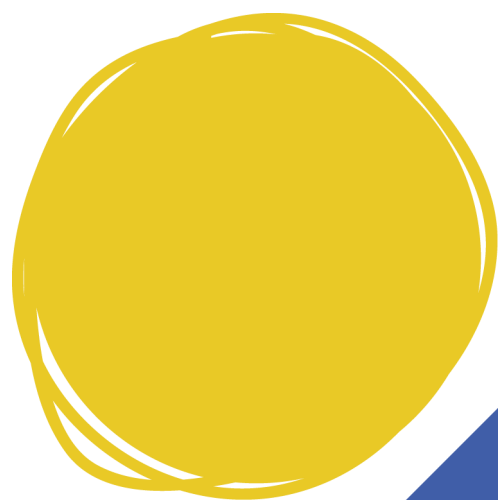


ITIA

Bulletin

2019 / 04

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



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Editorial

This issue of the redesigned Bulletin covers updates on our recent activities – our AGM, results of the annual translation competition, future plans and, of course, much more.

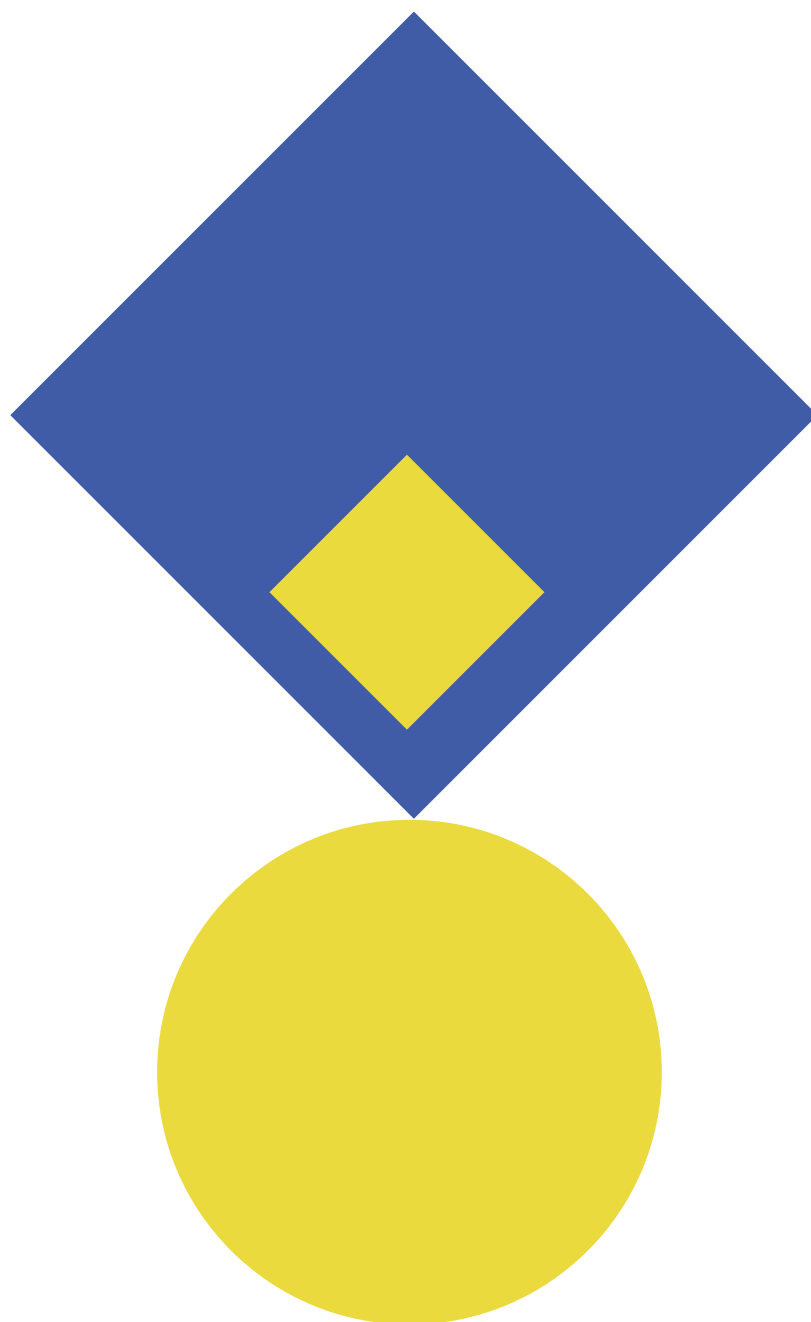
The previous issue of the Bulletin discussed the importance of participation and solidarity in translator and interpreter associations and, to follow up on this theme, we have an article from the Danish Authors' Society which shows a whole a new level in the lengths an association will go to in order to uphold one of their own's rights.

And moving to literary translation – a branch of translating that a small, and possibly lucky number of ITIA members are dedicated to – Rachel McNicholl, Executive Committee member and literary translator, tells us about her experience of the latest trend in co-translating. We are planning a literary translation CPD workshop early in 2020 which will include detailed background information about the world of publishing, a field that Rachel has worked in both in Ireland and Germany.

Our Xmas party will be held on Friday 6th December at the IWC and this year our speakers will be translators and interpreters from the EU DGT (Directorate General for Translation). We think this is an unmissable occasion to hear about the inner workings of translation and interpreting in the EU institutions from the mouths of those who translate and interpret!

All welcome from 6.30pm on, food and drinks organised by participation-personified, our Executive Committee member, Penny Eades-Alvarez!

Anne Larchet
Editor



A translation shared - a translation halved?

The reasons why one might embark on a collaborative translation are many and varied. So, indeed, are the models of co-translation: sometimes a more experienced translator works with an emerging one; other times, if the subject matter is very specific, a translator might work with an expert in that subject or culture to make sure they understand all the nuances fully; and there are historical examples of co-translating literary couples (e.g. Willa and Edwin Muir; Annemarie and Heinrich Böll). Nowadays, some literary translation centres also offer mentorships, whereby an established translator is paired with a postgraduate mentee to give them a “start”.

Co-translation with two peers dividing a project between them is more common out of English (into Dutch or German, say) than the other way round. Publishers on the Continent who buy foreign rights to the next season’s books want to get them out in their market as quickly as possible. Otherwise, followers of a particular author or genre will just buy the book in English if it’s not yet available in their first language – especially if it’s a bestseller or has a lot of social media buzz about it.

There is not the same pressure to get books out in English translation, but the publisher I recently co-translated a novel for is well used to this model. The novel is [The Storyteller](#) (original title *Am Ende bleiben die Zedern*, 2016) by German-Lebanese author Pierre Jarawan; the publisher, World Editions, is the English-language imprint of Dutch-based De Geus. The English translation came out in spring 2019.

I was approached about the project by another Irish translator, Sinéad Crowe, who is based in Hamburg but originally from Dublin. We had met a couple of times at translation events, had both translated stories for an online platform ([The Short Story Project](#)), and had translation friends in common, so we had a good feeling about working together. World Editions had initially approached Sinéad about the project, but she felt that (a) the timeframe was too tight for her to manage a 400-page

“We’d have to ensure consistency of narrative voice and characters’ tones and registers [...]”

novel alongside teaching at the university, and (b) she would be happier if she could collaborate with someone who had more experience of dealing with publishers, negotiating contracts, etc. After some research, many emails and a few phone calls, we decided to take the leap. There were risks involved: neither of us had worked with this publisher before; neither of us had co-translated a whole novel before; and Sinéad and I had never worked together before. But we’d heard good things about the publisher, liked what we’d read of the novel, and reckoned we’d make a good translation team.

The first thing to figure out was whether we could translate 124,564 words between us within six months. This calculation is part of any job: how many words/pages are involved; what challenges does the text present; how much time can you devote to that project without losing regular clients or other income streams; is there a sufficient buffer for holidays, sick days, admin, etc? It was more difficult to quantify how much additional time we would need to review each other’s work and ensure a seamless translation. Our gut feeling – confirmed by colleagues with previous experience – was that translating a whole novel between two involved more than halving the word count and halving the work. We’d have to ensure consistency of narrative voice and characters’ tones and registers, not to mention orthography (e.g. Arabic names) and terminology. One friend, Ruth Martin, who translated *The Eighth Life* - the 900-page novel by Georgian-German writer Nino Haratischwili - with Charlotte Collins, told me that reviewing each other’s work was like adding another pass: it creates more work for the translators, but it means you hand up even cleaner copy to the publisher.

Sinéad and I decided we could manage the schedule. The next thing was to negotiate a contract and a fee. Reference to the “observed rates” published on the [Translators’ Association](#) (TA) website was critical, and we were able to avail of the TA’s contract vetting service too.

Once we’d signed a contract with World Editions, we got to work. To establish a modus operandi, we divided up the first 100pp or so, me taking the first few chapters, Sinéad the next. We set up a Google spreadsheet in which we documented decisions on house style, terminology, spelling, etc. We gave feedback on each other’s sections using the reviewing features of Word. We also had a few Skype calls, and two meetings when Sinéad was home for holidays. More physical meetings would have been ideal, especially for brainstorming and teasing out nuances, but geography didn’t allow for that.

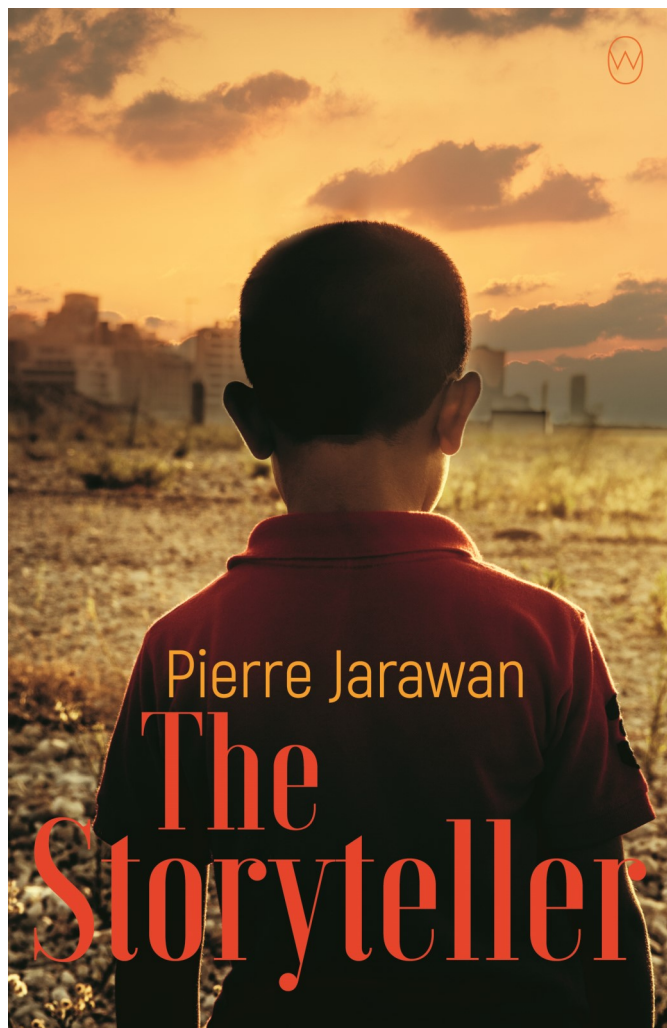
On the whole, we both felt that the system of translating alternate chunks of a few chapters, then reviewing each other’s pages before moving on to the next chunk, worked really well. Apart from picking up any loose stitches in our jointly knitted jumper, it also reduced the sense of isolation that can go with such a big project. While we both had colleagues whose brains we could pick – thank you, one and all! - and the author was very prompt to answer questions we needed to run by him, it is hard to beat working with a co-translator who knows the source text as intimately as you do.

World Editions were good to work with. We had to ask for a one-month extension of our delivery date because of illness, but in turn we agreed to a much tighter turnaround for copy-editing and proofreading so that the publisher could still make their printing deadline.

To paraphrase the Irish proverb *Giorraíonn beirt bóthar* (“Two shorten a road”), co-translation may add a few twists and turns to the road, but it certainly makes for a more enjoyable journey. You share the moments of panic as well as the achievements. Sinéad and I haven’t yet met the author in person, but maybe he’ll come to Ireland for a reading and we can celebrate together.

Rachel McNicholl
rachel_mcn@fastmail.fm

“Co-translation may add a few twists and turns to the road, but it certainly makes for a more enjoyable journey.”



Issues of copyright and privacy: lawsuit for possession of Danish author's diary

On Monday, September 30, lawyer Gitte Løvgren Larsen filed on behalf of the Danish Authors' Society, as a mandate for their member Arne Herløv Petersen, a subpoena at the Copenhagen City Court against the Danish Security and Intelligence Service (PET) and the Danish National Archives claiming destruction or deletion of the copies of Arne Herløv Petersen's diary of 1400 pages covering a period of 9 years that PET and the State Archives are illegally in possession of. The lawsuit is a comprehensive 30-page case with 36 documents documenting the many years of correspondence that preceded the case since Arne first realized in 2009 that PET had a copy of his diary that they had provided several researchers from i.a. PET Commission access to use and publish excerpts of. The legal arguments that the copies are illegal are initially based on the author's exclusive right to publish and make copies of his works as protected by copyright law, EU law and the Berne Convention. It is also argued that copying is a violation of the fundamental right to privacy protected by Article 8 of the European Convention on Human Rights, in part because there is no legal basis for PET copying and the continued possession of the diary more than 30 years after PET filed a lawsuit against Arne Herløv Petersen in a criminal case.

For formal reasons, the case has been initiated by the Copenhagen City Court, but it has been requested that the district court refer the case to the Eastern Lands Court because of the principle nature of the case. Danish Authors' Society chairman, Morten Visby, states on their website that the diaries were seized from the author in 1981 during an investigation of the author for espionage during the cold war. The charges were dismissed in 1982 before a trial was initiated, and the author got his original diaries back. The author was not informed that PET had made one or several copies of the diaries. The diaries cover the years 1972 to 1981 and consist of 1400 pages. According to Arne Herløv Petersen he uses the diaries frequently in his authorship as one of the core sources of inspiration for his writing. Arne Herløv Petersen, born in 1943, is author of more than twenty novels and a dozen works of poetry, as well as a prolific literary translator. In 2009 Arne Herløv Petersen discovered the existence of the copies because researchers from an official inquiry into the activities of PET during the cold war (PET-kommissionen) had been given access to the diaries as they were included in the espionage case file. Parts of the diaries containing the inner thoughts of the author, which were never intended to be published, were

The Danish Authors' Society was founded in 1894 and today comprises of approximately 1300 authors, translators and illustrators. The aim of the society is to improve conditions for creative artists in general and for members of the society in particular.

published by the state in 2009 as part of the report from the inquiry without any permission being sought from the author. In 2010 PET declared the espionage case from 1981 closed and decided that the entire case including the copies of the diaries had a "particular historical interest" for the Danish public and should hereafter be placed in the Danish National Archives under the terms for access - for scientists and other with a particular interest - decided by PET and the Danish National Archives, i.e. again without any permission from the author.

Since 2009 the author has tried to get a concession from the Danish state that the copying, possession and making available to the public of the diaries lack legal basis. Since 2012 the Danish Author's Society has been representing Arne Herløv Petersen in the legal case against the different public authorities involved in the case. In March 2019 the Danish state awarded Arne Herløv Petersen free legal aid for filing a law suit against PET and the Danish National Archives on the legal basis claimed by the Danish Author's Society that the copying and possession of the diaries are infringements of the author's copyright to the diaries and a violation of the right to privacy of Arne Herløv Petersen according to the European Human Rights Convention article 8.

Morten comments that "This is a case of frankly staggering violations of Arne Herløv Petersen's rights as an author and as a human being. The fact that these violations have been committed by the most powerful wing of the Danish state levelled at a man who has been cleared of all criminal charges many years ago, only makes it even more important that we stand up for our member's rights in this case."

Morten Visby is also President of CEATL, European Council of Literary Translators' Associations, with which ITIA is affiliated.

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Rediscovering *Ulysses* in Irish

Sticking with literary translation, below is the tale of Ulysses becoming Uilséas, in a recent IT column of an Irishman's Diary by Frank McNally

Meanwhile, back in Joyceville (aka Dublin) the writer's glory was boosted even further last month by the re-emergence of his greatest masterpiece in a language through which it has been so far underrepresented: Irish.

That an Irish translation of *Ulysses* ever emerged in the first place is due to the heroics of a Mayo doctor named Jim Henry. Born in the Gaeltacht area of Doohoma in 1918, he became a GP in Belfast before joining the Royal Air Force, from which he retired in his late 50s.

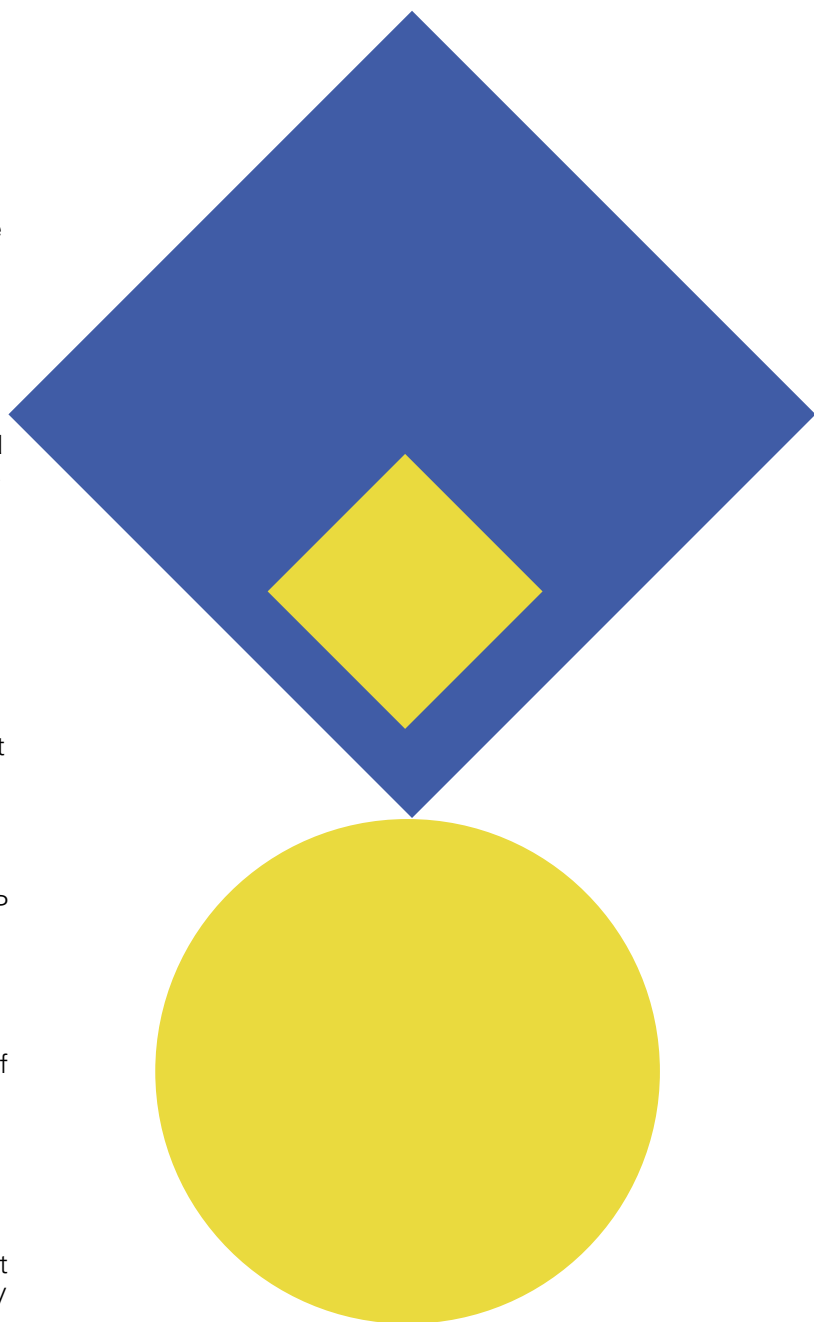
By then permanently resident in the North, he found a fellow Gaelgeoir in his brother-in-law, Basil Wilson. And so it was that one day, Henry being a Joyce enthusiast, he wondered aloud to Wilson how one might translate "ineluctable modality of the visible", a phrase that prefaces Stephen Dedalus's walk on Sandymount Strand and refers to an idea from Aristotle about the limitations of eyesight as a means of perceiving reality.

One thing led to another and Henry had acquired the perfect retirement hobby, translating the entirety of *Uilséas*, as it became, with the help of another Doohoma native, Seamus Ó Mongáin. Part of the result appeared in the journal *An tUltach* in 1984, and the translators gradually self-published the whole thing, in pamphlets. But because of copyright and other problems, it never made it into book form.

It was languishing in university archives when Dr Eoin P Ó Murchú, himself a translator (whose work has included making sense of another epic and famously difficult body of words, the proceedings of the Dáil) became interested.

Among the results, for now, is a theatrical production of the work – "Sea, Sea, Sea! [Yes, Yes, Yes!] *Ulysses* in Irish", which was presented at Dublin's Newman House, as part of the *Imram Féile Litríochta Gaeilge* festival, on October 20th. Ó Murchú's selections were performed by actors, while Noel O'Grady sang songs associated with Joyce's era. Representing the ineluctable modality of the visible, the multimedia event also included onscreen projections of scenes from early 20th-century Dublin, by Margaret Lonergan.

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Report from ITIA AGM

The ITIA 33rd AGM was held on 19th October at the IWC, Parnell Square

The 33rd AGM was preceded by a panel talk adroitly chaired by Executive Committee member, Elaine Jennings. Four freelance translators talked about their very different experiences of starting out and setting up their businesses. Karl Apsel, En> De, Adam Brozynski, En> Pol, Anne Fox Fr>En and Annette Schiller De> En spoke about options in their particular language combinations and answered many practical questions from the audience about basics such as the necessity, or not, of a presence on social media, websites, attending conferences in their field of specialisation etc.

After that, the young winners of the ITIA Secondary School Translation competition were awarded their €100 prizes. Seven of the eight winners were able to attend, most accompanied by their proud parents and also some of their teachers. It was a great opportunity for possible future translators to have the opportunity to mix with seasoned ITIA members in the elegant large rooms of the IWC looking out over Parnell Square.

The AGM itself kicked off at 2 pm with officers and members of the Executive Committee giving an account of their considerable activities during the year – website development, representation at FIT and CEATL, design of new member's ID card, review of ITIA PM and ITIA Certified Legal Translator processes and exams etc.

There were two motions put to the membership. The first was to replace the wording 'ITIA Certified Translator' with the wording 'ITIA Certified Legal translator' and the second, in relation to the entry criteria for Associate Membership, was to replace the words 'together with relevant translation and/or interpreting experience' (point 4.10 of the constitution) with 'together with documented proof of two years of relevant translation and/or interpreting experience.'

Both motions were passed. The current Executive Committee of 12 members (please see our website) was accepted by the members to continue for another year.



Winners of this year's ITIA Secondary School Translation competition

Former ITIA Chairperson and regular contributor to the Bulletin, Máire Nic Mhaoláin, updates Bulletin readers on a new departure for an older book of

Beatha Chormaic, published by Coiscéim (BÁC) in 2001, is a retelling in modern standard Irish of the main episodes in the life of the semi-mythical Cormac mac Airt (AD 227-266), the most celebrated king in the Irish tradition. In his reign Ireland was particularly prosperous; the land produced an abundance of all good things, and the population wanted for nothing by way of food, clothing, or other necessities. Cormac was a good and wise ruler and is credited with *Teagasc Chormaic*, an early text on the duties of a just king. He embraced Christianity before his death, having been afforded personal divine enlightenment in recognition of his justice and wisdom.

Around 2000, I had been invited by the publishers Coiscéim to contribute to a projected series of stories from the older literature in modern Irish, aimed principally at a younger readership. Rather than take an existing tale, possibly already available in English, I decided to assemble what was known about Cormac from texts scattered in a variety of mainly academic publications, and to collate them as well as I could into a continuous narrative in the standard modern language. A translation from ancient to modern, it could be said, and from non-standard to standard in some cases.

No waves were made in Irish-language circles on the publication of *Beatha Chormaic*. Meanwhile in Milan, a scholar of Irish, lawyer Enrico Brugnattelli, was quietly translating *Beatha Chormaic* into Italian. He had in fact translated a range of literature from modern Irish, including Brian Merriman's *Cúirt an Mheon-Oíche (Il Tribunale di Mezzanotte)* and Pádraig Ó Conaire's *Deoraíocht (Esilio)*, which he only lately has been persuaded to publish. As to why *Vita di Cormac*, I can only say that he must have liked the story, to which he has added notes to explain names of personages and places and other terms, for the benefit of the small but enthusiastic cadre of his compatriots who share his interest in literature in the Irish language.

The title of the Italian version is *Vita di Cormac Re d'Irlanda* (2019), published by BGP (Piccola Biblioteca Gaelica), ISBN 978-88-9349-685-8, €13.

Máire Nic Mhaoláin



Ciaran Carson 1953 - 2019

Ciaran Carson, ITIA Honorary Member 2003, was an award-winning poet, prose writer and translator of works from Irish, French and Spanish into English. Included in the long list of prizes he won was the Oxford-Weidenfeld Translation prize for his translation of Dante's *inferno* in 2002. Irish was his first language, and when he studied English at Queen's University Belfast, he had Seamus Heaney as a tutor and poets Medbh McGuckian and Paul Muldoon as fellow students. He then went on to become first director of the Seamus Heaney Centre for Poetry at Queen's University. A cosmopolitan, and 'dapper presence', he was deeply connected to his Antrim Road.

Ar dheis Dé go raibh a anam.

What's HOT

Dr Humera Iqbal's radio documentary on BBC World service describes the experiences of children and teenagers in the UK acting as their parents' interpreters and having to deal with bank managers, landlords and medical staff. Anything that highlights the long history of this unacceptable practice can only be for the good!

What's NOT

Spare a thought for our colleagues on the neighbouring large island – latest figures show that half of schools in England and Wales have dropped A level language courses, school foreign exchange programmes have been abandoned and Hull University is the latest third level institute to scrap much of its languages provision. Even worse than Brexit?!

Worth-a-click

Some further links to articles in relation to Rachel McNicholl's co-translation project

<https://tinyurl.com/y6brs9ck>

<https://tinyurl.com/qp8l7xv>

Complete Irishman's Diary feature by Frank McNally

<https://tinyurl.com/yyhqdkf9>

Theo Dorgan and Cormac Breatnach celebrate the great Spanish poet, Lorca

<https://tinyurl.com/svv5xnw>

New Members

New Professional Members

Anamaria Bors

Romanian to English
English to Romanian

New Associate Members

Eoin Downey

French to English

Cait Fahy

French to English
Italian to English

Huda Abo Hajr

English to Arabic
Arabic to English

Li Hoa

Chinese to English
English to Chinese

Daria Kapelanska

Polish to English
English to Polish

Rafal Kowalski

Polish to English
Czech to English

Larysa Lunin

English to Russian
English to Ukrainian

Celina McLaughlin

English to Polish
English to German

Viktor Novicki

English to Polish
English to Lithuanian

Joanna Piecek

Polish to English
English to Polish

Sylwia Szczypta

Polish to English
English to Polish

New Student Members

Madalina Kelly

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
- 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.

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 and interpreting.

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