



THE AMERICAN  
LITERARY  
TRANSLATORS  
ASSOCIATION

ALTA47

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# 47th Annual Conference

October 25–28, 2024  
Milwaukee, WI

VOICES IN  
TRANSLATION

THE NEW NOVEL FROM  
**Eva Baltasar**

Translated by Julia Sanches

# Mammoth

FROM THE INTERNATIONAL  
BOOKER SHORTLISTED  
AUTHOR OF BOULDER

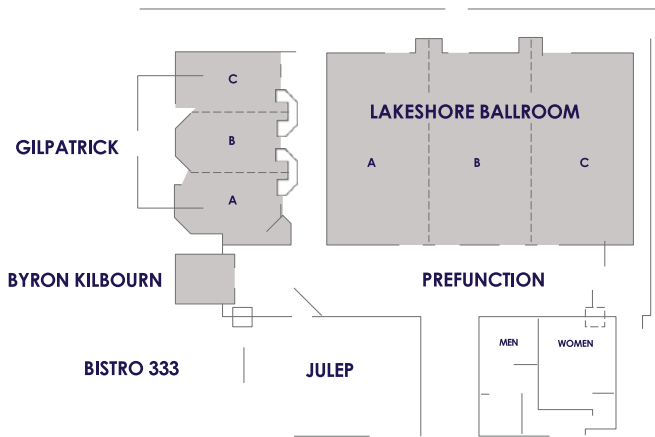


**HYATT REGENCY MILWAUKEE**

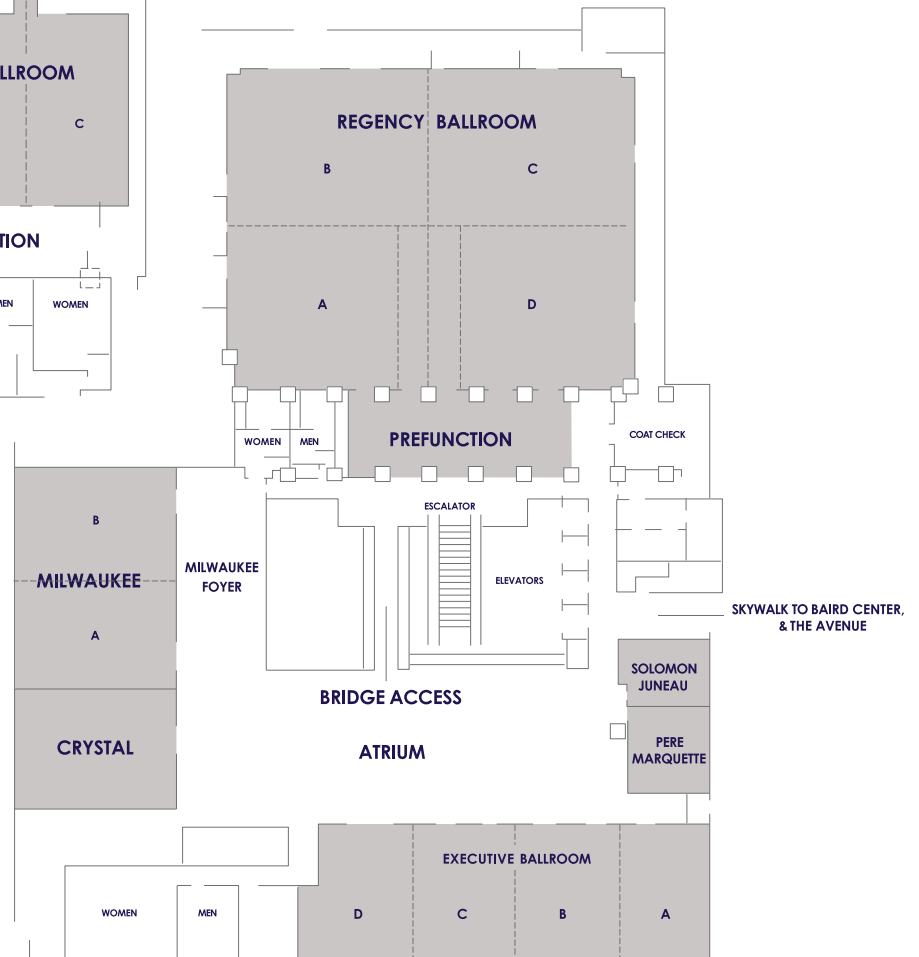
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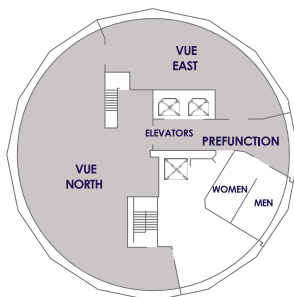
**FLOOR PLAN  
FIRST FLOOR**



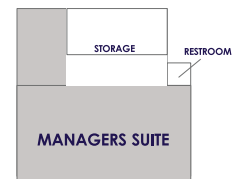
**SECOND FLOOR**



**21<sup>ST</sup> FLOOR  
VUE ROOFTOP**



**THIRD FLOOR**



# Schedule-at-a-Glance

## Friday, October 25, 2024

4:30PM – 7:30PM	<b>Registration</b> (Prefunction, 2nd Floor at the top of the escalators, Hyatt)
4:30PM – 7:30PM	<b>Lactation Room</b> (Byron Kilbourn, 1st Floor, Hyatt)
4:30PM – 7:30PM	<b>Family Room</b> (Gilpatrick A, 1st Floor, Hyatt)
4:30PM – 7:30PM	<b>BIPOC Caucus Room</b> (Gilpatrick B, 1st Floor, Hyatt)
4:30PM – 7:30PM	<b>Quiet Room</b> (Gilpatrick C, 1st Floor, Hyatt)
5:00PM – 7:00PM	<b>Opening Reception</b> (Vue North, 21st Floor, Hyatt)
7:30PM – 9:00PM	<b>Translation Trivia</b> (Mo's Irish Pub, 142 W Wisconsin Ave.)
8:00PM	<b>Community Event: Translation Party with Action, Eulalia, and World Poetry</b> (Woodland Pattern, 720 E Locust St.)
8:00PM – 9:00PM	<b>Community Event: Book Launch for Bruna Dantas Lobato, K.E. Semmel, and Will Vanderhyden</b> (Indeed Brewing Company, 530 S 2nd St.)

## Saturday, October 26, 2024

8:00AM – 5:30PM	<b>Registration</b> (Prefunction, 2nd Floor at the top of the escalators, Hyatt)	
8:00AM – 5:30PM	<b>Lactation Room</b> (Byron Kilbourn, 1st Floor, Hyatt)	
8:00AM – 5:30PM	<b>Family Room</b> (Gilpatrick A, 1st Floor, Hyatt)	
8:00AM – 5:30PM	<b>BIPOC Caucus Room</b> (Gilpatrick B, 1st Floor, Hyatt)	
8:00AM – 5:30PM	<b>Quiet Room</b> (Gilpatrick C, 1st Floor, Hyatt)	
8:00AM – 8:45AM	<b>First-time ALTA Attendees Meeting</b> (Executive Ballroom AB, 2nd Floor, Hyatt)	
8:15AM – 8:45AM	<b>Guided Morning Meditation</b> (Executive Ballroom D, 2nd Floor, Hyatt)	
9:00AM – 10:15AM	Executive Ballroom AB, 2nd Floor	<b>Sensational Transmissions</b>
	Executive Ballroom C, 2nd Floor	<b>Whose Voices Do I Want to Inhabit?</b>
	Executive Ballroom D, 2nd Floor	<b>Bridging Words: Creating Distinct Voices in Korean-to-English Literary Translation, sponsored by LTI Korea</b>
	Crystal, 2nd Floor	<b>Bilingual Reading: Poetry Potpourri</b>
	Milwaukee AB, 2nd Floor	<b>The Chorus Behind the Voice: Research in Aid of Translation</b>
	Lakeshore Ballroom A, 1st Floor	<b>Translating Gender and Sexuality</b>
	Lakeshore Ballroom B, 1st Floor	<b>Fraught Intimacies of Translation</b>
	Lakeshore Ballroom C, 1st Floor	<b>Translating the Global South</b>
10:15AM – 10:45AM	<b>Beverage Break, sponsored by LTI Korea</b> (Atrium, 2nd Floor, Hyatt)	

<span style="background-color: #4682B4; width: 15px; height: 15px; display: inline-block;"></span> SPECIAL EVENTS	<span style="background-color: #9370DB; width: 15px; height: 15px; display: inline-block;"></span> READINGS	<span style="background-color: #FFD700; width: 15px; height: 15px; display: inline-block;"></span> PANELS	<span style="background-color: #90EE90; width: 15px; height: 15px; display: inline-block;"></span> WORKSHOPS
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# Schedule-at-a-Glance

Saturday, October 26, 2024		
10:45AM–12:00PM	Oak Barrel Public House, 1033 N Doctor M.L.K. Jr Dr.	Bilingual Reading: Café Latino
	Executive Ballroom AB, 2nd Floor	Grammar in the Trenches: How Words Become Weapons in Times of Conflict
	Executive Ballroom C, 2nd Floor	Technicalities of Vocal Magic
	Executive Ballroom D, 2nd Floor	Whose Voice Is It? Translating Texts that Blur Human and Machine
	Crystal, 2nd Floor	Listening Post with ALTA Board Members on Translator Advocacy
	Milwaukee AB, 2nd Floor	Bridging Worlds: Translating South Asian Literature into English
	Lakeshore Ballroom A, 1st Floor	Collaborative Grammars: Poetry’s Practical and Political Lives
	Lakeshore Ballroom B, 1st Floor	Are We Literary Unicorns? Translating Out of Our “Mother Tongues”
	Lakeshore Ballroom C, 1st Floor	Paying it Forward: Reviewing Literary Translations
12:00PM–2:00PM	Lunch (on your own)	
2:00PM – 3:00PM	ALTA Travel Fellows Reading and Beverage Break (Regency Ballroom AB, 2nd Floor, Hyatt)	
3:15PM – 4:30PM	Executive Ballroom AB, 2nd Floor	Publishers’ Open Mic
	Executive Ballroom C, 2nd Floor	Beyond Language Pairs: Multilingualism in Translation
	Executive Ballroom D, 2nd Floor	Speaking the Dead: Reviving Voices from the Past
	Crystal, 2nd Floor	Bilingual Reading: Prose Potpourri
	Milwaukee AB, 2nd Floor	Indigenous Languages in Translation
	Lakeshore Ballroom A, 1st Floor	Building a Translator-led Nonprofit to Support Literary Translators
	Lakeshore Ballroom B, 1st Floor	Collective Translation: For Practice and In Practice
	Lakeshore Ballroom C, 1st Floor	Teaching the Translation of Poetry: Experiences, Insights, Questions
4:30PM – 6:30PM	ALTA Awards Reception and Ceremony (Regency Ballroom, 2nd Floor, Hyatt)	
Sunday, October 27, 2024		
8:00AM – 5:30PM	Registration (Prefunction, 2nd Floor at the top of the escalators, Hyatt)	
8:00AM – 5:30PM	Lactation Room (Byron Kilbourn, 1st Floor, Hyatt)	
8:00AM – 5:30PM	Family Room (Gilpatrick A, 1st Floor, Hyatt)	
8:00AM – 5:30PM	BIPOC Caucus Room (Gilpatrick B, 1st Floor, Hyatt)	
8:00AM – 5:30PM	Quiet Room (Gilpatrick C, 1st Floor, Hyatt)	
8:00AM – 6:00PM	Bookfair (Milwaukee AB, 2nd Floor, Hyatt)	
8:15AM – 8:45AM	Guided Morning Meditation (Executive Ballroom D, 2nd Floor, Hyatt)	
9:00AM – 10:15AM	Keynote Address: Kaiama L. Glover (Regency Ballroom AB, 2nd Floor, Hyatt)	
10:15AM – 10:45AM	Beverage Break, sponsored by the Library of Arabic Literature (Atrium, 2nd Floor, Hyatt)	

# Schedule-at-a-Glance

Sunday, October 27, 2024		
10:45AM – 12:00PM	Regency Ballroom D, 2nd Floor	Contracts: What to Know and How to Pass It On
	Executive Ballroom AB, 2nd Floor	Translation's Voice and its Various Aspects
	Executive Ballroom C, 2nd Floor	A Disparate Chorus: Who Do Anthologies Speak For?
	Executive Ballroom D, 2nd Floor	The Development of Narrative Voice in Fiction Writing and Translation
	Crystal, 2nd Floor	Bilingual Reading: Humor
	Lakeshore Ballroom A, 1st Floor	A Multiverse in Verse: Poetry in Translation
	Lakeshore Ballroom B, 1st Floor	Bring Me a Shrubbery: Translating Flora and Fauna
	Lakeshore Ballroom C, 1st Floor	The Future of Global Jewish Literature in Translation
12:00PM – 2:00PM	Lunch (on your own)	
1:00PM – 1:45PM	General ALTA Membership Meeting (Executive Ballroom AB, 2nd Floor, Hyatt)	
2:00PM – 3:15PM	Regency Ballroom B, 2nd Floor	ALTA Mentorship Program Reading, Part I
	Regency Ballroom D, 2nd Floor	Translated Voices in Literary Journals
	Executive Ballroom AB, 2nd Floor	Performing the Experimental, Visual, and Strange in Translation
	Executive Ballroom C, 2nd Floor	Language and Power in Literary Translation
	Executive Ballroom D, 2nd Floor	Translation as a Writing Paradigm
	Crystal, 2nd Floor	Bilingual Reading: Love, the Bittersweet
	Lakeshore Ballroom A, 1st Floor	Hearing Voices, Inhabiting Voices, Replacing Voices: Making Choices
	Lakeshore Ballroom B, 1st Floor	Translation of Bangla Literature: Glass Half-full or Half-empty?
	Lakeshore Ballroom C, 1st Floor	Collective Translation and the Music of Metaphors in Spanish Poetry
3:15PM – 3:45PM	Beverage Break, sponsored by the Institut Ramon Llull (Atrium, 2nd Floor, Hyatt)	
3:45PM – 5:00PM	Regency Ballroom B, 2nd Floor	ALTA Mentorship Program Reading, Part II
	Regency Ballroom D, 2nd Floor	Evolution: Exploring Translator Pay
	Executive Ballroom AB, 2nd Floor	Experiments in Voice: Listening to Sound and Silence in Translation
	Executive Ballroom C, 2nd Floor	Translating the Queer, Queering Translation
	Executive Ballroom D, 2nd Floor	Transversals: Mapping the Translator/Writer Divide
	Crystal, 2nd Floor	Bilingual Reading: Multigenre Potpourri I
	Lakeshore Ballroom A, 1st Floor	Amplifying Student Voices through a High School Translation Journal
	Lakeshore Ballroom C, 1st Floor	Translation of Russian 19th- and 20th-century Poetry
5:00PM – 6:00PM	Reception, sponsored by the University of Wisconsin Press (Atrium, 2nd Floor, Hyatt)	

# Schedule-at-a-Glance

Sunday, October 27, 2024		
6:00PM – 7:00PM	Community Event: Queering Translation Caucus Meeting (Crystal, 2nd Floor, Hyatt)	
7:30PM – 9:00PM	Declamación (Vue North, 21st Floor, Hyatt)	
7:30PM – 9:00PM	Cold Beer, Cold Readings (Old German Beer Hall, “Hofbräu München,” 1009 N Doctor M.L.K. Jr Dr.)	
Monday, October 28, 2024		
8:15AM–8:45AM	Guided Morning Meditation (Executive Ballroom D, 2nd Floor, Hyatt)	
8:30AM–1:00PM	Registration (Prefunction, 2nd Floor at the top of the escalators, Hyatt)	
8:30AM–1:00PM	Lactation Room (Byron Kilbourn, 1st Floor, Hyatt)	
8:30AM–1:00PM	Family Room (Gilpatrick A, 1st Floor, Hyatt)	
8:30AM–1:00PM	BIPOC Caucus Room (Gilpatrick B, 1st Floor, Hyatt)	
8:30AM–1:00PM	Quiet Room (Gilpatrick C, 1st Floor, Hyatt)	
9:00AM–10:15AM	Executive Ballroom AB, 2nd Floor	Human Translators with Machines: CAT Tools and Literary Translation
	Executive Ballroom C, 2nd Floor	The Untranslatable: Trans*/Travesti Authorship in Trans*lation
	Executive Ballroom D, 2nd Floor	“I chose to stop writing in ___”: How War Changes Language Choices
	Crystal, 2nd Floor	Bilingual Reading: Multigenre Potpourri II
	Milwaukee AB, 2nd Floor	Dialect and Voice in Ibero-America
	Lakeshore Ballroom A, 1st Floor	Cooks and the Laws of Thermodynamics: Or, What’s the Point of Theory?
	Lakeshore Ballroom B, 1st Floor	The Challenge of Translation
	Lakeshore Ballroom C, 1st Floor	Translating Theater for Production: Experiences from the Stage
10:15AM–10:45AM	Beverage Break (Atrium, 2nd Floor, Hyatt)	
10:45AM–12:00PM	Executive Ballroom AB, 2nd Floor	Unfixing Translation: A Workshop in Indeterminacy
	Executive Ballroom C, 2nd Floor	Follow the Translator: Translation as Curation
	Executive Ballroom D, 2nd Floor	Performing the Other: Exploring the Ethics and Aesthetics of Voice
	Crystal, 2nd Floor	Bilingual Reading: Slavic Languages
	Milwaukee AB, 2nd Floor	Collective and Individual: Translating Political and Apolitical Voices
	Lakeshore Ballroom A, 1st Floor	The Challenges and Teachings of Translating Place-Based Writing
	Lakeshore Ballroom B, 1st Floor	Who Is the Voice Speaking To?
	Lakeshore Ballroom C, 1st Floor	Impossible Passages: A Workshop on the Untranslatable
12:00PM–1:00PM	Closing Social Hour (Atrium, 2nd Floor, Hyatt)	

## From Contracts to Compensation: The Authors Guild Stands with Translators

As a literary translator, you build crucial bridges between cultures and languages with your writing. The Authors Guild is here to help you succeed:

- **Comprehensive Legal Support:** Guild lawyers can review your contracts, walk you through negotiations, and advise on copyright, permissions, and other legal issues.
- **Professional Development:** Access resources to navigate the business side of translation.
- **Model Contract and Other Tools:** Benefit from our free "Literary Translation Model Contract" and other form agreements with comprehensive commentary to help you negotiate.
- **Collaborative Advocacy:** We work with ALTA, the UK's Society of Authors, and other organizations to advocate for translators' rights and interests.

Sign up at [Authorsguild.org/membership](https://authorsguild.org/membership)  
Use code **ALTA2024** for **20% off** your annual membership.





ALTA47

# Contents

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<b>Welcome Letter</b>	<b>10</b>
<b>Acknowledgments</b>	<b>11</b>
<b>ALTA Code of Conduct</b>	<b>12</b>
<b>Accessibility at ALTA47</b>	<b>14</b>
<b>Health and Safety Policy</b>	<b>16</b>
<b>2023-2024 Fiscal Year Supporters</b>	<b>17</b>
<b>Support ALTA</b>	<b>19</b>

---

<b>Milwaukee Map and Where to Eat</b>	<b>24</b>
<b>During Conference Dates</b>	<b>26</b>

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<b>ALTA47 Expanded Conference Schedule</b>	<b>28</b>
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<b>2024 ALTA Travel Fellowships</b>	<b>48</b>
-------------------------------------	-----------

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<b>2024 ALTA Awards</b>	<b>56</b>
-------------------------	-----------

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<b>ALTA47 Keynote Speaker</b>	<b>75</b>
-------------------------------	-----------

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<b>ALTA Emerging Translator Mentorship Program</b>	<b>77</b>
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<b>ALTA47 Presenter Bios</b>	<b>93</b>
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# Welcome to ALTA47

Dear ALTA Community,

Welcome to ALTA47! We are delighted to welcome you to Milwaukee, and hope that you will enjoy the next four days of fellowship and creative exchange.

This fall's conference features 45 member-submitted panels and nine workshops exploring the theme of "Voices in Translation." Our program will include longtime favorites, like Translation Trivia and Declamación, as well as events planned by members of the community. We are excited to welcome Kaiama L. Glover as our keynote speaker—don't miss her address on Sunday morning. Also make sure to join the ALTA Travel Fellows Reading on Saturday, followed by the ALTA Awards Ceremony later that evening, where we'll celebrate exceptional literature in translation.

The ALTA bookfair will look a little different: for the first time, it will feature representatives of presses that publish literature in translation. And, we've decided to shine a spotlight on the crucial work of indie bookstores and booksellers by partnering with Woodland Pattern. Not only can you visit their location to browse shelves full of translations and small-press books, but you can also purchase the winners and short- and longlisted titles of this year's ALTA Awards from Woodland Pattern at the Awards Ceremony itself.

This year has seen change for our organization: after leading ALTA for the past seven years, Executive Director Lissie Jaquette has accepted a new role at Words Without Borders, and the ALTA Board has appointed Sean Gasper Bye as Interim Executive Director. It has been a privilege and a pleasure working with Lissie here at ALTA; every program at ALTA has been shaped in some way by her creativity and her vision for the literary translation community, and we look forward to seeing what she does next at WWB. We are equally delighted to have Sean at the helm during this time of transition: Sean has deep knowledge of our organization and our membership and has advanced multiple initiatives to serve our community.

This moment of change offers a lens on how much ALTA has grown over the past seven years: we have dramatically expanded our membership and programs, established multiple initiatives serving BIPOC translators, increased our mentorships more than fourfold, and launched a year-round virtual program series to serve translators worldwide. As an organization, we are now at a moment of unprecedented health and stability. We have expanded our grant portfolio tenfold, tripled our annual budget and staff, established a sizable operating reserve, and launched the organization's first-ever strategic plan—all of which enables us to better serve you, our community.

That's not all! Just this year, we have debuted an array of exciting new initiatives, including a translator's residency at the Vermont Studio Center, and a new award, the ALTA First Translation Prize. And, we are on the cusp of launching a brand-new website and visual identity (coming to you this fall!).

We have much to celebrate as we gather together. Here's wishing you a great conference!

**Chenxin Jiang**, ALTA 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:



University of Wisconsin Press | The Library of Arabic Literature | Institut Ramon Llull | LTI Korea | The Center for East Asian Studies at the University of Arizona | Columbia University School of the Arts | NYU Master's in Translation and Interpreting | Translation and Interpreting Studies Program at the University of Wisconsin Milwaukee | The Translation Center at the University of Massachusetts Amherst | Woodland Pattern | The Department of Russian & Slavic Studies at the University of Arizona | The Kenyon Review | Saturnalia Books | Schaffner Press | Visit Tucson | Words Without Borders | Book\*hug Press | The College of Humanities at the University of Arizona | The Department of German Studies at the University of Arizona | PEN America | The Program in Translation and Interpreting Studies, University of Illinois at Urbana-Champaign | The Center for Educational Resources in Culture, Language and Literacy (CERCLL) at the University of Arizona

We are grateful for ALTA's exceptional staff: Sean Gasper Bye (Interim Executive Director), Kelsi Vanada (Program Director), Rachael Daum (Communications & Awards Manager), Sophia Marisa Lucas (Membership & Digital Projects Coordinator), and Bouchra El Harrak (Graduate Assistant), whose creativity, professionalism, passion, and dedication make them outstanding colleagues, as well as to Elisabeth Jaquette (former Executive Director) for her years of service.

A special note of thanks is due to Alexis Levitin for moderating the ever-popular Bilingual Readings Series, now in its 36th 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 2024 ALTA Travel Fellows. We are also grateful to Russell Scott Valentino, who is serving as this year's Fellows Mentor.

We would be remiss in not thanking the 2024 ALTA Conference Organizing Committee, who has lent us their creativity and hard work throughout the past year: Chad Post (Chair), Amanda Andrei, Subhashree Beeman, Joseph Brockway, Nancy Naomi Carlson, Bruna Dantas Lobato, Tess Lewis, Lourdes Molina, and Jenna Tang.

A special thank you to our local community partners: Woodland Pattern and Visit Milwaukee.

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 the ALTA Board Secretary at [secretary@literarytranslators.org](mailto:secretary@literarytranslators.org), but initial reports of prohibited behavior may be made directly to any ALTA Board or staff member. If the complaint concerns the Board Secretary, a report should be made to ALTA President Chenxin Jiang at [president@literarytranslators.org](mailto:president@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 at <https://literarytranslators.org/terms-conditions>.*

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# Accessibility at ALTA47

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.

## CART Captioning

CART captioning for any conference event is available upon request. 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.

## American Sign Language Interpretation

ASL interpreters are available upon request for any conference event. 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.



## Deaf and Hard of Hearing Access

In addition to scheduling interpreters and/or CART services, 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. If it would help you to sit closer to the front / to the speaker, please look for the stretchy blue seat bands with disability access symbols printed on them and take a seat in these reserved spaces. Interpreters and captioners may also use these seats, when present, along with anyone else who needs access to the front of the room.

## Blind and Low Vision Access

Our program book is available as a printed booklet, and as an accessible PDF. Workshop leaders and panelists have been asked to provide large-print versions of any printed materials they hand out during their session. Make sure to provide at least five copies in large-print format in boldface, 14-to-16-point font size, on white paper stock for those who may be visually impaired.

## Sensory Access Needs

A Quiet Room (Gilpatrick C, 1st Floor) will be available for conference attendees during all conference event hours. No conversations or phone calls, please.

## Wheelchair Rental

The Hyatt does not have wheelchairs to rent.

## Recordings

ALTA is unable to record or livestream the in-person events during ALTA47.

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## Hyatt Regency Milwaukee

The conference meeting space at the Hyatt Regency Hotel is located on two levels with an elevator and an escalator between floors. Accessible restrooms are located near the meeting space. All event rooms include wheelchair-accessible seating distributed throughout the space, and adequate space for aisles/routes. Plenary session spaces will be equipped with microphones and speakers.

Hotel areas with accessible routes from accessible public entrance: fitness center/exercise facilities, meeting room/ballroom area, restaurants, business center, guest rooms, registration area.

Accessible hotel areas: public restrooms, restaurants, registration desk, concierge desk, public entrance, fitness center/exercise facilities, business center.

Accessibility for guest rooms and meetings: text telephone TTY, closed-caption or closed-captioning decoders for guest room televisions, assistive listening devices for meetings provided upon request, accessible guest rooms with mobility features have doorways with 32 in (0.81 m) of clear width.

Accessible hotel parking and transportation: self-parking for cars, accessible transportation with advance notice, van-accessible self-parking.

## Offsite Event Access Information

ALTA hosts Translation Trivia, Café Latino, and Cold Beer, Cold Readings in accessible venues outside the Hyatt Regency Ballroom. We make every effort to keep offsite event venues close to the conference hotel for everyone's ease of access. Descriptions of the access features at offsite event locations will be given in the ALTA47 program book.

Read more about transportation, including accessible options, in the "Getting Around Milwaukee" section of our conference location web page at [literarytranslators.org/conference-and-events/annual-conference-alta47/location](https://www.literarytranslators.org/conference-and-events/annual-conference-alta47/location).

ALTA does not sponsor all offsite events. Offsite "community event" organizers that have listed their event in the conference schedule have certified that they verified that the venue where their event will be held is accessible according to standards of the Americans with Disability Act (ADA). Descriptions of the access features at offsite event locations that sent their information to ALTA are given in the ALTA47 program book. If you have any questions or concerns about specific offsite events, please contact the organizers of the event directly (contact information is listed in the program book for offsite events that sent their information to ALTA).

## Onsite Accessibility Contact

Requests onsite are best directed to the Registration Table during conference hours. No one is required to disclose a disability, but we can better meet specific needs if we know well ahead of the conference that a reasonable disability-related accommodation will be needed. We will do our best to meet accessibility needs that come up during the conference.

Read more about accessibility at ALTA47 on our website at <https://www.literarytranslators.org/conference-and-events/annual-conference-alta47/accessibility>.

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Use the hashtag #ALTA47, and follow ALTA on [Twitter/X](#), [Facebook](#), and [Instagram](#) @LitTranslate!

# Health and Safety Policy

At ALTA, community is our priority, and our goal is to create a safe and positive ALTA conference in Milwaukee 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 ALTA's Board of Directors on January 22, 2024.

We recognize that guidelines around COVID-19 may change as the public health situation fluctuates. Please check our website at [www.literarytranslators.org/alta47-health-and-safety-policy](http://www.literarytranslators.org/alta47-health-and-safety-policy) for updates and for recent health and safety updates. You may also wish to read recent health and safety updates at the City of Milwaukee Health Department website at <https://city.milwaukee.gov/respiratoryillnesses>.

## Policies and Recommendations

**Masks:** *Masks are required when attendees are in the audience during ALTA events in the hotel* (that is, when you are an audience member during panels, workshops, readings, the keynote address, etc.). Panelists and readers may choose to unmask when speaking only. Exceptions may be made if a participant cannot wear a mask due to sensory or medical issues. In public indoor hotel spaces, masks are strongly encouraged. ALTA will also endeavor to designate spaces for those who prefer to mask during indoor social times (such as receptions and coffee breaks). ALTA will make masks available for attendee use. Thank you for wearing your mask to make the conference accessible to everyone in our community.

**Travel to Milwaukee:** We ask that everyone do what they can to keep our community safe by testing before traveling to Milwaukee, 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 Milwaukee 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 ALTA47, 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 or any other illness.

**Partner Venues:** Please note that any events or programming taking place in venues outside the Hyatt Regency will be subject to the partner venue's current COVID policy.

**Hotel Protocols and Practices:** You can read the Hyatt's safety and cleanliness protocols on their website at <https://www.hyatt.com/en-US/info/global-care-and-cleanliness-commitment>. *These include:* sanitizer stations prominently placed throughout hotels, more frequent cleaning of public spaces and guest room surfaces, and enhanced food safety and hygiene protocols.

**Refunds:** Conference registration sales are final and non-refundable and may not be transferred to another individual.

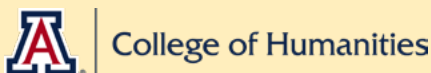
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# 2023-2024 Fiscal Year Supporters

## Organizations



*ALTA is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic.*

## Individuals

Anonymous (47)	Bonnie Chau	Derick Mattern	Jackie K. White
A. Kaiser	Boris Dralyuk	Devon Furuta	Jason Grunebaum
Agis Sideras	Breon Mitchell	Diana C. Torres	Jeannine Pitas
Albert G. Bork	Bruna Dantas Lobato	Diane Arnson Svarlien	Jeffrey Angles
Alexander Hertich	Carmen Cain	Dominique Hoffman	Jeffrey S. Ankrom
Alexis Levitin	Caroline S. West	Donald L. Henderson	Jeffrey Zuckerman
Allana Noyes	Catherine Boyle	Eduardo Aparicio	Jenna Tang
Allison Charette	Cathryn Siegal Bergman	Elisabeth Jaquette	Jennifer Feeley
Alta L. Price	Charles Dupont	Elizabeth Davis	Jennifer Grotz
Amalia Gladhart	Charlotte Mandell	Elizabeth Lowe	Jennifer Kellogg
Amanda Powell	Christie Ericson	Elizabeth Perelstein	Jennifer Panek
An Lý Nguyễn	Christopher	Ellen Doré Watson	Jesse Lee Kercheval
Andrea G. Labinger	Kidder-Mostrom	Ellen Elias-Bursac	Jessica Powell
Andrea	Clarissa Botsford	Ellen Vayner	Joaquin Gavilano
Nemeth-Newhauser	Connie L. Voisine	Elvira G. Di Fabio	John Keene
Anisuz Zaman	Corine Tachtiris	Esther Allen	Jonathan Cohen
Anna Chiafele	Cristina Pinto-Bailey	Gabriella Page-Fort	Joon-Li Kim
Anna Krushelnitskaya	Curtis Bauer & Idoia	Gary F. Ocheltree	Jorge Arroyo
Anne Aleshire	Elola	Gregary J. Racz	Julia Sanches
Anne K. Molinas	D. P. Snyder	Heather Cleary	Julien Rosso
Annie Fisher	Dan Bellm	Heather Green	Kareem James Abu-Zeid
Archana Venkatesan	Dana Loewy	Hélène Cardona	Karen Phillips
Aron Aji	Daniel Hahn	Holly Ann Yanacek	Karim Hamdy
Aviya Kushner	David Ball	Hugh Hazelton	Kate Northrop
Bahareh	David F. Cotter	Ilze B. Duarte	Katherine Hedeem
Momeniabdolabadi	David McKay	Izidora Angel	Kathy J. Saranpa

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# 2023-2024 Fiscal Year Supporters

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Lidice Megla	Nora Favorov	Sora Kim-Russell
Linda Gaboriau	Olivia E. Sears	Steven Salmoni
Lisa Dillman	Padma Viswanathan	Subhashree Beeman
Lisa Rose Bradford	Patricia Bejarano Fisher	Susan Bernofsky
Ludmilla	Patrick G. Blaine	Susan Harris
Popova-Wightman	Paul Curtis Daw	Suzanne J. Levine
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Margarit Ordukhanyan	Renata S. Stein	Wendy Hardenberg
Marguerite Feitlowitz	Rex Levang	Willard Wood
Maria J. Evans	Rhonda Buchanan	Yahaira Carrillo
Marian Schwartz	Roberto Perezdiaz	Yana A. Ellis
Mark Elliott & Anna	Russell Valentino	Yeddanapudi Radhika
Zielinska-Elliott	Ruth Gentes Krawczyk	Yejin Kim
Martha Collins	Samantha Schnee	Yermiyahu Ahron Taub
Mary Price	Sandra Kingery	
Matvei Yankelevich		
Michael F. Moore		
Michael Favala Goldman	Donations at all levels help us to continue the important work of ALTA. This list includes donations made between July 1, 2023, and June 30, 2024. If we have inadver- tently omitted your name from this list of donors, or if you encounter an error, please accept our apologies. You may contact ALTA at <a href="mailto:info@literarytranslators.org">info@literarytranslators.org</a> to have your name added to the list of supporters on our website. Thank you!	
Michele Bantz		
Michelle Har Kim		
Michelle M. Low		
Nancy C. Mennel		
Nancy Jean Ross		
Nancy Naomi Carlson & Ted Miller		

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# Join us: Sign up or renew your ALTA membership for 2025!

As a nonprofit arts membership association, ALTA supports the work of literary translators and advances the art of literary translation.

- Student: \$30
- Friend (non-translator): \$75
- Translator: \$125
- Organization: \$200, \$250, or \$375 (*find tier information on our website*)

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## I can support ALTA with an additional donation

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## Join online at

[literarytranslators.org/membership](https://literarytranslators.org/membership)

Or print this page, fill it out, and mail it to:

## The American Literary Translators Association

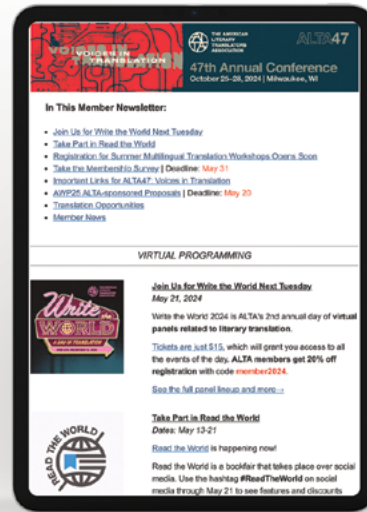
The University of Arizona  
Esquire Building #205  
1230 N. Park Avenue  
Tucson, AZ 85721

Donations to ALTA are fully tax-deductible. Feel free to call our office or write to us: (520) 621-1757  
[info@literarytranslators.org](mailto:info@literarytranslators.org)

Use the hashtag #ALTA47, and follow ALTA on [Twitter/X](#), [Facebook](#), and [Instagram](#) @LitTranslate!

# Connect with ALTA

To keep up with ALTA, make sure to sign up for our newsletter!



# Include Us in Your Long-term Plans

Have you ever wished you could do more to support the art of literary translation? You can make a life-changing gift without changing your life by including ALTA in your estate plans. ALTA is ready to work with individuals interested in learning more about planned giving. Even donors of modest means can make a real contribution to ALTA's future. Supporters can designate ALTA in their will or make ALTA a beneficiary of a portion of their IRA, at no tax cost to them. Donors are also eligible for additional tax benefits beyond those of a one-time donation. And, of course, ALTA can fulfill specific gift wishes and recognize a donor's significant contribution to ensuring the organization's future.

Long-term Planning questions can be directed to ALTA President **Chenxin Jiang** at [president@literarytranslators.org](mailto:president@literarytranslators.org).



# Donate to ALTA

Do you believe in supporting translators, celebrating literary excellence in translation, and giving emerging translators the resources they need to shine in the ever-expanding world of literary translation? Please give to support ALTA's work today—you can make a difference. Contributions may be made online at <https://literarytranslators.org/about/support>, or by mail. Make checks payable to "The American Literary Translators Association," with "Donation" and the name of the fund (General Operating Fund, Endowment, or Travel Fellowship Program) in the memo line, and send to the address to the right. Thank you for your support.

**The American Literary Translators Association**  
The University of Arizona  
Esquire Building #205  
1230 N. Park Avenue  
Tucson, AZ 85721



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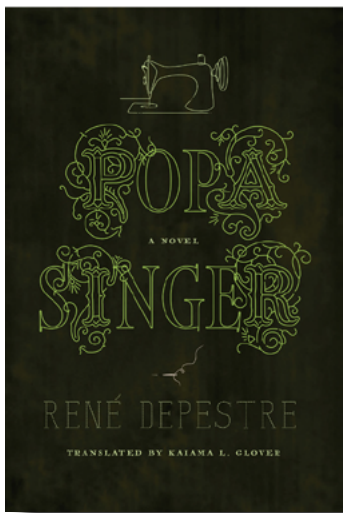
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*Popa Singer*  
A Novel



René Depestre

Translated by  
Kaiama L. Glover

“Glover faithfully preserves Depestre’s quintessentially quirky writing, and his radical nature comes through in word, style, and form.”—**Régine Michelle Jean-Charles**

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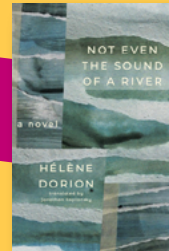
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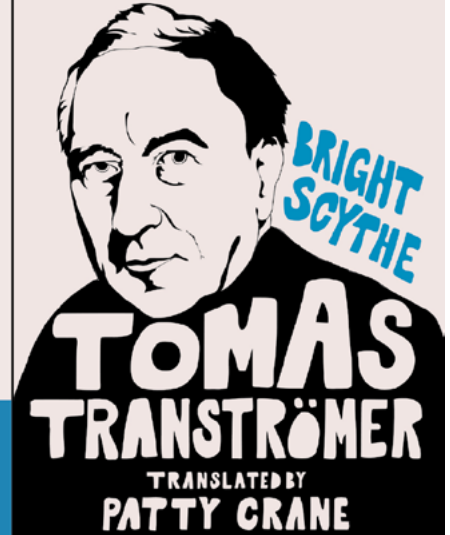


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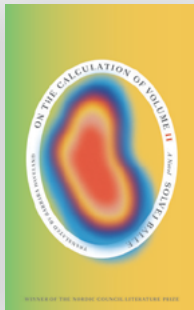
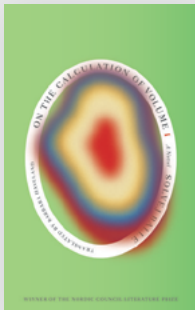
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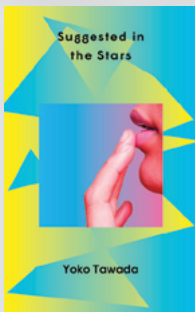
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FACULTY: *Alaya Dawn Johnson, Annmarie Drury, Roger Sedarat, Nicole Cooley, John Weir, Jason Tougaw, Kimiko Hahn, Briallen Hopper, Ammiel Alcalay.*



# Milwaukee Map & Where to Eat

Milwaukee boasts an impressive variety of cuisines and dining styles. Find a detailed list of restaurant and bar options on **Visit Milwaukee's website** (QR code below), where you can search by category (Family Friendly, ADA compliant, Vegan, etc).



You can download the free **Cream City Convention Pass** to redeem discounts and deals at more than 30 participating local businesses. Please scan QR code below.



## 5-minute walk or less

Right across the street from the Hyatt are San Giorgio Pizzeria Napoletana (no lunchtime hours), The King & I Thai Restaurant (no lunchtime hours), and Calderone Club (no lunchtime hours). Around the corner is Xankia: Vietnamese Sandwiches and Cuisine (limited weekend hours). Walking south from the hotel along Dr. M.L.K. Jr Drive, you come to the Third Street Market Hall, a food hall with many food and beverage vendors. On the way back to the hotel, stop at Canary Coffee Bar. If you're looking for something a little more upscale, try Mo's...A Place for Steaks (no lunchtime hours).

*Note: This list was compiled in summer 2024. Before you go, please be sure to check each location's most up-to-date hours and public health and safety protocols.*

## 10- to 15-minute walk

If you have a little bit more time to do so, consider crossing the Milwaukee River and making your way to Alem Ethiopian Village (no lunchtime hours), Swingin' Door Exchange (closed Sunday-Monday), or Tupelo Honey Southern Kitchen & Bar. A little further you'll find the Milwaukee Public Market, with multiple vendors. Nearby is Cafe Benelux, a Belgian café with a rooftop deck.



# Milwaukee Map & Where to Eat



# During Conference Dates



## Visit Woodland Pattern

720 E Locust St.

Woodland Pattern is a 501(c)(3) nonprofit gallery, book center, and performance space. Each year we host hundreds of activities and events—including workshops, readings, concerts, exhibitions, film screenings, and programs for children and youth.

In addition to our programming efforts, the dissemination of independent literature—particularly poetry, unconventional texts, works that honor bookmaking as a visual art, books by small- and micro-press publishers, and literature by writers from historically marginalized backgrounds—has been central to our purpose since our founding. Unlike a commercial bookseller, our acquisitions have never been based on profitability but on mission fit, which also means we hold on to titles indefinitely, as we believe in their permanent value. As a result, Woodland Pattern is home to the largest collection of small-press poetry available for purchase in the United States.

**Access Information:** Despite the age of our physical location, and attendant limitations to access, Woodland Pattern is committed to making its programs and facilities available for as many as possible. Please call for more information.

**Contact:** [info@woodlandpattern.org](mailto:info@woodlandpattern.org) | 414-263-5001



## A Conversation with Literary Translator Denise Kripper

Thursday, October 24, 2:30pm  
University of Wisconsin-Milwaukee,  
Lubar Entrepreneurship Center, Room 207,  
2100 E Kenwood Blvd

Please join us for a lecture and conversation with author, scholar, and literary translator Dr. Denise Kripper. As an Associate Professor of Spanish at Lake Forest College, Dr. Kripper specializes in translation theory, transatlantic studies, and contemporary Latin American literature. She is the author of *Narratives of Mistranslation: Fictional Translators in Latin American Literature* (Routledge, 2023), and translator of, most recently, Adriana Riva's *Salt* (Veliz Books, 2023) and *Nena* by Melissa Febos (Chai Editora, 2022). Dr. Kripper is a founding member of Third Coast Translator's Collective in Chicago and Translation Editor of the award-winning, multilingual literary journal *Latin American Literature Today*.

We are delighted to be welcoming Denise Kripper to UWM, and we hope you can join us in person or via Zoom (link forthcoming at <https://uwm.edu/translation-interpreting-studies/>).

**Access Information:** The venue is on the second floor of the Lubar Entrepreneurship Center. The event room and restrooms are accessible via stairs and wheelchair accessible via elevator. This event is also accessible via Zoom (link forthcoming).

**Contact:** Amy Olen | 414-736-8336 | [amyolen@uwm.edu](mailto:amyolen@uwm.edu) | <https://uwm.edu/translation-interpreting-studies/>



# BREAD LOAF TRANSLATORS' CONFERENCE

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# ALTA47 Expanded Conference Schedule

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## Friday, October 25, 2024

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4:30pm – 7:30pm

**Registration (PREFUNCTION, 2ND FLOOR AT THE TOP OF THE ESCALATORS, HYATT)**

4:30pm – 7:30pm

**Lactation Room (BYRON KILBOURN, 1ST FLOOR, HYATT)**

4:30pm – 7:30pm

**Family Room (GILPATRICK A, 1ST FLOOR, HYATT)**

4:30pm – 7:30pm

**BIPOC Caucus Room (GILPATRICK B, 1ST FLOOR, HYATT)**

Feel free to meet with fellow members of the BIPOC caucus in Gilpatrick B during conference hours.

4:30pm – 7:30pm

**Quiet Room (GILPATRICK C, 1ST FLOOR, HYATT)**

Need a quiet space as you process the day's sessions? You are welcome to recharge in Gilpatrick C during conference hours. No conversations or phone calls, please.

5:00pm – 7:00pm

→**SPECIAL EVENT: Opening Reception (VUE NORTH, 21ST FLOOR, HYATT)**

Join your fellow translators and meet old friends and new faces at this ALTA47 kickoff celebration! Remarks at 5:30pm. *Light appetizers and cash bar available.*

7:30pm – 9:00pm

→**SPECIAL EVENT: Translation Trivia (OFFSITE)**

*Mo's Irish Pub, 142 W Wisconsin Ave.*

**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 translational. Teams of two to four will be organized and will compete for bragging rights and prizes! Mo's Irish Pub is a six-minute walk from the conference hotel down N Plankinton Ave. Beverages and food available for purchase.

**Access Information:** The pub area is located on one main floor with ramp access at the main door. There is one step up to the stage area. Accessible restrooms are located right next to the designated area for Trivia.

8:00pm

→**COMMUNITY EVENT: Translation Party with Action, Eulalia, and World Poetry (OFFSITE)**

*Woodland Pattern, 720 E Locust St.*

Join Action Books, Eulalia Books, and World Poetry at Woodland Pattern for a Translation Party with readings from Jesse Amar, Alex Braslavsky, Gabriel Gudding, Kira Josefsson, M.L. Martin, Matt Reeck, and more! Read more about Woodland Pattern on page 26 of this program.

**Access Information:** Despite the age of our physical location, and attendant limitations to access, Woodland Pattern is committed to making its programs and facilities available for as many as possible. Please call for more information.

**Contact:** [info@woodlandpattern.org](mailto:info@woodlandpattern.org) | 414-263-5001

8:00pm – 9:00pm

→**COMMUNITY EVENT: Book Launch for Bruna Dantas Lobato, K.E. Semmel, and Will Vanderhyden (OFFSITE)**

*Indeed Brewing Company, 530 S 2nd St.*

Join writer-translators Bruna Dantas Lobato and K.E. Semmel as they read from their debut novels and discuss fiction and translation. Will Vanderhyden, who also writes fiction, will read from his latest translation. Admission is free, and books will be for sale at the venue.

**Bruna Dantas Lobato** is the author of *Blue Light Hours* (Grove Atlantic). Her translation of *The Words that Remain* by Stênio Gardel was awarded the 2023 National Book Award. **K.E. Semmel** has translated a dozen plus novels from Danish. His debut novel is *The Book of Losman*. He was a former Literary Translation Fellow from the National Endowment for the Arts. **Will Vanderhyden** is a translator of Spanish-language literature. His translation of *The Invented Part* by Rodrigo Fresán won the 2018 Best Translated Book Award.

**Access Information:** The brewery is accessible, including bathrooms.

**Contact:** K.E. Semmel, Bruna Dantas Lobato | [bdantaslobato@gmail.com](mailto:bdantaslobato@gmail.com)

8:00am – 5:30pm

**Registration (PREFUNCTION, 2ND FLOOR, HYATT)**

8:00am – 5:30pm

**Lactation Room (BYRON KILBOURN, 1ST FLOOR, HYATT)**

8:00am – 5:30pm

**Family Room (GILPATRICK A, 1ST FLOOR, HYATT)**

8:00am – 5:30pm

**BIPOC Caucus Room (GILPATRICK B, 1ST FLOOR, HYATT)**

Feel free to meet with fellow members of the BIPOC caucus in Gilpatrick B during conference hours.

8:00am – 5:30pm

**Quiet Room (GILPATRICK C, 1ST FLOOR, HYATT)**

Need a quiet space as you process the day's sessions? You are welcome to recharge in Gilpatrick C during conference hours. No conversations or phone calls, please.

8:00am – 8:45am

**First-time ALTA Attendees Meeting (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)**

**Hosted by** Marian Schwartz and Bill Johnston with Stine An from the BIPOC Literary Translators Caucus  
New to the conference? Join us for some tips for how to make the most of your experience. A member of the BIPOC Literary Translators Caucus will join to share info about how to get involved.

8:15am – 8:45am

**Guided Morning Meditation (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)**

**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 – 10:15AM SESSIONS

9:00am – 10:15am

→**PANEL: Sensational Transmissions (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)**

**Moderator:** Isabel Boutiette

**Panelists:** Isabel Boutiette, Oli Peters, Noah Loveless  
Translation is a technology of sensory transmission, a reproduction of the sensuous and the senseless. In our translations of Yiddish modernist poet Debora Vogel, Austrian poet Friederike Mayröcker and Motif Notation (a form of dance notation), music, gesture, symbol, dialectic registers, visual art, and dance detach from their tethers and reemerge into new, synesthetic forms. We will examine the ways in which text, voice, and symbol get corrupted, encrypted, encoded, infected, generated, intensified, and

reconstructed through the interference of translation. How does translation instantiate, revoice, make physical? If voice is an embodied, and therefore sensory, transmission, maybe translation attempts to mimic embodied vocality—re-sensing while forming its own distinctive sense.

9:00am – 10:15am

→**PANEL: Whose Voices Do I Want to Inhabit? (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)**

**Moderator:** Mary Jane White

**Panelists:** Nancy Naomi Carlson, Susanna Lang, Slava Faybysh, Martha Kosir

Do translators find their authors? Do authors find their translators? Our interactive panel invites translators, including any out there speed-dating—yet to have fallen deeply in love, or to have married themselves off to some literature, or nearly monogamously to a single beloved and demanding voice. At times, it takes a special introduction. At times, it takes a dare, “You will never be able to do it.” And the courage to go boldly. Our panelists work from French, or Russian, or Spanish, with diverse writers who hail from such places as Algeria, Cuba, Djibouti, Martinique, Mauritius, France, and Russia—poets and fiction writers, living and dead. We all have a story to share. You may be caught up writing your own. So, come share. For both emerging and more seasoned translators.

9:00am – 10:15am

→**PANEL: Bridging Words: Creating Distinct Voices in Korean-to-English Literary Translation (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)**

**Sponsored by LTI Korea**

**Moderator:** Janet Hong

**Panelists:** Jack Jung, Paige Aniyah Morris, Dabin Jeong, Moon Bo Young

This panel brings together a Korean poet and English translators to discuss the process of creating distinct voices for different characters and works in the Korean-to-English translation journey. Panelists will share insights into their collaborative dynamics, exploring how they bridge linguistic and cultural gaps to create translations that are both idiosyncratic and resonant with English-speaking readers. They'll discuss the creative processes that underpin the development of distinct voices, including the negotiation of cultural nuances, humor, idioms, and other linguistic intricacies.



9:00am – 10:15am

→**BILINGUAL READING SERIES: Poetry Potpourri** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language
Quamrul Hassan	Shoikot Amin	Bangladesh	Bangla
Anayvelyse Allen-Mossman	Juana Bignozzi	Argentina	Spanish
Adam Ray Wagner	Anonymous	Wales	Middle Welsh
Cassandra Woodard	Nagase Kiyoko	Japan	Japanese
Jahidul Alam	Humayun Azad	Bangladesh	Bengali
Savannah Butler	Élisa Mercœur	France	French

9:00am – 10:15am

→**PANEL: The Chorus Behind the Voice: Research in Aid of Translation** (MILWAUKEE AB, 2ND FLOOR, HYATT)

**Moderator:** Jesse Lee Kercheval

**Panelists:** Beatriz Hausner, Vivek Narayanan, Russell Scott Valentino

Translation projects can require extensive research in archives, in the country of origin, or through interviews with the people involved in artistic, linguistic, or political movements, or can demand work with a chorus to discover new works, or to do justice to the voice of the author(s). What can research bring to a project? This panel will discuss conducting and integrating research on experimental Indian translation and poetics, Chilean surrealists and the disintegration of language in the mentally ill, Russian and South Slavic writers, and forgotten Uruguayan women poets as it seeks to demonstrate how such research can support, without overwhelming, a difficult translation project.

9:00am – 10:15am

→**PANEL: Translating Gender and Sexuality** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Tabatha Leggett, Sergio Waisman

**Panelists:** Lola Rogers, Michelle Quay, Esther Allen

Gender and sexuality present a particular challenge to translators into English, which is neither a grammatically gendered nor a genderless language. How do we translate from languages with grammatical gender, in which nouns and pronouns carry gender value and cultural connotations? And, conversely, how do we translate from genderless languages, which do not assign gender to nouns or pronouns? What are the literary, cultural, and political implications of the decisions we make? In this panel, translators of poetry and prose will explore some of the challenges and possibilities they face: how to translate works in which the voice of the text is gendered; how to translate gender-neutral pronouns; questions of translating

sexuality that arise alongside questions of translating gender; the question of non-gendered children's book characters; and more.

9:00am – 10:15am

→**PANEL: Fraught Intimacies of Translation** (LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)

**Moderator:** Amanda L. Andrei

**Panelists:** Bonnie Chau, Cindy Juyoung Ok, Noelle de la Paz, Diana Arterian

Translation is an inherently intimate act. In most obvious terms, it requires a closeness between the translator and the author. Beyond this, it often drags in intimacies with other languages, people, and cultures. On this panel, translators who come to the craft from a variety of approaches and connections will share examples of their own fraught intimacies with their work. One translator grapples with systems of romanized transliterations. Another panelist finds herself circling restlessly around the early internet writings of an author who has long since moved on to very different work. In addition, we will consider how the process of translation changes our relationships with our primary language, co-translators, family members, ancestors, primary language, and beyond.

9:00am – 10:15am

→**WORKSHOP: Translating the Global South** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Haider Shahbaz, Ibrahim Badshah

Due to the long history of translation's complicity with colonialism and imperialism, translating literary texts from the Global South requires complicated and necessary engagements with both aesthetic and political questions. What needs to be taken into consideration while choosing a text to translate? What are the ethical approaches in bringing marginalized languages and regions into dominant narratives? And what kinds of aesthetic choices—including paratexts and transliteration—may better convey the cultural, historical, linguistic, and political contexts of Global

— Saturday, October 26, continued

South literatures? We will discuss these questions through collaborative exercises and discussions of particular passages. Participants are encouraged to bring questions and copies of passages they would like to discuss.

10:15am – 10:45am

**Beverage Break (ATRIUM, 2ND FLOOR, HYATT)**

**Sponsored by LTI Korea**

Enjoy a coffee or tea during this morning's beverage break, sponsored by LTI Korea.



10:45AM – 12:00PM SESSIONS

10:45am – 12:00pm

→**PANEL: Grammar in the Trenches: How Words Become Weapons in Times of Conflict (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)**

**Moderator:** Brian James Baer

**Panelists:** Alta L. Price, Sasha Senderovich, Ellen Vayner  
During times of war, the translator is rarely a neutral mediator, and even the choice of toponyms becomes charged. This panel will delve into specific examples from historical and contemporary conflicts, illustrating the profound impact that linguistic choices can have on public perception and propaganda. The panel will also explore the ethical dilemmas faced by translators working in conflict zones and the responsibility they bear in shaping narratives. The panel seeks to open discussion on the power of language in shaping wartime realities and fostering post-conflict reconciliation.

10:45am – 12:00pm

→**BILINGUAL READING SERIES: Café Latino (OFFSITE) OAK BARREL PUBLIC HOUSE, 1033 N DOCTOR M.L.K. JR DR.**

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Ruth Llana	Estela dos Santos	Argentina	Spanish	Fiction
Nancy Jean Ross	Rosario Castellanos	Mexico	Spanish	Nonfiction
Aaron Coleman	Nicolás Guillén	Cuba	Spanish	Poetry
Sergio Waisman	Diana Bellessi	Argentina	Spanish	Poetry
Laura Nagle with the author	Mauricio Ruiz	Mexico	Spanish	Fiction
Anne Molinas	Josefina Plá	Paraguay	Spanish	Fiction

**Access Information:** Café Latino will take place on the second floor of Oak Barrel Public House. There is an elevator to the second floor, and the space is wheelchair accessible.

10:45am – 12:00pm

→**PANEL: Technicalities of Vocal Magic (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)**

**Moderator:** Marguerite Feitlowitz

**Panelists:** Aviya Kushner, Mary Ann Newman, Tess Lewis, Matt Reeck

“Voice” as a concept can sound a little vague, but we sure know it when we hear/see/feel it (and when we don’t!). Technical decisions—line breaks, punctuation, rhythm, performance styles, modes of conjugation and address—are crucial, challenging, and fascinatingly varied among the languages of our panelists: Catalan, French, German, Hebrew, Hindi, Korean, Spanish, and Urdu.

10:45am – 12:00pm

→**PANEL: Whose Voice Is It? Translating Texts that Blur Human and Machine (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)**

**Moderator:** Karen Kovacic

**Panelists:** Shelley Fairweather-Vega, Antonia Lloyd-Jones, Kate Costello

Our lively, interactive panel will explore the challenges and opportunities that arise when translating literary texts that incorporate language generated by AI or algorithms. We invite audience members to join our conversation about AI, authorship, originality, and mastery. The uncanny voices in AI-inspired texts raise questions about human empathy, agency, and will. What markers of style—punctuation, sound, repetition, and cadence—help us embody voices unattached to bodies? What sorts of outcomes, including productive mistranslations, derive from our collaborations with AI? How do we create a consistent style for AI characters and distinguish their “translations” from our own? To what extent does AI flatten or erase difference? Join us to talk about all this and more.

10:45am – 12:00pm

**Listening Post with ALTA Board Members on Translator Advocacy (CRYSTAL, 2ND FLOOR, HYATT)**

Are you involved in advocacy work for translators? The ALTA Board wants to hear from you! As we explore how ALTA can support our members' advocacy, we'd like to hear what work you're doing, what ideas you have, and what direction you'd like ALTA to take. Stop by between 10:45am – 12:00pm for an informal chat. ALTA Board members at the Listening Post: Sean Bye, Larissa Kyzer, Bonnie Chau.

10:45am – 12:00pm

**→PANEL: Bridging Worlds: Translating South Asian Literature into English (MILWAUKEE AB, 2ND FLOOR, HYATT)**

**Moderator:** Subhashree Beeman

**Panelists:** Quamrul Hassan, Jason Grunebaum, Ammara Ahamad, Daisy Rockwell

This panel brings together distinguished and emerging translators to explore the rich and complex landscape of translating South Asian literature into English. The discussion will cover the challenges and rewards, the status and impact of South Asian literature on the global stage, and the contemporary trends in the translation industry. Join us for an insightful conversation that delves into translating South Asian literature and celebrates the efforts of those who bridge linguistic and cultural divides through their work.

10:45am – 12:00pm

**→PANEL: Collaborative Grammars: Poetry's Practical and Political Lives (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)**

**Moderator:** Cindy Juyoung Ok

**Panelists:** Kareem James Abu-Zeid, Hai-Dang Phan, Mayada Ibrahim

Poetry translators collaborate not only with authors, but also with their texts' generative syntaxes and line breaks. How does such research happen, whether in conversation or on the page, through historical consideration of diction or lyrical prioritization? Translators of Arabic, Vietnamese, Korean, and French discuss the shape and politics of varied efforts alongside poets they have translated and their poetic voices. Though translation's philosophies and logistics are often contrasted, this panel gathers the two threads and shares publication stories amid the practical and political lives of poetry as coordinating with one another. In a closing audience Q&A, panelists expand on translation's collaboration, methodology, politics, and more.

10:45am – 12:00pm

**→PANEL: Are We Literary Unicorns? Translating Out of Our "Mother Tongues" (LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)**

**Panelists:** Izidora Angel, Denise Kripper, Bruna Dantas Lobato, Jenna Tang

Popular discourse posits that you should translate into your native tongue. Four women writer-translators working from Taiwanese Mandarin, Brazilian Portuguese, Argentine Spanish, and Bulgarian challenge this discourse through a painstakingly curated body of work that can only exist from people whose blood courses with the language, culture, and voices of their homes. The panelists will present a case for why existing in the liminal space between geographies by translating from our native languages into our adopted ones is a privilege that grants us powerful creativity, while giving our audience a unique and powerful perspective. In addition to their work as literary translators, all four presenters have published or are in the process of authoring their own books in English.

10:45am – 12:00pm

**→WORKSHOP: Paying it Forward: Reviewing Literary Translations (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)**

**Leaders:** Diana Thow, Jan Steyn

Despite the recent outpouring of useful commentary on how to review a literary translation, too many reviews still resort to assessing translations with one-word adjectives such as "fluent" and "agile." Book reviewers draw upon a set of skills that literary translators already have at their disposal, however, and in this workshop, we'll discuss concrete strategies for those interested in penning impactful reviews that promote translation literacy and advance public translation discourse. Participants are encouraged to bring in drafts of reviews-in-progress, or books they are hoping to review, for group feedback. Workshop leaders will offer examples and exercises to guide discussion. All are welcome, from the most seasoned reviewers to the review-curious.

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12:00pm – 2:00pm Lunch (on your own)

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2:00pm – 3:00pm

**→READING: ALTA Travel Fellows Reading and Beverage Break (REGENCY BALLROOM AB, 2ND FLOOR, HYATT)**

**Hosted by** Russell Scott Valentino

Enjoy a reading from winning translations by the 2024 ALTA Travel Fellows. Read more about this year's Travel Fellows on pages 48-51 of the program book. *Complimentary coffee and tea will be available.*



3:15PM – 4:30PM SESSIONS

3:15pm – 4:30pm

→**SPECIAL EVENT: Publishers' Open Mic**

(EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

**Hosted by** Nancy Naomi Carlson

Publishers attending ALTA47 are invited to sign up to present about their press or journal for three 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, but please note that there will be no tables for selling books.)

3:15pm – 4:30pm

→**PANEL: Beyond Language Pairs:**

**Multilingualism in Translation** (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)

**Moderator:** Joon-Li Kim

**Panelists:** Anne Molinas, Laura Nagle, Kanika Agrawal, Marc Charron

Translation is conceptualized as a moving between two languages: one's native or first tongue and another language. But that conceptualization is elusive. As literary translators, our intense engagement with texts shows us that language is complex and varied on many levels. One text may include multiple registers, dialects, styles, or even languages. A translator may have complex relationships with multiple languages, based on the trajectory of their life. How does a translator approach a text that is multilingual? What does it mean for a writer or translator to live and work in multiple languages? This panel seeks to explore these questions and engage panel members and attendees in a reflection on their own complex practices and experiences with language(s) and translation.

3:15pm – 4:30pm

→**PANEL: Speaking the Dead: Reviving Voices from the Past** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Lisa Rose Bradford

**Panelists:** Bill Johnston, Gary Racz, Laura Woolley-Núñez, Tess Lewis

How can we as translators make works from centuries past come alive for modern audiences? Do we modernize the text and run the risk of relocating the work in the US or the UK? What if we recreate the piece in our own voices, with obvious personal emphasis and omission? Can we emulate the original voice, so it sounds both dated and contemporary? What are the ethics involved in our quest to fully engage our present-day audiences? These panelists will bring illustrative and/or problematic passages to reveal the tool kits used for rendering energetic English versions and so discuss these questions.

3:15pm – 4:30pm

→**PANEL: Indigenous Languages in Translation** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Louise Cole

**Panelist:** Beth Green-Nagle

The United Nations declared 2019 the Year of Indigenous Languages, to highlight the cultural importance of these languages as repositories of cultural history, traditions, and memory, and to bring awareness to the global community of these languages, many of which are in danger of disappearing. Translations into Indigenous languages can invigorate a living language, while also being a catalyst for linguistic and cultural shifts. Translations of Indigenous languages into dominant languages can increase their visibility and share stories and traditions with a larger audience, but also continue to run the risk of linguistic erasure. This panel will discuss the potential and challenges of translating either into or out of Indigenous languages.

3:15pm – 4:30pm

→**BILINGUAL READING SERIES: Prose Potpourri** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Jennifer Feeley with the author	Lau Yee-Wa	Hong Kong	Standard written Chinese, Cantonese, and Mandarin	Fiction
Armine Kotin Mortimer	Christine Angot	France	French	Fiction
Wendy Hardenberg	Gwenaëlle Aubry	France	French	Fiction
Hope Campbell Gustafson	Giulia Caminito	Italy	Italian	Fiction
Barbara Ichiishi	Esther Tusquets	Spain	Spanish	Fiction
Peter Thompson	Amina Saïd	Tunisia	French	Poetry

3:15pm – 4:30pm

→**PANEL: Building a Translator-led Nonprofit to Support Literary Translators** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Kira Josefsson

**Panelists:** Paul Russell Garrett, Jordan Barger, Sharon Rhodes, K.E. Semmel

In 2018, a group of volunteers founded the nonprofit Association of Danish-English Literary Translators (DELT) to bring Danish translators together in a supportive community. DELT regularly hosts virtual and in-person readings, workshops, mentoring opportunities, and networking events for its members, as well as an online forum for information exchange and encouragement—all while promoting Danish literature in the anglophone world. In this panel, co-founder Paul Russell Garrett joins K.E. Semmel, Jordan Edward Barger, and Sharon E. Rhodes to discuss the organization's genesis, purpose, and aspirations—from the role it plays in nurturing Danish literary translators, to serving as a model for literary translators of other languages.

3:15pm – 4:30pm

→**PANEL: Collective Translation: For Practice and In Practice** (LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)

**Moderator:** Jan Steyn

**Panelists:** Abby Ryder-Huth, Aron Aji, Bela Shayevich, Jan Steyn

Embracing translation's potential for polyvocality, this panel explores methodologies and aims of collaborative translation in professional, creative, and classroom settings. We consider the limits of the "solitary translator," and discuss how our projects, practices, and pedagogical approaches can be enriched by working collaboratively. Panelists will share insights on the opportunities and challenges of sharing a source text with one or more fellow translators, facilitating or organizing multi-translator projects, and utilizing collaborative methods in the classroom.

3:15pm – 4:30pm

→**WORKSHOP: Teaching the Translation of Poetry: Experiences, Insights, Questions** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Vivek Narayanan, Kirun Kapur

Haunted by continual reminders of its own impossibility, poetry is probably the most difficult literary translation task, and yet offers unique opportunities for creativity. Poetry translation demands an absurdly exacting attention to source texts, but also usually sets itself the goal of making a real, living poem in the target language, imbued with music, irrationality, and silences. This is intended to be a *workshop of peers*: poets, translators, and teachers at *all* levels of experience are invited to join. Participants may share a lesson plan, an idea, a question, a provocation, or an experience relating to the theme—preferably at least one week in advance of the ALTA conference, by emailing Vivek Narayanan at [vnaraya2@gmu.edu](mailto:vnaraya2@gmu.edu). The point is to initiate an open-ended and self-conscious dialogue around the teaching of poetry translation that we might all think about and learn from.

4:30pm – 6:30pm

→**SPECIAL EVENT: 2024 ALTA Awards Reception and Ceremony** (REGENCY BALLROOM, 2ND FLOOR, HYATT)

**Hosted by** ALTA Vice President Corine Tachtiris

Celebrate the conferring of ALTA's 2024 Translation Awards, including the new ALTA First Translation Prize, debuting this year! 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 ceremony, which will begin at 5:30pm. *Light appetizers and cash bar available.*

8:00am – 5:30pm

**Registration** (PREFUNCTION, 2ND FLOOR, HYATT)

8:00am – 5:30pm

**Lactation Room** (BYRON KILBOURN, 1ST FLOOR, HYATT)

8:00am – 5:30pm

**Family Room** (GILPATRICK A, 1ST FLOOR, HYATT)

8:00am – 5:30pm

**BIPOC Caucus Room** (GILPATRICK B, 1ST FLOOR, HYATT)

Feel free to meet with fellow members of the BIPOC caucus in Gilpatrick B during conference hours.

8:00am – 5:30pm

**Quiet Room** (GILPATRICK C, 1ST FLOOR, HYATT)

Need a quiet space as you process the day's sessions? You are welcome to recharge in Gilpatrick C during conference hours. No conversations or phone calls, please.

8:00am – 6:00pm

**ALTA47 Bookfair** (MILWAUKEE AB, 2ND FLOOR, HYATT)

The ALTA47 Bookfair is a celebration of the publishers that do the important work of sharing literary translations with readers. Purchase books, talk with representatives from participating publishers, and support these presses and journals! All publishers are current organizational members of ALTA, and we are grateful for their dedication to our community. Plus, check out the Virtual ALTA47 Bookfair on Bookshop.org, featuring books translated by your ALTA colleagues.



8:15am – 8:45am

**Guided Morning Meditation** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**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 – 10:15am

→**SPECIAL EVENT: Keynote Address: Kaiama L. Glover** (REGENCY BALLROOM AB, 2ND FLOOR, HYATT)

Join us for this year's keynote address, delivered by Kaiama L. Glover, the prize-winning translator of several works of Haitian fiction and francophone nonfiction. Read more about her on page 75 of the program book.

10:15am – 10:45am

**Beverage Break** (ATRIUM, 2ND FLOOR, HYATT)

**Sponsored by the Library of Arabic Literature**

Enjoy a coffee or tea during this morning's beverage break, sponsored by the Library of Arabic Literature.



## 10:45AM – 12:00PM SESSIONS

10:45am – 12:00pm

→**PANEL: Contracts: What to Know and How to Pass It On** (REGENCY BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Alex Zucker

**Panelists:** Julia Sanches, Jenny Bhatt

A contract is a negotiated document, brought about through discussion and compromise. To decide what to discuss and where to compromise, you need a basic understanding of how contracts work and the meaning of key terms. Even more important, you need to know your own bottom line. The panel's goal is to help translators know how to ask for what they need and share their knowledge and experience with others.

10:45am – 12:00pm

→**PANEL: Translation's Voice and its Various Aspects** (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

**Moderator:** Keith Vincent

**Panelists:** Dina Famin, Lia Galvan Lisker, Anna Zielinska-Elliott

Faculty and alumni from Boston University's MFA in Literary Translation will explore the linguistic and non-linguistic aspects of voice and translation. More than a work's content and style, and most evident in comparison to other versions or translations, voice is what makes one piece of literature distinct from another. This panel will discuss various aspects of a translation's voice—the experience and impression of reading the text—such as cover design, illustrations, and audiobook recordings, as well as the translator's voice, including identity and literary analysis of choices made by different translators of the same text.

10:45am – 12:00pm

→**PANEL: A Disparate Chorus: Who Do Anthologies Speak For?** (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)

**Moderator:** Padma Viswanathan

**Panelists:** Sarah Coolidge, Antonia Lloyd-Jones, Geoffrey Brock, Madhu Kaza

Contemporary anthologies of translation often seek to elevate lesser-heard voices, but this doesn't obviate difficult choices. If an editor is working from an underrepresented language, should they choose more- or less-established writers or translators? An anthology might purport to represent a language, culture, or country, but how many pieces from how many eras, regions, or genres must be included before such a claim feels legitimate? A panel of translators and editors who have been down the anthology-making road (from dream to reality via budgets and other constraints) will discuss these and other tough questions together with the audience.

10:45am – 12:00pm

→ **PANEL: The Development of Narrative Voice in Fiction Writing and Translation** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Laura Nagle

**Panelists:** Mauricio Ruiz, Ilze Duarte, Devanshi Khetarpal

Bringing together panelists who both write and translate fiction, this panel will explore narrative voice and its development at various phases of the drafting and revision processes. How does the practice of writing fiction inform our approach to crafting voice in translation—and vice versa? Are we conscious of differences in our choices of

technique, as they relate to voice and style, depending on our role as translator or writer? How do our experiences of translating and having our work translated affect our perception of translation as a collaborative process, integrating multiple layers of authorial and narrative voices?

10:45am – 12:00pm

→ **BILINGUAL READING SERIES: Humor** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Lizzie Fox	Hrotsvitha of Gandersheim	Saxony (modern-day Germany)	Latin	Theater
Lisa Dillman	Yuri Herrera	Mexico	Spanish	Fiction
Heath Wing	Moacyr Scliar	Brazil	Portuguese	Fiction
Heather Green	Laure Gauthier	France	French	Fiction
Conor Bracken	Sinzo Aanza	Democratic Republic of Congo	French	Fiction
Mordecai Martin	Yosel Cutler	Ukraine, USA	Yiddish	Fiction

10:45am – 12:00pm

→ **PANEL: A Multiverse in Verse: Poetry in Translation** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Esra Tasdelen

**Panelists:** Derick Mattern, Jonas Elbousty, Miriam Calleja, Anne Henochowitz

Poetry translation, by its nature, is one of the most challenging subgenres of translation. Translators who work with poetry grapple with capturing the poet’s voice, rhythm, style, and meter in the target language, while feeling the need to stay as “loyal” as possible to the source language. By analyzing the work of translators working with non-Indo-European languages such as Turkish and Arabic, our panel will explore how poetry translators make these decisions, and how these decisions work to reflect the poet’s voice, and the poem’s cadence, tone, and imagery in the target language. We envision our panel to be an interactive conversation between the panelists and audience, with organic conversations arising from the samples we are working with.

10:45am – 12:00pm

→ **PANEL: Bring Me a Shrubbery: Translating Flora and Fauna** (LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)

**Moderator:** Sibelan Forrester

**Panelists:** Anna Krushelnitskaya, Russell Scott Valentino, Mirgul Kali, Noh Anothai

Translating descriptions of the natural world often poses dilemmas for the practitioner, especially when the plants or animals mentioned bear connotations essential for the cultural world of the text. In this panel, Noh Anothai will share solutions for translating a Thai verse travel memoir that calls for playing on the names of flowers and animals to express a speaker’s feelings. Mirgul Kali will discuss the challenges and roundabouts of translating Kazakh flora and fauna created by a dearth of information and lack of reference materials. Anna Krushelnitskaya will speak about approaches to translating biomes in Russian poetry under formal constraints. Russell Scott Valentino will discuss his experience translating texts that feature culturally significant plants of the Adriatic and bees of the Balkans.

10:45am – 12:00pm

→**WORKSHOP: The Future of Global Jewish Literature in Translation** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Mindl Cohen, Sean Bye, Sebastian Schulman  
Jewish literature is a global enterprise, written in countless languages reflecting millennia of diasporic life. Yet the expanse of this literature, its writers and its translators are rarely considered as part of a whole, instead siloed into individual languages. This workshop is the first step in forging a new field in translation, inviting translators of Jewish literature from all languages to shape an emerging ecosystem together. We aim to identify challenges, needs, questions of craft, and potential support for translators, publishers, and other stakeholders. Bring your dreams, frustrations, works-in-progress, and be ready to discuss! Open to participants of all ethnic/religious/cultural backgrounds who work with, wish to work with, or are curious about Jewish literature in translation.

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12:00pm – 2:00pm Lunch (on your own)

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1:00pm – 1:45pm

→**SPECIAL EVENT: General ALTA Membership Meeting** (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

ALTA members, one and all, come to this year's General Membership Meeting to talk about ALTA initiatives and developments, and to discuss where we're headed as an organization.

2:00pm – 3:00pm

**Office Hours with ALTA Vice President Corine Tachtiris** (SOLOMON JUNEAU, 2ND FLOOR, HYATT)

Stop by to chat with ALTA's Vice President, Corine Tachtiris. Present your ideas, share your concerns, and get to know your VP better!

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**2:00PM – 3:15PM SESSIONS**

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2:00pm – 3:15pm

→**READING: 2024 ALTA Emerging Translator Mentorship Program Reading, Part I** (REGENCY BALLROOM B, 2ND FLOOR, HYATT)

**Hosted by** Julia Sanches

Enjoy a reading of translations by the 2024 ALTA Emerging Translator Mentorship Program cohort. Read more about the mentees on pages 77-87 of the program book.

2:00pm – 3:15pm

→**PANEL: Translated Voices in Literary Journals** (REGENCY BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Denise Kripper

**Panelists:** Sarah Booker, Noh Anothai, paparouna, Kanika Agrawal

How do literary journals tackle submissions in translation? How can translators work with literary journals? How do journals serve as bridges connecting readers, writers, translators, and publishers? And how do journal editors curate and cultivate diverse voices in translation? This panel will unpack these questions with a behind-the-scenes look at translation, featuring perspectives from editors of various literary journals on the role and importance of print and digital journals in the translation world. Audience members will leave this panel with a better understanding of the place of literary journals in the literary translation landscape.

2:00pm – 3:15pm

→**WORKSHOP: Performing the Experimental, Visual, and Strange in Translation** (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

**Leaders:** Ainsley Morse, Bela Shayevich

In this workshop, we will share and play with strategies for performing translated work that appears unperformable, focusing on concrete and visual poetry. We invite all participants to come in with challenging texts for workshop and experimentation. Beyond sharing and collaborating on performances, we will discuss the expanses and possible limits of performance as interpretation.

2:00pm – 3:15pm

→**PANEL: Language and Power in Literary Translation** (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)

**Moderator:** Jennifer Feeley

**Panelists:** Chenxin Jiang, Lau Yee-Wa, Louise Law, Astrid Liu

How do language hierarchies inform the art of literary translation? Who has access to translate from and into certain languages? This panel explores the relationship between language and power in translation, drawing from the experiences of authors, translators, editors, and literary programmers. Considering the power dynamics in both the source and target languages, we discuss the implications for inclusion in translating from and into specific languages. We also strategize ways to build collective platforms that amplify lesser-heard voices, fostering transnational connections over shared struggles through translation. We invite the audience to join us in discussing how translators might navigate these complexities, addressing the power of translation to challenge systemic barriers.

2:00pm – 3:15pm

→**PANEL: Translation as a Writing Paradigm** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Jennifer Zoble

**Panelists:** Annie Janusch, Thomas Mira y Lopez, Janet Hendrickson

Undergraduate writing programs are increasingly recognizing translation as a generative mode of writing, especially for linguistically diverse students. This panel considers both what translation offers other modes of writing, and vice versa. Panelists will present a specific activity they've successfully used in their respective writing classrooms to engage translation, including: personal essays that inflect

the writer's other language(s); English-to-English translations of historical texts into contemporary idioms; and draft or unfinished translations that illuminate the process of writing a text in translation. Together we'll explore what student writers stand to gain from translation exercises that explore and disrupt assumptions about style, voice, language, and language proficiency.

2:00pm – 3:15pm

→**BILINGUAL READING SERIES: Love, the Bittersweet** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Rita Nezami	Tahar Ben Jelloun	Morocco-France	French	Fiction
Chana Toth-Sewell	Shiye Tenenboym (Shea Tenenbaum)	Poland	Yiddish	Other
Don Bogen	Juan Lamillar	Spain	Spanish	Poetry
Mar Stratford	Anonymous / Le Fleau Social	France	French	Nonfiction
Shelley Fairweather-Vega	Hamid Ismailov and Hafez	Uzbekistan	Uzbek and Persian	Fiction
Samantha Schnee	Irati Elorrieta	Spain	Spanish	Fiction

2:00pm – 3:15pm

→**PANEL: Hearing Voices, Inhabiting Voices, Replacing Voices: Making Choices** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Susanna Lang

**Panelists:** Lisa Rose Bradford, Armine Mortimer, Gary Racz, Madeleine Stratford

As translators, we make choices at the level of the word, syntax, or form, based on how we hear the writer's voice. These choices are aesthetic, responding to how the writer sounds in our ears, and/or ethical, as we gauge the writer's approach to issues and events of our times and theirs. In pondering how to temper our own voice as writers, we may pose these questions: Is this a combative process, leading to a surrender—the translator's or the writer's? A struggle to imitate or to make the translated voice sound foreign? A layering of voices? Each member will bring examples illustrating the aesthetic and ethical factors determining our translated voices. We will invite participants to choose between versions we have considered and to pose their own questions.

2:00pm – 3:15pm

→**PANEL: Translation of Bangla Literature: Glass Half-full or Half-empty?** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Quamrul Hassan

**Panelists:** Anisuz Zaman, Jahidul Alam, Akbar Hosain, Shahab Ahmed

With over 250 million native speakers and another 41 million as second-language speakers, Bangla is the 5th most-spoken native language and the world's 7th most-spoken language. And yet, translation of Bangla literature is scarce. Apart from Rabindranath Tagore's Noble Prize for Literature win in 1913, not many writers of Bangla have enjoyed international fanfare, let alone winning major literary awards. Any avid reader of Bangla literature would argue that there are many wonderful writers who do not enjoy an international readership because they aren't translated. This panel consisting of translators of Bangla will discuss the challenges and ways to overcome them in the 21st century.

2:00pm – 3:15pm

→**WORKSHOP: Collective Translation and the Music of Metaphors in Spanish Poetry** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Sarli E. Mercado, Sally Perret

Led by the leaders of 4W-WIT (Women in Translation Circle), this workshop highlights the benefits of collective translation, while also focusing on two of the most difficult tasks of translating Spanish poetry into English: musicality and metaphor. Through activities and discussion, this session considers how rhyme and meter are translated. Is it more important to mimic musicality or ideas? What do we do with complex metaphors, whose meaning becomes elusive? To grapple with these questions, we will compare translations of the same poem by canonical authors, and then we will translate poems together from 4W WIT's project, Translation Ecologies/Unthinking the Binary, that underscore these dilemmas, as well as the benefits of group dialogue in the process of translation.

3:15pm – 3:45pm

**Beverage Break** (ATRIUM, 2ND FLOOR, HYATT)

**Sponsored by the Institut Ramon Llull**

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



**3:45PM – 5:00PM SESSIONS**

3:45pm – 5:00pm

→**READING: 2024 ALTA Emerging Translator Mentorship Program Reading, Part II** (REGENCY BALLROOM B, 2ND FLOOR, HYATT)

**Hosted by** Daniel Hahn

Enjoy a reading of translations by the 2024 ALTA Emerging Translator Mentorship Program cohort. Read more about the mentees on pages 77-87 of the program book.

2:00pm – 3:15pm

→**PANEL: Evolution: Exploring Translator Pay** (REGENCY BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** CJ Evans

**Panelists:** Jeremy Tiang, Julia Sanches, Lizzie Davis

Literary translators are not paid enough for their work. Small publishers exist on the thinnest of margins. So, in this precarious environment, what can we do, collectively, to better the pay, working conditions, and opportunities for translators? Are there new methods, beyond the traditional fee and royalty structure, to make translation more sustainable? Are there ways to grow equity for languages and countries/regions that don't have funding support, and to widen the pipeline for translators from diverse backgrounds? Editors and translators come together to try to envision something new, and to listen to the bold ideas of the larger community.

3:45pm – 5:00pm

→**PANEL: Experiments in Voice: Listening to Sound and Silence in Translation** (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

**Moderator:** Jacqui Cornetta

**Panelists:** Madhu Kaza, Janet Hendrickson, Mayada Ibrahim, Stine An

This performance conversation will consider what we listen for when we translate, and how we activate translation through sonic and embodied experimentation. The music of words, the silence between them, something ineffable in a text's slippery whole. We listen for voices that have been erased or silenced. And echoes of delight that draw us to the texts we translate. After sharing experimentations of and/or on translation and discussing their work, panelists will invite attendees into the conversation for a Q&A.

3:45pm – 5:00pm

→**PANEL: Translating the Queer, Queering Translation** (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)

**Moderator:** paparouna

**Panelists:** Kanika Agrawal, poupeh missaghi, Corine Tachtiris

What is a queer translation? Is it a question of the identity of the author and/or translator, the themes and content, or even the structure and style of the text? How do we honor the particular queerness of a text, with its rich and culturally specific subtexts and subcultures, and avoid imposing dominant cultural and linguistic frameworks? What does it mean to queer translation, to move beyond normative identities and practices? How should non-queer translators approach queer texts? And how do we promote the voices of queer authors and translators while also protecting those targeted by oppressive regimes? Join the panelists to collectively explore these questions and challenges, share our experiences, and together foster and strengthen a sense of queer literary translation community.

3:45pm – 5:00pm

→**PANEL: Transversals: Mapping the Translator/Writer Divide** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Chloe Garcia Roberts

**Panelists:** Rachel Galvin, Vivek Narayanan, Robert Eric Shoemaker

For those who are both translators and writers, where does the border between these two vocations lie? Is this border, like all borders, more of an ideological concept, rather than a physical actuality? Or do the two truly inhabit different spaces within the self? What strategies does the translator/writer employ to keep these two halves apart, or let them mingle? In this panel, translator/writers will discuss how they navigate this internal divide, how each informs the other, and their present work that puts both parts in concert.

3:45pm – 5:00pm

→ **BILINGUAL READING SERIES: Multigenre Potpourri I** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Kurt Beals	Anja Utler	Germany	German	Poetry
Ray Chandrasekara	Pramoedya Ananta Toer	Indonesia	Indonesian	Fiction
Bharathiraja Ramachandrabose	Bakkiyam Sankar	India	Tamil	Nonfiction
Evan Fallenberg	Hanoch Levin	Israel	Hebrew	Theater
Laura Cesarco Eglin	Gabriela Aguirre	Mexico	Spanish	Poetry
Mary Hawley with the author	Silvia Goldman	Uruguay and US	Spanish	Poetry

3:45pm – 5:00pm

→ **PANEL: Amplifying Student Voices through a High School Translation Journal** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Maja Teref

**Panelists:** Lucie Bhatoye-Bertrand, Daisy Juarez, Adam Tapper

Panelists will discuss their experiences launching, managing and publishing a school-based literary translation journal, including the University of Chicago Laboratory Schools' *Ouroboros Review*. Student journals benefit the entire school community; they help build appreciation for global literature, establish a literary community that supports the humanities curriculum, foster multiculturalism, provide opportunities for students to apply knowledge of world languages, promote creativity and critical thinking skills, and advance diversity goals by introducing students to lesser-translated languages, such as Ladino, Finnish, and Wayuunaiki, and the artists who create in them. Panelists will also discuss challenges, including administrative responsibilities, student turnover, and publishing.

3:45pm – 5:00pm

→ **WORKSHOP: Translation of Russian 19th- and 20th-century Poetry** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Bitakrim, Alex Braslavsky

This event brings together translators who are interested in Russian poetry, providing a warm and friendly environment for sharing the challenges of poetry translation and exploring solutions. Participants are encouraged to select their favorite poems and translations, whether they are self-translated or notable translations by others. You may also submit the poems and translations you wish to discuss to the workshop leaders. For more information, please contact the workshop leaders at [bitakrim2028@u.northwestern.edu](mailto:bitakrim2028@u.northwestern.edu) and [alexbraslavsky@g.harvard.edu](mailto:alexbraslavsky@g.harvard.edu).

5:00pm – 6:00pm

**Reception** (ATRIUM, 2ND FLOOR, HYATT)

**Sponsored by the University of Wisconsin Press**

Join us for a reception celebrating the University of Wisconsin Press and a reading by Wisconsin Translation Prize winner Peter Covino of *What Sex Is Death: Selected Poems of Dario Bellezza*. Light appetizers and cash bar available.



6:00pm – 7:00pm

→ **COMMUNITY EVENT: Queering Translation Caucus Meeting** (CRYSTAL, 2ND FLOOR, HYATT)

We are re-convening a caucus for translators (LGBTQIA+ and allies) who practice queer(ing) translation, broadly defined. Join us to see old friends, make new ones, and discuss what a QT Caucus can look like. Come and share ideas, questions, and requests for what we could do together and how we can support each other. We will also discuss ways to stay in touch and how to make the management of the caucus sustainable. RSVP in advance on ALTA's website at [literarytranslators.org/about/get-involved](http://literarytranslators.org/about/get-involved), or just show up! This gathering is free and open to the public, whether or not you're registered for the ALTA conference.

7:30pm – 9:00pm

→ **SPECIAL EVENT: Declamación** (VUE, 21ST FLOOR, HYATT)

**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.*



7:30pm – 9:00pm

→ **SPECIAL EVENT: Cold Beer, Cold Readings (OFFSITE)**

*Old German Beer Hall, “Hofbräu München,” 1009 N Doctor M.L.K. Jr Dr.*

It’s karaoke—for international theatre! This event features volunteers doing cold readings of short scenes from plays translated by ALTA attendees. So if you’ve translated a play, or have drafted part of a play translation, bring copies of an excerpt (max. 10 minutes, a scene that works well on its own), and we’ll put it on its feet! We also need willing attendees to cold-read parts, as well as audience members to cheer everyone on! Old German Beer Hall is a 4-minute walk from the conference hotel. Free entry; drinks available for purchase.

**Access Information:** Old German Beer Hall is a ground-level tavern. There is ramp access from the sidewalk on N Doctor M.L.K. Dr. The outdoor beer garden is wheelchair accessible at grade with sidewalk. Restrooms are accessible.

**Organizer contact:** Slava Faybysh and Neil Blackadder | [neilblackadder@yahoo.com](mailto:neilblackadder@yahoo.com)

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## Monday, October 28, 2024

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8:15am – 8:45am

**Guided Morning Meditation (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)**

**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.

8:30am – 1:00pm

**Registration (PREFUNCTION, 2ND FLOOR, HYATT)**

8:30am – 1:00pm

**Lactation Room (BYRON KILBOURN, 1ST FLOOR, HYATT)**

8:30am – 1:00pm

**Family Room (GILPATRICK A, 1ST FLOOR, HYATT)**

8:30am – 1:00pm

**BIPOC Caucus Room (GILPATRICK B, 1ST FLOOR, HYATT)**

Feel free to meet with fellow members of the BIPOC caucus in Gilpatrick B during conference hours.

8:30am – 1:00pm

**Quiet Room (GILPATRICK C, 1ST FLOOR, HYATT)**

Need a quiet space as you process the day’s sessions? You are welcome to recharge in Gilpatrick C during conference hours. No conversations or phone calls, please.

**9:00AM – 10:15AM SESSIONS**

9:00am – 10:15am

→ **PANEL: Human Translators with Machines: CAT Tools and Literary Translation (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)**

**Moderator:** Shelley Fairweather-Vega

**Panelists:** Lola Rogers, Steven Capsuto, Viktorija Bilić

In an era of ubiquitous hype around translation assisted by artificial intelligence, the smart use of older technology by translators can go unnoticed. This panel features demonstrations of at least four different CAT (Computer Assisted Translation) tools that ALTA members use for literary translation projects, taking advantage of their data-crunching capabilities for glossary management, time tracking, formatting help, sophisticated searching of source and target texts, and more—all while letting translators translate the old-fashioned way, using their own brains. Brief demonstrations of the translation process within each tool will show what CATs can and cannot do to keep human translators more consistent, efficient, and organized, without hampering our creativity.

9:00am – 10:15am

→ **PANEL: The Untranslatable: Trans\*/Travesti Authorship in Trans\*lation (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)**

**Moderator:** Ruth Llana

**Panelists:** Emi Frerichs, Jeannine Marie Pitas, Ruth Llana  
Can trans\* voices be translated? What challenges surface when translating regional perspectives of gender non-conforming literary production? How do we communicate identities that resist translatability? In this panel, we approach the subject of translating trans\*/travesti authorship within the global Hispanic context. We will gather interdisciplinary perspectives on trans\*lation to explore the implications of untranslatability as an act that refuses to “erase ways of organizing experience” (Rizki 2021: 534). This panel brings together a group of emerging queer and trans\* translators and scholars to offer visibility and sustained conversation about how resisting compulsory translatability is both an act of care and an act of resistance that informs ethical trans\*lation practices.

9:00am – 10:15am

→ **PANEL: “I chose to stop writing in \_\_\_”: How War Changes Language Choices**

(EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** Anne O. Fisher

**Panelists:** Sibelan Forrester, Olena Jennings, Chana Toth-Sewell

For a writer, one of the most intimate choices is the language used to write in, and that language is what brings the translator into the writer’s orbit. In cases where a writer has been using the language of an oppressor or a colonizer, the choice to change to another language can be an important political and artistic gesture. When the writer has been using the language of an attacker or an invader,

the stakes of switching are even higher. Writers who have chosen to change languages can play on the dissimilarities between languages, making differences more noticeable. How does the translator moderate and mediate these crucial contexts for readers? This panel explores these issues using examples drawn from Ukrainian, Russian, Yiddish, and Croatian.

9:00am – 10:15am

→ **BILINGUAL READING SERIES: Multigenre II** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Clara Burghelea	Ștefan Manasia	Romania	Romanian	Poetry
Susanna Lang	Hélène Dorion	Canada	French	Poetry
Clyde Moneyhun	Miriam Cano	Spain (Catalonia)	Catalan	Poetry
Joanne Epp	Catharina Regina von Greiffenberg	Austria	German	Poetry
Alex Niemi	Laura Vazquez	France	French	Fiction
Elanor Spring	Louise Labé	France	French	Poetry

9:00am – 10:15am

→ **PANEL: Dialect and Voice in Ibero-America**

(MILWAUKEE AB, 2ND FLOOR, HYATT)

**Moderator:** Jeffrey Diteman

**Panelists:** Violeta Orozco, Gary Racz, Dixon Abreu

The fracturing of Spanish and Portuguese into their many dialects has allowed these colonial languages to adapt to a variety of cultural and environmental landscapes. Factors including geographic isolation, social class, racial marginalization, and contact with Indigenous and African languages have contributed to their distinctive character throughout Latin America. This panel will explore how translators go about representing in English the 19th-century gaucho sociolect of Argentina, contemporary Chicano vernacular, the Chocoano dialect of Colombia, and the Cearense dialect of northeastern Brazil.

(as Eliot Weinberger put it: “*There are laws of thermodynamics, and there is cooking*”). On the other hand, scholars have criticized it for being stuck on the same “faithful” vs. “free” question for over 2,000 years. But if theory doesn’t apply to the work/art of translation, what is it meant to do? Can theory be a tool for practitioners to fathom the institutions that shape the field? How might a new translation theory help make sense of how dominant culture is determined? This panel will gather a range of translators to debate if and how theory can provide crucial, critical, or creative frameworks for understanding and approaching the work that we do.

9:00am – 10:15am

→ **PANEL: Cooks and the Laws of Thermodynamics: Or, What’s the Point of Theory?** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Rebecca Hanssens-Reed

**Panelists:** David Smith, Daisy Rockwell, Derick Mattern, Subhashree Beeman

Translators across time and space have avoided or outright rejected theory with the claim that it’s useless to the craft

9:00am – 10:15am

→ **PANEL: The Challenge of Translation**

(LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)

**Moderator:** Johannes Göransson

**Panelists:** Daniel Borzutzky, Aditi Machado, Stine An, Edgar Garcia

According to media and news outlets, translation is “having a moment.” Foreign writers like Karl-Ove Knausgaard and Elena Ferrante have become star authors, newspapers run articles about the importance of putting the translator on the cover of books, there’s now a special Booker Award for international fiction, and there’s an annual anthology of the best works in translation. Does all of this suggest

that translation has lost its transgressive capacities? Does translation still pose any challenge for the US literary status quo? This panel will explore these and related questions. It will look at institutional as well as aesthetic issues, considering how translation might pose challenges to how we read, as well as what we read.

9:00am – 10:15am

→**PANEL: Translating Theater for Production: Experiences from the Stage** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Moderator:** Amanda L. Andrei

**Panelists:** Lizzie Fox, Jeremy Tiang, Paul Russell Garrett, H.J. Gardner

Translating and producing plays are very different practices, but they inform each other to create moving and worthwhile theatrical experiences. How does preparing for performance influence how we translate plays? How does the translator collaborate with other theater-makers? How does one even begin translating theater? In this panel, translators who have translated and developed pieces of theater will discuss how their literary translation practice influences their work in performance, and vice versa. They will also consider translation's role in theater: today, translated plays are rarely produced in the US—or, if they are, the translator's role is often minimized. How can we advocate for healthier attitudes towards theater translators and the production of translated plays?

10:15am – 10:45am

**Beverage Break** (ATRIUM, 2ND FLOOR, HYATT)

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

**10:45AM – 12:00PM SESSIONS**

10:45am – 12:00pm

→**WORKSHOP: Unfixing Translation: A Workshop in Indeterminacy** (EXECUTIVE BALLROOM AB, 2ND FLOOR, HYATT)

**Leaders:** Kanika Agrawal, poupeh missaghi

It is considered high praise when a translation is deemed “definitive.” This suggests that the goal of translation is to apprehend the literary work in a manner that contains/detains it, making it unavailable or undesirable for other/further translation. Such translation may silence the work, even as it purports to amplify it. In contrast, in *Siting Translation*, Tejaswini Niranjana “initiate[s]...a practice of translation that is speculative [and] provisional,” one that enables translators to “intervene to inscribe heterogeneity.” In this workshop, we will study examples and approaches that release both text and translation from fixture, inviting re-translation, co-translation, and multiple/multilayered translation. Please bring short texts that are clamoring for other possibilities.

10:45am – 12:00pm

→**PANEL: Follow the Translator: Translation as Curation** (EXECUTIVE BALLROOM C, 2ND FLOOR, HYATT)

**Moderator:** Bela Shayevich

**Panelists:** Ainsley Morse, Kira Josefsson, Jennifer Shyue, Esther Allen

Beyond capturing diverse voices in individual texts, translators can create cohesive oeuvres based on their aesthetics, politics, and capabilities. What are the overarching principles guiding our choices? What are our signature styles or strategies across works—our voices? How much and what kind of cohesion or “recognizability” is actually desirable (especially when one translates many different writers' work)? This international panel of translators will present their portfolios of translations in the historical context of their creation. We will discuss translation as a form of creative authorial/curatorial expression and the challenges that come with manifesting a beautiful body of work.

10:45am – 12:00pm

→**PANEL: Performing the Other: Exploring the Ethics and Aesthetics of Voice** (EXECUTIVE BALLROOM D, 2ND FLOOR, HYATT)

**Moderator:** M.L. Martin

**Panelists:** Alex Braslavsky, Graham Liddell, Jenny Bhatt, Johannes Göransson

What does it mean to make the other speak in your text? As the nexus of sound, meaning, and identity, voice is a crucial and challenging aspect of representing a cultural other, especially for those translators who seek to give voice to the voiceless. This panel will explore how translators use sound, silence, and somatics to reconstruct marginalized voices in translation. Considering the significance of a particular voice within its original language context (whether ancient or contemporary) and the potential significance of that voice for the language culture in which it's being recreated, we'll weigh the ethical and aesthetic implications of performing the other in a text or on the stage, and how translation must employ different strategies to create voice for the page versus in the ear.

## — Monday, October 28, continued

10:45am – 12:00pm

→**BILINGUAL READING SERIES: Slavic Languages** (CRYSTAL, 2ND FLOOR, HYATT)

**Moderator:** Alexis Levitin

Translator	Author	Country	Language	Genre
Malgorzata Myk	Maria Cyranowicz	Poland	Polish	Poetry
Sibelan Forrester	Elena Mikhailik	Ukraine	Russian	Poetry
Izidora Angel	Rene Karabash	Bulgaria	Bulgarian	Fiction
Marianna Suleymanova	Evgeniya Nekrasova	Russia	Russian	Fiction
Dina Famin	Veniamin Kaverin	USSR/Russia	Russian	Fiction
Anna Krushelnitskaya	Ilya Ehrenburg	USSR	Russian	Poetry

10:45am – 12:00pm

→**PANEL: Collective and Individual: Translating Political and Apolitical Voices** (MILWAUKEE AB, 2ND FLOOR, HYATT)

**Moderator:** Gabriel Gudding

**Panelists:** Jordan Barger, Lau Cesarco Eglin, Kathleen Maris Paltrineri, Magdalena Zurawski

“Voice” as a trope used to describe authors can manifest at points of collective action and political tension (e.g., “underrepresented voices” or “dissenting voices”) and as a defining marker of individuality (e.g., “inimitable voice” or “singular voice”). Because the trope of voice as a qualitative descriptor is freighted with both collectivizing and individuating dimensions, this panel explores how translators straddle this vital tension in the voices of writers who may or may not think of their work as political or representative of a moment or a group. If our writers themselves are not aware of how their own voices are functioning culturally, politically, or individually, where do we as translators find our footing?

10:45am – 12:00pm

→**PANEL: The Challenges and Teachings of Translating Place-Based Writing** (LAKESHORE BALLROOM A, 1ST FLOOR, HYATT)

**Moderator:** Shuchi Agrawal

**Panelists:** Daria Shchukina, Kavita Singh, Jeannine Marie Pitas, Julie-Françoise Tolliver

Place-based writing has emerged in the context of writing pedagogy to help students connect writing to the landscape of their home. By connecting narratives with specific places, writers evoke the emotional impact of location and the complex interplay between human experience and the natural world. Translating place-based writing poses challenges. How can cross-cultural and linguistic equivalences be found when geographical specificity, rooted in culture and language, is part of the original text’s intent? How do the voices embedded in place-based texts survive with their attachment to location intact? What does translation reveal about the emplacedness of place-based writing?

10:45am – 12:00pm

→**PANEL: Who Is the Voice Speaking To?** (LAKESHORE BALLROOM B, 1ST FLOOR, HYATT)

**Moderator:** Yaerim Gen Kwon

**Panelists:** Núria Alishio-Caballero, Raquel Grove, Bruna Kalil Othero, Madeline Keyser

Along with the voice of the poet or prose writer, some literary texts create a particular, if often mysterious, addressee. Who is being spoken to by the imagined writer of the poem or story? Recreating this elusive yet carefully shaped interlocutor—who is both the reader, and simultaneously some other very different person or character—is a demanding task in translation. This panel will present five instances of addressees embedded in literary texts in puzzling, complex ways that are crucial to the text in question. Examples will include translations from Catalan, French, German, Korean, and Brazilian Portuguese.

10:45am – 12:00pm

→**WORKSHOP: Impossible Passages: A Workshop on the Untranslatable** (LAKESHORE BALLROOM C, 1ST FLOOR, HYATT)

**Leaders:** Clyde Moneyhun, Adam Ray Wagner

Workshop participants will be asked to bring very short passages (a phrase, a line, a sentence) that are essentially untranslatable, but must nonetheless be translated somehow. We will workshop the passages as a group, searching for solutions to the specific dilemmas and also developing a list of general strategies to use in such situations.

12:00pm – 1:00pm

→**SPECIAL EVENT: Closing Social Hour** (ATRIUM, 2ND FLOOR, HYATT)

Grab a snack and drink for the road as ALTA47 wraps up! See you next year! *Snacks and bottled drinks for the road will be available.*



## STAR 111

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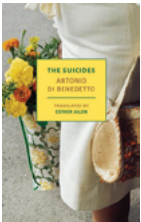


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Xi Xi

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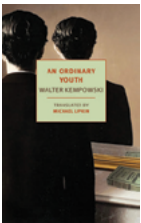


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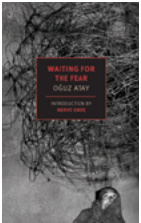


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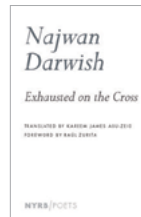


## MIGRATIONS

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## EXHAUSTED ON THE CROSS

Najwan Darwish

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*Kareem James Abu-Zeid*

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*Translated from the French by Jason Kavett*

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Li Shangyin

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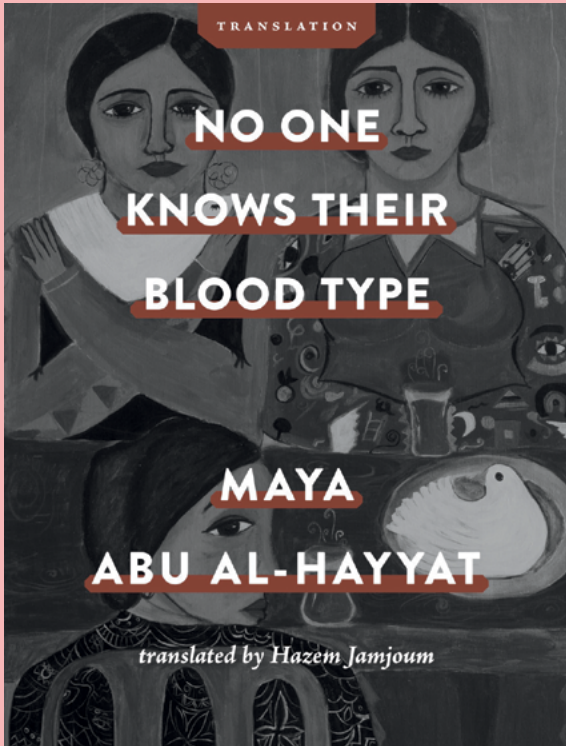
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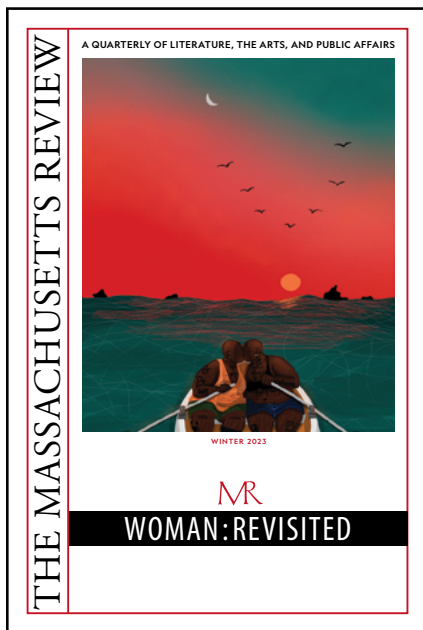
by Maya Abu Al-Hayyat  
translated by Hazem Jamjoum

“Through and through, this is a story told by Palestinians, for Palestinians. Now, more than ever, we deserve to tell our stories.” **EMAN ABDELHADI**

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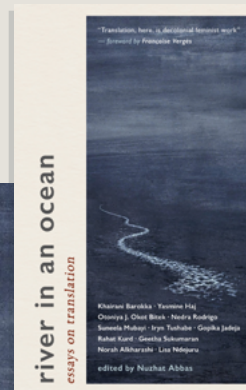
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*“Translation, here, is  
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# 2024 ALTA Travel Fellowships

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, four Travel Fellows, including the Peter K. Jansen Fellow, were awarded \$1,000 each. 2024 marks the ninth 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 winning Fellows were selected by judges Laura Nagle, Öykü Tekten, and Saskia Vogel. The 2024 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, hosted by Russell Scott Valentino, on Saturday, October 26 from 2:00-3:00pm. Congratulations to these exceptional emerging translators, chosen from among many applicants!

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## Ibrahim Fawzy, 2024 Peter K. Jansen Memorial Travel Fellow (Arabic)

**IBRAHIM FAWZY** is a literary translator and litterateur based in Fayoum, Egypt—a city etched in the sand, where ancient echoes whisper alongside the vibrant energy of everyday life. Ibrahim works in Arabic and English, and he is particularly interested in bringing literary voices from Africa and the SWANA region to wider audiences. He holds an MA in Comparative Literature and is pursuing his MFA at Boston University.

At the outset of the pandemic, Ibrahim's path to literary translation began through a serendipitous encounter with *ArabLit* and Marcia Lynx Qualey, igniting his passion for the art of translation. He then served as a volunteer at ALTA's 44th annual conference, where he had the privilege of attending several panels that weren't just warm and enjoyable introductions to ALTA's activities, but also provided invaluable insights into the importance of decolonizing translation. The advice shared in these panels was like a balm to his anxieties about making rookie mistakes as an emerging translator, significantly impacting his growth and career trajectory.

Ibrahim is a two-time graduate of the British Centre for Literary Translation (BCLT) Summer School, fully funded by the Sheikh Zayed Book Award, where he was mentored by Nariman Youssef, who helped him develop a deep appreciation for the nuances of language and the importance of maintaining the author's voice and style while making the text accessible. In 2023, he finished a six-month mentorship with the British National Center for Writing (NCW) as part of their Emerging Literary Translators Program, where he had the privilege of developing his craft with the inimitable translator Sawad Hussain. Ibrahim will attend this year's European School of Literary Translation (ESLT) Summer School.



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Ibrahim's translations have appeared in various literary outlets, including *ArabLit Quarterly*, *Words Without Borders*, *PEN Transmissions*, *Consequence*, *Modern Poetry in Translation*, *Poetry Birmingham Literary Journal*, *Poetry Ireland Review*, *The Massachusetts Review*, *Exchanges*, *The Markaz Review*, and *Babel*, among others. Driven by a profound belief in the transformative power of words, he has expanded his role beyond translation to include reviewing translations and conducting interviews with authors and translators. He is currently an Editorial Assistant at *Rowayat*, a literary journal from, within, and for the SWANA region. He is also an Editor at *Asymptote* and *Minor Literatures*. He podcasts about books on *New Books Network* (NBN).

Ibrahim's work has been recognized by various literary organizations. He won a 2023 PEN Presents award for his Arabic-to-English translation of Kuwaiti author Khalid Al Nasrallah's *The White Line of Night*. His translation of Rema Hmoud's "Glass" has been shortlisted for Deep Vellum's Best Literary Translations 2024, and his translation of an excerpt from Hassan Akram's *A Plan to Save the World* will be published in Deep Vellum's Best Literary Translations 2025. He was a recipient of Culture Resource's Wijhat grant in 2023. He has participated in several readings, including the PEN Women in Translation series.

Ibrahim is honored to be a 2024 ALTA Travel Fellow and is looking forward to sharing his work with the ALTA community.

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## Brandon Toh Kay Boon, 2024 Travel Fellow (Chinese)

**BRANDON TOH'S** FORAY into literary translation is perhaps inevitable. He grew up in Singapore, where a bilingual education is mandatory, and was exposed to a multicultural environment that defines the city-state. In his immediate surroundings, English and Chinese are used and spoken constantly, and the cultural landscape gives him precious, ready access to media and literature in both languages.

After earning an MA in Creative Writing (English) from Lasalle College of the Arts in 2021, Brandon worked as a freelance Chinese-English translator (translating for games like *Genshin Impact* and *Tears of Themis*, and articles for the Singapore Economic Development Board) while exploring literary translation. This exploration involved translating classical Chinese poems, contemporary essays, and short stories. He is fascinated by the different ways the Chinese diaspora perceives their cultural heritage and language, such as how the strong presence of the seasons and regional flora in classical Chinese poetry is received differently by a tropical crowd.

He hopes to bring a slice of Southeast Asian perspective to world literature by translating works set in the region, such as Chang Kuei-hsing's (张贵兴) *Monkey Cups* (猴杯). On the creative front, Brandon is working on an essay that includes translations of dictionary entries from the first dictionary of Chinese characters, published circa 100 CE.

Brandon's translation of Su Shi's (苏轼) won a commendation in the 2023 Stephen Spender Prize, and his translations of Li Qingzhao's (李清照) poems are published in the *Los Angeles Review*.

As an emerging translator, Brandon is excited to learn and be part of this community that brings underrepresented voices in world literature to the surface.



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## Dorottya Mária Cseresnyés, 2024 Travel Fellow (Hungarian, English)

**DOROTTYA MÁRIA CSERESNYÉS** is a Hungarian-English translator and freelance proofreader. Her initial interest in translation was in part theoretical: for a high school grant, she compared the Hungarian translations of Charles Baudelaire’s poetry and eventually ended up creating her own as well. After finishing her BA studies in English, she pursued postgraduate training in literary translation, a program which she considers fundamental in her journey.

She quickly realized that one of her missions with translation was providing an outlet for contemporary, emerging women writers, whether in English or in Hungarian. For her postgraduate thesis, she chose her two texts accordingly: she translated an excerpt from Sammie Downing’s exceptional novel *The Family That Carried Their House on Their Backs* (2019) into Hungarian, as well as two stories from Csenge Fehér’s intricate and innovative collection, *A kibomló test* (2021) into English.

Dorottya is passionate about the power translation holds in giving voice to marginalized communities. During her BA and MA studies, she fell in love with the incredibly rich literature of the Indigenous peoples of Canada and the United States. Since Indigenous works in translation—especially by women writers—are a rarity in her country, she is actively working on bridging this gap. She is also interested in Irish literature, which led her to participate in the Irish Poetry Translators Masterclass, organized by the Embassy of Ireland this February.

During the ALTA47 conference, Dorottya will share with the ALTA community two excerpts from Csenge Fehér’s collection. These stories—entitled “The Bronchi of Death” and “The Silent Bird”—are spellbinding takes on female body poetics, exploring topics such as objectification, sexual abuse, and the decaying female body through the fantastical, the posthuman, and the grotesque. The tales interweave the stylistics of contemporary prose and traditional folk genres, providing a screen for past and present female agencies through complex thematic and linguistic elements. “The Bronchi of Death” has appeared in *Hungarian Literature Online*.

Currently, Dorottya is working on translating other pieces by emerging Hungarian women as well as Indigenous authors, determined to pitch these pieces to publishers. She is grateful for the opportunity to attend this year’s conference and is excited to meet other fellow translators and literary professionals.



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## Tetiana Savchynska, 2024 Travel Fellow (Ukrainian)

**TETIANA CAME TO** treasure literary translation as a force that draws us out of the isolated space in which, entirely by chance, we are born. Thus, translation, for her, primarily means extending beyond the confines of a single country. Growing up in newly independent Ukraine, in the wake of the restrictions imposed on the flow of people and books for 80 years, she felt the urge to be culturally and literary connected to the rest of the world. That’s why she came to translation—the medium that assembles the international literary community and holds it together.

After pursuing her degree in Translation Studies, Tetiana began working with Ukrainian publishers to fill some of the lacunas that appeared in the Ukrainian literary landscape after centuries of Russia’s imperial domination. Since then, she has given a Ukrainian voice to Kazuo Ishiguro, Madeleine Thien, Claire Keegan, and many other authors. During this time, Tetiana also worked as a military interpreter, assisting the Ukrainian army during training with their NATO counterparts.

When she began her graduate studies at Dartmouth as a Fulbright scholar, Tetiana noticed how little was known about the Ukrainian literary tradition in the Anglophone world, and it spurred her to begin translating contemporary Ukrainian writers into English. With Russia’s full-scale invasion, Tetiana felt a new urgency in bringing nuanced writing from Ukraine to English-language audiences because people cannot afford to shape the image of another country only by relying on headlines. Ukraine is a treasure trove of stories, and its literary scene remains vibrant—even if largely unknown to an outside audience—even in wartime.

Committed to bringing Ukrainian voices to the global stage, Tetiana has translated essays and short stories by Kateryna Kalytko, Iryna Tsilyk, Tanja Maljartschuk, and many other contemporary Ukrainian writers. Her translations have appeared in literary journals and anthologies, in particular, the *Embroidered Worlds: Fantastic Fiction from Ukraine and the Diaspora* anthology (Atthis Arts, 2023) and *War, Women and Words: An Anthology of Works by Female Ukrainian Veterans* (Bass Clef Books, 2024).

Tetiana was privileged to benefit from a wide array of training opportunities available for translators into English. She was a 2022 graduate of the BCLT Literary Translation and Creative Writing Summer School, Bristol Translates Summer School, and a 2023 mentee in the National Center for Writing’s Emerging Translator Mentorship program in the UK (mentored by Nina Murray). She was also a 2019 resident at the Banff International Literary Translation Centre in Canada and a 2023 resident at the Art Omi Translation Lab in the USA.

Tetiana is now a faculty member at the Ukrainian Catholic University in Lviv, Ukraine, where she runs a literary translation workshop and teaches courses on literary translation and consecutive and simultaneous interpreting.

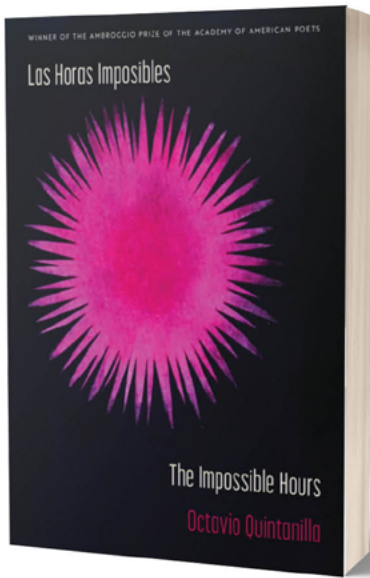
She is honored to be a 2024 ALTA Travel Fellow and looks forward to sharing her passion for Ukrainian literature with the ALTA community.



Photo credit: Pavlo Pyasetsky

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Quintanilla writes. These poems—informed by an artist’s eye,  
the art shifted by a poet’s vision—refuse to ignore thresholds,  
strange angles, and blockades. We lodge in tight corners and  
find prayers emerge from line and shadow.”

—Lauren Camp, New Mexico Poet Laureate

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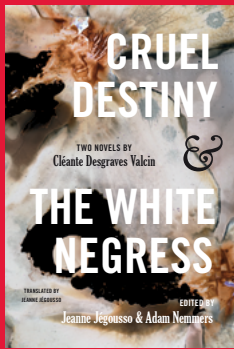
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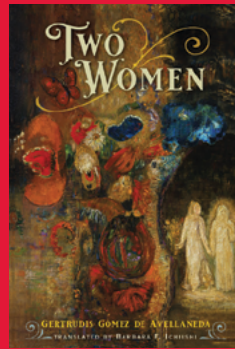
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- » make translated literature more accessible & emphasizing potential classroom use

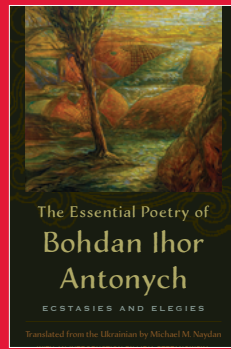
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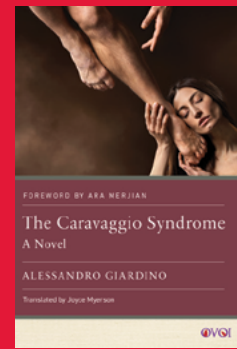
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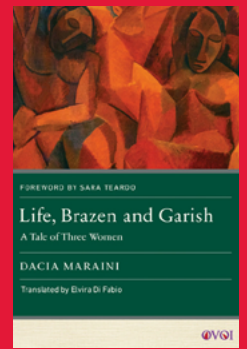
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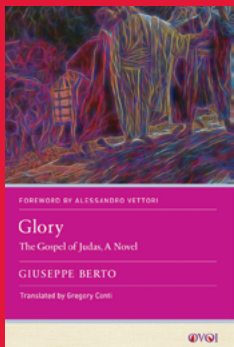
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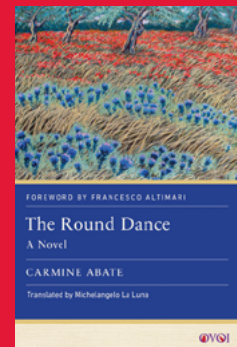
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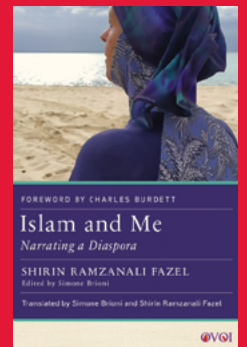
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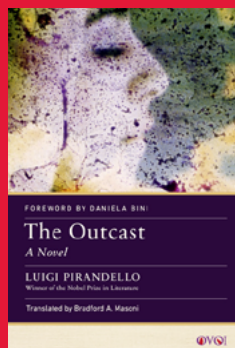
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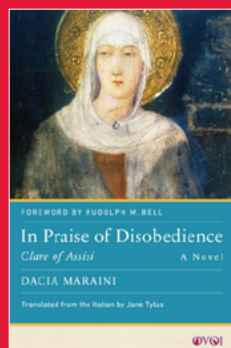
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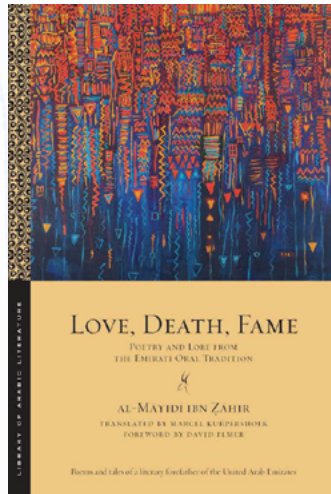
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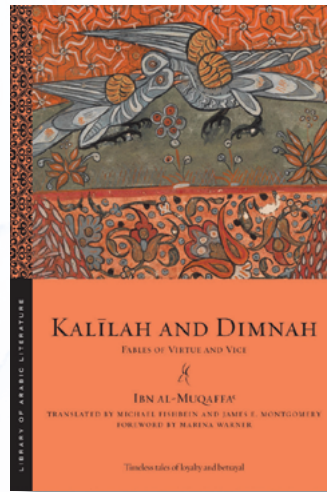


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Poetry and Lore  
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by al-Māyidī ibn Ḍāhir  
Translated by  
Marcel Kurpershoek  
Foreword by  
David F. Elmer

Poems and tales of a  
literary forefather of the  
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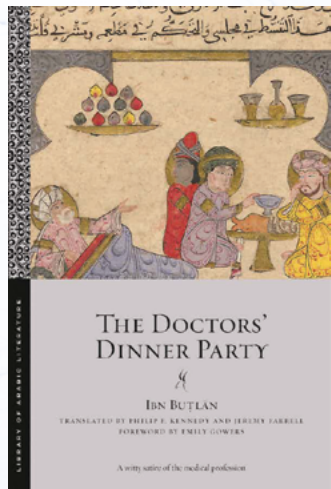
## Kalīlah and Dimnah

Fables of Virtue and  
Vice

by Ibn al-Muqaffa'  
Translated by  
Michael Fishbein  
and James E.  
Montgomery  
Foreword by  
Marina Warner

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translation of a major  
text of classical Arabic  
literature."

—*al-Abram Weekly*



## The Doctors' Dinner Party

by Ibn Buṭlān  
Translated by  
Philip F. Kennedy  
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Foreword by  
Emily Gowers

"Few medical  
specialisms escape his  
satirical examination."

—*al-Abram Weekly*



## Fate the Hunter

Early Arabic Hunting  
Poems

Translated by  
James E. Montgomery  
Foreword by  
Alice Oswald

"Twenty-six muscular,  
animal-centered works  
... timeless poems of  
man  
and nature."

—*Esquire*

المكتبة  
العربية



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ARABIC  
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A JOURNAL OF LITERATURE AND FINE ARTS  
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# 2024 ALTA Awards

ALTA is proud to recognize excellence in literary translation by conferring six 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; 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; and the [ALTA First Translation Prize](#) (established 2024), a \$3,000 prize (\$2,000 bestowed to the translator and \$1,000 to the editor) which recognizes the work of emerging literary translators and their editors.

Submissions for ALTA's book awards open in January and close in mid-March each year, and can be made exclusively on ALTA's Submittable page at <https://alta.submittable.com/submit>. 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 Saturday, October 26 from 4:30-6:30pm for the 2024 ALTA Awards Reception and Ceremony, to hear the winning books announced! Appetizers will be served, and a cash bar will be available. You can purchase the longlisted, shortlisted, and winning titles onsite from Woodland Pattern! (Read more about Woodland Pattern on page 26 of this program.)

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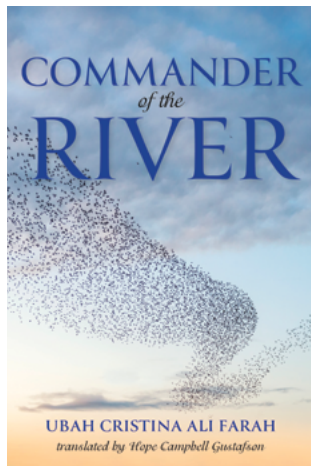
Use the hashtag #ALTA47, and follow ALTA on [Twitter/X](#), [Facebook](#), and [Instagram](#) @LitTranslate!



# Italian Prose in Translation Award Shortlist



Congratulations to the translators on the 2024 Italian Prose in Translation Award shortlist! See what judges Johanna Bishop, Isabella Corletto, and Diana Thow had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



## Commander of the River

**By** Ubah Cristina Ali Farah  
**Translated by** Hope Campbell Gustafson  
**Indiana University Press**

Ali Farah's bildungsroman tells the story of Yabar, a young black Roman, and his coming of age in a multilingual and multiracial Rome that nonetheless presents significant obstacles to his sense of self and belonging. Hope Campbell Gustafson's skilled translation seamlessly shifts between Yabar's colloquial speech and the poetic grandeur of Somali-inspired tales passed on through generations. The result is a vibrant, fresh, and timeless novel that tackles difficult questions about racism, trauma, youth, and family relationships.



## Her Side of the Story

**By** Alba de Céspedes  
**Translated by** Jill Foulston  
**Astra House | Pushkin Press**

In bold, digressive prose, *Her Side of the Story* powerfully explores the intersections between the personal, the domestic, and the political. Its narrator, Alessandra, leads us through a shifting maze of a childhood and young adulthood in Rome under fascist rule. Jill Foulston vividly renders the nuances of Alessandra's experience, capturing de Céspedes's deeply introspective language in lucid, gripping English. Once censored for her work, de Céspedes is an author whose ripples in Italian fiction can still be felt today; her work has been missing from the English-language literary conversation for far too long.

# Italian Prose in Translation Award Shortlist



DOMENICO STARNONE



THE HOUSE  
ON VIA GEMITO

## The House on Via Gemito

By Domenico Starnone  
Translated by Oonagh Stransky  
Europa Editions

Dialect is a perennial challenge for translators, and this portrait of domestic brutality and frustrated artistic ambition is riddled with it: a Neapolitan that in the mouth of the narrator's father becomes as creative and violent as the character himself. Oonagh Stransky demonstrates her expertise by retaining the original often enough to help readers develop a feel for the regional language, then rendering the rest in a knife-like English that is vulgar while avoiding folksiness. Her skillful choices give us the impression of encountering and understanding more dialect than we actually do, enhancing the richly textured fabric of this novel. Combined with her ear for what she calls Starnone's "explosive and yet contained prose," the result is pitch perfect.

## The Hunger of Women

Marosia Castaldi



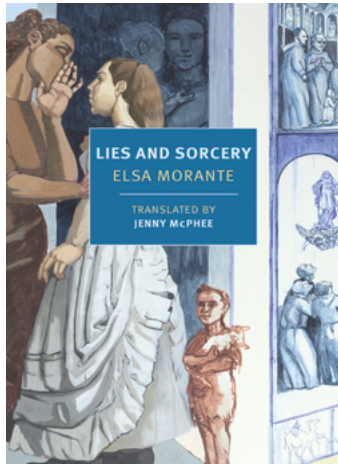
¶ A woman in a standalone house vacuumed every morning I saw my life reflected in her lot Like her I spent my time cleaning and cooking for my family I had a grown daughter who still lived at home It was just us two but still we were a family I was a widow I passed her my recipes ¶ Translated by Jamie Richards

## The Hunger of Women

By Marosia Castaldi  
Translated by Jamie Richards  
And Other Stories

In incantatory prose—part reverie, part prose poem, part feast—*The Hunger of Women* asks us to reconsider the many forms of unacknowledged labor associated with homemaking, cooking, and caretaking. What would it mean to reclaim pleasure after a lifetime of limitation? Jamie Richards's translation rises to the many hidden challenges of bringing Castaldi's novel into English, including her hypnotic repetition and minimal punctuation; she recreates the narrator's descriptions of her many recipes and ingredients in mouth-watering detail. These features lend a near-epic quality to this deceptively unassuming (and joyfully queer) story of resilience.

# Italian Prose in Translation Award Shortlist



## Lies and Sorcery

By Elsa Morante

Translated by Jenny McPhee

New York Review Books | Penguin Classics UK

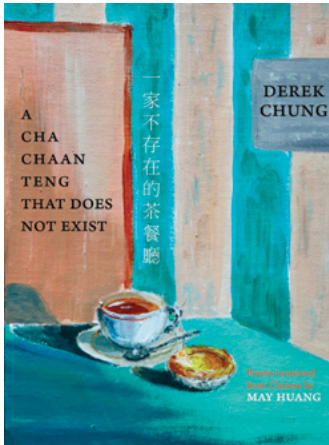
At last, Jenny McPhee has beautifully restored this decadent, sprawling novel by a giant of Italian literature. An infamously pared-down version was all we had of the novel in English until now, perhaps since Morante's impressive range of voices, tones, and forms requires its own kind of sorcery—difficult to achieve at all, let alone in a book of this scope and length. Yet McPhee renders the baroque glitter of Morante's language and the muscle beneath its dry, smooth coils. The rhythm of her translation dances—backwards and in heels, without a misstep—across nearly 800 pages, through melodrama, romance, poetry, picaresque humor, and psychological suspense. Thanks to McPhee, *Lies and Sorcery* now has the English version it deserves.

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](http://literarytranslators.org)

# Lucien Stryk Asian Translation Prize Shortlist



Congratulations to the translators on the 2024 Lucien Stryk Asian Translation Prize shortlist! See what judges Eric Hyett, Archana Madhavan, and Shriram Sivaramakrishnan had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



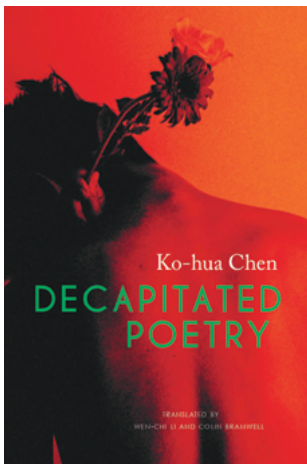
## A Cha Chaan Teng That Does Not Exist

By Derek Chung

Translated from Chinese by May Huang

Zephyr Press

*A Cha Chaan Teng That Does Not Exist* vividly captures Hong Kong through a time-lapse of language: the reader feels the city's slowly shifting, changing landscape in each poem. Derek Chung is one of Hong Kong's acclaimed living poets; his wide lines and architectural stanzas give a quiet, cozy warmth to the collection. May Huang's English-language voice for Chung is precise and crisp, with moments of deep sadness and nostalgia. Huang meets each poem's challenges with originality: *The festival is here we dive into the Cross-Harbor Tunnel // Thankful for the whirl of engines // Hypnotizing us like waves.*



## Decapitated Poetry

By Ko-hua Chen

Translated from Chinese by Wen-chi Li and Colin Bramwell

Seagull Books

*Decapitated Poetry* is the glorious new collection of selected works by Ko-hua Chen, Taiwan's first openly gay poet. Chen's poetry achieves transcendence through a daring combination of depth, revelation, and lightheartedness. Playfully filthy at times, gently mocking at others, Chen's humor and vulnerability come through in poems like "Song of Dumbbells," "The Necessity of Anal Sex," and "Twelve Love Poems for an Android." Co-translators Wen-chi Li and Colin Bramwell selected these poems from Chen's prolific lifetime of work, and created a lyrical English-language voice that is as approachable and welcoming as the poetry itself, favoring deceptively simple language and a colloquial tone.

# Lucien Stryk Asian Translation Prize Shortlist



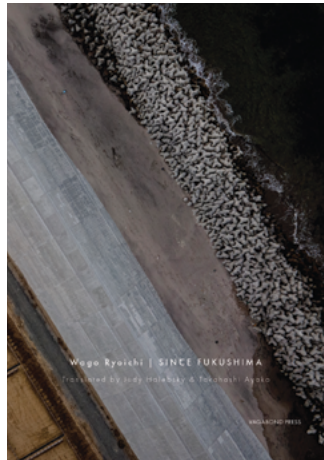
## Phantom Pain Wings

By Kim Hyesoon

Translated from Korean by Don Mee Choi

New Directions | *And Other Stories* (forthcoming)

Don Mee Choi soars to the edges of the English language and back in her mesmerizing and unsettling translation of Kim Hyesoon's "bird language" in *Phantom Pain Wings*. In Kim's "I-do-bird" sequence, we traverse the landscape of collective grief and trauma, and of systemic violence and Sisyphean resistance to power, through overlapping contemporary and historic voices that speak in puns and homonyms. Breathlessly, we witness the coalescence of noun with verb, the sensory with the imaginary, the past with the present, the organism with the world. Through Kim's alchemy, rendered doubly potent by Choi's translation, we experience the "dormant sorrow" and "uncontrollable cosmic madness" at the heart of Kim's bird ventriloquy. This is an unforgettable collection and an equally exceptional transcreation.



## Since Fukushima

By Wago Ryoichi

Translated from Japanese by Judy Halebsky and Takahashi Ayako

Vagabond Press

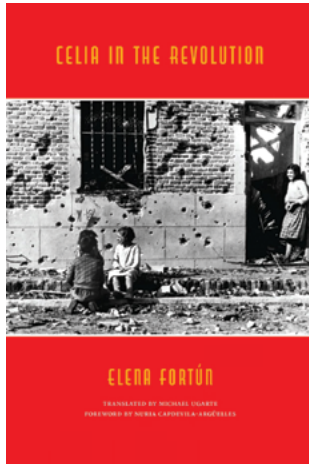
To read Wago Ryoichi's *Since Fukushima* is to wake up in a hall of mirrors—and not the kind Bruce Lee enters in *Enter the Dragon*. In Halebsky and Takahashi's astounding translation of Wago's world, the mirrors face the walls, while their opaque sides stare at you. And while in Bruce Lee's room you would be lost among your doppelgangers, in Wago's you will be alone. This is not to say he has wrought a language of nihilism. Quite the opposite: Wago's speaker, like a water diviner, locates hope in the aftermath of the nuclear disaster. There is no greater achievement than this.

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 2024 Spain-USA Foundation Translation Award shortlist! See what judges Jonathan Beutler, Regina Galasso, and Kathleen McNerney had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



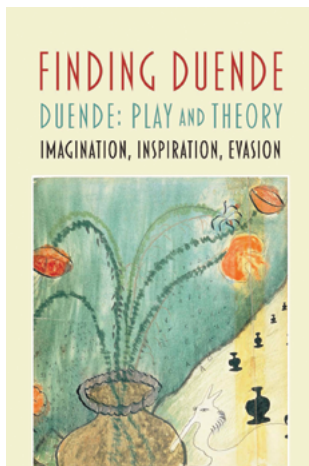
## Celia in the Revolution

By Elena Fortún

Translated from Spanish by Michael Ugarte

Swan Isle Press

In *Celia in the Revolution*, one finds an engaging novel centered on a long-beloved character whose tales shed light on the social dynamics of the Spanish Civil War. For fans of Fortún and her long series of wartime-inspired fiction, this novel represents a culminating peek into life during this pivotal period of Spain's history. As the author's final work, the manuscript was completed in exile, and was published posthumously in 1987 as the capstone of an admirable canon designed for younger readers. With the book's introduction to an anglophone audience, translator Michael Ugarte offers a skilled rendering that is both effortless and enthralling.



## Finding Duende

By Federico García Lorca

Translated from Spanish by Christopher Maurer

Swan Isle Press

This edition presents two compelling lectures, delivered nearly a hundred years ago, from one of the 20th century's most iconic literary figures, in which Lorca expounds the concepts of duende and—more broadly—literary creativity. In the text, Lorca's ideas shine through to identify elements of his literary influences. This book is unique among finalists, as it is neither a novel nor poetry, but a thoughtful compilation of these key lectures, chock-full of useful annotations. In this important bilingual edition, translator Christopher Maurer's rendering carries Lorca's ideas to modern readers in a powerful way. Credit is also due to José Javier León for his valuable commentary in this edition.

# Spain-USA Foundation Translation Award Shortlist



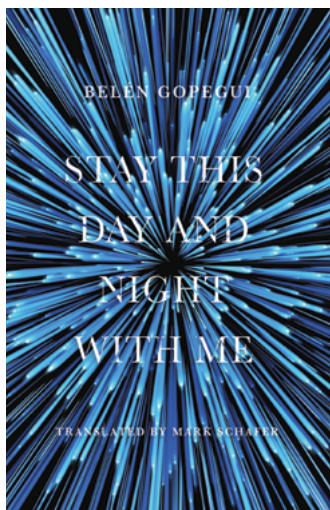
## Open Heart

By Elvira Lindo

Translated from Spanish by Adrian Nathan West

Other Press

*Open Heart* is the first of Lindo's books for adults to reach English readers. It's a novel about survival, whether it be in post-Civil War Spain, or as a girl who experiences a nomadic childhood and loses her mother during adolescence. Once open, this novel is difficult to close, and after its final page, the story, inspired by Lindo's own parents, remains in the heart. Readers will admire the intense relationship West must have had with Lindo's language, as it shifts throughout the telling of different life periods and roles. West maintains the momentum of the convincing openness of what Lindo's words share about ways of being part of a family and being yourself.



## Stay This Day and Night with Me

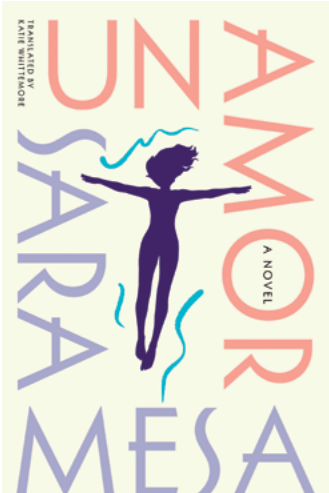
By Belén Gopegui

Translated from Spanish by Mark Schafer

City Lights Books

In a striking combination of a non-traditional love story and a study of AI, Belén Gopegui offers this tale as a book-length application for work at Google. Young Mateo and not-so-young Olga write, in third person, their story in an effort to secure a job for Mateo. Gopegui stresses certain words, such as “anodyne” and “contemplate” in a study of philosophy, questioning various modes of thinking in an exploration of universal queries. Translator Mark Schafer masterfully captures the various voices, artificial and real, in this fascinating narrative.

# Spain-USA Foundation Translation Award Shortlist



## Un Amor: A Novel

By Sara Mesa

Translated from Spanish by Katie Whittemore

Open Letter Books | Peirene Press

In a sense, *Un Amor: A Novel* is a rite of passage, even though the protagonist, Nat, is a young woman, older by at least a decade than the usual foci of such tales. Self-exiled into an out-of-the-way rural village, she tries to blend in with her few off-beat neighbors, with varying success. The multiple voices of the townspeople, as well as Nat's own, are beautifully captured by translator Katie Whittemore. Nat finally moves to another small village, leaving the reader wondering whether she has resolved any of her "issues."



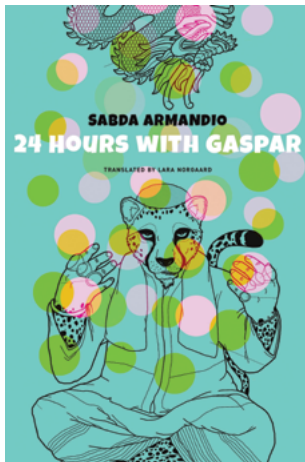
The Spain-USA Foundation Translation Award (SUFTA), inaugurated in 2022, is offered by the American Literary Translators Association in conjunction with the Spain-USA Foundation. The award recognizes translations into English of literary prose works written originally by authors of Spanish (Spain) nationality. 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).



# ALTA First Translation Prize Shortlist



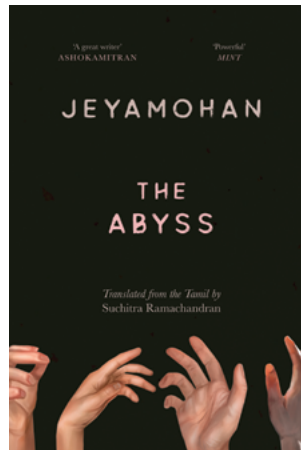
Congratulations to the translators on the 2024 ALTA First Translation Prize shortlist! See what judges Esther Allen, Alexa Frank, and Urayoán Noel had to say about each of the shortlisted titles (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



## 24 Hours with Gaspar

By Sabda Armandio  
Translated from Indonesian by Lara Norgaard  
Seagull Books

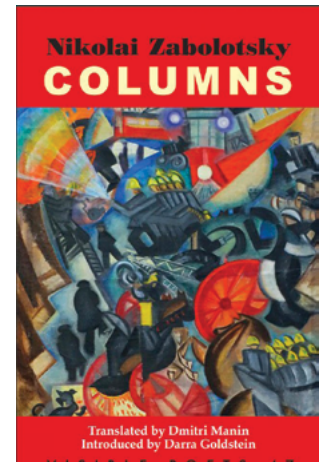
Set decades into the future, when Indonesia's capital city of Jakarta has sunk underwater, Sabda Armandio's *24 Hours with Gaspar* blends pulp, sci-fi, and satire into a surreal and delicious piece of metafiction pastiche. A detective story at its most digressive and divergent—amid the chaos this very funny novel brews, it also surprises with nuanced reflections about memory, morality, and choice. While Armandio's non-linear plotting and spiky stylings could sink a less-capable translator, Lara Norgaard more than keeps the reader afloat with her cool and confident translation.



## The Abyss

By Jeyamohan  
Translated from Tamil by Suchitra Ramachandran  
Juggernaut

This unsettling, unforgettable Tamil novel about a seemingly respectable man who runs a cartel of beggars finds beauty, humor, and insight in the most difficult places. Originally published in 2003 and adapted into a 2009 film, Jeyamohan's narrative is harrowing yet luminous, distilling the rawness of lived experience into a wrenching meditation on survival, violence, cruelty, and the ironies of how certain bodies are marginalized and rendered at once invisible and hyper-visible in all the wrong ways. Suchitra Ramachandran's dazzling translation sings in shadows and light, carefully framing Jeyamohan's work and conveying the complexity of his vision with a clarity that does not sacrifice the novel's eccentricity.

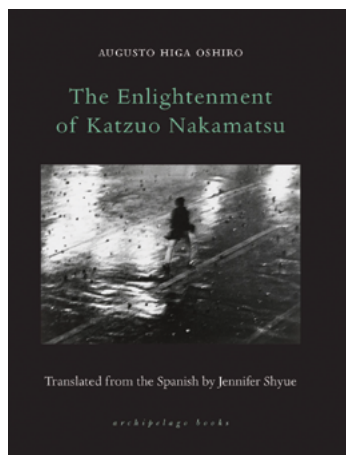


## Columns

By Nikolai Zabolotsky  
Translated from Russian by Dmitri Manin  
Arc Publications

Dmitri Manin's impressive transcriptions reveal—and revel in—the formal architecture of Zabolotsky's first book of poems, an inscrutable classic of the Russian avant-garde animated by an outsider sensibility and an absurdist worldview beyond programmatic politics. Manin vividly conveys the vertiginous metaphors and radical juxtapositions of Zabolotsky's poems, while using rhyme and meter in fresh and surprising ways to capture their beautifully dissonant music. By turns urban still lifes, performance texts, and experiments in phenomenology, Zabolotsky's poems defiantly refuse all closure, even as they theorize a distinctly modern poetics ("For poetry is thought established in the flesh").

# —ALTA First Translation Prize Shortlist



## The Enlightenment of Kzuo Nakamatsu

By Augusto Higa Oshiro  
Translated from Spanish by Jennifer Shyue  
Archipelago Books

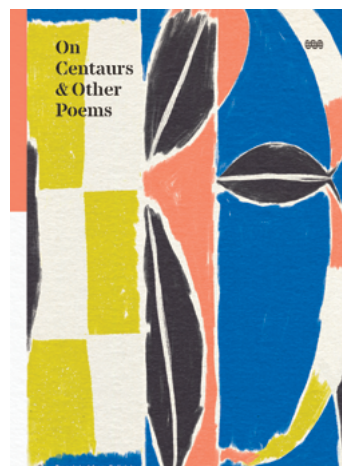
Working-class Peruvian-Japanese author Augusto Higa Oshiro sought a language “capable of imposing itself on the breath,” and Jennifer Shyue’s translation lulls us with its measured calm, then leaves us gasping, swept headlong, spiraling and swirling, into Nakamatsu’s descent towards enlightenment, through the “many masks and countless layered veils [that] were hiding the intricate wounds in his consciousness.” Shyue’s sentences, intermingling Japanese and Spanish, are “elliptical, often anaphoric, building to a swaying rhythm that slips by like silk,” just as she describes Higa Oshiro’s prose. Her translation honors and enlarges a masterpiece, along with the writer and community that created it.



## The Love of Singular Men

By Victor Heringer  
Translated from Portuguese by James Young  
New Directions | Peirene Press

Victor Heringer’s 2016 novel reassembles, from fragments of memory, sensory experience, and sudden revelation, a brief love between two adolescent boys, Camilo and Cosme, in a fictional suburb during the summer of 1976, under Brazil’s military dictatorship. The love story ends when one of the boys is murdered, as we know from the beginning. Camilo, the narrator, tells us “I was born posthumously.” As his life expands outward from this central event over the course of four decades, Camilo pores over the shards that remain to him until even Cosme’s face is only a “worn-out image.” Translator James Young was awarded the 2022 Peirene Stevns Prize for this book, and has remade Heringer’s prose into an English that is strikingly immediate, idiosyncratic, and of our moment.



## On Centaurs & Other Poems

By Zuzanna Ginczanka  
Translated from Polish by Alex Braslavsky  
World Poetry Books

Zuzanna Ginczanka spent her short life stateless, but the poems she left behind act as a passport, transporting readers into a world of dreams, thoughts, and feeling only Ginczanka could create. Like the centaur itself, *On Centaurs & Other Poems* seeks its own radical hybridity—pushing together the playful and political, the pastoral and the prescient, with electrifying neologisms (i.e. “brainpulpish”), multilayered metaphors, and syntactical experiments. Alex Braslavsky’s kinetic, perceptive translation breathes new life into the sensuous language and shape of Ginczanka’s poetry, while also preserving the poet’s “indispensable essence.”

The ALTA First Translation Prize, inaugurated in 2024, recognizes the work of emerging literary translators and their editors. This annual prize is open to all genres, and awards one debut literary translation from any other language into English published in the previous calendar year. Translators based anywhere in the world and translations published anywhere in the world are eligible. The winner will receive a cash prize of \$3,000, with \$2,000 bestowed to the translator and \$1,000 to the editor. 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 ten different languages, this year's longlist continues the prize's dedication to literary diversity in English. See what judges Philip Boehm, Shelley Fairweather-Vega, Will Forrester, Joon-Li Kim, and poupeh missaghi have to say about each of the longlisted titles, chosen from among over 250 submissions, below (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



## The Annual Banquet of the Gravediggers' Guild

By Mathias Énard

Translated from French by Frank Wynne

New Directions | Fitzcarraldo Editions

"This translation is dedicated to all translators, everywhere, at all times." What a fitting tribute from this remarkable tour de force by Frank Wynne in rendering Mathias Énard's *The Annual Banquet of the Gravediggers' Guild*—a veritable feast of a novel, which begins with an ethnographer arriving in a rural French town, but soon pirouettes into a riotous Rabelaisian romp where past mixes with present, and death itself proves exuberantly fecund. Figures die and are reborn as the Wheel spins across centuries, while the prose ventures fearlessly into a rich range of styles, all captured magnificently in this stunning translation.



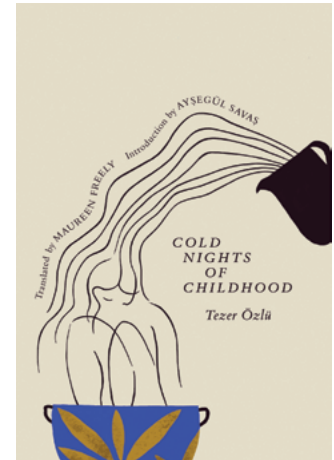
## By the Rivers of Babylon

By António Lobo Antunes

Translated from Portuguese by Margaret Jull Costa

Yale University Press

How does one write a sick body that is fast declining, in a state of mind lost in many pasts crumpled together with little grounding in the present moment? *By the Rivers of Babylon* is a heartbreaking rendition of one such experience that allows us to be with/within the man on the hospital bed, instead of reading about him. In a circular and yet chronological literary style that is at once lucid and hallucinatory, Lobo Antunes, via Jull Costa, offers us a fascinating intimate look into our most vulnerable human moments at the intersection of life and death.



## Cold Nights of Childhood

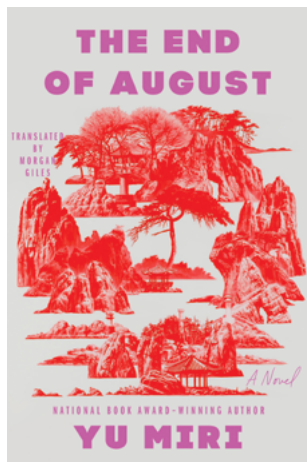
By Tezer Özlü

Translated from Turkish by Maureen Freely

Transit Books

*Cold Nights of Childhood* does what excellent contemporary autofiction does—but it first did it, in Turkish, almost half a century ago. Tight in length, but capacious and twisting and sprawling in form, this is a daring work of personal inquiry—of depression, sex, class, paranoia, travel, family, love, death; of everything. This personal disarray witnesses political revolution but refuses to be subsumed by it. And Özlü's daring work comes to us in a fittingly daring translation from Freely: on a word, sentence, and structural level, she holds emotional and textual extremes side-by-side, making chaos hang together consummately.

# —National Translation Award in Prose Longlist



## The End of August

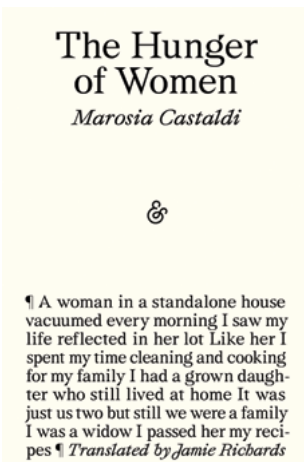
By Yu Miri

Translated from Japanese by

Morgan Giles

Riverhead Books | Tilted Axis Press

*The End of August* captures the tumult of almost a century of Korean history as it follows Lee Woo-cheol—a country boy who loves to run—his family, and his village from Japanese occupation to the Korean War, to democratic protests, to present-day Korea. Weaving stream-of-consciousness, dramaturgy, Buddhist chanting, and straightforward narration to mirror the chaos of the events, the novel is both expertly controlled and loose, focused and expansive, experimental and cohesive. Giles’ translation doesn’t miss a step. She rides the crests, solves the mazes, and feeds the richness of the language with superb deftness.



## The Hunger of Women

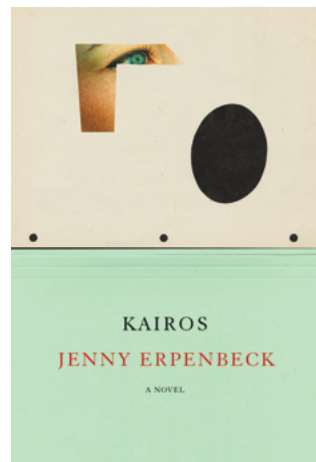
By Marosia Castaldi

Translated from Italian by Jamie

Richards

And Other Stories

*The Hunger of Women* seamlessly defies literary conventions to tell the story of an unconventional narrator who holds the wisdoms of ages passed on to her through food and the female body. Castaldi, through Richards, invites us to a landscape of the everyday, to be and become with a woman who offers us “the miracle of the host.” In this feast of words and rhythms, we, addressed as Reader, find ourselves, in intimacy with a life in motion, experiencing an insatiable desire for tastes on our tongues and touches on our skin.



## Kairos

By Jenny Erpenbeck

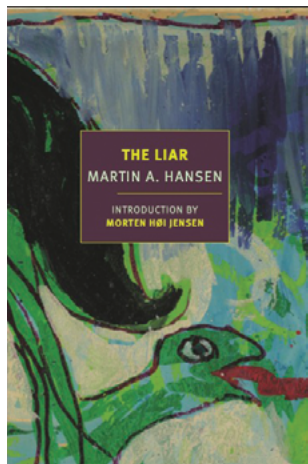
Translated from German by Michael

Hofmann

New Directions | Granta Books

*Kairos* is a story of breakup and repair—an epic exploration of love, brutality, secrecy, and destruction, at both individual and international scales. The torsions of a messy love affair meet the fall of the Berlin Wall in spiraling, tangling ways; these themes aren’t untrodden ground, but Erpenbeck and Hofmann tread them with such original, surprising, profound feet that they’re revealed anew. *Kairos* is stunningly bleak and ferociously beautiful—and for English-language readers, Hofmann’s translation of Erpenbeck’s lambent sentences, terse dialogue, and emotional breadth is what makes it so.

# —National Translation Award in Prose Longlist



## The Liar

By Martin A. Hansen

Translated from Danish by Paul Larkin

New York Review Books

*The Liar* opens with a winter fog that lends a monochromatic grayness to the physical, as well as the grief-infused emotional landscape, of Sand Island. But the mist is quickly pulled back to reveal the richness of the island's terrain and inhabitants. The translation perfectly renders the narrator's voice: a man who pretends to be the ironic outside observer, but who sympathizes with the islanders more than he wants to admit. The translation beautifully captures his conflicting emotions as he and the other inhabitants come to terms with a drowning and anticipate the perils of the coming spring thaw.



## Not Even the Dead

By Juan Gómez Bárcena

Translated from Spanish by Katie Whittemore

Open Letter Books

In *Not Even the Dead*, one luckless man named Juan agrees to hunt down a mysterious fugitive Indian, also named Juan, through 16th-century Spanish Mexico, in a time of plague. But as Juan seeks Juan, his journey lengthens through the centuries, two weeks at a time, and evolves into an epic of religious, political, and personal transformation that may, in fact, be a lost cause. Katie Whittemore's English captures the poetry and magic of the story with tightly controlled flair and the masterful use of just enough subtle repetition to maintain the spell cast over Juans and readers.



## This Is Not Miami

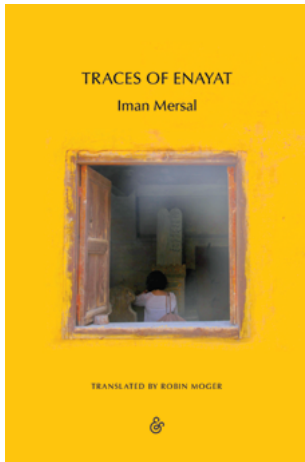
By Fernanda Melchor

Translated from Spanish by Sophie Hughes

New Directions | Fitzcarraldo Editions

In beautiful prose, the journalistic vignettes making up *This Is Not Miami* explore how the poetry of life in Veracruz, Mexico, is destroyed by unpoetic reality. Melchor's compassionate stories of everyday people confronting government corruption, officially sanctioned drug trafficking, and daily violence underscore how the only beauty left is that of language. Hughes's sensitive translation maintains the musicality of the various voices doing the storytelling, sometimes sounding like jazz, sometimes like a nocturne, sometimes like a march. The finesse in the translation harmonizes the complexity of the language, which weaves together dialogue, imagery, and idioms into linguistic tapestries.

# —National Translation Award in Prose Longlist



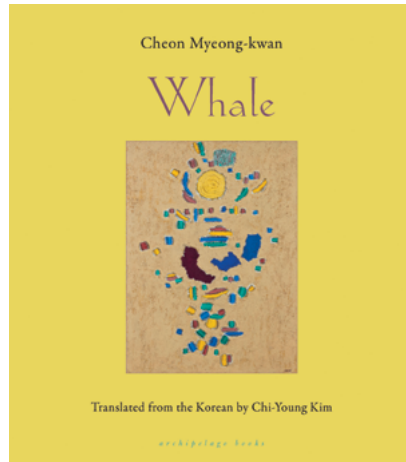
## Traces of Enayat

By Iman Mersal

Translated from Arabic by Robin Moger

And Other Stories | Transit Books

In *Traces of Enayat*, Iman Mersal becomes a detective in search of the Egyptian author Enayat al-Zayyat. Mersal, through Moger, guides us into many archives of an almost-forgotten past—from oral histories to personal journals, to library materials, to Cairo’s architectural bodies, to—ultimately—a tombstone. A captivating labyrinthine archive itself, made in front of our eyes, *Traces of Enayat* is not just about Enayat, but also about Mersal and many other women, including us as readers, who are all part of the tissue of a continuous literary life across time and place.



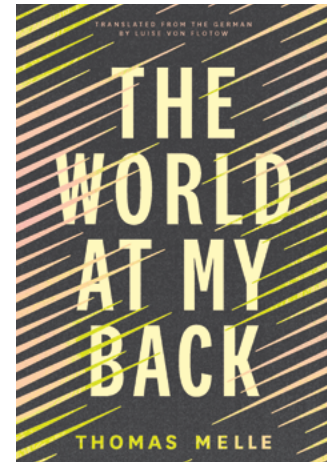
## Whale

By Cheon Myeong-kwan

Translated from Korean by Chi-Young Kim

Archipelago Books | Europa Editions UK

Unusually for a work of gargantuan and often devastating themes, *Whale* is a sheer pleasure to read. Chi-Young Kim has crafted a translation with the perfect sense of wonder, buoyed by sly wit and philosophical asides, helping us swim smoothly through every twist in the plot, whether tragic or comic. This multi-layered tale of ambition and evolution puts to work elements including crime, capitalism, murder, circuses, sex, and bricks in a deceptively quick-moving novel with undeniable energy and appeal.



## The World at My Back

By Thomas Melle

Translated from German by Luise von Flotow

Biblioasis

With *The World at My Back*, author Thomas Melle takes us into the harrowing world of bipolar disorder, chronicling the effect it has had on him and his relationships. Yet he does this with such remarkable aplomb that the reader now laughs, now cries at his predicament. As an author, playwright, and translator, Melle is very much embedded in the cultural life of a German writer, and it is against that backdrop that the episodes swing from manic to depressive to clinical—all cleverly captured in Luise von Flotow’s remarkably nimble translation.

# 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 ten different languages, this year's longlist continues the prize's dedication to literary diversity in English. See what judges Kazim Ali, Ronnie Apter, and Mary Jo Bang have to say about each of the longlisted titles, chosen from over 90 submissions, below (in alphabetical order by title). Purchase these titles onsite from Woodland Pattern before and after the ALTA Awards Ceremony on Saturday, October 26, or at the ALTA47 Virtual Bookfair by scanning the QR code.



## And the Street

By Pierre Alferi

Translated from French by Cole Swensen

Green Linden Press

Pierre Alferi, who recently passed away, was a major figure in contemporary French experimental poetry. A scholar of medieval literature, Alferi's work is deeply informed by Postmodern critical theory, as well as the lyrical traditions of both English and French poetry. The short, fractured lyrics of *And the Street* capture the velocity and intensity of contemporary life, which somehow slows time and attention to the smaller and often-ignored moments that make up quotidian lives. The son of a philosopher and a psychoanalyst, Alferi's work in *And the Street* marries the deep inner life with the phenomena of the material world.



## Bathhouse and Other Tanka

By Tatsuhiko Ishii

Translated from Japanese by Hiroaki Sato

New Directions

Tankas are 5/7/5/7/7 syllable-count poems, which Tatsuhiko Ishii collapses into a single line and composes into sequences, each leading to or broken by the next. His often-homoerotic poetry mingles Eastern and Western ideas and allusions in startling ways: *The Book of Genji*, *The Waste Land*, *The Inferno*, Yukio Mishima, and the Bible jostle with each other, often asymptotically, as translator Hiroaki Sato artfully conveys. Sato does not follow the syllable count form, but he does follow Ishii in employing Cummings-esque punctuation to indicate breaths and beats. The results offer a tantalizing, often-frustrating, yet compelling, view of two cultures.



## Central American Book of the Dead

By Balam Rodrigo

Translated from Spanish by Dan Bellm

FlowerSong Press

Balam Rodrigo gives voice to dead Central American migrants. They recount their hopes, dreams, and atrocities endured as they cross Mexico hoping to reach the United States. These accounts are mingled with excerpts from the 1842 book by Friar Bartolomé de las Casas: *A Brief Account of the Destruction of the Indies*. Translator Dan Bellm uses clashing registers: archaic English for de las Casas, contemporary English for the voices of the dead, a few Spanish and indigenous words to convey foreign ideas. Together, Rodrigo and Bellm create a terrifying, enraging book about long-continued torture and abuse of the poor and desperate.

# —National Translation Award in Poetry Longlist



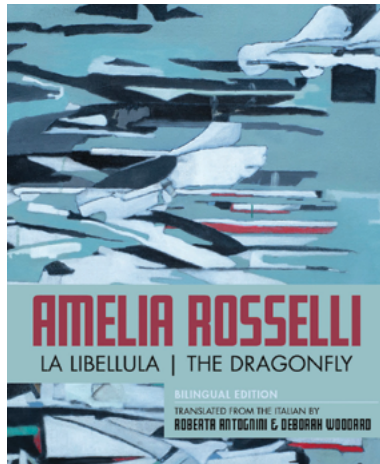
## Delicates

By Wendy Guerra

Translated from Spanish by Nancy Naomi Carlson and Esperanza Hope Snyder

Seagull Books

It's not surprising that the poems of Wendy Guerra, who grew up, was educated, and worked in television and film in Cuba, are filled with the language of travel: leaving, letting go, rowing, capsizing, abandoning, (the bottomless) suitcase, goodbye, far away. The myriad ways in which the speaker delights in transgressing is surprising. The poems frequently step over the dotted line between the public and private self, which is a convincing argument that sex, when one is adrift, is sometimes a way of existing, and to be lost in that kind of delirium is a way of finding oneself.



## The Dragonfly

By Amelia Rosselli

Translated from Italian by Roberta Antognini and Deborah Woodard  
Entre Ríos Books

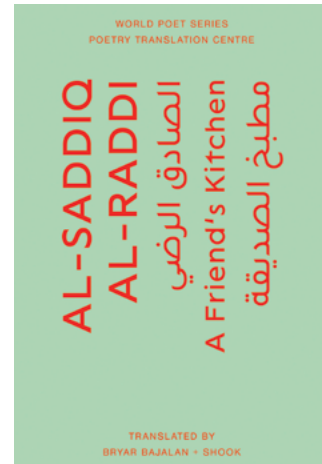
This translation by Roberta Antognini and Deborah Woodard magnificently mimics the clotted wordplay and knotted rhymes of Amelia Rosselli's free verse. They also follow the Surrealist and Symbolist techniques and the incantatory repetitions with which Rosselli investigates religion, love, the self, justice, and injustice. Second-rate Surrealists baffle with unredeemed nonsense. Rosselli, in the hands of her translators, startles with unexpected connections and revealing disconnections. To illustrate:

*The holiness of the holy fathers was a product so*

*pie that I decided to sweep aside every doubt*

*from my mind too clearly clear and take*

*the leap toward a more difficult farewell.*



## A Friend's Kitchen

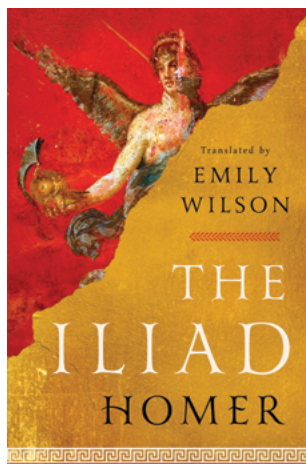
By Al-Saddiq Al-Raddi

Translated from Arabic by Bryar Bajalan and Shook  
The Poetry Translation Centre

This translation of a contemporary Sudanese poet marries the concision of the short lyric with the lush and ornate tradition of Arabic lyric poetry. Imagistic and sometimes surreal, this combination is exciting precisely because it is perhaps rarer in American and English poetry. Poems like "Panic Attack," "My Corpse in the River," and "From the Book of Erasure" demonstrate the juxtaposition of sense and sound this combination of dictions and registers offers. Political and personal simultaneously, *A Friend's Kitchen* is an intimate space in which the troubles and dangers of the world reveal themselves.



# —National Translation Award in Poetry Longlist



## The Iliad

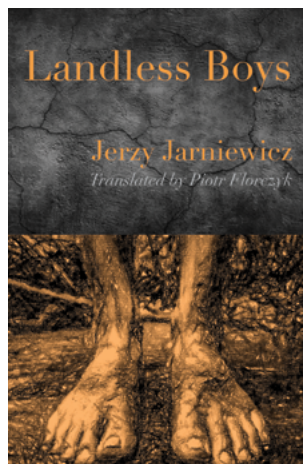
By Homer

Translated from Ancient Greek by

Emily Wilson

W. W. Norton & Company

Lauded for her rendition of *The Odyssey*, Wilson now takes up the earlier epic *The Iliad*. As in her earlier translation, Wilson renders the classical Greek's dactylic hexameter into iambic pentameter, the meter in English she thought would best communicate the effect of hearing the poem in ancient times. Wilson's rendition is highly dramatic and readable, and she returns to the text some of its original renderings, especially the important emotional nuances in encounters between Helen and Aphrodite, Hector and Andromache, and Priam and Achilles. Wilson reminds us that at the heart of this most war-like epic are not the political outcomes, but the relationships between the people caught up in the conflict.



## Landless Boys

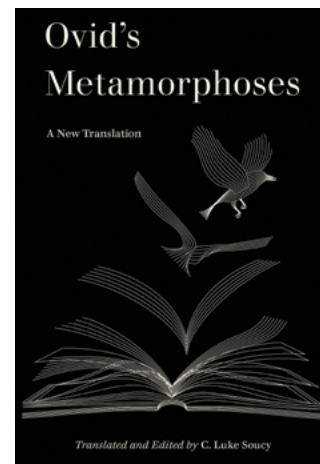
By Jerzy Jarniewicz

Translated from Polish by Piotr

Florczyk

MadHat Press

On the surface, these poems by the Polish poet, translator, and literary critic Jerzy Jarniewicz may seem “user friendly,” in both senses of the word—“appealing” and “easy to understand.” After all, diction-wise, they're consistently colloquial, and their frequent gesturing to contemporary culture—ATM, GPS, Youporn—makes them feel laid-back and inclusive. Beneath the surface, however, using his ever-sharp wit and keen intelligence, this poet is telling the story of a century of Polish history, which is the history of more than just Poland—it's the history of the world that keeps giving in to war, hunger, and hypocrisy.



## Ovid's Metamorphoses

By Ovid

Translated from Latin by C. Luke

Soucy

University of California Press

There is no doubt that *Ovid's Metamorphoses* is a fundamental document of Western literature, virtually the source book for Greco-Roman mythology. However, most translations of it into English do not capture its poetry, wit, subversive nature, and extravagant literary devices. C. Luke Soucy's translation deftly conveys all of these. The gods are presented in all their power and cruelty. In particular, a rape is a rape. Soucy's strict, line-for-line iambic pentameter rushes the rambling poem forward, while his use of alliteration, assonance, internal rhyme, and rhetorical tropes match Ovid's poetic inventiveness and make the reader eager to continue reading.

# —National Translation Award in Poetry Longlist

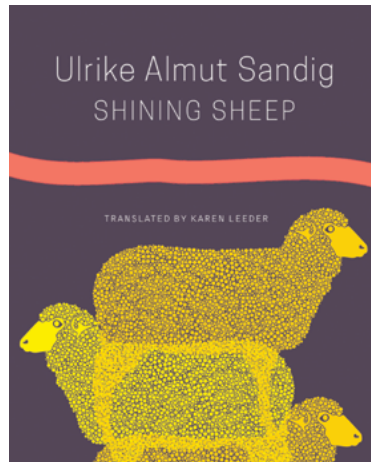


## The Roof of the Whale Poems

By Juan Calzadilla

Translated from Spanish by Katherine M. Hedeem and Olivia Lott  
University of Wisconsin Press

In long and limber lines, Juan Calzadilla unravels the metropolitan energy of Caracas. The poems (sometimes in justified prose, but more frequently lineated) eschew all punctuation besides the occasional mid-line caesura. This formal quality, combined with the poems' explorations of what might be considered the grittier or coarser side of urban life, gives the book a kinetic energy that has its own mimetic impact. The poems of *The Roof of the Whale Poems* are concatenations of imagery, observation, dialog, and refrain. Including selections from three different volumes published between 1962 and 1967, *The Roof of the Whale Poems* provides an essential introduction to this vital and remarkable poet.



## Shining Sheep

By Ulrike Almut Sandig

Translated from German by Karen Leeder

Seagull Books

These poems are simply extraordinary. Imagine broken lines that are indebted to both the Grimm Brothers' "Hansel and Gretel" and to an epigraph by Annette von Droste-Hülshoff, a 19th-century German poet, and which become a love poem in shape of a hot-air balloon, which ends in a tercet-sized basket that also contains the title: "**we were here** / you were propane / & I your flame." None of Ulrike Almut Sandig's similarly playful approaches—some formal, others lexical—become trite or overdone, because all of the poems are about timeless subjects: love, heritage, and countless kinds of sorrows.



## Winter King

By Ostap Slyvynsky

Translated from Ukrainian by Vitaly Chernetsky and Iryna Shuvalova

Lost Horse Press

These poems, written "on the edge of a precipice or on a flooding deck of a ship," come to us from a poet living in Ukraine. Although they speak on behalf of all who live with the challenge of surviving under perilous conditions, they are more than simply poems of witness, since they are equally committed to marveling at the persistence of love and light despite those conditions. They arrive like bottles thrown into a faraway sea that inexplicably find their way to our shores. The message inside is hopeful, radiant, and lacerating in its brutal honesty.

Books eligible for the 2024 National Translation Awards in Poetry and Prose were titles published anywhere in the world in the previous calendar year (2023) 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).

# ALTA47 Keynote Speaker

## Kaiama L. Glover

### Keynote Address\*

Sunday, October 27, 2024, 9:00am — 10:15am  
Regency Ballroom AB, 2nd Floor

HYATT REGENCY MILWAUKEE

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*Purchase books written and translated by Kaiama L. Glover before and after the Awards Reception and Ceremony on October 26, 2024*  
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Kaiama L. Glover is a Professor of African American Studies and French at Yale University. She is the author of *A Regarded Self: Caribbean Womanhood and the Ethics of Disorderly Being* (Duke University Press) and *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon* (Liverpool University Press), as well as of numerous essays, articles, and chapters concerning race, gender, and representation in the francophone world. She is currently at work on a biography titled “For the Love of Revolutioun: René Depestre and the Poetics of a Radical Life” (forthcoming with Liveright/Norton).

Professor Glover is the prize-winning translator of several works of Haitian prose fiction—notably, Frankétienne’s *Ready to Burst*, Marie Chauvet’s *Dance on the Volcano*, Yanick Lahens’s *Sweet Undoings*, and René Depestre’s *Hadriana in All My Dreams* and *Popa Singer*—and of francophone nonfiction, including Françoise Vergès’s *The Wombs of Women: Capitalism, Racialization, and Feminism*, Maboula Soumahoro’s *Black is the Journey*, *Africana the Name*, and Audrey Celestine’s *A French Family*. She has written articles on translation for *Esprit Créateur* and *PMLA*, and has been developing a collection of essays tentatively titled “Race Matters in Translation.” Whether translating or writing about the process, she delights in the intimacies made possible by bringing two language-worlds into relation.

In addition to academic writing and translation, Kaiama is the Founding Co-editor of *archipelagos | a journal of Caribbean digital praxis* and the Founding Co-director of the digital humanities project *In the Same Boats: Toward an Afro-Atlantic Intellectual Cartography*. She has also been a contributor to the *New York Times Book Review*, the Co-host of the podcast *WRITING HOME | American Voices from the Caribbean*, and a presenter on shows for both PBS and the History Channel.

Her various scholarly, translation, and digital humanities work has been generously supported by fellowships and awards from the New York Public Library Cullman Center, the Columbia Institute for Ideas and Imagination in Paris, the PEN/Heim Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and the Mellon Foundation.



*\*free and open to the public*



# ADVANCING HUMANITIES ADVANCING TRANSLATION

The University of Arizona College of Humanities is proud to be the home of the American Literary Translators Association since 2019

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College of Humanities

# 2024 ALTA Emerging Translator Mentorship Program

**2024 MARKS** THE ninth 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 a record 17 mentorships in Bangla, Catalan, Hindi, Japanese, Korean poetry and prose, Malayalam, Nepali, Panjabi, Polish, literature from Québec, Swedish, literature from Taiwan, Tamil, and Urdu, as well as a non-language-specific mentorship for an emerging BIPOC translator and a poetry mentorship for a translator working from a South Asian language. Congratulations to the 2024 emerging translator mentees, listed in alphabetical order by first name below!

Please join us for a reading on Sunday, October 27, from 2:00-3:15pm (Part I) and from 3:45-5:00pm (Part II). The readings will celebrate the work of these 17 emerging translators as their mentorship year draws to a close. Coffee will be served in between the two readings, courtesy of the Institut Ramon Llull, our Catalan mentorship funder.

Mentors for the 2024 mentorships were **Arunava Sinha** (Bangla), **Julia Sanches** (Catalan), **Daisy Rockwell** (Hindi), **Takami Nieda** (Japanese), **Jack Jung** (Korean poetry), **Janet Hong** (Korean prose), **Jayasree Kalathil** (Malayalam), **Manjushree Thapa** (Nepali), **Nirupama Dutt** (Punjabi), **Khairani Barokka** (Poetry from a South Asian language), **Bill Johnston** (Polish), **Madeleine Stratford** (literature from Québec), **Kareem James Abu-Zeid** (non-language-specific BIPOC translator mentorship), **Rachel Willson-Broyles** (Swedish), **Steve Bradbury** (literature from Taiwan), **N Kalyan Raman** (Tamil), and **Musharraf Ali Farooqi** (Urdu).

These mentorships were offered by ALTA in partnership with the BIPOC Literary Translators Caucus, the [Institut Ramon Llull](#), the [Literature Translation Institute of Korea](#), the [Polish Cultural Institute New York](#), [Québec Édition](#), the [South Asian Literature in Translation \(SALT\) Project](#), the [Swedish Arts Council](#), [Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles](#), and the [Yanai Initiative](#). Details about the program are available at [literarytranslators.org/emerging-translator-programs](http://literarytranslators.org/emerging-translator-programs).



SOUTH ASIAN LITERATURE  
IN TRANSLATION

SWEDISH  
ARTS COUNCIL



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## Aditya Vikram Shrivastava is translating a book of short stories by a Hindi author and playwright.



**WRITER, TRANSLATOR, AND** (barely) scholar, Aditya is currently a Teaching Fellow in the Department of English in Ashoka University. They are interested in questions of language, regionality, postcolonialism, performance, and gender. They translate from Hindi and Bhojpuri into English.

Translation came easier to them as a (strange) child—it was that thing growing under their tongue as they moved between small towns in Northern India, along with their family, changing dialects and sometimes languages. This was not literary translation, but rather the act of translating everyday banter for their grandmother, who thought and imagined in Bhojpuri, and spoke only broken, terrible Hindi. Literary translation from Hindi and Bhojpuri into English is only an inversion of what translation meant to Aditya earlier. What was a necessity then is now a method of exploration, of going back to those corners of languages and contexts they never knew, or perhaps lost long ago. Translation, for them, is about the promise of elsewhere(s), and therefore a method of democracy.

Aditya began to do literary translation after a deep engagement with translated literature and multilingual contexts from across India, under the guidance of Professor Rita Kothari during their Master's program. *A Gujarat Here, A Gujarat There*, written by the eminent writer Krishna Sobti and translated from Hindi by Daisy Rockwell, became the center of their graduate thesis on the memory of partition and how it was embedded in the act of translation. Aditya went on to build a huge archive of the translated literatures of India, consisting of thousands of books originally written in various Indian languages and later translated into English. The Hindi writer and playwright they hope to translate during the course of the mentorship writes short, acerbic questions in the utterance of a few words.

Aditya is also working on several literary projects, both creative and critical. Their work has been published by the Goethe Institute, British Council, Agents of Ishq, and *Gulmohur Quarterly*, among others. They spend their days teaching or writing, and evenings dancing on the terrace of their old, brittle, rented apartment in New Delhi. On holidays,

they can often be found mutilating history books with markers of all colors.

They are honored to be awarded the ALTA Mentorship Program, and very excited to work with Daisy Rockwell, the Hindi translator they admire the most.

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## Ammara Ahmad is translating the short story collection *Rann, Talwar tey Ghoda* (The Woman, The Sword, and The Horse) by Afzal Ahsan Randhawa from Punjabi.

**AMMARA AHMAD** IS a journalist and writer from Lahore, Pakistan. She has been a language activist for many years. Punjabi is the language of a majority of people in Pakistan, but it has been sidelined after the partition of India since 1947, because it is not considered the language of Muslims. Not only was Punjabi not acknowledged by the state, but it was also not taught in schools. Today, there is no incentive to learn Punjabi and most Pakistani universities don't offer the courses. Consequently, Punjabi is now a dying language, and finding scholarship in the language has become equally difficult. There is a dearth of translations from Punjabi into other major languages. Millions of Punjabis are now part of the diaspora, and this makes translations of literary works into these languages even more important. Young Punjabis based abroad deserve a chance to indulge in their literary heritage, and ALTA is helping them fill this gap.



This mentorship has had a life-changing impact on Ammara. Although a fluent Punjabi speaker, she never learned the language in school, and this left a void in her efforts as a language activist. This mentorship gave her the courage and the challenge to overcome this limitation. She had to engage with an incredibly nuanced and complex literary text, visit the dictionary, and consult various language scholars, including Amarjit Chandan. The mentorship became her incentive to find the discipline and support necessary for completing a project of this scale. Consequently, she is more comfortable with the written Punjabi than ever before.

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Use the hashtag #ALTA47, and follow ALTA on [Twitter/X](#), [Facebook](#), and [Instagram](#) @LitTranslate!

Ammara translated the work of Afzal Ahsan Randhawa, who is one of Pakistani Punjab's most acclaimed authors, with several books gaining critical acclaim over the decades. Ammara translated his short story collection *Rann, Talwarteey Ghoda* (The Woman, The Sword, and The Horse). This book has 13 short stories and was published in 1973. Randhawa was an Indian partition survivor and had grown up in the syncretic Punjab before the socio-political fractures that led to the "great divide" appeared. His stories reveal and question the dark side of the land, the crime, the hyper-masculinity, notions of honor, courage, fear, and guilt. Immersed in the rich heritage of the Punjab and laced with traditional Punjabi idioms, this book will give the English reader a rare peek into the lost Punjab. His works also exude an understanding of western literature. In those dark,

moonlit nights that Randhawa loved to depict, one can sometimes hear an ominous whisper from a Shakespearean tragedy, a dejected shriek from Dostoevsky, and a subtle glint of Chekhov's gun.

This project has encouraged Ammara to pursue more translation work in the future. Translation is an important step in saving a language and this project will have immense value for Punjabi's future. She also hopes that the success of this project will inspire more young Pakistanis her age to translate works from Punjabi into English and share this literary treasure with the rest of the world. She also expects to meet everyone during ALTA's 47th annual conference. You can always reach her [@ammarawrites](https://twitter.com/ammarawrites) and [www.ammaraahmad.com](http://www.ammaraahmad.com).

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## Ananthu Sunil is translating Ramesan Mullassery's novella *Gobaraha* (ഗോബാരഹ) from Malayalam.



**ANANTHU SUNIL IS** from Kottayam, Kerala, India. He started reading novels at a young age, mostly all of which were in English. A must-read work from Malayalam literature would end up in his hands occasionally. After high school, he decided to go for an Integrated BSMS program at the Indian Institute of Science Education and

Research (IISER) in Thiruvananthapuram, Kerala. This was influenced by the movie *Interstellar*, which came out when he was in his final year of school.

In five years, he finally accepted that theoretical physics is primarily solving equations on paper, rather than imagining wild theories about black holes and time travel. Feeling uncertain about going for a PhD in Physics, he decided instead to put his faith in his continued interest in literature and went for an MA in English, right after graduating from the BSMS program. This decision, like his earlier decision to pursue science, was supported by his family, especially his father who told him to learn as much as he could before settling into a job. He felt more at home in learning literature and the humanities at the English and Foreign Languages University, Hyderabad than he did learning physics at IISER.

He stumbled upon translation after signing up on a freelance services platform and offered to translate Malayalam content to English and vice versa. His Malayalam education

came primarily through his mother, who homeschooled him in the language when he was very young. Ever since landing his first gig after waiting for many fruitless months, he thoroughly enjoyed the process of fitting the right words in the right context in translation. He kept receiving work occasionally and loved the craft. The high point of his budding translation career before the ALTA Mentorship Program came when he received an opportunity to translate a travelogue written in Malayalam to English, intended for the author's family, who could not read Malayalam.

As part of the ALTA Mentorship Program, Ananthu is translating Ramesan Mullassery's novella *Gobaraha* (ഗോബാരഹ) from Malayalam. The work is based on the life story of Palwankar Baloo, the first Indian Dalit cricketer. The novella focuses on the issues of caste and marginalization, with descriptions of cricket matches also appearing in it. The novella attempts to revive the legacy of Baloo, who was a prolific cricketer in his time. *Gobaraha* also details his significant political career, even standing against Dr. Bhimrao Ambedkar in the Bombay Assembly elections at one point.

Ananthu is extremely grateful to his mentor, Jayasree Kalathil, for her valuable advice and suggestions. Jayasree has given him a lot of pointers that have helped Ananthu improve his translation and editing.

Ananthu is keenly looking forward to attending the ALTA47 conference and hoping to get *Gobaraha* published. He wishes to continue growing as a translator and take up more projects in the future.

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**Dabin Jeong (정다빈)** is translating Moon Bo Young's *BATTLEGROUND* (배틀그라운드) from Korean.



**DABIN JEONG (정다빈)** is a poet and translator born and raised in Seoul, South Korea. They received their MFA in Creative Writing (Poetry) from the Iowa Writers' Workshop and are currently an MFA in Literary Translation candidate at the University of Iowa.

They started translating as a means to reconnect with their first language, Korean, while they were studying abroad in the United States. Through translation, they experienced approaching the Korean language as a stranger, which led to a deeper understanding and appreciation of the subtleties of their mother tongue. Currently, their focus is to translate and preserve the “perception” of the language unique to the original, which translates to “말맛” (the taste of the word) in Korean.

Throughout their mentorship, they have worked closely with their mentor, Jack Jung, in translating Moon Bo Young's poetry collection, *BATTLEGROUND*. In the simplest of terms, *BATTLEGROUND* is about a circle and two people trapped in the world of a battle royale video game. Throughout the collection, the identities and narratives of these two lovers unfold—but at the same time, the dividing line between reality and game also begins to collapse.

Dabin's focus in translating *BATTLEGROUND* was to preserve the different voices that emerge in the collection. Like when playing the first-person shooter video game, the poems in the collection rapidly shift POV, resulting in an almost dizzying effect. Incorporating new media into a recognizable form and tradition of poetry—lyric poems, prose poems, imageries—Moon Bo Young's *BATTLEGROUND* will provide the readers with a fresh, alienating (in Brecht's words) reading experience where two mediums collide with each other, and the all-embracing warmth that comes from the writer's tenderness towards the most hostile world.

In addition to finishing the first draft of Moon Bo Young's *BATTLEGROUND* and getting the manuscript ready to pitch, Dabin thinks the true accomplishment of the ALTA Mentorship is their friendship with their mentor, Jack Jung, who not only generously and patiently shared his knowledge in the field of translation and gaming, and the Korean and English poetic traditions, but also provided unrelenting

support that allowed them to bring out their full potential.

Dabin's next projects are translating Ahn Mirin's poetry collection about “ghosts,” in line with Derrida's theory of “Hauntology,” as well as Han YeonHee's feminist poetry collection, which sheds light on the weird creatures that emerge from the darkest, dampest places. In addition to translating, they are finessing two original poetry collections: one exploring the tumult of Korean history through the lens of their female heritage, and the other exploring the tradition of ekphrastic poetry through their art history background.

Dabin is overjoyed to be participating in ALTA47 as a panelist and a mentee and to be sharing Moon Bo Young's poems from *BATTLEGROUND* with everyone. They are eternally grateful to Jack Jung for all his guidance—as a translator, mentor, and life coach—as well as ALTA and LTI Korea!

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**Hannah Kim** is translating a collection of short stories (*And If You Call, Alice, Alice*) by Woo Dayoung from Korean.

**HANNAH KIM** WAS born in Seoul, South Korea and raised in Murfreesboro, Tennessee. She graduated from the University of Southern California with a BA in Public Relations. In 2020, she moved back to Korea and received her MA in Korean Studies from Yonsei University's Graduate School of International Studies. During her time there, she was the Program Manager for the Modern Institute of Korean Studies and the Editor-in-Chief of the *Yonsei Journal of International Studies*. Her academic work, centered on gender studies and cultural critique, has been published in both *Situations Journal* and the *Yonsei Journal of International Studies*.



She graduated in 2022 with the Academic Achievement Award, and is now receiving a second Master's degree from Ewha University in Korean-English interpretation. She has interpreted for the 2024 Youth Winter Olympics in Gangwon, the Seoul Café Show, Hello Sunshine, and artists like Ram Han and Hayne Park. She has translated for Amnesty International, the International Strategy Center, and DiSEPA. Upon graduation, she plans to pursue both interpretation and literary translation.

With a love of reading that stretches back to stacking

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up AR points in elementary school, literary translation seems a natural confluence of various experiences and interests. Since 2019, Hannah has led literary seminars at the Portland-based organization Literary Arts. Her seminars have focused on translated Korean fiction or diasporic Korean literature, and have included works by Han Yujoo, Don Mee Choi, Theresa Hak Kyung Cha, and Bae Myung-hoon. She has taken a literary translation class with Jamie Chang, attended the Korean strand workshop at BCLT's 2023 Summer School with Anton Hur, and is excited to continue learning about literary translation from Janet Hong.

Translation, like everything else in our lives, cannot be separated from political or ethical responsibility. Hannah has built a personal philosophy that motivates her studies and work which views translation and interpretation as tools to bridge linguistic and cultural boundaries in order to build international solidarity. On a personal level, relearning Korean and learning translation and interpretation is an attempt to resist the erasure of a mother tongue and culture, a byproduct of the violence of colonization, modernization, hegemony, and immigration. Rather than limiting this journey to issues of Asian American representation and cultural nationalism, she is interested in ideas of transnational diaspora, and understanding immigration and displacement within a historical and internationalist context.

In Seoul, she helps run Films for Freedom, a film collective that screens films that dream toward our collective liberation. Outside of literary translation, Hannah Kim is also interested in tarot, astrology, swimming, and yoga.

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## Marialena Carr is translating the first two poetry collections of Felicia Fuster from Catalan (*My poisonous, my invincible voice*).

**MARIALENA CARR TRANSLATES** from Catalan. It began as a break from her day job of researching how water mixing and currents determine growth of the teeny-tiniest ocean plants. After tackling García Lorca in Spanish, she moved to Salvador Espriu, J.V. Foix, and Vicenç Altaió in Catalan. Translation



fell to the side as she embraced her word addiction by novel writing. And then she found Catalan poet, artist, and translator Felicia Fuster, who broke into the poetry world at 62, who wrote almost exclusively in Catalan while living in Paris, whose life was thrown off course by “a terrible wind,” the ultimate outsider. The working title for Marialena’s translation of Fuster’s first two poetry collections is taken from one of her lines: *My poisonous, my invincible voice*.

The ALTA Mentorship with Julia Sanches is surpassing all expectations, as Julia addresses both the nuts and bolts of translation and advises on navigating the translation world. Though Marialena continues toward completing the translation of Felicia Fuster’s first two poetry collections, she jumped when Julia offered the chance to co-translate a short story by Monica Batet. Julia not only brings an incisive eye to poem translations, but she does also it deploying useful and portable rules. Another translation project arose thanks to the online information about the ALTA Mentorship, which inspired Greta Sibling, an award-winning Catalan poet, to approach Marialena. This collaboration is currently underway.

Marialena is very excited to finalize *My poisonous, my invincible voice*, and to share it with publishers, as she continues to pitch and submit to magazines. With deep gratitude to ALTA and the Institut Ramon Llull for this wonderful opportunity, she wholeheartedly recommends emerging translators apply for the program. And she’s excited to get together in real life with her fellow mentees at ALTA47.

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**Megumi Noda** is translating a memoir from the original Japanese.



**MEGUMI NODA TRANSLATES** from Japanese to English and from English to Japanese. Based in Tokyo, where she was born, she grew up in the US from age four and later relocated to Japan as an adult. She hardly recalls her first encounter with translation, as she was often tasked with translating and interpreting for her parents from a young age.

While her background is varied, these days you might find her casting colorful threads onto looms at a traditional kumihimo shop.

Megumi's literary interests include memoirs, as well as children's literature and works that help to broaden one's imagination. A common thread that runs through her favorite works is that, whether fiction or nonfiction, tragic or heartwarming, the story gives her a deeper understanding of human complexity and leaves her better able to empathize with others.

Besides her lifelong love of writing and literature, a more recent motivation for pursuing translation came as she realized how many stories and experiences famous within Japan are hardly known elsewhere. Likewise familiar with the sinking feeling when a book she wants to read has not been translated, Megumi felt compelled to join the collective effort in bringing more works across the language barrier.

This mentorship has been invaluable to Megumi, not just for honing her craft, but in practical ways as well, as the world of publishing had always seemed very distant and inaccessible. Above all, to have been able to work with a mentor whom she trusts and respects so completely has made every mentorship rejection before this entirely worthwhile. Takami Nieda's impeccable guidance has helped her beyond words, and Megumi is incredibly grateful to her, to ALTA, and to the Yanai Initiative for providing her with such a rich experience.

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**Miriam Akervall** is translating *The Garden of The Dead (Astrakanerna)* by Marie Lundquist from Swedish.

**MIRIAM IS A** Swedish-American poet and translator pursuing an MFA in Poetry at the University of Idaho. Born and raised in Lund, Sweden, they have lived in the United States since they were nine years old.

Miriam approaches translation with emotional intuition. Conversationally fluent, they often pinpoint the feeling of a word before they are able to define it. To Miriam, translating a poem is a way to feel connected to their heritage, to spend time with work they admire and share its beauty with an international audience.

Over the course of the ALTA mentorship, Miriam translated *The Garden of the Dead (Astrakanerna)* by Marie Lundquist from Swedish into English. Lundquist works in compressed prose blocks that create a cumulative portrait of love, grief, and loneliness. Using a distinctly Scandinavian palette of domestic and woodland imagery, Lundquist's collection is strung on a narrative voice that disguises its own unfolding logic in surreal landscapes.

Miriam is honored to be included in ALTA's community of translators, and especially grateful to the author, Marie Lundquist, their mentor, Rachel Willson-Broyles, and the Swedish Arts Council for their support.



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## Monika Lutostanski is translating *Pustostany* by Dorota Kotas from Polish.



Photo Credit: Felicity Crawshaw

**MONIKA LUTOSTANSKI'S JOURNEY** into literary translation, though non-linear, is rooted in her bilingual upbringing (Polish and English) in rural Vermont, USA. An avid reader whose appreciation for the cultural significance of language took shape from an early age, her fascination with linguistics led her to study Slavic Languages and Literatures at the University of Virginia in Charlottesville,

Virginia, and later Central European Studies at the Jagiellonian University in Kraków, Poland. She specialized in Russian, with adjacent forays into French and Italian language during her studies abroad.

Initially opting for a corporate career path, driven by financial stability and international mobility, she has always sought to reconcile her love of language with her professional endeavors. In 2017, an opportunity as a Russian language specialist with the US Department of State temporarily shifted her trajectory. Eagerly awaiting her stint as a diplomat, Monika sought solace in Kraków, Poland, working at a bookshop, concurrently embarking on her first translation project—a series of texts on Polish poet Cyprian Norwid's life and poetry—to pass the time during her lengthy security clearance process.

Her diplomatic ambitions ultimately thwarted by geopolitical circumstances, Monika found herself relocating to London on the cusp of the pandemic in 2020, triggering a professional reassessment. Alongside her work as a talent acquisition specialist in the tech industry, she has been collaborating with the Sybir Memorial Museum in Białystok, Poland, translating a series of texts documenting and commemorating the Polish exile experience in Siberia during WWII.

Her acceptance into ALTA's Emerging Translator Mentorship Program marks her commitment to more creatively demanding translations. Her literary tastes traverse themes of existential despair, alienation, isolation, and societal disillusionment, spanning various cultures, with an inclination towards nonfiction, particularly Polish reportage. Despite this variety, her current ambition is to venture into the realm of translating contemporary Polish fiction, seeking to amplify underrepresented voices and explore unconventional perspectives on the experience of Polish culture.

Under Bill Johnston's guidance, Monika has been working on translating *Pustostany* (working English title: *Unoccupations*) by Dorota Kotas from Polish to English. This critically acclaimed debut novel is set in Warsaw's Praga district and follows a young aspiring writer navigating daily life marked by unemployment, social withdrawal, and isolation in an apartment building mostly inhabited by deceased neighbors. Through a series of witty, vignette-like episodes, the novel explores the idiosyncrasies of modern-day Poland and the challenges of human connection in an often-detached world.

Participating in ALTA's Emerging Translator Mentorship Program has been an invaluable experience for her as a translator. After years of translating independently, she is excited to finally receive professional feedback. Bill Johnston's insights have helped her uncover blind spots, refine her voice, and build confidence in her work. She is immensely grateful for this opportunity to learn and grow under his mentorship.

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## Munawwar Abdulla is translating Zordun Sabir's *Motherland (Ana Yurt)* from Uyghur.

**MUNAWWAR ABDULLA** WAS born on Kaurna land in Australia and is of Uyghur heritage. She began to translate Uyghur poetry as a teenager to attempt to do justice to translations of the classic poems she had learned while growing up going to weekend Uyghur language schools.



Translation was a means to learn the language better, and to understand the culture on a deeper level, especially as someone born in diaspora and unable to access her homeland due to political repression. It also became a means to spread awareness about Uyghurs, which has informed much of her work in political advocacy and community building, through initiatives such as Uyghur Collective and The Tarim Network.

Despite her background in biological sciences, Munawwar continues to pursue writing poetry and translating Uyghur literature. She recently worked with *The Margins* to produce a notebook on East Turkistani literature and co-edited an anthology of contemporary Uyghur art and literature to self-publish with other members of her community.

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Her translations have appeared in places such as *Modern Poetry in Translation and Asymptote*, as well as the anthology *Uyghur Poems* from the Everyman's Library Pocket Poets series. While much of her work has been in poetry, she has also published some short story translations in anthologies. This project is her first time translating a book, and she is honored and grateful to have the opportunity to be mentored through the process via the ALTA Emerging Translator Mentorship Program.

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## Poorna Swami is translating Safiya Akhtar's *Murmurs* from Urdu.



**POORNA SWAMI** WAS born in Mumbai and raised in Bangalore, cities she continues to call home. While she was growing up, different family members spoke to her in different languages, and, as a result, she learned to speak and read Hindi, English, Kannada, and Urdu. She continues to

feel and fumble her way through a few more languages and hopes one day to finally feel at home in some—any—language.

Reading the Urdu/Hindi dictionary to debate the meaning of a word was a common family activity in Poorna's childhood home. So, it was hardly surprising when she found her way to the study of non-Anglophone literatures as an undergraduate at Mount Holyoke College and the School of Oriental and African Studies. After graduating with a degree in English and dance-theatre, Poorna joined the online translation quarterly *Asymptote* as their India Editor-at-large. She co-edited the journal's first feature on Indian language poetry in English translation, featuring contemporary poems from eleven different languages. She feels strongly about promoting literature in translation as a way to share new discourses, aesthetics, and ways of knowing the world.

Poorna has worked as a freelance writer and journalist in India, writing for publications such as *The Caravan*, *Open*, *Mint Lounge*, *the London Review of Books* blog, and *The Hindu BLink*. Her favorite form of literature is poetry, and she can spend hours reading poems, alone or aloud with friends. She also writes her own poems in English, which have appeared in *Indiana Review*, *Indian Quarterly*, *Hayden's Ferry Review*, and *Prelude*.

For Poorna, translation is a lot like writing poems—a movement between rogue instinct and mathematical precision. She began translating from Urdu because she fell irreparably in love with its poetry. As an ALTA mentee, she has been translating Safiya Akhtar's *Murmurs* (1955), a series of letters that trace a woman writer's inner life—her complicated marriage, her negotiation of gendered labor, her idealistic love, and her reckoning with terminal illness. The letters often bear the cadence of lyric poetry, but also the bluntness of a diary. Poorna is also translating the Pakistani feminist poet Fahmida Riaz's exile poems that were written in India in the 1980s, while Riaz was fleeing persecution from an Islamicist military dictatorship back home.

In her not-so-secret parallel lives, Poorna also choreographs, dances, and collaborates as a dramaturg with other dance makers. By day, she is a PhD student in the Department of South Asian Studies at Harvard University.

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## Rachel Moles is translating a novel by a Nepali author.

**RACHEL MOLES** IS a novice translator who lives in the North of England, where she also language-teaches, screen-writes, and acts. She's very excited to be translating a Nepali novel by a first-time female author, to whose prose, vision, and voice she hopes to do justice. She has long aspired to translate well between Nepali and English (and has done some freelance translation) but until recently was not sufficiently confident of her competence as a reader of the one language, or a writer in the other, to attempt a project of this nature and length. (She's still a little nervous, but trusts that any shortfall in competence might be obviated through conscientiousness.)

Though a lover of both, she did not pursue either literature or languages academically—she studied philosophy and politics instead—and has ended up in a position to translate from Nepali rather by accident, having been based in Nepal between 2012 and 2020 and done various jobs for organizations like The Carter Center, DFID, and the UN. Her first translations were undertaken in the course of her employment, and so tended to be of newspaper articles and political party press releases. She realized then, in retrospect, that translation had always been a task and challenge



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she relished, though in school the only routine opportunities were in Latin class. Around the same time, she began reading stories in Nepali, going to see plays in Nepali, and so on. It's a fascinating, often humbling, experience to become literate in a second language as an adult and then, haltingly, to gain access to a whole new literature.

Rachel is delighted, if a little daunted, to have been selected for the ALTA Emerging Translator Mentorship Program and to have secured such a valuable mentor, at such an early stage in her development, as Manjushree Thapa. It's somewhat rare for the Nepali-English pairing to be included in such a program, which makes her feel all the more fortunate. Her mentorship is supported by the South Asian Literature in Translation (SALT) Project.

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### Sophie Grace Lellman is translating Jennifer Bélanger's *Menthol* from French.



**SOPHIE GRACE LELLMAN** is from a small town in Massachusetts, where she began studying French as a child. During high school, she had the opportunity to participate in an exchange and spent three wonderful weeks near Lyon, where she discovered the joy and satisfaction that come with learning to communicate in another language. This

experience sparked a general interest in languages, and she went on to study French, Portuguese, and Mandarin Chinese while completing her undergraduate degree in Linguistics at Macalester College in Saint Paul, Minnesota.

After working as an English teacher in Budapest, Hungary for a year and a half, Sophie returned to school, earning her MA in Comparative Literature from King's College London. Her dissertation focused on the use of illness as a rhetorical tool in eco-fiction. After graduating, Sophie moved to New York City, where she worked as a bookseller and in editing and publicity for two translation-focused independent publishers.

Sophie has always been a reader, and her enthusiasm for translated literature has led, quite naturally, to an interest in working on translations herself. In one of her first experiments in translation, she worked on a rhyming poem her grandmother remembered reading every Christmas as a child. She is particularly interested in literature from

Québec as, growing up, she struggled to reconcile the Parisian French she was learning in school with her grandmother's Québécois. As an adult, she has enjoyed learning more about French as it is spoken in Canada.

Delving more deeply into the literature and culture of Québec, she feels she is beginning to bridge the gap between the two Frenches, equally dear to her heart. Sophie's interest in writing about illness led her to Jennifer Bélanger's slippery and engrossing debut novel *Menthol* (Héliotrope, 2020). The book, which was shortlisted for the Governor General's Award for French-language fiction in 2020, takes a fresh approach to a young woman's struggle with chronic illness and explores the narrator's childhood and difficult relationship with her mother.

Under Madeleine Stratford's expert guidance, Sophie worked to capture Bélanger's unique voice and vivid imagery. For this wonderful experience, she would like to thank ALTA, Québec Édition, and, most of all, Madeleine Stratford.

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### Sritama Halder is translating Sadique Hossain's *Momen o Momena* from Bangla.

**SRITAMA HALDER DID** her Graduation in English Literature from Jadavpur University, Kolkata, and then shifted to Kala Bhavana, Visva Bharati in Santiniketan, where she did her Bachelor's and Master's in Fine Arts, majoring in Art History. By profession, currently she is the Reading Facilitator at a reputable Kolkata-based higher secondary school. She also works as a freelance translator.



As the Reading Facilitator, her job is to discuss books and talk students into loving books and the act of reading itself. She develops reading-related projects with the students to expose them to the vast arena of world literature in English translation. Her aim here is also to curate the school library to make it a safe and happy space for her students to discover and explore new authors and books, develop their interests, and satisfy their emotional needs and curiosities.

As a former student of art history, she has presented papers in national seminars and published articles in art magazines exploring both contemporary and modern art and artists of India and elsewhere. She has also worked with

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Sahapedia, an online archive of Indian art, culture and history, where she curated two research modules. One of them, conducted with the Sahapedia-UNESCO Fellowship (2019), mapped the exchanges between European and Indian visual languages in the Swetambara Jain temple-cluster in Kolkata, built over the second half of the 19th century. The other module traces different critical and creative interpretations and representations that contribute to the multiplicity of the Rama katha, or stories of Rama.

Sritama ventured into translation quite by accident when she was looking for something to do along with her art history projects. Then she discovered the joy of truly exploring Bangla, her own language, and English. Her engagements with translation gave her a clearer understanding of how a colonial past still haunts the use of English as an Indian language and its hegemonic institutional usage that eventually erase many living languages and their vocabularies.

Her career as a freelance translator started with the

co-translation of Nadine Gordimer's Nobel Prize acceptance speech from English to Bangla for *Nobel Bhason: Sahityo Asia-Latin America-Africa* as part of an Anthology of translated Nobel Speeches delivered by the recipient authors from Asia, Latin America, and Africa. For the past three years, she has been translating academic articles from English to Bangla for CASI (Center for the Advanced Study of India), University of Pennsylvania. The topics of these articles range from popular culture and media to the sociopolitical, socioeconomic and geopolitical situations of contemporary India.

Receiving the ALTA Emerging Translator Mentorship in 2024 was truly a life-changing moment in her career. Working under the generous mentorship of Mr. Arunava Sinha is not only helping her in this current project to understand linguistic and generic nuances of a particular text to be translated, but also in her approach to translation as a whole, to have a deeper empathy for cultural otherness.

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## Subhashree Beeman is translating Nagarathinam Krishna's *Saigon-Puducherry* from Tamil.



**SUBHASHREE BEEMAN** WAS born and raised in Chennai, India. She has a Bachelor's in Computer Science and now works at an IT company by day. All her life, she was passionate about learning languages, since she thinks languages really open life to different experiences. Subhashree grew

up multilingual, speaking Kannada and Tamil at home, and English at school. Her love for Tamil was nurtured by her mother, who was a Tamil teacher. Subhashree studied Tamil, Hindi, French, and Sanskrit in school and college as electives.

Though literary translation was not an obvious choice of career, she joined corporate India in 2002 to work at one of the IT companies due to her background in computer science. She continued learning French and Spanish, in addition to her corporate career, for several years. In 2010, she switched careers and began translating technical and medical documents from French and Spanish to English. In 2016, she moved to the US, where she did an online Master's in Translation, focusing on translating medical and technical documentation, in order to gain theoretical translation knowledge. Later, she freelanced for a Malaysian

media company, translating subtitles for Tamil movies, and she was hooked on the creative side of translating fiction.

Since then, she has continued to attend translation workshops with translators, and her main mode of supplemental learning is listening to translators' interviews on their art and craft process. She considers the BCLT Summer School at University of East Anglia a profound experience, where she got to talk about translation incessantly for a week—and considers her workshop mentor, cohort, and the friends she made there to have left a lasting impression on her. Her French, Tamil, and English translations have appeared in *Words Without Borders*, *The White Review*, *Prop(r)ose Magazine*, *Kalachuvadu Magazine*, the Jill! reading series, etc.

The literary works that interest Subhashree predominantly fall within the postcolonial and/or feminist genres. Given her interest in these topics, she was naturally drawn to the book *Saigon-Puducherry* by Nagarathinam Krishna. There have been several well-researched novels published about the India that was under British rule. However, the parts of India under French colonial rule did not garner as much attention as they deserved. The Indochina war that ensued after India's independence from British rule was instrumental in the French realizing that they had lost the battle and had to leave India, Vietnam, and the other countries that came under the colonial Indochina. The novel spans the tumultuous years, not just in India and Vietnam, but all the countries that were under British and French rule at that time.

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Through the ALTA Emerging Translator Mentorship, she will be translating her first book-length work from Tamil under the guidance of Mr. Kalyan Raman. Subhashree is extremely grateful to ALTA and the SALT Project for the opportunity—and excited and a little intimidated, too—but cannot wait to be mentored!

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## Thila Varghese is translating an anthology of Tamil poems by contemporary women writers in/from India.



Photo Credit: Veena Varghese

**THILA VARGHESE** IS a writer and translator based in London, Ontario, where she works part time as a writing advisor at Western University.

Thila's translations of Tamil literary works have been published in international journals and magazines. Her translation entry was shortlisted in the inaugural 2023 Armory Square Prize for South Asian Literature in Translation. Thila's translation of Khaled Hosseini's *Sea Prayer* into

Tamil was published in India in 2023.

Three of Thila's original short stories have been longlisted in Canadian national short story competitions, and one of them was shortlisted and was published in a Canadian anthology entitled *Beyond Boundaries* in 2023.

Thila is grateful to have been awarded a Mentorship in Poetry from a South Asian Language with Khairani Barokka as part of ALTA's 2024 Emerging Translator Mentorship Program, in partnership with the SALT Project. Under Barokka's guidance, Thila is translating an anthology of Tamil poems by contemporary women writers in/from India who advance the global discourse on ecology and feminism. It is Thila's hope that the anthology will not only showcase the cultural fabric of Tamil society from the female perspective, but also contribute to transcending cultural boundaries and facilitate a meaningful dialogue with the world community.

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## Tony Hao is translating Tong Wei-Ger's novel *The Northwest Rain* (西北雨) from Taiwanese Mandarin.

**TONY HAO** IS a translator and writer based in Connecticut. He graduated from Yale University, where he majored in English and studied fiction writing, journalism, and literary translation. He translates prose from Mandarin to English.

Tony stumbled upon the discipline of literary translation during the pandemic, when he had the opportunity to enroll in a translation workshop at Yale taught by poet and translator Peter Cole. As an undergraduate, he translated Northeastern Chinese fiction by Ban Yu, Classical Chinese poetry by Natsume Soseki, and contemporary Chinese poetry by Zhao Ye. He also served as an editor for *the Journal of Literary Translation* (JoLT), the translation journal affiliated with Yale's Department of Comparative Literature.

Tony continued to translate and write after graduating from college in 2023. He is an alumnus of the Bread Loaf Translators' Conference. His translation of Ban Yu's fiction is forthcoming in *Granta*, and his original nonfiction about translating Ban's fiction has appeared in *The Common*. His translation of Taiwanese writer Hsieh Chih-Wei's memoir has been published in *MAYDAY* magazine. Through literary translation, he aims to introduce marginalized voices to the English-language audience.

For the ALTA Emerging Translator Mentorship, Tony has been translating contemporary Taiwanese novelist Tong Wei-Ger's magnum opus *The Northwest Rain* (西北雨), which won the 2010 Taiwan Literature Golden Book Award. Formatted as a series of personal essays written by a child, this magical realism-inspired novel follows the history of four generations of a family in a remote Northern Taiwan village, exploring the themes of death, solitude, space-time, and hometown. Captivated by the book's lyrical language and psychological depth, Tony aims to recreate the reading experience of a never-ending fever dream in his translation.

Tony is deeply honored and grateful to be selected for the Mentorship Program and supported by ALTA, Taiwan's Ministry of Culture, and the Taiwan Academy of TECO in Los Angeles. He also wishes to thank Mr. Tong for entrusting him with this beautiful novel and his mentor Steve Bradbury for the generous guidance provided over the past year.



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# 2025 ALTA Emerging Translator Mentorship Program



*The 2023 Mentorship Program Mentees at ALTA46 in Tucson, AZ. Photo credit: Amy Haskell*

**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 71 translators working from 25 languages. ALTA mentees have gone on to publish numerous translations and win awards and residencies.

Next year's mentorship lasts from February 2025 to January 2026, and will include a presentation at the 2025 ALTA conference. The award covers ALTA48 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.

**“I gained not only a great mentor, but also a fantastic advocate and friend”**

—Enshia Li, 2023 Mentee (Literature from Taiwan)

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# 2025 Emerging Translator Mentorship Program

The following 18 mentorships are available in 2025, offered by ALTA in partnership with the [Literature Translation Institute of Korea](#), the Mo Habib Prize at the Department of [Middle Eastern Languages and Cultures](#) at the University of Washington, the [Polish Cultural Institute New York](#), [Québec Édition](#), the [Robert H. N. Ho Family Foundation Global](#), the [South Asian Literature in Translation \(SALT\) Project](#), the [Swedish Arts Council](#), [Taiwan Academy of the Taipei Economic and Cultural Office in Los Angeles](#), and the [Yanai Initiative](#).

**Bangla**, with mentor Shabnam Nadiya  
**Contemporary Literature from Québec**, with mentor Madeleine Stratford  
**Gujarati**, with mentor Jenny Bhatt  
**Hindi**, with mentor Daisy Rockwell  
**Japanese**, with mentor Takami Nieda  
**Kannada**, with mentor Srinath Perur  
**Kashmiri**, with mentor Kalpana Raina  
**Korean Poetry**, with mentor Jack Jung  
**Korean Prose**, with mentor Janet Hong  
**Literature from Taiwan**, with mentor Lin King  
**Persian**, with mentor poupeh missaghi  
**Poetry from Hong Kong**, with mentor May Huang  
**Polish**, with mentor Bill Johnston  
**Premodern, Classical, or Early Modern Literature from a South Asian Language**, with mentor Arshia Sattar  
**Prose from Hong Kong**, with mentor Jennifer Feeley  
**Swedish**, with mentor Rachel Willson-Broyles  
**Telugu**, with mentor Afsar Mohammad  
**Urdu**, with mentor TBA

For more information, visit [literarytranslators.org/emerging-translator-programs](https://literarytranslators.org/emerging-translator-programs) or contact ALTA Program Director Kelsi Vanada at [kelsi@literarytranslators.org](mailto:kelsi@literarytranslators.org) with questions.



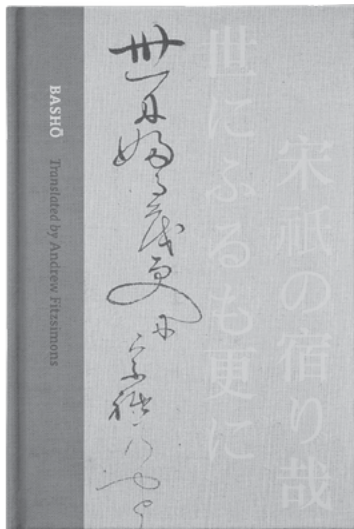
The Robert H. N. Ho Family Foundation Global



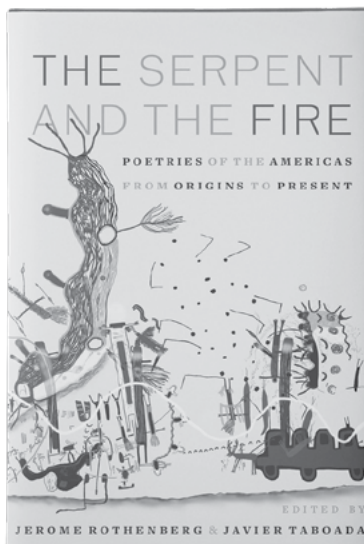
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**November 30, 2024**

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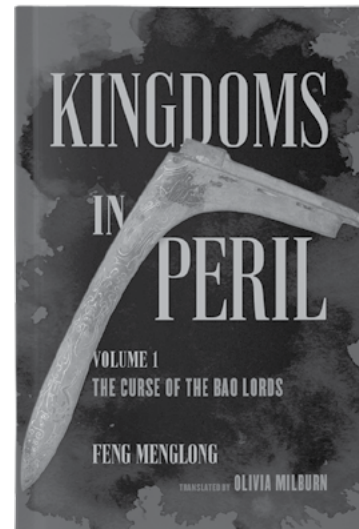
# NEW FROM UC PRESS



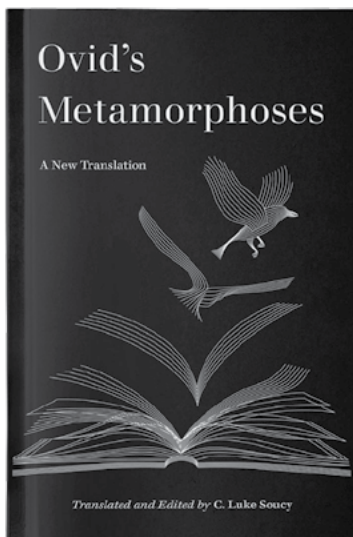
A lavish collector's edition of the complete poems of eminent Japanese master of the haiku, Matsuo Bashō—with a new index that contains the full Japanese text of the original poems



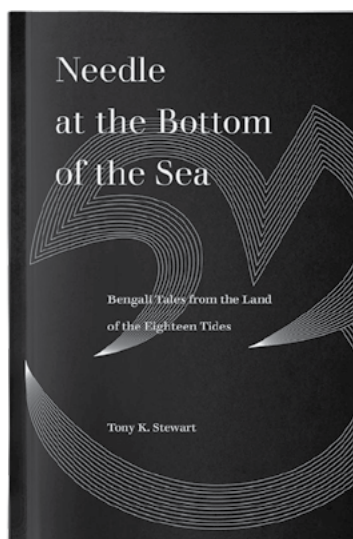
Jerome Rothenberg's final anthology reaches into the deepest origins of the Americas, north and south, to redefine America and its poetries.



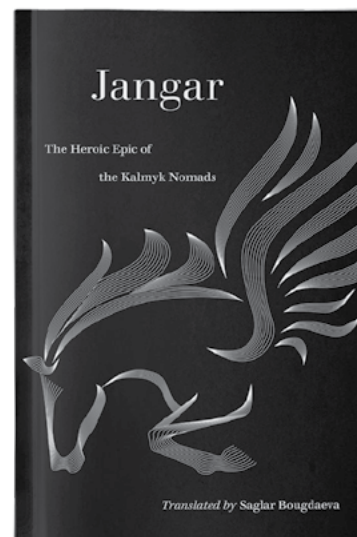
The electrifying translation of the Chinese classic, translated in full for the first time in a four volume collection, immerses readers in the novel's power and drama.



This fresh translation revives the politics and power at play in classical mythology's foremost source.



"Access Bengal's secret heart through this wondrous book."  
—Ananya Jahanara Kabir  
author, *Partition's Post-Amnesias*



The first English translation of a Kalmyk epic nearly lost to history

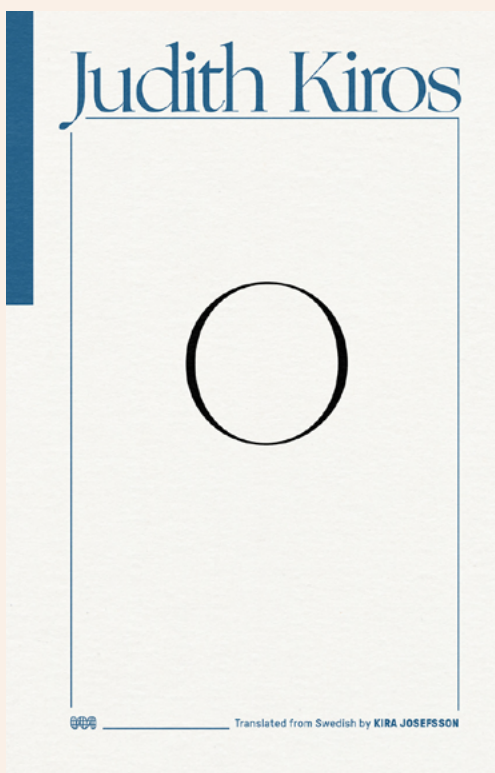


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WORLD POETRY



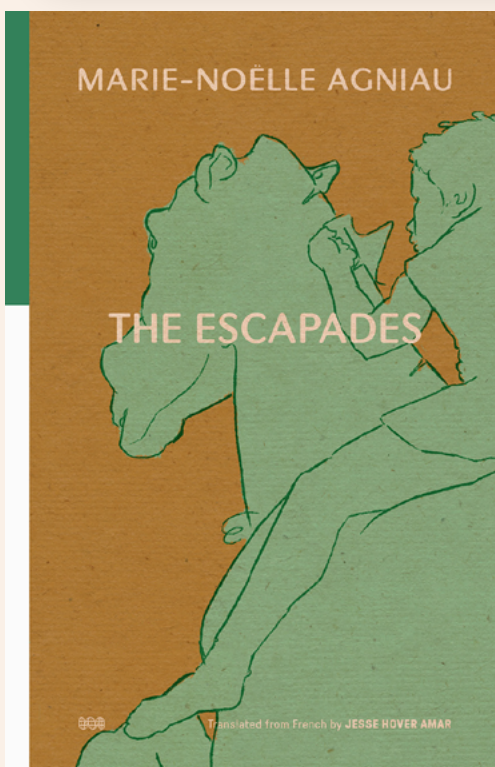
## JUDITH KIROS

O

Translated from Swedish by **KIRA JOSEFSSON**

“Riffing off Shakespeare’s *Othello* and ranging across all manner of the poetic and critical, Judith Kiros’s *O*, a book about race, gender, Blackness, Sweden, colonialism and decolonization, and so much more, achieves what only the best and most original poetry can, which is to remake our understanding and sense of the genre. Kira Josefsson’s translation deserves the highest praise as well.”

— **JOHN KEENE**



## MARIE-NOËLLE AGNIAU

THE ESCAPADES

Translated from French by **JESSE HOVER AMAR**

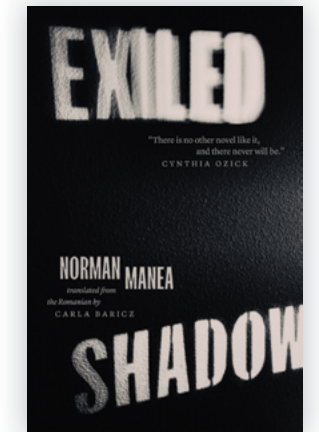
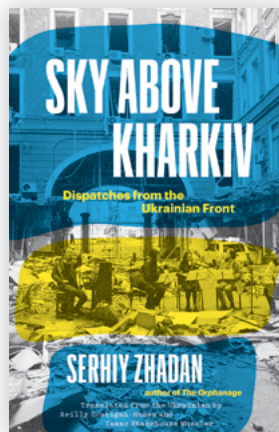
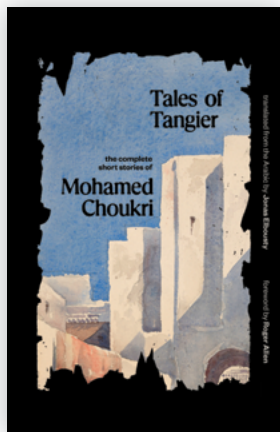
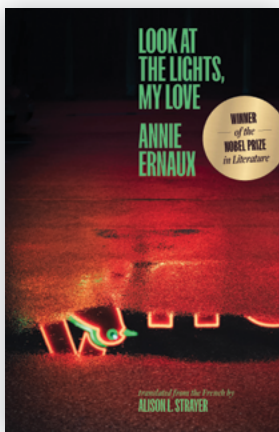
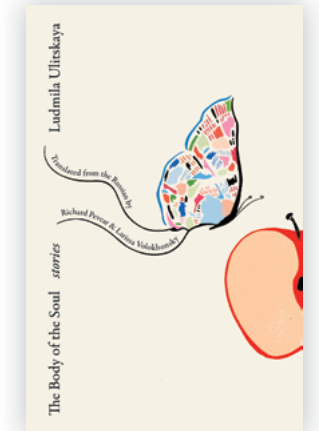
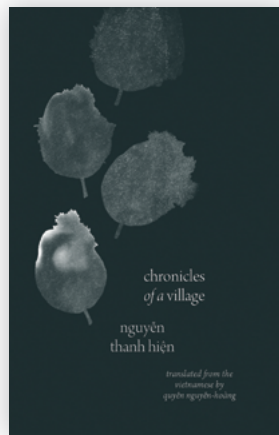
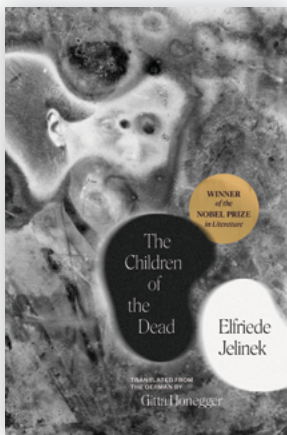
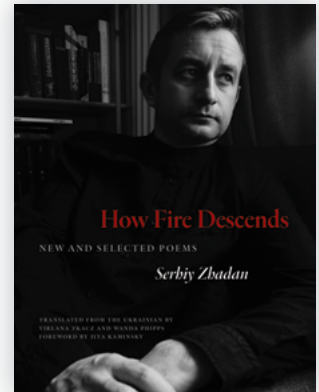
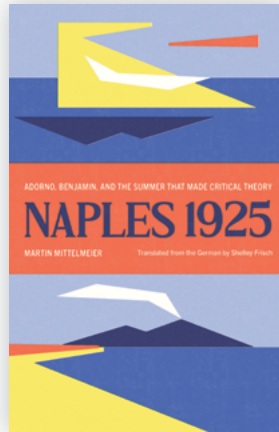
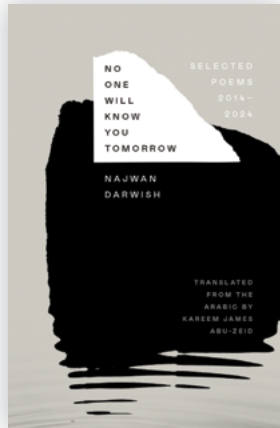
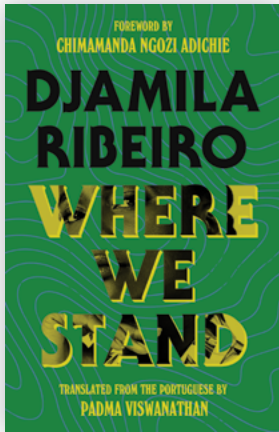
“In the background of Marie-Noëlle Agniau’s elemental *The Escapades*, both Ocyrhoe and Philomela blink up as two Greek figures robbed of speech—one by conversion into a horse and one by losing her tongue—while ‘the poem’ must sustain itself. This moving lyric sequence, lit by summer in the elastic days of Ordinary Time, brings a brilliant French poet to English-language readers at last.”

— **SUSAN WHEELER**

**Translation Party with Action Books, Eulalia Books, and World Poetry  
Friday, October 25, 8PM – Woodland Pattern, 720 E Locust St, Milwaukee, WI**

Join us for an ALTA off-site Translation Party with readings from Jesse Amar, Alex Braslavsky, Gabriel Gudding, Kira Josefsson, M.L. Martin, Matt Reek, and more! Reception to follow.

# MARGELLOS WORLD REPUBLIC OF LETTERS



# ALTA47 Presenter Bios

As of August 1, 2024

**Aaron Coleman** is Assistant Professor of English and Comparative Literature in the Helen Zell Writers' Program at the University of Michigan. He is a former Philip K. Jansen Memorial Fellow, and his translation of *The Great Zoo* will be published by University of Chicago Press in 2024.

**Abby Ryder-Huth** is a poet and translator of Japanese. *The Glass Clouding*, her translations and hybrid translations of Masaoka Shiki's work, is forthcoming from Ugly Duckling Presse. Her work has appeared in *The Paris Review*, *POETRY Magazine*, *Bennington Review*, and elsewhere. She is a PhD student in Comparative Literature at Penn State.

**Adam Ray Wagner** is a poet and translator from rural Nebraska. His works have appeared in *Firmament*, *Unstamatic*, and elsewhere. He was awarded the Edna St. Vincent Millay Prize for Poetry in 2022. Adam translates medieval Welsh poetry and song. He teaches poetry and literary translation at Boise State University.

**Adam Tapper** is a junior at the University of Chicago Laboratory Schools and Co-editor of *Ouroboros Review*, the Schools' literary translation magazine, which publishes 4th through 12th graders working in a range of world languages. Adam translates from German and Yiddish and has published in *Modern Poetry in Translation*. He was a Summer 2024 Bread Loaf Translators' Conference fellow.

**Aditi Machado** is a poet, translator, and essayist. Her third volume of poetry, *Material Witness*, is forthcoming from Nightboat Books in October 2024. Her other works include the poetry collections *Emporium* (Nightboat, 2020) and *Some Beheadings* (Nightboat, 2017); a translation from the French of Farid Tali's novel *Prosopopoeia* (Action, 2016); the essay pamphlet *The End* (Ugly Duckling, 2020); and several poetry chapbooks. A recipient of the James Laughlin Award and The Believer Poetry Award, Machado works as Associate Professor at the University of Cincinnati.

**Aditya Vikram Shrivastava** is a writer, translator, and emerging scholar from Lucknow, India. Currently a Teaching Fellow in the English Department at Ashoka University, they are interested in questions of language, regionality, postcolonialism, performance, and gender. Their critical and creative literary work has been published by Goethe Institute, British Council, Agents of Ishq, and *Gulmohur Quarterly*, among others. Aditya is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Ainsley Morse** translates from Russian, Ukrainian, and the languages of former Yugoslavia. Recent translations include the Yugoslav surrealist-Marxist *Fine Feats of the Five Cockerels Gang* (with Aleksandar Bošković, Brill 2022); the Odesan poet Maria Galina's *Communiqués* (with Anna Halberstadt, Cicada 2024); and the novels of Leningrad modernist Konstantin Vaginov (with Geoff Gebula, NYRB 2025).

**Akbar Hosain** is a 4th-year PhD student in English at Illinois State University. His research interest is forced migration and displacement in global literature. Literary translation (Bangla-English) is also his passion. He is the current Graduate President of Sigma Tau Delta English Honor Society at his campus.

**Alex Braslavsky** is a poet, scholar, and translator working towards her PhD at Harvard and working on Polish, Czech, and Russian poetry. She is the translator of *On Centaurs & Other Poems* (World Poetry Books, 2023) by Zuzanna Ginczanka. Her poems appear in *The Columbia Review*, *Conjunctions*, and *Colorado Review*.

**Alex Niemi** is a writer and award-winning translator. Her translations include *For the Shrew* and *Hekate* by Anna Glazova (Zephyr Press and Toad Press/Veliz Books), as well as *The John Cage Experiences* by Vincent Tholomé (Autumn Hill Books). She is also the author of the poetry chapbook *Elephant* (dancing girl press). In 2023, she received an NEA Translation Grant.

**Alex Zucker**'s translations from Czech include novels by Jáchym Topol, Petra Hůlová, Tomáš Zmeškal, and, most recently, *Life After Kafka* by Magdaléna Platzová. His translation of *The Lake*, by Bianca Bellová, was winner of the EBRD Literature Prize 2023. He is a member of the Authors Guild and the Translators Organizing Committee of the National Writers Union. More at [linktr.ee/AlexZucker](http://linktr.ee/AlexZucker).

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**Alexis Levitin's** half century of translating, primarily from the Portuguese, has resulted in 50 books to date, including Clarice Lispector's *Soulstorm* and Eugenio de Andrade's *Forbidden Words*, both from New Directions. He has received Fulbrights to Portugal, Brazil, and Ecuador, and has held translation residencies at Banff, Canada, Straelen, Germany, and Bellagio, Italy. He is the founder of ALTA's Bilingual Reading Series.

**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.

**Amanda L. Andrei** is a playwright, literary translator, and theater critic residing in LA by way of Virginia/DC. She writes epic, irreverent plays that center concealed, wounded places of history from the perspectives of diasporic Filipina women, and she co-translates from Romanian to English. Excerpts of her translations from the plays of Tatiana Niculescu and Oana Hodade have appeared in *Asymptote* and *Another Chicago Magazine*.

**Ammara Ahmad** is a writer and journalist from Lahore, Pakistan. She writes about culture, politics, and human rights. Her work has appeared in *Malaysiakini*, *Dawn*, *Scroll*, *Wire*, *Quint*, *Newslaundry*, *Diplomat*, and *Nation*. Her first short story collection is due to publish in Punjabi. You can reach her on @ammarawrites. Ammara is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Ananthu Sunil** has recently completed an MA in English and is also working as a freelance translator on the side. Ananthu is also a rapper who writes songs that blend English and Malayalam lyrics. He is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Anayvelyse Allen-Mossman** is a scholar, writer, and translator from New York City. Currently, she is working on a translation of the complete poetic works of the Argentine poet Juana Bignozzi.

**André Pettman** is Assistant Professor of French at the University of Arizona. A specialist of contemporary French literature, his work examines questions of community, radical politics, and critical theory. His articles and translations have appeared or are forthcoming in *French Forum*, *Nottingham French Studies*, *SITES*, *Yale French Studies*, and in the edited volume *Hip Hop en français* (2020).

**Anisuz Zaman** is a writer, translator, and musician based in California. Besides writing short stories, he has translated major Bangladeshi novels *Padma Nadir Majhi* and *Hajar Bochor Dhore* into Spanish. The founder of Bangla Translation Foundation, Anis also enjoys translating Spanish novels into Bangla.

**Anna Krushelnitskaya's** publications include *Poems from the Front: A Moscow Anthology* (Moscow, 2020); *Disbelief: 100 Russian Anti-War Poems* (Smokestack, 2022); and *Dislocation: An Anthology of Poetic Response to Russia's War in Ukraine* (as translator and co-editor, Three String Books/Slavica, 2024).

**Anna Zielinska-Elliott** directs BU's MFA Program in Literary Translation. She teaches translation and Japanese literature, and she 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'ichirō, Kawabata Yasunari, and Mizumura Minae.

**Anne Henochowicz** translates from Chinese to English and has had the honor of working with two poets, Meng Lang and Yu Xinqiao. Anne lives near Washington, DC. She is currently translating Gülnisa Erdal's debut novel, *Banu's Redemption*.

**Anne Molinas** is a PhD candidate in Comparative Studies at Florida Atlantic University. An excerpt of her most recent translation project, the Paraguayan novel *Alguien muere en San Onofre de Cuarumí*, can be found in the September 2023 edition of *Latin American Literature Today*.

Russian to English translator **Anne O. Fisher** condemns the Russian Federation's ongoing war of aggression on Ukraine. Fisher's most recent translation is *Ukraine, War, Love: A Donetsk Diary* by Ukrainian writer, journalist, and historian Olena Stiazhkina. Fisher and her husband, poet Derek Mong, are the incoming Co-editors of the literary journal *At Length*. Read more at [www.anneofisher.com](http://www.anneofisher.com).

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**Annie Janusch's** translations include works by Esther Dischereit, Jürgen Goldstein, Wolf Haas, Anja Kampmann, Heinrich von Kleist, and Uwe Tellkamp. She has been the recipient of fellowships from the National Endowment for the Arts and the Robert Bosch Foundation, and she currently teaches translation in the Creative Writing Program at the University of Chicago.

**Antonia Lloyd-Jones** translates fiction, nonfiction, poetry, and children's books from Polish, including *Drive Your Plow Over the Bones of the Dead* by Olga Tokarczuk, shortlisted for several major awards. She is Editor of the forthcoming anthologies *Warsaw Tales* and *The Penguin Book of Brazilian Short Stories*, and is a former Co-chair of the UK Translators Association.

**Armine Kotin Mortimer** translates literary fiction and nonfiction from French, especially contemporary authors. She has published excerpts in literary magazines and five books, most recently Julia Kristeva's *Dostoyevsky in the Face of Death*. She held a 2020 NEA Translation Fellowship and has been named Chevalier dans l'Ordre des Palmes académiques.

**Aron Aji** is Director of Translation Programs at the University of Iowa and translates modern and contemporary Turkish literature.

**Astrid Liu** is an MFA Creative Writing candidate who writes multimedia poetry, surrealist fiction, and translates from Cantonese to English. She was born and raised in San Francisco. Her work has won the University of Arizona Minnie Torrance Award and a Carsons Scholar Fellowship, and has appeared in the Academy of American Poets, *terrain.org*, and the International Queer Women of Color Film Festival.

**Aviya Kushner** is the author of *Wolf Lamb Bomb* (Orison Books, 2021) and *The Grammar of God* (Spiegel & Grau, 2015). She is *The Forward's* language columnist and an NEA Fellow in translation, and directs the Creative Writing MFA at Columbia College Chicago, where she is Associate Professor. She writes *On Being and Timelessness* on Substack and serves on ALTA's Board of Directors.

**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.

**Beatriz Hausner** has published several poetry collections, including *Enter the Raccoon* (2012), *Beloved Revolutionary Sweetheart* (2020), and *She Who Lies Above* (2023). Her books have been published in her native Spanish, French, Dutch, and Greek. Hausner's translations of Spanish American surrealist poets have exerted an important influence on her own writing. She was Editor in Chief of *Ellipse*, and thrice President of the Literary Translators' Association of Canada.

**Bela Shayeveich** has translated ten books from Russian, including Svetlana Alexievich's *Secondhand Time*, Elena Kostyuchenko's *I Love Russia* (with Ilona Chavasse), and Vsevolod Nekrasov's *I Live / See* (with Ainsley Morse). Her work has appeared in *n+1*, *Jewish Currents*, *The New Yorker*, *The New York Times*, *The Nation*, *The Guardian*, *Bomb*, and *Harper's*.

**Beth Green-Nagle** is Associate Professor of Spanish and Spanish Program Coordinator at Northeastern State University. She and Louise Cole recently co-translated *The Knowledge that Flows from the Living Indigenous Languages of Paraguay* in collaboration with the Director of Middle and Secondary Indigenous Education in Paraguay.

**Bharathiraja (Bharathi) Ramachandrabose** is a technologist by profession and translator, columnist and lyricist by passion. His most recent work 'உலகளாவிய ப ரொங்குகூகரல்கள்' (*Global Outcries*), published by Yaavarum Publishers, comprises 13 insightful interviews with eminent public intellectuals worldwide, featuring luminaries like Stephen Hawking, Noam Chomsky, and Yuval Noah Harari.

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

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# ALTA47 Presenter Bios

**Bitá Takrimi** is a PhD student of Slavic Languages and Literature at Northwestern University. She is an English, Russian, and Persian translator. Her MA was in Russian Language and Literature, and her thesis focused on translating Russian literary masterpieces and comparing various translations.

**Bonnie Chau** is the author of the short story collection *All Roads Lead to Blood*. She currently edits at *4Columns*, the *Evergreen Review*, and *Public Books*; teaches creative writing and translation at Columbia and Fordham; and serves on the Boards of ALTA and Art Farm Nebraska.

**Brandon Toh** is a creative nonfiction writer, Chinese-English translator, and Chinese teacher from Singapore. Brandon is a 2024 ALTA Travel Fellow.

**Brian James Baer** is Professor of Russian and Translation Studies at Kent State University and Leading Research Fellow at the Higher School of Economics in Moscow. He is author of the monograph *Translation and the Making of Modern Russian Literature* and Founding Editor of the journal *Translation and Interpreting*.

**Bruna Dantas Lobato** is a fiction writer, translator, and Assistant Professor of English at Grinnell College. She was awarded the 2023 National Book Award in Translated Literature for *The Words that Remain* by Stênio Gardel. Her debut novel, *Blue Light Hours*, is forthcoming in October 2024 from Grove Atlantic.

**Bruna Kalil Othero** is a writer, performer, translator, lecturer, and researcher. She is the author of the novel *O presidente pornô* (Companhia das Letras, 2023), as well as three poetry books and one short story collection. She has organized two essay collections on Brazilian women writers. She is currently pursuing a PhD in Portuguese and Literary Translation at Indiana University.

**Byoung Park** translated *Soul Seeds*, written by Carolyn Kleefeld, into Korean, published as an English-Korean bilingual edition in 2014, and has worked on translating *Song of Napalm*, written by Bruce Weigl, into Korean (Forthcoming by March 2025).

**Carolyn Tipton** has won fellowships from both the NEH and the NEA. Her first book, a translation of poems by Rafael Alberti, *To Painting*, won the National Translation Award. Her second book of poems by Alberti, *Returns*, won the Cliff Becker Translation Prize. Her third book, *The Poet of Poet Laval*, a collection of original poetry, has recently been published by Salmon Poetry of Ireland.

**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.

**Chana Toth-Sewell** is a Neubauer Family Distinguished Fellow and PhD student in Slavic Languages and Literatures at the University of Chicago, where she works on ecocritical approaches to Yiddish and Russophone Jewish literature. Her translations of Olga Krause's miniatures were included in *Best Small Fictions 2023*.

**Chenxin Jiang** is a PEN/Heim-winning translator from Italian, German, and Chinese. She's working on translations of poems by Jiang Hao and Yau Ching. Chenxin was born in Singapore and grew up in Hong Kong. She currently serves as ALTA's President.

**Chloe Garcia Roberts** is a poet and translator from the Chinese and Spanish. Her newest book, *Fire Eater: A Translator's Theology* is just out from co•im•press, and her translations include Li Shangyin's *Derangements of My Contemporaries* and *Carne de Dios* by Homero Aridjis, forthcoming in 2025.

**Cindy Juyoung Ok** is the author of *Ward Toward* from the Yale Series of Younger Poets (2024), the translator of *The Hell of That Star* by Kim Hyesoon from the Wesleyan Poetry Series (2026), and is Assistant English Professor at the University of California Davis.

**CJ Evans** is Editor-in-chief of Two Lines Press, where he has edited books such as Christina MacSweeney's translation of Jazmina Barrera's *Linea Nigra*, which was a finalist for National Book Critics Circle Awards in both Translation and Nonfiction; and National Book Award finalist *On a Woman's Madness*, by the Dutch-Surinamese author Astrid Roemer, translated by Lucy Scott.

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# ALTA47 Presenter Bios

**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 or are forthcoming in *Ambit*, *Waxwing*, *The Los Angeles Review*, and elsewhere. Her second poetry collection, *Praise the Unburied*, was published in 2021 with Chaffinch Press.

**Clyde Moneyhun** translates contemporary Catalan poetry and teaches literary translation and travel writing at Boise State University (in Idaho, USA) and the University of Alicante (in Spain). His newest project is two books by Miriam Cano in one volume: *Ancoratge/Anchorage* and *Vermell de Rússia/Russian Red*, under consideration by Selkie Press (Edinburgh).

**Conor Bracken** is the author of *The Enemy of My Enemy is Me* (Diode Editions, 2021), as well as the translator of Mohammed Khaïr-Eddine's *Scorpionic Sun* (CSU Poetry Center, 2019) and Jean D'Amérique's *No Way in the Skin Without This Bloody Embrace* (Ugly Duckling Presse, 2022), a finalist for the 2023 PEN Award for Poetry in Translation. He teaches at the Cleveland Institute of Art.

**Corine Tachtiris** is Assistant Professor of Translation Studies at the University of Massachusetts Amherst and Prose Translation Editor at *Massachusetts Review*. She primarily translates work by contemporary Francophone African, Caribbean, and Canadian, as well as Czech women, authors.

**Dabin Jeong** (they/them) is a poet and translator from Seoul, South Korea. They received their MFA in Creative Writing from the Iowa Writers' Workshop and are currently an MFA in Literary Translation candidate at the University of Iowa. You can find them on Twitter @dabinjeong\_\_\_ or on Instagram @verymanybins. Dabin is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Daisy Juarez** is a senior at the University of Chicago Laboratory Schools and Co-editor of *Ouroboros Review*, the Schools' literary translation magazine. She studies Latin, Spanish, and Chinese, and enjoys how *Ouroboros Review* makes literary translation accessible to students. In her free time, she enjoys drawing and trying new things.

**Daisy Rockwell** is a painter, writer, and translator living in Vermont. She has translated a number of classic works of Hindi and Urdu literature, including Upendranath Ashk's

*Falling Walls*, Bhisham Sahni's *Tamas*, and Khadija Mastur's *The Women's Courtyard*. With Geetanjali Shree, she won the 2022 International Booker Prize for *Tomb of Sand*.

**Daniel Borzutzky** is the author of *Lake Michigan*, finalist for the 2019 Griffin International Poetry Prize; and *The Performance of Becoming Human*, which received the 2016 National Book Award. His translation of Galo Ghigliotto's *Valdivia* received the 2017 ALTA National Translation Award. He has translated Raul Zurita's *The Country of Planks* and *Song for his Disappeared Love* and Jaime Luis Huenún's *Port Trakl*. He teaches in the English and Latin American and Latino Studies Departments at the University of Illinois at Chicago.

**Daniel Hahn** is a writer, editor, and translator. He is currently writing a book about Shakespeare in translation, translating a Peruvian novel, and co-editing (with Padma Viswanathan) a collection of Brazilian short stories. He is Co-director (with Jason Grunebaum) of SALT, a project to promote South Asian literature in translation.

**Daria Shchukina**, an undergraduate student at the University of Oklahoma, studies English, with a concentration in Translation Studies. She recently published an English translation, with accompanying essay, of a poem by Russian writer Lev Rubinstein. Her research focuses on place-based markers in Russian texts and on the concept of place-based writing in translation.

**David M. Smith** translates Norwegian fiction, most recently *The Red Handler* by Johan Harstad (Open Letter) and *The Calf* by Leif Høghaug (Fum d'Estampa). He has an MFA in Literary Translation from the University of Iowa.

**Denise Kripper** is Associate Professor at Lake Forest College and Translation Editor at *Latin American Literature Today*. She wrote *Narratives of Mistranslation: Fictional Translators in Latin American Fiction*. Her latest translation is *Salt* by Argentine author Adriana Riva (Veliz Books). She's a founding member of Chicago's Third Coast Translators Collective.

**Derick Mattern** studies Comparative Literature on the PhD track for international writers at Washington University in St Louis. He has MFAs from UW-Madison and the Iowa Translation Workshop. His translations of contemporary Turkish poetry have received support from the NEA, BILTC, and BCLT.

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# ALTA47 Presenter Bios

**Devanshi Khetarpal** is an MFA candidate in Fiction at the Iowa Writers' Workshop. Her work has been published in *Indiana Review*, *Pleiades*, *The Masters Review*, *Public Books*, and *The Bombay Literary Magazine*, among others. Devanshi holds a Master's in Comparative Literature from New York University. She is from Bhopal, India.

**Diana Arterian** is a co-translator. World Poetry Books is publishing her co-translations, done with Marina Omar, of Afghan poet Nadia Anjuman's work. Arterian and Margarit Ordukhanyan are currently translating Silva Kaputikyan's poems from Armenian. She holds a PhD in Literature and Creative Writing from USC, and lives in Los Angeles.

**Diana Thow** is a literary translator and scholar working from Italian. She is Assistant Professor in the University of Iowa's Translation and Italian programs, and a former book review editor at *Words Without Borders*.

**Dina Famin** is a recent graduate of BU's MFA in Literary Translation, working from Russian. She is particularly interested in Soviet fairytales, children's literature, and book illustrations.

Born in the Dominican Republic and raised in New York, **Dixon Abreu** teaches Spanish and Portuguese at the University of Richmond. He focuses on transatlantic fiction from Lusophone and Hispanophone cultures.

**Don Bogen** is the author of five books of poetry, most recently *Immediate Song* (Milkweed Editions, 2019) and the translator of *Europa: Selected Poems of Julio Martínez Mesanza* (Lavender Ink / Diálogos, 2016). Emeritus Professor at the University of Cincinnati, he serves as Editor-at-large for *The Cincinnati Review*.

**Dorottya Mária Cseresnyés** is a Hungarian-English translator and freelance proofreader. She holds a Certificate in Literary Translation and will be completing her MA in English at Pázmány Péter Catholic University early next year. Her translations have appeared in *Hungarian Literature Online*, with others forthcoming elsewhere. Dorottya is a 2024 ALTA Travel Fellow.

**Edgar Garcia**, poet and scholar, is Associate Professor at the University of Chicago. His most recent book, *Emergency: Reading the Popol Vuh in a Time of Crisis* (University of Chicago Press, 2022), is a collection of nine essays that show what this foundational creation story of the Indigenous Americas (the *Popol Vuh*) has to teach

people about the relation between emergency and emergence. Garcia's collection of poems and anthropological essays, *Skins of Columbus: A Dream Ethnography*, won the 2018 Fence Modern Poets Series Award.

**Elanor Spring** is a poet and translator from Boise, Idaho. She attends Boise State University as an undergraduate, where she is currently pursuing majors in French and Creative Writing.

**Ellen Vayner** translates from/into Russian. Of the several books Ellen co-translated with Brian Baer, two 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*. Their translation of *Displaced* by Valery Panyushkin is coming out this fall.

**Emi Frerichs**, PhD, is the 2023-2025 Chancellor's Postdoctoral Research Associate in Trans\* Studies at the University of Illinois Urbana-Champaign. As a specialist of the Global South, Frerichs re-examines trans\*/travesti/non-binary gender identity by focusing on their radical revision in Latin American literature, history, and culture. They are currently working on their translation of Naty Menstrual's *Continuadísimo*.

A native of Istanbul, Turkey, **Esra Tasdelen** received her PhD in Near Eastern Languages and Civilizations in 2014 at the University of Chicago. Her teaching focuses on the history, languages, and literatures of the Middle East. She is currently a Lecturer at the University of Chicago Graham School of Continuing Liberal and Professional Studies.

**Esther Allen's** translation of *The Suicides* by Antonio Di Benedetto is forthcoming from NYRB. She teaches at CUNY Graduate Center and Baruch College. She is completing a biography of José Martí. She was a judge for ALTA's First Translation Prize this year, which made her more optimistic than ever about the future of literary translation.

**Evan Fallenberg** is a novelist and translator whose work has won or been shortlisted for numerous awards, including the PEN Translation Prize and the Edmund White Award. He founded and was Artistic Director of the Translation Residency Program at Mishkenot Shaananim in Jerusalem.

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# ALTA47 Presenter Bios

**Gabriel Gudding** is a 2024 NEA Translation Fellow, Professor of English at Illinois State University, author of four books of poetry, and translator from the Norwegian of the books *Inventarium* by Pedro Carmona-Alvarez (co-im•press 2025) and, by Gunnar Wærness, *Friends with Everyone* (Action 2024) and *Touch Jesus* (Oktober 2021).

**Gary Racz** is Professor of Humanities at LIU Brooklyn, Review Editor for *Translation Review*, and a former President of ALTA. His most recent translations, of the Chilean poet Oscar Hahn, appear in *The Subtle Folds of Shadows* (Diálogos Books, 2024).

**Geoffrey Brock** is the author of three books of poetry, most recently *After*; the editor of *The FSG Book of 20th-Century Italian Poetry*; and the translator of a dozen books of poetry, prose, and comics. He teaches at the University of Arkansas, where he founded the *Arkansas International* magazine.

**Graham Liddell** is a translator and a scholar of comparative literature. He recently edited *Absinthe* journal's 28th issue, *Orphaned of Light: Translating Arab and Arabophone Migration*. His renderings of Palestinian short fiction have appeared in *Banipal*, *ArabLit Quarterly*, and *The Stinging Fly*. Graham teaches literature and writing at Hope College.

**Hai-Dang Phan** is the author of the poetry collection *Reenactments* (Sarabande, 2019) and the translator of Phan Nhiên Hạo's selected volume of poems, *Paper Bells* (The Song Cave, 2020). A recipient of fellowships from the National Endowment for the Arts, Bread Loaf Writers' Conference, and the American Literary Translators Association, he is Associate Professor of English at Grinnell College.

**Haider Shahbaz** is a past ALTA Travel Fellow and the translator of Mirza Athar Baig's *Hassan's State of Affairs* (HarperCollins India). He is the Editor of a special issue, "Against the Canon: Urdu Feminist Writing," for *Words Without Borders*. His other translations have appeared in *Fence*, *Wasafiri*, *Brooklyn Rail*, *Asymptote*, and elsewhere. He is doing a PhD in Comparative Literature at UCLA.

**Hannah Kim** is a writer and translator based in Seoul, South Korea. She has a MA in Korean Studies from Yonsei University and is currently receiving her MA in Korean-English interpretation from Ewha Womans University. Her translations are forthcoming in the *Georgia Review* and the *Southern Review*. Hannah is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Heath Wing** is currently Associate Professor of Spanish at North Dakota State University. His translations have appeared in a number of magazines and journals. His translation of Moacyr Scliar's *The Woman Who Wrote the Bible* is forthcoming with UNM Press in 2025.

**Heather Green** is the author of *No Other Rome* (2021) and the translator of Tristan Tzara's *Noontimes Won* (2018), *Deep Present*, and *Speaking Alone* (both forthcoming). She is the visual editor at *Asymptote* and writes about literature and translation, most recently for *On the Seawall* and *Poetry Daily*.

**H.J. Gardner** translates contemporary theatre for Sala Beckett/Obrador Internacional de Dramatúrgia in Barcelona. She has taught Catalan language and culture at the University of Massachusetts Amherst and served as Guest Editor of *Metamorphoses: Special Catalan Issue* (2023). Her work has traveled to New York, Madrid, Athens, and Gdańsk.

**Hope Campbell Gustafson** has an MFA in Literary Translation from the University of Iowa. She has translated two book-length works: *Islands—New Islands: A Vagabond Guide to Rome* (Fontanella Press) by Marco Lodoli, and *Commander of the River* (Indiana University Press) by Ubah Cristina Ali Farah.

**Ibrahim Badshah** is a literary translator working between Malayalam, Arabic, and English. He is the translator of seven books and several short stories and poems, including acclaimed novels such as Jokha Al-Harhi's *Sayyidat al-Qamar* and Saud Al-Sanousi's *Saaq al-Bamboo*. Ibrahim's PhD research at the University of Houston explores translation practices within the Global South.

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**Ibrahim Fawzy** is an Arabic translator and litterateur. He's a two-time graduate of the British Center for Literary Translation Summer School, and he was awarded a mentorship with the National Center for Writing, UK. Ibrahim won a 2023 PEN Presents award. Currently, he is an MFA student at Boston University. He is ALTA's 2024 Peter K. Jansen Memorial Travel Fellow.

**Ize Duarte** translates from Portuguese into English. She is a recipient of the Sundial House 2024 Literary Translation Award for her forthcoming translation of Marilia Arnaud's story collection *The Book of Affects*. Her translations appear in *Words Without Borders*, *MAYDAY*, *Asymptote*, and elsewhere. Her short story collection *The Heart Beats Faster* will be published by Betty Books in 2025.

**Isabel Boutiette** is a poet and translator. She has lived in Madrid, San Francisco, and Seattle, where for a few years she worked at the poetry press Wave Books. She now lives in South Bend, Indiana and is pursuing an MFA in Poetry at the University of Notre Dame. She hosts a monthly creative writing club at Westville Correctional Facility.

**Izidora Angel** is a Bulgarian-born writer and literary translator based in Chicago. Izidora was a 2023 NEA Translation Fellow and the winner of the 2023 *Gulf Coast Prize in Translation*. Her work has been featured in *Best Literary Translations 2024*, *Astra Magazine*, *Words Without Borders*, and elsewhere. She is at work on a memoir.

**Jack Jung**, a 2024 NEA Translation Fellow, is translating Kim Hyesoon's *Thus Spoke No*. A Truman Capote Fellow from the Iowa Writers' Workshop, he co-translated *Yi Sang: Selected Works* (2020). His work appears in numerous literary magazines. His poetry book *Hocus Pocus Bogus Locus Ogre Opus* debuts in 2025. He teaches at Davidson College.

**Jacqui Cornetta** is an interdisciplinary artist, translator, and educator. Their writing and translations from Spanish have appeared in *The Offing*, *Circumference*, *Words Without Borders*, *Lost & Found*, *Puerto Rico Review*, *LARB*, and elsewhere. She performs music as *Settimo Cielo*, teaches at Queens College CUNY, and has a translation of poems by María Miranda forthcoming with *A Perfect Vacuum*.

**Jahidul Alam**, an English PhD candidate at the University of Louisiana at Lafayette, came from Bangladesh in fall 2018. His research examines early modern race, colonialism, and

ecocriticism, especially linking English literary culture and South Asia. A creative writer and translator, his poems reflect his political sensitivity and diasporic crisis.

**Jan Steyn** is a scholar and literary translator, mainly from French. He teaches at the University of Iowa, where he is currently the Director of the MFA in Literary Translation. He is an avid reader and occasional writer of translation reviews. He is the editor of *Translation: Crafts, Contexts, Consequences* (Cambridge University Press 2022).

**Janani Ambikapathy** is a poet, critic, and translator. Her recent pamphlet *If Not Theirs* was published by Veer2. Her poems and essays have appeared in *Circumference* magazine, *Poetry* magazine, *Modernism/modernity*, and *Lana Turner*, among others. She is Editor of *Modern Poetry in Translation*.

**Janet Hendrickson** is Clinical Assistant Professor of Liberal Studies at NYU and a literary translator from Spanish and Portuguese to English. Her work includes translations of contemporary writers and an experimental translation of *Treasure of the Castilian or Spanish Language* (New Directions, 2019), which turns a 1611 dictionary by Sebastián de Covarrubias into a series of prose poems.

**Janet Hong** received the TA First Translation Prize and the LTI Korea Translation Award for her translation of Han Yujoo's *The Impossible Fairy Tale*. A two-time winner of the Harvey Award for Best International Book for Keum Suk Gendry-Kim's *Grass* and Yeong-shin Ma's *Moms*, she is currently a mentor for ALTA's Emerging Translator Mentorship Program.

**Jason Grunebaum** is a Hindi translator and Co-director of SALT Project, which promotes translation of South Asian Literature. Winner of Global Humanities Translation Prize, a National Endowment for the Arts Fellowship, and a PEN/Heim Translation Grant, he teaches Hindi language and literary translation at the University of Chicago.

**Jeannine M. Pitas** (she/her/ella) is the translator or co-translator of twelve books from Latin American writers, most recently *A Sea at Dawn* by Silvia Guerra (Eulalia Books 2023) and *Memory Rewritten* by Mariella Nigro (White Pine Press 2023), both co-translated with Jesse Lee Kercheval. She lives in Pittsburgh and teaches at Saint Vincent College.

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**Jenny Bhatt** is a writer, literary translator, and writing instructor. Her story collection, *Each of Us Killers*, won a 2020 Foreword INDIES award. Her literary translation, *The Shehnai Virtuoso*, was shortlisted for the PFC-VoW award. Her nonfiction has been published at venues like *The Guardian*, *NPR*, *The Washington Post*, *BBC Culture*, *The Atlantic*, *Dallas Morning News*, *Poets & Writers*, *Los Angeles Review of Books*, *The Star Tribune*, and more. More details at [jennybhattwriter.com](http://jennybhattwriter.com).

**Jeffrey Diteman** is a literary scholar and translator working from French and Spanish to English. His co-translation, with Shanta Lee, of fiction by Colombian author Amalialú Posso Figueroa has been featured in *Harper's Magazine*, *The Massachusetts Review*, and *Latin American Literature Today*.

**Jenna Tang** is a Taiwanese writer and translator who translates between Mandarin, Spanish, French, and English. Her works are published in *McSweeney's*, *Lit Hub*, *The Paris Review*, *Latin American Literature Today*, *Catapult*, *AAWW*, and elsewhere. She published Taiwanese feminist author Lin Yi-Han's novel, *Fang Si-Chi's First Love Paradise*, in 2024.

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

**Jennifer Shyue** is a translator from Spanish. Her work has appeared most recently in *The Margins*, *the New York Times*, and *Lit Hub*, and has received support from the Fulbright Program, the Cornell Institute for Comparative Modernities, the National Endowment for the Arts, Princeton University, and the University of Iowa. Her translations include Julia Wong Kcomt's poetry collections *A Blind Salmon* and *Vice-royal-ties* and Augusto Higa Oshiro's novel *The Enlightenment of Katzuo Nakamatsu*. She can be found at [shyue.co](http://shyue.co).

**Jennifer Zoble** translates Balkan literature into English. Her book translations include *Sweetlust and Mars* by Asja Bakić (Feminist Press, 2023, 2019) and *Call Me Esteban* by Lejla Kalamujić (Sandorf Passage, 2021). Zoble is on the faculty of Liberal Studies at NYU, where, in addition to teaching writing and translation, she coordinates the university's undergraduate minor in Translation Studies.

**Jeremy Tiang** has translated over 30 books from Chinese, including Zou Jingzhi's *Ninth Building* (International Booker Prize longlist) and Liu Xinwu's *The Wedding Party* (National Translation Award shortlist). He has been a Translator-in-residence at Princeton and the University of Iowa, and chaired last year's jury for the National Book Award for Translated Literature. He also writes and translates plays, most recently *Salesman*之死 (Yangtze Rep, 2023). His novel *State of Emergency* won the Singapore Literature Prize in 2018. Originally from Singapore, he now lives in Flushing, Queens.

**Jesse Lee Kercheval** is a poet, writer, and translator, specializing in Uruguayan poetry. She is Co-editor of the anthology of Uruguayan women poets *Flores raras: Escondido país* (Editorial Yaugurú/Dialogos Books, 2024) and Series Editor of the Wisconsin Poetry Series, University of Wisconsin Press.

**Joanne Epp** is a poet from Winnipeg, Manitoba (Canada). She is the author of two poetry collections and the co-translator, with Sally Ito and Sarah Klassen, of *Wonder-Work: Selected Sonnets of Catharina Regina von Greiffenberg*.

**Johannes Göransson** is the author of several works of poetry, prose, and criticism, including most recently *Summer* and *Transgressive Circulation*, a book about translation. He is also the translator of several more, including most recently Ann Jäderlund's *Ionespeech* (Nightboat 2024). He is Co-founder and Editor of Action Books and teaches in the MFA Program at the University of Notre Dame.

**Jonas Elbousty** holds an MPhil and PhD from Columbia University. He is a writer, literary translator, and an academic. He teaches in the Department of Near Eastern Studies at Yale, where he was Director of Undergraduate Studies for seven years. He is currently Director of Undergraduate Studies at the Council on Middle East Studies at the Yale MacMillan Center.

**Joon-Li Kim** is a freelance writer and editor. Her co-translation, along with Doo-Sun Ryu, of works by Korean author Kim Soom, *No Hand Held Mine: Stories*, will be published by Rutgers University Press in 2025. She is also a judge for ALTA's 2024 National Translation Award in Prose.

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# ALTA47 Presenter Bios

**Jordan Barger** is a translator of Norwegian and Danish, with an MFA in Literary Translation from The University of Iowa. His translation of Tor Ulven's book *Consumption* is forthcoming from Wakefield Press. Translations have appeared in *Poetry* magazine, *Poetry Review UK*, *FENCE*, and *Sleepingfish XX*.

**Julia Sanches** is a literary translator working from Portuguese, Spanish, and Catalan. Recent translations include *Boulder* by Eva Baltasar, shortlisted for the International Booker Prize 2023; and *Undiscovered* by Gabriela Wiener, longlisted for the same prize in 2024. She sits on the Council of the Authors Guild and is Rights Director of Tilted Axis Press.

**Julie-Françoise Tolliver** (Associate Professor, University of Oklahoma) studies comparative literature and cinema, working in French, English, and Russian. Her research spans environmental humanities, francophone studies, literary and film analysis, cultural studies, and translation studies. She translated a few essays as a graduate student and is starting to translate again.

**Kaiama L. Glover** is Professor of African American Studies and French at Yale University. She is the author of *A Regarded Self: Caribbean Womanhood and the Ethics of Disorderly Being* (Duke University Press) and *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon* (Liverpool University Press), as well as of numerous essays, articles, and chapters concerning race, gender, and representation in the francophone world.

**Kanika Agrawal** is a mad queer Indian writer of multilingual texts and (mis)translations. She is Hybrid/Nonfiction Managing Editor at *Foglifter*, Fiction Editor at *khōréō*, and Assistant Editor at *Conjunctions*. Her work appears in *BAX 2020*, *Black Warrior Review*, and *FOLDER*. She has been awarded residencies by Djerassi, Hedgebrook, and MacDowell.

**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.

**Karen Kovacik** translates recent Polish poetry. With Mira Rosenthal and Antonia Lloyd-Jones, she brought into English Krystyna Dąbrowska's *Tideline*, longlisted for the 2023 National Translation Award in Poetry. Her translation of Jacek Dehnel's *Aperture* was a finalist for the 2019 PEN Award for Poetry in Translation. She's also the author of the poetry collection *Portable City*, forthcoming in 2025.

**Kate Costello** is a Chinese-to-English literary translator and educator, specializing in experimental and avant-garde poetry. She holds a DPhil in Contemporary Chinese Literature from Oxford University.

**Kathleen Maris Paltrineri** is the translator of Norwegian poet Kristin Berget's *and when the light comes it will be so fantastic*, forthcoming from Northwestern University Press in 2025. A former Fulbright Fellow to Norway, Paltrineri has taught Literary Translation and Creative Writing at the University of Iowa.

**Kavita Singh** (Associate Professor, University of Houston) specializes in Caribbean literature, working comparatively in French, English, and Creole. Her research spans literary analysis, cultural studies, and performance and translation theory. She is currently working on a translation of essays by Martinican poet Monchoachi.

**J. Keith Vincent** teaches in BU's MFA Program in Literary Translation. Much of his scholarly work has focused on how gender and sexuality inform how we read, talk about, and practice translation. He is the translator of works by Okamoto Kanoko, Tanizaki Jun'ichirō, Hamao Shirō, Natsume Sōseki, and Sei Shōnagon.

**Kira Josefsson** is a writer, editor, and translator working between Swedish and English. Her translations have been shortlisted for the International Booker Prize and the Bernard Shaw Prize. She lives in Queens, New York, and writes on US events and politics in the Swedish press.

**Kirun Kapur** is a poet, editor, teacher, and translator. She is the author of three books of poetry, serves as editor of *The Beloit Poetry Journal*, and teaches at Amherst College, where she is Director of the Creative Writing Program. Current projects include translations from Arabic and Urdu.

**Kurt Beals** is Visiting Associate Professor of German and Humanities Fellow in Literary Translation. He has translated a wide range of works from German into English, including Anja Utler, Jenny Erpenbeck, Hermann Hesse, and Erich Maria Remarque.

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**K.E. Semmel** is a writer and translator. His translations include novels by Naja Marie Aidt, Karin Fossum, Simon Frøelund, and Jussi Adler Olsen. He is a former NEA Literary Translation Fellow. His debut novel, *The Book of Losman*, will publish in October 2024 (SFWP). Find him online at [kesemmel.com](http://kesemmel.com).

**Larissa Kyzer** is a writer, Icelandic-to-English literary translator, and founder of the Women+ in Translation reading series Jill!. Her most recent full-length translation, Fríða Ísberg's *The Mark*, was released by Faber in 2024. She is an At-large Board member for ALTA and a member of the NWU's Translators Organizing Committee. [www.larissakyzer.com](http://www.larissakyzer.com)

**Laura Cesarco Eglín** 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 and the 2023 National Translation Award in Poetry. Her translation of Hilda Hilst's *Of Death. Minimal Odes* (co•im•press) won the 2019 Best Translated Book Award. She is the publisher of Veliz Books.

**Laura Nagle** translates prose and poetry from French, Spanish, and Irish. Her translation of Prosper Mérimée's 1827 hoax, *Songs for the Gusle*, was published in 2023 by Frayed Edge Press. Her own short fiction has recently appeared or is forthcoming in *The Common*, *North American Review*, *SoFloPoJo*, and *Stanchion*. She has been an ALTA Travel Fellow and an AWP Writer-to-Writer mentee.

**Laura Woolley-Núñez** (she/her) is an AHRC-funded PhD candidate in Translation Studies at the University of Warwick, UK. Her practice-based thesis focuses on feminist translation strategies in her ongoing translation of *Memoria de la melancolía* by María Teresa León, supervised by Olga Castro and Maureen Freely.

**Lau Yee-Wa** is one of Hong Kong's most exciting emerging fiction authors. Her debut novel *Tongueless*, published in Jennifer Feeley's English translation, was awarded a 2024 PEN Translates Award. Her short story "The Shark" won the prestigious Hong Kong Champion of the Awards for Creative Writing in Chinese in 2016.

**Lia Galvan** is a recent graduate from BU's MFA in Literary Translation. As a translator, she is drawn to contemporary fiction from Mexican women writers, as well as the subject of eco-translation. She is currently working on the short story collection *Minimas despididas* by Lorea Canales.

**Lisa Dillman** is an award-winning translator of some thirty books, including novels by Pilar Quintana, Alejandra Costamagna, Andrés Barba, and Yuri Herrera, and of non-fiction by Graciela Mochkofsky and Christopher Domínguez Michael. She teaches in the Department of Spanish and Portuguese at Emory University.

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

**Lizzie Davis** is a literary translator and an Editor at Transit Books. Her recent translations include Juan Cárdenas's *The Devil of the Provinces* (longlisted for the 2023 National Book Award for Translated Literature) and *Ornamental* (finalist for the 2021 PEN Translation Prize).

**Lizzie Fox** is an actor, translator, and writer. Her work has been supported by the Rona Jaffe Foundation, Bread Loaf Translators' Conference, and the Martha Boschen Porter Fund. Lizzie recently performed in the Off-Broadway premiere of her translation of *The Martyrdom*, a Medieval Latin play by Hrotsvitha, the first-known female playwright. She is pursuing an MFA at the University of Arkansas.

**Lola Rogers** is a translator living in Seattle. She has translated dozens of novels, short stories, poems, and comics from Finnish—a language without any gendered pronouns. Her most recent translation, Juhani Karila's novel *Fishing for the Little Pike*, was a 2023 Indies Book of the Year Silver Award winner.

**Louise Cole** translates from Spanish and Latin. She received her MFA in Literary Translation from the University of Arkansas in 2022. Her translations of José Ovejero's fiction and poetry have appeared in *Profiles* and *AzonaL*. She is the Gateway First-Year Seminar Director and Assistant Professor of English at John Brown University.

**Louise Law** is a poet, editor, and cultural programmer from Hong Kong. The former editor of the literary magazine *Fleurs des lettres*, she is the author of the poetry collection *Or So It Seems*. She has organized exchange tours for writers to international festivals and has actively promoted translations of Hong Kong literature in the hope of making Hong Kong's voices heard by a wider audience. Louise Law's participation in ALTA47 is financially supported by the Hong Kong Arts Development Council.

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**Lucie Bhatoey-Bertrand** is a Senior at the University of Chicago Laboratory Schools and Managing Editor of *Ouroboros Review*. She primarily translates from Spanish. In her spare time, Lucie draws, reads, listens to copious amounts of music, and watches subpar television shows.

**M.L. Martin** is a poet and translator with work in *Black Warrior Review*, *The Literary Review*, *Massachusetts Review*, *Oxford American*, *Poetry* magazine, and elsewhere. Their first full-length book, *W&E*, a refracted translation of “Wulf and Eadwacer,” will be published by Action Books in 2025.

**Madeleine Stratford** is a poet, literary translator, and professor at Université du Québec en Outaouais. Four of her translations were shortlisted for a Governor General award in Canada. Her recent translation work includes *Swallowed* by Réjean Ducharme (Véhicule Press, 2020) and *Courir vers le danger* by Sarah Polley (Boréal, 2024).

**Madeline Keyser** is a PhD student in the Department of Comparative Literature at Indiana University. Her research interests include book history, early modern German literature, and translation.

Born in Andhra Pradesh, India, **Madhu H. Kaza** is a writer, translator, artist, and educator based in New York. She is the author of *Lines of Flight* and the editor of *Kitchen Table Translation*, a volume that connects migration to translation, and which features diasporic and BIPOC translators.

**Magdalena Zurawski** is author of the novel *The Bruise* (FC2) and the poetry collections *Companion Animal* and *The Tiniest Muzzle Sings Songs of Freedom*. She was a 2022-23 Fulbright Scholar in Poland, where she began translating poet Miron Białoszewski’s prose work, *Heart Attack*. She teaches in the Creative Writing Program at the University of Georgia.

**Maja Teref**’s translations include Ana Ristović’s *Directions for Use*, shortlisted for the National Book Critics Circle Award, Best Translated Book Award, and the National Translation Award, and Novica Tadić’s *Assembly*. Maja teaches English at the University of Chicago Laboratory Schools and is Faculty Advisor for *Ouroboros Review*. She is a member of Third Coast Translators Collective.

**Malgorzata Myk** works in the Department of North American Literature & Culture, Lodz University, Poland. She translated Lisa Robertson’s *The Weather* and Kevin

Davies’ selected poems into Polish (*LOKATOR*; Distastra, 2024), and Maria Cyranowicz’s poetry into English (*A Species of the Smallest Care*, Toad Press, 2024; poems in *Viscera: Eight Voices from Poland*, Litmus Press, ed. Mark Tardi, 2024).

**Marc Charron** teaches at the University of Ottawa’s School of Translation and Interpretation. He translates from English (mostly) and Spanish into French. Among his translations are works by Ocean Vuong, Mai Der Vang, and Carolyn Forché. He is currently translating Álvaro Enrigue’s 2022 novel *Tu sueño imperios han sido*.

**Mar Stratford** (ze/hir) is a writer and translator from the Mid-Atlantic. Ze currently resides in Philadelphia, where ze adjuncts for various English departments and participates in climate activism.

**Marguerite Feitlowitz** translates from Spanish and French (Ennio Moltedo, Griselda Gambaro, Luisa Valenzuela, Salvador Novo, Liliane Atlan). Among her awards are the NEA Translation Fellowship, two Fulbrights, and a Bunting Fellowship. She is the author of *A Lexicon of Terror: Argentina and the Legacies of Torture*.

**Marialena Carr** translates from Catalan. After half a lifetime as an oceanographer, she has translations in *Hyperion*, *Metamorphoses*, and *The Common* (forthcoming). During her 2024 ALTA Mentorship with Julia Sanches, she’s translated Felicia Fuster’s first two poetry collections, a short story by Monica Batet, and award-winning poet Greta Sibling.

**Marian Schwartz**’s latest publication is the fourth and final volume of Aleksandr Solzhenitsyn’s *The Red Wheel: March 1917*. Since the Russian invasion of Ukraine, she has focused on human rights texts. Schwartz is a past President of ALTA. [www.marianschwartz.com](http://www.marianschwartz.com)

**Marianna Suleymanova** is a translator from Tashkent, Uzbekistan. She is a contributing translator to *Russian Oppositional Arts Review* magazine.

**Martha Kosir** earned her PhD in Spanish Literature from Vanderbilt University. In addition to translating poetry from Slovenian into English, she has completed poetry translations from English into Spanish, from Slovenian into Spanish, and from German into Spanish and English. Her research focuses on translation studies, film, and cultural studies.

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# ALTA47 Presenter Bios

**Mary Ann Newman** translates such renowned Catalan authors as Quim Monzó and Josep Maria de Sagarra, Josep Carner, Xavier Rubert de Ventós, and Joan Fuster. In 2017 she won the NACS Award for Outstanding Scholarship and the J.B. Cendrós Award for her translation of *Private Life* by Josep Maria de Sagarra. In 2022, she won the International Catalan Culture and Advocacy Award from the Institut Ramon Llull.

**Mary Hawley** is a poet, fiction writer, and literary translator. She is a member of the Third Coast Translators' Collective and is currently translating two novels by the Uruguayan writer Sergio Altesor. Her translations of poetry and fiction have appeared in *Triquarterly*, *The Common*, *Deinós*, and other journals.

**Mary Jane White**, MFA Iowa, two NEA Fellowships. Poems and translations of Marina Tsvetaeva appeared in *APR*, collected in *Starry Sky to Starry Sky*, 1988, Holy Cow! Press; *Dragonfly. Toad. Moon.* in 2022, Press 53, Winston-Salem, N.C.; Marina Tsvetaeva's *After Russia*, 2021, Adelaide Books, NYC, Lisbon. Contact her at maryjanewhite@gmail.com.

**Matt Reeck** translates from French, Hindi, Korean, and Urdu. In 2024, World Poetry published *What of the Earth Was Saved*, his translation of the Hindi poet Leeladhar Jagori.

**Matthew B. Smith** is Associate Professor of French and Francophone Studies at Northern Illinois University. He has published translations of literary works by Jean-Philippe Toussaint, Jacques Roubaud, and Frédéric Forte, as well as of critical theory by Norman Ajari and Karima Lazuli. His latest translation is Séverine Kodjo-Grandvaux's *African Philosophies* (Polity Press, forthcoming).

**Mauricio Ruiz's** work has appeared in *The Masters Review*, *Words Without Borders*, *Catapult*, *The Common*, *The Rumpus*, and *Electric Literature*, among others. His second collection of stories, *Silencios al sur*, was published in 2017, and some of his stories have been translated into Dutch, French, and English. He's currently an MFA student in Creative Writing at the University of Iowa.

**Mayada Ibrahim** is a literary translator and editor based in Queens, New York, with roots in Khartoum and London. She works between Arabic and English. Her translations have been nominated for the Pushcart Prize and published by Willows House in South Sudan, Archipelago Books, Dolce Stil Criollo, and *128 Lit*. She is Managing Editor at Tilted Axis Press.

**Megumi Noda** is a Japanese-to-English and English-to-Japanese literary translator based in Tokyo, Japan. She is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Madeleine (Mindl) Cohen** is Academic Director of the Yiddish Book Center in Amherst, MA, where she directs the Yiddish translation fellowship and is Editor of the Center's "short works in translation" series. Mindl is also Visiting Assistant Professor and Interim Chair of Jewish Studies at Mount Holyoke College, and President of the Board of Directors of *In geveb: A Journal of Yiddish Studies*.

**Michelle Quay** is Lecturer of Persian at Brown University. Her translations have appeared in *Asymptote*, *Two Lines*, *Words Without Borders*, *World Literature Today*, and others. In 2023, she won the Mo Habib Translation Prize for her translation of a Reza Ghassemi novel, forthcoming with Deep Vellum Press in 2025.

**Mirgul Kali** translates from her native Kazakh. Her translation of Baqytgul Sarmekova's *To Hell with Poets* (Tilted Axis Press, 2024) was recognized by a PEN/Heim Translation Fund Grant and a PEN Translates award. She holds an MFA in Literary Translation from the University of Iowa.

**Miriam Akervall** is a translator and poet writing between English and Swedish. Their work appears or is forthcoming in *The Academy of American Poets*, *Colorado Review*, *The Madison Review*, and elsewhere. Their writing has received support from the Vermont Studio Center and the Swedish Arts Council. They live in Moscow, Idaho. Miriam is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Miriam Calleja** is an award-winning Maltese bilingual freelance poet, nonfiction/fiction writer, workshop leader, and translator. Her latest chapbook is titled *Come Closer, I Don't Mind the Silence* (BottleCap Press, 2023). Her essays and poems have appeared in *platform review*, *Odyssey*, *Taos Journal*, *Tupelo Quarterly*, *Modern Poetry in Translation*, *humana obscura*, and elsewhere. Her first full collection in translation, *Variations of Silence* by Nadia Mifsud, is forthcoming from Poetry Wala, 2024. Miriam lives in Birmingham, Alabama.

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**Monika Lutostanski** is a Polish-American translator, linguist, and astrologer. Born and raised in Vermont, USA, she currently resides in London, UK, but calls Kraków, Poland, home. Having studied Slavic Languages and Literatures at the University of Virginia, she translates from both Polish and Russian into English. Monika is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Moon Bo Young** is a poet, novelist, essayist from South Korea. Her first collection was translated into English in 2021 as *Pillar of Books*. She is the author of three poetry collections, a short story collection, and several essay collections. Beyond print, she distributes her writing through other media including snail mail, radio, and phone.

**Mordecai Martin** is a fifth-generation Ashkenazi Jewish New Yorker, a translator of Yiddish poetry and prose, and a writer. He lives in Washington Heights with his wife, son, and Pharaoh-Let-My-People-Go the cat. His work appears or is forthcoming in *Asymptote*, *ANMLY*, *the tiny magazine*, and *TIMBER Journal*. He is pursuing an MFA at Randolph College.

**Munawwar Abdulla** is an emerging Uyghur-to-English translator based in Massachusetts. When not translating, she splits her time between the lab, Uyghur activism, and community-building work. Her writings have appeared in *Modern Poetry in Translation*, *Asymptote*, *The Margins*, and others, and she recently co-edited the anthology *Under the Mulberry Tree*. Munawwar is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Nancy Jean Ross** is a Spanish/English translator. She lives in Vancouver, B.C. She received an MA in Hispanic Studies from UBC (2023). Her thesis is on the travel writing of Rosario Castellanos: *Negotiating the Feminine: Travel, Writing and Identity in Rosario Castellanos's Nonfiction from Spain, the United States, and Israel*.

**Nancy Naomi Carlson** won the 2022 Oxford-Weidenfeld Translation Prize. Author of 15 titles (ten translated), her second full-length poetry collection, as well as her co-translation of Wendy Guerra, were noted in *The New York Times*. *Solio* (Seagull Books, 2024), her translation of Samira Negrouche, from Algeria, just arrived.

**Neil Blackadder** translates drama and prose from German and French. He's Translations Editor for *Another Chicago Magazine*, and co-founded TinT, the Theatre in

Translation network. Neil served as Translator in Residence at Princeton University in spring 2023. He retired from full-time teaching in 2019, and now lives in the Catskills.

**Noah Loveless** is an MFA candidate in Poetry from Maine. During his undergraduate career, he won UMaine's Grenfell Prize for a portfolio of poems and received a McGillicuddy Humanities Fellowship, which he used to research the philosophy of Walter Benjamin. He is further interested in the wide field of language and the depth and dynamism of words.

**Noelle de la Paz** is a writer, poet, and translator based in New York and San Francisco. She was a 2021-22 Emerge-Surface-Be Fellow at The Poetry Project, and has work in the *Kenyon Review*, *Southwest Review*, Two Lines Press' *Calico* series, and as part of the exhibitions "Otherwise Obscured: Erasure in Body and Text" (Franklin Street Works) and "Boulevard of Ghosts" (Local Project Art Space).

**Noh Anothai's** translations range from classical Siamese poetry to contemporary Thai writing. He has served as a judge for the Lucien Stryk Prize for Asian Literature in Translation and is currently Coeditor for Deep Vellum's *Best Literary Translations* anthology series.

**Núria Alishio-Caballero** is a PhD student in Hispanic Literatures and Cultures at Indiana University Bloomington with a specialization in Catalan literature. She translates from Catalan and is currently working on the poetry of Maria-Mercè Marçal.

**Olena Jennings** is a translator of collections by Ukrainian poets Kateryna Kalytko, together with Oksana Lutsyshyna; Iryna Shuvalova, together with the author; and Vasyl Makhno. Her translation with the author of Yuliya Musakova's *The God of Freedom* was released in 2024 from Arrowsmith Press. She is the author of the poetry collection *The Age of Secrets* and the novel *Temporary Shelter*.

**Oli Peters** is an MFA candidate at the University of Notre Dame. You can find her work in *New World Writing* and *Heavy Feather Review*. Her translation-dance series "Body Glyph State" will be performed at the 2024 Iowa Choreography Festival.

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**Padma Viswanathan** is the author of four books published in eight countries, most recently a novel, *The Charterhouse of Padma*. Her book-length translations include *São Bernardo*, by Graciliano Ramos, and *Where We Stand*, by Djamila Ribeiro. She is co-editing, with Daniel Hahn, *The Penguin Book of Brazilian Short Stories*.

**Paige Aniyah Morris** is a writer and translator from Jersey City, New Jersey. An alum of ALTA's Emerging Translator Mentorship Program, she has translated writers such as Pak Kyongni, Ji-min Lee, and Soyeon Jeong, and is the co-translator with e. yaewon of Han Kang's forthcoming *We Do Not Part*.

A 2018 Princeton Hellenic Translation Workshop participant and current MFA candidate in Fiction and Translation at Antioch LA, **paparouna** writes queer speculative prose and translates mostly queer Greek literature into English. Their translations have been published in *Asymptote*, *Exchanges*, *New Poetry in Translation*, *Denver Quarterly*, and *Timber*. They're Translation Lead Editor at *Lunch Ticket*.

**Paul Russell Garrett** translates from Danish and Norwegian and, with his keen interest in drama, has translated a dozen plays and heads a mentoring program for aspiring theater translators with Foreign Affairs. He has also translated a score of books, most recently Michael Strunge's punk poetry collection, *Speed of Life*. [PaulRussellGarrett.com](http://PaulRussellGarrett.com)

**Peter Thompson** is Professor at Roger Williams University. His 30 books include two widely used anthologies of francophone literature, and many translations of North African poetry and prose (Laâbi, Khatibi, Farès, others). He edits *Ezra: Online Journal of Translation*.

**Poorna Swami** is a writer and choreographer from Bangalore, India. She received the 2018 Srinivas Rayaprol Poetry Prize and the 2023 Jawad Memorial Prize for Urdu translation. Currently, she is a PhD student in the Department of South Asian Studies at Harvard University. She is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**poupeh missaghi** is the translator of, most recently, *Boys of Love* (Ghazi Rabihavi) and *In the Streets of Tehran* (Nila), both from Persian. Her own books include *Sound Museum* and *trans(re)lating house one*. She is Assistant Professor of Literary Arts and Studies at the University of Denver.

**Quamrul Hassan** is an MFA Candidate at the University of Arkansas's Program in Creative Writing and Translation. His books of haiku—*Spring Moon* and *Hyaku Haiku*—have been both popular and critically acclaimed. He is now busy translating contemporary Bangladeshi poetry and short stories, besides working on his debut novel.

**Rachel Galvin** is a poet, translator, and scholar. She is the author of the books *Uterotopia*; *Elevated Threat Level*, a finalist for the National Poetry Series; and *Pulleys & Locomotion*. And she is the translator of Raymond Queneau's *Hitting the Streets*, and co-translator of Oliverio Girondo's *Decals: Complete Early Poetry*, a finalist for the National Translation Award.

**Rachel Moles** is a novice translator from England who also writes and acts. She was based in Kathmandu, Nepal between 2012 and Covid, where she taught English, worked for development organizations, and made some forays into film and theatre. She will be translating a Nepali novel into English. Rachel is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Raquel Grove** is a Comparative Literature PhD student whose research focuses on the novel in the long 19th century. Her work touches on a range of themes, including the maritime, the decadent, and the intersection of medical history and literature.

**Ray Chandrasekara** is Associate Professor of Southeast Asian Studies and translates Malay/Indonesian literatures.

**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 appeared in journals such as *World Literature Today*, *Conjunctions*, *The Offing*, and *The New England Review*. She has an MFA in Literary Translation from the University of Iowa.

**Rita Nezami** translates works by Moroccan French writer Tahar Ben Jelloun. Her work has appeared in *The New Yorker*, *Two Lines*, and *World Literature Today*. Northwestern University Press published her translation of writings on the Arab Spring (2016) and a novel about biracial marriage and racism (2021) by Ben Jelloun. She is currently translating two more novels by Ben Jelloun.

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**Robert Eric Shoemaker** is a poet and interdisciplinary artist. Eric is the author of *Ca'Venezia* (2021), *We Knew No Mortality* (2018), and *30 Days Dry* (2015). Eric's work has been published in *Zone 3*, *Tupelo Quarterly*, *Jacket2*, *ANMLY*, *Rattle*, *Asymptote*, and other journals. Eric earned a PhD from the University of Louisville and an MFA from Naropa University. Follow him at [reshoemaker.com](http://reshoemaker.com).

**Russell Scott Valentino's** work has been published by the *NY Times*, Reaktion Books, *The Harvard Review*, and Yale University Press. Former Editor of *The Iowa Review* and Publisher of Autumn Hill Books, Valentino served on the 2022 jury for the National Book Awards. His translation of Miljenko Jergovic's *Kin* (Archipelago 2021) received AATSEEL's 2023 Best Prose Translation award. He blogs at [russellv.com](http://russellv.com).

**Ruth Llana** is a Spanish writer and poet. She has published four poetry collections, *Tiembra* (2014), *Estructuras* (2015), *Umbral* (2017), and *La primavera del saguaro* (2021). She translated to Spanish Mei-mei Berssenbrugge's *I Love Artists* (2019) and Muriel Rukeyser's *U.S. 1* (2022). With Jesse Lee Kercheval, she co-translated to English *Para las focas*, by Juan Manuel Sánchez (2019).

**Sally Perret** is Associate Professor of Spanish at Salisbury University, and co-translator with José Bañuelos-Montes of two anthologies: *Voices of Resistance: A Bilingual Anthology of Afro-Colombian Women Poets* (2021) and *Poetryfighters*, dir. Marcos de la Fuente (2022). She has been a member of 4W-WIT since 2021.

**Samantha Schnee** is the recipient of a 2023 National Endowment for the Arts Literature Fellowship to translate Carmen Boullosa's novel *El complot de los románticos* as well as a 2024 Berlin Prize from the American Academy in Berlin to translate Basque author Irati Elorrieta's award-winning debut novel, *Luces de invierno*.

**Sarah Booker** is an educator, editor, and literary translator working from Spanish to English. She is Associate Editor for *Southwest Review*, with a special focus on translated literature. Her translations include work by Mónica Ojeda, Cristina Rivera Garza, and Gabriela Ponce. She has a PhD in Hispanic Literature from UNC and teaches Humanities and Spanish at NCSSM-Morganton.

**Sarah Coolidge** is Editor of the Calico series—collections of translated literature curated around a theme, region, language, historical moment, or style—as well as *Two Lines*, a journal of literary translation, both published by the Center for the Art of Translation.

**Sarli E. Mercado** is a translator, poet, and literary critic. She is Founder and Co-leader of 4W WIT, with whom she has published the *Montañas and Three or Four Ríos Bilingual Anthology* (2022); *A Lantern: Radical Light/Linterna Luz Radical Bilingual Anthology* (2023); and Ann Fisher-Wirth's *Into the Chalice of Your Thoughts/De tus pensamientos, el cáliz* (2023).

**Sasha Senderovich** is Associate Professor of Slavic and Jewish Studies at the University of Washington, Seattle. He's the author of *How the Soviet Jew Was Made* (2022). With Harriet Murav, he translated, from Yiddish, David Bergelson's *Judgment: A Novel* (2017); and, from Yiddish and Russian, *In the Shadow of the Holocaust: Short Fiction by Jewish Writers from the Soviet Union* (expected 2026).

**Savannah Butler** is a graduate student at Boise State University, pursuing an MFA in Poetry. She translates poets such as Nerval from French into English.

**Sean Gasper Bye** is a translator of Polish literature into English, including authors such as Małgorzata Szajnert, Szczepan Twardoch, and Mikołaj Grynberg. His translations have won the EBRD Literary Prize and have been shortlisted for a National Jewish Book Award and the Sami Rohr Prize, among others. He has mentored translators for the National Centre for Writing and the Yiddish Book Center.

**Sebastian Schulman** (Montréal, Québec) currently serves as Director of Special Projects & Partnerships at the Yiddish Book Center. His translations and original writing 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.

**Sergio Waisman** has translated *The Underdogs* by Mariano Azuela, three books by Ricardo Piglia, Juan José Saer's *The Regal Lemon Tree*, three titles for Oxford's *Library of Latin America* series, and—in collaboration with Yaki Setton—Mirta Rosenberg's *Interior Landscape* and Muriel Rukeyser's *The Speed of Darkness*.

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# ALTA47 Presenter Bios

**Shahab Ahmed** is a writer and translator based in Orlando, Florida. One of the founders of Bangla Translation Foundation, he is a physician who has a number of novels to his credit.

**Sharon E. Rhodes** translates from Danish and Old English. She holds a PhD in English from the University of Rochester, and her work has been supported by numerous grants from the Danish Arts Foundation. Her translation of Johannes Lilleøre's *My Sick Friend* is forthcoming from Lolli Editions. [www.serhodes.com](http://www.serhodes.com).

**Shelley Fairweather-Vega** is a professional translator of Russian and Uzbek, specializing in the contemporary literature of Central Asia. Shelley is Co-founder of the Northwest Literary Translators and the Administrator of the American Translators Association's Literary Division. Her most recent publication is *Mothersland* by Shahzoda Samarqandi.

**Shuchi Agrawal** is an emerging writer and translator, who is bringing a volume of Bella Akhmadulina's poetry from Russian into English. She is a Master's in Creative Writing student at the University of Cambridge, a 30/30 poet for July with Tupelo Press, and has fiction upcoming in *Brownies Zine*.

**Sibelan Forrester** has translated fiction, poetry, and scholarly prose from Croatian, Russian, Serbian, and Ukrainian, including *The Silk, the Shears* (Irena Vrkljan, 1999) and *American Scream* (Dubravka Oraic-Tolic, 2005). Her book of poetry *Second Hand Fate* appeared in 2016. She teaches Russian language and literature, folklore, and translation theory and practice at Swarthmore College.

**Silvia Goldman** is a poet, teacher, and scholar. Originally from Uruguay, she has lived in the US since 2001. Her highly acclaimed collections of poetry include *árbol y otras ansiedades* (Isla Negra, 2022) and, with Esperanza Vives and Aldo Alcota, *Ese eco que une los ojos* (Almud Ediciones, 2023). She teaches language and literature at DePaul University.

**Slava Faybysh** translates from Spanish and Russian. His first book-length fiction translation was a historical thriller set in 1970s Argentina, called *Rodolfo Walsh's Last Case* (Elsa Drucaroff). His short fiction has appeared or is forthcoming in *the Southern Review*, *New England Review*, *Georgia Review*, *Agni*, and *The Common*.

**Sophie Grace Lellman** is an editor and emerging translator from Massachusetts. She received her MA in Comparative Literature from King's College London in 2022. During her 2024 ALTA Mentorship, she worked on her first book-length translation project under the expert guidance of Madeleine Stratford.

**Sritama Halder** is Reading Facilitator at a Kolkata-based high school by day, and a translator by night. As Reading Facilitator, her job is to initiate her students into book-reading. As a translator, she translates academic articles from English into Bangla for CASI, University of Pennsylvania. Sritama is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Steven Capsuto** has been a full-time freelance translator since 2003, working primarily from Spanish, Catalan, Portuguese, Ladino, and French into English. He splits his time between commercial and medical translation on the one hand and literary texts on the other, specializing in theatrical scripts and various types of Jewish cultural and historical texts.

**Stine An** is active as an emerging literary translator (from Korean to English). In 2020-21, she worked on a translation mentorship with poet and Action Books co-founder Joyelle McSweeney, supported by ALTA and LTI Korea (Literature Translation Institute of Korea). Through the Mentorship Program, she started translating a collection of poems titled *Today's Morning Vocabulary* by the South Korean poet and playwright Yoo Heekyung (유희경).

**Subhashree Beeman** is a translator working from Tamil, French, and English. She is a winner of the 2024 PEN/Heim Translation Grant for a French novel and is a 2024 ALTA/SALT Emerging Translator Mentee for Tamil language. Her publications have appeared in *The White Review Issue no.26*, *Pro/p(r)ose Magazine*, *Kalachuvadu Publications*, *Words Without Borders*, etc.

**Susanna Lang**'s translations include *My Soul Has No Corners* by Souad Labbize, *Baalbek* by Nohad Salameh, and *Words in Stone* by Yves Bonnefoy. Winner of the 2024 Marvin Bell Memorial Poetry Prize awarded by *December* magazine, her poetry chapbook, *Like This*, appeared in 2023 (Unsolicited Books). More available at [www.susannalang.com](http://www.susannalang.com).

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**Tabatha Leggett** is a writer, Finnish translator, and Adjunct Professor of Creative Writing at New York University. Her work's been supported by Bread Loaf, Grub Street, and NYU, where she's the Axinn Fellow in the Fiction MFA program. Her translation of Riikka Pulkkinen's *Lumo* is forthcoming with Scribe in 2025.

**Tess Lewis** is a writer and translator from French and German. She has translated works by Handke, Benjamin, Maja Haderlap, and Montaigne. A Guggenheim, NEA, and Berlin Prize Fellow, she won the 2017 PEN Award for Translation. She is Advisory Editor for *The Hudson Review* and Co-curator of the Festival Neue Literature, New York City's only German-language literature festival. [www.tesslewis.org](http://www.tesslewis.org)

**Tetiana Savchynska** is a literary translator working between Ukrainian and English. She holds an MA in Comparative Literature from Dartmouth College, where she studied on a Fulbright Scholarship. Her writing and translations have appeared in *The Los Angeles Review of Books*, *Asymptote*, *Apofenie*, *Tupelo Quarterly*, and elsewhere.

**Thila Varghese** is a writer and translator based in London, Ontario. Under ALTA mentor Khairani Barokka's guidance, Thila is translating an anthology of Tamil poems by contemporary women writers in/from India who advance the global discourse on ecology and feminism. Thila is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Thomas Mira y Lopez** is the author of *The Book of Resting Places* (Counterpoint Press) and a Visiting Assistant Professor at the University of Iowa, where he teaches writing and translation. He holds MFAs in Creative Writing (University of Arizona) and Literary Translation (University of Iowa). He is Fiction Editor at *DIAGRAM*, a Founding Editor of *Territory*, and a translator from Portuguese.

**Tony Hao** is a translator and writer based in Connecticut. His works have appeared or are forthcoming in *Granta*, *The Common*, *MAYDAY Magazine*, and elsewhere. He is an alumnus of the Bread Loaf Translators' Conference and Yale's Translation Studies Program. Tony is a 2024 mentee in ALTA's Emerging Translator Mentorship Program.

**Trask Roberts** is an Assistant Professor of French and translation at Kent State University. He researches and translates contemporary French literature. His recent essay, "Evoking Pure Narrative in La Chanson de Roland's Laisses Similaires" (*Exemplaria*), was awarded the 2024 Martha Cheung Award for Best English Article in Translation Studies by an Early Career Scholar.

**Viktorija Bilić** is Associate Professor of Translation Studies at the University of Wisconsin-Milwaukee. She holds an MA and PhD in Translation Studies from the University of Heidelberg. She regularly teaches German<>English translation workshops and courses on CAT tools. Her research interests include literary translation, translation pedagogy, translation technology, and terminology management.

**Violeta Orozco** is a bilingual poet and fiction writer from Mexico City, author of three poetry collections: *The Broken Woman Diaries*, *Stillness in the Land of Speed*, and *Atlas of an Ancient World*. She is currently completing her PhD translating Chicano Literature, with a concentration in Creative Writing at the University of Cincinnati. She is the translator of *Dreaming with Mariposas*.

**Vivek Narayanan's** most recent books of poems are *After* (New York Review Books / HarperCollins India, 2022) and *The Kuruntokai and its Mirror* (Hanuman Editions, 2024). His work has appeared in *Poetry*, *The Paris Review*, *The Penguin Book of the Prose Poem*, and *The Bloodaxe Book of Contemporary Indian Poetry*. He teaches in the MFA Poetry Program at George Mason University.

**Wendy Hardenberg** is a Faculty Librarian at Southern Connecticut State University who pursues literary translation as part of her creative activity. She has previously published excerpts from *La Folie Elisa* with *Columbia Journal* in 2021 and *Asymptote* in 2024. She lives in New Haven, Connecticut.

**Yaerim Gen Kwon** is a fiction writer and translator from Seoul, South Korea. Her writing appears in *Cream City Review*, *Reed Magazine*, *Al Jazeera*, and elsewhere. Currently, she is a PhD candidate at the University of Illinois Chicago's Program for Writers. She holds an MFA in Creative Writing from Indiana University Bloomington and a BA in English from Carleton College.

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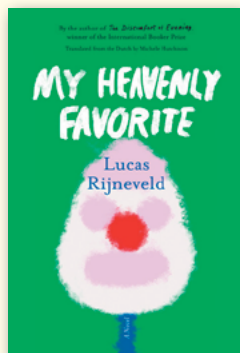
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Tucson Marriott University Park Hotel

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## **MY HEAVENLY FAVORITE**

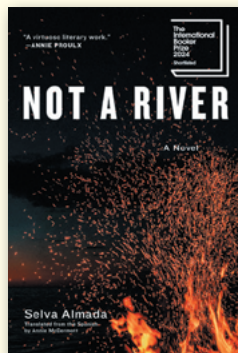
Lucas Rijnveld

Translated from the Dutch  
by Michele Hutchison

*“My Heavenly Favorite is a novel of exquisite discomfort and delicious poetry. . . .*

*This book unsettled me even as it made me laugh and gasp. I’m in awe.”*

—Brandon Taylor



## **NOT A RIVER**

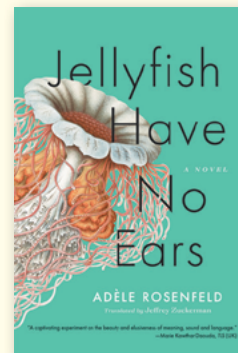
Selva Almada

Translated from the Spanish  
by Annie McDermott

**Shortlisted for the 2024  
International Booker Prize**

*“A virtuoso literary work.”*

—Annie Proulx



## **JELLYFISH HAVE NO EARS**

Adèle Rosenfeld

Translated from the French  
by Jeffrey Zuckerman

*“Imaginative and spellbinding, Jellyfish Have No Ears is unforgettable.”*

—Julia Kastner,  
*Shelf Awareness*



## **SEASON OF THE SWAMP**

Yuri Herrera

Translated from the Spanish  
by Lisa Dillman

*“Told in Herrera’s typically sparkling, form-exploding language, this one is screaming ‘modern epic.’”*

—Brittany Allen,  
*Literary Hub*



## **THE HORMONE OF DARKNESS**

Tilsa Otta

Translated from the Spanish  
by Farid Matuk

*“Tilsa Otta’s poems move like light through the body.”*

—Ariana Reines



## **TAIWAN TRAVELOGUE**

Yáng Shuāng-zǐ

Translated from the Mandarin Chinese  
by Lin King

*“There isn’t a single sentence in this powerful metafictional journey through food, language, relationships, and translation that doesn’t carry the weight of history.”*

—Bruna Dantas Lobato

Available  
November  
2024

