



**THE AMERICAN  
LITERARY  
TRANSLATORS  
ASSOCIATION**

**ALTA46**

**TRANSLATION  
THE PLACE OF**

**46th Annual Conference  
November 8–11, 2023  
Tucson, AZ**

# DIÁLOGOS BOOKS

## ALTA 2023 TRANSLATION RELEASES

Souad Labbize  
My Soul Has No Corners



Souad Labbize, translated by Susanna Lang

### *My Soul Has No Corners*

Algerian born feminist Souad Labbize, now living in France, speaks in the name of women in exile, those who leave their homelands in order to affirm their independence.

Grzegorz Wróblewski translated by Piotr Gwiazda

### *Dear Beloved Humans*

Polish writer and visual artist Wróblewski's satirical insights on nationalism and capitalism, among other topics. "...the great sweetly sardonic poet of such humane belatedness." —Al Filreis



Rachid Khaless translated by Peter Thompson

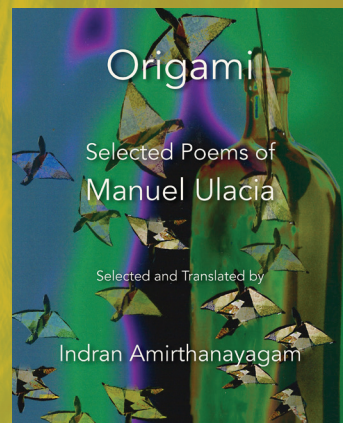
### *Soaring and the Burst*

First full-length publication in English of the award-winning Moroccan poet, *Soaring and the Burst (Vols, l'éclat)* was awarded the Prix du Maroc du Livre in 2019.

Manuel Ulacia translated by Indran Amirthanayagam

### *Origami: Selected Poems*

Beloved Mexican poet and activist, confidant and protégé of Octavio Paz, who died, at the height of his powers, at age 48, "...a prince of Mexican poetry..." —Jaime Manrique



Ahmad Al-Shahawy translated by Mbarek Sryfi

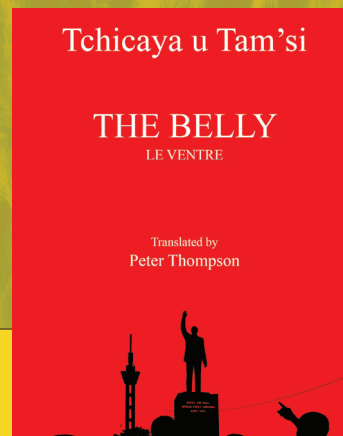
### *Alone by the Nile*

UNESCO prize and Cavafy award winner Al-Shahawy's work was long suppressed by conservative Egyptian authorities. Now in a full-length English collection for the first time.

Tchicaya u Tam'si translated by Peter Thompson

### *The Belly*

"...this vital poet from the Republic of the Congo was a major shaper of post-colonial African poetry. ...Tchicaya's work resounds with resilience, determination, and ultimate triumph." —Cole Swensen



**Rachid Khaless**



**Soaring and the Burst**

Vols, l'éclat

Ahmad Al-Shahawy

Alone by the Nile

A Selection of Poems

Translated from the Arabic & Introduced by  
Mbarek Sryfi

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# Welcome to ALTA46

Dear ALTA,

Welcome to ALTA46! Before we tell you more about this year's in-person conference, please permit me (Ellen) a moment to kvell. When I opened my Sunday *New York Times* on the weekend right before July 4th, I found that the *Book Review* was completely given over to literary translation. Though I had seen links to a review or essay popping up on social media, until I received my copy that Sunday (Luddite that I am, I still read the Sunday *NY Times* in the paper format) I had no idea of the extent of the spotlight. Not only were there 11 full book reviews of translations, but there were also 10 shorter reviews or mentions in columns. Some 30 translators are mentioned in the issue. (The bestseller lists, regrettably, included no literary translations.) The "By the Book" interview featured Jennifer Croft; "A Translators' Roundtable" brought together Samantha Schnee, Allison Markin Powell, Jeremy Tiang, Mui Poopoksakul, and Bruna Dantas Lobato for a lively discussion on the state of translation; Daniel Hahn contributed an engaging piece on translating children's literature, and there were essays on the translations of Constance Garnett and Seamus Heaney; this remarkable paean to our profession ended with a piece by Emily Wilson on translations of Homer's *Iliad*. What a feast! Such a joy to see so many ALTA members featured in the reviews and essays.

ALTA has been busy this last year, exploring how best to incorporate remote sessions into our yearly schedule. Virtual Pitch Sessions and Multilingual Workshops are very popular, as are the regular meetings of the BIPOC Literary Translators caucus. We were encouraged by how well-attended the four virtual panels were during the event "Write the World: A Day of Translation" on May 23. Going forward, ALTA plans to hold a one-day online event every spring, while keeping to our fall schedule for the in-person conference.

And now, on to the conference! The University of Arizona and the UA Poetry Center are graciously partnering with us to bring you **ALTA46: The Place of Translation**. The Poetry Center is joining with us to bring Sawako Nakayasu both to present a reading of her work at the Poetry Center on Thursday, and then to give this year's keynote address on Friday. The UA Bookstore is running our bookfair and the University is also sponsoring special panels on grant-getting for translators and on current research on the intersection between translation and language-learning.

A new event this year: an open mic session for publishers on Saturday afternoon. Do come to the reception for White Pine Press (its 50th birthday!) and World Poetry right after Sawako Nakayasu's keynote address on Friday afternoon. Our Tucson translation-loving community—The Scoundrel & Scamp Theatre, Urban Poetry Pollinators, Tucson Tome Gnome, Antigone Books—will keep the conference lively offsite.

There will be many opportunities to talk about what we do as literary translators and how and why we do it, to meet new people and get together with old friends while attending some of the 50 panels and roundtables, to enjoy the coffee breaks and the Annual Alexis Levitin Bilingual Reading Series, to attend the Travel Fellows' and Mentorship Program readings, and of course, to celebrate our laureates at the 2023 ALTA Awards Ceremony. Don't forget to memorize something to perform at Declamación! We continue to keep the conference safe, inclusive, and accessible: check the ALTA website for our mask policy and other health and safety measures.

Both of us will be holding office hours during the conference, as will Membership & Digital Projects Coordinator Sophia Marisa Lucas. We welcome you to sign up at the registration table in advance and come to us to present your ideas, share your concerns, and get to know us better. There will also be a General Membership Meeting during the conference, when ALTA committees and Board members will present what they have been up to, bring you up to date on all things ALTA, and listen to what you have to say.

We have a special request this year. We are in the process of redesigning the ALTA website. While you are in Tucson for the conference, please give some thought to how the website might serve you better, and reach out to Membership & Digital Projects Coordinator Sophia Marisa Lucas if you'd like to join the Website Task Force.

Wishing you all a great conference,

**Chenxin Jiang,**  
Incoming President

**Ellen Elias-Bursac,**  
Outgoing Interim President

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# Acknowledgments

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



THE UNIVERSITY OF ARIZONA  
**POETRY CENTER**



College of Humanities

Academic Studies Press | University of Wisconsin Press |  
The American-Scandinavian Foundation | The Center for  
Buddhist Studies at the University of Arizona | The Center  
for East Asian Studies (CEAS) at the University of Arizona |  
The Center for Educational Resources in Culture, Language  
and Literacy (CERCLL) at the University of Arizona |  
The Center for the Art of Translation | The Department  
of English at the University of Arizona | LTI Korea & LTI  
Korea Translation Academy | Program in Translation  
and Interpreting Studies, University of Illinois at Urbana-  
Champaign | Québec Édition | The Québec Government  
Office in New York | The School of International Languages,  
Literatures, and Cultures (SILLC) at the University of Arizona  
| The Spain-USA Foundation | The Translation Center at  
the University of Massachusetts Amherst | Visit Tucson |  
White Pine Press | Words Without Borders | World Poetry  
| Yale University Press | Book\*hug Press | Coach House  
Books | Columbia University School of the Arts | National  
Center for Interpretation at the University of Arizona | The  
Department of French & Italian at the University of Arizona  
| The Department of German Studies at the University of  
Arizona | The Department of Russian and Slavic Studies at  
the University of Arizona | PEN America | Schaffner Press  
| The Center for Middle Eastern Studies at the University  
of Arizona | World Editions

We are grateful for ALTA's exceptional staff: Elisabeth Jaquette (Executive Director), Kelsi Vanada (Program Director), Rachael Daum (Communications & Awards Manager), Sophia Marisa Lucas (Membership & Digital Projects Coordinator), and Valentina Vinokurova (Graduate Assistant), whose creativity, professionalism, passion, and dedication make them outstanding colleagues.

A special note of thanks is due to Alexis Levitin for moderating the ever-popular Bilingual Readings Series, now in its 35th year.

We also 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 2023 ALTA Travel Fellows. We are also grateful to Liz Harris, who is serving as the 2023 Fellows Mentor.

We would be remiss in not thanking the 2023 ALTA Conference Organizing Committee, who has lent us their creativity and hard work throughout the past year: Chad Post (Chair), Bruna Dantas Lobato, Jordan Barger, Joseph Brockway, Tess Lewis, Corine Tachtiris, Shanna Tan, Jenna Tang. Thanks are due also to the Theater Subcommittee: Neil Blackadder, Sean Gasper Bye, Slava Faybysh, Lauren Finch, and Taylor Gaines.

Special thank you to our local community partners: the University of Arizona Poetry Center, Scoundrel & Scamp Theatre, Tucson Tome Gnome, and Urban Poetry Pollinators.

And finally, thanks are due to all of you who are joining us from around the world: you are what makes ALTA such a cherished community.

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# 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, conference attendees, and participants in our programming 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, programming, 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.

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# ALTA Code of Conduct

## 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 report the behavior through ALTA's formal resolution process.

Reports of complaints for formal resolution should be made to outgoing ALTA Board Secretary Samantha Schnee at [secretary@literarytranslators.org](mailto:secretary@literarytranslators.org) (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 incoming ALTA President Chenxin Jiang at [vp@literarytranslators.org](mailto:vp@literarytranslators.org).

Reports of these behaviors will be immediately investigated. Guidelines for the formal resolution process can be found at <https://bit.ly/ALTAformalresolution>

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.

ALTA's Equity Advocates are also dedicated to making the ALTA conference and the community a safe space for all translators. Concerns can be raised informally with any member of the Equity Advocates in person or at [equity@literarytranslators.org](mailto:equity@literarytranslators.org).

*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, and the Nonprofit Risk Management Center's sample Code of Conduct. You may also review ALTA's Terms and Conditions on our website.*

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# ALTA46 Ombuds

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## 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 ALTA46 Ombuds is here to help

The Ombuds is available to help all attendees of the ALTA46 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

Conference attendees may visit the Ombuds during her open office hours or contact her to schedule a consultation outside of office hours.

**Office Hours:** Thursday, November 9; Friday, November 10; and Saturday November 11 from 9:00-10:15am and 12:00-2:00pm

**Office Location:** Wedding Showroom, Tucson Marriott University Park

**Contact Information:** [ALTAOmbuds@gmail.com](mailto:ALTAOmbuds@gmail.com) / 623-239-2485

## Important notes about contacting the Ombuds:

- Only the Ombuds has access to this 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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# ALTA46 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 ALTA46-related concerns anonymously, without meeting or discussing them, please use the form found at <https://bit.ly/altaombuds-report>. Submissions of this form are sent solely to the ALTA46 Ombuds. As such, Ombuds standards of practice and terms of use apply (see below).

## About the ALTA46 Ombuds

Caitlan Hendrickson, the ALTA46 Ombuds, is a Certified Organizational Ombuds Practitioner (CO-OP) with over 17 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 ALTA46

We welcome everyone to our programming and are committed to making our events accessible, and to making arrangements that allow all attendees to participate in the conversation. Please contact Program Director Kelsi Vanada by email at [kelsi@literary-translators.org](mailto:kelsi@literary-translators.org) or by phone at (520) 621-6123 with questions about access, or to request any disability-related accommodations that will facilitate your full participation in the ALTA conference, such as wheelchair access, ASL interpreting, or CART captioning. ALTA can best meet accessibility needs when requests are sent at least two weeks in advance of a given event.

## Microphones

All plenary sessions will be equipped with a microphone and speakers. Larger conference session rooms will also have microphones and speakers to ensure that sound carries well for the audience in larger spaces.

## Captions

CART captioning for any conference event is available upon request through the University of Arizona's Disability Resource Center. Requests should be made at least two weeks in advance. To request captions, contact Kelsi Vanada by email at [kelsi@literarytranslators.org](mailto:kelsi@literarytranslators.org) or by phone at (520) 621-6123.

## Sign Language Interpretation

Sign language interpreters are available upon request. Requests should be made at least two weeks in advance. To request an interpreter, contact Kelsi Vanada by email at [kelsi@literarytranslators.org](mailto:kelsi@literarytranslators.org) or by phone at (520) 621-6123.

## Texts

Organizers of roundtables that will discuss texts have been requested to circulate these to participants in advance.

## Offsite Events

ALTA does not sponsor offsite events; offsite event organizers that have listed their event in the conference program book have verified that the venue where their event will be held is accessible according to standards of the Americans with Disability Act (ADA). If you have any questions or concerns about specific offsite events, please contact the organizers of the event directly (contact information is listed in this program book for offsite events that sent their information to ALTA).

## Tucson Marriott University Park Hotel

The conference meeting space at the Tucson Marriott University Park Hotel is all on the ground level. Two accessible restrooms are located near the meeting space. All event rooms will include wheelchair-accessible seating distributed throughout the space. 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; self-parking, accessible spaces; service animals are welcome; valet parking for vehicles outfitted for drivers in wheelchairs; elevators.

## Offsite Event Access Features

Descriptions of the access features at offsite event locations are given in the expanded conference schedule, beginning on page 28 of this program book.

## Quiet Space Lunch Room

Need a quiet space to eat lunch as you process the morning's sessions? You are welcome to recharge in Canyon B from 12pm-1:45pm each day. No conversations or phone calls, please.

## Registration Table

Please visit the Registration Table with questions about access, or to request any disability-related accommodations that will facilitate your full participation in the ALTA conference.

Read more about accessibility at ALTA46 on our website at [literarytranslators.org/conference/accessibility](http://literarytranslators.org/conference/accessibility).

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# Health and Safety Policy

At ALTA, community is our priority, and our goal is to create a safe and positive ALTA conference in Tucson this fall by reducing health risks and acting out of care for ourselves and others. Making the conference more accessible to disabled and immunocompromised participants helps keep all of us safer and healthier. We ask that you join us by upholding the guidelines below, which were endorsed by the ALTA Board of Directors COVID Task Force on May 12, 2023, for the in-person ALTA46 conference in Tucson this fall.

At ALTA, we recognize that guidelines around COVID-19 may change as the public health situation fluctuates. Please [check our website](#) for updates and for recent health and safety updates.

## Policies and Recommendations

**Masks:** Masks will be required in all ALTA-reserved hotel spaces (for panels, roundtables, keynote address, etc.). Exceptions may be made if a participant cannot wear a mask due to sensory or medical issues. Panelists and readers may choose to unmask when speaking only. In public indoor hotel spaces, masks are strongly encouraged. When serving food and beverages, ALTA will endeavor to utilize outdoor spaces at the conference hotel whenever feasible. ALTA will also make masks available for attendee use.

**Travel to Tucson:** We ask that everyone do what they can to keep the group safe by testing before traveling to Tucson, if possible, and recommend masking (with a medical-grade surgical, KN95, or N95 mask) in indoor areas and enclosed spaces while in transit.

**Self-Wellness Assessment:** All attendees are asked to self-assess for COVID-related symptoms before attending ALTA events and, if possible, to self-test. Attendees should stay home or stay in their hotel room in Tucson 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 COVID-19. If you aren't feeling well or aren't sure, please stay home or in your room.

**Vaccination:** ALTA strongly recommends all attendees be vaccinated against COVID-19 and boosted as recommended. At this time, per national and regional guidelines for large gatherings, proof of vaccination is encouraged but not required.

## Additional Information

**Acknowledgment of Risk:** By registering for and/or attending any portion of ALTA46 in Tucson, attendees acknowledge all of the risks associated with the contagious and evolving nature of COVID-19, and accept sole responsibility for any expense, liability, illness, injury, harm, or loss related to contracting the virus while traveling to/from and attending ALTA events. Attendees agree to release, covenant not to sue, discharge, and hold harmless ALTA's staff, Board, volunteers, contractors, partners, participants, and representatives from all claims of any kind arising out of COVID-19.

**Partner Venues:** Please note that any public events or programming will be subject to the partner venue's current COVID policy. Some events will take place in community venues such as the Scoundrel & Scamp Theatre. (Read the theatre's COVID-19 guidelines on [their website](#).) It may also be helpful to know that Tucson has many outdoor restaurant spaces.

**Hotel Protocols and Practices:** You can read the Marriott's pandemic-related protocols and practices on [their website](#). The Marriott's "Commitment to Clean" includes Enhanced Public Space Cleaning, among other measures.

**Refunds:** Conference registration sales are final and non-refundable, and may not be transferred to another individual. If you are unsure of whether you would like to attend the conference, we encourage you to wait to purchase in case your plans change. Registration rates and deadlines can be found on our website.

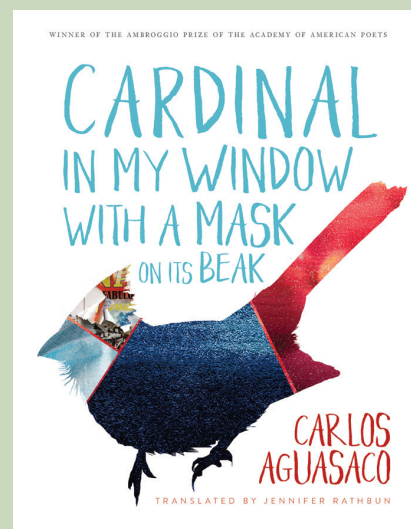
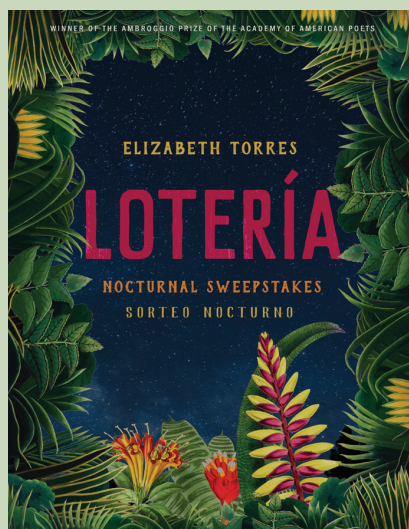
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presents

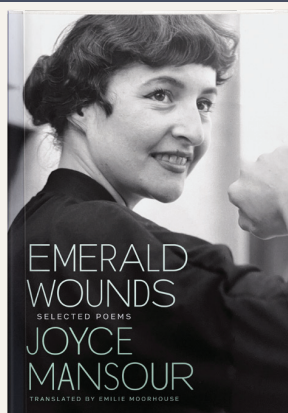
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visit [uapress.arizona.edu](http://uapress.arizona.edu)



## New from City Lights Publishers

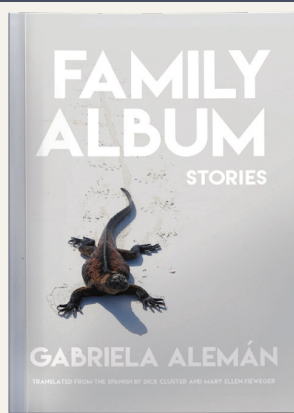


### ***Emerald Wounds***

by Joyce Mansour

TRANSLATED FROM THE FRENCH  
BY EMILIE MOORHOUSE  
paperback / ISBN 9780872869011  
\$22.95

A compact yet career-spanning, bilingual anthology of the most significant Surrealist poet to emerge from 1950s Paris.

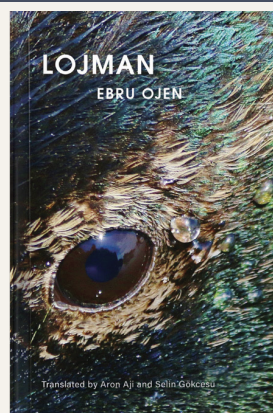


### ***Family Album***

by Gabriela Alemán

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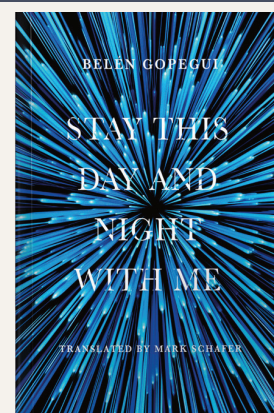


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- [Read The World with ALTA](#)
- [Join Us for Write the World: A Day of Translation!](#)
- [Proposals for ALTA46 Panels and Roundtables Closing Soon | Deadline: June 20](#)
- [Important ALTA46 Links](#)
- [Sign Up for Summer Multilingual Translation Workshops on June 1](#)

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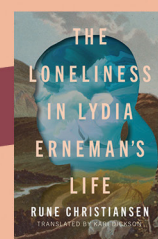
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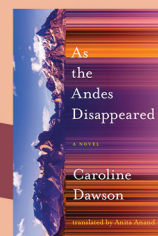
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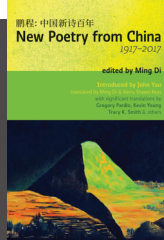
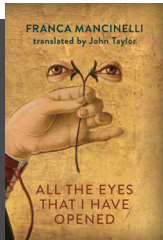
**As the Andes Disappeared**  
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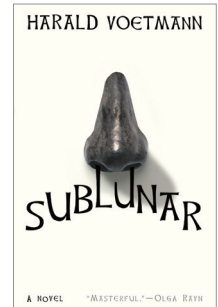
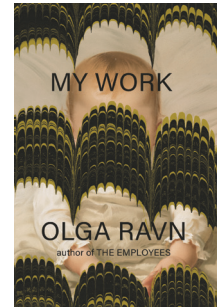
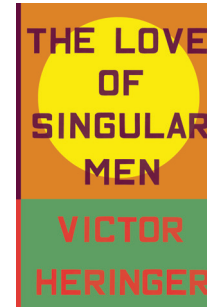
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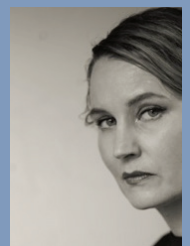
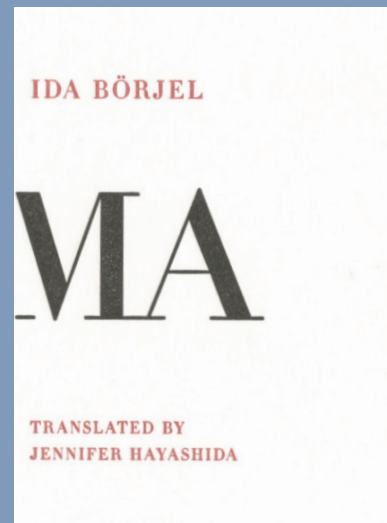
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**UGLY DUCKLING PRESSE**

# Schedule-at-a-Glance

Wednesday, November 8, 2023			
3:00PM–4:30PM	Board Meeting (The UA Poetry Center classroom - 1508 E Helen St)		SPECIAL EVENTS
4:30PM–7:30PM	Registration (Foyer, Marriott)		
4:30PM–7:30PM	Family Room (Room 220, 2nd Floor, Marriott)		
4:30PM–7:30PM	Lactation Room (Room 221, 2nd Floor, Marriott)		
5:00PM–7:00PM	Opening Reception (Terrace, Marriott)		
7:30PM–9:30PM	Translation Trivia sponsored by Words Without Borders (Sky Bar - 536 N 4th Ave)		BOOKFAIR
Thursday, November 9, 2023			
8:00AM–6:00PM	Registration (Foyer, Marriott)		
8:00AM–6:30PM	Family Room (Room 220, 2nd Floor, Marriott)		READINGS
8:00AM–6:30PM	Lactation Room (Room 221, 2nd Floor, Marriott)		
8:00AM–8:45AM	First-time ALTA Attendees Meeting (Copper Room, Marriott)		
8:15AM–8:45PM	Guided Morning Meditation (Canyon B, Marriott)		
9:00AM–5:30PM	Bookfair in Partnership with the UA Bookstore (Ventana, Marriott)		PANELS
9:00AM–10:15AM	Copper Room	Bilingual Reading: Asian Languages Potpourri	ROUNDTABLES
	Sabino	(Mis)Translation for (Non)Translators	
	Pima	Exploring Gender-Conscious Translation	
	Madera	Last Words: Translators’ Experiences Losing Long-Term Authors	
	Canyon A	A Place of Our Own: Mentor Relationships and Translation	
	Canyon B	Scale, Mapping, Connotation, and Subtext: Translating Place and Space	
	Canyon C	The Place of the Translator as Educator	
10:15AM–10:45AM	Beverage Break sponsored by the Center for the Art of Translation (West Foyer and Patio, Marriott)		
10:45AM–12:00PM	Copper Room	Bilingual Reading: Café Latino	
	Sabino	Translating Scholarly Texts: Tech Platypus or Literary Unicorn?	
	Pima	I, We, Who?: A Subject’s Place in Translation	
	Madera	The Place of Journals in the Literary Translation Ecosystem	
	Canyon A	The Unknown and the Unseen: Translating (Un)Intentional Ambiguity	
	Canyon B	Bilingual Reading: Multigenre Potpourri I	
	Canyon C	Practicalities of Translating and Publishing Unknown Poets	
12:00PM–2:00PM	Lunch (on your own)		
12:15PM–2:00PM	Poetry Center Open House (The UA Poetry Center - 1508 E Helen St)		

# Schedule-at-a-Glance

Thursday, November 9, 2023			
2:00PM–3:15PM	Copper Room	Bilingual Reading: Romance Languages Poetry	SPECIAL EVENTS
	Sabino	Nurturing Talent, Facing Challenges: A Comprehensive Look at the LTI Korea Translation Academy, sponsored by LTI Korea Translation Academy	
	Pima	Beyond the Preface: Writing About Translation	
	Madera	The Politics of Reading	
	Canyon A	Creative Possibilities in Digital Translation Publishing	BOOKFAIR
	Canyon B	Cultural and Linguistic Hybridity: The Dynamic Craft of Translation	
	Canyon C	Performing Translation Beyond the Script	
3:15PM–3:45PM	Beverage Break sponsored by LTI Korea Translation Academy (West Foyer and Patio, Marriott)		
3:45PM–5:00PM	Copper Room	Bilingual Reading: Poetry Potpourri	READINGS
	Sabino	Québec: A Distinct Linguistic and Literary Ecosystem, sponsored by Québec Édition and the Québec Government Office in New York	
	Pima	“River Plate” is not Rio de la Plata: Translating the Spoken	PANELS
	Madera	Translating Setting in Fiction	
	Canyon A	Translators and Generative AI: What’s Our Place?	
	Canyon B	Lusophone Literatures in Translation: Geographies of the Imaginary	ROUNDTABLES
	Canyon C	A Clean (Tran-)Slate: Research and Practice of Literary Translation	
5:00PM–6:00PM	Reception sponsored by Québec Édition and the Québec Government Office in New York (West Foyer & Foyer, Marriott)		
6:00PM–7:00PM	Dinner (on your own)		
7:00PM–8:00PM	Sawako Nakayasu Reading sponsored by the UA Poetry Center (The UA Poetry Center - 1508 E Helen St)		
Friday, November 10, 2023			
8:00AM–6:00PM	Registration (Foyer, Marriott)		
8:00AM–8:30PM	Family Room (Room 220, 2nd Floor, Marriott)		
8:00AM–8:30PM	Lactation Room (Room 221, 2nd Floor, Marriott)		
8:00AM–8:45AM	General ALTA Membership Meeting (Sabino, Marriott)		
9:00AM–5:30PM	Bookfair in Partnership with the UA Bookstore (Ventana, Marriott)		

# Schedule-at-a-Glance

Friday, November 10, 2023			
9:00AM–10:15AM	Copper Room	Bilingual Reading: Mediterranean Potpourri	SPECIAL EVENTS
	Sabino	Agent-Translator Relationships: US and Norwegian Perspectives, sponsored by the American-Scandinavian Foundation	
	Pima	More than a Side Dish: Translation in Undergraduate Education	
	Madera	The Translator’s Place When Translating Marginalized Voices	BOOKFAIR
	Canyon A	Translating from “More Foreign” Languages: What’s the Difference?	
	Canyon B	The Place of Translation in Language Education, sponsored by CERCLL	
	Canyon C	The Place of Artist Residencies in Translation	
10:15AM–10:45AM	Beverage Break (West Foyer & Patio, Marriott)		
10:45AM–12:00PM	Copper Room	Bilingual Reading: Prose Potpourri	READINGS
	Sabino	Grant-Getting for Literary Translators	
	Pima	Translating Literature of Resistance in Putin’s Russia	
	Madera	Co-Translation as Reorienting Place in the Translator-Author Encounter	PANELS
	Canyon A	A Long Time Coming: Translating Long Poems	
	Canyon B	Dealing with Shame and Source/Heritage Languages	
	Canyon C	Translating from a Marginalized Literature: Hong Kong Cantonese	
12:00PM–2:00PM	Lunch (on your own)		
2:00PM–3:15PM	Copper Room	Bilingual Reading: Multigenre Potpourri II	ROUNDTABLES
	Madera	Tell Me What You Want, What You Really, Really Want: Contracts	
	Canyon A	Translators in the Spotlight: How to Give a Successful Reading	
	Canyon B	Between the Living and the Dead	
	Canyon C	No Translator is an Island: Collaboration in Translation	
3:30PM–4:45PM	Keynote Address: Sawako Nakayasu, sponsored by the UA Poetry Center and the UA Center for East Asian Studies (Sabino - Pima, Marriott)		
4:45PM–5:45PM	Reception sponsored by White Pine Press and World Poetry (West Foyer & Foyer, Marriott)		
5:15PM–6:45PM	Iowa Translation Workshop and MFA Alumni Reading (Crooked Tooth Brewing - 228 E 6th St)		
5:45PM–7:00PM	Dinner (on your own)		
7:00PM–8:00PM	BIPOC Literary Translators Caucus x AAWW Presents: A Translation Reading (Sky Bar - 536 N 4th Ave)		
7:00PM–8:30PM	Declamación (Terrace, Marriott)		
8:30PM–10:00PM	Cold Beer, Cold Readings (Sky Bar - 536 N 4th Ave)		

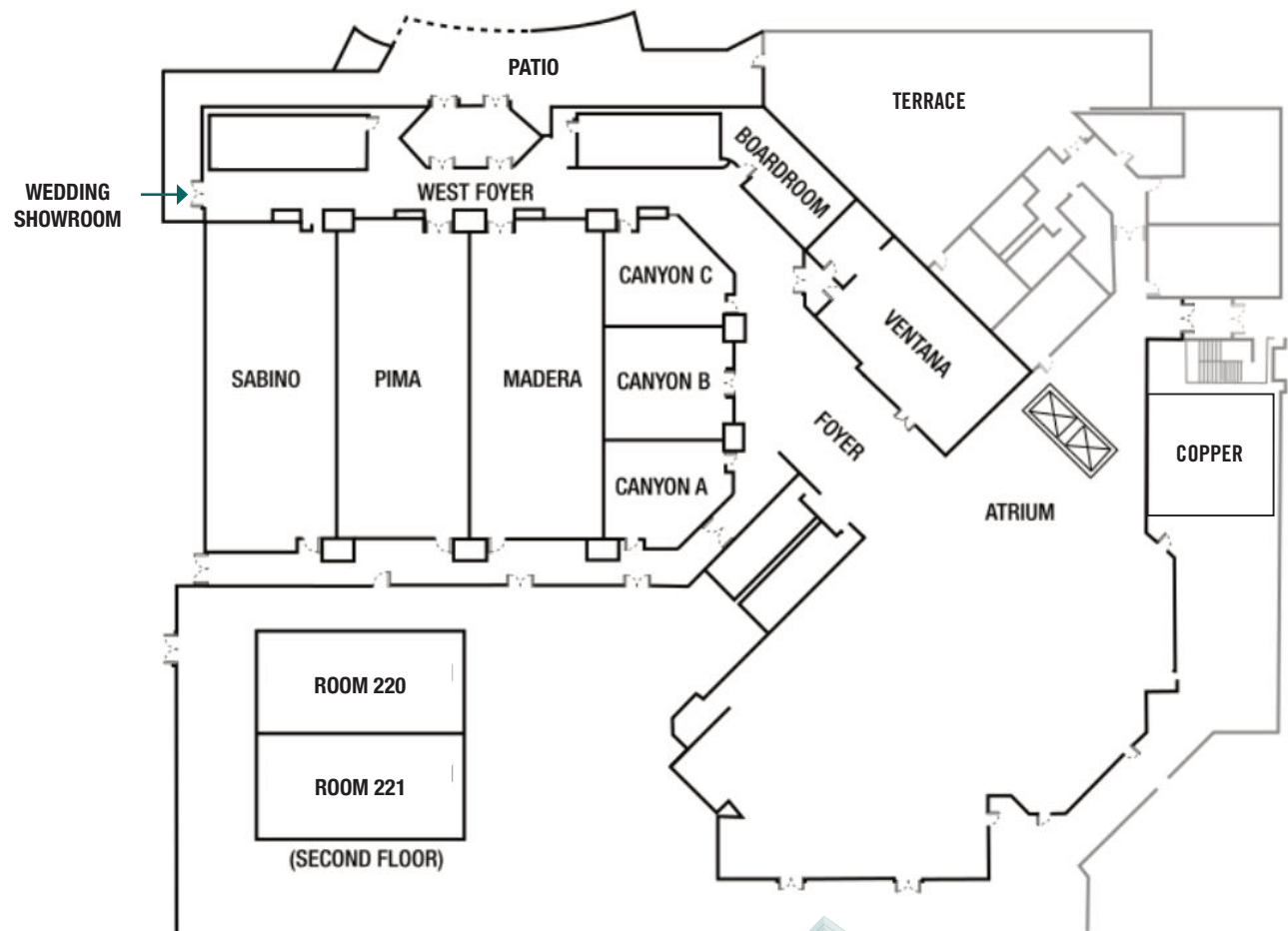
# Schedule-at-a-Glance

Saturday, November 11, 2023			
8:00AM–6:00PM	Registration (Foyer, Marriott)		SPECIAL EVENTS
8:00AM–6:30PM	Family Room (Room 220, 2nd Floor, Marriott)		
8:00AM–6:30PM	Lactation Room (Room 221, 2nd Floor, Marriott)		
8:15AM–8:45PM	Guided Morning Meditation (Canyon B, Marriott)		
9:00AM–10:15AM	Ventana	Shared Places: The Writing Translator and Translating Writer	BOOKFAIR
	Copper Room	Bilingual Reading: Memoir	
	Sabino	The Place of Scholarly Translation	
	Pima	Places and Traces: The Translation Archive	
	Madera	Translating in Troubled Times: Literary Translation, War, and Conflict	READINGS
	Canyon A	Spanish Prose Translation Workshop	
	Canyon B	The Literary Double Life: Writing and Translating in Korean and English, sponsored by LTI Korea	
	Canyon C	Recreating Place: Habitations, Peregrinations, and Possibilities of Being	
10:15AM–10:45AM	Beverage Break sponsored by the Center for the Art of Translation (West Foyer & Patio, Marriott)		
10:45AM–12:00PM	Ventana	Islands in Translation: Translating Insularity	PANELS
	Copper Room	ALTA Mentorship Program Reading	
	Sabino	Displacement, Terror, Power: Places of Translation	
	Pima	Voice, Translation, Authorship	
	Madera	Poetry’s Geographies: Poet-Translators Re-Mapping the “World”	ROUNDTABLES
	Canyon A	Dislocating Translation: Possibilities and Provocations	
	Canyon B	Translating the Diaspora	
	Canyon C	Working Toward a Transnational Persian Literature in Translation	
12:00PM–2:00PM	Lunch (on your own)		
2:00PM–3:15PM	Ventana	The Art of Translating: Bringing Spain to the Bookshelves, sponsored by the Spain-USA Foundation	
	Copper Room	Bilingual Reading: Multigenre Potpourri III	
	Madera	Publishers’ Open Mic	
	Canyon A	Translation and Translator’s Archives	
	Canyon B	Layers of Displacement: On Translating Diasporic Poetries	
	Canyon C	Translating (No) Place	
3:30PM–4:30PM	ALTA Travel Fellows Reading (Sabino - Pima, Marriott)		
4:30PM–6:00PM	ALTA Awards Ceremony and Reception (Sabino - Pima, West Foyer & Foyer, Marriott)		
6:00PM–7:30PM	Dinner (on your own)		
7:30PM–9:30PM	Staged Reading & Talkback (The Scoundrel & Scamp Theatre - 738 N 5th Ave #131)		

# Tucson Marriott Floor Plan



## MEETING ROOMS



## TUCSON MARRIOTT UNIVERSITY PARK

Main Gate Square  
880 E 2nd St,  
Tucson, AZ 85719  
(520) 792-4100



# Tucson Map and 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, Congress Street, and Broadway Boulevard (all of them easily accessible via [streetcar](#)). Tucson is said to have the “Best 23 Miles of Mexican Food.” Find a restaurant guide produced by Visit Tucson at <https://www.visittucson.org/listing-categories/restaurants>, in addition to a wealth of restaurant ideas on [Tucson Foodie](#), and consider some of these nearby favorites, just a few steps from the conference hotel. Information about Tucson’s fully accessible Sun Link Streetcar is available on our [Hotel & Travel webpage](#). *Note: Transit fares in the Tucson area (Sun Tran, Sun Link, Sun Van, Sun on Demand and Sun Shuttle services) remain free.*

*Note: This list was compiled in spring 2023. 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. [Sinbad's](#) on University Blvd has great Middle Eastern cuisine and an outdoor courtyard. At the corner of University and Park Ave is the new [Agave House](#). And [Snakes and Lattes](#) is a fun spot for a drink and a board game! Head north on Park Ave and you will find [Caffe Luce](#) serving up a variety of coffee and tea drinks. Behind it is [Saigon Phở](#). 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, consider making your way to [Historic 4th Ave](#), an easy walk west on University Blvd. At 3<sup>rd</sup> 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 4<sup>th</sup> 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 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!

# During Conference Dates



photo by Robert Reck

## #FoundInTranslation Scavenger Hunt

*The University of Arizona Poetry Center (1508 E Helen St.)*

Browse the stacks for poetry in translation to make a “found poem” of your own! Pick up a card at the Poetry Center and follow the prompts. Brought to you by the Poetry Center and the American Literary Translators Association for the 2023 Tucson Humanities Festival and 46th annual ALTA Conference.

**Access Information:** Accessible restrooms are located on the ground level next to the breezeway. The Poetry Center collection is accessible via a ramp or a few steps. We are happy to provide access to books that might be difficult to reach by request.

## Translation Display

*Antigone Books (411 N 4th Ave)*

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 on one floor. We have a parking lot for our customers.

## Translation Intersections with Tucson’s Urban Poetry Pollinators

*November 8 - until the chalk fades!*

During conference dates (or as long as the chalk lasts!), we invite you to explore Tucson intersections chalked by Urban Poetry Pollinators (UPP), a volunteer group dedicated to bringing poetry into public spaces in ALTA’s hometown. UPP will be chalking selections from the titles longlisted for this year’s National Translation Award in Poetry, in four centrally located places in Tucson. Look for them at the Poetry Center, at the SL/University/Tyndall streetcar stop (outside the Marriott), outside Sky Bar, and at the Historic Y (Scoundrel & Scamp Theatre). When you see the chalkings, we encourage you to post on social media and tag [@urbanpoetrypollinators](#) and [@littrans-late](#) (and use #FoundInTranslation). ALTA is excited to partner with UPP to bring translated poetry to the Tucson community!

## Tucson Tome Gnome

In advance of the conference, the Tucson Tome Gnome has hidden free copies of a book in translation around the city! Follow their Instagram [@TucsonTomeGnome](#).

# ALTA46 Expanded Conference Schedule

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## Wednesday, November 8, 2023

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3:00-4:30pm

**ALTA Board Meeting** (THE UA POETRY CENTER CLASSROOM)

4:30-7:30pm

**Registration** (FOYER, MARRIOTT)

4:30-7:30pm

**Family Room** (ROOM 220, 2ND FLOOR, MARRIOTT)

4:30-7:30pm

**Lactation Room** (ROOM 221, 2ND FLOOR, MARRIOTT)

5:00-7:00pm

**Opening Reception** (TERRACE, MARRIOTT)

Join your fellow translators and meet old friends and new faces at this ALTA46 kickoff celebration! *Light appetizers and cash bar available.*

→**SPECIAL EVENT** 7:30-9:30pm

**Translation Trivia: Celebrating 20 Years of Words Without Borders** (OFFSITE)

*Sky Bar Tucson, 536 N 4th Ave*

**Sponsored by Words Without Borders and hosted by Bill Johnston**

Translation is not trivial. But trivia can be translational! Join us for a light-hearted quiz on translations, translators, and all things translatorial. Teams of two to four will be organized and will compete for bragging rights—and swag from Words Without Borders as we celebrate this groundbreaking magazine's 20th anniversary! Sky Bar is a 15-minute walk or five-minute streetcar ride from the conference hotel. Come early to enjoy free pizza from Brooklyn Pizza Company while it lasts! Beverages and additional food available for purchase.

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

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## Thursday, November 9, 2023

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8:00am-6:00pm

**Registration** (HOTEL FOYER, MARRIOTT)

8:00am-6:30pm

**Family Room** (ROOM 220, 2ND FLOOR, MARRIOTT)

8:00am-6:30pm

**Lactation Room** (ROOM 221, 2ND FLOOR, MARRIOTT)

8:00-8:45am

**First-time ALTA Attendees Meeting** (COPPER ROOM, MARRIOTT)

**Hosted by Marian Schwartz and Bill Johnston**

New to the conference? Join us for some tips for how to make the most of your experience.

8:15-8:45am

**Guided Morning Meditation** (CANYON B, MARRIOTT)

**Hosted by Kareem James Abu-Zeid**

Come start the day with a gentle guided meditation that will calm your mind and invigorate your senses. No prior experience with meditation required.

9:00am-10:15pm

**Ombuds Office Hours** (WEDDING SHOWROOM, MARRIOTT)

→**BOOKFAIR** 9:00am-5:30pm

**Bookfair in Partnership with the University of Arizona Bookstore** (VENTANA, MARRIOTT)

The ALTA46 bookfair is made up of books requested by members and publishers of translation. We make every effort to include as many requested books as possible. We are grateful to the UA Bookstore for facilitating our bookfair this year! *Note: No cash sales. Visa, Mastercard, American Express, and Apple Pay are accepted.*

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### 9:00-10:15AM SESSIONS

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→**PANEL** 9:00-10:15am

**(Mis)Translation for (Non)Translators** (SABINO, MARRIOTT)

**Moderator:** Kristen Renee Miller

**Panelists:** Katrine Øgaard Jensen, Aditi Machado, Johannes Göransson, Stine An

The poet-translators on this panel will reflect on the place

of translation within their wider creative and generative practices. Panelists, who have published their experimental translations in outlets including *Poetry Magazine*, *BOMB*, *The Nation*, and elsewhere will read from their work and discuss their experiences developing, publishing (and explaining) these experimental forms. They'll share some of their favorite tools and techniques, including sonic translation, intentional mistranslation, collaborative translation, and use of AI and auto-translation technology. In addition to a Q&A, attendees will be invited to participate in a generative exercise using one or more of these techniques, and may leave with a new experimental translation of their own.

→ **PANEL 9:00-10:15am**

**Exploring Gender-Conscious Translation (PIMA, MARRIOTT)**

**Moderator:** Madeleine Stratford

**Panelists:** Katherine Brown, Jeannine Marie Pitas, Sandra Waters

In recent years, gender-consciousness has gained visibility in the literary world, amongst authors and translators alike. However, different people have different views of what "gender-conscious translation" entails. Does it exclusively have to do with the use of inclusive language? Does it embody a kind of third-wave feminist approach to translation? Can it unwittingly distort the meaning or style of the source text, or disrupt its flow? Should translators always be gender-conscious, regardless of the author or type of text they are translating, and if not, when should they be? This panel invites literary translators to explore the concept of gender-consciousness and reflect upon its multiple manifestations in their own practice.

→ **PANEL 9:00-10:15am**

**Last Words: Translators' Experiences Losing Long-Term Authors (MADERA, MARRIOTT)**

**Moderator:** Mark Schafer

**Panelists:** Paula Haydar, Aruni Kashyap, Ellen Elias-Bursac, J. Kates

Literary translation creates an intimate relationship between the translator and the language, thought, imagination, and creativity of the author they're translating—that is, their text. Sometimes we get to work with the living authors we translate, and, on occasion, we find ourselves in ever-deepening relationships with these authors, relationships that can span years, even decades. When one of our long-term authors dies—whether we've finished translating one of their texts, are working on another, or are planning on the next one—the loss of our friend and author(ity) is deep and can be hard to explain to others. We'll share some of our experiences working closely with authors over many years, then losing them. And then we want to hear about yours.

→ **PANEL 9:00-10:15am**

**Scale, Mapping, Connotation, and Subtext: Translating Place and Space (CANYON B, MARRIOTT)**

**Moderator:** Alejandro López

**Panelists:** Anna Zielinska-Elliott, J. Keith Vincent, Allisa Valles, Josh Dunn

Faculty and students from The Boston University's MFA in Literary Translation will explore the challenges of translating space and place. Place names carry a whole range of historical, cultural, topographic, and emotional connotations. Words describing spaces are also culturally specific: a "veranda" or a "garden" may be considerably larger or smaller in different cultures, and words like "river," "mountain," or "house" evoke very different images in different languages. Whether a space is cramped, crowded, dry or humid, rural or urban, real or imaginary, the translator needs to negotiate those differences and to provide enough—but not too much—context, so as to create a text that makes sense to the reader and allows them to orient themselves in the spatial world of the text.

→ **PANEL 9:00-10:15am**

**The Place of the Translator as Educator (CANYON C, MARRIOTT)**

**Moderator:** Nathan H. Dize

**Panelists:** Conor Bracken, Lucy Swanson

Translation, like language, is as much about culture as it is about words. So, the translator's role isn't limited solely to finding the (or a) "right" word in the target language to approximate/convey the original, but to help the target reader, language, and culture engage with the world from which the text originally springs. Three French-to-English translators of contemporary Haitian literature will discuss their approach to translation as teachers and cultural informants, and how this can ground the reader in a space of both mystery and curiosity, while revealing idiosyncratic nuance and safeguarding an essential opacity. By situating translation as a site of pedagogy, the participants aim to provide insight into mindful approaches to training future generations of translators.

→ **ROUNDTABLE 9:00-10:15am**

**A Place of Our Own: Mentor Relationships and Translation (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Madeleine (Mindl) Cohen, Aviya Kushner

For over a decade, the Yiddish Book Center has transformed the world of Yiddish literary translation through a fellowship program built on mentorship. In this roundtable, we will discuss what mentorship is, what emerging translators need, what mentors learn, and how a seemingly surprising pairing can often be best. The roundtable is open to participants with experience from other translation mentorships, as mentors or mentees.

**Format:** Roundtable participants should come prepared to share their experiences as translation mentors and/or mentees and to ask questions of others. Organizers will prepare discussion questions.

→**READING** 9:00-10:15am

**Bilingual Reading Series: Asian Languages Potpourri (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Jenna Tang	Lin Yi-Han	Taiwan	Mandarin Chinese	Fiction
Subhashree Beeman	Tamil Prabha	India	Tamil	Fiction
Nidhi Singh	Manglesh Dabral	India	Hindi	Poetry
Akbar Hosain	Al Mahmud	Bangladesh	Bangla	Poetry
Jahidul Alam	Humayun Azad	Bangladesh	Bengali	Poetry
Shelley Fairweather-Vega	Sultan Rayev	Kyrgyzstan	Kyrgyz	Fiction

10:15-10:45am

**Beverage Break (WEST FOYER AND PATIO, MARRIOTT)**

**Sponsored by the Center for the Art of Translation**

Enjoy a coffee or tea during this morning's beverage break.



10:45am-12:00pm

**Office Hours with ALTA Vice President Chenxin Jiang (TERRACE, MARRIOTT)**

Sign up in advance at the registration table to speak with ALTA Vice President Chenxin Jiang for 15 minutes. Present your ideas, share your concerns, and get to know your incoming ALTA President better!

#### 10:45AM-12:00PM SESSIONS

→**PANEL** 10:45am-12:00pm

**Translating Scholarly Texts: Tech Platypus or Literary Unicorn? (SABINO, MARRIOTT)**

**Moderator:** Zakiya Hanafi

**Panelists:** Lisa Dillman, Shelley Fairweather-Vega, Dominique Hoffmann, A. L. Price

Scholarly texts occupy an ambiguous space between the literary and the technical. Their translation demands keen research skills to track down obscure quotations, detailed work on footnotes and bibliographies, terminological consistency, subject-matter expertise, and a specialized vocabulary. Yet the prose of these texts frequently demands the rich cultural and intellectual background and writerly talents that only a literary translator can provide. Scholarly translators also dwell in a different publishing environment with its own challenges and opportunities. This panel gathers five professional translators who work on both literary and academic texts to discuss the special challenges and

working conditions of this literary sub-species and define its taxonomy: platypus or unicorn?

→**PANEL** 10:45am-12:00pm

**I, We, Who?: A Subject's Place in Translation (PIMA, MARRIOTT)**

**Moderator:** Cynthia Shin

**Panelists:** Bill Johnston, Nuria Alishio-Caballero

This panel discusses the joys and sorrows of translating the subject and subjectivity across different languages. How do we settle the multiple meanings of the French pronoun "on"? How do we determine the subject when the source language is comfortable eliminating the subject, as in Japanese and Korean? What do we do with a narrator who comfortably moves in and out of different subjectivities, embodying multiple perspectives in one narrative? What are some linguistic, aesthetic, and ethical challenges we face when we have to decide the subject in translation? This is a multilingual panel, all translating into English, organized by graduate students studying literary translation at Indiana University Bloomington.

→**PANEL** 10:45am-12:00pm

**The Place of Journals in the Literary Translation Ecosystem (MADERA, MARRIOTT)**

**Moderator:** Arthur Malcolm Dixon

**Panelists:** Susan Harris, Corine Tachtiris, Joaquín Gavilano  
How do literary journals build a readership for translation? How do journals serve as bridges connecting readers, writers, translators, and publishers? And how do journal editors curate and cultivate writing in translation? This panel will unpack these questions with a behind-the-scenes look at translation in literary journals, featuring diverse perspectives from editors of *The Arkansas International*, *Latin*

*American Literature Today*, *The Massachusetts Review*, and *Words Without Borders* on the role and importance of print and digital journals in the translation world. Audience members will have the chance to share their perspectives as well, and will leave this panel with a better idea of how to situate journals on the map of the translation ecosystem.

→**ROUNDTABLE** 10:45am-12:00pm

**The Unknown and the Unseen: Translating (Un) Intentional Ambiguity (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Jenna Tang, Isabella Corletto

What can ambiguity mean in literary translation? Why do translators keep ambiguity, and what is its place in translation? How do we determine the difference between intentional and circumstantial ambiguity? What are some ways we can balance purposeful ambiguity in a text while ensuring clarity for readers, without sacrificing an author's intention or style? We will discuss issues we've come across in our own translations, like stream of consciousness, ambiguous pronouns, and long, complex sentences, and we aim to explore ways that we can preserve ambiguity when texts are purposefully experimental, surreal, or told through subtext without resorting to too much explanation. Most importantly, what can ambiguity manifest in the place of translation?

→**READING** 10:45am-12:00pm

**Bilingual Reading Series: Café Latino (COPPER ROOM, MARRIOTT)**

**Moderator:** Gary Racz

Translator	Author	Country	Language	Genre
Luis Guzmán Valerio	José Alcántara Almánzar	Dominican Republic	Spanish	Fiction
James Richie	Víctor Cabrera	Mexico	Spanish	Poetry
D. P. Snyder	Mónica Crespo	Spain (Basque Country)	Spanish	Fiction
Mark Schafer	Belén Gopegui	Spain	Polish	Fiction
Emily Hunsberger	Tali Goldman	Argentina	Spanish	Fiction
Samantha Schnee	Carmen Boullosa	Mexico	Spanish	Fiction

**Format:** We invite participants to bring examples (a paragraph, maximum one double-spaced page) of texts they have had to navigate in their own work or from their own languages, and to discuss their experiences navigating different ambiguities.

→**ROUNDTABLE** 10:45am-12:00pm

**Practicalities of Translating and Publishing Unknown Poets (CANYON C, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Piotr Florczyk, Don Bogen

**Description:** The goal of this roundtable is to share ideas and experiences of navigating the fraught process of choosing, translating, and publishing unknown poets in the US and elsewhere. Topics will include how and why to choose an unknown author, when to pursue certain kinds of projects, how to approach paratext, and what strategies work well for pitching, especially if the new poet's work differs greatly from that of their predecessors who've already been translated and are seen as representatives of their country's or culture's poetry. This roundtable seeks to include translators working on living and deceased authors, as well as publishers/editors whose mission is to disrupt the literary center's expectations.

**Format:** Each participant should come prepared with one example to share orally.

→ **READING** 10:45am-12:00pm

**Bilingual Reading Series: Multigenre Potpourri I (CANYON B, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Laura Nagle	Prosper Mérimée	France	French	Other
Adam Ray Wagner	Hywel ab Owain Gwynedd	Wales	Middle Welsh	Poetry
Cassandra Woodard	Nagase Kiyoko	Japan	Japanese	Poetry
Ayotola Tehingbola	Taiwo Olunlade	Nigeria	Yoruba	Poetry
David Smith	Tarjei Vesaas	Norway	Norwegian Nynorsk	Fiction
Caleb Merritt	Jorge Luis Borges	Argentina	Spanish	Poetry

**12:00-2:00PM LUNCH (ON YOUR OWN)**

**12:00-1:45pm**

**BIPOC Literary Translators Caucus Lunch**

**Room: CANYON A**

Feel free to meet with fellow members of the BIPOC caucus in Canyon A during lunchtime.

**12:00-1:45pm**

**Quiet Space Lunch Room: CANYON B**

Need a quiet space to eat lunch as you process the morning's sessions? You are welcome to recharge in Canyon B. No conversations or phone calls, please.

**12:00-2:00pm**

**Ombuds Office Hours (WEDDING SHOWROOM, MARRIOTT)**

**12:15-2:00pm**

**Open House at the UA Poetry Center + Tamales (OFFSITE)**

*The University of Arizona Poetry Center (1508 E Helen St.)*  
Come to the Poetry Center Library for tamales and an Open House! 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 might even spot your translation (or a friend's) in the stacks! While you're browsing the collections, be sure to join the **#FoundInTranslation Scavenger Hunt**.

Meet Poetry Center guides in the lobby of the Marriott, who will lead you to the Poetry Center via the Tucson Sun Link streetcar. 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, so tickets are not required to ride). Guided groups will be departing from the Marriott lobby at 12:10pm and 12:20pm.

**Access Information:** The Open House will take place in the Poetry Center breezeway, which is also located on the ground floor. Accessible restrooms are located on the ground level next to the breezeway. The Poetry Center collection is accessible via a ramp or a few steps. We are happy to provide access to books that might be difficult to reach by request.

**2:00-3:15pm**

**Office Hours with ALTA Vice President Chenxin Jiang (TERRACE, MARRIOTT)**

Sign up in advance at the registration table to speak with ALTA Vice President Chenxin Jiang for 15 minutes. Present your ideas, share your concerns, and get to know your incoming ALTA President better!

**2:00-3:15pm**

**Office Hours with Elianna Kan (ATRIUM, MARRIOTT)**

Elianna Kan is a literary agent with a special focus on representing literature in translation. Meet with her to ask any and all publishing-related questions from rights to pitching, or to ask specific questions as they pertain to a project you may be in the process of pitching to editors. Sign up in advance at the registration table for a 15-minute meeting with Elianna.

**2:00-3:15pm**

**Office Hours with ALTA Membership & Digital Projects Coordinator Sophia Marisa Lucas (Terrace, Marriott)**

Sign up in advance at the registration table to speak with ALTA's new Membership & Digital Projects Coordinator, Sophia Marisa Lucas, for 15 minutes. Present your ideas for our upcoming website redesign, share your concerns, and get to know ALTA's newest staff member better!

2:00-3:15PM SESSIONS

→PANEL 2:00-3:15pm

**Nurturing Talent, Facing Challenges:  
A Comprehensive Look at the LTI Korea  
Translation Academy (SABINO, MARRIOTT)**  
*Sponsored by LTI Korea Translation Academy*

**Moderator:** Janet Hong

**Panelists:** Sean Lin Halbert, Chanwoo Park,  
Giulia Ratti

Delve into the heart of the LTI Korea Translation Academy—a state-run education program that seeks to nurture a new generation of literary translators. Through firsthand insights from those intimately involved with the program, this panel offers a candid discussion on the triumphs and trials of fostering literary translators. Explore the Academy's impact on translation education, mentorship, and the Korean literary scene.



→PANEL 2:00-3:15pm

**Beyond the Preface: Writing About Translation  
(PIMA, MARRIOTT)**

**Moderator:** Becka McKay

**Panelists:** Daniel Hahn, Bonnie Chau, Mira Rosenthal  
From reviews to diaries to opinion pieces, writing about translation is an art form in itself. This panel considers where we place our own voices in relation to the voices of those we translate—and thereby considers the place of the translator in the literary world. How is our writing about translation similar to our translation work? How does it differ? Whether we want to explore the translation process or expand translation's reach, how do we invite the world in to share the discoveries, errors, and insights of our craft? Inspired by Daniel Hahn's translation diary *Catching Fire*, as well as the insightful analysis and poetic writing of Bonnie Chau and Mira Rosenthal, this panel gives these writer-translators space to discuss the challenges, offer ideas, and share inspiration.

→PANEL 2:00-3:15pm

**The Politics of Reading (MADERA, MARRIOTT)**

**Moderator:** Marguerite Feitlowitz

**Panelists:** Lisa Rose Bradford, Tenzin Dickie, Marian Schwartz

Time and place color the perception and fortune of all works of art, especially translations. Politics—linguistic, national, aesthetic—inevitably influence a work's production and reception, as seen in the publishing and funding trends that determine what gets translated, the prizes and reviews that follow, and the books that find readers. A translator's personal activism, which includes their choice of texts and translation approaches, the apparatus they create, and their role as champions of authors and books, directly influences the work's fate. This engagement, of course, functions within a political context. This panel will address

how politics resonate in the translation of specific works from the politically beset cultures of Tibet, Russia, and Latin America.

→PANEL 2:00-3:15pm

**Cultural and Linguistic Hybridity: The Dynamic  
Craft of Translation (CANYON B, MARRIOTT)**

**Moderator:** Swati Anwasha

**Panelists:** Lauren Brazeal Garza, Jennifer Cantrell-Sutor,  
Bahareh Momeniabdolabadi, Clara Burghilea

In the multicultural, ever-shifting world we live in, everything is subject to the impulse of movement. Thriving at the interface between cultures, translation as an element of craft is a meeting site for cultural and linguistic hybridity, as well as dynamic exchange. From bilingual collections including commentary or text exchanges between poet and translator, to code-switching and multilingualism within a dominant language, what does translation make possible and how do writers employ it to build their hybrid worlds? This panel draws upon the experience of translators and writers of different national origins, ages, and professional occupations to generate an inspiring and intersectional conversation, deepening the engagement attendees have with translation as a hybrid, dynamic exchange.

→PANEL 2:00-3:15pm

**Performing Translation Beyond the Script  
(CANYON C, MARRIOTT)**

**Moderator:** Zhixuan Zhu

**Panelists:** Yiwen Wu, Xuezhao Li, Cindy Juyoung Ok

This panel advocates a position of translationality in theater and performance, proposed by Jean Graham-Jones, by asking: how can translation be incorporated into dramaturgy? How does translation influence performances' intermedial "afterlife" on the screen and internet? What challenges would a multilingual cast and international audience pose for the translator/interpreter? How can translation cultivate or disrupt performance communities? As translational works are often undocumented beyond the script and marginalized in theater history, how do we renew our historiographical methodology with a translational mindset? We hope to highlight the translator's central role not just as a linguistic medium, but as an active and creative participant within the global performance landscape.

→ **ROUNDTABLE** 2:00-3:15pm

**Creative Possibilities in Digital Translation Publishing (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Laura Moser, Adrienne Rose

Rejecting the cliché that digital publishing is either a technological rival to the printed word or its poor substitute, how can we embrace the possibilities of digital publications to support and generate creative and experimental approaches to translation? What can an online platform offer in terms of publishing translated texts that are experimental

or intermedial in form and genre? What possibilities afforded by this medium remain unexplored or under-utilized? To explore and engage these and related questions, this roundtable seeks participants who work as editors and publishers of digital publications dedicated to translation, as well as translators whose work has been supported or shaped by innovative practices in digital publishing.

**Format:** Organizers will lead participants in an active discussion grounded in their collective experience in the field. Participants will be encouraged to share examples from their own practice and/or publications and to approach the topic from creative and collaborative perspectives.

→ **READING** 2:00-3:15pm

**Bilingual Reading Series: Romance Languages Poetry (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Don Bogen	Juan Lamillar	Spain	Spanish	Poetry
Wendy Hardenberg	Marie-Claire Bancquart	France	French	Poetry
Heather Green	Laure Gauthier	France	French	Poetry
Susanna Lang	Souad Labbize	Algeria/France	French	Poetry
Mary Jane White	Eugenio Montale	Italy	Italian	Poetry
Savannah Butler	Gerard Nerval	France	French	Poetry

3:15-3:45pm

**Beverage Break (WEST FOYER AND PATIO, MARRIOTT)**

**Sponsored by LTI Korea Translation Academy**

Enjoy a coffee or tea during this afternoon's beverage break.



**3:45-5:00PM SESSIONS**

→ **PANEL** 3:45-5:00pm

**Québec: A Distinct Linguistic and Literary Ecosystem (SABINO, MARRIOTT)**

**Sponsored by Québec Édition and the Québec Government Office in New York**



**Moderator:** Sebastian Schulman

**Panelists:** Sébastien Lefebvre, Myriam Caron Belzile, Sébastien Dulude, Madeleine Stratford

A conversation with Québec publishers, a translator of Québec literature, and Québec Édition, the international development arm of the Québec and French-Canadian book publishers' association. We will discuss Québec's unique linguistic and literary culture, the relationship between

American and Canadian publishing sectors, and opportunities for funding and engagement with the American market.

→ **PANEL** 3:45-5:00pm

**"River Plate" is not Rio de la Plata: Translating the Spoken (PIMA, MARRIOTT)**

**Moderator:** Andrea G. Labinger

**Panelists:** Amalia Gladhart, Amanda W. Powell, Suzanne Jill Levine, Jill Gibian

Back by popular demand, the Latin American Translation Slam explores the intersections of place, voice, and narrative. This year's text comes from Angélica Gorodischer's *Historia de mi madre*, with a focus on the local "lengua"—or should we say "lenguaje"—and the text's evocation of highly specific geographical (and temporal) placements. This panel format provides rich insights into the mysteries of translation, and at the same time engages the audience in very productive ways as we compare and debate alternatives.

→ **PANEL** 3:45-5:00pm

**Translating Setting in Fiction (MADERA, MARRIOTT)**

**Moderator:** Elizabeth Harris

**Panelists:** Curtis Bauer, Jessica Cohen, Sean Cotter, Russell Scott Valentino

This panel will focus on some of the nuances of translating setting in fiction: how translators grapple with and render setting to make it as real (or unreal) as they find in the original, how point of view, characterization, time, theme, and style influence our choices in translating setting, and more.

→ **PANEL** 3:45-5:00pm

**Lusophone Literatures in Translation: Geographies of the Imaginary (CANYON B, MARRIOTT)**

**Moderator:** Elizabeth Lowe

**Panelists:** Grace Holleran, Maggie Felisberto, Mario Pereira

This panel will explore the specificity of place and the intersection of language and space in translations of Portuguese, Azorian, and Brazilian literature. Our panelists will discuss their translations of work by Azorian novelist João de Melo (Elizabeth Lowe, “Remembered geographies of the Azorian diaspora”), Brazilian writer Noemi Jaffe (Grace Holleran, “Instagram in Moving Translation”) and Portuguese novelist Rui Zink (Maggie Felisberto, “Rui Zink’s Interpretation of the relationship between Portugal and Japan”). Mario Pereira will address how Tagus Press, dedicated to the publication of Lusophone literature in translation, considers the treatment of space and language in translation. The presentations will be followed by a discussion with the audience.

→ **ROUNDTABLE** 3:45-5:00pm

**Translators and Generative AI: What’s Our Place? (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Lisa Dillman, David McKay

It seems clear that AI is already changing the world of translation (and the world writ large). In this roundtable, we examine the “place” of generative AI in our professional lives. What positions do we take on ethical issues, such as the use of copyrighted materials to train AI systems? Staving off panic, how can we respond to AI in constructive ways and move forward as literary translators in this landscape? Are you currently using AI in your work? Where, when, and how? What strengths and weaknesses have you discovered? Topics of particular interest include: how can those who teach translation adapt assignments for students, given the temptation of using AI? How does ChatGPT handle poetry? Can it capture idiosyncratic tones in literary fiction? Let’s discuss where we stand.

**Format:** We will open by comparing a sample of human translation to AI. Next, we will ask each participant to share an example of how they’ve used AI (successfully or not) in their work, including the exact wording of the prompts used. (If not already familiar, please read about how to use nuanced prompts in AI.)

→ **ROUNDTABLE** 3:45-5:00pm

**A Clean (Tran-)Slate: Research and Practice of Literary Translation (CANYON C, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Patrick Ploschnitzki, Sonia Colina, Diana Thow

Despite obvious overlaps, there is a traditional divide between practice of and research on literary translation that often leads to unproductive friction and unnecessary overidentification. This roundtable seeks to build bridges between literary translators, researchers, and those who navigate their place in both of these seemingly separate places. The roundtable actively provides a space that allows us to define frictions between the translational worlds and to develop strategies for reconciliation. We offer an opportunity to explore questions of placement, positioning, in-betweenness, representation, and belonging, as well as the place and irreplaceability of translation studies scholars and (literary) translators, the parallels in their work, and to improve potential future collaboration.

**Format:** Each participant is asked to come prepared with one or more examples and potential solutions to share orally.

## — Friday, November 10, continued

→**READING** 3:45-5:00pm

**Bilingual Reading Series: Poetry Potpourri (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Jamie Olson	Irina Yevsa	Ukraine	Russian	Poetry
Dmitri Manin	Multiple	Multiple	Russian	Poetry
Chenxin Jiang	Yau Ching	Hong Kong	Chinese	Poetry
Piotr Gwiazda	Grzegorz Wróblewski	Poland/Denmark	Polish	Poetry
Clyde Moneyhun	Miriam Cano	Catalonia/Spain	Catalan	Poetry
Lynette Yetter	Adela Zamudio	Bolivia	Spanish	Poetry

→**SPECIAL EVENT** 5:00-6:00pm

**Reception (WEST FOYER AND FOYER, MARRIOTT)**

**Sponsored by Québec Édition and the Québec Government Office in New York**



Bites, beverages, and books! Join the Québec delegation for a convivial reception where we can continue the conversation. Light appetizers, and a limited number of first-come, first-serve drink tickets will be provided. Cash bar also available.

**6:00-7:00PM DINNER (ON YOUR OWN)**

→**SPECIAL EVENT** 7:00-8:00pm

**Sawako Nakayasu Reading (Offsite)**

*University of Arizona Poetry Center (1508 E Helen St.)*



THE UNIVERSITY OF ARIZONA  
**POETRY CENTER**

In partnership with the University of Arizona Poetry Center, join us for a reading given by ALTA46 Keynote Speaker Sawako Nakayasu, an artist working with language, performance, and translation. Read more about Sawako on page 49 of the program book.

**Access Information:** The reading will take place in the Poetry Center's Rubel Room and breezeway, which are located on the ground floor (one level). Accessible restrooms are located on the ground level next to the breezeway. The Rubel Room is equipped with a loop assistive listening system within the carpeted area of the room.

## Friday, November 10, 2023

8:00am-6:00pm

**Registration (HOTEL FOYER, MARRIOTT)**

8:00am-8:30pm

**Family Room (ROOM 220, 2ND FLOOR, MARRIOTT)**

8:00am-8:30pm

**Lactation Room (ROOM 221, 2ND FLOOR, MARRIOTT)**

8:00-8:45am

**General ALTA Membership Meeting (SABINO, MARRIOTT)**

ALTA members, one and all, come to this year's General Membership Meeting to talk about ALTA initiatives and developments, hear how the University of Arizona affiliation is progressing, and discuss where we're headed as an organization.

9:00am-10:15pm

**Ombuds Office Hours (WEDDING SHOWROOM, MARRIOTT)**

→**BOOKFAIR** 9:00am-5:30pm

**Bookfair in Partnership with the University of Arizona Bookstore (VENTANA, MARRIOTT)**

The ALTA46 bookfair is made up of books requested by members and publishers of translation. We make every effort to include as many requested books as possible. We are grateful to the UA Bookstore for facilitating our bookfair this year! *Note: No cash sales. Visa, Mastercard, American Express, and Apple Pay are accepted.*

9:00-10:15am

**Office Hours with ALTA President Ellen Elias-Bursać (ATRIUM, MARRIOTT)**

Sign up in advance at the registration table to speak with outgoing ALTA President Ellen Elias-Bursać for 15 minutes. Present your ideas, share your concerns, and get to know your outgoing ALTA President better!

**9:00-10:15AM SESSIONS**

→ **PANEL 9:00-10:15am**

**Agent Translator Relationships: US and Norwegian Perspectives (SABINO, MARRIOTT)**

*Sponsored by the American-Scandinavian Foundation*



**Moderator:** Jordan Barger

**Panelists:** Elianna Kan, Ida Svensson

At ALTA we often talk about the “translation ecosystem,” the working community made up of writers, translators, agents, editors, and publishers. Many translators into English are curious about the part that agents play in this ecosystem. This panel features a dialogue between a Norwegian and an American literary agent to illuminate the inner workings of representing translated literature and translator-agent relationships. Audience members will learn about the part that agents play in the ecosystem, how their role may differ in the two countries, and how agents and translators can work together to share translated literature with readers across the world. The panel will appeal to Nordic translators looking to gain insight and make connections, but also to translators working from other languages into English who want to learn more about how a book goes from an idea to a publication in another language.

→ **PANEL 9:00-10:15am**

**More than a Side Dish: Translation in Undergraduate Education (PIMA, MARRIOTT)**

**Moderator:** Aron Aji

**Panelists:** Marguerite Feitlowitz, Brian Baer, Adrienne Rose

For the most part, the study of translation at the undergraduate level in the US has been limited to discrete courses, tracks, minors, or certificate programs. This translation-as-side-dish approach appears increasingly out of step with concurrent calls for stronger emphasis on global engagement, diversity, equity, and inclusion. The panel will discuss approaches to incorporate translation at the undergraduate level: the multi-faceted interdisciplinary program Bennington Translates; the new Translation BA at Iowa; and the upcoming Summer Institute on Translation across the Curriculum

co-sponsored by ATISA and UI's Center for Translation and Global Literacy. The audience will be invited to collaborate on action steps to widen the hold of translation in undergraduate education.

→ **PANEL 9:00-10:15am**

**The Translator's Place when Translating Marginalized Voices (MADERA, MARRIOTT)**

**Moderator:** Conor Bracken

**Panelists:** Tess Lewis, Daniel Borzutzky, Lynette Yetter  
The place of a translator is as much beside the original, as an ally, as it is between it and the target language and culture, as a liaison. In this panel, several North American translators will discuss their translations of marginalized voices, and how they adapted their translation process to acknowledge the role Western white- and male-supremacist society has played in making those very voices marginalized. What historical, geopolitical, and sociocultural pressures marginalize these voices? How do the poets push back against these pressures, as well as other patriarchal and hegemonic ideas and norms—and how can, and should, these kinds of resistances affect a translator's approach to the poems they translate?

→ **PANEL 9:00-10:15am**

**The Place of Translation in Language Education (CANYON B, MARRIOTT)**

*Sponsored by The Center for Educational Resources in Culture, Language and Literacy (CERCLL) at the University of Arizona*



**Moderator:** Chantelle Warner

**Panelists:** Janice McGregor, Alexander Elinson, Gina Elia, Amanda Shufflebarger

Translation has held an intimate, sometimes cozy and sometimes fraught, position in the field of language education. Recent conversations emphasizing the multiplicity of styles and genres and the role of affective dimensions of language use have breathed new life into long-debated questions about the potential of literary translation in language teaching and learning. This panel brings together practitioners who use literary translation and/or translation-based activities in language/culture classes for an exchange of ideas around what frameworks and practices might continue to inform this work. Following a set of opening remarks from the panelists, audience members will be invited to participate in an open discussion around the future of literary translation in language teaching and learning.

→ **PANEL** 9:00-10:15am

**The Place of Artist Residencies in Translation**  
(CANYON C, MARRIOTT)

**Moderator:** George Henson

**Panelists:** Arthur Dixon, Steve Bellin-Oka, Rhett McNeil  
The Tulsa Artist Fellowship is a place-based, durational arts initiative that brings contemporary artists across all mediums, including literary translation, to Tulsa, Oklahoma. This panel, composed of four Tulsa Artist Fellows, all of whom translate in the same geographic place, poses the question of whether translating as part of a place-based artist collective creates “a more inclusive space for the production and reception of translation.” It also asks whether belonging to a multidisciplinary collective informs the choices that the translators make. Lastly, it interrogates whether the physical place in which the translators work informs the choices they make. Put another way, does the translation become marked by the same sociocultural and linguistic features that characterize the place itself?

→ **ROUNDTABLE** 9:00-10:15am

**Translating from “More Foreign” Languages: What’s the Difference?** (CANYON A, MARRIOTT)

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Lola Rogers, Laura Nagle, Subhashree Beeman

In this roundtable, translators from Finnish, Irish, Tamil, German, Arabic, and other languages will discuss the artistic and professional challenges and rewards of working with source and target languages that have very divergent grammars and structures. How is translating from a “more foreign” language different from working with more structurally similar languages? Does it tap into a different kind of creativity? Is it harder to do? How does it color our ideas of concepts like faithfulness and foreignization? And how does it shape how we see our place in the profession and culture of translation?

**Format:** Organizers will provide examples of their artistic and professional joys and challenges working across divergent languages for participants to read before the session. Participants are asked to come prepared to discuss their own experiences.

→ **READING** 9:00-10:15am

**Bilingual Reading Series: Mediterranean Potpourri** (COPPER ROOM, MARRIOTT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Peter Bottéas w/ author	Vassiliki Rapti	Greece	Greek and English	Poetry
Paula Haydar	Rachid Daif	Lebanon	Arabic	Fiction
Sibelan Forrester	Marija Knežević	Serbia	Serbian	Poetry
Peter Thompson	Abdellatif Laâbi	Morocco	French	Poetry
Heath Wing	Moacyr Scliar	Brazil	Portuguese	Fiction
Barbara Ichiishi	Gertrudis Gomez de Avellaneda	Cuba/Spain	Spanish	Fiction

10:15-10:45

**Beverage Break** (WEST FOYER AND PATIO, MARRIOTT)

10:45am-12:00pm

**Office Hours with ALTA Membership & Digital Projects Coordinator Sophia Marisa Lucas**  
(TERRACE, MARRIOTT)

Sign up in advance at the registration table to speak with ALTA’s new Membership & Digital Projects Coordinator, Sophia Marisa Lucas, for 15 minutes. Present your ideas for our upcoming website redesign, share your concerns, and get to know ALTA’s newest staff member better!

**10:45AM-12:00PM SESSIONS**

→ **PANEL** 10:45am-12:00pm

**Grant-Getting for Literary Translators** (SABINO, MARRIOTT)

**Moderator:** Ken S. McAllister

**Panelist:** Minda Dettman

There are relatively few grant programs specifically designed around literary translation. The British Comparative Literature Association’s “John Dryden Translation Competition,” the New Brunswick Arts Board’s “Career Development Program” in Canada, and the NEH’s “Scholarly Editions and Scholarly Translations Program” are three well-known opportunities, but there are many others. This panel will offer a set of techniques designed to help literary translators seek out and compete for grants even when the sponsor does not

specifically list “literary translation” as a fundable area, or when the translator does not meet eligibility requirements involving citizenship, institutional affiliation, and so on. To ensure maximum utility, the presenters will reserve at least 30 minutes for Q&A.

→**PANEL** 10:45am-12:00pm

**Translating Literature of Resistance in Putin's Russia (PIMA, MARRIOTT)**

**Moderator:** Brian James Baer

**Panelists:** Ellen Vayner, Marian Schwartz, Sibelan Forrester, Josie von Zitzewitz

In the Russian literary tradition, the role of the writers has always been on a par with that of political leaders: “A poet in Russia is more than a poet.” In times of unrest and conflict, the role of literature is amplified, and translating the works of progressive authors becomes a matter of utmost importance. This panel invites translators engaged in translating Russia’s literature of resistance, that is, works written by authors who oppose the authoritarianism of Putin’s Russia and the war against Ukraine, and are fighting for a new society. Literature here will be understood broadly as poetry, fiction, creative nonfiction, and journalistic writing.

→**PANEL** 10:45am-12pm

**Co-Translation as Reorienting Place in the Translator-Author Encounter (MADERA, MARRIOTT)**

**Moderator:** Diana Arterian

**Panelists:** Margarit Ordukhanyan, Aron J. Aji, Jeffrey Angles

The relationship between the translator and the original work is often a kind of dyad. Yet what of translations in which two translators work together—wrestle and inspire, in turns—to bear a work into another language? What is otherwise an intensely intimate experience between translator and author/text becomes an intellectual throuple. These panelists discuss their experiences, which vary from strangers brought together over a project to a couple who translate together, and consider how the orientation toward translation changes once a third party enters what is often a dialogue. Co-translation makes space for translators to locate overlaps between knowledges, foster trust, as well as further inform one another—to grapple not only with the words on the page, but with each other.

→**PANEL** 10:45am-12:00pm

**Dealing with Shame and Source/Heritage Languages (CANYON B, MARRIOTT)**

**Moderator:** Amanda L. Andrei

**Panelists:** Soleil David, Vivian Li, Aruni Kashyap, Bonnie Chau

Shame is a painful feeling associated with guilt, shortcomings, or impropriety. In some cases, translators may feel shame surrounding their source or heritage languages. Where do these feelings of shame surrounding our source or heritage languages come from? How does it influence our work, translation process, and personhood, and how do translators cope with the feeling of shame? In particular, we will discuss how displacement, historical events, and availability of language learning resources emphasize, contribute to, or alleviate feelings of shame.

→**PANEL** 10:45am-12:00pm

**Translating from a Marginalized Literature: Hong Kong Cantonese (CANYON C, MARRIOTT)**

**Moderator:** Chenxin Jiang

**Panelists:** Jennifer Feeley, Tammy Lai-Ming Ho, Wong Yi, May Huang

What is at stake when a marginalized literature is translated and read? The panel will explore this question with reference to Hong Kong literature as a case study, drawing from the panelists’ experiences of translating and editing Hong Kong literature and being translated (as a writer). How do editors and publishers respond to work from Hong Kong, a literature from the edge of such a dominant language as standard Chinese (with 15 times more speakers than Cantonese, the language spoken in Hong Kong)? And how do translators represent the Cantonese inflections in writing from Hong Kong?

→**ROUNDTABLE** 10:45am-12:00pm

**A Long Time Coming: Translating Long Poems (CANYON A, MARRIOTT)**

**Please note:** Roundtables are only open to participants who have signed up in advance.

**Organizers:** Derick Mattern, Edith Adams

Long poems are “too expansive, too grand, too banal, too weird, too much,” writes Rachel Zucker. Yet long poems are hardly “too often translated.” If long poems suit both the epic scale of the world’s catastrophes and the fragmented attention spans of our times, surely they do so beyond the Anglosphere. Where is the long poem in translation, and where are the translations of long poems? What are the pleasures and pitfalls of translating long-form poems? What are the best practices for pitching them to editors and anthologies? How is translating a long poem distinct from translating short poems or long prose? With these and other questions, this roundtable invites translators to share their experiences, struggles, and tips for bringing long poems to new languages.

**Format:** After a brief primer on long poems, each participant will offer their reflections on translating long poems that confirm or confound Zucker’s claims (we’ll read her “Anatomy of the Long Poem” beforehand), and then share their projects, experiences, and tips for translating and publishing long poems.

→ **READING** 10:45am-12:00pm

**Bilingual Reading Series: Prose Potpourri (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Lisa Dillman	Cristina Cerrada	Spain	Spanish	Fiction
David Lisenby	Abilio Estévez	Cuba	Spanish	Fiction
Mia Spangenberg	Pirkko Saisio	Finland	Finnish	Fiction
Rebecca Hanssens-Reed	Tere Dávila	Puerto Rico	Spanish	Fiction
Rita Nezami	Tahar Ben Jelloun	Moroccan French	French	Fiction
Christina Ng	Wern-Fook Liang	Singapore	Mandarin Chinese	Fiction

**12:00-2:00PM LUNCH (ON YOUR OWN)**

12:00-1:45pm

**BIPOC Literary Translators Caucus Lunch Room (CANYON A, MARRIOTT)**

Feel free to meet with fellow members of the BIPOC caucus in Canyon A during lunchtime.

12:00-1:45pm

**Quiet Space Lunch Room (CANYON B, MARRIOTT)**

Need a quiet space to eat lunch as you process the morning's sessions? You are welcome to recharge in Canyon B. No conversations or phone calls, please.

12:00-2:00pm

**Ombuds Office Hours (WEDDING SHOWROOM, MARRIOTT)**

2:00-3:15pm

**Office Hours with ALTA President Ellen Elias-Bursac (ATRIUM, MARRIOTT)**

Sign up in advance at the registration table to speak with outgoing ALTA President Ellen Elias-Bursac for 15 minutes. Present your ideas, share your concerns, and get to know your outgoing ALTA President better!

2:00-3:15pm

**Office Hours with Elianna Kan (ATRIUM, MARRIOTT)**

Elianna Kan is a literary agent with a special focus on representing literature in translation. Meet with her to ask any and all publishing-related questions from rights to pitching, or to ask specific questions as they pertain to a project you may be in the process of pitching to editors. Sign up in advance at the registration table for a 15-minute meeting with Elianna.

**2:00-3:15PM SESSIONS**

→ **PANEL** 2:00-3:15pm

**Tell Me What You Want, What You Really, Really Want: Contracts (MADERA, MARRIOTT)**

**Moderator:** Alex Zucker

**Panelists:** Mara Faye Lethem, Jessica Cohen

Many translators worry that if they ask for changes to their contract, the publisher will drop them from the project and walk away. That's not likely. In fact, it's a give and take. So, what is the best way to ask for different terms than the ones the publisher offers? And which terms are the most important ones to look out for, given your priorities? The panelists will share their experience and field questions from the audience.

→ **PANEL** 2:00-3:15pm

**Between the Living and the Dead (CANYON B, MARRIOTT)**

**Moderator:** Sebastian Schulman

**Panelists:** Shoshana Olidort, Gary Racz, Jamie Richards  
How does the presence of a living author—or the lack thereof—affect the work of translation? This panel considers how translators approach their craft differently when translating works by living writers versus works by those who have passed. How and to what extent is a literary translator's sense of obligation toward the author of an original text determined by the author themselves—when alive—and how does that change when the author is dead? Can a living writer ever be considered “historical”? At what point does a dead writer cease to be contemporary? Bringing together translators working across a range of literary traditions, time periods, and cultures, each of whom has translated works by both living and dead authors, we hope to shed new light on this oft-overlooked aspect of our craft.

→ **PANEL** 2:00-3:15pm

**No Translator is an Island: Collaboration in Translation (CANYON C, MARRIOTT)**

**Moderator:** Lisa Katz

**Panelists:** J. Kates, Jeffrey Diteman, Dick Cluster, Lynette Yetter

Who helps us decipher/delve into the original, and who helps also with the editing of the resulting translation? The living writer of the original, perhaps, to ask about what is said, and also but not necessarily what is meant. Scholars, perhaps. Experts in/practitioners of various fields. English writers with no knowledge of the original, for sure. Let's share the collaborative/communal nature of translation work.

→ **ROUNDTABLE** 2:00-3:15pm

**Translators in the Spotlight: How to Give a Successful Reading (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizer(s):** Arwen Dewey, Andrea Nemeth-Newhauser

As translators, our place is often a solitary one: seated comfortably in front of our computers, surrounded by the books we love, far from the spotlight. So what happens when we are called upon to stand in front of a crowd of people and give a public reading of our translations? Explore tried and true strategies for dealing with stage fright, engaging your audience, and showing your work to best advantage with fellow translators and seasoned performers Arwen Dewey and Andrea Nemeth-Newhauser.

**Format:** Participants should bring a one-paragraph excerpt from their own translation work. We will analyze photos and descriptions of readings, discuss tips and tricks for giving a public reading, and put these new techniques into practice.

→ **READING** 2:00-3:15pm

**Bilingual Reading Series: Multigenre Potpourri II (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Adam Sorkin	Matei Vişniec	Romania	Romanian	Poetry
Laura Cesarco Eglín	Miriam Reyes	Spain	Galician	Poetry
Ray Chandrasekara	Pramoedya Ananta Toer	Indonesia	Indonesian	Fiction
Julie Hempel	Carmen Villoro	Mexico	Spanish	Poetry
Daisy Rosenstock	Anja Kampmann	Germany	German	Poetry
Lola Rogers	Daniel Katz	Finland	Finnish	Fiction

→ **SPECIAL EVENT** 3:30-4:45pm

**Keynote Address: Sawako Nakayasu (PIMA-SABINO)**

*Introduced by Jack Jung and sponsored by the UA*



**Poetry Center and the UA Center for East Asian Studies**

In partnership with the University of Arizona Poetry Center and the University of Arizona Center for East Asian Studies, join us for this year's keynote address, delivered by Sawako Nakayasu, an artist working with language, performance, and translation. Read more about Sawako on page 49 of the program book.

→ **SPECIAL EVENT** 4:45-5:45pm

**Reception (WEST FOYER AND FOYER)**

*Sponsored by White Pine Press and World Poetry*



Join us for a reception celebrating two translation presses: World Poetry and White Pine Press, which is celebrating its 50th anniversary this year! *Cash bar available.*

→**READING** 5:15-6:45pm

**Iowa Translation Workshop and MFA Alumni Reading (OFFSITE)**

*Crooked Tooth Brewing Company, 228 E 6th St*

**Hosted by the University of Iowa**

Please join the University of Iowa for reading and gathering of alumni and friends of the Iowa Translation Program in honor of the 60th anniversary of the Iowa Translation Workshop and 50th anniversary of the MFA in Literary translation. All are welcome! Free and open to all, food and drinks available for purchase.

**Access Information:** Crooked Tooth Brewing Company is a ground-level brew pub. Sound amplification will be provided during the reading, which will be held outdoors on the patio. Patio is wheelchair accessible via the main entrance. Two designated parking spots are available in front of the venue for persons with disabilities. For further accessibility questions about the venue please contact Julie Vernon at Crooked Tooth Brewing Company, (520) 444-5305.

**Organizer Contact:** Jamie Richards and Diana Thow, [diana-thow@uiowa.edu](mailto:diana-thow@uiowa.edu)

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5:45-7:00PM • DINNER (ON YOUR OWN)

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→**SPECIAL EVENT** 7:00-8:00pm

**BIPOC Literary Translators Caucus x AAWW Presents: A Translation Reading (OFFSITE)**

*Sky Bar Tucson, 536 N 4th Ave*

**Hosted by Queens Council for the Arts, Asian American Writers' Workshop**

The ALTA Conference is back in Tucson in 2023, and so is the BIPOC Literary Translators Caucus Reading Series! Let's get the weekend off to an exciting start with a reading by the BIPOC (Black, Indigenous, and People of Color) Literary Translators Caucus. This year, we are in collaboration with the Asian American Writers' Workshop (AAWW) at Sky Bar, Tucson's beloved astronomy-themed, stargazing nightspot—a 15-minute walk or five-minute streetcar ride from the conference hotel. Come join six BIPOC translators as they read from their work. Grab some drinks and slices of pizza (the first round will be provided by the hosts), relax to some incredible translations, and enjoy an evening spent with fellow translators and editors! The event will be held in semi-open space, and masks will be optional. It's free to join.

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

**Organizer Contact:** Soleil David, Isabella Corletto, Jenna Tang, [jenna.escritora@gmail.com](mailto:jenna.escritora@gmail.com)

→**SPECIAL EVENT** 7:00-8:30pm

**Declamación (TERRACE, MARRIOTT)**

**Hosted by Clyde Moneyhun**

In the beloved annual Declamación event, participants recite (or sing) English translations and/or original poems and prose in other languages, with a five-minute time limit. The evening will begin with those who have signed up in advance; time permitting, an open-mic session will follow. *Cash bar available.*

→**SPECIAL EVENT** 8:30-10:00pm

**Cold Beer, Cold Readings (OFFSITE)**

*Sky Bar Tucson, 536 N 4th Ave*

Translators, seize the spotlight in this celebration of international drama! It's karaoke—for theatre, as audience members take the stage to act out scenes translated by their fellow ALTA attendees. Come to read, or just cheer your friends on. No acting experience required. If you've translated a play (or part of a play), you're invited to participate by bringing copies of a 5-minute scene to be performed script-in-hand by volunteers. Free entry; drinks available for purchase. Sky Bar is a 15-minute walk or five-minute streetcar ride from the conference hotel.

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

**Organizer Contact:** Sean Bye, Taylor Gaines, Neil Blackadder, [neilblackadder@yahoo.com](mailto:neilblackadder@yahoo.com)

8:00am-6:00pm

**Registration (HOTEL FOYER, MARRIOTT)**

8:00am-6:30pm

**Family Room (ROOM 220, 2ND FLOOR, MARRIOTT)**

8:00am-6:30pm

**Lactation Room (ROOM 221, 2ND FLOOR, MARRIOTT)**

8:15-8:45am

**Guided Morning Meditation (CANYON B, MARRIOTT)**

**Hosted by Kareem James Abu-Zeid**

Come start the day with a gentle guided meditation that will calm your mind and invigorate your senses. No prior experience with meditation required.

9:00-10:15am

**Office Hours with Vice President Chenxin Jiang (TERRACE)**

Sign up in advance at the registration table to speak with ALTA Vice President Chenxin Jiang for 15 minutes. Present your ideas, share your concerns, and get to know your incoming ALTA President better!

9:00am-10:15pm

**Ombuds Office Hours (WEDDING SHOWROOM, MARRIOTT)**

### 9:00-10:15AM SESSIONS

→ **PANEL 9:00-10:15am**

**Shared Places: The Writing Translator and Translating Writer (VENTANA, MARRIOTT)**

**Moderator:** Erin Riddle

**Panelists:** Naomi Nancy Carlson, Christina Daub, Canaan Morse, Boris Dralyuk

Cole Swenson writes in her essay “Translating Writing/Writing Translation” that within the space of translation there is “a conversation through literature...about poetics, about linguistics, about the nature and potentials of language.” Swenson further notes that translators engage in an act of writing “into” a second language after translating “out of” the first language. Translators are writers, engaging in a practice and craft of writing, informed by theories and practices of the writers they translate. Furthermore, many writers are also translators, and they are likewise informed by their theories and practices (craft) of translation. Participants in this panel share their experiences as both translators and writers in various genres, and how these dual roles have informed their work.

→ **PANEL 9:00-10:15am**

**The Place of Scholarly Translation (SABINO, MARRIOTT)**

**Moderator:** Sean Cotter

**Panelists:** Brian Baer, Russell Valentino, Karen Emmerich, Vitaly Chernetsky

How can we apply the lessons of literary translation to the translation of scholarly texts? Scholarship apparently transcends place, offering universal knowledge in purely instrumental language. Yet here, as in literature, translators must make choices to render the terms particular to one investigation legible to interested scholars in other languages. And as in literature, these intellectual exchanges are unequal, shaped by English-language dominance and misrecognition. This panel will investigate the international circulation of ideas: traveling theory, practical problems, and transformative solutions.

→ **PANEL 9:00-10:15am**

**Places and Traces: The Translation Archive (PIMA, MARRIOTT)**

**Moderator:** Chris Clarke

**Panelists:** Mara Faye Lethem, Daniel Hahn, Esther Allen, Susan Bernofsky

Literary translation is a profession that is relatively portable. And yet, translation also leaves its trace. Translators’ papers, or their hard drives, can be a treasure for those interested in exploring the work of their predecessors. Often these documents are incidental to the archive of a writer or scholar who also happened to translate. Archives can also be the result of diligent work by scholars or librarians. Participants will explore ways translators can interact with translation archives. This will include the use of archives for socio-cultural and biographical ends; pedagogical possibilities; their role in practical and scholarly research; and views on how such archives are established, curated, and maintained.

→ **PANEL 9:00-10:15am**

**Translating in Troubled Times: Literary Translation, War, and Conflict (MADERA, MARRIOTT)**

**Moderator:** Jamie Olson

**Panelists:** Shelley Fairweather-Vega, Margarit Ordukhanyan, Josie von Zitzewitz

On this panel, participants will discuss the choices that translators make when wars and other hostile acts cast a pall over the cultures and languages we translate. What is our place as cultural liaisons when the regions we focus on are marred by geopolitical disruption? How can we avoid feeling complicit when the languages we translate are associated with violence and atrocity? What impact can literary translators make in such times by pivoting geographically, selecting texts to translate, or adopting methods to translate them? In particular, panelists will consider the current war in Ukraine and other conflicts that have shaped our work translating texts and authors from Eastern Europe, the Caucasus, and Central Asia.

→ **PANEL** 9:00-10:15am

**The Literary Double Life: Writing and Translating in Korean and English (CANYON B, MARRIOTT)**

**Sponsored by LTI Korea**

**Moderator:** Janet Hong

**Panelists:** Han Yujoo, Emily Jungmin Yoon, Angela Mi Young Hur

Dive into the synergy between writing and translating within Korean and English literature. Join authors/translators involved in both realms as they explore the unique challenges and rewards of juggling these interconnected roles. This panel will discuss the creative intersections, the balancing acts, and the strategies required to leverage both authorship and translation as creative strengths, contributing to a richer literary practice.

LITERATURE  
TRANSLATION  
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KOREA  
한국문학번역원

→ **PANEL** 9:00-10:15am

**Recreating Place: Habitations, Peregrinations, and Possibilities of Being (COPPER ROOM, MARRIOTT)**

**Moderator:** Laura Cesarco Eglin

**Panelists:** Kristin Dykstra, Seth Michelson, Urayoán Noel, Laura Cesarco Eglin

We focus on the translation of poets who displace cultural expectations by moving through multiple places and times. How can they be translated—successfully displaced again—if at all? To open this question, we trace poetic voyages,

inflections, and expression in works by diverse writers from Puerto Rico, Guatemala, Galicia, and Uruguay. How does their work signal new ways of being present through poetry? How does their work mobilize new and alternative modes of conceiving of self and community? Such questions will lead to a vibrant discussion of the transcultural, translingual, transhistorical, and intertextual possibilities of translating poetry. Panelists and audience alike will enjoy a literary conversation of translation that can reanimate conceptions of belonging, both home and away.

→ **ROUNDTABLE** 9:00-10:15am

**Spanish Prose Translation Workshop (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Sandra Kingery, Catherine Nelson

If you're currently at work translating literary prose from Spanish to English, especially if you're relatively new to the field, this workshop is for you! Join others like yourself under the mentorship of two experienced translators in sharing 3-5 pages of a manuscript in progress. Mentors and group members alike will offer suggestions.

**Format:** If you submit 3-5 pages ahead of time ([kingery@lycoming.edu](mailto:kingery@lycoming.edu)), we will share them with everyone who signs up. If you want to simply bring copies to the session, that is fine too. Please come prepared to participate!

→ **READING** 9:00-10:15am

**Bilingual Reading Series: Memoir (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Hanna Leliv	Oleksandr Mykhed	Ukraine	Ukrainian	Nonfiction
Andrea Labinger	Gustavo Abrevaya	Argentina	Spanish	Fiction
Emily Khossravi w/ author	Andishour	Afghanistan	Dari	Poetry
Lisa Rose Bradford	Juan Gelman	Argentina	Spanish	Poetry
Jamie Richards	Sasha Filipenko	Belarus	Russian	Other
Ellen Vayner	Wern-Fook Liang	Singapore	Mandarin Chinese	Fiction

10:15-10:45

**Beverage Break (WEST FOYER AND PATIO, MARRIOTT)**

**Sponsored by the Center for the Art of Translation**

Enjoy a coffee or tea during this morning's beverage break.



10:45am-12:00pm

**Office Hours with ALTA President Ellen Elias-Bursac (ATRIUM, MARRIOTT)**

Sign up in advance at the registration table to speak with outgoing ALTA President Ellen Elias-Bursac for 15 minutes. Present your ideas, share your concerns, and get to know your outgoing ALTA President better!

10:45AM-12:00PM SESSIONS

→PANEL 10:45am-12:00pm

**Islands in Translation: Translating Insularity**  
(VENTANA, MARRIOTT)

**Moderator:** Lourdes Molina

**Panelists:** Joseph Brockway, Shelby Vincent

How are islands and “islandness” evoked in and through a text? How does a translation recreate island experiences? This panel explores the intersection of literary translation and the burgeoning field of Island Studies, focusing on the particular challenges of translating the experience and identity of insularity as it relates to islands as both geographical and imagined places. By examining the role of translation, we will discuss how texts represent and forge insularity, the possible universal qualities/experiences of islandness and place that might inform the translation process, the possibilities of island literature in translation, and the ways an English translation might represent unique cultural identities and anxieties, particularly in the context of globalization.

→PANEL 10:45am-12:00pm

**Displacement, Terror, Power: Places of Translation**  
(SABINO, MARRIOTT)

**Moderator:** Daniel Borzutzky

**Panelists:** Vivek Narayanan, Aditi Machado, Kristin Dykstra

This panel offers a conversation about the place of poetic translation in relation to state and social hierarchies that displace bodies: bodies living, unliving, imprisoned, liberated, elevated, submerged, proliferating, decreasing. When and how might translators handle hidden or placeless bodies, their disclosures, their burials? What might it mean to claim space for a body through translation? To enact a body’s putative errancy? What strategies and risks must a translator take to convey the terror of displacement?

→PANEL 10:45am-12:00pm

**Voice, Translation, Authorship** (PIMA, MARRIOTT)

**Moderator:** Matt Reeck

**Panelists:** Laura Marris, Karen Emmerich, Matvei Yankelevich, Teresa Villa-Ignacio

Contemporary art discourse privileges the word “voice” as an earmark of authorship. Authors and artists are “voices” before they are “authors” or “artists.” Attendant upon this word’s usage, several questions are pertinent to translators. First, could this usage allow a wider acceptance of translators as author-artists? Or does the word expose some of the antiquated expectations surrounding authorship? Second, due to the way that “voice” is also used to signify minority authorship, how might the word impact translation, seen as a minority form of publication within the larger landscape of literary publishing and situated, moreover, at the crossroads of cultural, racial, religious, and other differences?

→PANEL 10:45am-12:00pm

**Poetry’s Geographies: Poet-Translators Re-Mapping the “World”** (MADERA, MARRIOTT)

**Moderator:** Michelle Gil-Montero

**Panelists:** Katherine Hedeon, Johannes Göransson, Kareem James Abu-Zeid

On this panel, four prominent poet-translators will discuss their work in *Poetry’s Geographies*, a new transatlantic anthology that radically foregrounds the role of translators in revealing how poetry moves and circulates: relationally, serendipitously, errantly. How do translators, in their poetics and practices, subvert national canons and shape new understandings of contemporary poetry’s transnational commitments? Panelists will explore key ideas in their translation poetics—including the very notion of the “poet-translator” itself. In the spirit of the anthology, this conversation will celebrate poetry translation as, in the words of anthology co-editor Zoë Skoulding, “the chance to live in the multiplicity of languages and the spaces of relation that it opens up.”

→PANEL 10:45am-12:00pm

**Translating the Diaspora** (CANYON B, MARRIOTT)

**Moderator:** C. Francis Fisher

**Panelists:** Elina Alter, Gabriel Gudding, Susanna Lang, Liz Rose

A diaspora is a group of people united by a shared connection to another place—a homeland that may or may not exist. To what extent does literary translation participate in, reflect, or disturb the formation of a diaspora, and what role does translation play in a diaspora’s continuation? Is it possible that translation helps to constitute a diaspora for the outside world, making diasporic groups intelligible to other cultures? To whom is the literature produced by diasporic writers addressed, and how does translation alter this conversation? This panel convenes translators of diasporic writers past and present, who’ll discuss the work they’ve translated and its intended audiences, as well as their own understanding of/participation in diasporic communities, as translators and as writers.

→PANEL 10:45am-12:00pm

**Working toward a Transnational Persian Literature in Translation** (CANYON C, MARRIOTT)

**Moderator:** Hajar Hussaini

**Panelists:** Jawid Mojaddedi, Ghazal Mosadeq, Kaveh Bassiri

Persian poetry has a history of being stripped from its rich theological connotations, and modernist Persian poetry is overshadowed by political readings which, although prescient, don’t exhaust the poet’s project. As Persian translators, how do we work against such biases? Considering that Persian authors engage with works from multiple Persian traditions, should we emphasize regional particularities or work toward transnational Persian

literature in translation? What influence might the anglo-phone places where our panelists translate Persian have on such a transnational project? Does this provocation help build an interest in Persian literature for nonacademic audiences? Could it bridge gaps between Persian literatures of Iran, Afghanistan, and their diasporas?

→**ROUNDTABLE** 10:45am-12:00pm

**Dislocating Translation: Possibilities and Provocations (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** Kanika Agrawal, Poupeh Missaghi

This roundtable will consider the dislocating possibilities and provocations of translation. When, how, and why might translation force us out of place, position, or pattern? What are the borders, imagined and/or constructed, between who and what we translate and who and what we translate for and into? How, through the choices we make in translation, do we address classification, exclusion, dispossession, appropriation, and assimilation? We will discuss in particular whether and how translation is responding to the mass displacement of communities and populations of human and non-human beings. How might these migrations reshape language(s) and the ways we identify or find ourselves and others in and through language?

**Format:** The organizers will share texts, ideas, and practices of translation that dislocate/are dislocated. We will ask participants to do the same and/or raise questions and share relevant experiences to further the conversation and engage with its complexities.

→**READING** 10:45am-12:00pm

**ALTA Emerging Translator Mentorship Program Reading (COPPER ROOM, MARRIOTT)**

**Hosted by ALTA Program Director Kelsi Vanada**

Enjoy a reading from translations by the 2023 ALTA Emerging Translator Mentorship Program cohort. Read more about the mentees on pages 53-58 of the program book.

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**12:00-2:00PM LUNCH (ON YOUR OWN)**

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**12:00-1:45pm**

**BIPOC Literary Translators Caucus Lunch Room (CANYON A, MARRIOTT)**

Feel free to meet with fellow members of the BIPOC caucus in Canyon A during lunchtime.

**12:00-1:45pm**

**Quiet Space Lunch Room (CANYON B, MARRIOTT)**

Need a quiet space to eat lunch as you process the morning's sessions? You are welcome to recharge in Canyon B. No conversations or phone calls, please.

**12:00-2:00pm**

**Ombuds Office Hours (WEDDING SHOWROOM, MARRIOTT)**

**2:00-3:15pm**

**Office Hours with Elianna Kan (ATRIUM, MARRIOTT)**

Elianna Kan is a literary agent with a special focus on representing literature in translation. Meet with her to ask any and all publishing-related questions from rights to pitching, or to ask specific questions as they pertain to a project you may be in the process of pitching to editors. Sign up in advance at the registration table for a 15-minute meeting with Elianna.

**2:00-3:15pm**

**Office Hours with ALTA Membership & Digital Projects Coordinator Sophia Marisa Lucas (TERRACE, MARRIOTT)**

Sign up in advance at the registration table to speak with ALTA's new Membership & Digital Projects Coordinator, Sophia Marisa Lucas, for 15 minutes. Present your ideas for our upcoming website redesign, share your concerns, and get to know ALTA's newest staff member better!

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**2:00-3:15PM SESSIONS**

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→**PANEL** 2:00-3:15pm

**The Art of Translating: Bringing Spain to the Bookshelves (VENTANA, MARRIOTT)**

**Sponsored by the Spain-USA Foundation**

**SPAIN/USA /  
Foundation**

**Moderator:** Miguel Alberó

**Panelists:** Mara Faye Lethem and special guest

**Session: Description:** The Spain-USA Foundation presents a conversation between translator Mara Faye, winner of the Spain-USA Foundation Translation Award 2022, and a special guest, moderated by Miguel Alberó, writer and Cultural Counselor of the Embassy of Spain in the US. The discussion will focus on the art of translating into English from the languages of Spain: Spanish, Catalan, Basque, and Galician. The panelists will discuss the main challenges presented by these languages, as well as presenting their views on the task of engaging English readers in translated works.

→ **SPECIAL EVENT** 2:00-3:15pm

**Publishers' Open Mic (MADERA, MARRIOTT)**

Publishers attending ALTA46 are invited to sign up to present about their press or journal for 3-5 minutes each, open-mic style. This session provides an opportunity for attendees to learn about various translation presses and what they publish, then mingle with editors afterward! (Publishers, sign up at the registration table in advance or at the door as the session is starting. You are welcome to bring a book or two that you would like to highlight as you describe your press. Please note that there will be no tables for selling books.)

→ **PANEL** 2:00-3:15pm

**Layers of Displacement: On Translating Diasporic Poetries (CANYON B, MARRIOTT)**

**Moderator:** Seth Michelson

**Panelists:** Kareem James Abu-Zeid, Michelle Har Kim, Edith Adams, Jeannine Marie Pitas

This panel will engage audience members in a vibrant, practical, and informed conversation about the specific challenges, intricacies, and joys of translating diasporic poetries. The conversation will be geographically, culturally, linguistically, and aesthetically ranging, thanks to the panelists' diverse areas of expertise and bodies of work. These include award-winning projects of translation of poetry of the Arab diaspora, poetry of the Asian diaspora in Latin America, poetry of the Black diaspora in the Caribbean, and poetry by displaced Indigenous writers in South America. Within those various contexts and more, special attention will be paid, too, to intersectional considerations by translators of questions of poetry, translation, diaspora, gender, and sexuality

→ **PANEL** 2:00-3:15pm

**Translating (No) Place (CANYON C, MARRIOTT)**

**Moderator:** Bill Johnston

**Panelists:** Amélie Lespilette, Alan Reiser, Ari A. Plymale, Madeleine (Mindl) Cohen

Accurately conveying a sense of place – of site, location, space – is always a challenge for the translator. But what if the place in question is inaccessible to us? If it no longer exists, or has become utterly changed over the course of time? What if the writer herself has subtly transformed a real place for literary purposes? How can the translator convey a sense of the physical space and, just as important, the personal, cultural, historical meanings that it embodies in a given work? Examples from French, Japanese, Spanish, and Yiddish will explore the translational poetics of (no) place.

→ **ROUNDTABLE** 2:00-3:15pm

**Translation and Translator's Archives (CANYON A, MARRIOTT)**

*Please note: Roundtables are only open to participants who have signed up in advance.*

**Organizers:** María Constanza Guzmán, Suzanne Jill Levine, Odile Cisneros

Translation emerges in specific contexts and networks of relations. Published literary translations are the final forms of individual and collective processes, in which several other materials have been produced. These include drafts, correspondence, contracts, and various other unpublished materials—the so-called modern manuscripts. This roundtable will discuss the nature and contents of these translation and translator-related archives and the ways they are stored and can be studied. We will underscore the value of these archives for literary history and for translation as a field of knowledge and practice.

**Format:** Participants will be sent a couple of questions beforehand so they can come prepared with a short description of their experience with or approach to studying translation-related archives.

→ **READING** 2:00-3:15pm

**Bilingual Reading Series: Multigenre Potpourri III (COPPER ROOM, MARRIOTT)**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Margarit Ordukhanyan	Gohar Markosyan-Kasper	Armenia	Russian	Fiction
Diana Arterian w/ Margarit Ordukhanyan	Silva Kaputikian	Armenia	Armenian	Poetry
Dick Cluster	Gabriela Alemán	Ecuador	Spanish	Fiction
Violeta Orozco	Diana del Ángel	Mexico	Spanish	Poetry
Derick Mattern	Yücel Kayıran	Turkey	Turkish	Poetry
Joseph Brockway	Nemir Matos Cintrón	Puerto Rico, USA	Spanish	Poetry

→ **READING** 3:30–4:30pm

**ALTA Travel Fellows Reading (PIMA-SABINO, MARRIOTT)**

*Hosted by Elizabeth Harris*

Enjoy a reading from winning translations by the 2023 ALTA Travel Fellows. Read more about this year's Travel Fellows on pages 64–69 of the program book.

→ **SPECIAL EVENT** 4:30–6:00pm

**Awards Ceremony and Reception (PIMA-SABINO, WEST FOYER AND FOYER, MARRIOTT)**

*Introduced by Chantelle Warner and hosted by ALTA Incoming President Chenxin Jiang*

Celebrate the conferring of ALTA's 2023 Translation Awards. The award winners will be announced, and they will read short selections of their winning works. *A reception and time to mingle will precede the Awards Ceremony. Light appetizers and cash bar available.*

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**6:00–7:30PM DINNER (ON YOUR OWN)**

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→ **SPECIAL EVENT** 7:30–9:30pm

***Russian Roulette: A Staged Reading and Talkback* (OFFSITE)**

*Performed at the Scoundrel & Scamp Theatre, The Historic Y, 738 N 5th Ave*

Come see the winner of the 4th annual Plays in Translation Contest, a partnership between ALTA and the Scoundrel & Scamp Theatre! The winner of this year's competition is *Russian Roulette* by Luis Guerrero, translated from Spanish by Katherine Walker.

The Mexican play *Russian Roulette* dramatizes the story of the events of August 25, 2011, the day that members of a drug cartel set a casino on fire in Monterrey, Nuevo León, killing 52 people. After the massacre, there were calls to address the cartel violence, as well as the corruption in politics and the gambling industry. The problems, however, have posed an ongoing challenge to activists.

In 2011, Saúl comes home to his mother and siblings in Monterrey, Mexico. He finds himself clashing with his mother, Irene, over her daily visits to the casino, which neither his brother nor sister discourage. Saúl is additionally appalled at the daily violence enacted by the cartels, and what he sees as the community's resigned acceptance thereof. When Irene leaves for the casino on the fateful morning of August 25, timelines diverge and realities fracture. This gripping drama examines fate, chance, and luck against the backdrop of the question that plagues the characters to no end: what if...?

Congratulations to Katherine Walker for being selected as winner, and to Honorable Mentions Kee-Yoon Nahm for *Say It Again My Dandelion* by Choon Keun Park, and Charis Ainslie for *Brotherlands* by Marc-Antoine Cyr.

Tickets for the performance are free for ALTA46 attendees.



Find out how to reserve your seat on the Scoundrel & Scamp Theatre's <https://scoundrelandscamp.org/russian-roulette>, where you will also find updated [COVID guidelines](#). Tickets are limited, so please reserve ahead or call the box office at (520) 448-3300. The Scoundrel & Scamp Theatre is an 11-minute walk or a six-minute streetcar ride from the conference hotel (the fully accessible streetcar is free to use, so tickets are not required to ride).

**Access Info:** 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. Restrooms are accessible. The S&S 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.

# ALTA46 Keynote Speaker

## Sawako Nakayasu

### Reading at the UA Poetry Center\*

7:00pm, November 9, 2023

1508 E HELEN ST

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### Keynote Address\*

3:30pm, November 10, 2023

TUCSON MARRIOTT UNIVERSITY PARK HOTEL

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Born in Japan and raised in the US, Sawako Nakayasu is an artist working with language, performance, and translation. Her newest books of poetry include *Pink Waves* (Omnidawn, 2023), a finalist for the PEN/Voelcker award, and *Some Girls Walk Into The Country They Are From* (Wave Books, 2020), both of which engage the intersection between writing and translation. *Mouth: Eats Color – Sagawa Chika Translations, Anti-translations, & Originals* is a multilingual work that combines both original and translated poetry. *Settle Her*, which was written on the #1 bus line in Providence on Thanksgiving Day of 2017, on the occasion of her cutting ties with normative Thanksgiving celebrations, is forthcoming from Solid Objects.

Her pamphlet, *Say Translation Is Art* (Ugly Duckling Presse, 2020), which encourages the untethering of translated texts from conventional relationships to their source texts, has been taught, translated, or performed in the US and in Europe – including as a spoken word performance by Danielle Zawadi in Dutch translation, at the Dutch Foundation for Literature’s Annual Translation Convention in 2022.

Her translation of the Japanese modernist poet Sagawa Chika, *The Collected Poems of Chika Sagawa*, supported by the NEA and published by Canarium Books in 2015, received the PEN Award for Poetry in Translation, the Lucien Stryk Asian Translation Prize, and was a finalist for the National Translation Award in Poetry. It was subsequently acquired by Penguin/Random House for their Modern Library series and republished in 2020 in a new edition with updated introduction. *Poet Sagawa Chika: Late Gathering*, currently under development with the Brown Digital Publications Initiative, is a “born digital,” scholarly publication based on Sagawa’s poetry and legacy.

Her translations of contemporary Japanese poetry have led her to co-edit with Eric Selland an anthology of *Japanese Experimental Poetry in the 20th Century*, forthcoming from New Directions, which features the work of 40 Modernist and 47 postwar (postmodern) Japanese poets. One poet featured in the anthology is Takashi Hiraide, whose *For the Fighting Spirit of the Walnut* Nakayasu translated in its entirety. The work received the 2006 PEN/Heim Translation Fund grant, and upon publication by New Directions in 2008 received the Best Translated Book Award from Three Percent.

Recent co-translated books include contributions to *Yi Sang: Selected Works* (Wave Books, 2020, co-translated with Don Mee Choi, Jack Jung, and Joyelle McSweeney), which received the MLA—Aldo and Jeanne Scaglione Prize for a Translation of a Literary Work, and to *Factory Girls* by Takako Arai (co-translation, edited by Jeffrey Angles, Action Books, 2019).

Nakayasu teaches in the Literary Arts department at Brown University, where she teaches poetry, translation, and interdisciplinary art.



Photo credit: Mitsuo Okamoto

\*free and open to the public



WORLD POETRY



## ULJANA WOLF

KOCHANIE, TODAY I BOUGHT BREAD

Translated from German by **GREG NISSAN**

Introduction by **VALZHYNIA MORT**

“Uljana Wolf’s first book begins with pain, a hospital, with a daughter who rebels against the controlling word of the fathers. But it goes farther. Its mouth shifts, playfully inventive, though with a dark undertone of Polish-German history, to find bread in language.”

— **ROSMARIE WALDROP**

## SEO JUNG HAK

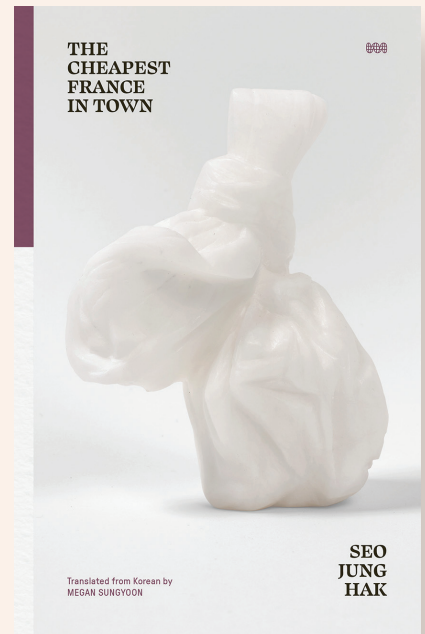
THE CHEAPEST FRANCE IN TOWN

Translated from Korean by

**MEGAN SUNGYOON**

“The prose poems of Seo Jung Hak, remade by Megan Sungyoon, depict the every-day existential absurdity of mid-level managerial work under South Korea’s globalized capitalism.”

— **DON MEE CHOI**



## MIREILLE GANSEL

SOUL HOUSE

Translated from French by **JOAN SELIGER SIDNEY**

Preface by **FANNY HOWE**

“Only a seasoned writer/translator of Gansel’s stature can achieve such excellence in doing what I have called the poet’s job, namely to ‘pick up everything that shines / throw out the gold / keep the light.’”

— **PIERRE JORIS**

WORLDPOETRYBOOKS.COM

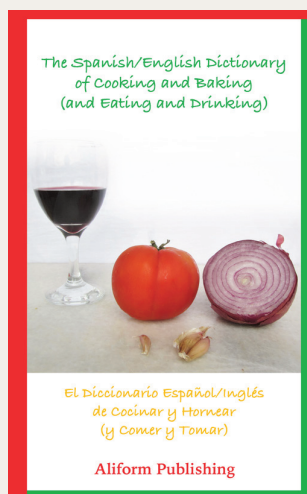
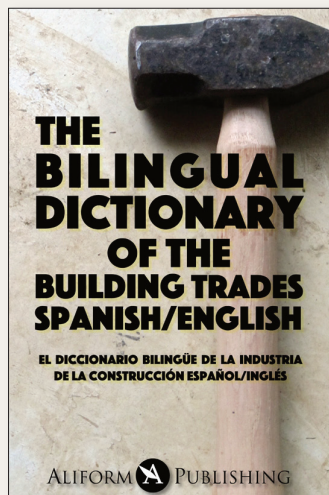
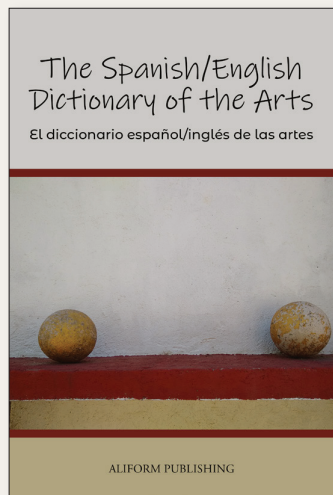
**Find us on Friday, November 10th at ALTA:**

4:45pm: Reception sponsored by World Poetry & White Pine Press (West Foyer and Main Foyer)

7:30pm: Translation Party with World Poetry & Action Books (La Suprema Works & Events, 319 W. Simpson Street)

# ALIFORM PUBLISHING

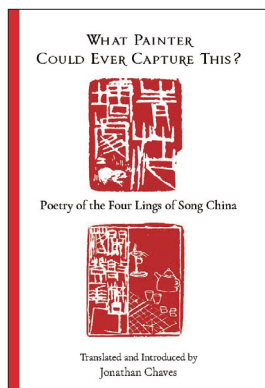
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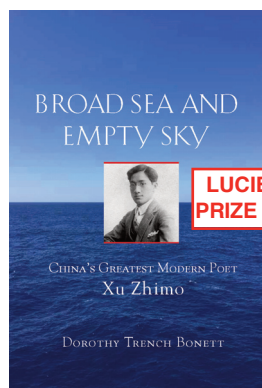


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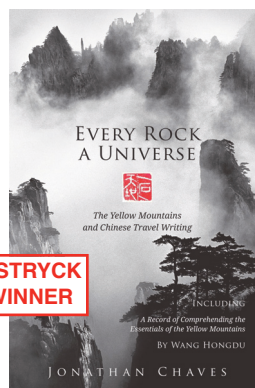
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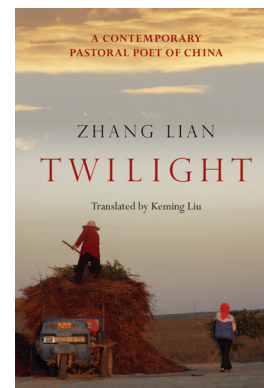


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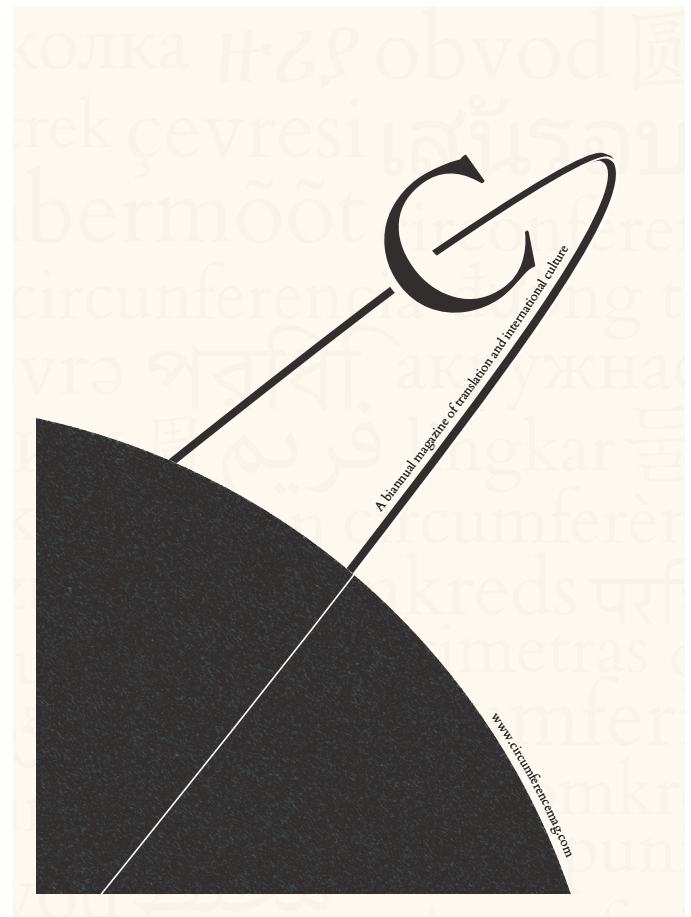
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# ALTA Emerging Translator Mentorships

**2023 MARKS THE** eighth year of ALTA's Emerging Translator Mentorship Program, founded by former ALTA Board Member Allison M. Charette and 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, Japanese, Korean poetry and prose, Swedish, Taiwanese literature, as well as one non-language-specific, non-genre-specific mentorship, and a non-language-specific mentorship for an emerging BIPOC translator. Congratulations to the 2023 emerging translators, listed in alphabetical order on the following pages!

Please join us for a reading on November 11, 2023, from 10:45am-12pm. The reading will celebrate the work of these eight emerging translators as their mentorship year draws to a close.

Mentors for the 2023 mentorships were **David McKay** (Dutch prose), **David Boyd** (Japanese), **Jack Jung** (Korean poetry), **Janet Hong** (Korean prose), **Mui Poopoksakul** (non-language-specific BIPOC translator mentorship), **Bill Johnston** (non-language-specific, non-genre-specific mentorship), **Kira Josefsson** (Swedish), **Steve Bradbury** (literature from Taiwan).

These mentorships were offered by ALTA in partnership with Amazon Crossing, the Dutch Foundation for Literature, generous individual donors, the Literature Translation Institute of Korea, the Swedish Arts Council, the Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles, and the Yanai Initiative. Details about the program are available at [www.literary-translators.org/awards/mentorships](http://www.literary-translators.org/awards/mentorships).

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## Bo-Elise Brummelkamp is translating Lotte Kok's *Hina* (Hine) from Dutch.



**BO-ELISE BRUMMELKAMP** WAS born and raised in the Hague, the Netherlands. In 2016, she moved to Scotland to study English Language and Literature at the University of Edinburgh. She still lives in Edinburgh, where she now works.

Though she grew up in a Dutch-speaking household, Bo started learning English at a very young age.

Her penchant for the language, combined with her love of books, led her to study both subjects at university after graduating high school. Translation may seem like an obvious career for a bilingual book lover, but this didn't occur to Bo while she was doing her degree. Instead, it wasn't until she graduated in the middle of lockdown and was faced with the task of finding a job from her parents' couch that she stumbled upon her first translation gig. She started working as in-house translator for a small Dutch company, doing everything from marketing emails to card games and an online mindfulness course. This experience led to more diverse translation projects including websites, subtitling, and even an audiobook. She worked as a commercial translator off and on for two years, until she decided it was time to take the leap and start chasing what had become her dream: literary translation.

In November 2022, she was invited to participate in the residency project of annual music and literature festival Crossing Border, held in her hometown of the Hague. It was there, during a quick visit to her favorite bookstore, that she discovered the novel *Hine* by Lotte Kok: a retelling of a classic Middle Dutch miracle play, described as a fairy tale with hints of horror. It tells the story of a young girl who is forced to flee into a dark and dangerous forest, where she encounters a wealthy man who is not what he seems to be, a troubled knight who wants to protect her but struggles to protect himself, and a wise talking hedgehog who implores her to save the forest.

Instantly taken with the premise and writing style, Bo put the novel on her to-be-read list and turned her attention back to the blog posts and short story she was translating for the festival, under the guidance of Kristen Gehrman and Jonathan Reeder. When she read about ALTA's Mentorship Program just a week later, this was the novel that immediately came to mind.

David McKay was an invaluable support and sounding board to Bo as she navigated this project; not only in terms of the translation itself, but also in terms of liaising with rights managers, compiling pitch materials, and searching for the right publisher. She has grown more confident in both her work and herself as a professional, and couldn't have asked for a better mentor to work with on what she sees as her first proper full-length translation.

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## Marissa Davis is translating poet Stéphanie Ferrat's *Côté Ciel: Notes d'Atelier* from French.

**MARISSA DAVIS** IS from Paducah, Kentucky, and studied English Literature and French as an undergraduate at Vanderbilt University. Following college, she moved to France to work as an English teacher in the Paris suburbs. It was there that she first began translating French—from books of poetry she stumbled upon in libraries around the city, to volunteering as a translator of technical guides for Bibliothèques Sans Frontières (Libraries Without Borders), to working as a freelance translator of online culture magazines.

She returned to the United States to study poetry more formally, earning an MFA from New York University. While there, she became involved with the Translations team of the literary magazine *Washington Square Review*, helping curate and edit translated poetry and prose for the issues, in addition to diving more deeply into her own work in literary translation. Her translations have been published thus far in literary magazines including *The Common*, *The Offing*, *New England Review*, and *American Chordata*, among others. In late 2020 and early 2021, she served as one of three judges for that year's PEN Award for Poetry in Translation.

Marissa is drawn to translating poems and stories that center women's and femmes' interiority and relationships to the natural world, as well as works that have a strong sense of both musicality and imagistic surprise. She adores formal experimentation and writers that bring a sense of combined playfulness and purpose to the page. She feels fortunate to have found these qualities combined in the work *Côté Ciel: Notes d'Atelier* by Stéphanie Ferrat, her project for the ALTA



Photo Credit: Jenna Lanzaro

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Emerging Translator Mentorship. In addition to writing luminous poetry, Ferrat is a visual artist and runs a small press, Les Mains, that creates handcrafted books; the poetry of *Côté Ciel* is informed by these practices, reflecting upon the physical, emotional, and spiritual relationships an artist has with herself, her work, the creatures with whom she shares a workspace, and the process of creation writ large.

Under the mentorship of translator Bill Johnston, Marissa has spent the past several months developing this project—translating; revising; and, gratefully, being able to discuss with her mentor translation choices as varied as interpretations of some of Ferrat’s surrealist-influenced imagery and the many possible translations of that elusive French word “geste.” With deep gratitude both to Johnston for his thoughtful, thorough, and patient guidance and to ALTA for so generously making this experience possible, she looks forward to continuing to grow in the craft of translation—both as she refines this project, and for many others to come.

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## Helga Edström is translating *The Yard* by Kristian Lundberg from Swedish.



HELGA EDSTRÖM IS A translator born and raised in Stockholm, Sweden. She studied Politics at Mount Holyoke College and has since then split her time between Massachusetts, New York City, and Stockholm.

With one foot on each side of the Atlantic, she has spent the past decade reading and writing in two

languages. She has worked at *Truthout* and *Boston Review*, where she edited writings on Swedish politics for American readers. Through the 2023 ALTA mentorship she is expanding this practice to the literary arts, working to bring exciting Swedish voices to Anglophone audiences.

Her favorite literature explores the intimate dimensions of politics and power. In Sweden, a rich history of working-class writers and women writers set the precedent for this genre, and the contemporary literary scene is lush with authors who continue a tradition of making felt the ways of the world. One of the most prominent of such figures is writer and poet Kristian Lundberg (1966–2022). As an ALTA mentee, Helga is translating his award-winning 2009 novel *The Yard* from Swedish.

*The Yard* portrays how decades of deregulation and austerity has eroded Sweden’s welfare system into a 21st-century class society, shattering its self-image of a social democratic haven. Written in his characteristic mix of literary style and political bite, the book is Lundberg’s most widely read work and has been adapted to both stage and

screen. Lundberg is the recipient of the prestigious Ivar-Lo Johansson Personal Prize for fiction and has never previously been translated into English.

The implicitly autobiographical story follows Kristian, who has managed to make a living as a writer despite his impoverished childhood in Malmö. When some late tax payments spiral into major debt, he increasingly struggles to keep a roof over himself and his son. Ultimately, he is forced to return to a job he held in his youth, at a harbor export hub simply called the Yard. Trapped in an endless cycle of debt and work, memories of a childhood marked by his mother’s schizophrenia come flashing back. Past, present, and future seem to merge into one claustrophobic state of limbo.

Lundberg’s blunt style of writing has his protagonist fix you with his gaze. He makes felt the alienation of late capitalism with merciless simplicity; the near-impossible task of retaining sanity and dignity while laboring for fruits you will never reap. Updating the venerable Swedish tradition of working-class literature, Lundberg has been hailed as a modern-day Ivar-Lo Johansson. *The Yard* is a rare contemporary Scandinavian work of fiction that offers a personal account of life in the deregulated labor market.

Translating *The Yard* has been one of the most rewarding projects of Helga’s career. She is proud to be alongside such accomplished mentees, and grateful to work with Kira Josefsson, ALTA, and the Swedish Arts Council during this mentorship program.

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**Jenny Jisun Kim (김지선)** is translating Jaewon Che's poetry collection, *나랑 하고 시픈게 뭐에여?* from Korean (Working English title: *What do you wanna do with me?*).



**JENNY JISUN KIM (김지선)** is a translator and visual artist based in New Jersey. She translates between Korean and English. Jenny earned a BFA in Painting with a concentration in Art History from the Rhode Island School of Design and is completing an MFA in Painting at Bard College.

With a background in visual arts, Jenny explores translation in a broader sense—as a creative form and a medium in itself. In her paintings, she works with representation and the indeterminacy of (visual) language, whereas in translation, she experiments with different modes of delivering meaning and reconceiving translation as a dialogic mode. Naturally, Jenny arrived at poetry, and poetry translation, a domain where representation and imagination intertwine.

While translating art texts for institutions such as DOOSAN Gallery and Ilmin Museum of Art as a side hustle, Jenny first encountered literary translation through *Chogwa*, an e-zine that features multiple English translations of one Korean poem. Observing how generative translation can be and conversing with other contributors to the e-zine, Jenny felt the desire to delve further into poetry translation as another outlet of her artistic practice.

Through the help of ALTA's mentorship program and the Korean Poetry mentor, Jack Jung, Jenny is translating Jaewon Che's poetry collection, *나랑 하고 시픈게 뭐에여?* (*Na-rang ha-go shi-peun-ge mwo-ae-yuh?* / Working English title: *What do you wanna do with me?*). Jaewon Che received the prestigious Kim Su-Young Literary Award in 2021 for this book, only their first poetry collection.

Rich in bodily imagery and pop-culture references, Che's collection deftly navigates the complexities of modern identities. In particular, its imagistic qualities—vivid corporeal descriptions, timely K-pop references, and usage of common speech—are what drew Jenny to it, only to discover later that Jaewon Che is a practicing visual artist himself. In her translation, Jenny focuses on capturing the idiosyncratic weaving of words and expressions that

reveals new angles in the mundane while conserving its succinct and sharp language. Jenny thanks ALTA for this opportunity and Jack Jung for his guidance and generosity through this project.

---

**Enshia Li** is translating a novel by a Taiwanese author.

**ENSHIA LI** GREW up in Toronto, Canada and recently graduated from Stanford University with an undergraduate degree in English Literature and East Asian Studies.

Her love of literature first grew as an interest in English literature and creative writing. Enshia's poetry and prose has been published in the *Adroit Journal*, *diode poetry journal*, and the *Shanghai Literary Review*.

She is the recipient of the 2021 Adroit Prize for Prose, selected by Samantha Hunt, and has been nominated for the Pushcart Prize and Best of the Net awards. Over time, her literary interests expanded to include literature in Chinese as well, and she began exploring and experimenting with literary translation on a routine basis as an act of close reading, creative expression, and cross-cultural communication.

Enshia is incredibly grateful for the opportunity to learn more about the art of translation from Steve Bradbury, and she is thankful to the American Literary Translators Association as well as Taiwan's Ministry of Culture and TECO-LA. She also looks forward to getting to know the other mentees and broadening her literary perspectives this year.



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## Giulia Ratti is translating *Cocktail, Love, Zombie* [칵테일, 러브, 좀비] by Korean writer Cho Yeeun.



GIULIA RATTI IS a freelance translator, dog mother, and foodie. Born and raised in Italy, she started learning foreign languages during high school. This first step later led her to study Korean at Ca' Foscari University in Venice.

Giulia has always been an avid reader since childhood and her interest in translation was first

sparked during her MA course in Korean Literature at SOAS, London, where she had access to a number of contemporary Korean novels in translation. *No One Writes Back* by Jang Eun-jin (tr. Jung Yewon) is the book that paved the way for her future passion. After her degree and a little bit more studying at the Academy of Korean Studies, Giulia decided to stay in Korea and found a job as an office worker. During that time, she continued fostering her love for reading and translating until she discovered the e-zine *chogwa*, which allowed her to see for the very first time many young, talented translators and how differently the same source text can be translated. This translation opulence eventually gave Giulia courage enough to consider a career in literary translation, and she applied at LTI Korea. After graduating from their Translation Academy's two-year Regular Course, she has had the opportunity to use her carefulness as a reader and her detail-oriented approach to work at *Korean Literature Now* as Junior Editor.

Giulia is currently translating a science fiction novel from Korean and, for the ALTA Mentorship Program, she has worked on Cho Yeeun's *Cocktail, Love, Zombie*, a short story collection that combines feminism and horror. The title and the cover of this book immediately caught Giulia's attention (what could ever connect cocktails and love with zombies?), and from the first page she was drawn in by the author's upbeat, razor-sharp style. These four short stories are intense and haunting, bordering on the surreal, and the first one, presented at the Mentorship Program reading at ALTA46, is centered on the viewpoint of an unreliable narrator, while at the same time subverting gendered expectations of male killer and female victim. Giulia is excited to find the right publisher for this collection. Thanks to Janet Hong's experienced guidance and her incredible approach, similar to a creative writing workshop, Giulia has learned

how to work on such powerful stories, maintaining their suspenseful rhythm, to refine her style, and to navigate the complexities of the publishing industry.

In her spare time, Giulia cooks and bakes to relieve stress and feed her friends, and takes long walks with her just-as-anxious dog, Gorgo. She has recently come to the realization that being hard-of-hearing and having difficulties understanding someone when they speak with a mask on is a disability. Giulia is very thankful to her friend Clare Richards for organizing an eye-opening webinar "Disability, Neurodiversity and Translation" for the Society of Authors with Tanya Gold, Paige Aniyah Morris, and Perween Richards.

Now at the end of this mentorship, Giulia would like to thank ALTA, Janet Hong, LTI Korea, and of course her fellow mentees for this unforgettable experience!

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## Peera Songkunnatham is translating Jarupat Petcharawet's collection of short stories *Corvus* (อีการ์) from Isan.

PEERA SONGKÜNNATHAM IS a writer and translator, really a poet manqué, who works between English, Spanish, Thai, and Isan, a mélange of Thai and Lao in Thai script. They were born in Sisaket City, northeastern Thailand, and grew up a semi-speaker of Isan in an Isan-speaking Teochew family. Funded by the King's Scholarship from Thai people's tax bahts, Peera moved to the United States for an undergraduate degree and in 2015 graduated from Swarthmore College, Pennsylvania, with a major in Anthropology and Minors in Spanish and Interpretation Theory. After graduation, Peera returned to Thailand and embarked on a project to translate Juan Rulfo's classic collection of short stories *El Llano en llamas*, which came to fruition in 2018 as the country's first book-length literary translation in an Isan dialect. To read more about this project, see "[Juan Rulfo in Northeastern Thailand: Translation and Solidarity](#)," winner of Cuba's "Thinking Against the Mainstream" essay competition in 2016.



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In 2019, Peera moved again to the United States ostensibly to get gay-married. Since 2021, they have been running the website [Sanam Ratsadon: An Archive of Common\[er\] Feelings](#), which curates historic Thai literary writings, art performances, speeches, and interviews in English translation. The website aims to shift the fields of meaning and perception of Thainess by rebuilding modern Thai history from commoners' points of view. Each themed collection links up voices from different genders, genres, and generations that not only are excluded by royal nationalist historiography, but also drowned out by the exigencies and the celebrity culture of the current pro-democracy movement. Between 2021 and 2022, Peera was also an Editor-at-Large for *Asymptote Journal* and contributed dispatches and essays on the latest literary phenomena from Thailand and its neighbors.

Though particularly fond of translating poetry, Peera works in prose with Mentor Mui Poopoksakul on *Corvus*, a 2017 collection of stories of rural doom by Jarupat Petcharawet. Written in a readably resistant Isan, Jarupat's prose is

notable for its maximalist worldbuilding and psychological horror. In each of the eight stories, humanity falls prey to nightmarish non-human and meta-human forces. More than an isolated, far-flung province that suffers the effects of encroaching systems of domination, Jarupat Country is a microcosm of national and global politics past and present. It is peopled by both victim and perpetrator, encroacher and encroached, at times within the same body. *Corvus* is a remarkable accomplishment by an underserved writer of great promise. It possesses a thrilling vitality and compelling world-building that will likely grip the reader whether or not they are familiar with Lao village life on the Thai bank of the Mekong.

The mentorship has unlocked Peera's next level. Mui's expert guidance has redirected Peera to work smarter in translation, rather than be stuck in cycles of indecision fueled by the fear of disapproval. A first draft now has the quality of a second draft from last year. This is a project Peera would not have dared attempt without a mentor. How lucky they are to have met Mui!

---

## Yuki Tejima is translating Hitomi Kanehara's *Unsocial Distance* from Japanese.



YUKI TEJIMA WAS born in Tokyo and moved to Los Angeles with her family at the age of four, where she was raised in a bilingual and bicultural environment that exposed her to the intricacies of interpretation and translation from an early age. She grew to love reading in both English and Japanese, and wished often for the two to

meet in the middle, though it would take at least another two decades before she pursued literary translation herself.

During summer and winter breaks as a child, Yuki made family visits to Japan, a country that felt foreign and intimidating with the exception of the bookstores, big and small, where she found comfort browsing the shelves, learning author names, flipping through new releases and long-forgotten notables. She filled her suitcase with Japanese novels that she would read repeatedly until her next trip—there were no e-readers then. In the pages of these novels, she encountered characters, stories, and language that captured the emotions she could not find in English novels.

As a translator, Yuki has worked for over 12 years on film,

television, and commercial projects in Tokyo, Los Angeles, and New York. In the summer of 2020, she entered the JLPP (Japanese Literature Publishing Project) International Translation Competition, an annual contest run by the Japanese government, where she received an award for her English translations of Japanese authors Seiko Tanabe and Hiromi Ito, two powerful writers with instantly recognizable voices.

During the ALTA Emerging Translator Mentorship, Yuki has been translating a short story collection titled *Unsocial Distance* by award-winning author Hitomi Kanehara. Under the guidance of David Boyd, she has worked to capture Kanehara's razor-sharp prose in a collection of stories that won the Junichiro Tanizaki Literary Prize in 2021 for its portrayal of contemporary Tokyo before and during the pandemic. The mentorship has been a truly enlightening experience, and Yuki is grateful to David, ALTA, and the Yanai Initiative at UCLA for the opportunity to deepen her understanding of the craft.

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# 2024 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 54 translators working from 18 languages, including Arabic, Catalan, Chinese, Dutch, French, Greek, Indonesian, Isan, Japanese, Kazakh, Korean, Norwegian, Occitan, Polish, Portuguese, Russian, Swedish, and Tamil. 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 win awards and residencies.

Next year's mentorship lasts from February 2024 to January 2025, and will include a presentation at the 2024 ALTA conference. The award covers ALTA47 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.



2022 Mentor Katrina Dodson with Mentee Angelina Coronado

**“The best part of the program was definitely getting one-on-one time with an internationally recognized literary translator, and I am very grateful for this.”**

—Alisa Yamasaki, 2022 Mentee (Japanese)

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# 2024 Emerging Translator Mentorship Program

The following 17 mentorships are available in 2024, offered by ALTA in partnership with the BIPOC Literary Translators Caucus, Institut Ramon Llull, the Literature Translation Institute of Korea, Polish Cultural Institute New York, the South Asian Literature in Translation (SALT) Project, the Swedish Arts Council, the Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles, Québec Édition, and the Yanai Initiative:

**Bangla**, with mentor Arunava Sinha  
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**Hindi**, with mentor Daisy Rockwell  
**Japanese**, with mentor Takami Nieda  
**Korean poetry**, with mentor Jack Jung  
**Korean prose**, with mentor Janet Hong  
**Malayalam**, with mentor Jayasree Kalathil  
**Nepali**, with mentor Manjushree Thapa  
**Non-language-specific BIPOC mentorship**, with mentor Kareem James Abu-Zeid (open to translators who identify as Black, Indigenous and/or a Person of Color)  
**Non-language-specific mentorship in Poetry from a South Asian language**, with mentor Khairani Barokka  
**Panjabi**, with mentor Nirupama Dutt  
**Polish**, with mentor Bill Johnston  
**Literature from Québec**, with mentor Madeleine Stratford  
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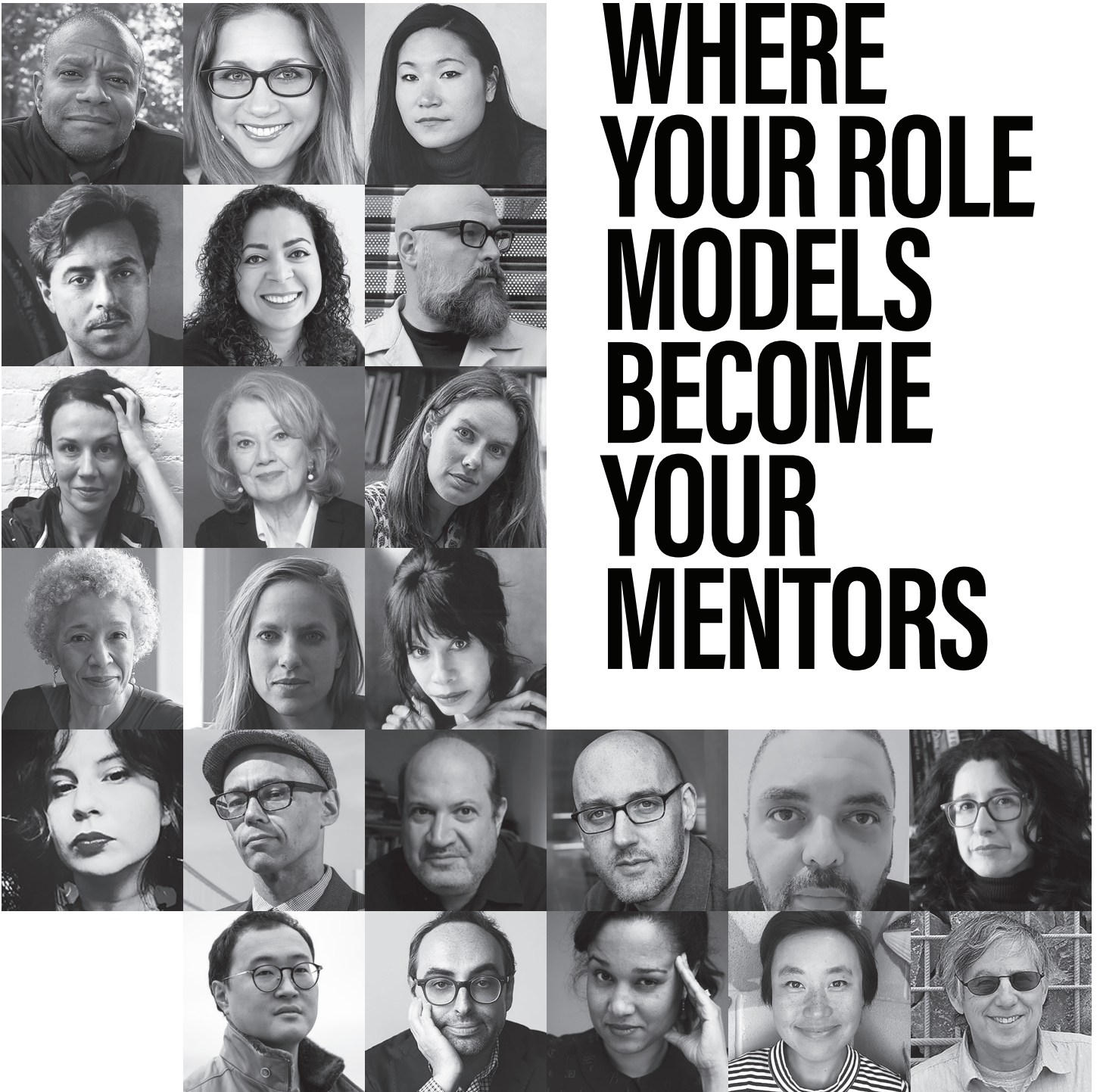
For more information, visit <https://literarytranslators.org/mentorships> or contact ALTA Program Director Kelsi Vanada at [kelsi@literarytranslators.org](mailto:kelsi@literarytranslators.org) with questions.



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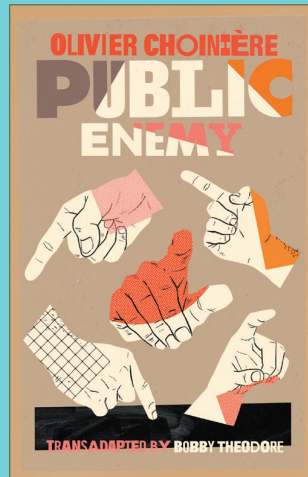
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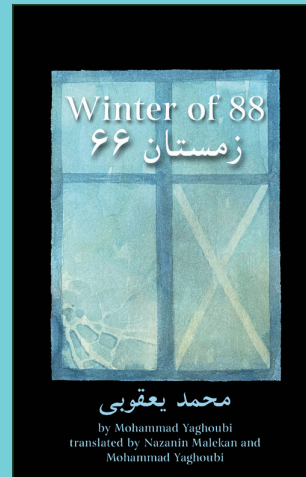
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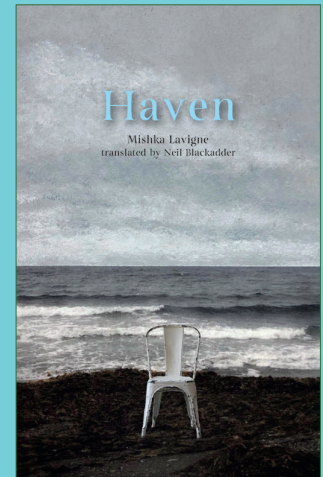
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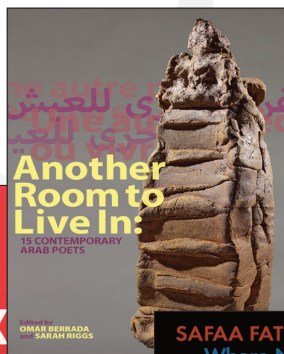
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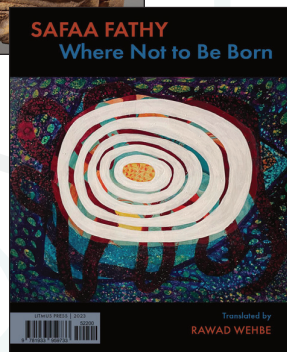


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# 2023 ALTA Travel Fellowships

**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, five Travel Fellows, including the Peter K. Jansen Fellow, were awarded \$1,000 each. 2023 marks the eighth 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 Lizzie Davis, Michelle Gil-Montero, and Canaan Morse. The 2023 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 translators and other devoted supporters of the craft and art of literary translation.

ALTA will celebrate this year's Travel Fellows with a reading at 3:30pm on November 11, 2023, hosted by Elizabeth Harris. Congratulations to these exceptional emerging translators, chosen from among many applicants!

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## Mayada Ibrahim, 2023 Peter K. Jansen Memorial Travel Fellow (Arabic)

**MAYADA IBRAHIM** is a translator, editor, and writer based in Queens, New York. She works in Arabic and English. Her translations have been published by Africa Institute (UAE), *Circumference Magazine* (US), Archipelago Books (US), Banipal (UK), and Willows House (South Sudan).

As someone whose life is marked by moves across different countries—Saudi Arabia, Sudan, the Emirates, England, Cambodia, Mexico, and the US—Mayada has had a lifelong preoccupation with the way one's sense of the world shifts, and the predicament of responding to that.

Mayada's path to literary translation began with Bloomsbury Qatar Foundation Publishing, an imprint that published contemporary fiction, nonfiction, and children's books by SWANA writers, where she worked as the Assistant Editor. She was asked to take a stab at translating a picture book. What initially seemed like a straightforward task soon revealed to Mayada the complexity inherent to literary translation, and she was captivated by it, so she went on to translate as much as she could. She dabbled in poetry and sought out contemporary writing from her native Sudan, which elicited a special joy.

At the outset of the pandemic, Mayada decided to devote more time to literary translation. It was during this pivotal moment in the world of publishing that several works of critical writing were published, which had a deep impact on her, including *Violent Phenomena* (Tilted Axis) and *river in an ocean* (trace press), not to mention previously published works such as *Kitchen Table Translation* (Blue Sketch Press). They helped her develop an understanding of literary translation as more than carrying a piece of literature from one language into the next. Literary translation has the capacity to be feminist, postcolonial, queer. It is a practice that can deepen when tended to, especially collectively.

Mayada is a two-time graduate of the British Centre for Literary Translation (BCLT) Summer School. In 2021, she joined the BIPOC Literary Translators Caucus and has been one of its many active members in New York. She participated in several readings, including the PEN World Voices Festival, PEN Women in Translation Series, and Us&Them. She was also a judge for the 2021 PEN America Translation Award. Her writing on translation has appeared in *Modern Poetry in Translation*.

Mayada has a translation forthcoming from *128 Lit*, a short story by Najlaa Eltom.

Mayada is honored to be a 2023 ALTA Travel Fellow and is looking forward to sharing her work with the ALTA community.



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## Rachel Landau, 2023 Travel Fellow (Russian)

RACHEL LANDAU FIRST took interest in literary translation as an undergraduate at Brown University. As a sophomore, she enrolled in a semester-long workshop with Sawako Nakayasu; in the course, Rachel translated works by Bayarma Zanaeva, a poet from Buryatia. Later, during a poetry residency at Pushkinskaya-10 in Saint Petersburg, Russia, Rachel realized her desire to translate Russian-language literature had begun to outpace her dreams of writing poetry in English, and she knew that translation in theory and practice would find a place in her career.

Rachel's love of creative writing is driven by experimental practices, and she is most compelled to translate works that warp formal traditions and challenge social literary norms. From academic work to collaborations with friends, Rachel utilizes interdisciplinary modes of thinking in her writing and translating. This has also informed how she selects and pursues projects.

For example, Rachel wrote two undergraduate theses—one in Literary Arts and one in Slavic Studies—that engaged with experimental writing alongside the decolonization of contemporary Russian literature in theory and practice. Her Slavic Studies thesis compared translations of five contemporary Russophone poets based in Almaty, Kazakhstan, and she continues to work on those translations in her free time.

Rachel remains focused on questions of how to translate Russophone material into English while acknowledging myriad postcolonial contexts and complications. She grappled with these questions at work for PEN America, where she assisted Polina Sadovskaya in the Eurasia Department with planning and facilitating major events. Her favorite project was one that brought together Ukrainian poets for online translation readings. She also coordinated parts of Your Language My Ear, an event that brings American translators and Russophone writers together to produce fresh translations of contemporary texts for an American audience.

She is passionate about human rights, and she is interested in researching and translating texts that challenge traditional narratives about “Russian literature.” She also combined both interests during a fellowship at Stanford University, where she received a Master of Arts in Russian, East European and Eurasian Studies in 2022. Since then, Rachel has emphasized the Fergana School of Poetry in her recent research projects. She is dedicated to writing about how and why members of the school elected to use Russian as a literary language in Uzbekistan, and someday, she hopes to publish translations of Shamshad Abdullaev's prose poetry.

For the past year, Rachel has served as an Assistant Poetry Editor at *Asymptote Journal*. She has received support to attend the Bread Loaf Translators' Conference, and her book reviews and poems have appeared in *Asymptote*, *The Indy*, and elsewhere. Currently, she is a PhD student in the Department of Slavic Languages and Literatures at Harvard University.



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## Ye Odelia Lu, 2023 Travel Fellow (Mandarin/Taiwanese Mandarin)

“这就仿佛锈菌的侵蚀，落了春红、朽了树心。”

HAVING GROWN UP in China, immersed in translated world classics, Odelia has always viewed the art of translation as the second layer of tissue beneath the skin. You know the layer exists as an integral constituent that represents the literary merits of translation and the heroic venture all translators undertake, yet you don't always see it. To acknowledge the second layer—which is also the thickest—requires puncturing the surface in a resolute, methodical, and even faithful manner.

During college, she chanced upon Yiming Ren's rendition of “all this became like a rust eating away the bloom of the spring, destroying the tree at its heart” in *A Room of One's Own*. For the first time, she was drawn to translation as an artistic expression belonging to both the translator and the author. Never had she been so conscious of a literary transformation's elegance, cleverness, and profound respect for the original. Ren's sentence encouraged her to consider the potential of translation, whose far-reaching effect is not unlike that of the eroding spread of rust.

Odelia's first earnest attempt at translation occurred during a workshop at Columbia University, where she delved into Chen Nianxi's poetry collection, *Blasting Log*. Chen's language is modest, unswerving, and persistently genuine in its rawest form, as he contemplates his life in the mines as a tunnel demolition worker and his aspirations to become a poet. His compassion for the suffering of others—be it the sickness of his family or the tragedies that constantly threaten essential workers—cemented her determination to become a translator who ferries marginalized perspectives across to English-speaking audiences.

While pursuing her MFA in Literary Translation at Columbia under the guidance of Katrine Øgaard Jensen and Susan Bernofsky, Odelia had the privilege of contributing to the Transpacific Literary Project at the Asian American Writers' Workshop. She translated Taiwanese writer Hsin-Hui Lin's short story “Peeling Off” from her thought-provoking sci-fi collection, *Human Glitches*. The story investigates a hyperreality where boundaries are blurred, including those between genders, biological humans, and artificial beings, as well as established expectations and individualized deviation. Lin's ability to reflect on the present through imagining a queer, dystopian future and her interrogation of what it means to be human drove her to expand the project at AAWW into her own work-in-progress.

Looking beyond the visible surface to perceive and acknowledge the supporting layer of literary translation might be a difficult journey, yet it is a rewarding one. Through continuous practice and intellectual exchange, Odelia aims to promote translation's power to stimulate, challenge, subvert, and advocate. She is immensely grateful for the opportunity to share Lin's work with the ALTA community, and she looks forward to the conversations she will have with the exceptional translators she meets at the ALTA conference.



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## Dawid Mobolaji, 2023 Travel Fellow (Polish)

FOR DAWID MOBOLAJI, a Polish-Nigerian translator and writer, the first act of literary translation came during the penultimate year of medical school. It proved to be a surprisingly meditative and grounding task at the height of the first wave of the pandemic. Inspired by the Polish sung poetry genre, he began translating, for himself, the poems by the famous Polish war poets, Krzysztof Kamil Baczyński and Zuzanna Ginczanka. It was, in retrospect, a foolhardy decision to choose such difficult verse as a first project, but it led him to explore literary translation as a creative sidestep in his career.

In September 2022, he was the translator-in-residence at Dragon Hall in Norwich, working with the collection *Niska rozdzielczość* (*Low Resolution*) by Klara Nowakowska, a contemporary Polish poet. He also worked on an extract from a historical novel, *Kot niebieski* (*The Blue Cat*) by Martyna Bunda, published in the journal *Turkoslavia*. The chapter introduces the character of Alma: a controversial 14th-century nun who challenges the dogmatic status quo with her introspective, mystical writings, rooted in her own personal experiences, visions, and dreams. He explored the parallels between this text and the location of his residency by St. Julian's Church, where Julian, a real medieval nun, had locked herself away in the antechamber.

In Tucson, Dawid will share with ALTA his latest project. *The Pavilion for Small Mammals* by Patryk Pufelski is a humorous, lightly fictionalized diary of a young, Jewish, and openly gay zookeeper living in Poland. Pufelski shares not only captivating descriptions of the day-to-day workings of a zoo, but also offers moving pictures of his family history, the present-day Jewish community in Poland, and life as a queer person under a socially conservative government. Notably, the diary provides an account of a string of protests for reproductive and LGBTQ+ rights that ripped through Poland in recent years. As Dr. Rebecca DeWald from the National Centre for Writing (NCW) put it, Pufelski “joyfully blends social commentary with cute animals.”

Dawid worked on parts of the book during the NCW's Emerging Translator Mentorship program, where he had the privilege of developing his craft with the translator Sean Gasper Bye. Excerpts from the book appeared in the NCW's 2023 Emerging Translators Anthology and as part of a reading in the program's showcase. Longer sections are soon to be published with a translation-focused literary journal.

Day-to-day, outside of translation, Dawid still works as a junior doctor in London. He is about to finish his first stage of general training, after which he is considering specialization in Psychiatry. He recently published a short story in *Flash Frog*. He hopes to one day take his original writing further and work on finishing a longer project, a literary suspense campus novel, although for now translation has taken center stage.



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## Allana Noyes, 2023 Travel Fellow (Spanish)

ALLANA NOYES is a literary translator from Reno, Nevada. She is thrilled to be attending ALTA46, where she will be presenting her translation of Sabina Urraca's hit debut novel, *Las niñas prodigio* (Fulgencio Pimentel 2017). She is extremely grateful for the support of generous donors who make this program possible.

Allana began learning Spanish and French in her junior year of high school and attended the University of Nevada, Reno, where she majored in Linguistics, Spanish, and French, studied abroad in Puebla, Mexico, and left college for a year to work as an au pair nanny in France. During her undergraduate studies she also took courses in Arabic, Old Norse, and creative writing.

In 2015, she was awarded a Fulbright English Teaching Assistant Award to return to Mexico, where she taught English to students in Mexico City and in the state of Guanajuato. While there, she also volunteered as a translator for the University of San Diego's Trans-Border Freedom of Expression Project, translating articles by Mexican journalists who had faced violence for their reporting. It was during this time that she began to make connections with Mexican authors and poets, forming collaborative, artistic relationships that continue to shape her life and career. In 2016, she returned to the US to pursue an MFA in Literary Translation at the University of Iowa, where she studied under Aron Aji, Deborah Smith, and Lisa Katz, participated in the International Writing Program, and collaborated closely with students in the MFA in Spanish Creative Writing. She also taught Spanish, was an editor of *Exchanges Literary Journal*, and received a Stanley International Travel Fellowship to conduct thesis research in Mexico for her translation of the short stories of contemporary author Noé Blancas.

In 2018, Allana won the inaugural *World Literature Today* Student Translation Prize for her translation of the poetry of Fabián Casas. That same year, she began working at the independent bookstore Prairie Lights in Iowa City. She worked there for five years, first as a bookseller and event host, and later as bookkeeper and manager. In 2020, Allana received the Emerging Translator Fellowship from the Banff International Literary Translation Centre (postponed) to work on her translation of Claudia Morales' novel, *No Way Back*. In 2023, she received a full scholarship to attend the Bread Loaf Translator's Conference, where she studied under author and translator Padma Viswanathan to continue her translation of Urraca's *Girl Prodigies*.

Allana has translated the work of authors and poets such as Karen Villeda, Andrea Chapela, Ana García Bergua, Azriel Bibliowicz, Álvaro Enrigue, Elisa Ferrer, Pablo Ottonello, Libia Brenda, and more. Her work has been published by *Catapult*, *The Washington Square Review*, *The Offing*, and elsewhere. In the coming year, Allana plans to focus on pitching her five translation manuscripts in progress and begin studying a new language.



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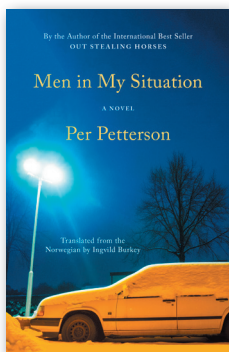
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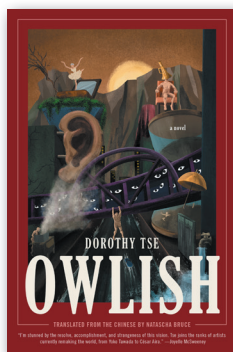


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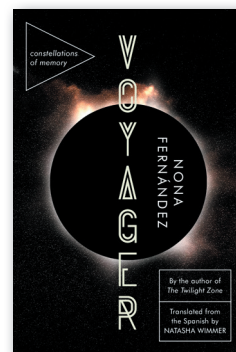


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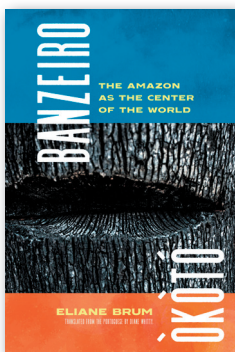


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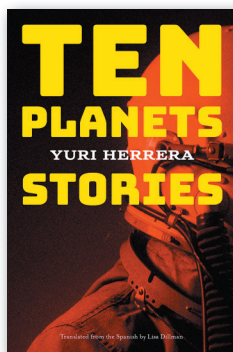


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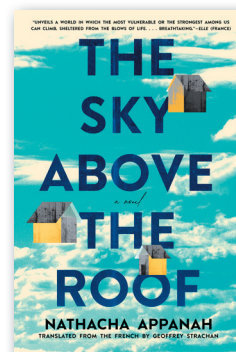
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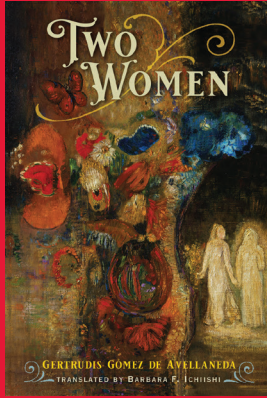
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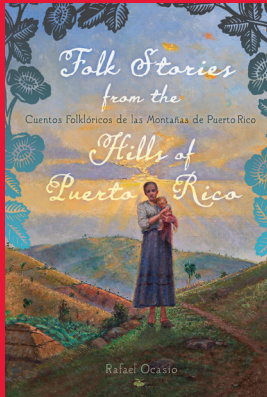
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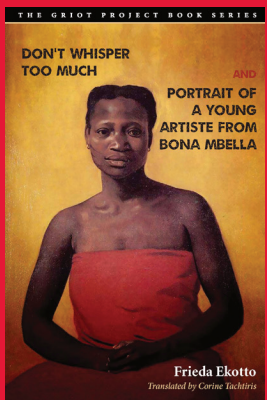


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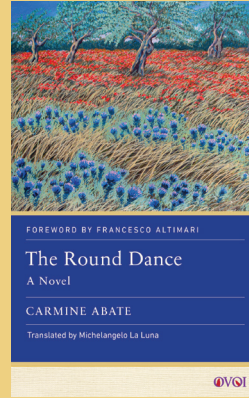


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Artist from Bona Mbella  
Frieda Ekotto  
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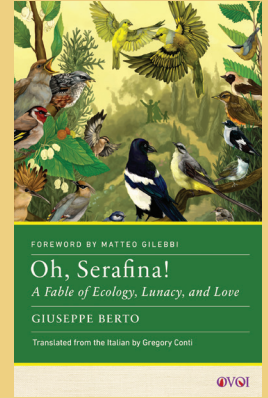


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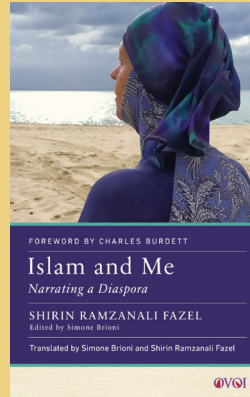
Italian books in translation highlighting  
transnational, marginalized or otherwise  
unappreciated authors past and present.



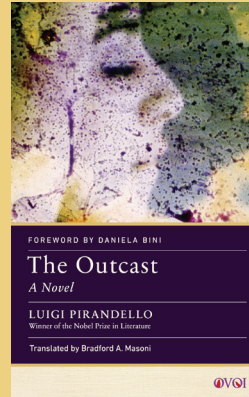
The Round Dance  
A Novel  
Carmine Abate  
Translated by  
Michelangelo La Luna



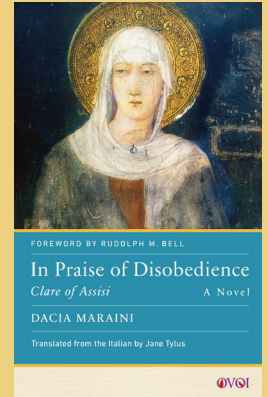
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A Fable of Ecology, Lunacy,  
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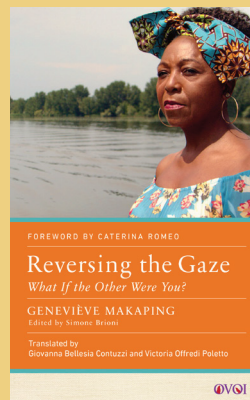
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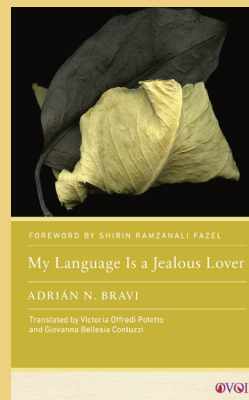
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Victoria Offredi Poletto  
and Giovanna Bellesia Contuzzi



AntoloGaia  
Queering the Seventies, A  
Radical Trans Memoir  
Porpora Marcasciano  
Translated by  
Francesco Pascuzzi  
and Sandra Waters



# 2023 ALTA Awards

ALTA IS PROUD to recognize excellence in literary translation by conferring five awards to books in translation published within the previous calendar year: the [National Translation Awards in Poetry and Prose](#) (established 1998), a \$4,000 prize (each) awarded annually to literary translators who have made an outstanding contribution to literature in English by masterfully recreating the artistic force of a book of consummate quality; the [Lucien Stryk Asian Translation Prize](#) (established 2009), a \$6,000 prize which recognizes the importance of Asian translation for international literature and promotes the translation of Asian works into English; the [Italian Prose in Translation Award](#) (established 2015), a \$5,000 prize which recognizes the importance of contemporary Italian prose (fiction and literary nonfiction) and promotes the translation of Italian works into English; and the [Spain-USA Foundation Translation Award](#) (established 2022), a \$5,000 prize which recognizes translations into English of literary prose works written originally by authors of Spanish (Spain) nationality.

Submissions for ALTA's book awards open in January and close in mid-April each year, and can be made exclusively on ALTA's Submittable [page](#). ALTA is grateful to the generous sponsors and donors who make these awards possible, as well as to the stalwart judges who consider numerous submissions each year to select the award longlists, shortlists, and winners.

Please join us on November 11, 2023, from 4:30-6:00pm for the 2023 Awards Ceremony to hear the winning books announced!

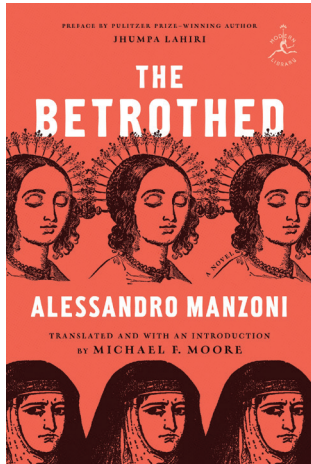
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Use the hashtag #ALTA46, and follow ALTA on [Twitter](#), [Facebook](#), and [Instagram](#) @LitTranslate!

# Italian Prose in Translation Award Shortlist



Congratulations to the translators on the 2023 Italian Prose in Translation Award shortlist! See what judges Leah Janeczko, Jenny McPhee, and Jamie Richards had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles at the ALTA46 Virtual Bookfair by scanning the QR code.



## The Betrothed

By Alessandro Manzoni  
Translated by Michael F. Moore  
The Modern Library

Retranslating a classic is always a special challenge, especially when it means not simply creating a contemporary version that speaks to new readers or producing another interpretation of a widely beloved text, but trying to make a book happen for the first time in a way it never has. Michael F. Moore's translation of Alessandro Manzoni's great 19th-century Italian novel *I promessi sposi*, *The Betrothed*, is a happening—a literary event. While his work is everywhere evident in this irrepressibly readable historical novel, whose many narrative threads are impressively stylistically differentiated, what is most striking is this translation's fearlessness, both in its judicious use of Italian as in “bravo” rather than “thug,” and in its confident use of idioms like “this marriage ain’t gonna happen” for the novel’s most famous, plot-sparking line. Purists may object: let them read the old translations, and leave this achievement for the rest of us.

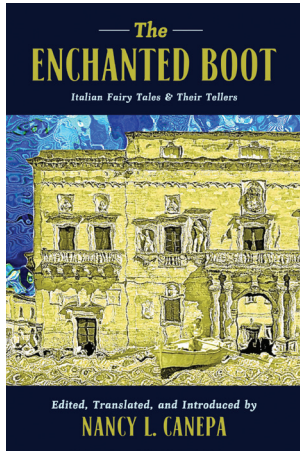


## The Color Line

By Igiaba Scego  
Translated by John Cullen and Gregory Conti  
Other Press

The prolific, bold, ingenious Igiaba Scego is back with another riveting novel, this time set in the historical period in Italy known as the “Scramble for Africa” and present-day Rome and Mogadishu. The novel is narrated by two women: Lafanu Brown, a Chippewa-Haitian artist who makes her way from antebellum America to Rome in the late 19th century, and whose work enjoys considerable success, and Leila, an African-Italian art curator promoting the work of a forgotten Lafanu Brown a century later. The translation, begun by John Cullen who has sadly since passed away, was completed by Gregory Conti. Their unique collaboration beautifully captures the novel’s narrative flow as it twists and turns and jumps back and forth in time. Cullen and Conti’s precision of language and storytelling sensibility perfectly complements Scego’s own.

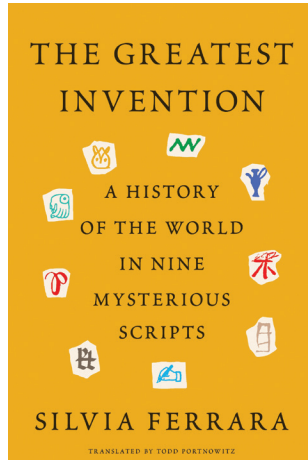
# —Italian Prose in Translation Award Shortlist



## The Enchanted Boot: Italian Fairy Tales & Their Tellers

By various authors  
Translated by Nancy L. Canepa  
Wayne State University Press

An extraordinary work of scholarship and translation, Nancy Canepa's unique collection of texts in *The Enchanted Boot* represents a comprehensive history of the fairy tale in Italy and, quite simply, it is a tour de force. A riveting literary history, this book provides stunning translations from the 15th century to the present day, stories from the better known—Basile and Calvino—to the lesser known—Laura Gonzenbach and Grazia Deledda (who won the Nobel Prize for literature in 1926). Canepa has mastered the fairy-tale register in a collection of texts spanning multiple regions, dialects, and historical periods. Her creative rendering of dialogue is a delight, and her aphoristic morals pack a punch. Anyone with an interest in how literature can shape identity, express cultural anxieties, and reveal our present, past, and future will profoundly appreciate this book.



## The Greatest Invention: A History of the World in Nine Mysterious Scripts

By Silvia Ferrara  
Translated by Todd Portnowitz  
Farrar, Straus and Giroux

In a highly engaging colloquial style, Silvia Ferrara in *The Greatest Invention* explores mankind's miraculous creation of written language by whisking us around the globe to marvel at hieroglyphs in Egypt, Rongorongo on Easter Island, the Phaistos Disk on Crete, stopping off along the way to ponder everything from knotted Inca quipu strings to inscribed Chinese turtle shells to modern-day emojis. Translator Todd Portnowitz matches the author's scientific rigor while also well conveying her boundless enthusiasm and sparkling wit. His skilled use of adaptation and localization bridges cultural and linguistic gaps, paving a clear, smooth footpath for us through the utterly magical world of written symbols.

# —Italian Prose in Translation Award Shortlist



## **M: Son of the Century**

**By** Antonio Scurati  
**Translated by** Anne Milano Appel  
**Harper**

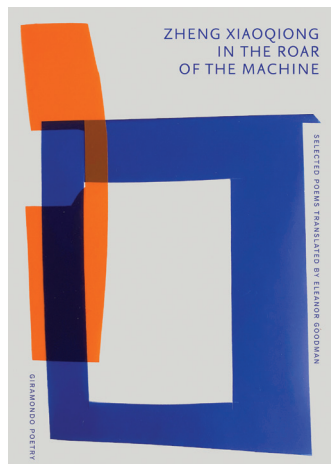
Why read novels about the abominable figures of history? It's not merely to learn about the past, but to think about the future, and even the form historical tale-telling takes. Antonio Scurati's *M: Son of the Century* is a sweeping "documentary novel" about the critical years of Mussolini's rise to power. Its translation required painstaking attention to historical detail and daunting amounts of research to render public speeches, private messages, editorials, phone transcripts, diary entries, telegrams, love letters, parliamentary addresses and more from 1919 to 1924. Translator Anne Milano Appel expertly navigates the translation of this variety of literary forms, while also capturing Scurati's powerful and compelling narration. Her translation in English is an important contribution to our understanding of documented historical events and provides food for thought about our political trajectory in the present.

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 work of Italian prose (fiction or literary nonfiction) published in the previous calendar year. Publishers and translators are invited to submit titles for consideration at the beginning of the year. For more information, visit [literarytranslators.org](https://literarytranslators.org)

# Lucien Stryk Asian Translation Prize Shortlist



Congratulations to the translators on the 2023 Lucien Stryk Asian Translation Prize shortlist! See what judges Soje, Dong Li, and Paige Aniyah Morris had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles at the ALTA46 Virtual Bookfair by scanning the QR code



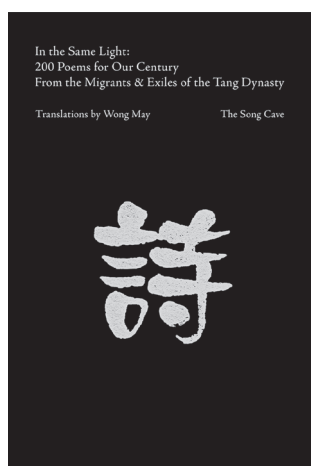
## In the Roar of the Machine

By Zheng Xiaoqiong

Translated from Chinese by Eleanor Goodman

Giramondo Publishing

*In the Roar of the Machine* is a gripping collection told in “the vocabulary of the factory and the urban village,” as translator Eleanor Goodman writes in her lucid introduction. At once brutal and tender, Zheng Xiaoqiong’s poetry offers a sharp counter to the quiet pastorals and metaphysical musings that have long dominated the landscape of Chinese poetry in translation. These poems demand to be felt in the body and dare readers not to turn away from the blood, toil, and disease therein. In Goodman’s dauntless translation, the sweat of the assembly line, the hard edges of the employee ID card, and the steel-forged struggle shaping the lives of the working-class women and migrant laborers on whom Zheng has trained an incisive eye are brought into vivid relief. Each poem here is, as Zheng writes in “Drama,” “cutting out a single thin life on the revolving machine.”



## In the Same Light: 200 Poems for Our Century From the Migrants & Exiles of the Tang Dynasty

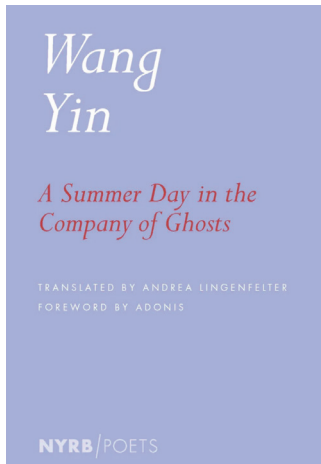
By Du Fu, et al.

Translated from Chinese by Wong May

The Song Cave | Carcanet

With an immediacy sans memory and a bracing vibrancy in new forms, *In the Same Light: 200 Poems for Our Century From the Migrants & Exiles of the Tang Dynasty* is visionarily rendered from Classical Chinese to contemporary English by the poet Wong May. These ancient poems carve out a pressing and prescient cartography of feelings, be it the keen ears of grief, “the refugees of no camp,” the petty ailments, the dour colors of war, or the long history of tears. “The question—Are we translating poetry or a poem?” asks Wong May in her informed and inspired afterword. Here, these exiled sages speak to us in our time, and we forget the language, all standing “In the light / Of one lamp.” This collection is illumination.

# —Lucien Stryk Asian Translation Prize Shortlist



## **A Summer Day in the Company of Ghosts**

By Wang Yin

Translated from Chinese by Andrea Lingenfelter

New York Review Books

In the elegant and lilting translation by Andrea Lingenfelter, *A Summer Day in the Company of Ghosts* traces the full arc of the Chinese poet Wang Yin's 40-year career, as his lines course through unspoken travails and the freeing terrain of travels and encounters. At the crossroad of romantic reveries and subtle surrealism, this cosmopolitan photographer-poet paints dreamy pictures, "fill[ing] the photo album of night": "rain-soaked / sugarcane far from the capital," "smoldering silks and satins" of October sunflowers, or the dewy butterflies "like the eyes of heaven." Nostalgic yet devoid of pathos, ineffable yet full of feeling, what Wang Yin captures is "the magnified grains of time" that slowly burn holes in the mind.

Since 2009, the Lucien Stryk Asian Translation Prize has awarded 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. Publishers and translators are invited to submit titles for consideration at the beginning of the year. For more information, visit [www.literarytranslators.org](http://www.literarytranslators.org).

# Spain-USA Foundation Translation Award Shortlist



Congratulations to the translators on the Spain-USA Foundation Translation Award shortlist! See what judges Lisa Dillman, Tiago Miller, and Gary Racz had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles at the ALTA46 Virtual Bookfair by scanning the QR code.



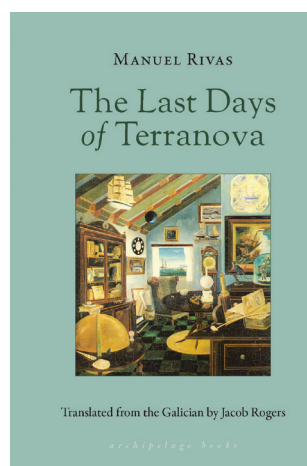
## Antagony

By Luis Goytisolo

Translated from Spanish by Brendan Riley

Dalkey Archive Press

This hefty tome, collecting for the first time in English four novels from the 70s and 80s by famed Spanish Royal Academy member Luis Goytisolo, more than meets its match in translator Brendan Riley, whose masterly command in rendering the epic sweep of its prose is everywhere in evidence. Loosely following the post-Civil War coming of age of a Catalan scion whose family sides with Franco's Nationalists, Goytisolo's tetralogy employs many of the familiar hallmarks of Modernist prose, veering from subjective realism to bildungsroman to memoir to stream-of-consciousness, all handled deftly and surely in Riley's truly impressive—even monumental—rendering. Riley displays an unmistakable talent and remarkable endurance combined.



## The Last Days of Terranova

By Manuel Rivas

Translated from Galician by Jacob Rogers

Archipelago Books

Rivas' fast-moving, non-linear novel leads the reader through an array of historical moments and geographical locations, its pages brimming with eccentric and slightly sinister characters. While the novel's narrator has his feet firmly on Galician soil, his head floats through an eclectic personal history, recounting tales of war, political repression and resistance, rock music, and recreational drug-taking in pre-Transition Spain. Rogers' flowing, lyrical translation, which never compromises Rivas' contradictions and careful lack of cohesion, is to be celebrated. What's more, Rogers' turns of phrase and rhythmic prose exude joy on every page, demonstrating how much fun he had during the process.

# —Spain-USA Foundation Translation Award Shortlist



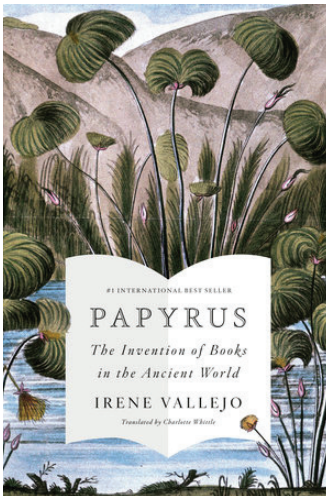
## Mothers Don't

By Katixa Agirre

Translated from Spanish by Katie Whittemore

Open Letter

*Mothers Don't*, in Katie Whittemore's stellar translation, is at once a poignant feminist commentary on motherhood, misogyny, and societal expectations through the ages; and a gripping novel about a woman writing a novel—the one we're reading—about a woman who drowned her ten-month-old twins. Was it insanity? Pure evil? "How could she?" society, the press, and the courtroom cry. Herein lie any number of answers to that question, each of them troubling our easy complacency around what it means to be a mother. Articulated in taut, vibrant prose, this book is vital, philosophical, urgent. It's a thriller, a courtroom drama, metafiction, and Whittemore handles the shifts in style and register expertly. *Mothers Don't* is unputdownable.



## Papyrus: The Invention of Books in the Ancient World

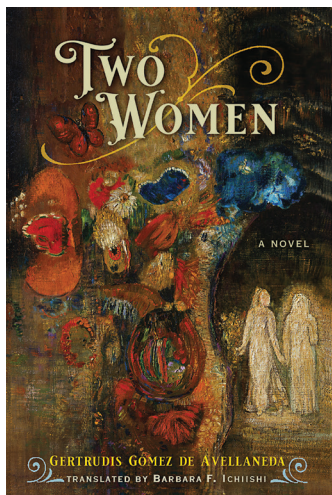
By Irene Vallejo

Translated from Spanish by Charlotte Whittle

Alfred A. Knopf

Little wonder Irene Vallejo's *El infinito en un junco*, the only nonfiction source text on the 2023 SUFTA shortlist, should boast over 50 printings in the five years since its publication. Her delightful, accessible historical study provides a grand tour de force of the origin of books in classical times. *Papyrus*, Charlotte Whittle's superb rendering, displays an erudite literacy few translators possess and an immense gift for nuanced phrasing. How else might one expect a seamless handling of registers, ranging from those in a letter from a father in ancient Egypt to his indolent son to a summary of criminal elements in Livy's Rome to a mention of *Seven Brides for Seven Brothers*? A stunning achievement.

# —Spain-USA Foundation Translation Award Shortlist



## Two Women

By Gertrudis Gómez de Avellaneda  
Translated from Spanish by Barbara F. Ichiishi  
Bucknell University Press

Gómez de Avellaneda's 1842 *Two Women* is a sweeping lyrical tale of love and lust, and a devastating diatribe against the straitjacket imposed by marriage and gender. A love triangle entangling a bold, gorgeous young Countess who throws caution to the wind, the naïve young Sevillian who enchants her, and his virtuous wife, the novel lays bare what results from female agency in 19th-century Spain, but also resonates into the present. The intricacies of the romantic register and philosophical tenor of this groundbreaking work are beautifully captured by Barbara F. Ichiishi in this fine translation, where thrillingly long, multi-clause sentences read naturally and breathlessly, embodying the characters' passion. Eschewing easy or happy endings, the novel is a joy to read; Ichiishi does a remarkable job.

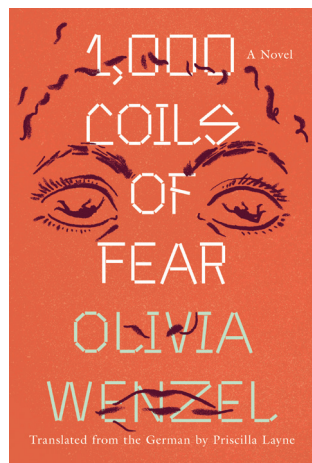


The Spain-USA Foundation Translation Award (SUFTA), inaugurated in 2022, is offered by the American Literary Translators Association in conjunction with the Spain-USA Foundation. The award recognizes translations into English of literary prose works written originally by authors of Spanish (Spain) nationality. The source language of the original text may be Spanish, Catalan, Basque, or Galician. Both translators and publishers are invited to submit titles. For more information, visit [www.literarytranslators.org](http://www.literarytranslators.org).

# National Translation Award in Prose Longlist



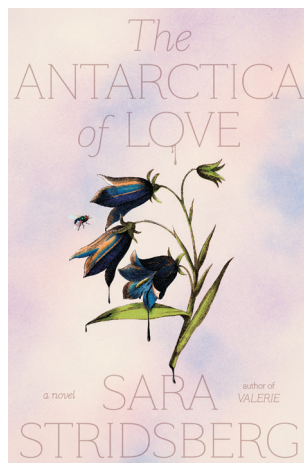
Congratulations to all the translators on the longlist for this year's National Translation Award in Prose! Featuring authors writing in eleven different languages, this year's longlist continues the prize's dedication to literary diversity in English. See what judges Natascha Bruce, Shelley Frisch, Jason Grunebaum, Sawad Hussain, and Lytton Smith 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 ALTA46 Virtual Bookfair by scanning the QR code.



## 1,000 Coils of Fear

By Olivia Wenzel  
Translated from German  
by Priscilla Layne  
Catapult

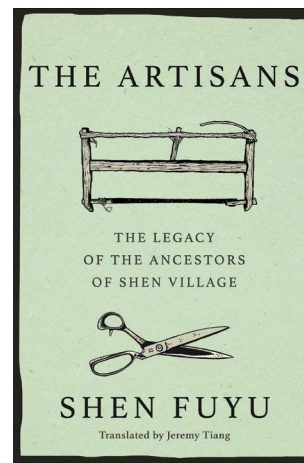
As tightly wound as its title suggests, *1,000 Coils of Fear* is a kind of double-translation, interweaving (punk) Afro-German life in communist East Germany, the hazy presence of a father in Angola, and the painful, promising lessons of Black Lives Matter in America. Layne's debut translation superbly handles the innovative formal play of Wenzel's original, bringing out the political realism in *1,000 Coils of Fear*'s surrealism: threaded through the novel are scenes where the speaker imagines herself not just inside a train station vending machine, but even becoming one with the machine and its brightly colored snacks.



## The Antarctica of Love

By Sara Stridsberg  
Translated from Swedish  
by Deborah Bragan-Turner  
Farrar, Straus and Giroux

To read *The Antarctica of Love* is to feel at the mercy of emotion: of sorrow, longing, horror, hopelessness, awe at the astonishing beauty of the writing. A nameless murdered woman lingers in this world, an unwilling witness to the mostly predictable events that occur after her death. As she attempts to untether herself, and to quiet the voices that still "[crawl] like insects in the place where [her] heart once was," she recounts her past—in particular her experiences with heroin addiction—in impossibly visceral terms. Deborah Bragan-Turner renders Stridsberg's prose in language so gorgeous it is practically iridescent.

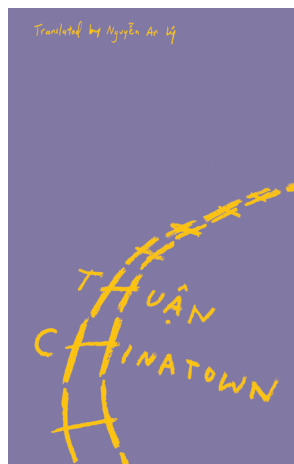


## The Artisans: A Vanishing Chinese Village

By Shen Fuyu  
Translated from Chinese  
by Jeremy Tiang  
Astra House

*The Artisans* sets us up for heartbreak going in: inevitably, we know, Shen Fuyu's rural hometown will succumb to the maw of industrialization. What comes as a surprise, however, is the cacophony of joyful detail. Jeremy Tiang's translation brilliantly captures the tenderness and wit with which Shen writes of this vanishing community and its many trials (present and historic). Tiang leads us deftly through births, deaths, political upheaval, a conspiracy theory about a depressed gardener being a clandestine cat-killer, a daredevil toad-catcher sleeping in an occupied coffin for a bet, and the perfect, hilarious braggadocio of the threat, "The person who tried to harm me is going to have so much trouble on his plate, he'll have to get a doggy bag."

# —National Translation Award in Prose Longlist



## Chinatown

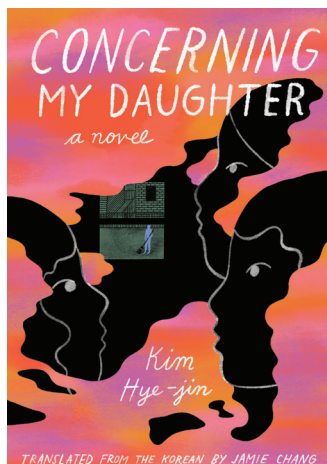
By Thuận

Translated from Vietnamese

by Nguyễn An Lý

New Directions | Tilted Axis Press

The premise of *Chinatown* promises claustrophobia: a Vietnamese woman trapped in the Paris metro by a suspect package, possibly a bomb. Thuận's novel, though, brought to us by Nguyễn An Lý's sweeping, melodic phrasing, is anything but sedentary: who knew reverie could be this fast-moving, this suspenseful? Below the surface, waiting, feeling the uneasy gaze of her fellow Parisians, our narrator travels back through her memories—of her son, of Hanoi, of his absent, longed-for father—and, in so doing, gifts us constraint's solace: that memories might bring one back to a sense of self, against all the odds.



## Concerning My Daughter

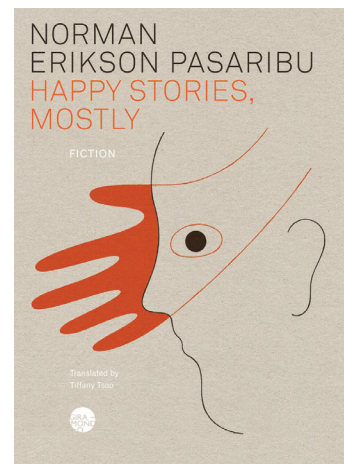
By Kim Hye-jin

Translated from Korean

by Jamie Chang

Restless Books

Jamie Chang's translation of *Concerning My Daughter* is a lapidary mapping of a woman's courage as she negotiates shifting fissures that threaten her being. Can she dissipate the darkness of shame and accept her queer daughter? How to rescue the patient she looks after from inhumane corporate eldercare? "I am standing in the middle of it all... I haven't caved in or fallen down." Kim Hye-jin's urgent tale of internal and intergenerational struggle pulls us along an unyielding topography of threshold and precipice, where love and survival are caught between what must be said, and what can't yet be.



## Happy Stories, Mostly

By Norman Erikson Pasaribu

Translated from Indonesian

by Tiffany Tsao

Giramondo Publishing | Tilted Axis Press | The Feminist Press

In this absurdist, sci-fi, short-story collection—which runs the gamut from a mother traveling to Vietnam to seek answers about her son's suicide, to a nun yearning to once more lead a life imbued with purpose—queerness is at once the anchor and a gateway to so much more. Tiffany Tsao's masterful translation, evident in how the pulsing language soars off the page, is a rhythmical yet tender pastiche of 12 scenarios wherein happiness is just out of reach. References to mysticism, popular culture, Batak folklore, queer culture, and Christianity enrich the prose, catalyzing the emergence of an inventive tapestry of hope deferred. At times somber, at times emotionally charged, *Happy Stories, Mostly* is a collection that leaves one with a tighter grasp of the human condition each time it is read.

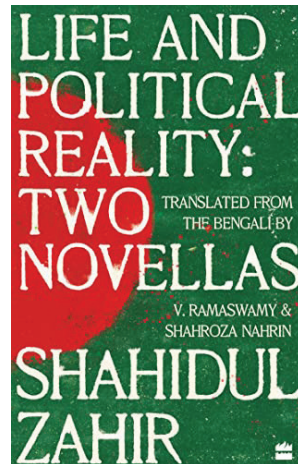
# —National Translation Award in Prose Longlist



## I'd Like to Say Sorry, But There's No One to Say Sorry To

By Mikołaj Grynberg  
Translated from Polish  
by Sean Gasper Bye  
The New Press

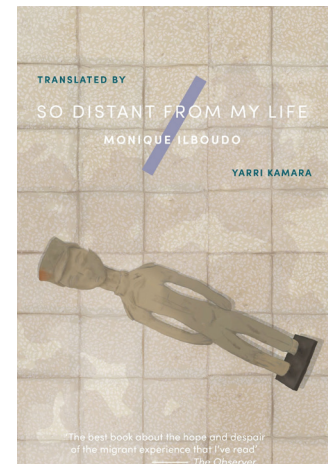
Sean Gasper Bye's crisp phrasing renders in poignant English Grynberg's tales of missed connections and disconnection. Here, whole lives seem to shift within pithy sentences—between sentences, even. These brief stories mesmerize with vignettes and short sharp phrases whose truth exceeds an all-too-neat binary of fiction/non-fiction. With a photographer's eye and a historian's gift for teasing out patterns, Grynberg tempts us into a rapprochement with our own, troubled pasts, with the parts of our pasts we most shudder to recall. To read these stories is to see humanity at its worst and yet never to lose a conviction about what we might long for.



## Life and Political Reality: Two Novellas

By Shahidul Zahir  
Translated from Bangla  
by V. Ramaswamy and  
Shahroza Nahrin  
HarperCollins India

*Life and Political Reality* recounts the Bangladesh liberation war through granular neighborhood portraiture, at turns harrowing and humorous, while the novella's mercurial temporality warns us how yesterday's banished collaborators can return as tomorrow's powerful. "Seeing the skulls arrayed over banana leaves, the people ... imagined an exquisitely woven jamdani sari ... [in which] they saw their mothers and lovers ... daughters and daughters' daughters attired." The novella *Abu Ibrahim's Death* is a sublime post-mortem of quiet, fragile ideals born in freedom's wake. V. Ramaswamy and Shahroza Nahrin's exquisite, polyphonic translation channels Shahidul Zahir's cascading Bangla, expanding and enlarging the English.

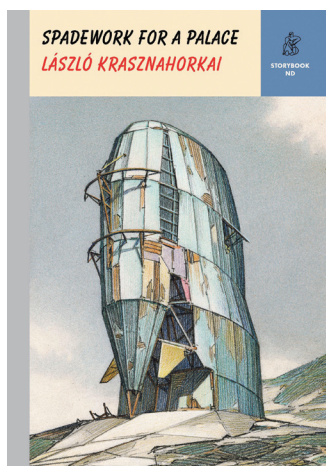


## So Distant from My Life

By Monique Ilboudo  
Translated from French  
by Yarri Kamara  
Tilted Axis Press

*So Distant from My Life* asks us to reckon with what we think about when we think about queerness, NGOs, white saviors and, perhaps most of all, what it means to leave—and then to come back, and come back, and come back again. Early on, Ilboudo's resourceful protagonist declares himself in possession of a "vagabond mind" that leaps like "a young goat released from its tether," and Yarri Kamara's translation perfectly channels this thrilling, erratic energy. Her vivid prose alternately leaps and tiptoes, like a reckless goat scaling a cliff face, immersing us in a narrative as gripping as it is precarious.

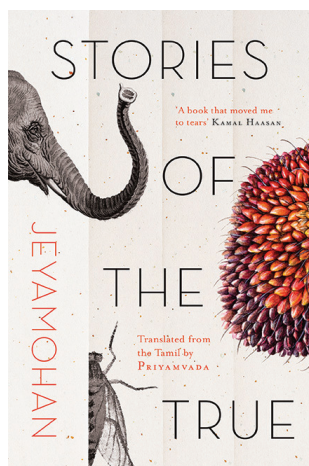
# —National Translation Award in Prose Longlist



## Spadework for a Palace

By László Krasznahorkai  
Translated from Hungarian  
by John Batki  
New Directions

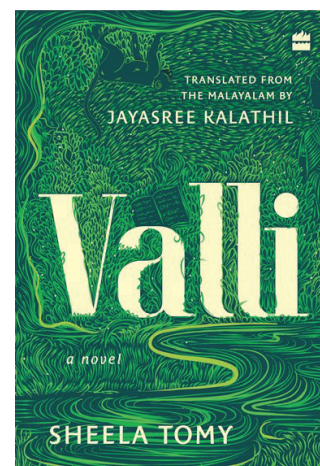
“Art,” we are told in a soaring sibilant-filled monologue by László Krasznahorkai’s narrator, an unhinged plantar fasciitis-plagued Manhattan librarian named herman melvill (not, he insists, to be confused with the upper-cased-and-ending-with-an-e author of *Moby-Dick*), “provides shade from the sweltering heat [or] splits the sky, where, in that shade’s shelter ... every single particle ... becomes something other than its surroundings.” herman melvill hatches a plan to create a Permanently Closed Library to guard this art. John Batki’s sparkling translation is a linguistic tour de force.



## Stories of the True

By Jeyamohan  
Translated from Tamil  
by Priyamvada Ramkumar  
Juggernaut

All 12 raw, deeply moving stories in this collection capture the tales of real people wrestling to find and hold on to innate goodness, desperately seeking light in the depths of darkness and striving for a higher sense of purpose and state of being. From tending to animals in a forest to begging a publisher for payment that is rightfully due, scenes are electric in nature and cinematic in feel, engraving a lasting impression on the reader. In this intimate collection—as a whole and vividly rehashed in each part—Priyamvada Ramkumar deploys a playful turn of phrase; a masterful stretching of the English language; and an incisive awareness of the barriers imposed by the politics of caste, class, and gender to lay bare disconcerting truths about human nature.



## Valli: A Novel

By Sheela Tomy  
Translated from Malayalam  
by Jayasree Kalathil  
HarperCollins India

Set in the forested mountains of northern Kerala, *Valli*—a multigenerational chronicle—is a novelized adaptation of the diary that Susan, an architect, leaves her daughter Tessa. Exploratory in form—encompassing, inter alia, letters, folk songs, and poems—the story is as much about a family and the inhabitants of Kalluvayal as it is about the proximate ancient trees, flora, and quick-flowing Kabani River. Social and cultural histories intermingle with stories of how land and people resist in the face of cruel modernity. With expert skill, Jayasree Kalathil navigates the currents of Malayalam, the scriptless Paniya and Biblical quotations; demonstrates just how elastic the English language can be; and leverages an acute appreciation for inertia in the face of unwelcome change to forge an eco-fictional tour de force for the ages.

# National Translation Award in Poetry Longlist

Congratulations to all the translators on 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. See what judges Pauline Fan, Heather Green, and Shook have to say about each of the longlisted titles, chosen from over 90 submissions, below (in alphabetical order by title). Purchase these titles at the ALTA46 Virtual Bookfair by scanning the QR code.



## Cicada

By Phoebe Giannisi  
Translated from Greek  
by Brian Sneed  
New Directions

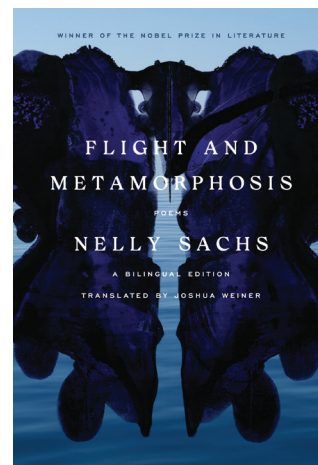
The book's first two lines—"Inside these articulations / the beginnings of language"—describe the poet and translator's achievement in this formally diverse but coherent collection whose titular insect recurs throughout. Sneed's translations of Giannisi's prose poems, entirely devoid of punctuation, exhibit his skill at precise pacing, using both syntax and sound. The poet's sparse lyrics find a welcome home in Sneed's pithy English, which also serves his longer excursions into etymology and philosophy.



## claus and the scorpion

By Lara Dopazo Ruibal  
Translated from Galician  
by Laura Cesarco Eglin  
co·im·press

Underlying claus and the scorpion is an acute sense "of how power is exercised, of vital vulnerability, of having nowhere to take refuge," suggesting the precarious situation of the Galician language and identity against a hegemonic culture. Deftly rendered into English by Laura Cesarco Eglin, these poems move with a disquieting viscosity, like the arthropods, gastropods, and insects that inhabit (and attack) the bodies of the text and its narrator: "strewn across the floor my eyes, the scorpion, the insects, hunger / the glass. the desire to ravish. to transcend. the tear." The hypnotic language takes us on a dance of death through elemental emotions—violence and fear, the inability to speak, and the futility of seeking a casa matriz (safe haven and womb).

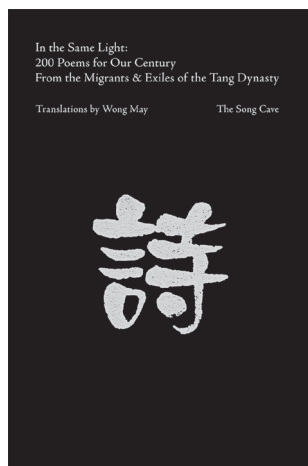


## Flight and Metamorphosis

By Nelly Sachs  
Translated from German  
by Joshua Weiner with  
Linda B. Parshall  
Farrar, Straus and Giroux

Joshua Weiner's formidable translations reveal Nelly Sachs as a powerful visionary poet, transcending her revered reputation as a "Holocaust poet." *Flight and Metamorphosis* is a collection "where mystical artifice and natural objects join; where biblical prophecy and individual vision fuse; where concrete images transform with surrealistic fluidity..." Weiner grapples throughout with the sense of Geheimnis—the mystery, the secret, the deep dark yearning for home—at the heart of Sachs' poetry. Without leaving the body, Sachs illuminates the world anew through her inner language of ciphers, at once universal and deeply personal: "Who dies / here last / will carry the grain of sun / between his lips / will thundercrack the night / in death-throe rot."

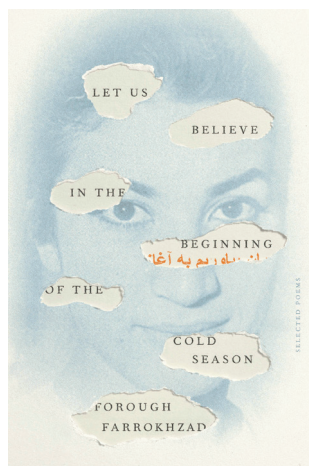
# —National Translation Award in Poetry Longlist



## In the Same Light: 200 Poems for Our Century from the Migrants and Exiles of the Tang Dynasty

By various authors  
Translated from Chinese  
by Wong May  
The Song Cave | Carcanet

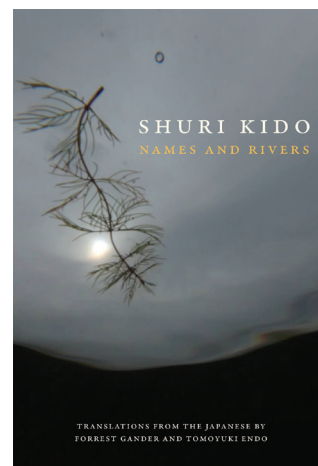
"Lifting my head / I see the moon, // Looking down / I remember home." So ends the iconic Li Bai poem, here titled "Night Thoughts" by translator Wong May, who observes in her afterword, "The moon was not banal in the Tang Dynasty. In poetry it was primarily the exile's moon." Through the assembled poems, which glimmer in the light of Wong May's poetic mind, and her capacious, inventive essay, she traces (with the help of an erudite rhinoceros) a history and poetics of Tang "poetry against barbarism," while also commenting on its translation history and the relevance of the assembled poems to our time of climate emergency and war, and mass displacement and migration.



## Let Us Believe in the Beginning of the Cold Season

By Forough Farrokhzad  
Translated from Persian  
by Elizabeth T. Gray, Jr.  
New Directions

Forough Farrokhzad's status as the most iconic and influential Iranian woman poet of the 20th century poses a particular challenge to a translator seeking to reach the person beyond the myth. Elizabeth T. Gray, Jr.'s limpid translations render Farrokhzad's poems into effortless English, offering the reader a palpable sense of the poet's defiance and intensity, vulnerability and simplicity. In this selection of 40 poems, Gray masterfully carries over "the recursive imagery and music, the stark vision, the allusive range, the unerring control over syntax and lineation" that she encountered in the title poem: "Let us believe in the beginning of the cold season / Let us believe in the ruined gardens of the imagination / in the scythe hanging upside down and idle / and the incarcerated seeds..."

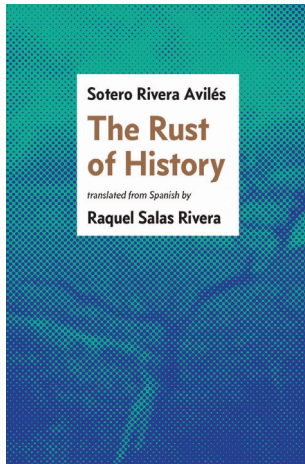


## Names and Rivers

By Shuri Kido  
Translated from Japanese  
by Tomoyuki Endo and Forrest Gander  
Copper Canyon Press

Tomoyuki Endo and Forrest Gander's meticulous collaborative translations succeed at embracing the ambiguities and retaining the ear-catching strangenesses of this career-spanning selection of work by Japan's "far north poet." Kido's work converses with Eliot and Pound, whom he has translated into Japanese, as well as the "crossed streams" of contemporary Japanese and US American poetry to follow. A deep knowledge of traditional Japanese culture and historical references permeates the poems without outweighing their lyricism and their grounding in the body, whose senses, sharp enough to observe transparent vases, often flirt with synesthesia.

# —National Translation Award in Poetry Longlist



## The Rust of History

**By** Sotero Rivera Avilés  
**Translated from Spanish**  
**by** Raquel Salas Rivera  
**Circumference Books**

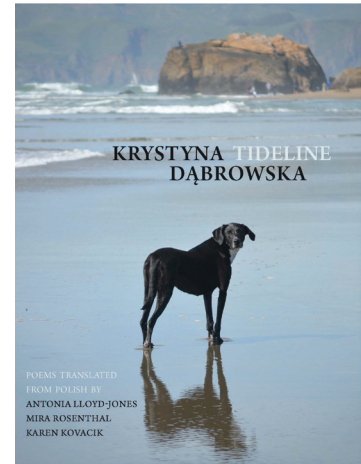
Raquel Salas Rivera introduces an essential Black voice associated with the generation of mid-century Puerto Rican poets known as the Guajana Group, a wounded veteran of the Korean War who “wrote openly about his disabilities, delved into the seldom described experiences of post-war reverse migration, and left a record of regionalisms from a world that no longer exists.” Sotero Rivera Avilés was also Salas Rivera’s grandfather, and the poet-translator’s intimate knowledge of Rivera Avilés’ life, personal language, and their “shared sadness at coming back to a world that seems forever altered by outside forces” shine through in the resulting English-language poems.



## The Threshold

**By** Iman Mersal  
**Translated from Arabic**  
**by** Robyn Creswell  
**Farrar, Straus and Giroux**

Robyn Creswell writes that the poet Iman Mersal, “Egypt’s—indeed, the Arab World’s—great outsider poet” finds her politics “not in the public square or at the checkpoint, but rather in the realm of sexual relations, commonplace idioms, and hierarchies of power that are more durable because mostly unacknowledged.” It is in his straightforward, lyrical rendition of such scenarios that the translator succeeds. An abiding skepticism animates *The Threshold*, of collective identities, political mobilization, modernization, family relations, and much more. In the title poem, “one long-serving intellectual screamed at his friend / When I’m talking about democracy / you shut the hell up.” “CV,” which catalogues the conspicuous absence of wasted days and empty hours, ends by defining the vita’s relationship to life itself as “proof that the one who lived it / has cut all ties to the earth.”



## Tideline

**By** Krystyna Dąbrowska  
**Translated from Polish**  
**by** Karen Kovacik, Antonia Lloyd-Jones, and Mira Rosenthal  
**Zephyr Press**

*Tideline*, Polish poet Krystyna Dąbrowska’s finely observed English-language début, is translated with clarity and force by Karen Kovacik, Antonia Lloyd-Jones, and Mira Rosenthal. In “Genizah,” the poet remembers her failed “first song of songs,” invoking a synagogue’s genizah, a “storeroom of writings / too flawed to be used / but containing the name of God.” Later, she unearths her old attempt, in which love is a different kind of textual enclosure: “I cannot write we, not unless we / is a bracket for the two of us, the room in which we sleep, from which we’re trying to drive out a hornet.” As Rosenthal writes in her afterword, Dąbrowska’s “careful attention to tangible detail functions as a portal into the intangible and ineffable.”

# —National Translation Award in Poetry Longlist



## Underfoot

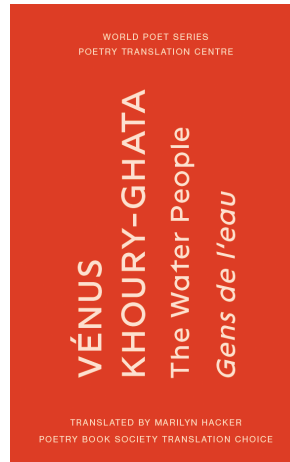
By Niillas Holmberg

Translated from Northern Sámi

by Jennifer Kwon Dobbs  
and Johanna Domokos

White Pine Press

Niillas Holmberg's *Underfoot* is something more than a book of poetry. It is a textual-visual journey into the topography of language, memory, symbolism, loss, forced assimilation, and resilience of the Sámi Indigenous people. Composed in Holmberg's mother tongue of Northern Sámi, the untitled poems appear against undulating illustrations by Sámi artist Inga-Wiktoria Pâve. Drawing on the "joik" chants of his people, Holmberg renews primordial oral traditions with his distinctive contemporary voice. In the expert hands of translators Johanna Domokos and Jennifer Kwon Dobbs, Holmberg's poetry comes to life in a language at once earthy and esoteric, returning us to ancient rhythms reverberating with the urgency of our time: "Time to return to the feet / Underfoot there's a drum / skin carved with human letters."



## The Water People

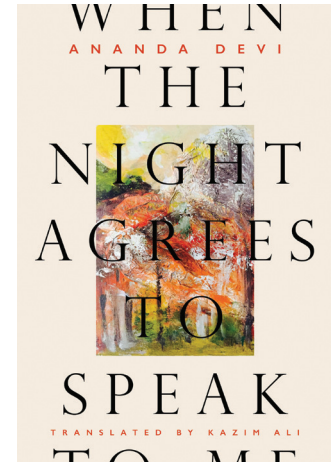
By Vénus Khoury-Ghata

Translated from French

by Marilyn Hacker

Poetry Translation Centre

Lebanese-French author Vénus Khoury-Ghata invents a fabulist realm, lyrically rendered by Marilyn Hacker, a village where daily life plays out among the "water people," their words and silences, and feathers, fire, wolves, bees, and, crucially, trees. Hacker locates the village, in part, in Khoury-Ghata's mother's village of Bcharré, and notes the way "Lebanese Arabic, with its own history, its music, its proverbs" infuses Khoury-Ghata's French. The long poem's vivid and unvarnished dream world poignantly signals to our climate crisis: "if you step on the stream's foot it will make the ocean's / water level rise the shamaness had said / and no one contradicted her."



## When the Night Agrees to Speak to Me

By Ananda Devi

Translated from French

by Kazim Ali

Phoneme / Deep Vellum

In *When the Night Agrees to Speak to Me*, the night speaks "with a blade / That slices / Into the places of certainty." Mauritian writer Ananda Devi, a major figure in Indian Ocean letters, considers how language perpetuates or resists abuses of power; without poetry, words can "die a slow death," "squandering our voices our votes our convictions." Kazim Ali's musical and somehow intimate performance of Devi's work brings forth a vital poetry in English, "words that do what words are supposed to do that is to say sowing doubt and harvesting nonsense whipping up passions and extending the thrill folding infinity in quarters and scratching at the surface all this yes yes."

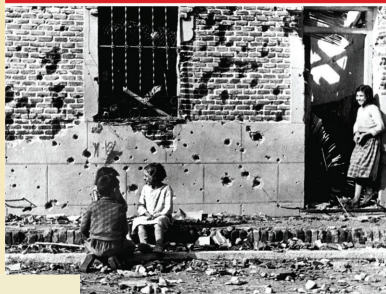
Books eligible for the 2023 National Translation Awards in Poetry and Prose were titles published anywhere in the world in the previous calendar year (2022) in English translation. Publishers are invited to submit titles for consideration at the beginning of the year; book selection is based on the quality 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](http://www.literarytranslators.org).



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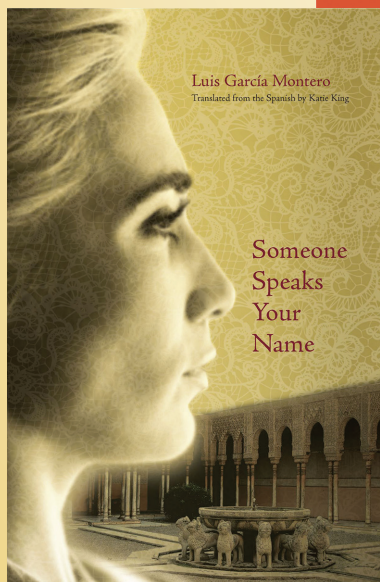
Luis García Montero

*Translated by Katie King*

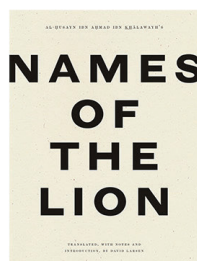
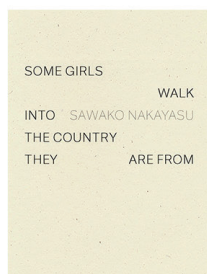
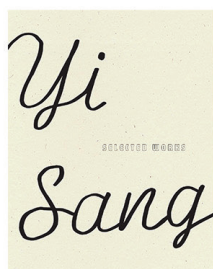
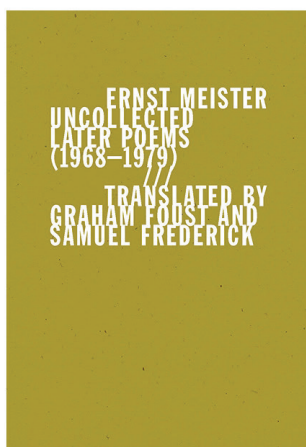
“García Montero is among Spain’s most beloved and admired writers. This potent, rueful tale of coming of age—beautifully transformed into English in Katie King’s skilled, appreciative, and committed translation—is the first of his many works to appear in English.”—Esther Allen, translator of Antonio Di Benedetto’s *Zama*

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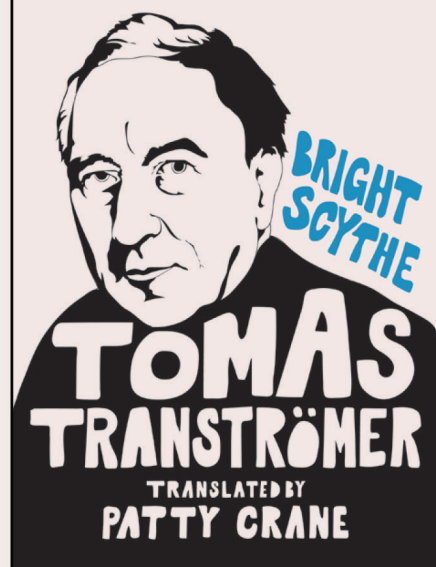
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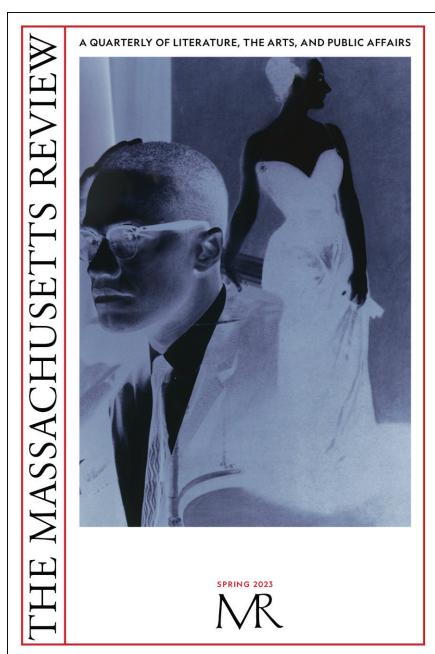


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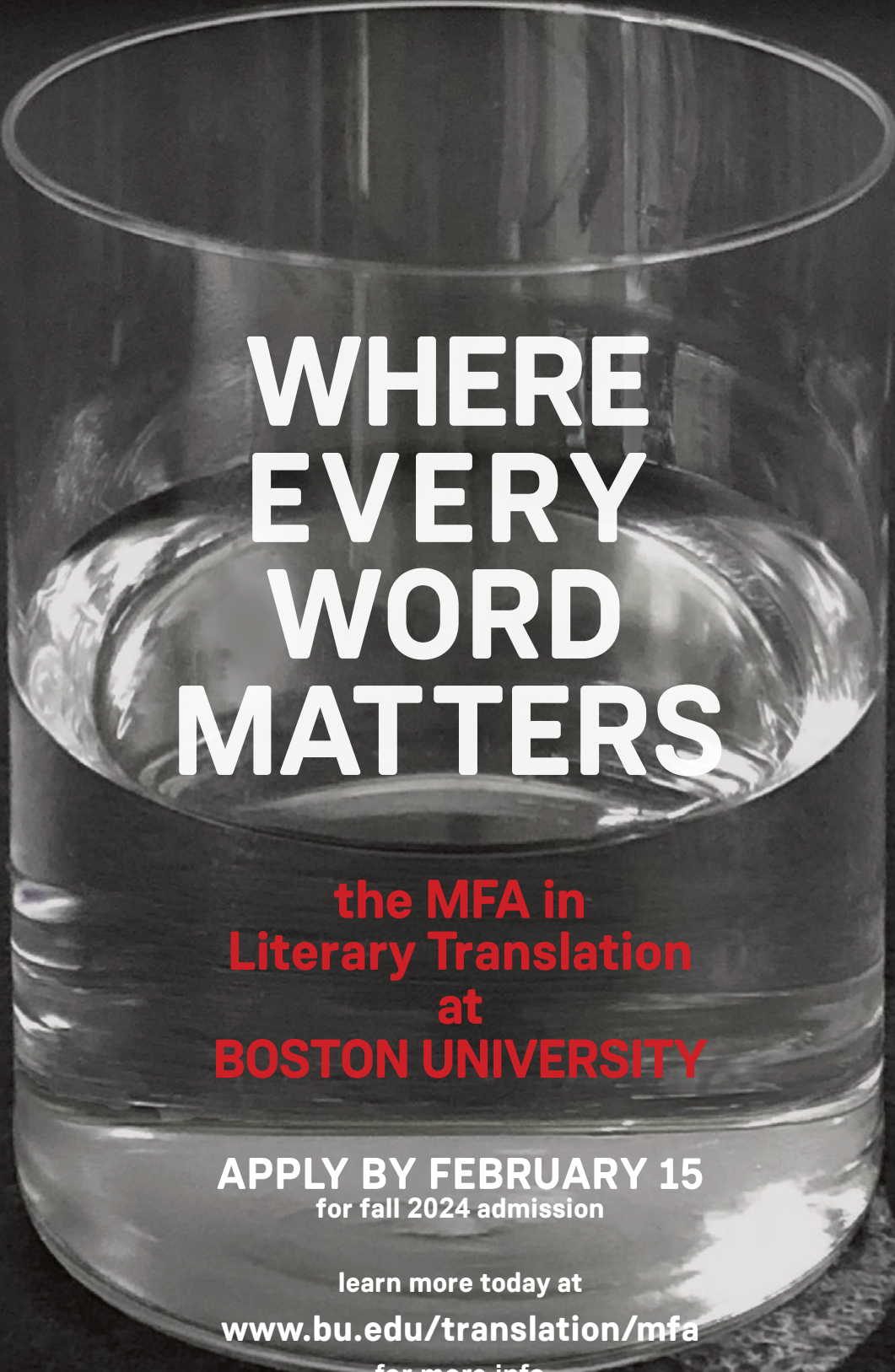
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# ALTA46 Participant Bios

**Kareem James Abu-Zeid** is a translator, editor, writer, teacher, and scholar who works across multiple languages. As an acclaimed translator of Arabic literature, he works to introduce the writings of Arab poets and novelists to a broad audience, seeking to promote Arabic literature in the US and around the world.

**Edith Adams** is a PhD Candidate in Comparative Literature at the University of Southern California and an alumna of Bread Loaf and the Banff International Literary Translation Centre. She is currently translating the Mapuche-Chilean poet Daniela Catrileo, and her translations have appeared in *Guernica*, *New England Review*, *Latin American Literature Today*, *Words Without Borders*, and elsewhere.

**Kanika Agrawal** is a mad, queer, diasporic Indian writer of multilingual texts. She is Hybrid/Nonfiction Managing Editor at *Foglifter* and Fiction Editor at *khōréō*. Her work appears in *BAX 2020*, *Black Warrior Review*, *FOLDER*, and elsewhere. She has been awarded residencies by Djerassi, Hedgebrook, MacDowell, and VSC. You can find her at [www.antiquarkic.com](http://www.antiquarkic.com).

**Aron Aji** is the Director of University of Iowa's MFA in Literary Translation and was President of ALTA from 2016-19. A native of Turkey, he has translated works by Murathan Mungan, Elif Shafak, Latife Tekin, and others, including Bilge Karasu's *The Garden of Departed Cats*, (2004 National Translation Award); and *A Long Day's Evening* (NEA Literature Fellowship; shortlist PEN Translation Prize).

**Jahidul Alam** is a doctoral candidate at the University of Louisiana at Lafayette focusing on the intersection of racial, colonial, and ecological binaries in Early Modern English literatures. He also writes poems and does literary translations. Some of his translations were featured in different Bangladeshi literary journals.

**Miguel Albero** is the Cultural Counselor of the Embassy of Spain in the US. As a diplomat, he has represented Spain in different positions, both internationally (i.e. Ambassador to Honduras) and in Spain, in many cultural positions, such as Director of Cultural and Scientific Relations at AECID. He has also forged a successful literary career, publishing several essays, fiction, and poetry books.

**Nuria Alishio-Caballero** is a PhD student in Hispanic Literatures and Cultures at Indiana University Bloomington with a specialization in Catalan literature. She is interested in translation from Catalan, particularly 20th-century poetry, such as the work of Maria-Mercè Marçal.

**Esther Allen** is a National Translation Award-winning translator from Spanish. She teaches in the French and Hispanic & Luso-Brazilian programs at The Graduate Center (CUNY) and Baruch College in New York.

**Elina Alter** is a writer and translator. Her work appears in *The Los Angeles Review of Books*, *BOMB*, *The Paris Review*, *The New England Review*, and elsewhere. She is Editor of *Circumference*, a journal of translation and international culture.

**Stine An** is a poet, translator, and performer based in New York City. Her work has appeared in *Fence*, *Best American Experimental Writing 2018*, *World Literature Today*, and elsewhere. She holds an MFA in Literary Arts from Brown University and is the recipient of fellowships and grants from PEN America, The Poetry Project, and ALTA.

**Amanda L. Andrei** is a playwright, literary translator, theater critic, and community archivist residing in LA by way of Virginia/Washington DC. She writes epic, irreverent plays that center the concealed, wounded places of history and societies from the perspectives of diasporic Filipina women, and she co-translates from Romanian into English with her father.

**Jeffrey Angles** is a poet, translator, and professor at Western Michigan University. His translations of socially engaged, feminist, and queer writers have won numerous awards. His collection of original Japanese-language poetry won the prestigious Yomiuri Prize for Literature, an honor accorded only a few non-native speakers in the award's history.

**Swati Anwesha** is a third-year Literature PhD student at UTD. Her interests include the South Asian Diaspora (specifically the Indian Diaspora and the works of Jhumpa Lahiri) and Translation Studies. She attempts to translate works from Odia to reconnect with her native culture and help keep the literature alive.

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# ALTA46 Participant Bios

**Diana Arterian**'s work has been recognized with fellowships from the Banff Centre, Caldera, Millay, Vermont Studio Center, and Yaddo. Her translations of Afghan poet Nadia Anjuman's poetry collaboratively done with Marina Omar have been published in *Apogee*, *Asymptote*, *Brooklyn Rail*, *International Poetry Review*, *North American Review*, *Poet Lore*, and others.

**Brian Baer** translates from Russian. He teaches at Kent State University and is the founding Editor of *Translation and Interpreting Studies*. Along with his dozens of translations ranging from Russian fiction to translation theory, his publications include *Translation and the Making of Modern Russian Literature*, and *Other Russias: Homosexuality and the Crisis of Post-Soviet Identity*.

**Jordan Barger** is a translator currently in the Literary Translation program at The University of Iowa. Published translations can be found in *Poetry Magazine*, *The Brooklyn Rail*, *Poetry Review UK*, *FENCE*, *Circumference*, and elsewhere. Jordan has twice attended BCLT's Summer School program, first for Norwegian with Kari Dickson and Mona Høvring, and second for Danish with Paul Russell Garrett and Alen Mešković.

**Kaveh Bassiri** is an Iranian American writer and translator. His translations are in *Essential Voices: Poetry of Iran and Its Diaspora* (2021), *Chicago Review*, *The Common*, *Denver Quarterly*, *The Massachusetts Review*, *Two Lines*, *Guernica*, and *World Literature Today*. Bassiri received a 2022-2023 Tulsa Artist Fellowship and a 2019 translation fellowship from the National Endowment for the Arts.

**Curtis Bauer**'s most recent poetry collection is *American Selfie*. His translations of contemporary Spanish-language literature include María Sánchez's *Land of Women* (Trinity University Press, 2022), Clara Muschietti's *This Could Take Some Time* (Eulalia Books, 2022) and Fabio Morábito's *Mothers and Dogs* (Other Press, 2023). He teaches at Texas Tech University and lives in Spain and Texas.

**Subhashree Beeman** holds an MA in Translation from The Open University, UK. She works from Tamil, French, and Spanish to English and has been a commercial translator for the last ten years. Her work has been published in both print and online magazines like *The White Review*, *Prop(r)se Magazine*, etc. The sample translations of the novel *Ghetto* have been well received by the Indian publishers. She lives in Minnesota with her family.

**Steve Bellin-Oka** is a poet and translator of contemporary Mexican writers. His translations appear in *Latin American Literature Today* and the *Yale Review*, among other publications. His own poems have been awarded the Vassar Miller Prize. He is currently a Tulsa Artist Fellow.

After a few years with a Montréal-based translation firm, **Myriam Caron Belzile** joined the publishing industry in 2008, first at Éditions Québec Amérique, then as Editorial Director of Éditions XYZ, a title she's held since 2018. Through the years, she has worked on all kinds of books and even a few companion apps with authors, illustrators, linguists, translators and other artists of various ilk.

**Susan Bernofsky** is the prizewinning translator of works by Robert Walser, Yoko Tawada, Jenny Erpenbeck, Uljana Wolf, Franz Kafka, Hermann Hesse, and Thomas Mann. A Guggenheim, Cullman, and Berlin Prize fellow, she teaches literary translation at the Columbia University School of the Arts.

**Don Bogen** is the author of five books of poetry, most recently *Immediate Song* (Milkweed, 2019), and the translator of *Europa: Selected Poems of Julio Martínez Mesanza* (Diálogos, 2016). An Emeritus Professor at the University of Cincinnati, he serves as Editor-at-large for *The Cincinnati Review*. His website is [www.donbogen.com](http://www.donbogen.com).

**Daniel Borzutzky**'s poetry collections include *Written After a Massacre in the Year 2018*, and *The Performance of Becoming Human* (2016 National Book Award). His translation of Paula Ilabaca Nuñez's *The Loose Pearl* received the 2022 PEN Award for Poetry in Translation. His translation of Galo Ghigliotto's *Valdivia* received ALTA's 2017 National Translation Award. The son of Chilean immigrants, Borzutzky's work often addresses immigration, worker exploitation, political corruption, and economic disparity.

A native of Toronto, Canada, **Peter Bottéas** holds a master's degree in Translation from the Université de Montréal and worked for many years as a translator, revisor, and editor in Québec. After a 20-year detour as a psychotherapist in Boston, he recently returned to one of his first loves, literary translation.

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# ALTA46 Participant Bios

**Conor Bracken**, a US-born poet and translator, is the author of *Henry Kissinger*, *Mon Amour* and *The Enemy of My Enemy is Me*, and the translator of Mohammed Khaïr-Eddine's *Scorpionic Sun* and Jean D'Amérique's *No Way in the Skin Without This Bloody Embrace* (a finalist for the 2023 PEN Award for Poetry in Translation). He teaches at the Cleveland Institute of Art.

**Lisa Rose Bradford**—poet, translator, singer-songwriter, and rancher—is Professor Emerita of Comparative Literature at the Universidad Nacional de Mar del Plata, Argentina. National Translation Award recipient, she is presently working on a sixth collection of Juan Gelman's verse, *In Foreign Rain*.

**Lauren Brazeal Garza** is a PhD candidate in Literature at UT Dallas. Her published poetry collections include *Gutter*, which chronicles her homelessness as a teenager, and her recent creative work includes an epistolary novel that features fictional interviews with Texan ghosts. She is currently collecting and translating the memories of elders in the Waorani Nation of Amazonian Ecuador.

**Joseph Brockway** is a poet, translator, and Spanish professor at Tunxis Community College in Farmington, CT. He holds a PhD in Studies of Literature and Translation from the University of Texas at Dallas. He translated *Isla cofre mítico* by Spanish surrealist Eugenio F. Granell. His translations of poems from *Las mujeres no hablan así* by Nemir Matos Cintrón have appeared in print and online.

**Katherine (Katie) Brown** is Associate Professor of Spanish and Chicano Studies at Colorado State University Pueblo. Her research focuses on the intersections and interactions between original works, translations, and cultural imaginaries. Other areas of interest include translating poetry and essays, translation in the classroom, open educational resources (OER), and project-based learning.

**Bo-Elise Brummelkamp** is a Dutch-English translator based in Scotland. She began her career in translation after finishing her English Language and Literature degree in 2020. As a 2023 ALTA mentee, she is translating the novel *Hina* by emerging Dutch author Lotte Kok, under the guidance of David McKay.

**Clara Burghilea** is a Romanian-born poet and translator with an MFA in Poetry from Adelphi University. Recipient of the Robert Muroff Poetry Award, her poems, and translations appeared in *Ambit*, *Waxwing*, *The Cortland Review*, and elsewhere. Her second poetry collection *Praise the Unburied* was published in 2021 with Chaffinch Press. She is Review Editor at *Ezra*, *An Online Journal of Translation*.

**Savannah Butler** is a poetry MFA candidate at Boise State. Her poetry focuses on the human connection with nature, and she writes out of a zest for life. She is drawn to translating French poetry and is currently working on translating a book of Gerard Nerval's collected works.

**Jennifer Cantrell-Sutor** is a third-year Humanities PhD student pursuing a degree in Genocide and Human Rights Studies. Her dissertation topic focuses on the Porrajmos (Romani Holocaust) and the translation of Holocaust Literature from German to English. She is interested in the intersection of Holocaust Studies and Translation Theory, and their disparate approaches to translating Survivor memoirs.

**Nancy Naomi Carlson**'s translation of Khal Torabully's *Cargo Hold of Stars: Coolitude* (Seagull) won the 2022 Oxford-Weidenfeld Translation Prize. Her second full-length poetry collection, as well as *Delicates*, her co-translation of Wendy Guerra, were noted in *The New York Times*. She serves as Translations Editor for *On the Seawall*.

**Laura Cesarco Eglin** is the translator of *claus and the scorpion* by Lara Dopazo Ruibal, (co-im•press), longlisted for the 2023 PEN Award in Poetry in Translation. Her translation of Hilda Hilst's *Of Death. Minimal Odes* (co-im•press) won the 2019 Best Translated Book Award. She translates from Spanish, Portuguese, Português, and Galician. Cesarco Eglin is Publisher of Veliz Books.

**Ray Chandrasekara** is Associate Professor of Humanities and Social Sciences at Albany College of Pharmacy and Health Sciences.

**Jamie Chang** is Lecturer at the Translation Academy at Literature Translation Institute Korea and the Graduate School of Translation and Interpretation at Ewha Womans University. She has translated *Kim Ji-young, Born 1982* by Cho Nam-joo and *Concerning My Daughter* by Kim Hye-jin.

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**Bonnie Chau** is the author of the short story collection *All Roads Lead to Blood*. She has received fellowships from Kundiman, Vermont Studio Center, Millay Colony, Black Mountain Institute, and the Stadler Center. She edits at *4Columns*, *Public Books*, and *the Evergreen Review*; teaches at Columbia and Fordham; and serves on the boards of ALTA and Art Farm Nebraska.

**Vitaly A. Chernetsky** is Professor of Slavic Languages and Literatures at the University of Kansas. He has been translating poetry, fiction, nonfiction, and scholarly writing from Ukrainian and Russian into English, from Ukrainian into Russian, and from Russian into Ukrainian since the early 1990s.

**Odile Cisneros** is Professor in the Dept. of Modern Languages and Cultural Studies at the University of Alberta. A translator and critic, she has published essays and translated the work of modern and contemporary poets, including Jaroslav Seifert, Vítězslav Nezval, Ramón Gómez de la Serna, and Haroldo de Campos, among others. She created *ecopoesia.com*, an anthology of environmental poetry.

**Chris Clarke** is a translator of French and Spanish, including books by Raymond Queneau, Éric Chevillard, and Julio Cortázar. He was awarded the French-American Foundation Translation Prize in 2019 for his translation of Marcel Schwob's *Imaginary Lives*. He is Visiting Assistant Professor of Translation Studies at the University of Connecticut.

**Dick Cluster**, a writer of detective novels and history books and a Spanish-English translator of fiction and nonfiction from Cuba and elsewhere in Latin America and Spain, is based in Oakland, CA. Publishers of these books have included City Lights, Penguin, Beacon Press, South End Press, Palgrave-MacMillan, St. Martin's Press, Cubanabooks, Harvard, and SUNY and U of Cal presses, and more.

**Jessica Cohen** is an independent translator of contemporary Hebrew fiction and other creative work. She has translated major Israeli authors including Amoz Oz, Etgar Keret and Ronit Matalon, and shared the Man Booker International Prize with David Grossman in 2017. She has received NEA and Guggenheim fellowships.

**Madeleine (Mindl) Cohen** is academic director of the Yiddish Book Center in Amherst, MA, where she directs the Yiddish translation fellowship and is Translation Editor of the Center's online translation series. Mindl is also Visiting Lecturer in Jewish Studies at Mount Holyoke College and President of the Board of Directors of *In geveb: A Journal of Yiddish Studies*.

Dr. **Sonia Colina**'s areas of expertise are Spanish phonology and Translation Studies (translation in language teaching, translation pedagogy, translation quality and translation in health care and research). She serves as Director for the National Center for Interpretation and is a founding member and Past President of the American Translation and Interpreting Studies Association (ATISA).

**Isabella Corletto** is a Guatemalan literary translator from Spanish and Italian. Her translations include Amalia Andrade's *Things You Think About When You Bite Your Nails* and work in the *Cincinnati Review*, *LALT*, the *Arkansas International*, and elsewhere. She is the recipient of a 2023 PEN Translation Grant for Italian Literature.

**Sean Cotter** is a translator of Romanian literature and professor of translation studies at the University of Texas at Dallas. His most recent translation is Mircea Cărtărescu's *Solenoid* (Deep Vellum, 2022).

**Christina Daub**'s work has been published in several journals and anthologies, including *Kenyon Review* and *180 More: Extraordinary Poems for Every Day*, edited by Billy Collins. She has translated the poetry of Blanca Wiethüchter, Friederike Mayröcker, and Hilde Domin. She cofounded *The Plum Review* and taught Creative Writing at George Washington University.

**Soleil David** is a poet and translator. An alumna of the Bread Loaf Writers' Conferences, Community of Writers, VONA, and the PEN America Emerging Voices Fellowship, her awards include Money For Women/Barbara Deming Fund, ALTA's Peter K. Jansen Memorial Travel Fellowship, and the Don Carlos Palanca Memorial Awards for Literature. She is Senior Editor for Translation at *The Margins*.

**Marissa Davis** is a writer and translator from Kentucky. Her translations from French have been published in *The Common*, *American Chordata*, *The Offing*, and other journals. She has served as Translations Editor for *Washington Square Review* and *Four Way Review*. She holds an MFA in Poetry from New York University. She is a 2023 ALTA mentee.

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# ALTA46 Participant Bios

**Minda Dettman** is the Sponsored Projects and Award Coordinator for the University of Arizona's College of Humanities. She has worked on both private foundation and federal grants related to language learning, translation, and interpretation, and is fluent in Japanese.

**Arwen Dewey**, CT, is a Seattle-based singer and actor, and a French>English translator specializing in marketing and the arts. She performs in musicals, fringe theater, and a cappella quartets, and sings her translations of international jazz standards with The Victor Janusz Band and at the ATA Conference After Hours Café. [arwendewey.com](http://arwendewey.com).

**Tenzin Dickie** is a writer, translator, and editor. She is the editor of *Old Demons, New Deities: 21 Short Stories from Tibet* (OR Books, 2017) and *The Penguin Book of Modern Tibetan Essays* (Penguin India, 2023). She is Managing Editor of the *Journal of Tibetan Literature*.

**Lisa Dillman** translates primarily Spanish-language fiction and teaches at Emory. She has won numerous awards for her work and been a National Book Award Finalist in Translated Literature. Writers she translates include Pilar Quintana, Yuri Herrera, Graciela Mochkovsky, and Alejandra Costamagna. She *really* hopes to translate Cristina Cerrada's trilogy.

**Jeffrey Diteman** is a literary scholar and translator working in French, Spanish, and English. His translation of *The Anarchist Who Shared My Name* by Pablo Martín Sánchez was published in 2018 by Deep Vellum. He is currently translating the writing of Colombian author Amalia Posso Figueroa.

**Arthur Malcolm Dixon** is co-founder, lead translator, and Managing Editor of *Latin American Literature Today*. His work has appeared in *Asymptote*, *International Poetry Review*, *Kenyon Review*, *Literary Hub*, *Words Without Borders*, and *World Literature Today*. He works as an interpreter in Tulsa, Oklahoma.

**Nathan H. Dize** is Assistant Professor of French at Washington University in Saint Louis, a literary scholar, and a translator of French Caribbean literature. He is the translator of three Haitian novels: *The Immortals* by Makenzy Orcel (SUNY Press 2020), *I Am Alive* by Kettly Mars (UVA Press 2022), and *Antoine of Gommiers* (Schaffner Press 2023).

**Boris Dralyuk** is the author of *My Hollywood and Other Poems* and the translator of Isaac Babel, Andrey Kurkov, and other authors. He is Associate Professor of English and Creative Writing at the University of Tulsa and won the 2022 Gregg Barrios Translation Prize from the NBCC.

**Sébastien Dulude** is the Editorial Director of Éditions La Mèche, an imprint of Groupe la courte échelle. La Mèche describes itself as a creative melting pot of bold, contemporary literature. A literary critic with a PhD in Literature from the University of Québec Trois-Rivières, Sébastien is also a noted performance poet, and is the author of three published collections of poetry.

A fledgling translator and an incorrigible reader, **Josh Dunn** holds an MFA in Literary Translation from Boston University. He works from Spanish, with a particular interest in contemporary Latin American prose. His work has appeared in *Exchanges*, and *Weaving the Darkness* (*Tejer la oscuridad*), his first book-length translation, is under consideration at Swan Isle Press. He lives in Mexico City.

**Kristin Dykstra** translated Amanda Berenguer's *The Lady of Elche* (2023). She is principal translator of *The Winter Garden Photograph* by Reina María Rodríguez, Winner of the 2020 PEN Award for Poetry in Translation. Her new scholarly work is forthcoming in *The Cambridge History of Cuban Literature*. Other new writing appears in *Almost Island*, *Lana Turner*, *Guernica*, *Astra*, *Chicago Review*, and *Rialta*.

**Helga Edström** is a translator from Stockholm, Sweden and a 2023 ALTA mentee. She studied Politics at Mount Holyoke College and has since then split her time between Massachusetts, New York City, and Stockholm. With her mentor, Kira Josefsson, she is translating *The Yard* by Kristian Lundberg from Swedish.

**Gina Elia** translates from Mandarin Chinese into English. She is currently partnering with the Collegium Institute at the University of Pennsylvania to translate *The Heart of the Thorn-Bushes*, *Ji Xin* in Chinese (Su Xuelin). She received her PhD from the University of Pennsylvania in 2018. She currently lives and works in Coconut Creek, Florida, teaching Chinese at an independent school.

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**Ellen Elias-Bursać** translates fiction and non-fiction from the Bosnian, Croatian, Montenegrin and Serbian. In 2006, the novel *Götz and Meyer* by David Albahari, in her translation from the Serbian, was given the National Translation Award. She is the outgoing Interim President of the American Literary Translators Association.

**Alexander Elinson** is Associate Professor of Arabic and Head of the Arabic Program at Hunter College of the City University of New York. In addition to his academic work on Arabic and Hebrew poetry and prose, contemporary language politics and ideology, prison narratives, and oral and written culture in Morocco, he has translated novels from Morocco and Algeria by Youssef Fadel, Yassin Adnan, Khadija Marouazi, Amara Lakhous, and Saïd Khatibi.

**Karen Emmerich** is a translator of modern Greek poetry and prose, and Associate Professor of Comparative Literature at Princeton University, where she also directs the Program in Translation and Intercultural Translation. She is the author of *Literary Translation and the Making of Originals* (2017), as well as of many volumes of Greek literature in translation.

**Shelley Fairweather-Vega** lives in Seattle, Washington and is a full-time translator of mostly Central Asian literature. Her work has been published in *Words Without Borders*, *Circumference*, *Translation Review*, and other journals, and her most recent book, *Batu and the Search for the Golden Cup*, came out this summer from Amazon Crossing Kids. Shelley is a co-founder of the Northwest Literary Translators and the administrator of the American Translators Association's Literary Division.

**Jennifer Feeley** is the translator of Xi Xi's *Not Written Words* and *Carnival of Animals*, and Chen Jiatong's *White Fox* series. Her forthcoming translations include Xi Xi's *Mourning a Breast* and *My City*, and Lau Yee-wa's *Tongueless*. She was awarded the 2017 Lucien Stryk Prize and a 2019 NEA Translation Fellowship.

**Marguerite Feitlowitz's** newest translation, *Night*, by Chilean poet Ennio Molledo, was supported by an NEA Fellowship. Her translations from French and Spanish include works by Lilian Atlan, Griselda Gambaro, Salvador Novo, and Luisa Valenzuela. She is the author of *A Lexicon of Terror: Argentina and the Legacies of Torture* and is Professor Emeritus at Bennington College, where she founded and directed Bennington Translates for two decades.

**Maggie Felisberto** received her PhD in Luso-Afro-Brazilian Studies & Theory in 2022 and her MFA in Creative Writing in 2015. She was a 2014 winner of the Disquiet International Literary Program Luso-American Scholarship. Her work has been published by Tagus Press and Routledge.

**C. Francis Fisher** is a poet and translator based in Brooklyn. Her writings have appeared or are forthcoming in *Copper Nickel*, *the Arkansas International*, and *The Los Angeles Review of Books*. Her first book of translations, *In the Glittering Maw: Selected Poems of Joyce Mansour*, is forthcoming with World Poetry Books in 2024.

**Piotr Florczyk** is an award-winning poet, translator, and scholar who teaches in the Global Literary Studies program at the University of Washington, Seattle. Alongside multiple volumes of Polish poetry translations, he has published books of original poetry in English and in Polish. He lives with his family in Los Angeles. [www.piotrflorczyk.com](http://www.piotrflorczyk.com)

**Sibelan Forrester** has published translations of essays, fiction, poetry, and scholarly prose from Croatian, Russian, Serbian, and Ukrainian. Her book of translations of poetry by Marija Knežević, *Breathing Technique*, came out from Zephyr Press in the early days of the pandemic. In her day job, Forrester teaches at Swarthmore College in Pennsylvania.

**Joaquín Gavilano** is a translator and writer from Bolivia, currently completing an MFA in Creative Writing and Translation at the University of Arkansas. He received a 2023 PEN/Heim Translation Fund Grant and the Carolyn F. Walton Cole Fellowship in translation. He is the translation editor for *The Arkansas International*.

**Jill Gibian** teaches all things Latin American at Eastern Oregon University and is currently pursuing ways to attract more Heritage Language Learners to study Spanish by creating a new certificate program in written translation and oral interpretation. She continues to build her collection of tango literature and to explore the field of Adaptation Studies as it relates to translation and to film.

**Michelle Gil-Montero** has translated several books of contemporary Latin American poetry and hybrid-genre work—most recently *Berlin Interlude* (Black Square Editions, 2021) and *Exilium* (Ugly Duckling Presse, 2022) by María Negroni. She has been awarded grants from the NEA, Howard Foundation, PEN, and Fulbright. She is Founding Editor of the translation press Eulalia Books.

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**Amalia Gladhart** is the translator of *Jaguars' Tomb* and *Trafalgar* (Angélica Gorodischer) and of *The Potbellied Virgin* and *Beyond the Islands* (Alicia Yáñez Cossío). Recent fiction in *The Common*, *Cordella*, and *Portland Review*. Recipient of an NEA Translation Fellowship and of the Queen Sofia Spanish Institute Translation Prize, she is Professor of Spanish at the University of Oregon.

**Johannes Göransson** is the author of ten books and has translated many major contemporary Swedish poets, such as Aase Berg and Ann Jäderlund. He teaches at the University of Notre Dame and co-edits Action Books.

**Heather Green** is the translator of Tristan Tzara's *Noontimes Won*, *Guide to the Heart Rail*, and *Speaking Alone* and the author of the poetry collection *No Other Rome*.

Poet and translator from Norwegian, **Gabriel Gudding** is Coordinator of Creative Writing at Illinois State University. Author of four books of poetry, he is translator of the books *Inventarium* by Pedro Carmona-Alvarez (co-im•press 2024) and, by Gunnar Wærness, *Friends with Everyone* (Action Books 2024) and *Touch Jesus* (October 2021).

**María Constanza Guzmán** is Professor of Translation and Latin American Studies at York University. Her publications include *Gregory Rabassa's Latin American Literature* and the translation (with J. Price) of *Heidegger's Shadow*. She holds a SSHRC grant for the project "Translators' Archives: Voicing Cultural Agency in Print Culture in the Americas" (2022-2027).

**Luis Guzmán Valerio** was born in Santiago de los Caballeros. Luis has published literary translations in both online and print publications, including *Latin American Literature Today* and *Delos: A Journal of Translation and World Literature*. His creative writing has appeared in *Chiricú Journal: Latina/o Literatures, Arts, and Cultures*. Luis teaches Spanish at LaGuardia Community College.

**Piotr Gwiazda** is the translator of three volumes by the Polish poet Grzegorz Wróblewski: *Dear Beloved Humans: Selected Poems* (Diálogos Books, 2023), *Zero Visibility* (Phoneme Media, 2017), and *Kopenhaga* (Zephyr Press, 2013). He is Professor of English at the University of Pittsburgh.

**Daniel Hahn** is a writer, editor, and translator with about a hundred books to his name. He is the author of *Catching Fire: A Translation Diary*, and is currently writing a book about Shakespeare in translation.

**Zakiya Hanafi** is an independent scholar specializing in cultural history and political philosophy who translates academic authors from Italian and French into English. After decades as a professional translator, with more than a dozen translated books to her name, she is keen to start a dialogue on the space of the scholarly translator and its place among the greater translation community.

**Rebecca Hanssens-Reed** is a translator and writer from Philadelphia. Her translations have been selected for the O. Henry Prize and the Best of the Net Anthology, and have appeared widely in journals such as *World Literature Today*, *Conjunctions*, *The Offing*, and *The New England Review*. She holds an MFA in Literary Translation from the University of Iowa.

**Wendy Hardenberg** is a faculty librarian at Southern Connecticut State University, where she translates as part of her creative activity. She first discovered Marie-Claire Bancquart in a translation workshop in 2007 and has been working on her ever since.

**Elizabeth Harris's** recent translations from Italian include works by Andrea Bajani, Antonio Tabucchi, and Claudia Durastanti, in journals like *Granta*, *McSweeney's*, and *The Believer*, and for presses like Archipelago, FSG, Fitzcarraldo, and Riverhead. Her awards and grants include an NEA translation fellowship, the Italian Prose in Translation Award, and the National Translation Award for Prose.

**Susan Harris** is Editorial Director of *Words Without Borders* and Coeditor, with Ilya Kaminsky, of *The Ecco Anthology of International Poetry*.

**Paula Haydar** is Associate Professor of Arabic, University of Arkansas. She has translated numerous contemporary Arabic novels by Lebanese, Palestinian, and Jordanian writers. Recent translations include two additional novels by the late Lebanese literary giant Jabbour Douaihy (*King of India* and *Firefly*) and debut novel *Bitter Oranges* by Basma Elkhatab.

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**Katherine M. Hedeem**'s latest translations include collections by Antonio Gamoneda, Fina García Marruz, and Raúl Gómez Jattin. She is Managing Editor of Action Books. She resides in Ohio, where she is Professor of Spanish at Kenyon College, and Havana, Cuba. [katherinemhedeem.com](http://katherinemhedeem.com).

**Julie Hempel** is a translator from Spanish. Her primary interests are Mexican literature and works by Asian Peruvian writers. She holds a PhD from the University of Michigan and teaches at Austin College, where she is Director of the Center for Southwestern and Mexican Studies. She has translated works by Aurora Velasco, Carmen Villoro, Erik de Luna, and Siu Kam Wen.

**George Henson** is a translator of contemporary Latin American prose. He is the author of 11 translated books, including works by Cervantes laureates Elena Poniatowska and Sergio Pitol, as well as works by Alberto Chimal, Luis Jorge Boone, and Abel Posse. He is a 2022-2023 Tulsa Artist Fellow.

**Tammy Lai-Ming Ho** is a poet, editor, and translator. She is Founding Co-editor of *Asian Cha* and an editor of the academic journal *Hong Kong Studies*. She is also Associate Professor at Hong Kong Baptist University and a recipient of the Young Artist Award in Literary Arts, presented by the Hong Kong Arts Development Council.

**Dominique Hoffman** translates fiction and nonfiction from Ukrainian and Russian. Dominique is interested in the role of translated texts for use in the college classroom and the ways in which the availability of texts from underrepresented cultures can help shape students' mental maps of the world.

**Grace Holleran** is a writer, translator, and PhD candidate in Luso-Afro-Brazilian Studies at UMass Dartmouth. Grace's translations of Catarina Lins, João Melo, and Fernando Pessoa appear in *The Shoutflower*, *Gávea-Brown*, *Brittle Paper*, and others. Grace holds a fellowship as Editorial Assistant for Tagus Press.

**Janet Hong** is a writer and translator based in Vancouver, Canada. She received the TA First Translation Prize and the LTI Korea Translation Award for her translation of Han Yujoo's *The Impossible Fairy Tale*. Recent translations include Kwon Yeo-sun's *Lemon* and Yeong-shin Ma's *Artist*. She is currently a mentor for ALTA's Emerging Translator Mentorship Program.

**Akbar Hosain** is a PhD student at Illinois State University. He is mainly focused on exile, displacement, and human migration in literature in global contexts. Besides, he translates poetry and short fiction from Bangla to English. Some of his literary translations have appeared in different literary magazines in Bangladesh.

**Emily Hunsberger** is a bilingual writer and translator. She has published original poetry, reporting, and criticism in Spanish and English, and she translates fiction, nonfiction, and poetry into English, with work featured in *Latin American Literature Today*, *The Southern Review*, *PRISM international*, and *The Common*. Her first book-length translation is to be published in 2024.

**Angela Mi Young Hur** is a Korean American novelist based in Stockholm, Sweden. Her novel *Folklor* was one of NPR's Best Books of 2021 and a *New York Times Book Review*'s Top 10 Sci-fi/Fantasy of 2021. She has worked as Editor for SIPRI in Stockholm, and as Lecturer in English Literature and Creative Writing at Hankuk University of Foreign Studies in Seoul. She is currently working on her next novel, *The Loom Tree*.

**Hajar Hussaini** is a poet and translator from Kabul, Afghanistan, living in Saratoga Springs, NY, where she is Visiting Assistant Professor of English at Skidmore College. Hussaini's first poetry collection, *Disbound*, was published in 2022 by the University of Iowa Press. Her writings and translations have appeared in *Daedalus*, *Asymptote Journal*, and *Poetry Magazine*.

**Mayada Ibrahim** is a translator, editor, and writer based in Queens, New York, with roots in Khartoum and London. She works in Arabic and English. Her translations have been published by Archipelago Books, Circumference, Banipal, and Willows House. She participated as a judge in PEN America's Literary Translation Prize 2022. Mayada is the 2023 ALTA Peter K. Jansen Memorial Travel Fellow.

**Barbara F. Ichiishi** is the author of *The Apple of Earthly Love: Female Development in Esther Tusquets' Fiction*, and the translator of many of Tusquets' major works. She did the first English translation of Gertrudis Gomez de Avellaneda's Romantic novel *Two Women*, and has written articles on Spanish and Latin American women's literature.

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**Katrine Øgaard Jensen** is a writer and translator from the Danish. She is a recipient of the 2020 Danish Arts Foundation's "Young Artistic Elite" Fellowship and the 2018 National Translation Award in Poetry for her translation of Ursula Andkjær Olsen's *Third-Millennium Heart*. Her translation of Olsen's *Outgoing Vessel* was a finalist for the 2022 PEN Award for Poetry in Translation.

**Chenxin Jiang** is a literary translator working from the German, Italian, and Chinese; her work includes the PEN/Heim-winning *The Cowshed* by Ji Xianlin for *New York Review Books* and the IPTA-shortlisted *Tears of Salt* for MacLehose and Norton. She also serves on the ALTA Board as Vice President.

**Bill Johnston** translates from Polish and French. He teaches literary translation at Indiana University.

**Elianna Kan** joined Regal Hoffmann in 2017. Her experience includes editing literature in translation as Senior Editor of *The American Reader*. She has consulted for Penguin Random House Mexico and written about the Latin American publishing market. Additionally, she has taught creative writing and literary translation at Columbia and Middlebury.

**Aruni Kashyap** is Associate Professor of English and Director of the Creative Writing Program at the University of Georgia, Athens. He is a bilingual writer and translates from Assamese. His work has been supported by a National Endowment for the Arts fellowship and shortlisted for the Armory Square Prize for South Asian Literature in Translation.

**J. Kates**, a poet and literary translator, has received three NEA Fellowships for poetry and translation, among other awards. His books include two collections of his own poems, and translations of French and Russian poets, most recently *Sixty Years* by Mikhail Yeryomin. He's edited two anthologies of Russian poetry. A Past President of ALTA, he is also a co-translator of Latin American poetry.

**Lisa Katz** (b. New York) has lived in Israel since 1983. PhD, Hebrew U. From the Hebrew, most recently: Admiel Kosman, *So Many Things Are Yours*, forthcoming in 2023 (Zephyr); Miri Ben Simhon, *The Absolute Reader*, 2020 (Toad Press); *Late Beauty*, 2017 (Zephyr), poems by Tuvia Ruebner, a National Jewish Book Award finalist.

**Emily Khossravi** is a student extremely interested in connecting with others globally. She has been working with a student in Afghanistan to translate her poetry. Additionally, she has helped translate lessons for a school in Afghanistan for the girls to continue their education, and has helped fundraise to keep the school open.

**Michelle Har Kim** is an award-winning translator and an independent scholar of Asian diasporic literature of the Americas. She is the translator of the dual-language edition of *Natural History* by Peruvian poet José Watanabe, and she received an NEA Translation Award for Poetry in 2016.

**Jenny Jisun Kim** (김지선) is a translator and visual artist based in New Jersey. She translates between Korean and English. With the support of her 2023 ALTA mentorship, she will work on her first book-length translation of Jaewon Che's debut book of poetry, 나랑 하고 시픈게 뭐에 여? (*Na-rang ha-go shi-peun-ge mwo-ae-yuh?* / Working English title: *What do you wanna do with me?*).

The McKenney Chair in International Studies and Professor of Spanish at Lycoming College, **Sandra Kingery** has translated around 30 books. Her translations with students include Xánath Caraza's *Metztli, It Pierces the Skin*, and *Jackeline's Butterfly*. Kingery's translation of Pablo Remón's *The Treatment* was staged at Lycoming College in 2022.

**Aviya Kushner** grew up in a Hebrew-speaking home in New York. She is the author of *Wolf Lamb Bomb* (Orison Books), winner of The Chicago Review of Books Award in Poetry, and *The Grammar of God* (Spiegel & Grau), a National Jewish Book Award Finalist and Sami Rohr Prize Finalist. She is a 2022 National Endowment for the Arts fellow in translation.

**Andrea G. Labinger** has published numerous translations of Latin American prose fiction, most recently Guillermo Saccomanno's 77 (Open Letter 2019) and *The Clerk* (Open Letter 2020); and Patricia Ratto's *Proceed with Caution* (Schaffner 2021). Recipient of a PEN/Heim award for *Gesell Dome*. New translations include Gustavo Abrevaya's *The Sanctuary*, forthcoming from Schaffner Press.

**Rachel Landau** is a poet and translator from Boston, Massachusetts. She is Assistant Poetry Editor at *Asymptote Journal*, and has received support from the Bread Loaf Translators' Conference. Currently, Rachel is a PhD student in Slavic Languages and Literatures at Harvard University. Rachel is a 2023 ALTA Travel Fellow.

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# ALTA46 Participant Bios

**Susanna Lang's** previous translations of poetry include *Words in Stone* by Yves Bonnefoy (University of Massachusetts Press, 1976) and *Baalbek* by Nohad Salameh (L'Atelier du Grand Tétrás, 2021). Her chapbook of original poems, *Like This*, was released in 2023 (Unsolicited Press); her third full-length collection, *Travel Notes from the River Styx*, was published by Terrapin Books (2017).

**Sébastien Lefebvre** has been Manager of Export Projects at Québec Édition for three years. He organized several activities related to foreign rights and translation. He previously held the position of Foreign Rights Manager at Éditions du Boréal after several years in bookstores, mainly at the Gallimard bookstore in Montréal.

**Hanna Leliv** is a freelance translator from Lviv, Ukraine. She is a former Fulbright fellow at the University of Iowa's Literary Translation Workshop and mentee of the UK National Centre for Writing's Emerging Translators Mentorship Programme. Her translations have been published in the UK, USA, and Canada, and in many literary journals. In Fall 2023, she is Translator-in-residence at Princeton.

**Amelie Lespilette** is a PhD student in the Department of English Studies at the University of Paris Nanterre. Her doctoral research focuses on the translation of science fiction literature from English to French. She is interested in exploring the formal, fictional, and ethical issues that arise when translating this genre.

**Mara Faye Lethem** translates from Catalan and Spanish, and lives in Barcelona. Her forthcoming translations include Pol Guasch's *Napalm in the Heart* (Faber & Faber and FSG), Alana S. Portero's *Bad Habit* (HarperVia), and Irene Solà's *I Gave You Eyes And You Looked Toward Darkness* (Graywolf and Granta). She won the inaugural Spain-USA Foundation Translation Award in 2022 for Max Besora's *The Adventures and Misadventures of Joan Orpí*.

Renowned translator and author of *The Subversive Scribe: Translating Latin American Fiction*, **Suzanne Jill Levine's** recent works include the co-edition *Untranslatability Goes Global* (Routledge) and her translation of Guadalupe Nettel's *Bezoar and Other Unsettling Stories* (shortlist 2021 Oxford-Weidenfeld Prize). Her most recent poetry translation is *Sea Notes: A Diary* (White Pine Press, 2024).

**Alexis Levitin's** 48 books in translation include Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*, both from New Directions. He has received two NEA translation grants and has been a translation resident at Banff, Canada; Straelen, Germany; and Bellagio, Italy. Closer to home, he is the founder of ALTA's popular Bilingual Reading series.

**Tess Lewis's** translations include works by Peter Handke, Walter Benjamin, Montaigne, and Philippe Jaccottet. Her awards include the 2017 PEN Translation Award for her translation of Maja Haderlap's novel *Angel of Oblivion* and a Guggenheim Fellowship. Her essays and reviews have appeared in a number of publications, including *Granta*, *Bookforum*, and *The Los Angeles Review of Books*. She is Advisory Editor for *The Hudson Review* and Co-curator of the Festival Neue Literature.

**Enshia Li** is an emerging translator and writer from Toronto. She graduated from Stanford University in 2022 with an undergraduate degree in East Asian Studies and English Literature. Currently, she is based in California. Enshia is a 2023 ALTA mentee.

**Vivian Li** is a writer, musician, and interdisciplinary artist. Her poetry co-translation will be published with Metatron: Glyphoria, and her creative works can be found in *The New Quarterly*, *League of Canadian Poets*, and *The Massachusetts Review*, among others. Most recently, she was a Finalist for the *Kenyon Review* Short Nonfiction Contest.

**Xuezhao Li** is a PhD Candidate in Chinese Literature at the Ohio State University. Her research interest is modern Chinese literary translation history, especially the translation of genre fiction and drama works. She also translated and published some short stories by Chinese authors Wang Zengqi and Wang Tao.

**David Lisenby** is Associate Professor of Spanish at William Jewell College. He received a 2021 NEA Fellowship for his translation of *How I Met the Sower of Trees* by Abilio Estévez. His translations appear in *Words Without Borders*, *Two Lines*, *Latin American Literature Today*, and elsewhere.

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**Alejandro López** obtained a Certificate in Translation from the University of Massachusetts, Boston, followed by an MFA in Literary Translation from Boston University, and he is currently enrolled in BU's PhD in Hispanic Language and Literature. Alejandro's academic interests center around translation theory, literary theory, the vanguards, and the Latin American Boom.

**Elizabeth Lowe** translates Luso-Afro-Brazilian literature into English. She is on the faculty of the New York University Master's in Translation and Interpreting Program and has led literary translation workshops for Kenyon College and ALTA. She is a recipient of the NEA Literary Translation grant and Fulbrights to Colombia and Brazil.

**Ye Odelia Lu** is an essayist and translator with an MFA degree from Columbia University. Her work has appeared in *Sine Theta Magazine*, *Columbia Journal*, *The Margins*, and *Epiphany Magazine*. Lu will be teaching at Duke Kunshan University and Wellesley College next year. She enjoys cooking and gaming in her free time. Ye Odelia is a 2023 ALTA Travel Fellow.

**Aditi Machado** translated Farid Tali's experimental novel *Prosopopoeia* (Action, 2016). She is also the author of two books of poetry from Nightboat, several poetry chapbooks, and an essay pamphlet titled *The End* from Ugly Duckling Presse. She served as Poetry Editor of *Asymptote* from July 2011 to January 2019 and now teaches at the University of Cincinnati.

**Dmitri Manin** translates poetry from Russian into English and from English and French into Russian. His translations into English have been published in journals, including *Delos*, *Metamorphoses*, *Cardinal Points*, and *Cafe Review*, and in Maria Stepanova's book and anti-war anthology *Disbelief*. A book of translations from Nikolay Zabolotsky's collection *Columns* comes out from Arc Publications in 2023.

**Laura Marris** is a writer and translator. Her work has appeared in *The New York Times*, *The Believer*, *The Paris Review Daily*, *The Yale Review*, *The Point*, and elsewhere. Her recent translations include Albert Camus's *The Plague*, Geraldine Schwarz's *Those Who Forget*, and *To Live Is to Resist*, a biography of Antonio Gramsci. Her first solo-authored book, *The Age of Loneliness*, is forthcoming from Graywolf in 2024. She is Visiting Assistant Professor of Creative Writing at the University at Buffalo.

**Nemir Matos Cintrón** is a queer Puerto Rican poet and instructional designer. She has published four books of poetry, including *Las mujeres no hablan así* and *El arte de morir*. Presently, she is Coordinator of Instructional Design at the University of Florida.

**Derick Mattern** studies Comparative Literature on the PhD track for international writers at Washington University in St Louis. He holds MFAs from UW-Madison and the Iowa Translation Workshop. His translations of contemporary Turkish poetry have received support from the NEA, BILTC, and BCLT. He is currently translating Yücel Kayiran's book-length poem, *Efsus'a Yolculuk*.

**Ken McAllister** is a Professor of Public & Applied Humanities and the Associate Dean of Research & Program Innovation at the University of Arizona. He and his team in the College of Humanities specialize in pre- and post-award grant work, especially for those who work with language and culture.

**Janice McGregor** is a faculty member in the Department of German Studies and the SLAT program at the University of Arizona. Her research projects examine how those involved in language education pursue and talk about language learning and multilingualism in interactional and intercultural contexts.

**Becka Mara McKay** is a poet and a translator of Hebrew literature. 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).

**David McKay** is a prolific literary translator best known for *War and Turpentine* and other novels by Stefan Hertmans. He received an ICM Global South Award for Anton de Kom's *We Slaves of Suriname*. He is a proud ALTA mentor for the second time this year.

**Rhett McNeil** is a literary translator from Texas with degrees in English, Portuguese, Art History, and Comparative Literature from UT-Austin and Penn State. He teaches courses in Comparative Literature, Literary Translation, and World Cinema; his publications include books by Gonçalo M. Tavares, Machado de Assis, and Antônio Lobo Antunes.

**Caleb Merritt** is a poet, visual artist, "typophiliac," and—most recently—a translator. He currently attends Boise State University where he lives with his wife, Alli.

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**Seth Michelson** has published 19 books of poetry and poetry in translation, and the bilingual-Spanish poetry anthology *Dreaming America: Voices of Undocumented Youth in Maximum-Security Detention*. His honors include fellowships from the NEA, Fulbright Foundation and Mellon Foundation. His work has been translated into German, Hindi, Italian, Serbian, Slovenian, Spanish, Vietnamese, and more.

**Kristen Renee Miller** is Director and Editor-in-chief at Sarabande Books. A poet and translator, she is a 2023 NEA Fellow and the translator of two books from the French by Ilnu Nation poet Marie-Andrée Gill. She is the recipient of fellowships and awards from the Foundation for Contemporary Arts, AIGA, the *Gulf Coast Prize* in Translation, and ALTA. She lives in Louisville, Kentucky.

**Poupeh Missaghi** is Assistant Professor of Literary Arts and Studies at the University of Denver and MFA Faculty Mentor at PNCA. Her debut book *trans(re)lating house one* (Coffee House Press, 2020) is a hybrid investigation of the 2009 protests in Iran. She translated Nasim Marashi's *I'll Be Strong for You* (Astra House, 2021), and she has two other translated books forthcoming in 2023.

**Dawid Mobolaji** is a Polish-Nigerian literary translator, writer, and medical doctor based in London. Born and raised in West Pomerania, he works between English and his native Polish. He recently took part in the Emerging Translator Mentorship Programme at the National Centre for Writing in Norwich, UK. Dawid is a 2023 ALTA Travel Fellow.

**Jawid Mojaddedi**, a native of Afghanistan, is Professor of Religion at Rutgers University. He was a 2014-15 National Endowment for the Arts Literature Translation Fellow and a 2020-21 National Endowment for the Humanities Fellow. His translation of Book One of Rumi's *Masnawi* for Oxford World's Classics was awarded the 2005 Lois Roth Prize by the American Institute of Iranian Studies.

**Lourdes Molina** translated Jorge Enrique Lage's novel *Freeway* (Deep Vellum, 2022), and her work has appeared in *Translation Review* and *Latin America Literature Today*. She is Senior Lecturer of Spanish at Southern Methodist University in Dallas.

**Bahareh Momeniabdolabadi** is a Literature PhD candidate and a writer, poet, and translator. The upheaval in Iran in 2009, followed by the Green movement, was the catalyst for her migration to the US. Women's struggles and resistance in daily life are the focal points of her research. Currently, she has been working on producing her debut semi-autobiographical graphic novel, *The Trees We Carry*.

**Clyde Moneyhun** translates contemporary Catalan-language poetry and has published English-language collections by Ponç Pons, Dolors Miquel, Anna Dodas i Noguer, and Maria-Mercè Marçal.

**Canaan Morse** is a literary translator, poet, and professor. His poems appear in *Cincinnati Review*, *No Contact*, and elsewhere; his translations of Ge Fei's novels *The Invisibility Cloak* and *Peach Blossom Paradise* were respectively selected for the Susan Sontag Prize and as a Finalist for a National Book Award.

**Ghazal Mosadeq** is a poet and translator. Her writings have been published by Shearsman Books, gamm Press, Tamaas, Litmus Press, *Firmament*, *Plumwood Mountain*, *WD40*, *Revista de poesia, ensayo y crítica*, *Senna Hoy*, *Oversound*, and *Blackbox Manifold*, among others. She is Founder of Pamenar Press and is a member of the editorial advisory board for the *Journal of British and Irish Innovative Poetry*.

**Laura Moser** is Managing Editor of *Ancient Exchanges*, an online journal dedicated to publishing new translations of old texts and rethinking what we mean by the classics. She is a graduate of the Iowa Translation Workshop.

**Suneela Mubayi** is a translator, independent scholar, and writer. She has taught Arabic in the US and UK, and translated essays, poems, and fiction pieces between Arabic, English, and Urdu for *Banipal*, *Words Without Borders*, *Asymptote*, *Jadaliyya*, *Mada Masr*, and others. She is interested in gender and sexual liberation, and the intersection between language, the body, and poetry.

**Laura Nagle**, a 2020 ALTA Travel Fellow, translates from French, Spanish, and Irish. Her translation of Prosper Mérimée's notorious 1827 hoax, *Songs for the Gusle*, was published in 2023 by Frayed Edge Press, and her translations of prose and poetry have appeared in journals including *AGNI*, *The Southern Review*, *Anomaly*, and *Circumference*.

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Born in Japan and raised in the US, **Sawako Nakayasu** is an artist working with language, performance, and translation. Her newest books of poetry include *Pink Waves* (Omnidawn, 2023), a finalist for the PEN/Voelcker award, and *Some Girls Walk Into The Country They Are From* (Wave Books, 2020), both of which engage the intersection between writing and translation.

**Vivek Narayanan**'s most recent book is *After* (New York Review Books, 2022). His work appears in *Poetry*, *The Paris Review*, and *Modern Poetry in Translation*, and in anthologies like *The Penguin Book of the Prose Poem*. He has been a fellow at the Radcliffe Institute, Harvard University, and a Cullman Fellow at the New York Public Library. Narayanan teaches at George Mason University.

**Catherine Nelson** specializes in contemporary Spanish literature. 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, where she teaches language, literature, writing, and translation.

**Andrea Nemeth-Newhauser**, CT, a native of Hungary, is a Hungarian/German>English freelance translator who has published in *Two Lines*, *Passport*, *Exchanges*, *Subtropics*, and Cerise Press. She is a classically trained singer, former radio talk show host, and current host of the ATA Conference After Hours Café.

**Rita Nezami** has translated Tahar Ben Jelloun's works for 20 years. *The New Yorker* published her translation of a novella on the Arab Spring, and Northwestern University Press has published two of her book translations. She has published translations of short stories in various anthologies. Her next novel translation is pending publication.

**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 and Dan Ying, and Chinese poet Hua Qing. She writes about travel, arts, and culture in both English and Chinese.

**Urayoán Noel** is the author or translator of many books, including Pablo de Rokha's *Architecture of Dispersed Life*, a finalist for the National Translation Award and longlisted for the Best Translated Book Award. A 2022 Letras Boricuas fellow, Noel is a translator for the Puerto Rican Literature Project (PLPR) and most recently translated Nicole Cecilia Delgado's *adjacent islands/islas adyacentes*.

**Allana Noyes** is a literary translator from Reno, Nevada. She holds an MFA from the University of Iowa and won the 2018 World Literature Today Student Translation Prize in poetry. She has received fellowships from the Fulbright Program, the Banff International Literary Translation Centre, and the Bread Loaf Translator's Conference. Allana is a 2023 ALTA Travel Fellow. She can be found at [allananoyes.com](http://allananoyes.com).

**Cindy Juyoung Ok** is the author of *Ward Toward* (Yale University Press, 2024) and the translator of Kim Hyesoon's *The Hell of That Star*. Her translations can be found in journals including *Asymptote*, the *Hopkins Review*, and *Copper Nickel*.

**Otoniya J. Okot Bitek** is a poet and scholar. She is Assistant Professor in Black and Gender Studies at Queen's University, and author of the poetry collections *A is for Acholi* (2022), *Song and Dread* (2023) and *100 Days* (2016), which was nominated for several prizes and won the 2017 IndieFab Book of the Year Award for poetry and the 2017 Glenna Luschei Prize for African Poetry.

**Shoshana Olidort** is a writer, critic, and translator from Hebrew and Yiddish. Her work has appeared or is forthcoming in *Asymptote*, the *Columbia Journal*, *LitHub*, the *Los Angeles Review of Books*, the *Paris Review Daily*, *Poetry Northwest*, and *World Literature Today*, among other outlets. She holds a PhD in Comparative Literature from Stanford University and is Web Editor for the Poetry Foundation.

**Jamie Olson** is Professor of English at Saint Martin's University in Lacey, Washington. His essays and translations have appeared in *Asymptote*, *America Magazine* and *Translation Review*. He received his PhD from the University of Michigan, where he specialized in modern poetry. Last year, Jamie taught as a Fulbright US Scholar in Tbilisi, Georgia.

**Margarit Ordughanyan** is a scholar and translator of poetry and prose from her native Armenian and Russian into English, with a focus on exophonic Armenian women writers. Ordughanyan was the Fall 2022 Translator-in-Residence at University of Iowa and a 2023 National Endowment of the Arts Translation Fellow.

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**Violeta Orozco** is the author of three award-winning poetry books written in English: *The Broken Woman Diaries*, *Stillness in the Land of Speed*, and *Songs Like Talismans*. She is also translator of Sonia Gutierrez's novel *Dreaming with Mariposas* into Spanish. She is completing her PhD at University of Cincinnati, focused on Translation and Creative Writing.

**Chanwoo Park** is Manager of Translation Academy at Literature Translation Institute of Korea (LTI Korea). He joined LTI Korea in 2010, and he served as Managing Director of LTI Press, where he managed the quarterly magazine *Korean Literature Now* (<https://kln.or.kr/>), and he managed Translation and Publication Grants and oversees the support programs for publishers and literary translators.

**Mario Pereira** is Executive Editor of Tagus Press in the Center for Portuguese Studies and Culture at the University of Massachusetts Dartmouth. In addition to his editorial work, he translates Portuguese fiction and edits the journal *Portuguese Literary and Cultural Studies*.

**Jeannine Pitas** is the Spanish-English literary translator or co-translator of 12 published books of poetry and prose from Latin America, most recently Uruguayan poet Silvia Guerra's *A Sea at Dawn* (Eulalia Books 2023), co-translated with Jesse Lee Kercheval. Her translation of *I Remember Nightfall* by Uruguayan poet Marosa di Giorgio was shortlisted for ALTA's 2018 National Translation Award. She currently lives in western Pennsylvania and teaches Literature and Writing at Saint Vincent College. Pitas is Translation Co-editor for *Presence: A Journal of Catholic Poetry* and will soon be joining the editorial staff of Eulalia Books.

**Patrick Ploschnitzki** is Assistant Teaching Professor of German at the University of Kansas. His research investigates discourses around dubbing and dubbese related to US-American television broadcast in Germany. Patrick also translates contemporary German, Swiss, and Austrian literature into English.

**Ari A. Plymale** is a PhD student in Spanish Literature at Indiana University Bloomington, where she is also pursuing a Graduate Certificate in Literary Translation. Her research explores representations of space and history in Spanish- and Catalan-language literature, with a focus on theatre and games.

**Amanda W. Powell's** translations of secular and religious poetry and prose by early modern Spanish and Spanish-American women writers include *The Answer* by Baroque philosopher Sor Juana Inés de la Cruz (The Feminist Press) and *Untold Sisters* (U. New Mexico). Other forays include contemporary feminist and queer fiction and rhyme-happy children's lit. Recipient of NEH and NEA translation grants.

**Alta L. Price** runs a publishing consultancy specialized in literature and nonfiction texts on art, architecture, design, and culture. Of the more than 40 books Alta has translated from Italian and German, Juli Zeh's *New Year* was a finalist for both the 2022 PEN America Translation Prize and the Helen & Kurt Wolff Prize.

**Gary Racz** is Professor of Humanities at LIU Brooklyn, Review Editor at *Translation Review*, and a Past President of ALTA. His translations of poetry by Marta Lopez-Luaces appeared last year in the bilingual volume *Architects of the Imaginary* (Gival Press).

**Vassiliki Rapti**, born and raised in Greece, did graduate studies at the Sorbonne in Paris, and Washington University in St. Louis, where she earned a PhD in Comparative Literature. She is Founding Director of Citizen TALES Commons, an international collective of scholars, writers, and artists.

**Giulia Ratti** is a translator from Italy. After an MA at SOAS and a stint as an anxious office worker, she attended LTI Korea and is now translating Cho Yeeun's *Cocktail*, *Love*, *Zombie* during her 2023 ALTA mentorship with Janet Hong. In her free time, Giulia walks her just-as-anxious dog.

**Matt Reeck** is a Guggenheim Fellow in translation. He translates from French, Hindi, Korean, and Urdu.

**Alan Reiser** is a PhD student in Comparative Literature at Indiana University, focusing on hyper-personal ways modern literatures repurpose classical mythology and construct new mythologies. He translates from Japanese, with a special interest in the work of Yoriko Shōno.

**Jamie Richards** is a widely published translator of Italian fiction and graphic narrative. A 2021 NEA fellow, she holds an MFA in Literary Translation from the University of Iowa and a PhD in Comparative Literature from the University of Oregon. She is one of the IPTA judges for 2023.

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**James Richie** is an interdisciplinary researcher who focuses on translation, film, and philosophy. He holds an MA in Language, Literature, and Translation from the University of Wisconsin-Milwaukee. He is currently a PhD student in the Department of Comparative Humanities at the University of Louisville.

**Erin Riddle** translates from German and Spanish into English. She earned an MA in Comparative Literature and a PhD in Translation Studies from Binghamton University and lives in Owego, NY. Erin has published short stories in translation and is currently translating an Argentine novel, for which she seeks a publisher.

**Nedra Rodrigo** is a translator, academic, and literary curator. She is the founder of the Tamil Studies Symposium and Tam Fam Lit Jam (a bilingual literary series). Her translations from Tamil include *In the Shadow of the Sword* (SAGE Yoda, 2020), *His Sacred Army* and *A Time of Questions* (Vols. 1 & 2 of the Devakanthan quintet *Prison of Dreams*, Mawenzi House, 2021). Her translations of poetry and her critical essays have been published in journals and magazines across Canada and internationally.

**Lola Rogers** is a full-time literary translator living in Seattle. She has translated Finnish novels, stories, poems, and children's books, and has received two English Pen Awards and an NEA fellowship for translation. Her most recent publication is *Fishing for the Little Pike*, by Juhani Karila, from Restless Books. Lola is a founding member of the Finnish English Literary Translation Cooperative.

**Adrienne Rose** translates from Latin and directs the University of Iowa's new BA in Translation. She is Founding Editor of *Ancient Exchanges*, an online journal of contemporary translations from ancient languages. Her publications include "On X: Embodied Retranslation and Defacement in Brandon Brown's Catullus 85."

**Liz Rose** translates from Spanish and Portuguese and is a PhD candidate in Comparative Literature and Literary Theory at the University of Pennsylvania, where they research trans\* theory, black studies, feminist theory, and contemporary literature of the Americas. Their work has appeared in *Hopscotch Translation*, *Qui Parle*, and *TSQ: Transgender Studies Quarterly*, among other places.

**Daisy Clar Rosenstock** is a poet receiving her MFA from Boise State University.

**Mira Rosenthal** is the author of *Territorial*, a Pitt Poetry Series selection and finalist for a 2022 INDIES Book of the Year award, and *The Local World*, winner of the Wick Poetry Prize. Her most recent translation is Tomasz Różycki's *To the Letter*, forthcoming in 2023 from Archipelago Books.

**Mark Schafer** is an award-winning translator and visual artist, and Senior Lecturer in Spanish at the University of Massachusetts Boston. His most recent translations are *Stay This Day and Night with Me*, his translation of the novel by Spanish author Belén Gopegui, and *Migrations: Poem, 1976–2020*, his translation of the Mexican poet Gloria Gervitz's life's work.

**Samantha Schnee** is Founding Editor of *Words Without Borders*. She is the recipient of a 2023 National Endowment of the Arts Literature Fellowship to translate Carmen Boullosa's novel *El complot de los románticos* and a Berlin Prize from the American Academy in Berlin to translate Irati Elorrieta's *Luces de invierno*.

**Sebastian Schulman** (Montréal, Québec) currently serves as the Director of Special Projects and Partnerships at the Yiddish Book Center. His translations and original work have appeared in more than a dozen journals, including *Two Lines*, *Words Without Borders*, and *ANMLY*. His translation of Spomenka Stimec's Esperanto novel *Croatian War Nocturnal* was published by Phoneme Media/Deep Vellum in 2017.

**Marian Schwartz** translates Russian fiction and nonfiction. Her latest publication is Ludmilla Petrushevskaya's wild novel *Kidnapped: A Story in Crimes*. She is a Past President of ALTA. [www.marianschwartz.com](http://www.marianschwartz.com).

**Cynthia Shin** is a PhD candidate in Comparative Literature and Germanic Studies at Indiana University Bloomington. Her translations of Korean poetry have appeared in *Asymptote* and *chogwa*.

**Amanda Shufflebarger** teaches English Language Arts and English Language Development in the Tucson Unified School District. Her research focuses on equity-focused, creative, and culturally sustaining pedagogies in teacher education and language learning contexts.

**Nidhi Singh** is a PhD student in Comparative Literature at Indiana University, Bloomington. She is the recipient of a Fulbright fellowship and ALTA's 2022 Virtual Travel Fellowship. Nidhi translates Hindi poetry, and her translations have appeared in *World Literature Today*.

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**David Smith** is an experienced Norwegian-to-English translator with an MFA from Iowa's Literary Translation program.

**D. P. Snyder** is a writer and literary translator from Spanish. Her work has appeared in *Ploughshares* ("Instinct" by Mónica Crespo), *The Southern Review*, and *World Literature Today*, among others. Her book-length translations are *Meaty Pleasures* by Mónica Lavín (Katakana Editores 2021) and *Arrhythmias* by Angelina Muñiz-Huberman (Literal Publishing / Hablemos, escritoras 2022).

**Peera Songkunnatham** is a writer and translator from Sisaket City, northeastern Thailand, who lives in Indianapolis. In 2018, they finished translating Juan Rulfo's short story collection *El Llano en llamas* to Isan, a mix of Thai and Lao. Now they are translating Jarupat Petcharawet's Isan story collection *Corvus* into English. Peera is a 2023 ALTA mentee.

**Adam J. Sorkin** has been a translator of Romanian poetry since the 1990s and has often presented his collaborative translations at ALTA. Besides Vişniec's book, his recent publications are *Dangerous Caprices* by Nora Iuga (with Diana Manole) and *California (on the Someş)* by Ruxandra Cesereanu (with the poet).

**Mia Spangenberg** translates from Finnish, Swedish, and German into English. Her work has been published in Finland and the UK, and has appeared in journals such as *LitHub* and *Asymptote*. She holds a PhD in Scandinavian Studies from the University of Washington, Seattle, where she resides with her family.

**Madeleine Stratford** is a poet, a literary translator, and a professor at Université du Québec en Outaouais. Three of her translations were shortlisted for the Governor General award (2016, 2019, and 2021), and one for the Young Readers Kirkus Prize (2017). Her recent work includes *Swallowed* by Réjean Ducharme (Véhicule Press, 2020) and *Chasseurs d'étoiles* by Cherie Dimaline (Boréal, 2023).

**Ida Svensson** is a Literary Agent with Cappelen Damm Agency. She previously worked as Editor in Translated and Norwegian Literary Fiction. Svensson manages rights for books in all genres, towards several markets in the Americas, Asia, and Europe. She holds an MA in Literature from the University of Oslo.

**Lucy Swanson** is Assistant Professor of French at the University of Arizona. Her first scholarly monograph, *The Zombie in Contemporary French Caribbean Fiction*, was published by Liverpool University Press in April 2023. She teaches with translation in francophone literature courses to foster close reading and intercultural competence, and explore the relationship between the humanities and technology.

**Corine Tachtiris** is Prose Translation Editor at *The Massachusetts Review* and Assistant Professor of Translation Studies at the University of Massachusetts Amherst. She primarily translates work by contemporary Francophone African, Caribbean, and Canadian as well as Czech women authors.

**Jenna Tang** is a Taiwanese writer and translator based in NYC. She translates from Chinese and Spanish. Her translations or essays are published in *Latin American Literature Today*, *AAWW*, *Catapult*, *Mcsweeney's*, and elsewhere. She is a 2021 ALTA Emerging Translator Mentorship Program mentee in Taiwanese prose. She has translated Lin Yi-Han's novel, *Fang Si-Chi's First Love Paradise*, which is forthcoming from HarperVia in June 2024.

**Ayotola Tehingbola** ('93, Lagos, Yorùbá) is a photographer and writer. She is in the MFA Creative Writing Program at Boise State University, Idaho. Her work has appeared or is forthcoming in *Passages North*, *Quarterly West*, *Hawaii Pacific Review*, *Pidgeonholes*, etc., and has been nominated for the Pushcart Prize and Best Small Fictions. She is a finalist for Best of the Net Anthology for 2023.

**Yuki Tejima** is a Japanese-to-English translator based in Tokyo and Los Angeles, where she was raised. A graduate of University of California, Irvine, she has worked for 12 years in film, television and commercial translation. She is a winner of the 2020 JLPP International Translation Competition and a 2023 ALTA Mentee.

**Peter Thompson** is Professor of Romance Languages at Roger Williams University, and has edited *Ezra: Online Journal of Translation* since 2007. Along with publishing poetry and five novels of his own, he has translated 17 works of North African literature.

**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 is Visiting Assistant Professor in the University of Iowa's Translation Program.

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# ALTA46 Participant Bios

**Russell Scott Valentino** is Professor of Slavic and East European Studies at Indiana University. His work has been published by *the New York Times*, Reaktion Books, *The Harvard Review*, Yale University Press, and a dozen other literary magazines and book publishers. A former Editor at *The Iowa Review* and a Past President of ALTA, Valentino served on the 2022 jury for the National Book Awards.

**Alissa Valles** is a poet and Lecturer in European Literature at Boston University; her translations from Polish include works by Józef Czapski, Zbigniew, Bożena Keff, and Ryszard Krynicki. Her translation of selected poems by Zuzanna Ginczanka, *Firebird*, is forthcoming from NYRB Poets in August 2023.

**Ellen Vayner** translates from/into Russian. She received her MA in Translation from Kent State University in 2017. Ellen translated with Brian Baer several books, two of which were shortlisted for the EBRD Prize in Literature: Levan Berdzenishvili's *Sacred Darkness: The Last Days of the Gulag* and Sasha Filipenko's *Red Crosses*.

**Teresa Villa-Ignacio** is a literary translator and scholar whose works include *Souffles-Anfas: A Critical Anthology from the Moroccan Journal of Culture and Politics* (Stanford University Press, 2016) and Hocine Tandjaoui's *Clamor* (Litmus Press, 2021). The recipient of an NEA Literary Translation Fellows Award, she is Associate Professor of French Translation at Kent State University.

**J. Keith Vincent** teaches Japanese Literature at Boston University. He is the translator of works by Okamoto Kanoko, Hamao Shirō, Tanizaki Jun'ichirō, and Sei Shōnagon. These days he is slowly making his way with a group of friends through Proust's *Remembrance of Things Past* in Scott Moncrieff's translation, while finishing a book on the haiku poet Masaoka Shiki.

**Shelby Vincent's** translation of Carmen Boullosa's *Heavens on Earth* (Deep Vellum, 2017) was runner-up for the 2018 Texas Institute of Letters' Soeurette Diehl Fraser Award for Best Translation of a Book and was longlisted for the 2018 Hugo Award for Best Novel. Her translation of another of Boullosa's novels is forthcoming from Deep Vellum. She is also Managing Editor of *Translation Review*.

**Josie von Zitzewitz** is an academic and translator. Her translations of Russian-language poetry have appeared in journals in the UK and US. In February 2021, she co-edited the "Young Russophonía" issue of *Words without Borders*. Her current project is *Dislocations*, a bilingual anthology of Russophone anti-war poetry conceived by Julia Nemirovskaya and a group of translators.

**Adam Ray Wagner** is a poet and translator from rural Nebraska. He is currently attending Boise State's MFA program in Poetry.

**Chantelle Warner** is Professor of German Studies and Second Language Acquisition and Teaching at the University of Arizona. She co-directs the Center for Educational Resources in Culture, Language and Literacy (CERCLL), a National Language Resource Center supported by the US Department of Education. Chantelle's research focuses on aesthetic dimensions of intercultural learning and second language development.

**Sandra Waters** is currently Managing Editor of the journal *Italian Quarterly*, and Co-editor of the *Other Voices of Italy* translation series at Rutgers University Press. She also co-edited *The Spaces and Places of Horror* (Vernon, 2020). Her research focuses on the Italian historical novel, the collective author, trauma theory, gender theory, horror film, and translation studies.

**Mary Jane White**, MFA Iowa, NEA Fellowships (poetry and one in translation). New poems *Dragonfly. Toad. Moon.* appeared April 2022 from Press 53 (Winston-Salem, N.C.). New translations of Marina Tsvetaeva in *After Russia* (Adelaide Books, 2021). Contact her at maryjanewhite@gmail.com.

**Heath Wing** is an Associate Professor of Spanish at North Dakota State University. He translates from Spanish and Portuguese. His translations have in *Brooklyn Rail*, *Asymptote*, *Waxwing*, *The Common*, and *Hinchas de Poesía*, *Latin American Literature Today*, *Becoming Brazil: New Fiction*, *Poetry*, and *Memoir*, among others.

**Cassandra Kiyoko Woodard** is a fiction writer and MFA student at Boise State University. Her writing explores the echoes of generational trauma in the Japanese American community she grew up in, and the fraught relationship between agency and safety, especially surrounding mother-daughter relationships.

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**Yiwen Wu** is a PhD student in the joint program between East Asian Languages & Civilizations and Theater & Performance Studies at the University of Chicago. Her research interest lies in the translations and adaptations of Chinese opera. She is also a professional dramaturg, whose works have been seen at Lookingglass Theatre Company, TimeLine Theatre, and Chicago International Puppet Festival. She's passionate about bringing Asian voices to modern American stages.

**Matvei Yankelevich** is Editor-in-Chief of World Poetry Books, a nonprofit press devoted to poetry in translation. He has been awarded fellowships for translation from the National Endowment for the Arts and the National Endowment for Humanities, and was a co-recipient (with Eugene Ostashevsky) of the 2014 National Translation Award for *An Invitation for Me To Think* by Alexander Vvedensky (NYRB Poets).

**Lynette Yetter** is a Pushcart Prize nominated poet, 2023 PEN Award for Poetry in Translation finalist, and a pan-pipe-playing Buddhist lesbian artist who shares her time between La Paz, Bolivia and Portland, Oregon. Learn more about Lynette Yetter's music, movies, books, and art to touch your soul and make you think at [LynetteYetter.com](http://LynetteYetter.com).

**Wong Yi** is an award-winning Hong Kong writer, librettist, radio show host, and editor at *Fleur des Lettres*. She is the author of four short story collections: *Ways To Love In A Crowded City*, *The Four Seasons of Lam Yip*, *Patched Up*, and *News Stories*. In 2020, she was named one of 20 Young Sinophone Novelists to Watch by the Taiwanese literary magazine *Unitas*.

**Emily Jungmin Yoon** is the author of *A Cruelty Special to Our Species* and *Ordinary Misfortunes*. Her work has appeared in *The New Yorker*, *New York Times Magazine*, *Poetry*, *The Paris Review*, and elsewhere. She has also translated and edited *Against Healing: Nine Korean Poets*. Emily currently serves as the Poetry Editor for *The Margins*, and as an Assistant Professor of Korean literature at the University of Hawai'i at Mānoa.

**Han Yujoo** is a writer, translator, and publisher based in Seoul, Korea. She is the author of the novel *The Impossible Fairy Tale*, four short story collections, and two novellas. She is a noted translator from English to Korean, including Emily Jungmin Yoon's *A Cruelty Special to Our Species*. She also operates her own micro-press, Oulipo Press, which focuses on experimental fiction.

**Zhixuan Zhu** is a PhD student in Theatre and Performance at the City University of New York. Her interests include theatre and performance translation, performance and digital media, and puppetry and performing objects. A former translation major, she is a freelance translator and loves bringing together her two passions, performance and translation, as both a researcher and practitioner.

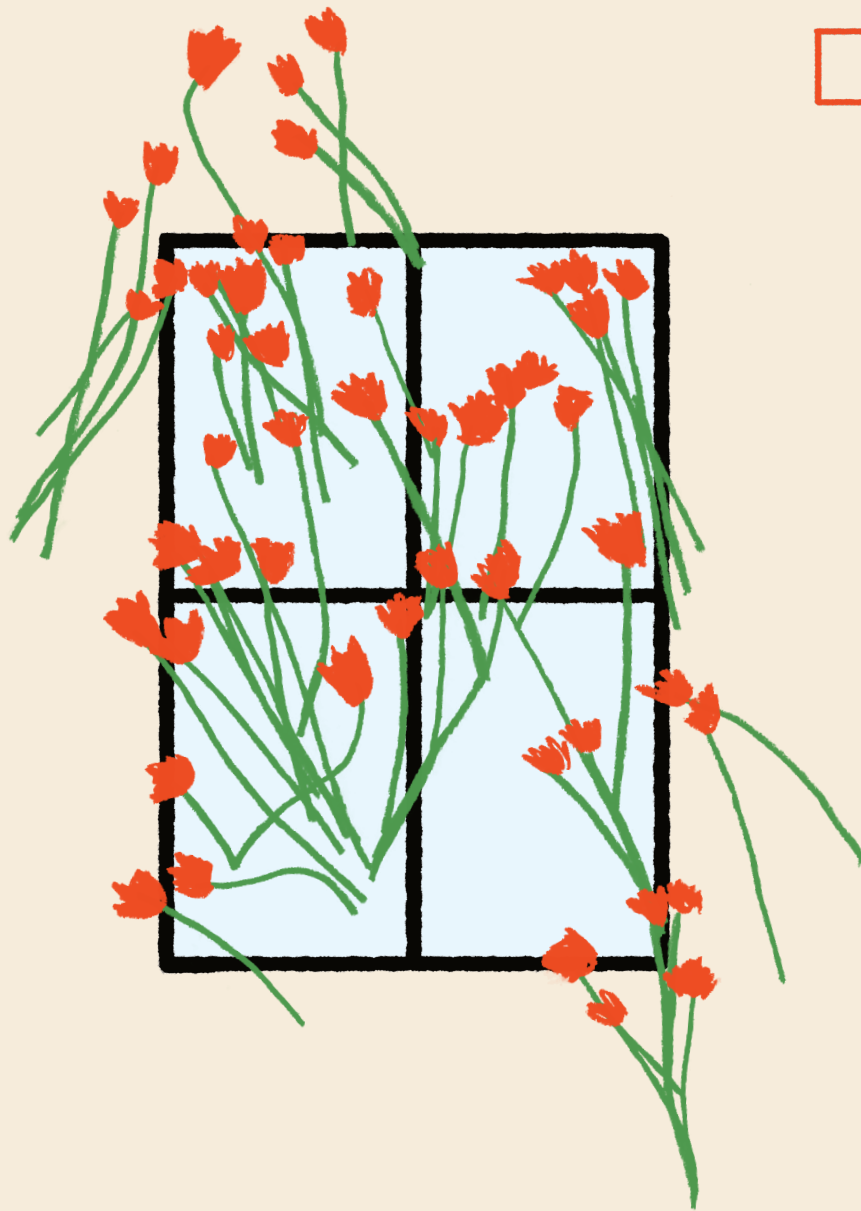
**Anna Zielinska-Elliott** is a translator of modern Japanese literature into Polish. Best known for her translations of Haruki Murakami, she has also translated Mishima Yukio, Yoshimoto Banana, Tanizaki Jun'ichiro, Kawabata Yasunari, and Mizumura Minae. She writes about translation and teaches Japanese language, literature, and Translation Studies at Boston University, where she directs the MFA Program in Literary Translation.

**Alex Zucker**'s most recent published translations are the novel *A Sensitive Person*, by Jáchym Topol; an excerpt from the Petra Hůlová novel *Trump Card* in *Gulf Coast* magazine; and the story "Žižkovite," by Patrik Banga, in *The Book of Prague: A City in Short Fiction*. More at [linktr.ee/AlexZucker](http://linktr.ee/AlexZucker).

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