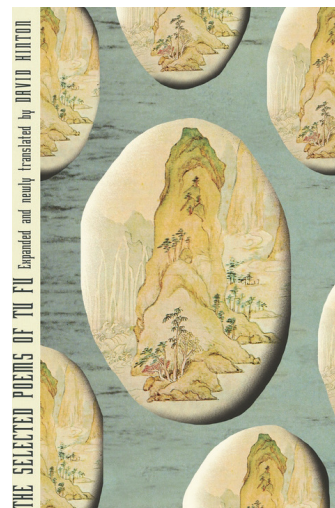


Phone Bells Keep Ringing for Me

By Choi Seungja

Translated from Korean by Won-Chung Kim and Cathy Park Hong
(Action Books)

Won-Chung Kim and Cathy Park Hong do an excellent job of rendering Choi Seungja’s punchy lines without holding back any of their bold and brash melancholy. Seungja, herself a translator from German and English, was also the first woman poet to publish in *Literature and Intellect*, and feels most alive when she is shattering polite expectations. Criticized for being too brutal for what people thought a woman writer should be, Seungja’s poems in *Phone Bells Keep Ringing for Me* can often surprise, but her vocabulary never feels gratuitous, only truthful. Though there is much despair in these poems, their bold declarations make for a thrilling read, and the ringing calls readers in.



The Selected Poems of Tu Fu

By Tu Fu

Translated from Chinese
by David Hinton
(New Directions)

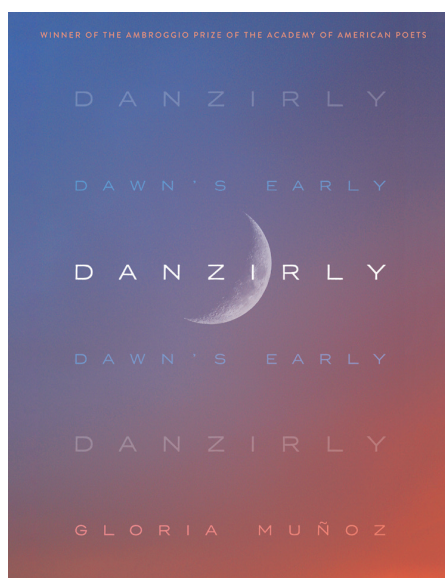
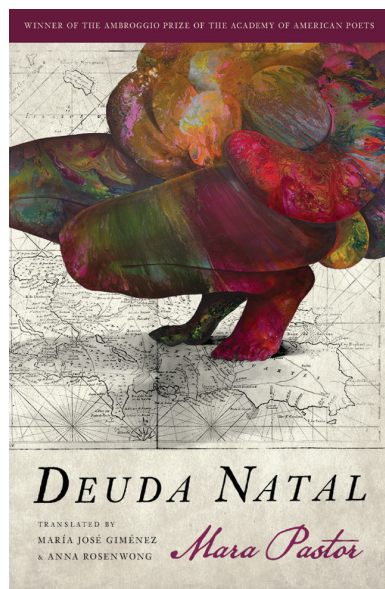
Tu Fu (or Du Fu) is one of the classic Chinese poets, is essential reading for anyone interested in Chinese literature, or in poetry from any era or world tradition. This translation testifies to patient craftsmanship: the lines of each poem are even in length, which recreates the orderly visual impression of the originals, and the incredible compactness of the Chinese poems is conveyed in ways the reader can still easily approach. Each section of poems is provided with a brief introduction by the translator. Reviews have called David Hinton’s translation “austerely beautiful,” and we would add that it is rich with compressed meaning.

Books eligible for the 2021 National Translation Award were titles published anywhere in the world in the previous calendar year (2020) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality of the finished book in English, and the quality of the translation is evaluated by a team of expert readers. For more information, visit literarytranslators.org.

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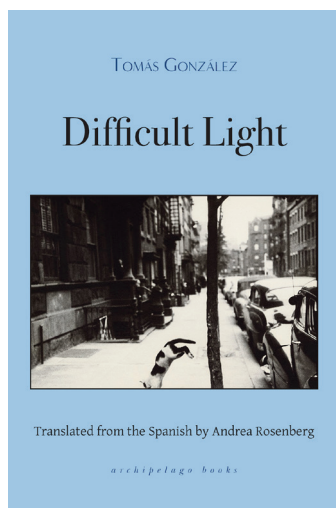
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National Translation Award in Prose Shortlist

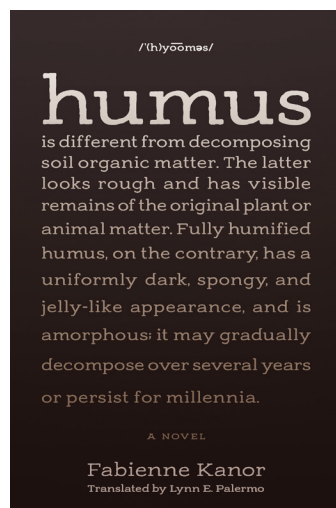
Congratulations to all the titles selected for the shortlist for this year's National Translation Award in Prose! See what judges Jennifer Croft, Anton Hur, and Annie Janusch have to say about each of the shortlisted titles, below (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)



Difficult Light

By Tomás González
Translated from Spanish
by Andrea Rosenberg
(Archipelago Books)

Difficult Light is a story of living while waiting for inevitable loss to occur. A father holds vigil, waiting for word that his adult son has been able to die by assisted suicide; decades later, the father, a painter, finds himself revisiting his grief as he faces his own impending vision loss. Andrea Rosenberg's translation makes palpable a parent's horrible predicament of not wanting their child to suffer, while also not wanting to live without their child. But Rosenberg's translation is also notable for the lucid, compassionate tone it strikes in capturing the ordinary moments and conversations that permeate life, whether at its height or at its end.



Humus

By Fabienne Kanor
Translated from French
by Lynn E. Palermo
(University of Virginia Press)

In 1774, fourteen African women escaped from the hold of a slave ship and performed a radical act of self-determination when they leaped overboard, rather than be taken into slavery. *Humus* takes up this historical footnote, breathing life and personhood into these unknown, nameless figures through a collection of imagined accounts. Lynn Palermo's translation is notable for its attention to sound and language in voicing the interior lives of the women. In one passage, a body of water is described as retaining the warmth of the bodies that had bathed in it—a detail that speaks to the narrative feeling created by the translation, one capable of evoking the kinds of lives these women might have led.



Impostures

By al-Ḥarīrī
Translated from Arabic
by Michael Cooperson
(Library of Arabic Literature/NYU Press)

This seminal work by al-Ḥarīrī has always been called untranslatable for its puns, palindromes, and incessant leaps in register, from poem to sermon to tale. Michael Cooperson's efforts to bring all of these elements into English are staggering, the resulting work truly a wonder to behold. It is so rare for a translation to deploy so much creativity and inspiration, such wide-ranging research, and such rich intermingling of English-language texts, that reading *Impostures* is an absolute joy. It expands the possibilities of literary translation and acts as a definitive reminder that no work is untranslatable—that every work must just await its time and translator, as has happened here.

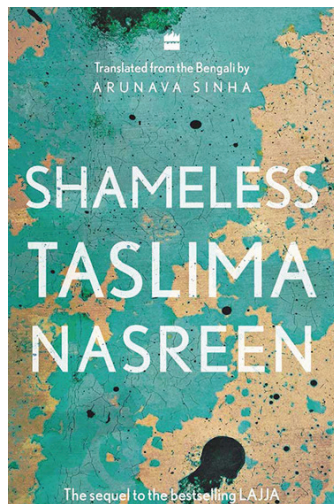
—National Translation Award in Prose Shortlist



No Presents Please: Mumbai Stories

By Jayant Kaikini
Translated from Kannada
by Tejaswini Niranjana
(Catapult)

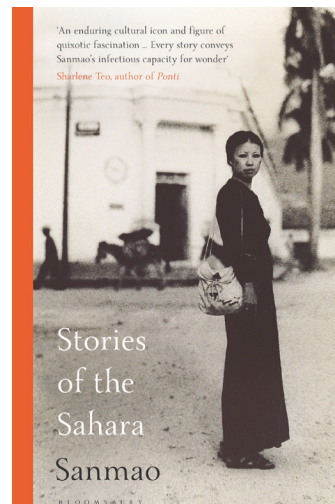
No Presents Please deserves all the presents for its intimate and life-affirming portrayal of ordinary people in Mumbai. This collection of short stories features a range of people, from a modest shop owner who passes on his late parents' love, to a Bollywood stunt artist about to take to the air one more time. Each story is a perfectly crafted world where the unexpected suddenly expands the reader's horizons in a single thrilling and affecting moment. Jayant Kaikini's generous vision combines with Tejaswini Niranjana's virtuoso translation to create a reading experience that is distinctly of its place, and profoundly universal at the same time.



Shameless

By Taslima Nasreen
Translated from Bengali
by Arunava Sinha
(HarperCollins India)

How personal is social violence, and how social is personal violence? Boundary-blurring abounds in Taslima Nasreen's *Shameless*, in which the author lends herself as a character in her exploration of how systemic powers manifest in supposedly private spaces, breaking down the walls between writer and reader to more immediately convey the nationalistic, misogynistic, and historical dynamics of societal exclusion and sexual assault. Form follows function with translator Arunava Sinha's perfect blending of foreignization and domestication in a translation that feels tactile and alive in its intimacy, a translation that strives to transcend translation for a novel that strives to transcend the novel.



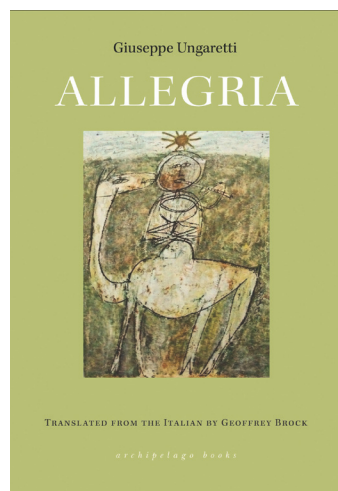
Stories of the Sahara

By Sanmao
Translated from Chinese by Mike Fu
(Bloomsbury Publishing)

Stories of the Sahara is an absorbing account of a Chinese woman's experiences living among the Sahrawi people in a 1960s Spanish-occupied mining town in the Sahara. The collection shows the development of a singular voice, from early anecdotal pieces to later essays that paint the complexity of geopolitical events through the particularity of a local community. Indeed, whether chronicling desert phenomena or teaching young girls how to count (so they'll know how old they are when they're married off), the thrust of each story is Sanmao's voice, which, in Mike Fu's translation, is commendably unaffected. By allowing the "I" to be restless, impulsive, and perpetually seeking, the translation reveals Sanmao's genuine curiosity and humanity toward her subjects.

National Translation Award in Poetry Shortlist

Congratulations to all the titles selected this year for the shortlist for this year's National Translation Award in Poetry! See what judges Sinan Antoon, Layla Benitez-James, and Sibelan Forrester have to say about each of the shortlisted titles, below (in alphabetical order by title). [Purchase these titles at the ALTA44 Virtual Bookfair.](#)



Allegria

By Giuseppe Ungaretti
Translated from Italian by Geoffrey Brock
(Archipelago Books)

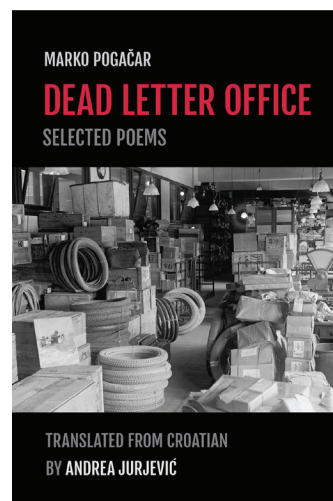
Ungaretti's first book-length collection of poems appeared almost a century ago. It transformed modern Italian poetry and announced the arrival of a unique voice in world poetry. Although conceived when he was fighting in the trenches of WWI, and penned on military postcards, blank spaces in letters, and the margins of newspapers, these poems are the antithesis of war and what it stands for. The slender poems celebrate life, inflecting its light, memory, and mystery, and seizing the eternal from the seemingly ephemeral in vivid and striking imagery. This elegant translation preserves Ungaretti's economy and his pursuit of poetic purity.



Beowulf

By an unknown author
Translated from Old English by Maria Dahvana Headley
(MCD x FSG Originals)

How many translations are there of *Beowulf*, and do we need another? It takes only a few lines to discover that yes, we do need Maria Dahvana Headley's lively new version of the Old English classic. With sinuous, vivid language and inventive phrasing (with occasional striking anachronisms, like the opening and then recurring word "Bro!" that is sure to provoke a reaction), she delivers the epic as a ripping yarn and foregrounds its psychological and political import. Of course, we are up for epic poetry when it is this relevant and this entertaining!

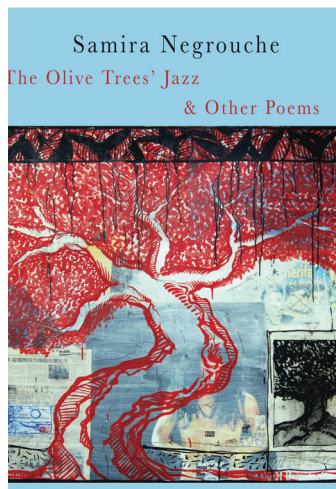


Dead Letter Office: Selected Poems

By Marko Pogačar
Translated from Croatian by Andrea Jurjević
(The Word Works)

Marko Pogačar's work is intellectually engaging, often surprising, never restrained by ordinary politeness, and, on the whole, cheering — despite the frequent gloom of the situations described. Poet and translator Andrea Jurjević offers versions that are subtle, flexible, well-informed about the context of the originals, and especially good at conveying the interplay of stylistic levels in the originals. This is poetry to stir up the reader and sharpen every sense — not least, the ability to perceive unexpected beauty.

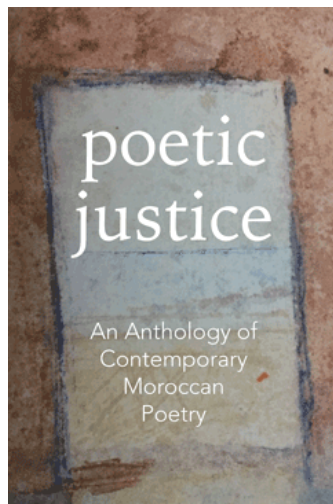
—National Translation Award in Poetry Shortlist



The Olive Trees' Jazz and Other Poems

By Samira Negrouche
Translated from French
by Marilyn Hacker
(Pleiades Press)

Negrouche's moving poems inhabit a hybrid landscape where Algeria's languages, genealogies, and poignant histories converge and converse through the poet's elusive subjectivity. Marilyn Hacker's delicate translation from French brings out the "memory of subterranean musics" that Negrouche excavates from poetic ancestors and marginalized histories. These poems' roots run deep into the "structures of silence" while their leaves defy geography.



Poetic Justice: An Anthology of Contemporary Moroccan Poetry

By various authors
Translated from Arabic, French, and Tamazigh by Deborah Kapchan with Driss Marjane
(Center for Middle Eastern Studies, UT Austin)

This collection of translations opens with an informative introduction, which includes some of the poems in the original Arabic or French. The translations themselves are enjoyable and effective; the selection of poets is broad and inclusive, with the various voices nicely distinguished. As well as offering all kinds of pleasure to a curious reader, the book points to the richness of the poetic scene in Morocco today: it reflects serious research, as well as skill and poetic talent in making the versions in English.

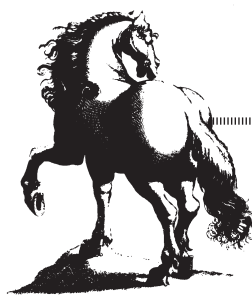


Unexpected Vanilla

By Lee Hyemi
Translated from Korean by Soje
(Tilted Axis Press)

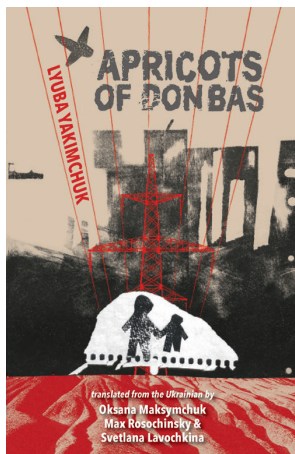
There is a liquid flow to the images and ideas running through Lee Hyemi's *Unexpected Vanilla*, making for a hypnotic and addicting read. In Soje's skillful translation, Hyemi's sometimes prosy poems hold an unexpected magic as love, desire, and surreal images spark together on the page. Unfolding a strangely surrealist poetics, the answers posed in these poems draw deeply, queerly spiritual answers from the reader. This cosmos of shifting images rewards rereading, as speakers and subjects of the poems embody roots and plants and water and begin to grow and melt into each other. This is a singular work which builds a seductive world.

Books eligible for the 2021 National Translation Award were titles published anywhere in the world in the previous calendar year (2020) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality of the finished book in English, and the quality of the translation is evaluated by a team of expert readers. For more information, visit www.literarytranslators.org.



Fall 2021 Translations from the LOST HORSE PRESS CONTEMPORARY UKRAINIAN POETRY SERIES

APRICOTS OF DONBAS, by award-winning contemporary Ukrainian poet Lyuba Yakimchuk, is the seventh book in the Lost Horse Press Contemporary Ukrainian Poetry Series. Born and raised in a small coal-mining town in Ukraine's industrial east, Yakimchuk lost her family home when the region was occupied by Russian-backed militants, and her parents and sister were forced to flee as refugees. Reflecting the complex emotional experiences of a civilian witnessing a gradual disintegration of her familiar surroundings, Yakimchuk's poetry is versatile, ranging from sumptuous verses about the urgency of erotic desire in a war-torn city to imitations of child-like babbling about the tools and toys of military combat. Playfulness in the face of catastrophe is a distinctive feature of Yakimchuk's voice, evoking the legacy of the Ukrainian Futurists of the 1920s.



The eighth volume in the Lost Horse Press Contemporary Ukrainian Poetry Series, *ECCENTRIC DAYS OF HOPE AND SORROW*, brings together a selection of Natalka Bilotserkivets poetry written over the last four decades. Having established an English-language following largely on the merits of a single poem, Bilotserkivets's larger body of work continues to be relatively unknown. Natalka Bilotserkivets was an active participant in Ukraine's Renaissance of the late-Soviet and early independence period. Now, nearly thirty years on, much has changed in the land of her birth, but the lyricism and urgency in Bilotserkivets's poetry remain; her voice still speaks about movement and restricted movement, even symbolic movement. Bilotserkivets' book endeavors to go back to shed light on the missing history.



To order these or any titles in the Contemporary Ukrainian Poetry Series, please visit the Lost Horse Press website at www.lost-horsepress.org or contact our distributor, the University of Washington Press at www.washington.edu/uwpress.

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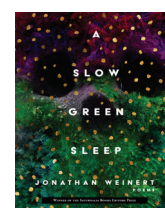
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Diamond Forde



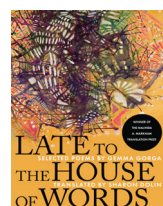
Kaputniks
Peter Shippy



A Slow Green Sleep
Jonathan Weinert



White Lung
Kimberly O'Connor

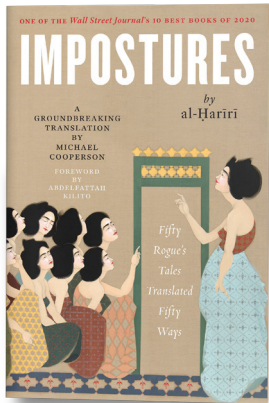


Late to the House
of Words
Gemma Gorga
(Tr. Sharon Dolin)



Fat Girl Forms
Stephanie Rogers

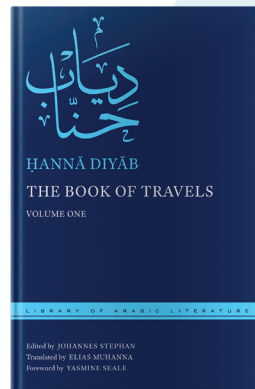
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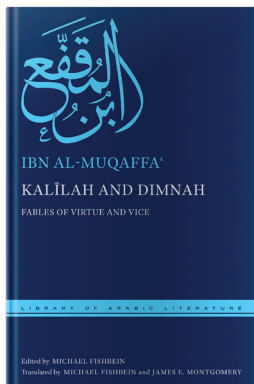
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Foreword by Abdelfattah Kilito



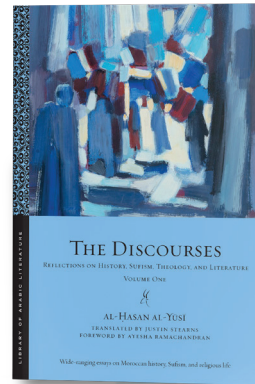
The adventures of the man who created Aladdin

The Book of Travels
by Ḥannā Diyāb
Edited by Johannes Stephan
Translated by Elias Muhanna
Foreword by Yasmine Seale
Afterword by Paulo Lemos Horta



Timeless fables of loyalty and betrayal

Kalilah and Dimnah
Fables of Virtue and Vice
by Ibn al-Muqaffa'
Edited by Michael Fishbein
Translated by Michael Fishbein and James E. Montgomery



Wide-ranging essays on Moroccan history, Sufism, and religious life

The Discourses
Reflections on History, Sufism, Theology, and Literature—Volume One
by al-Ḥasan al-Yūsī
Translated by Justin Stearns
Foreword by Ayesha Ramachandran



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VOLUME ONE OF KAORU TAKAMURA'S JAPANESE CRIME EPIC

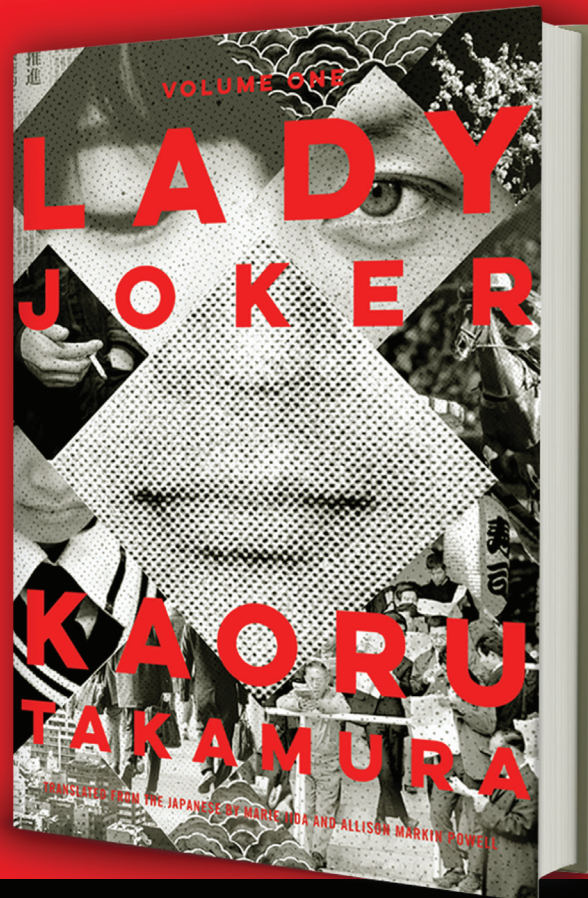
TRANSLATED BY MARIE IIDA AND ALLISON MARKIN POWELL

"Lady Joker casts a page-turning spell."—NPR, *FRESH AIR*

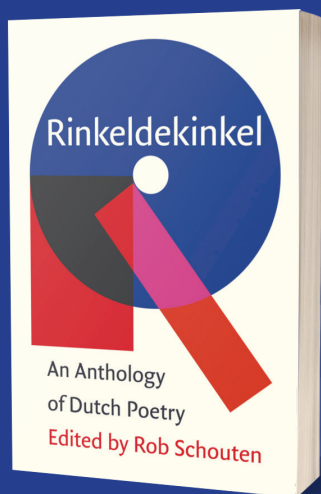
"Takamura's blistering indictment of capitalism, corporate corruption and the alienation felt by characters on both sides of the law from institutions they once believed would protect them resonates surprisingly with American culture."—THE LOS ANGELES TIMES

"Takamura's prismatic heist novel offers a broad indictment of capitalist society."—NEW YORK TIMES BOOK REVIEW

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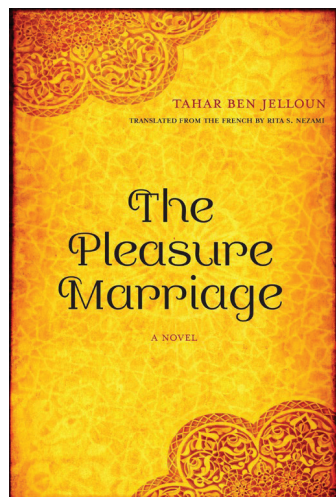
CHIZUKO UENO,
author of *The Modern Family in Japan*

The Thorn Puller

by Hiromi Ito; translated from the Japanese by Jeffrey Angles
PB: 978-1-7376253-0-8 / E: 978-1-7376253-1-5 / CB: 978-1-7376253-2-2



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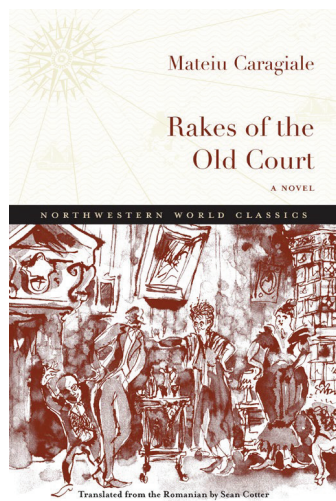
June 2021

The Pleasure Marriage: A Novel

by Tahar Ben Jelloun

Translated by Rita S. Nezami

"The Pleasure Marriage is a bittersweet tale, the kind of philosophical fable Tahar Ben Jelloun knows how to construct so well. Behind the flow of the narrative, behind the humor and tenderness, there also hides the denunciation of a patriarchal and racist society . . . The Pleasure Marriage is also a great romance novel, about the love we feel for our lover as well as the love that we can feel for a child who is different from others." —Leïla Slimani, author of *In the Country of Others: A Novel*



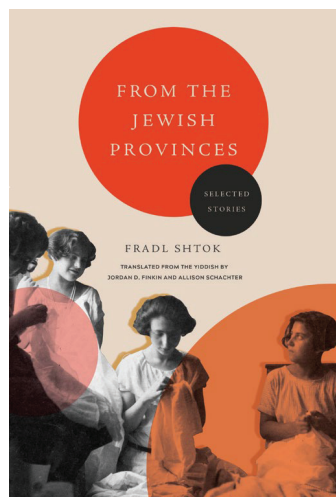
August 2021

Rakes of the Old Court: A Novel

by Mateiu I. Caragiale

Translated by Sean Cotter

"It is a joy to discover that this much loved interwar classic is available in an excellent new English-language translation. Sean Cotter's translation beautifully captures the novel's atmosphere of hedonism and decay as well as the voices of the 'rakes' who strive to find 'oblivion' in 'a life of debauchery.'" —Gabi Reigh, translator of The Town with Acacia Trees by Mihail Sebastian



November 2021

From the Jewish Provinces: Selected Stories

by Fradl Shtok

Translated by Allison Schachter and Jordan D. Finkin

"This collection is overflowing with moments, images, and lines that I will not soon forget. I loved reading it." —Moriel Rothman-Zecher, author of *Sadness Is a White Bird: A Novel*

Use promo code ALTA21 to receive a 30% discount on any book when you order through our website!*

ALTA Virtual Travel Fellowships

EACH YEAR, BETWEEN FOUR and six \$1,000 fellowships are awarded to emerging (unpublished or minimally published) translators to help them pay for hotel and travel expenses to the annual ALTA conference. This year, with the ALTA conference held jointly online and in-person, ten Virtual Travel Fellows, including two Peter K. Jansen Fellows, were awarded \$500 each. 2021 marks the sixth year of the Peter K. Jansen Memorial Travel Fellowship, preferentially awarded to an emerging translator of color or a translator working from an underrepresented diaspora or stateless language.

This year's winners were selected by judges Mui Poopoksakul, Lawrence Schimel, and Isaac Stackhouse Wheeler. The 2021 ALTA Travel Fellowships are made possible thanks to the generous support of ALTA's Past Presidents

Council, the Peter K. Jansen Memorial Travel Fund, and numerous individual donors, including established translators and other devoted supporters of the craft and art of literary translation.

ALTA will celebrate this year's Virtual Travel Fellows with a live virtual reading on October 17, 2021 at 5:00pm PT, hosted by 2009 Travel Fellow Robin Myers. The reading is free and open to the public; registration is required to access our [virtual platform](#).

Congratulations to these exceptional emerging translators, chosen from among numerous applicants!

Fatemeh Madani Sarbarani, 2021 Peter K. Jansen Memorial Virtual Travel Fellow (Persian)



FATEMEH MADANI SARBARANI is an Iranian translator, playwright, and dramaturge. She holds a PhD in Theatre and Performance of the Americas from Arizona State University. She translates dramatic texts from Persian into English; and Middle Eastern, Latin American, and English plays into Persian. In 2008, she translated two Argentinian plays by Griselda Gambaro, *The Walls* and *Antigona Furiosa*, into

Persian. *The Walls* was banned from going on stage by the Iranian government for depicting the socio-political situation of Iran during Ahmadinejad. Fatemeh Madani also translated and introduced a new Iranian play, *Tomb Dwellers* by Hossein Kiani, which was staged after the contested presidential election in 2009 that brought Ahmadinejad to power. The play depicts the situation of Iran during Ahmadinejad's regime and its relation to other countries. She examined the challenges of translating a dramatic text from an Eastern culture for American audiences in her doctorate dissertation *Translating Tomb Dwellers for US Americans: What the process of translation reveals about counter-censorship strategies among professional theatre artists in Iran*. In making this play available to English-speaking readers at a time of political tension between Iran and the United States, she offers US American audiences a more nuanced perspective on the way Iranian people feel about their government and its relation to other countries.

Fatemeh received a literary translation certificate from ASU's School of International Letters and Cultures. She is fluent in Persian and English and speaks some Modern Standard Arabic. Her plan is to translate Middle Eastern plays, then stage and introduce them to the world. She translated an Iraqi Play, *Baghdad Bathhouse* by Jawad Al-Asadi, into Persian. The play was published by Samt Publications in 2021. The Middle East has a long history of challenging colonialism and the Western occupation, and the artists reflect it in their work. Therefore, one way to help people of the world understand the Middle East in the time of tensions between Middle Eastern countries and the West is to translate and stage them. Fatemeh believes Middle Eastern theater presents socio-economic and political crises inside their respective countries and enlightens the audience through innovative techniques, rituals, and festivals that are often particularly interesting to Western audiences as well.

Additionally, Fatemeh took several Creative Writing courses at ASU, and wrote several prose poems. Her collection of writings was published on [swanaancestralhub.org](#), a website dedicated to Middle Eastern and North African traditions and cultures. Besides translation and academic research, she has experience in playwriting, directing, dramaturgy, and acting. In 2013, she staged Griselda Gambaro's play *The Walls* at ASU. She wrote and acted in the play *It Was Fire*, which brought to stage the *Zaar* rituals practiced in the countries around the Persian Gulf and Africa. Fatemeh's dream is to introduce Iranian/Eastern culture to the West through translation, writing, and artistic work.

Anushka Sen, 2021 Peter K. Jansen Memorial Virtual Travel Fellow (Bengali)



ANUSHKA'S FIRST EFFORTS

to translate are tied to her kindergarten through high school education in Calcutta, which repeatedly emphasized the value of English over Bengali (and other native languages). As her ease with English was actively rewarded and grew rapidly, the relative struggle with Bengali created a skewed sense of immersion in the two literatures. The imaginative and ideological

costs of this hierarchy became clearest to Anushka when she started her BA at Jadavpur University. Suddenly, she found herself in an English Department whose culture was thoroughly bilingual. Translation became a way to recover intimacy with her own language and community. Always a close reader, she grasped at poetry as an opportunity to work with language in painstaking detail.

Poetry also gave Anushka an opportunity to use her ear for rhythm. A great portion of the best Bengali poetry is in rhyme. This applies not just to late 19th- and early 20th-century figures such as Satyendranath Dutta and Rabindranath Tagore, but also later poets such as Shakti Chattopadhyay, who were distinctly modern or modernist in their style. Even as poetic forms shed much of their ornamentation, Bengali

poets continued to write musically, in combination with humor and striking metaphor. Anushka noticed that this was often lost in translation: cadence was either ignored altogether, rendering the poems much balder, or it was prioritized at the cost of playfulness and precision. In trying to find areas of ease in Bengali poetry, she had surprisingly discovered an urge to produce better translations than the ones around her!

Auditing Bill Johnston's translation class at IU has prompted Anushka to expand her vision of translation far beyond her early goals. With Dr. Johnston's encouragement, she has grown more comfortable with looser forms, translating more experimental poets such as Debarati Mitra, or those who use colloquial diction, such as Aditi Basu Ray. While Anushka is grappling with the dominance of male, upper-caste writers in the Bengali canon, her personal trajectory of translation invites her to spend time with the classics to fully crystallize her sensibility. From poems about nature to those about urban modernity and the everyday, Anushka's choice of translations for ALTA are driven mostly by tactile and vibrant images that translate well into English. However, the political forcefulness of beloved writers like Shankha Ghosh energize her in the moment and compel her to seek out more challenging and underrepresented figures to translate in the future.

Anushka's original poems have been published in magazines such as *The Dalhousie Review*, *Eunoia Review*, and *Vayavya*. She is very grateful to ALTA for making the world of translation publications accessible to her for the first time.

Michelle Kyoko Crowson, 2021 Virtual Travel Fellow (Japanese)



MICHELLE KYOKO CROWSON

is a Japanese American writer and emerging translator based out of the Pacific Northwest. She was awarded the 2019 Kyoko Selden Memorial Prize for her translation of Akiko Akazome's (1974-2017) Akutagawa Award-winning novel *The Maiden's Betrayal*, which she honed with a fantastic group at the 2018 Bread Loaf Translator's

Workshop, thanks to the support of a Katharine Bakeless Nason Scholarship.

Set in contemporary Kyoto at a foreign-language university, *Maiden's* follows Mikako and her classmates in a German immersion program, as they feverishly prepare for an upcoming speech contest judged by their instructor. Professor Bachman, an eccentric who calls his all-female students "maidens," demands they recite a passage from Anne Frank's translated *Diary*, battering them with incessant

memorization and pronunciation drills. The maidens are also zealous creatures who obsessively value purity in their readings of Anne Frank (and each other), idolizing Anne Frank as a tragic, universal heroine untethered by historical, ethnic, or religious circumstance. When a rumor arises about something "impure" between Bachman and one of Mikako's favorite classmates, she must decide whether to bow to her clique's ostracizing power, or turn toward hard, tangled truths.

The novel juxtaposes parodic artifice and acute tenderness, intertwining themes of Anne Frank's persecution and murder with notions of female purity and contemporary Japanese anxieties of belonging. In a caricatured world rife with troubling affections, Akazome continuously foregrounds the circumstances of Anne Frank's creative (re)productions, forcefully claiming that a "pure" understanding is untenable for ethical readers. Yet Akazome's own deep feeling for Anne remains, suggesting that we can be ethical, attentive readers—and translators—without rejecting literature's power to nurture affinities across vast distances. Michelle was transformed by her readings of *Maiden's*: first, as a heritage speaker in an immersion classroom; then, as a teacher rendering it for her students in an undergraduate course on gendered treacheries in/of translation; and now, as an aspiring literary translator.

—Michelle Kyoko Crowson continued

As a Travel Fellow, she is grateful for the chance to share this novel with the ALTA community.

Michelle holds a Comparative Literature PhD from the University of Oregon, where she is currently a Research Assistant, translating classical Japanese and Chinese poetry for the “Tekagami and Kyōgire” [digital exhibition](#), a stunning collection of calligraphy fragments from the 8th to the 17th centuries. She previously worked with Oregon’s “[Gertrude Bass Warner Collection](#) of Japanese Votive Slips (nōsatsu), 1850s to 1930s,” a collection of slender, woodblock-printed slips created and collected as a form of spiritual

entertainment. Both projects have nourished her interest in the intersection of linguistic and material art. Her inclination toward translation first emerged during her MFA studies in Poetry at Vermont College, and later infused her dissertation on the (in)visibility of 18th-century haiku poetess Kaga no Chiyo, which she is now revising into a book project that blends historical research, literary translation, and lyric explorations of Asian American belonging in and across cultural-linguistic realms. Her current pastimes include fangirling over Sayaka Murata and Ginny Tapley Takemori, rediscovering yoga, job hunting, and battling insomnia.

Christine Gutman, 2021 Virtual Travel Fellow (French)



CHRISTINE GUTMAN KNEW she wanted to work with languages from her very first French class at age twelve. But the road to a career in literary translation was a roundabout one. After completing a BA in French and International Relations at Simmons University, Christine went on to enroll first in the MA program in Translation Studies at the University of Massachusetts Amherst, then in the

overarching PhD program in Comparative Literature. Initially focusing on French and francophone literature, she added Yiddish literature to her areas of specialization after taking part in the intensive Steiner internship program at the Yiddish Book Center. Her article “Smuggled Words: Textual Migration and Subversive Assimilation in the Translations of Isaac Bashevis Singer” appeared in the journal *translation* in 2013. Her doctoral dissertation, though not addressing translation in its interlinguistic sense, explores the ways in which two defining events in modern French history—the Paris Commune and May 68—have been recast and (re)translated over time and across artistic mediums.

Shortly after moving to Paris in 2015, Christine took part in a translation internship and mentoring program through the humanitarian organization Solidarités International, for which she translated or subtitled everything from articles about wastewater treatment in refugee camps to more lighthearted awareness-raising videos. Since those first steps in the world of professional translation, she has gone on to translate hundreds of commercial, humanitarian, and academic texts from French to English, and has subtitled dozens of

audiovisual works, including, most recently, the quirky French miniseries *Le Somnambuliste*.

Fresh off her doctorate in 2019, Christine decided at long last to take the plunge into literary translation, choosing as her first text Jeanne Benameur’s jarring poetic prose novel *Les Demeurées*. On a whim, she submitted an excerpt of her translation to the Atelier ViceVersa at the Collège International des Traducteurs Littéraires in Arles and went on to spend a blissful week workshoping alongside eleven experienced literary translators. Doubts assuaged and confidence bolstered, she was now resolutely determined to pursue a career in literary translation.

Exactly one year later, she signed her first publishing contract to translate Violaine Schwartz’s *Papiers*: a genre-defying, polyphonic patchwork of oral histories, calligrams, pastiches of school textbook exercises, and a stream-of-consciousness monologue, which, together, tell the story of what it means to be a refugee in France today. Translating this utterly unique, multifaceted work has been a no-holds-barred exercise in creativity and versatility.

Christine relishes the challenge of translating texts that push back against translation, push her to new stylistic and creative limits and allow her to inhabit voices and perspectives different from, even at odds with, her own. She regards translation as a powerful act of empathy—one which she firmly believes can help make translators and their readers more open-minded and compassionate people.

Christine is proud to be a 2021 ALTA Virtual Travel Fellow and is grateful to ALTA for the opportunity to share her work.

Lara Norgaard, 2021 Virtual Travel Fellow (Indonesian, Portuguese, Spanish)



LARA NORGAARD FIRST developed an interest in literary translation during her undergraduate studies at Princeton University, where she studied the memory of US-backed military dictatorships in Latin American detective fiction. She participated in a translation workshop instructed by Natasha Wimmer, whose translations of works by authors including Roberto Bolaño served as formative

examples for how to artfully translate fiction with attention to social and historical context. Lara gained critical appreciation for how and why certain narratives circulate between languages, a concern that continues to inform her work today.

A speaker of Spanish, Portuguese, and Indonesian, Lara has worked in Brazil and Indonesia as a journalist, editor, and literary translator. She served as an Editor-at-Large in Brazil for *Asymptote*, participating in the translation process from an editorial perspective. She was attentive to what kinds of Brazilian literature had already been translated into English and sought out underrepresented voices, such as Bahian author Luciany Aparecida, who writes about the intimate lives of Afro-Brazilian women in the Brazilian Northeast. She also published her first translations of short prose by authors including Selva Almada, Ricardo Lísias, and Silviano Santiago. As a Henry Luce Foundation fellow in Jakarta, she intensively studied Indonesian and carried out several interview series, one with contemporary Indonesian authors whose work

approaches the memory of the Suharto dictatorship, and another with Indonesian writers, translators, and publishers interested in Latin American literature.

It was over coffee on a hot day in South Jakarta that Lara interviewed Sabda Armandio, a fiction writer and avid reader of Latin American detective fiction, with attention to authors ranging from Julio Cortázar to Paco Ignacio Taibo II. Compelled by these eclectic influences and Armandio's playful approach to narrating Jakarta, Lara began working on her current translation project, Armandio's award-winning crime novel *24 Hours with Gaspar*.

24 Hours with Gaspar is a futuristic portrait of Indonesia's hard-boiled capital—itsself underrepresented in the English language. In his cyber-punk style, Armandio braids three narrative perspectives into the text: a series of interview transcripts between the police and an uncooperative witness, printed in the text in interview form; the protagonist Gaspar, both mastermind of the crime and a private eye; and finally, a writer by the name of Artur Harahap, who supposedly authors the novel's foreword. The result, both experimental and fun, challenges genre conventions while engaging in social critique. Lara's in-progress translation was awarded a 2021 PEN/Heim Translation Grant.

Lara is also translating the Brazilian novel *The Women who Marched Under the Sun* by Cristina Judar. A literary exploration of gender and the body, *The Women who Marched Under the Sun* weaves together Brazil's authoritarian history with contemporary concerns. Lara's translations of Cristina Judar's short fiction have been published in *Cuier* (Two Lines Press), an anthology of LGBTQ+ Brazilian literature.

Currently, Lara is a PhD student in comparative literature at Harvard University. Her centers on literary and cultural circulation between Latin America and Indonesia, cultural violence, and post-dictatorship literatures.

Calvin Olsen, 2021 Virtual Travel Fellow (Portuguese)



CALVIN OLSEN LEARNED Portuguese while living in Brazil for two years, and he minored in Portuguese as an undergraduate. After completing his degree, Calvin was accepted into Boston University's Creative Writing MFA program, where he studied poetry under Robert Pinsky, David Ferry, and Nobel laureate Louise Glück. He started translating the work of Mozambican-born poet Alberto de

Lacerda while taking BU's Literary Translation Seminar, and he ended the semester with a fully finished manuscript instead of the required 15 poems.

Upon finishing his coursework, Calvin received a Robert Pinsky Global Fellowship and travelled to the Iberian Peninsula to locate and translate more of de Lacerda's work (and run with the bulls in Pamplona). A few years later, he was introduced to Portuguese poet João Luís Barreto Guimarães by Robert Pinsky, and started translating his work. Even more years later, Calvin's translation of Guimarães's ninth collection, *Mediterranean*, was recently awarded the Willow Run Poetry Book Award and is forthcoming from Hidden River Arts in 2022.

The translations Calvin will be sharing at ALTA44 were selected from Guimarães's tenth collection, *Nomad*. Published in 2018, *Nomad* won the Bertrand Books Poetry Book of the Year Award and the inaugural Armando da Silva Carvalho Literary Prize in Portugal. The poems in *Nomad* cover a range of topics, many of which—the loneliness inherent in aging, watching a parent re-learn to walk, photobombing, etc.—offer glimpses into the poet's

experience as a contemporary middle-aged physician (Guimarães is a doctor of plastic and reconstructive surgery). Calvin's translations of individual poems from *Nomad* have appeared or are forthcoming in *ANMLY*, *AzonaL*, *Columbia Journal*, *Harvard Review*, *Interim*, *LIT Magazine*, and *Salamander*.

Calvin continues translating the poetry of João Luís Barreto Guimarães, and he has his work cut out for him as Guimarães has published two other collections since *Nomad* (to say

nothing of the backlog of his eight earlier books). Translating Guimarães's work is extremely enjoyable—his voice is well-honed and inclusive, his tonal range is extensive, and he often waxes unabashedly tongue-in-cheek.

Calvin wishes to express immense gratitude to ALTA and this year's judges for the honor it is to share some of his work and to interact with so many great writers, translators, and humans. Thank you, all.

Marielle Sutherland, 2021 Virtual Travel Fellow (German)



MARIELLE IS FROM Hartlepool in the northeast of England, where she had excellent German teachers and found that her northern accent helped her with those long German vowels. She bagged the last space on the sixth-form college bus trip to Berlin in 1991 and has never looked back. Going to Berlin not long after the Fall of the Wall was, at the age of fourteen, a historical, political and social

awakening, but in addition, Marielle learned how open and hospitable strangers could be, and this led to an interest in cultural exchange in general.

After a degree in German at The Queen's College, Oxford University, Marielle went on to do a PhD on the poetry of Rainer Maria Rilke (published in 2006 as *Images of Absence: Death and the Language of Concealment in the Poetry of Rainer Maria Rilke*) at University College London. Captivated by the tight rhymes and rhythms in Rilke's *New Poems*, Marielle began experimenting with translation in the sonnet form, and this ultimately turned into a book project with co-translator Susan Ranson (*Rainer Maria Rilke. Selected Poems*, 2011).

After several years teaching German Studies at universities, and English in various secondary schools in London, Marielle decided to combine parenting with freelance translation, taking the Diploma in Translation with the Institute of Linguists. Since then, translation work through agencies and for academic and cultural institutes has been her bread and butter, but other translation projects have included literary samples for various German publishers, literary translations in the journals *InTranslation* and *Alchemy*, and contributions to books on ballet, art, architecture, and photography. She is currently working on selected German texts for the forthcoming book *Radio Pioneers and Forgotten Voices*,

1924-1939 (for Edinburgh University Press). Marielle has taken part in the series *Encounters: Writers and Translators in Conversation* (organized by the Institute of Modern Languages Research, University of London), where she worked with the writer Ulrike Ulrich. She has also run a workshop for students at Newcastle University with the writer Ulrike Draesner, and has given lectures on translation to students at the University of York.

For Marielle, translation is an art form in and of itself, and translating ideas, emotions, and tensions through sound, form, and meaning in poetic texts especially is a way of asking readers to see, hear, and think something new. In her work, she aims to bring to readers the same simultaneity of thought and feeling, the same experience that is offered by the original text—not a replication, but rather a complex of balances, compensations, and new weightings.

As a parent, Marielle found she was rarely able to attend translation events in London or elsewhere prior to the pandemic. Now, however, with the prevalence of online conferencing, it has been possible to participate in many translation events and workshops and develop her skills further. She is therefore very grateful for the opportunity provided by the ALTA Travel Fellowship.

Yilin Wang, 2021 Virtual Travel Fellow (Mandarin Chinese)



photo credit Joy M. Kaegi Maurer

AS A CHINESE Canadian writer, poet, editor, and Chinese-English translator, Yilin Wang first began developing an interest in literary translation while pursuing their MFA in Creative Writing at the University of British Columbia. During their graduate studies, they became increasingly fascinated by the parallels between the art of translation and the code-switching that they do as a fiction writer and poet. Currently, they are

at work on a debut short story collection inspired by Chinese martial arts fiction legends, and on a book-length translation of selected poems by the poet Qiu Jin.

Yilin got their start translating Classical Chinese poetry during their MFA in Creative Writing while taking part in a multi-genre craft workshop led by Keith Maillard, and then broke into fiction translation after Jeremy Tiang commissioned their first short story translation project. Over the past three years, Yilin has translated work by authors such as Han Yu, Dai Wangshu, Ling Chen, and Gu Shi; their translations have appeared or are forthcoming in *Pathlight*, *Samovar*, and the anthology *The Way Spring Arrives and Other Stories* (Tor Books). Yilin is also the creator of Literary

Jianghu, a project that shares their translations of and research about Chinese wuxia (martial arts) fiction and related literary traditions, which has received funding from the Canada Council for the Arts and been featured on podcasts such as the Translated Chinese Fiction podcast and Asians Represent!.

At present, Yilin is translating a book of selected poems by Qiu Jin (1875–1907), a Chinese revolutionary, poet, essayist, and a leading figure of China's modern feminist movement. Living in the late Qing dynasty, Qiu Jin repeatedly defied the gender expectations of her time by learning sword-fighting and bomb-making, escaped an arranged marriage to study abroad in Japan, and took part in a revolution against the oppression dynasty to fight for women's rights. Her poems explore themes such as the experiences and struggles of women in the domestic space, gender identity and cross-dressing, the importance of women role models and friendships, and the need for feminists to take action through sociopolitical movements. Yilin's translations of Qiu Jin's poetry can be found in *Asymptote*, *Nü Voices*, and *LARB China Channel*.

In September 2021, Yilin will be embarking on a year-long early career mentorship with author Larissa Lai and translator Gigi Chang, supported by grant funding from the British Columbia Arts Council, where they will be working to complete their current writing and translation projects. They are very grateful for the support and opportunities provided by the ALTA Travel Fellowship program.

Candice Whitney, 2021 Virtual Travel Fellow (Italian)



AS AN EMERGING translator, Candice Whitney is committed to translating the stories of contemporary Afro-Italian writers, and to making their stories accessible to English-language reading audiences. With a degree in Anthropology and Italian from Mount Holyoke College, her approach as a translator is shaped by her background as a social scientist. In 2016, as a Fulbright research

scholar in Italy, she explored how the country's racial and political history impacts the reception and promotion of businesses owned by African-descendant womxn in northern Italy. She also uses her learning from Black European studies to understand how her privilege can shape how she translates the experience of race and racism. Whitney has continued

to seek to understand the lived experiences of being Black in Italy through collaborative projects with fellow Fulbright to Italy alumna, Barbara Ofosu-Somuah. One such project is *Future. Il Domani Narrato dalle Voci di Oggi* (effequ, 2019), a radical act of storytelling. An anthology edited by Somali-Italian writer Igiaba Scego, author of the acclaimed novels *Beyond Babylon* (Two Line Press, 2019) and *Adua* (New Vessel Press, 2017), *Future*, now in its fourth printing in Italy, is the first anthology focused on African-descendant womxn's realities in Italy. Composed of essays, fiction, and creative nonfiction stories written by 11 authors of African descent, *Future* examines and reimagines questions of citizenship, identity, social belonging, and homemaking. Candice's role as a translator is to make globally available literature, in which the writers grapple with and make meaning from their identities. Alongside Barbara, Candice translates these stories and makes them accessible to the global diaspora, with the hope that readers of *Future* can use them to understand their own experiences and make sense of their own lives. In this way, translation is a powerful tool that helps diminish borders and allows Black experiences to come to the

fore. As the authors exist across borders, from Haiti to Italy to Somalia to Amsterdam, their stories remain in conversation. This process of translation is a means by which to make their stories legible in more conversations.

As a translator, Candice regularly considers how collective sites of struggle, trauma, and triumph are not isolated. While there are many differences among the African diaspora, a shared experience is to have others label and attach meaning

to the body based on gender and skin color. Being mindful of the privileges that we bring as translators can help render an outcome that acknowledges how living in a racialized body as Black and gendered is a relational process. For Candice and Barbara, this means honoring the authors' narratives as they are told. While experiences vary from place to place, Candice hopes the reader and author can build connections by seeing parts of themselves in the stories.

Anam Zafar, 2021 Virtual Travel Fellow (Arabic, French)



SINCE 2014, ANAM'S love for language has taken her from Birmingham, her home city in the center of England, to Exeter on the picturesque South coast for a BA in French and Arabic, before heading north to Leeds for an MA in Applied Translation Studies. Add to that a stopover in Amman to learn the local Arabic dialect, two stints in Paris to work at Disneyland and a grassroots

NGO, over to the Greek islands of Lesbos and Samos to volunteer as an interpreter with refugees, and a spell with the UN in Vienna—not necessarily in that order. She has now come full circle, having moved back to Birmingham in 2020 to work as a freelance translator.

In October 2020, Anam embarked on a six-month Emerging Translators Mentorship with Meena Kandasamy. Shortly before starting the mentorship, Anam had just finished a commercially oriented MA in Applied Translation Studies and was realizing that she'd need a whole different portfolio of knowledge if she wanted to supplement international development and academic translation work with literary translation. One year on, she has been published by *ArabLit*, World Kid Lit, the SpLitera Cultural Association, and the National Centre for Writing, and made an appearance at this summer's inaugural Bila Hudood Festival for Arabic literature. She was also a translator-in-residence at the National Centre for Writing in May.

For Anam, literary translation fits into a wider portfolio career of language as activism. Her work with refugees in the Greece and the UK has made it clear to her that problems arise when we speak about others, rather than listening to them. She translates so that marginalized communities can tell their

stories on their own terms. With her background in refugee rights and her own Indian Islamic heritage, she is especially interested in well-informed stories about migration and the reasons behind it, as well as nuanced Muslim characters. She believes that a more respectful, culturally informed understanding of these communities should not be restricted by language barriers, and that well-informed, contextualised narratives are needed to counteract media sensationalism.

In the belief that intercultural awareness is even more important in the formative years, Anam is also dedicated to engaging young people in language-learning and translation. She is a member of the World Kid Lit team, was a judge for this year's Anthea Bell Prize for Young Translators, and has been trained by the Stephen Spender Trust to deliver creative translation workshops in schools.

Anam's current translation projects include Najat Abdel Samad's *In the Tenderness of War*, a polyphonic collection of accounts from the Syrian conflict, and Mahmoud Shukair's *Me, My Friend, and the Donkey*, a Palestinian fantasy-detective YA novel. The generous support of the translation community has been a great source of comfort as she has cut her teeth on pitching these works to publishers.

Anam is excited to share her work with the ALTA community and to make more connections with other literary translators.

ALTA44 Participant Bios

This list includes all session organizers and participants, all special event presenters, and all bilingual readers as of September 15. For bios of this year's **Mentees** and **Travel Fellows**, please see their separate sections in this program book.

Kareem James Abu-Zeid, PhD, is an award-winning translator of poets and novelists from across the Arab world who translates from Arabic, French, and German. His most recent translation is the Palestinian poet Najwan Darwish's *Exhausted on the Cross* (NYRB Poets, 2021). He also works as a freelance editor and writer. The online hub for his work is www.kareemjamesabuzeid.com.

Aron Aji, native of Turkey, translates prose and poetry from his native Turkish into English. Author of *Covalent Effect: Literary Translation Practice and the Pedagogy of the Multilingual Workshop* (forthcoming), he directs the MFA in Literary Translation at the University of Iowa.

Hannah Allen is a translator and musician studying French, Harp Performance, and Literary Translation at Oberlin College & Conservatory of Music. She is the recipient of a fellowship from the Société des Professeurs Français et Francophones des États-Unis and was selected to participate in the 2021 Banff International Literary Translation Centre.

Angela Allyn is an emerging translator currently working on Eugenio Montale's *Ossi di Seppia*. She is interested in the context in which Montale wrote *Ossi di Seppia* and the ways in which his poetry dealt with living under the fascist regime while eluding fascist censors. This context has been lacking in English translations and writing about *Ossi di Seppia*.

Elina Alter is a writer and translator in New York. Her translation of Alla Gorbunova's *It's the End of the World, My Love*, is forthcoming from Deep Vellum Books in 2022. She is an Oral History Fellow at the Yiddish Book Center and Co-Editor of *Circumference Magazine*.

Stine Su Yon An (안수연) is a poet and translator based in New York City. Her poetry and translations have appeared in *Black Sun Lit*, *Fence*, *Waxwing*, *Electric Literature*, *chogwa*, and elsewhere. She holds an MFA in Literary Arts from Brown University. You can find her online @gregorspamsa.

Dr. **Almiro Andrade** is a Black Queer Latinx actor, director, playwright, dramaturg, and theater translator. Both as a practitioner and as an academic researcher/lecturer, their approach sees all stages of theatre-making as acts of translation, and their practice champions the production of international pieces in the most diverse settings across the globe since 2000.

Markéta Andričíková is Associate Professor at the Department of Slovak Studies, Slavonic Philologies, and Communication at P. J. Šafárik University, Slovakia. Having earned her MA in English Literature, she is the author of numerous research papers on translated children's literature. She has translated adult fiction and two children's books.

Diana Arbiser is an emerging English into Spanish literary translator. She is a Banff BILTC alumna (2021) with a background in Translation and Interpretation Studies, and an extensive career as a US Court Certified Interpreter (Spanish).

Diana Arterian holds a PhD in Literature and Creative Writing from the University of Southern California. Her collaborative translations of Nadia Anjuman's poetry from Persian have appeared in *Apogee*, *Asymptote*, *Aufgabe*, *Brooklyn Rail*, *Circumference*, *Eleven Eleven*, *Exchanges Journal*, *International Poetry Review*, *National Translation Month*, *North American Review*, *Poet Lore*, and *Two Lines*.

Salomé Assor, born in Montreal, studies Philosophy at the Université du Québec à Montréal. Her debut novel, *Un*, was published by Éditions Poètes de Brousse in October 2019 as part of their inaugural Prose Collection. Assor was recognized as one of Radio Canada's 10 Young Writers to Watch in 2020.

Jeffrey C. Barnett is the Blount Mason Professor of Spanish at Washington and Lee and **Kathleen Bulger-Barnett** is Professor of Modern Languages at VMI. Following their recent translation of Uva de Aragón's *The Miracle of St. Lazarus*, they are now translating her most recent novel, *Murder on Biltmore Way*.

Paulina Barrios is a PhD candidate in Comparative Literature at Rutgers University and a translator. She holds a BA in Comparative Literature and MA in African Studies. Her research focuses on feminist theories and methodologies, literature and social movements, translation studies, activist theater, self-writing, and autonomous publishing.

Layla Benitez-James's recent work has appeared in *Black Femme Collective*, *Virginia Quarterly Review*, and *Latino Book Review*. *God Suspected My Heart Was a Geode But He Had to Make Sure* was selected by Major Jackson for the 2017 Toi Derricotte & Cornelius Eady Chapbook Prize and published by Jai-Alai Books.

Margaret Besser is an American translator and writer based in Geneva, Switzerland. Her prose translations from French have appeared in *Words Without Borders* and *The Common*, and she regularly translates and edits translations of comics and graphic novels for the Europe Comics imprint as M. B. Valente.

Johanna Bishop is a full-time translator of contemporary Italian fiction, poetry, history, and art writing. Dozens of her translations have appeared in the bilingual review *TheFLR* and other journals and anthologies, and recent books include *Tamam Shud*, a novel by visual artist Alex Cecchetti. She lives in Tuscany.

ALTA44 Participant Bios

Neil Blackadder is an established translator from German and French, whose play translations have been produced in London, New York, and other cities, and widely published and presented in staged readings. His translations of poetry and prose have appeared in *Two Lines*, *Chelsea*, *Tongue*, and elsewhere. He is the Translations Editor for *Another Chicago Magazine*.

Patrick Blaine is a Spanish to English translator focusing on Latin American fiction from the Southern Cone. He is also a post-dictatorial cultural studies scholar.

Sarah Blanton is a translator from Spanish to English and a doctoral student at UNC Chapel Hill. She has published work in *International Poetry Review* and has translated poetry, prose, and children's literature. She is a co-organizer of the Carolina Translation Collective.

Sarah Booker is a translator from Spanish and a doctoral candidate at UNC Chapel Hill. There she has taught Spanish-English literary translation undergraduate courses. Recent or forthcoming translations include *Grieving: Dispatches from a Wounded Country*, and *New and Selected Stories* by Cristina Rivera Garza and *Jawbone* by Mónica Ojeda. She is a co-organizer of the Carolina Translation Collective.

Paulette Boudrot holds a BS from Bridgewater University, an MA from Middlebury College, and a diploma from the Sorbonne, where she was a Fulbright Scholar. A career in education transitioned to small business ownership in 1995. Paulette is a Chevalier in the Order of Academic Palms. She began translating in retirement. *Boston My Blissful Winter* is her debut literary translation.

Catherine Boyle is Professor of Latin American Cultural Studies at King's College London. She has directed the Out of the Wings Theatre Translation Project and Collective since 2008 and is a theater translation practitioner and researcher.

Steve Bradbury is an artist and writer who translates the work of contemporary Chinese-language poets. His most recent book-length translation, Amang's *Raised by Wolves: Poems and Conversations* (Deep Vellum/Phoneme Media), won the 2021 PEN Translation Award.

Poet, translator, and songwriter **Lisa Rose Bradford** teaches at the Universidad Nacional de Mar del Plata, Argentina. NTA recipient, she recently published her fifth collection of Juan Gelman's poetry, *Today/Hoy* and is presently working on a sixth, *In Foreign Rain*. Her latest work as co-editor and translator, *Voz feroz: An Anthology of Argentine and Uruguayan Women Poets* is soon to appear.

Alex Braslavsky is a translator and scholar of Polish and Russian poetry, as well as a poet. She is a first-year PhD student in the Harvard Slavic Department and writes scholarship through a comparative poetics lens. Her translations have appeared in *Asymptote* and *Exchanges*. She is also working on her first poetry collection, *Answering Machine*.

Pablo Brescia has published three books of short stories (*The Defeat of the Real*, *Out of Place*, and *The Appearance of Things*) and a book of hybrid texts (*No Time for Poetry*) under the pen name Harry Bimer. He is Professor of Latin American Literature at the University of South Florida.

Natascha Bruce translates from Chinese. Her work includes *Lonely Face* by Yeng Pway Ngon, *Lake Like a Mirror* by Ho Sok Fong, and (in progress) *Owlsh* by Dorothy Tse, for which she was awarded a 2021 PEN/Heim Grant.

Giuseppe Bruno-Chomin holds a PhD in Italian Studies. He is Lecturer in Italian Studies at the University of Pennsylvania and Instructor of Italian at Curtis Institute of Music. He has translated across a variety of genres, from Italian to English and vice versa. His most recent translations include Irene Fosi's monograph, *Inquisition, Conversion, and Foreigners in Baroque Rome* (Brill, 2020).

Rhonda Dahl Buchanan has translated fiction by Argentine and Mexican writers and received an NEA Literature Fellowship. Her translations of novels by Perla Suez include: *The Entre Ríos Trilogy*, *Dreaming of the Delta* (2014, Texas Tech UP, trans. of La pasajera), and *The Devil's Country* (2019, White Pine Press).

Jane Bugaeva translates Russian children's literature and punny, whimsical texts for all ages.

Kathleen Bulger-Barnett is Professor of Modern Languages at VMI and **Jeffrey C. Barnett** is the Blount Mason Professor of Spanish at Washington and Lee. Following their recent translation of Uva de Aragón's *The Miracle of St. Lazarus*, they are now translating her most recent novel, *Murder on Biltmore Way*.

Sean Gasper Bye is a translator of Polish literature and the ALTA Board member liaison to the Emerging Translator Mentorship Program.

Wendy Call translated *In the Belly of Night and Other Poems* (Pluralia, 2021) and *Nostalgia Doesn't Flow Away Like Riverwater* (Deep Vellum, forthcoming), both by Mexican-Zapotec poet Irma Pineda. She was a 2018-19 Fulbright Scholar in Colombia and a 2015 NEA Fellow, both for poetry translation. Read more at www.wendycall.com.

Nancy Naomi Carlson, twice an NEA literature translation grant recipient, has published eleven titles (seven translated). *An Infusion of Violets* (Seagull, 2019) was called "new & noteworthy" by *The New York Times*. A senior Translation Editor for *Tupelo Quarterly*, her work has appeared in such journals as *APR*, *The Georgia Review*, *The Paris Review*, and *Poetry*. www.nancynaomicarlson.com.

Laura Cesarco Eglin translates from the Portuguese, Portuguese, Galician, and Spanish. She's the translator of Hilda Hilst's *Of Death. Minimal Odes* (co-im·press), which won the 2019 Best Translated Book Award. She co-translated from the Portuguese Fabián Severo's *Night in the North* (Eulalia Books). She is the publisher of Veliz Books.

ALTA44 Participant Bios

Allison M. Charette translates mostly fiction by Malagasy authors Naivo, Johary Ravaloson, Michèle Rakotoson, and others. She founded ELTNA.org, a networking and support group for early-career translators. Allison is a working parent with two small children and would be happy to commiserate with you.

Anna Chiafele is an Associate Professor of Italian Studies at Auburn University, in Alabama. Together with Canadian writer Lisa Pike, Chiafele published a translation of Silvana La Spina's novel *Penelope* with Bordighera Press in 2021.

Gwendoline Choi writes and translates from Hong Kong.

Jon Cho-Polizzi is an educator and freelance literary translator. He studied Literature, History, and Translation Studies in Santa Cruz and Heidelberg, before receiving his PhD in German and Medieval Studies at UC Berkeley with a dissertation titled "A Different (German) Village: Writing Place through Migration." He lives and works between Northern California and Berlin.

Lucinda Clark is the founder of P.R.A. Publishing and the Poetry Matters Project. Clark has worked with audiences ranging from school-aged children to senior citizens. She has published the *View From the Middle of the Road* series and the *Poetry Diversified Anthology* series. She is a member of Poets and Writers and the Georgia Poetry Society. Clark currently resides in Martinez, Georgia.

Berenice Coccioillo teaches Italian language and translation at John Cabot University. She is one of the editors of *InVerse: Italian Poets in Translation*, published by JCU Press. She has translated works by many Italian poets, including Annelisa Alleva, Antonella Anedda, Jolanda Insana, Anna Cascella Luciani, and Livia Chandra Candiani.

Jessica Cohen translates contemporary Israeli prose. She has translated major Israeli authors, including Amos Oz, Ronit Matalon, Nir Baram, and David Grossman, with whom she shared the 2017 Man Booker International Prize for her translation of *A Horse Walks Into a Bar*. She has received NEA and Guggenheim fellowships, and is a past Board member of ALTA.

Keith Cohen has taught English and Comparative Literature in France and the US. He has published a novel (*Natural Settings*) as well as stories (*The Paris Review* and *The Iowa Review*). He translated Hélène Cixous's *The Laugh of the Medusa* and *The Third Body*, and also the collective *A History of Virility*.

Mindl Cohen is Academic Director of the Yiddish Book Center (Amherst, MA). She directs a fellowship program for Yiddish literary translators and edits an annual anthology of new translations from Yiddish. She has a PhD in Comparative Literature from UC Berkeley and translates from—you guessed it—Yiddish.

Stephanie Cox teaches in the English Department at Boise State University, where she stumbled into translating poetry and became hooked on the fun of it. Her current project is the poetry of WWII French resistance fighter Madeleine Ruffaud.

Michelle Kyoko Crowson is a Japanese American writer and translator based out of the Pacific Northwest. She was awarded the 2019 Kyoko Selden Memorial Prize for her manuscript translation of Akiko Akazome's Akutagawa Award-winning novel, *The Maiden's Betrayal*. She holds a PhD in Comparative Literature from the University of Oregon.

Patricia de Ribes began translating French scientific articles as a trainee in an Institut Pasteur research laboratory. After earning a doctorate from Université de Paris, she translated patents and science books. She also works as a conference interpreter and has been attending a literary translation workshop in Austin, Texas.

Whitney DeVos is the translator of *Notes Toward a Pamphlet* by Sergio Chejfec and *The Semblable* by Chantal Maillard (Ugly Duckling, 2020). Her short-form translations have appeared or are forthcoming in *Columbia Journal*, *AGNI*, *FULL STOP*, *Copper Nickel*, *Latin American Literature Today*, and elsewhere. An assistant poetry editor at *Asymptote*, she lives in Mexico City.

Lisa Dillman lives in Decatur, Georgia, where she translates Spanish-language fiction and teaches at Emory University. Some of her translations include *Signs Preceding the End of the World* (winner of the 2016 Best Translated Book Award); *A Silent Fury* and *Ten Planets* by Yuri Herrera; *Such Small Hands* and *A Luminous Republic* by Andrés Barba; *The Touch System* by Alejandra Costamagna; and *The Bitch* by Pilar Quintana. She is currently working on Pilar Quintana's new novel *Los abismos*.

Nathan H. Dize is a reader, researcher, and translator of Haitian literature. Nathan is a founding member of the kwazman vwa collective, which amplifies the work of emerging Caribbean authors, and a member of the Editorial Board of *Reading in Translation*. He teaches French at Oberlin College.

Ellen Elias-Bursać is a translator from the Bosnian, Croatian, and Serbian, and President of ALTA.

Mauricio Espinoza is an educator, poet, and translator. He is Assistant Professor of Spanish and Latin American Literature at the University of Cincinnati. He is co-translator of the work of 20th-century Costa Rican poet Eunice Odio and has translated the work of contemporary Costa Rican poet Randall Roque, as well as poems by Salvadoran American authors Lorena Duarte and José B. González.

ALTA44 Participant Bios

Maria Evans is half Brazilian and half American and grew up in Ghana and Indonesia. As a translator Maria works mainly from Russian, but also from French and Portuguese into English, with a particular love of Russian and Soviet children's books. As a literary translator, Maria is still "emerging," with only one published short story translation.

Shelley Fairweather-Vega is a professional translator of Russian and Uzbek in Seattle, Washington. She translates poetry, fiction, screenplays, and also completely non-creative work, with a special focus on the contemporary literature of Uzbekistan and Kazakhstan, especially stories that highlight the intersection of culture and politics in recent history.

Samantha Farmer is a translator from Serbo-Croatian from Austin, Texas. They are currently a doctoral student of Slavic Languages and Literatures at the University of Michigan.

Slava Faybysh translates from Russian and Spanish. AK Press recently published his first translation, called *The July Revolution: Barcelona 1909*. Next year, the Song Bridge Project will publish his second translation, a 1931 novel called *I Want to Live My Life*, by Carmen de Burgos.

Jennifer Feeley is the translator of *Not Written Words: Selected Poetry of Xi Xi* and the *White Fox* series by Chen Jiatong. She is the recipient of the 2017 Lucien Stryk Asian Translation Prize and a 2019 National Endowment for the Arts Literature Translation Fellowship.

Marguerite Feitlowitz's most recent translation is *Small Bibles for Bad Times: Selected Poems and Prose* by Liliane Atlan (2021). Supported by an NEA Fellowship, she is translating two books by Chilean poet Ennio Molledo. She has also translated Griselda Gambaro, Salvador Novo, and Luisa Valenzuela. A Professor at Bennington College, she is Founding Director of the multi-disciplinary translation program.

Eliza Claudia Filimon is a full-time Senior Lecturer of English at University of the West, Timisoara, Romania, teaching Literary and Audiovisual Translation and Film Studies. She is an assessor in Creative Writing contests, a film judge, and translation editor of international journals. She also organizes a yearly literary translation contest for students called Shades of Meaning. She is a freelance translator (RO, EN, NL, ES).

Anne O. Fisher's translation of Sigizmund Krzhizhanovsky's *The Poetics of Titles* is forthcoming in *Countries That Don't Exist* (Columbia UP). In 2020, Fisher and co-translator Alex Karsavin were awarded a RusTrans grant to support their work on Ilya Danishevsky's queer modernist novel *Mannelig in Chains*. Read more at www.anneofisher.com.

E.P. Floyd's work can be found in *Electric Literature*, *The Rumpus*, and *Lunch Ticket*. Floyd translates novels and short stories from Italian. Current projects in English include two novels and an essay collection. She holds an MFA from Antioch University Los Angeles and a BA in journalism from UW-Madison.

Jessica Friedman is a literary agent at Sterling Lord Literistic, and previously worked at The Wylie Agency. She represents literary fiction and nonfiction and is interested in writing that challenges the expected—stylistically, formally, or otherwise. She is particularly drawn to incisive, voice-driven prose and underrepresented narratives.

Amia Gabantxo is a writer, singer, and translator specializing in Basque literature. She is a 2020-21 CLEAR Marine Lab Artist in Residence at St. John's Memorial University and was a judge for the 2020 National Translation Award in Prose. A lecturer at the Art Institute of Chicago and an ART OMI resident, she released her album *Kantuz: 1931* last year.

Regina Galasso is Associate Professor and Director of the Translation Center at UMass Amherst. She is the author of *Translating New York: The City's Languages in Iberian Literatures*, winner of the MLA Northeast Annual Book Award. She is preparing *This is a Classic: Translation and Survival* and a monograph on Edward Hopper in Iberian literatures.

Since 2010, **H.J. Gardner** (Hillary) has been translating contemporary Catalan theatre for Sala Beckett-Obrador Internacional de Dramatúrgia in Barcelona, sharing works by Esteve Soler, Marta Buchaca, and others. She is a graduate of the University of California at Berkeley and completed her MFA at the Iowa Writers' Workshop.

Linda Gaus holds a PhD in German Literature and has more than twenty years of translation experience; she is trying to make literary translation her "retirement plan," since she can't ever imagine retiring!

Jill Gibian is Professor of Spanish and Latin American Studies at Eastern Oregon University, where she teaches courses on translation, film, and literature. She received a Traditional Fulbright Scholar Award to conduct research in Montevideo, Uruguay on literature and tango, which she continues to pursue, unabashedly, to this day.

Henry Gifford is an emerging translator from German, a relatively emerged copyeditor, and a plain old writer. Work can be found at *Asymptote* and *Lapham's Quarterly*.

Amalia Gladhart has published translations of novels by Alicia Yáñez Cossío and Angélica Gorodischer. Her translation of Gorodischer's *Jaguars' Tomb* was supported by an NEA fellowship. Her short fiction appears most recently in *The Common*, *Cordella Magazine*, and *Portland Review*. She is Professor of Spanish at the University of Oregon.

ALTA44 Participant Bios

Nimmi Gowrinathan is the Founder and Director of the Politics of Sexual Violence Initiative, a global study examining the impact of rape on women's political identities in extremist movements, and a Visiting Research Professor, teaching courses on Gender and Violence at the Colin Powell Center for Global and Civic Leadership at City College New York.

David Gramling is a literary translator from Turkish and German. He is Professor of German Studies and Head of the Department of Central, Eastern, and Northern European Studies at the University of British Columbia. His books include *The Invention of Monolingualism*, *The Invention of Multilingualism*, and *Linguistic*. He is also the Translations Section Editor for *Transgender Studies Quarterly*.

Julia Grawemeyer's translations have appeared with Schaffner Press, *Kenyon Review*, and FSG. She teaches the Kenyon Review Young Writers Workshop and French and intercultural communication to middle schoolers. She received a translation grant from the CNL for her upcoming translation of Estelle-Sarah Bulle's novel *Where Dogs Bark with Their Tails*.

Heather Green is the translator of Tristan Tzara's *Noon-times Won* (Octopus Books, 2018) and *Guide to the Heart Rail* (Goodmorning Menagerie, 2017). Her poetry collection *No Other Rome* was released in March of 2021 (Akron Poetry Series, Akron UP). Green is an Assistant Professor in the School of Art at George Mason University.

Laura Venita Green is an MFA candidate and undergraduate teaching fellow at Columbia University. Her fiction has appeared in *Fatal Flaw*, her translation in *World Literature Today*, and her fiction in Italian translation is forthcoming in *Spazinclusi*.

Among Italy's most important contemporary poets, **Mariangela Gualtieri** is also dramaturge of the famed Teatro Valdoca, which she co-founded in 1983. Author of more than a dozen books of poetry and theatrical works, she is renowned for her performances of "rito sonoro" (sound rituals), combining poetry, live music, and dance.

Mercedes Guhl started translating books while completing her degree in Literature in 1990. Armed with an MA in Translation Studies, she went into teaching in Colombia and Mexico. After 90 published translations ranging from academic essay to graphic novel, she has been able to explore many of the challenges posed by book translation.

Patience Haggin translates Italian fiction. She studied Literary Translation at Università degli studi di Napoli "L'Orientale" in Naples, Italy on a Fulbright Scholarship. Her translations have been published by Dalkey Archive Press, *Asymptote*, and *Circumference*.

Anna Halberstadt is a poet and translator from Russian, Lithuanian, and English. She published four collections in English. Her translation awards include Translator of the Year 2017 (*Persona PLUS* journal). Her book of poems in Lithuanian translation, *Transit*, was named a TOP15 poetry book of 2020 by Lt.15.

Crystal Hall, Associate Professor of Digital Humanities and the Director of the Digital and Computational Studies Program at Bowdoin College. She is author of *Galileo's Reading* with Cambridge University Press, and she has transcribed and translated the *Selected Letters of Vernon Lee* in four volumes for Routledge and is producing a translation and digital humanities edition of *Galileo's Assayer*.

Jein Han is a freelance translator based in Seoul. With the support of ALTA's Mentorship program, she will work on a translation of Lee Min-ha's *Phantom Limbs*.

Wendy Hardenberg earned a dual MA in Comparative Literature (with a focus on translation) and Library Science at Indiana University-Bloomington, and she has gone on to a dual career as a librarian and a translator. *The Bookshop of Forgotten Dreams* (HarperCollins) came out in 2021 and *With Death, an Orange Segment between Our Teeth* (Orison Books) will be coming out in 2022.

Jack Hargreaves is a translator from East Yorkshire. His work has appeared in *Words Without Borders*, *LitHub*, *Asymptote*, *adda* and *LARB China Channel*. Recent translations include, with Yan Yan, *Li Juan's Winter Pasture* and Chai Jing's *Seeing*, Shen Dacheng's *Novelist in the Attic*, *A History of Chinese Philosophical Thought*, and *Buddhism and Buddhology*.

Mairead Harris translates fiction and prose from Spanish and Chinese into English, focusing on authors who write from the United States. She is Associate Director of the Middlebury Chinese School; she does professional development for language teachers and curriculum design for language programs through her consulting business Language Wise.

Bilal Hashmi is President of the Literary Translators' Association of Canada/Association des traducteurs et traductrices littéraires du Canada and the Executive Director and Publisher of Quattro Books. He teaches Urdu at the University of Toronto. In 2020, he served on the faculty of the Banff International Literary Translation Centre.

Paula Haydar is Assistant Professor of Arabic at the Department of World Languages, University of Arkansas. She has translated thirteen contemporary Arabic novels by Lebanese, Palestinian, and Jordanian writers into English. She received her MFA in Literary Translation (1998) and PhD in Comparative Literature (2014) from the University of Arkansas.

Katherine M. Hedeem's latest translations include *prepos* in postspanish and other poems by Jorgenrique Adoum (Action Books) and *from a red barn* by Víctor Rodríguez Núñez (co-im•press). She is a Professor of Spanish at Kenyon College, a Managing Editor of Action Books, and the Poetry in Translation Editor at the *Kenyon Review*. More info: www.katherinemhedeem.com.

ALTA44 Participant Bios

Don Henderson, born in Frankfurt am Main, is an emerging literary translator based in the Washington, D.C. area. He graduated from Indiana University with a Masters in German Literature and is passionate about contemporary German writing.

Anne Henochowicz works at the intersection of literature and human rights. She has translated poetry by Meng Lang, Yu Xiuhua, and Yu Xinqiao, and essays by Tang Danhong and Li Jingrui, appearing in the *Los Angeles Review of Books*, *Cha*, and *Mānoa*. She is the Translations Coordinator at *China Digital Times*.

George B. Henson is Assistant Professor of Translation at the Middlebury Institute of International Studies. The translator of eight books, he is Contributing Editor for *World Literature Today* and Editor-at-Large for *Latin American Literature Today*. He was recently named a Tulsa Artist Fellow for 2022 and 2023.

Ho Zhi Hui is a Singaporean translator, writer, and teacher. In 2021, she completed her MA in Translation & Interpretation at Nanyang Technological University and is currently working on a short-story collection by Singaporean writer Yuan Fei, entitled *Neighbour's Luck*. She is particularly interested in how translation and language serve as vectors of power, especially in multilingual nations.

Dominique Hoffman is Lecturer in Russian Literature and Culture. Independent research and translation.

Lisa Hofmann-Kuroda is a writer, teacher, and translator from Japanese who currently resides in Iowa City. She received her BA in English from Wesleyan University and her PhD in Japanese from the University of California, Berkeley. She is currently at work on a contemporary Japanese novel called *My Mother's Shadow* by the writer and musician Ozaki Sekaikan.

Heather Houde is a Philadelphia-based visual artist, writer, and translator. Her first book of short stories titled *Thin Skinned* will be published in Fall 2021 with the Puerto Rico/Philadelphia-based editorial, *Antipoda*. She teaches English as a Second Language to adults at the Free Library of Philadelphia where she is lucky to share her love of reading, writing, and language every day.

May Huang is a writer and translator from Hong Kong and Taiwan. Her work has appeared in *Circumference*, *Electric Literature*, *Words Without Borders*, *World Literature Today*, and elsewhere. She graduated from the University of Chicago with honors in English and Comparative Literature in 2019.

A lifelong speaker of Spanish as a second language, **Emily Hunsberger** is an emerging literary translator from Spanish and Portuguese. You could say she is emerging from a career that, while non-literary, has thoroughly nestled her among the linguistic and cultural patchwork that lies across the Americas, including the United States.

Priscilla Hunter, PhD, Emerita Professor of Spanish at Southern Oregon University, translates Latin American literature. Her publications include poems, translations, reviews, and essays (literary, film, and translation criticism). Argentine writer Enrique Luis Revol's novel *Abrupt Mutations* (Sudamericana 1971; Dalkey 2018) is her first book-length publication.

Anton Hur is a Korean national and translator living in Korea. He has published four book translations in the US and UK. More info available at <http://antonhur.com>.

Sawad Hussain is an award-winning translator from Arabic-English, who focuses on bringing narratives from the African continent to wider audiences.

Originally from Chicago, **Leah Janeczko** has lived in Milan since 1991 and has 25 years of experience as an Italian-to-English literary translator for all ages. Her recent translations include the children's poem "Is There Something in the Air?" by Roberto Piumini and the novel *The Women at Hitler's Table* by Rosella Postorino.

Gabriela Jauregui is a writer, poet, and critic whose works include *Controlled Decay*. She has also edited the anthologies *Tsunami* and *Tsunami 2*. She was included in the Hay Festival's Bogota 39 list of best Latin American authors. She is Co-founder of the Aura Estrada Prize for young women writers.

Chenxin Jiang translates from Italian, Chinese, and German. Her recent translation *Tears of Salt: A Doctor's Story*, by Pietro Bartolo and Lidia Tilotta, was shortlisted for the 2019 Italian Prose in Translation award. She serves on the Board of ALTA.

Julie Swarstad Johnson is the Archivist & Outreach Librarian for the University of Arizona Poetry Center. She coordinates the Center's exhibition program and produces the podcast Poetry Centered. She is the author of the poetry collection *Pennsylvania Furnace* and Co-Editor of the anthology *Beyond Earth's Edge: The Poetry of Spaceflight*.

Andrea Jurjević is the author of *Small Crimes* (Anhinga Press, 2017), which won the Philip Levine Poetry Prize, and the chapbook *Nightcall* (Willow Springs Books, 2021). Her book-length translations from Croatian include *Mamasafari* (Diálogos Press, 2018) and *Dead Letter Office* (The Word Works, 2020).

ALTA44 Participant Bios

Meena Kandasamy is a poet, fiction writer, translator, and activist who was born in Chennai, Tamil Nadu, India. Her op-ed/essays have appeared in *The New York Times*, *The Guardian*, *The White Review*, *Guernica*, and *Al Jazeera*, among other places.

Umair Kazi is the Director of Policy and Advocacy at the Authors Guild, and a writer and translator from Urdu. He studied law at the University of Iowa and received his MFA in Fiction from Columbia University. His translations have appeared in the *Commonwealth Writers Magazine*, *Circumference*, *Brooklyn Rail's In Translation*, *Inventory*, and *Pleiades*.

Sneha Khaund is a PhD student in the Comparative Literature program at Rutgers University. She holds an MA degree in Comparative Literature from the Centre for Cultural, Literary and Postcolonial Studies at SOAS University of London, and served as an editor for *Asymptote*. Her research interests include multilingualism, modernity, and borderland studies.

Ellis Kierans is a PhD candidate in Italian Studies at Rutgers University. She is Co-Editor of the translation series *Other Voices of Italy: Italian and Transnational Texts in Translation*. She has translated and published selected poems from Ada Negri's *Il dono*, and she is currently translating Anna Maria Ortese's *Le piccole persone*.

Joon-Li Kim is an emerging translator, translating from Korean into English, based in Ohio. Kim needs much more information on resources for translators.

Katie King is a literary translator from the Spanish. Her translations of the poetry and prose have been published in print and online. Dr. King holds a PhD in Hispanic Studies and her research focus in the literature of Spain in translation to English.

Lucas Klein is a father, writer, translator, and Associate Professor of Chinese at ASU. He is executive editor of the Hsu-Tang Library of Classical Chinese Literature (Oxford), author of *The Organization of Distance* (Brill), co-editor of *Chinese Poetry and Translation* (Amsterdam), and translator of *Xi Chuan* (New Directions), *Mang Ke* (Zephyr), *Li Shangyin* (NYRB), and *Duo Duo* (Yale).

Katarína Koreňová teaches literary translation as part of intensive translator training program at State Language School in Bratislava. She has taught courses in children's literature at Comenius University, where she earned her PhD in Translatology. She researches various aspects of translated children's literature in Slovakia.

Martha Kosir earned her PhD in Spanish literature from Vanderbilt University. She translates poetry from English into Spanish and from German and Slovenian into Spanish and English. In addition to translating poetry, Dr. Kosir's research interests focus on translation theory, philosophy of language, and foreign language pedagogy. She works as Professor of Spanish at Gannon University.

Olga Krause (b. 1953 in Leningrad) is a Russian poet, prose writer, and performer whose writing is inseparable from her LGBT activism. Krause was a leading voice of the Leningrad literary underground and cofounded the first Russian LGBT organization to achieve official government recognition in 1991. Krause resides and writes in Kharkov, Ukraine. Her website is www.olgakrause.com.

As an emerging German to English literary translator, **Ruth Krawczyk** has published one novel and one short story. Her background is in commercial translation, but now with partial retirement she is turning to her true love of literary translation. A graduate of KSU's MA translation program, she is now based in Southern Arizona.

Denise Kripper is a literary translator, translation scholar, and translation editor at *Latin American Literature Today*. She is a member of the Third Coast Translators Collective in Chicago.

Anna Krushelnitskaya is a translator from Russian into English.

Aviya Kushner is the author of *The Grammar of God* and *Wolf Lamb Bomb*. *The Forward's* language columnist, she translates Hebrew poetry and is on the Board of ALTA.

Susanna Lang's translations of poetry by Yves Bonnefoy include *Words in Stone*, and her translation of *Baalbek* by Nohad Salameh was just released by the Atelier du Grand Tétrás. Her translations have recently appeared in *Transference*, *Another Chicago Magazine*, and *Delos*. Her original poems, *Among Other Stones: Conversations with Yves Bonnefoy* was published by Mudlark (2021).

Olivia Lasky is an Oslo-based translator who focuses on Norwegian and Saami translations for English readers. She was a 2020 ALTA Emerging Translator mentee and her work has been published in *Words Without Borders*, *The Southern Review*, and *The Georgia Review*, among others.

Serin Lee is a translator and poet from Seoul, South Korea. She is a recent graduate of the University of Chicago, and her interests include migration writing, multilingualism, film, and everything that occurs at the intersection of image and text.

Renowned translator of Latin American literature, Guggenheim fellow **Suzanne Jill Levine**'s works include *Subversive Scribe: Translating Latin American Fiction*. Her recent translation, Guadalupe Nettel's *Bezoar and Other Unsettling Stories* (Seven Stories 2020), was nominated in 2021 for the Oxford-Weidenfeld Translation Prize and for the 40th Annual Northern California Book Award (NCBA).

Alexis Levitin has published 47 books in translation, including Clarice Lispector's *Soulstorm* and Eugénio de Andrade's *Forbidden Words*, both from New Directions. He has received two NEA translation fellowships, has served as a Fulbright Lecturer in Brazil, Ecuador, and Portugal, and held translation residencies at Banff, Straelen, and Bellagio, Italy.

ALTA44 Participant Bios

Olga Livshin is the author of the poetry collection *A Life Replaced: Poets and Translations from Anna Akhmatova and Vladimir Gandel'sman* (Poets & Traitors Press, 2019). Her poems, essays, and translations appear in the *Kenyon Review Online*, *Poetry International*, *Beltway Poetry Quarterly*, and other journals. She lives outside Philadelphia.

Christina MacSweeney is a translator whose work has been recognized with many awards. She has translated books by Valeria Luiselli, Daniel Saldaña París, Elvira Navarro, Verónica Gerber Bicecci, Julián Herbert, Jazmina Barerra, and Karla Suárez, and has contributed to anthologies. She is Co-Chair of the Translators Association (UK).

Allison Malecha joined Bettina Schrewe Literary Scouting in 2018, after five years in editorial at Grove Atlantic, where she began building her own list under the publisher and worked with Freeman's and The Mysterious Press. She has a BA in Comparative Literature and Society from Columbia University.

Dmitri Manin is a physicist, programmer and poetry translator working in RU->EN, EN->RU and FR->RU. His published translations include, among others, J.M. Hopkins, Allen Ginsberg and Ted Hughes into Russian, N. Zabolotsky, A. Volohon'sky and G. Sapgir into English.

Hannah Marcus is Assistant Professor in the Department of the History of Science. Her research focuses on the scientific culture of early modern Europe between 1400 and 1700. Marcus is the author of *Forbidden Knowledge: Medicine, Science, and Censorship in Early Modern Italy* and the translator of Camilla Erculiani, *Letters on Natural Philosophy* (2021).

Dr. Bradford A. Masoni is an author and translator who specializes in literary modernism. He holds degrees from the University of Chicago and the Graduate Center, CUNY. His book, *Pirandello Proto-Modernist: A New Reading of L'esclusa*, was published in 2019 by Peter Lang Oxford, and his translation of *L'esclusa* is forthcoming from Rutgers UP. He lives and works as a writer in Saint Paul, Minnesota.

Derick Mattern is a PhD student on the international writers' track in Comparative Literature at Washington University in St Louis, where he translates contemporary Turkish poetry.

A queer writer of mixed Syrian and Peruvian heritage, **Farid Matuk** has lived in the US since the age of six as an undocumented person, a "legal" resident, and a naturalized citizen. He is the author of the poetry collections *This Isa Nice Neighborhood* (Letter Machine) and *The Real Horse* (University of Arizona Press), and of several chapbooks, including *My Daughter La Chola* (Ahsahta). Matuk's work has been supported, most recently, by residencies and grants from The Headlands Center for the Arts and The Lannan Foundation.

Evan McGorray is a non-binary literary translator passionate about Francophone authors who celebrate gender variance and queer experiences. Based out of Cleveland, OH, when Evan is not translating queer fiction, memoirs, and comics, they help part-time translating a chatbot A.I. into French.

Becka Mara McKay is a poet and translator. She directs the Creative Writing MFA at Florida Atlantic University, where she serves as faculty advisor to Swamp Ape Review. Her newest book of poems is *The Little Book of No Consolation* (Barrow Street Press, 2021).

Dr. Ana Méndez-Oliver is Assistant Professor of Spanish at Syracuse University. She specializes in the role of translation as a tool of assimilation and resistance. Since 2010, she has been the principal Spanish translator at the Metropolitan Opera House in New York City. In addition, she was part of the jury committee for the 2021 PEN America Translation Award.

Michelle Mirabella's translations appear in *World Literature Today*, *Latin American Literature Today*, *Your Impossible Voice*, and *Exchanges*. She is a graduate of the Translation and Interpretation MA program at the Middlebury Institute of International Studies and an alumna of the Banff Literary Translation Centre.

Clyde Moneyhun (ALTA member) teaches writing and literary translation at Boise State University. He translates primarily contemporary Catalan-language poetry and has published collections by Ponç Pons and Dolors Miquel. Publications in 2021 and 2022 will include collections by Anna Dodas i Noguera and Maria Marcè Marçal.

Sharon Fish Mooney authored *Bending Toward Heaven, Poems After the Art of Vincent van Gogh* (2016), and edited *A Rustling and Waking Within* (2017), an anthology of ekphrastic poetry. She won the inaugural Frost Farm Prize for metrical poetry. Her French poetry translations have appeared in *Delos* and *Transference*.

Paige Aniyah Morris hails from Jersey City, NJ. She holds BAs in Ethnic Studies and Literary Arts from Brown University and an MFA in Creative Writing from Rutgers University-Newark. The recipient of awards from ALTA and the Fulbright Program, her writing and translations have appeared in *The Georgia Review*, *The Rumpus*, and more.

Armene Kotin Mortimer, PhD, holder of an NEA Fellowship and the French Palmes académiques, has published translations of four books, most recently Angot's *An Impossible Love* from Archipelago, as well as 128,000 words by and about Julia Kristeva. Excerpts from 18 other literary translations have appeared in literary magazines.

Ghazal Mosadeq is a poet and translator in London. She is the founder of Pamenar Press, an independent experimental press interested in translational and multilingual experiments.

Ghada Mourad is a lecturer of French and Francophone literature and a literary translator translating from Arabic and French. Her translations appeared in various literary journals including *Poetry in Translation*, *Asymptote*, *Two Lines*, *The Common*, *Pen English*, and *Jadaliyya*.

ALTA44 Participant Bios

Robin Myers is a Mexico City-based translator and poet. Recent and forthcoming translations include *Copy* by Dolores Dorantes (Wave Books), *Another Life* by Daniel Lipara (Eulalia Books), *Cars on Fire* by Mónica Ramón Ríos (Open Letter Books), and *The Restless Dead* by Cristina Rivera Garza (Vanderbilt University Press).

Laura Nagle is based in Indianapolis and translates from French, Spanish, and Irish. She was awarded an ALTA Travel Fellowship in 2020. Her current translation projects include contemporary fiction as well as previously untranslated works by prominent French writers Prosper Mérimée and George Sand and Bolivian feminist poet Adela Zamudio.

Eri Nakagawa is a translator, researcher, and lecturer at the University of Tokyo, where she earned her PhD in Translation Studies. Her research interests include literary translation and creativity. She has translated poetry, a movie script, journal articles, and book chapters from English to Japanese.

Catherine Nelson specializes in contemporary Spanish narrative. She has translated two novels with Amazon Crossing and her short story translations have appeared in a variety of journals. Her work *Tea Rooms: Working Women* (1934) by Luisa Carnés earned a 2019 PEN/Heim Translation Grant. Nelson is Professor of Spanish at Nebraska Wesleyan University.

Christina Ng is a Singaporean writer, journalist, and translator based in Berlin. Her Chinese to English translations include poetry by Singaporean poets Liang Wern Fook, Ting Kheng Siong, and Dan Ying, and Chinese poet Hua Qing. She writes about travel, arts, and culture and gives writing workshops in Berlin and Singapore.

Quyen Nguyen-Hoang is a writer and translator based in Vietnam.

Anastasia Nikolis, PhD, is Visiting Professor of English at St. John Fisher College and Poetry Editor at the literary translation press Open Letter Books. Her work has appeared in *The Adroit Journal*, *The Los Angeles Review of Books*, and elsewhere.

Lara Norgaard is a translator, essayist, and PhD student in comparative literature at Harvard University. Her work has appeared in publications including *Public Books*, *Asymptote*, and *Cuier* (Two Lines Press), and she is a 2021 PEN/Heim Translation Grant recipient. Her research interests include post-dictatorship literatures and cultural circulation between Indonesia and Latin America.

Ethan Nosowsky is Editorial Director at Graywolf Press. He has edited many translations, including books by Selva Almada, Nona Fernández, Han Yujoo, Julián Herbert, Rosa Lixsom, Lina Meruane, and Irene Solà. He lives in Oakland, California.

Calvin Olsen is currently a PhD student in Communication, Rhetoric, and Digital Media at NC State University. His poetry and translations have appeared in *AGNI*, *Asymptote*, *The Los Angeles Review*, *The London Magazine*, *Poet Lore*, and many others. More work can be found at www.calvin-olsen.com.

Margarit Ordukhanyan was born and raised in Yerevan, Armenia, and translates fiction and poetry from her native Armenian and Russian into English, most recently works by Narine Abgaryan and Goar Markosian-Kasper. She teaches translation, comparative literature, and Russian literature in translation, and writes about bilingual literature and self-translation.

Violeta Orozco is a translator for *Nueva York Poetry Review*, where she translates the work of Latinx and Chicanx poets into Spanish. Her poetry appears in *Acentos Review*, *Harvard's Palabritas*, and *Bozalta*. She is an alumnus of the BANFF International Literary Translators residency and a PhD student of Romance Languages and Literatures at University of Cincinnati, focusing on translation.

Daniel Owen translates between Indonesian and English. Publications include Afrizal Malna's *Document Shredding Museum* (Reading Sideways Press, 2019) and various poems and short stories. Daniel is a part of the Ugly Duckling Presse editorial collective and a graduate student in the South and Southeast Asian Studies Department at UC Berkeley.

Lynn Palermo, Associate Professor of French Studies at Susquehanna University, is the translator of the novel *Humus* by Fabienne Kanor, as well as short works by Sylvie Weil, Cyrille Fleischman, and Kettly Mars. She is the recipient of an NEA translation grant and a French Voices award.

Kathleen Maris Paltrineri is a poet and literary translator from Iowa. She is the recipient of a 2021-2022 Fulbright Fellowship to edit and translate an anthology of contemporary Norwegian ecopoetry. She holds an MFA in Literary Translation from the University of Iowa.

Ekaterina Petrova is a literary translator and nonfiction writer. She holds an MFA in Literary Translation from the University of Iowa, where she was awarded the Iowa Arts Fellowship. Her translation-in-progress of Lana Boukova's novel *Traveling in the Direction of the Shadow* received a 2021 PEN/Heim Translation Fund Grant.

Danielle Pieratti holds an MFA in poetry from Columbia University and a Certificate in Literary Translation from the University of Connecticut, where she is pursuing a PhD in English. Her translation from Italian of Maria Boro's *Trasparenza* is forthcoming from World Poetry Books in 2021.

Lisa Pike is a Canadian writer. Her fiction and poetry have appeared in numerous magazines and anthologies. Pike is the author of a poetry chapbook, *Policeman's Alley*; and a novel, *My Grandmother's Pill*.

ALTA44 Participant Bios

Born and raised in Rio de Janeiro, **Cristina Pinto-Bailey** is a writer, scholar, translator, and college professor, interested in issues of gender and race in works by modern and contemporary Latin American women writers. She has published extensively in scholarly journals, as well as her own creative works, and translations of Brazilian fiction and poetry into English.

Patrick Ploschnitzki holds a dual-degree PhD in Transcultural German Studies from the Universities of Arizona and Leipzig. His research investigates discourses around dubbing and dubbese related to US-American television broadcast in Germany and the use of online translation tools in the classroom. Patrick translates contemporary German, Swiss, and Austrian literature into English.

Wioletta Polanski is a higher education professional and a published translator of Polish and English. She holds two MA degrees in Translation Studies and in Art & Design/Humanities Computing, both from the University of Alberta. Her research interest encompasses the life and work of Magdalena Samozwaniec, the Kossak Family phenomenon, Holocaust memory, and popular women's literature.

Chad W. Post is Director of Open Letter Books at the University of Rochester.

Allison Markin Powell received the 2020 PEN America Translation Prize for *The Ten Loves of Nishino* by Hiromi Kawakami. She was the co-organizer and co-host of the Translating the Future conference and is a founding member of the translator collectives Cedilla & Co. and Strong Women, Soft Power.

Amanda W. Powell received an NEA Translation Grant for *Gato de sí mismo* by Uriel Quesada (*Ms Fortune Lets the Cat Out*, Costa Rica), a novel whose stylistic virtuosity and briskly queer narrative offer a hypocrisy-blasting romp. Other translations include *The Answer* by Baroque poet Juana Inés de la Cruz (Feminist Press, 2009). She has taught literary translation at the University of Oregon and in Mexico.

Gary Racz is Professor of English, Philosophy and Languages at LIU Brooklyn, Review Editor for *Translation Review*, and a former President of ALTA. He has published nine volumes in translation of the Peruvian poet Eduardo Chirinos and one of the Chilean poet Oscar Hahn.

Yeddanapudi Radhika is an emerging translator (Spanish to English) working from Canada. Works translated include two plays, a popular science book, a short novel. Most useful memberships in terms of learning and the friends made: American Literary Translators Association and ELTNA. Emerging translators in Canada need mentorship and support.

Emma Ramadan is a literary translator of works from French. She is the recipient of the PEN Translation Prize, the Albertine Prize, an NEA Translation Fellowship, and a Fulbright. Her translations include Abdellah Taïa's *A Country for Dying*, Meryem Alaoui's *Straight From the Horse's Mouth*, Kamel

Daoud's *Zabor, or the Psalms*, and most recently, Anne Garréta's *In Concrete*.

Jennifer Rathbun, poet and translator, is Professor of Spanish and Chair of the Department of Modern Languages and Classics at Ball State University. She is the translator of fourteen books by Hispanic authors such as Alberto Blanco and Minerva Margarita Villarreal, editor of two anthologies of poetry, and author of the poetry collection *El libro de las traiciones / The Book of Betrayals*.

Sharon E. Rhodes, PhD, translates from Danish, Old English, and Latin. Recent publications include stories and poems in *Atla on Paper*, a Danish/English photography journal. She is currently seeking a publisher for Hanne Højgaard Viemose's *HHV: Frshwn—Death Bang in the Amazon* (Gyldendal, 2019).

Jamie Richards is an American translator and editor based in Milan. She translates contemporary Italian literature and comics, and is currently working on books by Dolores Prato, Marosia Castaldi, and Viola di Grado.

Erin Riddle translates literature from Germany and the Americas and has published work in various journals. She is currently translating an Argentine novel. Erin completed a PhD in translation studies and, after over 20 years of teaching, has left academia for a civil service job. Erin will focus on strategies for pursuing a literary translation career in balance with another full-time job.

Frances Riddle is a translator of Spanish who has published over a dozen book-length translations as well as many short stories and essays in translation. Originally from Houston, Texas, she now lives in Buenos Aires, Argentina. Her recent translations include Andrea Jeftanovic's *Theatre of War*, Claudia Piñeiro's *Elena Knows*, and Isabel Allende's *Violeta*.

Barbara D. Riess is Professor of Spanish and Translation at Allegheny College. She won the International Latino Book Award for Best Translation of Fiction (Spanish to English) in 2016 for *An Address in Habana / Domicilio habanero*. Other translations appear in *Spain: A Traveler's Literary Companion* (2003), *Cuba On the Edge* (2007) and in *Cuba Counterpoints* (2017).

Aaron Rivera is an aspiring translator who is keen to explore how translation is art! Rivera's specialty is video games and literature.

Nedra Rodrigo is the founder of the Tamil Studies Symposium at York University, and of the bilingual, inclusive, Tamil-centric art space The Tam Fam Lit Jam. She is a published poet, translator, academic, community capacity builder, and curator of Tamil cultural events.

Lola Rogers is a full-time literary translator living in Seattle, a 2019 NEA Translation Fellow, and a two-time English PEN Award recipient. Her translation of Sofi Oksanen's *When the Doves Disappeared* was shortlisted for the 2016 Oxford-Weidenfeld Prize. Lola is a founding member of the Finnish-English Literary Translation Cooperative.

ALTA44 Participant Bios

Liz Rose translates from Spanish and Portuguese, and researches Black studies and transnational queer and trans social movements. Their work has appeared in *Volume*, *Raspa Magazine*, and *The Poetry Project*, among other places. A PhD student in Comparative Literature at the University of Pennsylvania, Liz is currently based in the traditional and unceded lands of the Lenni-Lenape, in Philadelphia.

Michele Rosen is a French to English translator and book editor living and working in Baltimore. She has translated several technical and academic nonfiction books and is seeking a publisher for her translation of *Grosse* by Québécoise author Lynda Dion.

Mira Rosenthal's most recent translations are *Tideline* by Krystyna Dąbrowska and *Colonies* by Tomasz Różycki. Her poetry collection *The Local World* won the Wick Poetry Prize. Other honors include an NEA Fellowship, a Stegner Fellowship, a PEN/Heim Translation Grant, the Northern California Book Award, and residencies at Hedgebrook and MacDowell.

Nancy Jean Ross lives with her family in Vancouver, British Columbia. She is currently completing her MA at the University of British Columbia. Her MA thesis is on the travel writing of Rosario Castellanos, focusing on Spain, the United States and Israel.

Chip Rossetti translates Arabic fiction, including the forthcoming collections *Animals in Our Days* by Mohamed Makhzangi (Syracuse UP) and *No Windmills in Basra* by Diaa Jubaili (Deep Vellum). He is the Editorial Director for the Library of Arabic Literature, a bilingual series of pre-modern Arabic texts published by NYU Press.

Sherry Roush (PhD Yale), Professor of Italian at Penn State University. A 2017 Middlebury Bread Loaver, she received 2020 NEA and NEH grants to support her current translation project: Jacopo Caviceo's 1508 prose romance *Peregrino*. She edited and translated Tommaso Campanella's *Selected Philosophical Poems*, in addition to authoring two monographs on poetic self-commentary and ghost storytelling.

Doo-Sun Ryu is currently on the English department faculty at Seoul National University and working on translating into English.

Irina Sadovina translates mostly Russian-language works, such as a short story by Denis Osokin and a Holocaust survivor memoir by Svetlana-Kogan Rabinovich. She holds a PhD in Comparative Literature and another in Folklore. Coming from the minority ethnic community of the Meadow Mari, Sadovina is passionate about bringing diverse voices from Russia to the attention of Anglophone audiences.

Brianna Salinas is a lifelong student of language and literature. Having recently completed an MA in Hispanic Literary Studies, she is currently helping NOTIS (the Northwest Translators and Interpreters Society) with communications and marketing, considering a PhD program, and translating the poetry of Argentina's Alfonsina Storni and the sardonic prose of Spain's Rosario Villajos.

Tatiana Samsonova is a translator from English into Russian and back. She grew up in Russia and moved to Canada about 20 years ago. She has translated and published about 50 books into Russian, from Terry Pratchett to Margaret Atwood, and she is currently working on making some less-known Russian writers visible to English-reading audiences.

Born in São Paulo, Brazil, **Julia Sanches** is the author of more than a dozen translations from Spanish, Portuguese, and Catalan into English. She has received support for her work from the PEN Heim, PEN Translates, and the New York State Council on the Arts. Julia sits on the Council of the Authors Guild, where she advocates for fairer terms for literary translators.

Samantha Schnee is the founding editor of *Words Without Borders*. Her translation of Carmen Boullosa's *Texas: The Great Theft* was shortlisted for the PEN America Translation Prize. She is a trustee of English PEN and she currently serves as Secretary of the Board of the American Literary Translators Association.

Jake Schneider is a translator, literary organizer, and Editor-in-Chief of *SAND*. An NEA fellowship recipient, he has translated poetry, scholarship, and exhibitions from German, especially on Jewish and queer themes. He has also put on events around "untranslatability," ekphrastic poetry, and collaborative text, and is now focusing on minority/non-national language literatures. He lives in Berlin.

Marian Schwartz translates Russian classic and contemporary fiction and nonfiction. She is the recipient of numerous honors and is a Past President of ALTA. Her latest translations are Aleksandr Solzhenitsyn's *March 1917: The Red Wheel, Node III, book 3* and Nina Berberova's first novel, *The Last and the First*.

Olivia Sears is a translator from Italian, Founder of the Center for the Art of Translation, and a member of the editorial board at Two Lines Press.

Anushka Sen is an Indian international PhD candidate in English at Indiana University, Bloomington. She translates from Bengali, her native language. She is most drawn to the minutiae and cadences of poetry but has recently ventured into the wide-open field of fiction. Her interest in 20th-century literature draws her to the "Literature Off the Beaten Track" roundtable on the nuances of translating non-contemporary texts.

Grace Sewell is a junior at Swarthmore College with Honors majors in Russian and Spanish. She is also an alumna of the Yiddish Book Center's 2021 Steiner Program. From 2020-2021, she studied Russian to English translation at UW Milwaukee. She hopes to earn a PhD in Comparative Literature and practice translation professionally.

ALTA44 Participant Bios

Maureen Shaughnessy translates Latin American literature and poetry. Her translation of Hebe Uhart's selected stories, *The Scent of Buenos Aires* (Archipelago Books), was longlisted for the 2020 PEN Translation Prize. Her latest translation is a chapbook of Nurit Kasztelan's poetry, *Awaiting Major Events* (Cardboard House Press). She lives in Bariloche, Argentina.

Jennifer Shyue is a translator focusing on contemporary Cuban and Asian-Peruvian writers. Her work has received support from Cornell's ICM, Fulbright, Princeton, and the University of Iowa and has appeared in *The Margins*, *The Offing*, *Words Without Borders*, and elsewhere. Her translation of Julia Wong Kcomt's *Vice-royal-ties* is forthcoming from Ugly Duckling Presse. Find her at www.shyue.co.

Stacey Alba Skar-Hawkins is an accomplished Spanish-English literary translator and professor of Spanish at Western Connecticut State University. Her curricular initiatives include a minor in Spanish translation, and courses to introduce students to translation practice and theory. She is currently developing cultural studies translation courses: *Translating Cuba* and *Latinx in Translation*.

Zoë Skoulding is a poet, critic, and translator. She is Professor of Poetry and Creative Writing at Bangor University. Her current research project is "Poetry in Transatlantic Translation: Circulation and Practice Across Languages." Further information can be found at www.zoeskoulding.co.uk.

David M. Smith translates from Norwegian, holds an MFA in Literary Translation from the University of Iowa, and is a PhD student in Nordic languages at UW-Madison. Current translation projects include selected short fiction by Tarjei Vesaas (Archipelago) and a novel, *The Red Handler*, by Johan Harstad (Open Letter).

Rebekah Smith is a translator, Editor at Ugly Duckling Presse, and PhD candidate in the department of Comparative Literature at NYU. Her translation of Susana Thénon's *Ova Completa* was published in 2021.

Brian Sneed is an award-winning poet and literary translator. A 2018 ALTA Travel Fellow, his translations have received an NEA and a PEN/Heim. His translation of Phoebe Giannisi's collection, *Cicada* (2022), is forthcoming from New Directions. He is Program Coordinator of Translation Studies at the University of Connecticut, where he serves as Managing and Senior Editor of *World Poetry Books*.

D.P. Snyder is a writer and translator from Spanish. Magazines: *The Sewanee Review*, *Exile Quarterly*, *World Literature in Translation*, *Two Lines Journal*, *inter alia*. Books: *Talking Books with Mario Vargas Llosa* (Nebraska 2020); *Meaty Pleasures*, Mónica Lavín (Katakana Editores 2021). Contributor: *Public Seminar*, *Review: Literature and Arts of the Americas*, *Reading in Translation*, *Asymptote*.

Soje is the translator of Lee Hyemi's *Unexpected Vanilla* (Tilted Axis Press, 2020), Choi Jin-young's *To the Warm Horizon* (Honford Star, 2021), and Lee Soho's *Catcalling* (Open Letter Books, 2021). They make *chogwa*, a quarterly e-zine featuring one Korean poem and multiple English translations. They also served as *Modern Poetry in Translation's* 2020 Writer-in-Residence.

Mia Spangenberg translates from Finnish and German into English. Her work has been published in the UK and Finland and appeared in journals like *Asymptote* and *Lithub*. She is also a regular contributor to the WorldKidLit blog that champions children's literature from around the world.

Matthew Spencer lives and writes in the Pacific Northwest region of the United States of America. His translation of *Anecdotes* by Heinrich von Kleist will be available through Sublunary Editions in October 2021.

Fiona M. Stewart is Associate Professor and Coordinator of Italian Studies at Pepperdine University. Her research and publications focus on 20th-century Italian experience and its representation, particularly in film and in the works of the oral historian Nuto Revelli (1919-2004). She is currently preparing an English translation of Revelli's *Il disperso di Marburg* (1994).

Oonagh Stransky is a translator of Italian literature since 2001: Pontiggia, Lucarelli, Saviano, Pope Francis, Spaziani, Pericoli, Stassi, Baldelli, and others. She is currently translating Montale's *Farfalla di Dinard* with Marla Moffa for NYRB. Middlebury Translation Conference 2019, Columbia University MA in Italian; Mills College and UC Berkeley BA in Comparative Literature. www.oonaghstransky.com.

Marianna Suleymanova has been translating in a variety of fields for fifteen years and is a native speaker of Russian and English. Suleymanova has three BAs in Linguistics, Russian, and Philosophy of Language from the Ohio State University. Suleymanova has primarily translated in the following industries: space, oil and gas, military, and government.

Marielle Sutherland is a freelance German-English translator and former lecturer in German Studies. She has a PhD in German and a Diploma in Translation. She has published a co-translation of poetry by Rainer Maria Rilke with OUP, translations in the literary journals *In Translation* and *Alchemy*, and contributions in nonfiction books in the arts and humanities.

Christine Swedowsky grew up in Germany and is now based in New York. She holds an MA in Publishing and has extensive Marketing and Sales experience in both US- and Europe-based publishing houses. Most recently, Christine was Director of International Marketing at Penguin Random House in New York, in charge of leading a team responsible for the global marketing strategy of the PRH list. She is interested in international expansion and global business development. In 2018, Christine joined World Editions as Head of the US entity, spearheading the company's market entry into the US and Canada and driving international expansion.

ALTA44 Participant Bios

Corine Tachtiris is Translation Editor at *The Massachusetts Review*, specializing in prose. She is Assistant Professor of Translation Studies at the University of Massachusetts Amherst and an at-large member of the ALTA Board. She translates prose primarily by contemporary Francophone African, Caribbean, and Canadian, as well as Czech, women authors.

Jenna Tang is a Taiwanese literary translator based in New York. She translates from Mandarin Chinese and Spanish. Her translations are published in Restless Books' anthology *And We Came Outside and Saw the Stars Again*, *Latin American Literature Today*, and elsewhere. She is one of the selected translators for the 2021 ALTA Emerging Translator Mentorship Program with a focus on Taiwanese prose.

Peter Thompson is Professor of Modern Languages at Roger Williams University. He edits *Ezra: An Online Journal of Translation*, founded in 2007. He has edited two anthologies of francophone literature, and translated many North Africans, including Laâbi, Nabile Farès, Mohamed Loakira, and Abdelkader Djemaï.

Diana Thow's translations include Elisa Biagini's *Close to the Teeth* (Autumn Hill, 2021) and Amelia Rosselli's *Hospital Series* (Otis Press/Seismicity Books, 2017). She holds an MFA in translation from the University of Iowa, and a PhD in comparative literature from the University of California, Berkeley, where she is a lecturer in Italian Studies.

Jeremy Tiang's translations include novels by Yeng Pway Ngon, Yan Ge, Lo Yi-Chin, Chan Ho-Kei, Geling Yan, Zhang Yueran, and Li Er. He also writes and translates plays. His novel *State of Emergency* won the Singapore Literature Prize in 2018. www.JeremyTiang.com.

Didem Uca is Assistant Professor of German Studies at Emory University. Her research focuses on post/migrant cultural production, with recent and forthcoming articles and translations in *Seminar*, *TRANSIT*, *Monatshefte*, and *Die Unterrichtspraxis*. She is Co-Editor of *Jahrbuch Türkisch-Deutsche Studien* and serves in leadership roles in WiG, DDGC, and the MLA.

Russell Scott Valentino's latest translation, Miljenko Jergovic's multi-generational saga *Kin*, was published by Archipelago Books in June of 2021. He is Founder and Senior Editor at Autumn Hill Books and Professor of Slavic and Comparative Literature at Indiana University Bloomington. His blog, www.russellv.com, regularly features issues of translation and editing.

Ellen Vayner translates from/into Russian. She received her MA in Translation from Kent State University in 2017. Since then, Ellen has translated magazine interviews, artistic projects, and short stories; co-translated *Sacred Darkness: The Last Days of the Gulag* (Levan Berdzenishvili), *Mother Tongue* (Yevgeniy Fiks), and *The Red Crosses* (Sasha Filipenko).

Arturo Vázquez Barrón is President of the Asociación Mexicana de Traductores Literarios and translates from French and English into Spanish. As a freelance literary translator, he translates for various publishing houses and periodicals. He has translated and published, among others, Albert Camus, Jean Cocteau, Pierre Michon, Bernard Noël, Antoine de Saint-Exupéry, Annie Saumont, Michel Tournier, and Marguerite Yourcenar.

Alessandro Vettori (PhD Yale), Professor of Italian and Comparative Literature at Rutgers and Co-Founder of the new Rutgers University Press series *Other Voices of Italy: Italian and Transnational Texts in Translation*. He has published widely on Giuseppe Berto, the Three Crowns, Franciscan Spiritual Poetry, and co-edited a volume for the Italian Poetry Society of America on present-day poets.

Anna Vilner is a literary translator and PhD student in Comparative Literature at the University of Texas at Austin. Her translations of Hebe Uhart's collected essays are forthcoming from Archipelago Books.

Josephine von Zitzewitz is a scholar of Russian literature and translator specializing in Russian poetry. She has held research and teaching positions at the Universities of Oxford, Bristol, Cambridge and Tromsø (Norway). Her translations have appeared in various journals, and she is Co-Editor of *Young Russophonía* (*Words Without Borders*, 2021).

Dr. **Genevieve Waite** is Assistant Teaching Professor of French and French Language Coordinator at Syracuse University. She specializes in contemporary translingual francophone literature, translation theory, self-translation, linguistics, and multilingualism. She is the author of *Pas à pas: méthode d'anglais* (2009), *Ma Méthode d'anglais* (2016), and several peer-reviewed articles.

Yilin Wang (she/they) is a writer, editor, and Chinese-English translator. Her translations have appeared or are forthcoming in *Asymptote*, *Samovar*, *Pathlight*, *China Channel*, and the anthology *The Way Spring Arrives* (Tor.com). Their writing has appeared in *Clarkesworld*, *Fantasy Magazine*, and *Words Without Borders*, and been longlisted for the CBC Poetry Prize.

Julie Ann Ward is a writer, translator, and Professor of Latin American Literature at the University of Oklahoma. Her translations have appeared in *World Literature Today*, *Latin American Literature Today*, and *Dancing with the Zapatistas*.

Candice Whitney is a translator, writer, and international-education professional based in New Jersey. In 2016-17, as a Fulbright Scholar, she researched how African women's entrepreneurial projects interrogates and challenges stereotypes about the African diaspora in Italy. She has curated events and spoken about literature, Blackness, and Italy for universities and cultural institutions.

ALTA44 Participant Bios

Katie Whittemore translates from Spanish. Her published translations include novels by Spanish authors Sara Mesa, Aroa Moreno Durán, Nuria Labari, and Javier Serena.

Dalia Wolfson is a Comparative Literature PhD student at Harvard University. She translates from Yiddish and Russian into English.

A longtime documentary filmmaker, **Sharon Wood**'s writing credits include two Oscar nominees, as well as *The Celluloid Closet*, *Paragraph 175*, *And the Oscar Goes To* and *Ai Weiwei: Yours Truly*. She co-authored *The Art of Nonfiction Movie Making*. Sharon and Veronica Selver are making a documentary about literary translation.

After a decades long career in law, **Linda Worrell** is venturing into the world of translation. So, very much an emerging translator. In 2019, Worrell attended the introductory translation workshop at Bread Loaf and the Italian workshop at the British Centre for Literary Translation. Worrell lives in New York and in England and, before the pandemic, spent several months of the year in Italy.

Chantal Wright teaches literary translation at the University of Warwick, where she also coordinates the Warwick Prize for Women in Translation. She won the inaugural Cliff Becker Book Prize in Translation and has been the recipient of a PEN/Heim award. Recent translations include work by Antoine Berman, Michel Foucault, and Henri Meschonnic.

Katherine E. Young is the author of *Woman Drinking Absinthe* and *Day of the Border Guards* and editor of *Written in Arlington*. She is the translator of Anna Starobinets, Akram Aylisli, Inna Kabysch, and numerous Russophone poets; she was named a 2017 NEA translation fellow. She served as the inaugural poet laureate for Arlington, Virginia.

Anam Zafar is an emerging literary translator based in Birmingham, UK. She translates from Arabic and French into English. She was a 2020-21 mentee on the National Centre for Writing's Emerging Translators scheme, and volunteers for World Kid Lit. She is a 2021 ALTA Virtual Travel Fellow. www.anamzafar.com. @anam_translates

Jeffrey Zamostny (PhD, University of Kentucky, 2012) is Associate Professor of Spanish at the University of West Georgia. He is the translator of *Hidden Path* by Elena Fortún (Swan Isle Press, 2021) and Co-Editor with Susan Larson of *Kiosk Literature of Silver Age Spain: Modernity and Mass Culture* (Intellect, 2017).

A member of the Tohono O'odham Nation, **Ofelia Zepeda** grew up in Stanfield, Arizona. She earned a BA, an MA, and a PhD in Linguistics from the University of Arizona. She is the author of a grammar of the Tohono O'odham language, *A Papago Grammar* (1983). Zepeda's poetry collections include *Ocean Power: Poems from the Desert* (1995) and *Jewed'l-hoi/Earth Movements, O'Odham Poems* (1996).

Kelly Zhang is a Chinese-Canadian children's author of bilingual (English/Chinese) picture books and middle-grade novels. As an emerging translator (English<>Chinese), Kelly seeks projects that showcase fresh voices in contemporary children's literature from China and the Chinese diaspora, making them accessible to the global readership.

Jeffrey Zuckerman translates French, including books by the Mauritian novelists Ananda Devi, Shenaz Patel, and Carl de Souza, and the Tahitian enfant terrible Tituaa Peu. A finalist for the French-American Foundation Translation Prize, he has received a PEN/Heim translation grant and the French Voices Grand Prize.