



Irish Translators' and Interpreters' Association
Cumann Aistritheoirí agus Ateangairí na hÉireann

ITIA Bulletin

2018 / 4

In this issue

Editorial.....	2
Red-T.....	2
Transcreation Workshop with Nina Sattler-Hovdar.....	4
Nuance-ticklers and word nerds: celebrating the art of translation.....	5
What's Hot, What's Not.....	7
Worth-A-Click.....	7
New ITIA Members.....	8
Joining the ITIA.....	8
Contacting the ITIA.....	9

Irish Translators' and Interpreters' Association
Cumann Aistritheoirí agus Ateangairí na hÉireann
19 Parnell Square, Dublin 1, Ireland

| Tel.: +353 87 6738386 |
| Email: info@translatorsassociation.ie | Web: www.translatorsassociation.ie |

Editorial

This autumn edition of the Bulletin brings a combination of news from and about faraway places, conflict zones more specifically, in the RED -T article, as well as updates from home, the ITIA more specifically.

International Translation day, officially 30th October, will be celebrated by the ITIA on Saturday 29th October at the IWC. There will be a prize-giving award ceremony for the winners of the translation competition for secondary school students. After lunch there will be a unique opportunity to hear a panel of speakers from Twitter, Microsoft, Keywords and Iota Localisation Services. Each will speak about their respective companies and the role translators and interpreters play. A Q & A session will then be chaired by Dr Annette Schiller. Make use of this golden opportunity and come along to the IWC! Frank Wynne's magnificent paean to our profession was deemed worthy of reproduction in its entirety. Hopefully reading it will restore translators' faith in the value of their work.

The ITIA AGM will be held on 20th October at the IWC at 2pm. It will be preceded by a talk by Dr Joss Moorkens from DCU on machine translation. Hope to see all our members at this event also - networking with colleagues never goes amiss!

Details will be circulated to members prior to the events.

Anne Larchet, Editor

The ITIA met Maya Hess, Founder and CEO of RED-T at the ASETRAD congress in Zaragoza earlier this year, who has contributed this article.

Red T

In brief, Red T is a non-profit organization that is dedicated to the protection of translators and interpreters in high-risk settings. The need for such an organization became apparent when I was working as a forensic linguist specializing in terrorism trials in the United States. In one of these trials, I found myself in federal court listening with disbelief as a guilty verdict was handed down against an Arabic translator/interpreter (T/I) for aiding and abetting terrorist activity. Against a post-9/11 backdrop of moral panic, the government and the jury had construed translating/interpreting at attorney-inmate conversations as material support to terrorism. At the time, I was studying criminal justice at the City University of New York and decided to channel my considerable outrage into a dissertation about the case (https://academicworks.cuny.edu/gc_etds/226/). While conducting the literature review, I came across other unjust T/I-related prosecutions and learned about the multitude of threats faced by linguists in conflict zones. Confronted with the reality that the simple practice of our profession makes thousands of us vulnerable to the loss of life, limb, and liberty, I was determined to do something about it.

The vision of Red T is to achieve "a world in which translators and interpreters can work free from fear of persecution, prosecution, imprisonment, abduction, torture, and assassination." To this

end, we engage in a variety of activities. On a macro level, we are involved in global awareness-raising and in educating the public about the role and vital importance of linguists, especially in war zones and the terrorism arena. On a micro level, we furnish expert opinions or letters of support in interpreter asylum proceedings and we assist individual interpreters by connecting them with resources.

Our first educational undertaking was the publication of safety guidelines. Along with AIIC (the International Association of Conference Interpreters) and FIT (the International Federation of Translators), we issued the Conflict Zone Field Guide for Civilian Translators/Interpreters and Users of Their Services (<http://red-t.org/guidelines.html>). This guide is the first ever for civilian linguists and their employers. It aims to familiarize novice interpreters and those who employ them with their basic rights and responsibilities. The guide is available in 24 languages and has been distributed to key stakeholders, i.e. interpreters, the military, NGOs, journalists, etc. In terms of impact, it is quoted in the British Ministry of Defence's publication *Linguistic Support to Operations* as a reference and in Ian Jones' book *Meeting the language challenges of NATO operations*, among others.

Our main focus, however, is policy-related: we advocate across the world for policies that mitigate the threats to linguists operating in high-risk settings. For instance, Red T spearheads an Open Letter Project in which we, along with representatives of the world language community, write letters urging individual governments to issue protective visas to T/Is who worked for their armed forces or to release wrongfully incarcerated translators and interpreters (<http://red-t.org/openletters.html>). The list of signatories to these letters has been steadily growing. In addition to the six core members—AIIC, FIT, IAPTI (the International Association of Professional Translators and

Interpreters), CLI (Critical Link International), which is the voice of public service interpreters, WASLI (the World Association of Sign Language Interpreters), and Red T—we now have another seven permanent signatories, among them our first member from academia, CIUTI (the Conférence internationale permanente d'instituts universitaires de traducteurs et interprètes). And, depending on the recipient of a given Open Letter, we call on ad hoc signatories such as translation and interpreting associations from the corresponding country and region. This coming together in solidarity—across countries and continents—is a historic first for our industry and has increased our power to influence policy.

Leveraging our growing visibility, our coalition is now seeking protected-person status for civilian translators and interpreters in conflict situations. Specifically, we are calling on the United Nations to issue a resolution along the lines of those adopted for journalists. As it stands now, linguists as a professional category are not protected by international legislation, and obtaining such a

...a guilty verdict was handed down against an Arabic translator/interpreter for aiding and abetting terrorist activity.

resolution would constitute an important step. The legal instrument we envision would recognize that linguists in conflict situations face the risk of threats and violence. It would call on states to publicly condemn attacks against them and urge accountability by dedicating the necessary resources to investigate and prosecute these crimes. And it would promote an overall culture of safety.

In January of this year, we took our case to the European Parliament. At a cross-party hearing on interpreters in conflict zones, we advocated for a protective Resolution. We also highlighted the obstacles for linguists created by the Dublin Regulation, the lack of international coordination with respect to resettlement and compensation packages, the issue of forced deportations, and

the question of whether a connection exists between these deportations and the EU's 2016 aid package to Afghanistan. In terms of outcome, Members of Parliament promised to take action in Europe as well as support the adoption of a text in the UN. MEP Ana Gomes expressed amazement that interpreters are only trying to get the same low level of fragile protection as journalists. She stated that she will propose an urgency Human Rights resolution asking EU governments to obtain UN protection status for interpreters. And MEP Carlos Coelho closed his address by declaring, "It is time Europe delivers." We agree and hope they will.

In April, we participated in a Protect Linguists Roundtable at the UN hosted by the Belarus Mission. The Roundtable provided a forum to introduce our cause to member states, explore future actions, and encourage the international community to adopt an instrument that would enhance the legal and physical protection of linguists worldwide. And in May, at the invitation of British parliamentarian Baroness Jean Coussins, we continued our quest for such an instrument at a meeting of the All Parliamentary Group on Modern Languages in the House of Lords.

Translators and interpreters can lend support by signing our change.org petition for the UN Resolution (<https://www.change.org/p/urge-the-un-to-protect-translators-and-interpreters-worldwide>). It is also important to stay continuously involved by following us on Facebook (<https://www.facebook.com/TheRedT>) and Twitter (@TheRedT) and sharing our posts. The world needs to know that it cannot function without translators and interpreters and that our safety is everyone's safety.

Maya Hess www.red-t.org

Christine O'Neill, Ex Comm member, offers us her review of our last CPD event

Transcreation Workshop with Nina Sattler-Hovdar, IWC, 30 June 2018

Nina Sattler-Hovdar presented a seminar entitled 'Transcreation: How to position, sell, and provide professional transcreation services' at the Irish Writers Centre on 30 June 2018, and she conducted the one-day event with impressive energy. Both the morning and afternoon sessions consisted of PowerPoint presentations, which ranged from real-life stories, her own professional background, definitions and distinctions to sample texts transcreated into different languages.

She emphasised that transcreation combined two services, translation and copywriting, to which should be added consultancy. Many clients don't understand the difference between translation and copywriting and thus need guidance. Two key distinctions Nina made were, first, between translation as being assessed

...transcreation [...] could never be automated and hence represented a safe area for human ingenuity and consequently for paid work.

relative to the source text and transcreation as being assessed relative to the client brief and, second, between copywriting, which takes account of a creative brief only, and transcreation, which takes account of both source text and creative brief. Needless to say, the better the brief, the better the transcreation (in theory).

Nina kept reminding us that transcreation was a process that needed time. She emphasised that transcreation, in which the brief takes precedence over the source text, could never be automated and hence represented a safe area for human ingenuity and consequently for paid work.

Also discussed were cost, negotiating skills and pricing. Nina finished the day by addressing questions that participants had submitted in advance of the seminar.

While Nina gave participants valuable practical advice (such as creating swipe files) and shared her transcreative techniques, some of us regretted that the event was – although interactive – a presentation rather than a workshop with active participation. Admittedly, the translators present were working out of, and into, various languages, but some group work on a few concrete examples would have been useful and would have made for a welcome change of format.

Christine O'Neill

Frank Wynne, ITIA Honorary Member 2012, Spanish-English and French-English translator, translated two of the International Man Booker Prize long list nominees. In this article written to coincide with the launch of his book Found in Translation, published by Apollo, an anthology of 100 of the very best stories in translation from authors well-known and more obscure.

Nuance - ticklers and word nerds: celebrating the art of translation

A new short story anthology called Found in Translation offers a glimpse into many countries and cultures

I have a memory of the first short story that made an impression on me that is so vivid, so visceral that the hair on the back of my neck still prickles 30 years later. I would have been 14, perhaps 15, when I read it, sitting in Miss Collins' French class, in Sligo Grammar School. We were reading En Mer by Guy de Maupassant, a brief story, no more than five pages long, whose sparse, plain language was just within the grasp of my rudimentary French. It is the simple story of an accident aboard a fishing trawler manned by two

brothers. As they are returning to port, the net is almost lost in a heavy squall and the arm of the younger brother is trapped between the ropes and the gunwale. To cut the rope would mean losing the valuable net. Instead, the elder brother drops anchor and, in a shocking, visceral scene, the fishermen manage to free the arm, now shattered and horribly mangled. Gangrene quickly sets in.

I can still remember sitting at my desk, reading the sentence where the younger brother "...began to cut his own arm. He cut carefully, painstakingly, slicing through the last tendons with a blade as sharp as a razor; soon there was nothing but a stump". This was what first offered me a glimpse of the unique power of the short story. Maupassant's detached, dispassionate tone somehow makes the horror all the more devastating. I began to devour short stories wherever I could find them – I remember furtively buying a copy of Ian McEwan's stories First Love, Last Rights in Keohane's Bookshop, I remember the quiet devastation of my first encounters with John Cheever, Flannery O'Connor and, later, Raymond Carver. Long before I was fortunate enough to stumble into a career as a literary translator – or believed that such a fantastical thing could happen – I read stories by Pushkin, Borges and Calvino, with little inkling of the work of the translators who brought English readers to such fleeting masterworks.

The short story has the matchless ability to capture a mood or a moment, to halt time, to suspend the commonplace and imbue everyday objects with startling power. It can conjure a world in a handful of pages, it can be poignant, tragic, funny or surreal; can leave a reader tearful, terrified or inexplicably serene; it can be as fleeting and unfinished as lives glimpsed from a moving train or as forensically precise as an autopsy report.

Two years ago my dear friend David Miller, also my agent, died suddenly at the age of 50. The loss

he has left in the lives of his friends and family is incalculable. Shortly before his death, he gave me what would turn out to be a parting gift. He arranged for me to select and edit an anthology of 100 stories in translation. When he first proposed the idea, I was both preposterously excited and utterly terrified; I said no, then yes, then no way, then settled on yes.

A daunting task

The task of selecting 100 stories from the countless tales translated from any language, from any country is – to say the least – daunting, and first requires an editor to define a short story. While every culture throughout the world has told stories since the fall of Babel (itself a fable), these are distinct from the short story as we know it today, which is best summed up by one of its great living exponents, Annie Proulx: “In a rough way the short story writer is to the novelist as a cabinet maker is to a house carpenter.”

From the outset, I decided that I wanted to cast my net as widely as possible, to offer a glimpse of as many countries and cultures, as many languages as would fit between these covers and simultaneously to try to chart a course from the 17th century to short masterpieces of the 21st century. Consequently, when I first set out to make a longlist of stories which I might later whittle down, I was quickly brought face to face with what Donald Rumsfeld called “unknown unknowns”.

Though I was moderately well versed in the European tradition, and could easily imagine an anthology 100 French or Russian short stories, I realised that my map of the literary world was still filled with murky areas emblazoned “Here Be Monsters”. Beyond a handful of names, what did I know of the short story in Bengali or Urdu, in Norwegian, Japanese, or Arabic, to say nothing of languages like Azeri, Uzbek or Bahasa Indonesia? It was impossible to read every story ever translated; how then would I know when I had read enough? The process of editing Found

in Translation has taught me one true thing: you will never have read enough.

I reached out to translators and writers from other languages, asked for suggestions of authors, stories, specific translations that they admired, loved or revered. The responses I received broadened and deepened my reading, took me to countries I could barely point out on a globe, to cultures I half-understood, to stories that moved or changed me. Paring down the list was painful, and even as I did so, I would happen on another writer, another story, and my carefully managed Excel spreadsheet would grow rather than shrink and I would be faced with more decisions.

Simple, impossible

Above all, I wanted to celebrate translation, what Wittgenstein once called “that exact art”. Though there are a handful of authors who have translated their own work (Isak Dinesen, Samuel Beckett, Ngugu wa Thiong’o), when we read a story by Mann, Cortázar, Tanizaki, every word, every phrase is that of a translator. Their task is as simple as it may seem impossible: to quote Günter Grass, “translation is that which transforms everything so that nothing changes”. This is not a matter of finding equivalent words (since there is never an exact equivalence), but of weighing the weight and heft of words, of teasing out connotations, striving to preserve cadence and rhythm, recreating puns, producing voices that live on the page. Like a musician or an actor, a translator must interpret and perform, while hewing as closely as possible to the shape of the original. It is a process that is almost invisible and often unacknowledged, hence we say we have read Tolstoy or Proust when actually we have read Constance Garnett or C K Scott Moncrieff, we talk about the style of García Marquez or Murakami, but the style we so admire owes much to Edith Grossman or Jay Rubin.

As the author of *Cloud Atlas*, David Mitchell, said of his experience co-translating *The Reason I Jump* from Japanese: “As a writer I can be bad,

but I can't be wrong. A translator can be good, but can never be right. Translators are jugglers, diplomats, nuance-ticklers, magistrates, word nerds, self-testing lie detectors, and poets. Translators rock”.

Every anthology is, by its nature, subjective, yet none is truly the work of a single editor. Found in Translation is the result of countless conversations, of squabbles with friends who champion a particular story or author, with those who passionately insist that X is the finest short story writer who ever lived and others who are adamant that X is wildly overrated. Editing an anthology is a microcosm of a reading life, it is a journey filled with startling discoveries and occasional disappointments; it is a library in miniature of stories the editor feels everyone needs to read, as such every selection may delight and edify, but also frustrate and infuriate. I have never much liked the word “anthology”; to my ear, it has a textbook ring of certainty at odds with what is, at best, a curious cabinet of wonders. But I have always loved the old English term “rattle-bag” (famously used by Seamus Heaney and Ted Hughes); it has the clank and clatter of things found, scavenged, unearthed and retrieved, all jostling between the covers, clamouring for attention. And if each story leaves us wanting, that is as it should be: to quote the great Bernard Malamud: “The short story packs a self in a few pages predicating a lifetime”.

Found in Translation, selected by Frank Wynne, is published by Apollo, at £25.

Frank Wynne

<https://www.terribleman.com/>

Reproduced with kind permission of the Irish Times

What's Hot, What's Not

What's HOT...

Hope you recognised former ITIA Chair and PM, Giuliana Zeuli's dulcet tones interpreting for the Pope in August. Interpreter for former Irish soccer coach, Trapattoni, Manuela Spinelli ITIA PM also did the interpreting over the two-day visit. Well done to them both!

...What's NOT

An ITIA PM and member of the IOL told the Bulletin about an email offer from a UK translation company to participate in an enormous translation project, circa 4M words. The rate offered was \$0.05 per target word. Road to the bottom??!!

Worth-A-Click

Below obituaries of two translators who left their mark on many

Eileen Hennessy—A personal encounter of the favorable kind 1937 – March 17, 2018

<https://tinyurl.com/ybqps2uy>

Poet Matthew Sweeney's 'buckets of imagination' recalled

<https://tinyurl.com/yd5e7sj5>

This is a review of Frank Wynne's new anthology of translations by ITIA Honorary Member, Professor Michael Cronin

Found in Translation: Worldly short stories to broaden your horizons

<https://tinyurl.com/yd2nuso3>

Babel Technology launches AI-based WiFi translator JoneR Pro worldwide

<https://tinyurl.com/ydhpsx44>

New ITIA Members July - Sept 2018

New ITIA Professional Members

Ciaran Rooney

Danish to English

New ITIA Associate Members

Elaine Jennings

German to English

Sheena McCauley

French and Spanish to English

Veronique Eloir

English to French

New ITIA Affiliate Members

Yvonne Pang

Francesco Crotti

Joining the ITIA

The Irish Translators' & Interpreters' Association is pleased to welcome new members to the association. We currently have the following categories of membership:

- Professional
- Associate
- Affiliate
- Institutional
- Student
- Honorary

Professional Membership is awarded to translators or interpreters who meet the strict criteria of the ITIA based on qualification and level of experience.

Applicants must also achieve a PASS in the annual Professional Membership Examination (translator or interpreter) set by the ITIA.

Associate Membership may be granted to holders of a third-level qualification in translation and/or interpreting and/or languages or to holders of a third-level qualification with relevant experience.

Affiliate Membership is generally availed of by people with a professional interest in translation and interpreting, by those with a general interest in these professions or by professionals from other sectors who wish to work in the area of translation or interpreting and do not currently have a specific qualification or experience in the area.

Institutional Membership is available to bodies that do not function as commercial agencies, for example university centres for translation and interpreting studies or cultural institutes. Application documents for Institutional membership are currently being prepared.

Student Membership is available to persons undertaking undergraduate studies in any discipline or those undertaking postgraduate studies in translation or interpreting.

Honorary Membership is awarded by the ITIA AGM to persons in Ireland or abroad who have distinguished themselves in the field of translation or interpreting.

Contacting the ITIA

Irish Translators' & Interpreters' Association

Cumann Aistritheoirí agus Ateangairí na hÉireann

Postal address:	19 Parnell Square, Dublin 1, Ireland
Telephone:	+353 87 6738386
Email:	info@translatorsassociation.ie
Web:	www.translatorsassociation.ie

ITIA Bulletin

Editor	Anne Larchet theitiabulletin@gmail.com
Layout	Adam Brożyński
Proofreader	Penelope Eades-Alvarez

To subscribe to the ITIA Bulletin, send an email to itia-ezine-subscribe@yahoogroups.com

ITIA Executive Committee: 2017–2018

Chairperson / Chair of Community Interpreting Sub-Committee	Mary Phelan
Honorary Secretary	Susanne Dirks
Honorary Treasurer	Graziano Ciulli
Administrator	Rosemary Kratschmar
Chair of Professional Membership Sub-Committee	Annette Schiller
ITIA Bulletin Editor	Anne Larchet
Chair of Certification Sub-Committee	Penelope Eades-Alvarez
Chair of CPD Sub-Committee	Mary Phelan
Chair of Marketing Sub-Committee	Susanne Dirks
	Miriam Watchorn
	Ilaria Furlan
	Karl Apsel
	Christine O'Neill