



ITIA BULLETIN

July 2006

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Irish Translators' & Interpreters' Association
Cumann Aistritheoirí agus Teangairí na hÉireann

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■ Editorial

Dear Readers,

The visibility of Translators/Interpreters is a subject that we come back to time and again. Recently in Ireland, however, there seems to be rising levels of awareness of the work being done. This increasing awareness is in no small part down to the work of individual ITIA members. In this issue alone, I have reproduced a letter that was published in the Irish Times and two articles that were published in the DCU Times. Increasing the visibility of the profession, through calls for higher standards etc., improves all our professional lives.

Also in this month's issue is a report from a conference that took place recently in Trinity College, Dublin.

I would also like to congratulate our new professional members whose names are listed below. Enjoy!

Elizabeth Hayes
Editor ITIA Bulletin
elizabeth.hayes7(a)mail.dcu.ie

■ Diary Notes

ITIA 20th Anniversary celebrations

Saturday, 9th September 2006

Saturday afternoon: the present and former chairs of the ITIA will discuss the changing world of translation. This session will be chaired by Michael Cronin.

Saturday evening at 7.30:

A conversation between Irish novelist Patrick McCabe and his German translator Hans-Christian Oeser with readings in English and German of extracts from "The Butcher Boy", "Breakfast on Pluto" and "Winterwood", his new novel due out on 20th November.

The evening will include discussion on the role of music in Pat McCabe's novels, the focus on the pathological, the quest for love and redemption, questions of style, problems of translation etc.

ITIA 2006 AGM

October 21st 2006

All members are invited to take part in the ITIA AGM which will take place in the Irish Writers' Centre.

We are now calling on you to send any motions to the secretary, Mary Phelan, at [itiasecretary\(a\)eircom.net](mailto:itiasecretary(a)eircom.net)

■ Letter Published in the Irish Times in July

Madam,

We note that Lionbridge Ireland is the preferred bidder for the four year tender for Interpreting in the Courts Service (7th June). We hope that this will lead to improvements in the standard of interpreting in the courts. We acknowledge that it will be a difficult task to supply interpreters in 210 languages across the country. It will be even more difficult to ensure that all interpreters work to a code of ethics, understand court procedures and terminology and interpret accurately.

We are concerned at the low levels of competency that the Courts Service is prepared to accept. Just because a language is rare should not mean that speakers of that language are discriminated against.

It is now time for the Courts Service to think seriously about interpreting and engage in some forward planning. To date the Courts Service has maintained that interpreting provided by untrained, untested interpreters poses no problems. Yet, in the UK the failure rate in the Diploma in Public Service Interpreting is 67%. In the US the failure rate for the Federal Court Interpreter Certification Exam is 96%. The reason for these high failure rates is because legal interpreting is specialised and has to be of a very high standard. Defendants in Irish courts should have access to the same level of interpreting as in other jurisdictions.

Yours etc.
Mary Phelan

■ A First for DCU – Graduate Certificate in Community Interpreting

ANOTHER ASPECT OF INTERCULTURALISM IN IRELAND IS THE GROWING NEED FOR TRAINED COMMUNITY INTERPRETERS, AS MARY PHELAN EXPLAINS.

What is community interpreting? It's the type of interpreting that takes place in hospitals, schools, Garda stations and the Courts. It also happens on *Safepass* courses, in registry offices and for driving licence theory tests. According to the Central Statistics Office, 750,000 people from 211 countries have come to live in Ireland since 2000. Ten per cent of the population was born outside Ireland. Of course, a proportion of this 10 per cent is made up of native English speakers, but a

considerable number are not native English speakers and may in fact have limited proficiency in English. This means that in many situations they will need an interpreter.

Interpreting is not an easy task. The interpreter listens to what is said in one language, if necessary takes notes, and repeats what has been said in the target language. There should be no omissions or additions to the information. In medical settings the interpreter is all too often a family member or friend. While some patients may like the comfort provided by a friend, the problem is that friends may be embarrassed by some medical conditions and may not have the necessary vocabulary to be able to interpret accurately. This may affect the doctor's diagnosis and could also be an issue where informed consent is concerned. In cases of domestic violence or sexual abuse the abuser could be the interpreter.

...Even those interpreters who are conscientious and prepare for assignments may not know how to behave in certain situations.

The *Health Service Executive* (HSE) has made some attempts to provide paid interpreters for GPs in certain areas of the country. Some hospitals also have contracts with translation agencies to provide interpreters. This sounds very good in theory but in practice these interpreters have no training at all in interpreting and their interpreting ability is not tested. Some paid interpreters may well be excellent but a large percentage is not. Even those interpreters who are conscientious and prepare for assignments may not know how to behave in certain situations. For example, if an interpreter is familiar with a patient's case history, he or she may be tempted to add in extra information for the benefit of the doctor. But it is up to the patient, not the interpreter, to decide what he or she wants to say.

Similarly, the *Gardaí* and the Courts are working with people who are untrained and untested. The accuracy of statements taken in Garda stations and of testimonies interpreted in court has to be questioned. Miscarriages of justice happen when there is no language barrier; the chances of them happening have to be higher when interpreting is involved. The lack of training for interpreters working in Ireland is the reason why the *Graduate Certificate in Community Interpreting* was set up at DCU in 2004. The course is delivered part time

on Thursday evenings and Saturdays to encourage working interpreters to register. There are four modules:

- 1 introduction to interpreting practice
- 2 ethics
- 3 terminology
- 4 interpreting practice

To date our graduates cover French, Russian and Spanish. We hope to run Polish in September 2006. We would very much like to have more students on the course, but we have run into a couple of problems. Interpreters are freelance and do not earn a huge amount of money. Because the course is part time our students cannot obtain any grant to cover the fees. At present anyone can work as an interpreter so there is no incentive to obtain a qualification. We need public bodies like the HSE, the *Gardaí* and the Courts Service to start demanding standards rather than just looking for people who speak another language.

Mary Phelan

PUBLISHED IN DCU TIMES, SUMMER 2006 ISSUE

■ New Members of the ITIA

The ITIA welcomes the following new members...

Ordinary Members

ROSACKHY CASTRO I.S.

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English from French
Tourism, gastronomy, accounting

ILARIA FURLAN BA

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Italian from English and Spanish
Safety, information technology, tourism, culture,
telecommunications. Bilateral interpreter

JUSTYNA KACKA

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Email: [justynakacka\(a\)o2.pl](mailto:justynakacka(a)o2.pl)
Polish to and from English

JANE KANE M.A. IN I & T

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English from German and French
General, commercial, aerial surveying and mapping

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English from French, Spanish, Italian
Marketing, publicity, gastronomy, science

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Conference and Bilateral interpreter
Italian from English, French, German
English from Italian
Legal, medical, financial

ADRIENNE O'REILLY MATS

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English from Italian

AIDA RAMOS B.A.

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Spanish from English

New Corporate Member

CERTIFIED TRANSLATIONS

31 Moanbane Park
Kilcullen, Co Kildare
Tel: (085) 1375777
Email: [certifiedtranslations\(a\)op.pl](mailto:certifiedtranslations(a)op.pl)
Contact: Olga Slattery

Polish to and from English
Legal and official documents, general, medical, technical.
Telephone interpreting. Bilateral interpreting

New Professional Members

MRS. ELENA KLIMONOV

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Specialised areas: legal, education

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Specialised areas: business, IT, legal, e-learning, financial, marketing

MR. GRAZIANO CIULLI

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Specialised areas: linguistics, legal, education, general

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Translator and community interpreter of English to Latvian and vice versa.
Specialised areas: economic, law

MS. OLGA SLATTERY

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Tel: (085) 1375777 and (087) 4141575
Fax: (045) 480572
Translator of English to Polish and vice versa.
Specialised areas: legal, medical, technical

MR. DAVID GRAHAM

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Translator of German to English
Specialist areas: software, technical

MS. LILY ORLOVSKA

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Translator and conference interpreter of English to Russian and vice versa.
Specialist areas: literature, philology

MS. ORLA SHANAGHY

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Email: [orla\(a\)suretext.com](mailto:orla(a)suretext.com)
Tel: (051) 854730
Translator of German to English
Specialist areas: IT, advertising, marketing, corporate

MR. PAUL LAMBERT

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1º F Escalera B
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Email: [p_m_lambert\(a\)yahoo.co.uk](mailto:p_m_lambert(a)yahoo.co.uk)
Tel: 0034 697 538302
Translator of Spanish and French to English,
Specialist areas: software, marketing, PR, business, gastronomy, oenology, tourism, financial, sport, entertainment, history.

Joining the ITIA

The *Irish Translators' & Interpreters' Association* is always delighted to welcome new members to the Association. There are five categories of membership:

- ◆ Ordinary
- ◆ Professional
- ◆ Corporate
- ◆ Concession (undergraduate & senior citizen)
- ◆ Honorary

Ordinary membership is open to anyone with an interest in translating or interpreting. *Professional membership* is for those who meet strict criteria set by the professional membership committee of the ITIA and which is part of the drive to raise the status of the profession in the European market.

Corporate membership is for firms and agencies associated with the profession while *concession membership* is for undergraduate students engaged in third level language and/or translation studies and

senior citizens. Finally, *honorary membership* is intended for national and international persons who have distinguished themselves in our professional field.

For more information on how to join as well as for the relevant application forms, visit the ITIA website at: www.translatorsassociation.ie

■ Translating World Favourites

BY MÁIRE NIC MHAOLÁIN.

PUBLISHED IN DCU TIMES, SUMMER 2006 ISSUE

It's a translator's dream. A year and a half after its publication, people are still interested in your work! Invitations to speak on radio, write for magazines, address students. Of course the fact that it was a translation into Irish of J.K. Rowling's first Harry Potter book explains a lot.

Looking back, it was indeed a fearsome undertaking to reproduce in Irish this much-loved and much-translated work, a cult juvenile novel, sacred and inviolable as the Koran to Potter fans around the world. And to a large extent the same holds true for Eoin Colfer's *Artemis Fowl*, just published in Irish this month. The wonderful thing is that so many people seem really fascinated by the translation process.

Theorists would love to know what goes on in a translator's head in the act of translation. And so would I. All kinds of things go on. Things the translator isn't even aware of. I'd say translation is about choices, about making suitable choices. People ask about words, but I find it's not so much the words – it's the sentences, getting the thing to hang properly when you've decided on the words. And you wouldn't believe the rewriting that goes on. Everything is fluid till the end. As someone said, 'a translation is never finished, it is just abandoned'.

People are especially interested in the handling of names in the Harry Potter book. However, that question was largely settled for me by the direction that names of main characters (including cats, dogs, centaurs, dragons, owls) were to remain unchanged from English. The game of *Quidditch* was likewise to be retained, though I got away with Irish terms for the players, balls, etc. Ghosts, gadgets and such could be rendered in Irish. And so the Fat Friar (a ghost) became an *Bráthair Beathaithe* ('Ramhar' wouldn't alliterate), the Bloody Baron acquired an alliterative prefix as an *Barún Bithfhuilteach*, and *Nearly Headless Nick* became *Clás Cloigeann-ar-Éigean* (Almost-Headed Clás – Clás

being a short form of Nicholas). All that study of alliteration in Early Irish prose finally pays off. The 'Put-Outer' (a sort of reverse cigarette-lighter) became an *Cuir-Astóir* (with echoes of lastóir 'a lighter') and the *Remembrall* – a ball to remind you that you've forgotten something – a disappointingly mundane *Uile-Chuimhneoir*.

...Theorists would love to know what goes on in a translator's head in the act of translation. And so would I.

And then there are the various categories of magical persons, titles of school texts, magic ingredients, and spells. And songs. Is it too much to hope somebody will notice the (imperfect) assonance in all songs? The same holds for *Artemis Fowl*. Please note the assonances (so not-English rhyme scheme). Artemis is unlike Harry. Harry is a goodie, Artemis a baddie (essentially). But it's not just Artemis; the whole translation is tougher. 'Diehard with fairies' sums it up. The language is so smart and slangy. One occasionally needs terms like *peantatól sóidiam* and more high-tech stuff than Harry Potter could shake a wand at, but next minute one gets to use traditional Irish like *Tuatha Dé Danann* and *lios* and *sián*, and to decide a certain fairy belongs to the *ginid* class, and to avoid the word *sióg*... And the imaginative possibilities of Irish names and surnames is just incredible.

Do I ever regret choices I've made in translations? I think everybody does, a little. But regret translating Harry and Artemis? Never.

Máire Nic Mhaoláin is a Lecturer in the School of Applied Language and Intercultural Studies.

■ Conference Report: 'Whys and Hows of Retranslating the Classics'

MICHAEL HENRY HEIM: 'WHYS AND HOWS OF RETRANSLATING THE CLASSICS'; TCD, DUBLIN. MARCH 1ST 2006.

Notice of the event described the speaker as follows: "Michael Henry Heim is one of the most highly accomplished and respected literary translators in the US. He renders prose and drama for print and stage from seven languages into English. His most recent award is the 2005 Helen and Kurt Wolff Translator's

Prize for his translation of Thomas Mann's *Death in Venice*".

Summary of his talk

Heim commenced by firstly stating that he was not going to pitch his talk around Translation Studies. He acknowledged that quite a body of literature had grown up around this but it was not what he did.

To start, he related how he had "come" to translation. An article in the New York Times reviewing a translation of a work by Chekov had caught his eye, and the remarks were critical. The article was by Karpinsky a Russian scholar. Subsequently, he met Karpinsky and collaborated with him on a translation of *The Seagull* and other Chekov plays: *Uncle Vanya* and *The Three Sisters*.

When he explained how he worked with Karpinsky he said:

"EACH DAY AT ELEVEN THE SUN ROSE AND SO DID I".

The technique that worked for them was: each day he would present to Karpinsky what he had translated. He would read it aloud in English and Karpinsky would read it from his book (following him) in Russian. They would discuss the merits/demerits of the translation. At the end of the year they both conceded that they had learnt a considerable amount about each other's culture.

When he had just graduated he was told not to attempt Mann as it was too difficult.

Heim then gave some background on how translations are used in the world of theatre. In the US, the custom is for translators (for the stage) to be asked to "do a literal". The producer and others then have free rein to use the translation to produce a play for the stage. For the Chekhov plays he agreed to do this, and went along to the watch rehearsals. He bitterly regretted having agreed, because, as he said, he had made the language so natural that the actors slouched around and used their natural idiom. This was not being faithful to Chekhov, he felt, but it convinced him that this was the best way to translate. The method of "Read aloud" is very useful because if an actor stumbled, it was a sign (to him) that the translation had failed. Also the rhythm the prosody and euphony of the language were crucial.

In *The Seagull* a very close reading of the play lead him to think that this was a feminist play and it was, therefore, crucial to convey this in the language. At the start, the character Nina, is a lowly actress for whom the son writes a play. His mother scoffs and jeers at her son for this achievement and he rapidly sinks into gloom. So, at the start Nina is down and the son is up. At the end the reverse is true. This has to be conveyed in the language.

In cultural background terms, he was also consulted about what a “syemst”, was and he would explain this to the actors, as it was important in *The Three Sisters* to understand what this meant when their brother was a member of such a council.

He also voice coached the actors on pronunciation of the difficult (to them) Russian names in order that the stress would fall correctly on the names. He pointed the actor/actresses in the direction of reading the translation of the work rather than simply learning off their own individual part. As far as translating older versus new works, in principle, he would prefer to translate a new work as this would give the work a chance, but in the case of Chekhov, he felt a new translation (once the book is in the public domain) can enhance the work.

Next, he turned to how a publisher approached him to translate *Death in Venice* by Thomas Mann. When he had just graduated he was told not to attempt Mann as it was too difficult.

However, a publisher asked him to read the various published translations (one by an academic). Having read them, he decided that the academic one had been over “Manned” in the translation and he felt that he would be able to focus more on what Mann had intended.

To illustrate one of the difficulties he had encountered, in one section of the German prose he told how he was aware that the rhythm was a dactyl hexameter which mimicked Homeric verse. He used the same rhythm when he translated it to English, and only had to drop to a trochee in one section. In this way the reader would get the feel of the shift from prose to poetry in that section. In another work (set on a ship) he had translated the German *kiste und bunge* as “bundles and boxes” which produced unwanted alliteration. He then rechecked the word *kiste* and discovered that it could be replaced by crates – given the maritime setting, and this gave the same sounds as in German; crates and bundles. So euphony is important (hence the read aloud advice). The prosody of the text is important.

Other aspects of his translation work were also mentioned. The phenomenon of mid Atlantic/ international English interested him and he had devised word lists of UK/US English.

As an inspiration to translators he praised Gregory Rabassa’s *Memoir, If this be treason*. Rabassa is one of the greatest living translators, having translated Garcia Marquez and other Latin American Spanish writers. He also recommended: “*Why read the Classics- Uses of Literature*”.

With regard to puns, and the challenge of translating them, he mischievously told how in one story about the Russian secret service there was a bee, and it was very intelligent bee. So, he was racking his brains trying to think how to convey the notion of an intelligent bee, when he hit upon: It was a *KGB*.

The problem of conveying dialect successfully was raised and he described how one translator had used different ways to convey the dialect of the Cossacks (White Russians) within the Russian language. The phrase ‘top of the morning’ was chosen to set the group apart from the main Russian speakers. The audience informed him that no Irish person uses this phrase, and that it is considered to be stage “Oirish”.

The speaker discussed the difficulties associated with depicting different speech patterns of various characters. He had some success, apparently, with three generations of Russian speakers, by dividing them into: stay-at-home, educated-at-home or educated-away from home.

■ Next Issue of the ITIA Bulletin

The next issue of the ITIA Bulletin will be out in August 2006. If you have any contributions, suggestions or scandals that you would like to share with over 950 subscribers worldwide, send them to Elizabeth Hayes at [elizabeth.hayes7\(a\)mail.dcu.ie](mailto:elizabeth.hayes7(a)mail.dcu.ie).

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He was dissatisfied with the way his early translation was adapted for the stage, because the actors followed the adaptation and this, to him, seemed to betray the original.

Miriam Lee

■ FIT Literary Translation Committee Report

The FIT Literary Translation Committee met at the Ambassade Royale de Norvège, Paris, France on Tuesday 2nd May 2006, and on Wednesday 3rd May 2006.

Present:

Ellinor Kolstad, NO, Chairperson; Lynn Hoggard, ALTA; Peter Bush, TA; Miriam Lee, ITIA; Luise von Flotow, LTAC; Kathrin Razum, VdÜ Verband; Beki Haleva, Turkish Translation Association and Lotta Toivanen, SKTL.

Plan: To organize a 1/2-day program at the Frankfurt Book Fair either on October 13th or October 14th, 2007 (these being the last two days of the Fair, when events are open to the general public). Catalonia is the Guest of Honour at the 2007 Book Fair, and the plan is to hold the filit event in the tent which is a hub spinning the audience off in many directions.

Programme: The first part of the Frankfurt literary translation program will take as its point of departure several quotations from Dan Brown's *Da Vinci Code*, choosing lines that illustrate tricky or controversial translation issues (e.g., dialogue, sexuality, allegedly heretical religious positions, oaths and/or obscenities). Several German translators will be given short quotes from the novel in English and asked to translate them into German (translators may have access to these lines prior to the event). The translations will then be briefly discussed in terms of how each translator as artist and craftsman addressed the translation issues. Several authors who are frequently translated will be asked to participate in a panel during this session that will deal with issues concerning the relationship between translators and their authors.

The public will be encouraged to contribute to the discussion during this approximately 45-minute activity.

The second part of the program, which will be interspersed throughout the four hours of the literary

translation event (particularly during transition times between the three other main parts of the program), will be a *Guess the Translation* contest, in which short excerpts from great literary works from around the world will be read in their original languages (or performed by students as dramatic illustrators in costume or partial costume), followed by an audience-query and a small prize for each correct answer. Quotations from literary works around the world will be emphasized. After answers are given, the German translation for the passage will be read.

The third part of the program will be a broad look (in German) at the facts and figures concerning the practice of literary translation, including (where available) what publishers, authors, and translators earn from such blockbuster publications as *Da Vinci Code*, what they earn in less lucrative publication efforts, the percentages of translations published relative to the total number of books published in various countries (e.g., 80% of books published in Norway are translations, whereas only 3% of books published in England are translations), the complexity and variety of translation fees and contracts, and other related information. A German speaker of wit and strong public presence will be hired to make this presentation, which may be scripted by FIT literary translators

The fourth part of the program will highlight the translation connection between Catalan and French literature from Quebec. The discussion should illustrate the five goals set at the meeting in May and will feature issues touching on copyright and the rights of translators. A person extremely familiar with the issues involved in Catalan and Quebec literary translation will be asked to make this presentation.

Various writers already contacted: John Irving, Marius Serra I Roig.

Place: Frankfurt Book Fair 2007.

Contacts: Chair: Ellinor Kolstad
ellinor.kolstad(a)c2i.net
Upcoming Chair Lynn Hoggard: lynn.hoggard(a)mwsu.edu or Miriam Lee e: translation(a)eircom.net

Miriam Lee

■ Conferences, Calls & Courses

Association of Translation Companies 30 Year Anniversary Conference Thursday 21st September 2006, School of Oriental & African Studies University of London

- ◆ 9.30 - 10.00 Registration and coffee
- ◆ 10.00 - 10.05 Introduction for the day. *Liz Robertson, Chairman-elect Association of Translation Companies*
- ◆ 10.05 - 10.35 A global review of the translation market place. *Renato S Benitatto, Founder Common Sense Advisory*
- ◆ 10.35 - 11.00 Growing a translation business from zero to international player. *Sarah Schuh, General Manager, Aquent*
- ◆ 11.00 - 11.25 Exploiting the Internet to develop a virtual translation company. *Jack Waley-Cohen, Operations Director, Lingo24*
- ◆ 11.25 - 11.35 Panel discussion and questions
- ◆ 11.35 - 11.50 Mid morning coffee break / Exhibition & Translators' Wall of Fame and networking
- ◆ 11.50 - 12.15 On your marks get set GO! What can the London and UK translation community learn from Athens when the Olympics come to town? *Penny Marinou, President Hellenic Association of Translation Companies & CEO Litterae, Athens*
- ◆ 12.15 - 12.20 Questions
- ◆ 12.20 - 12.45 Developing the role of the translation project manager. *Claire Ingram, Production Director, Wordbank*
- ◆ 12.45 - 1.10 Developing tomorrow's project managers - academic learning meets work-base practice. *Chus Fernandez, Salford University*
- ◆ 1.10 - 1.15 Panel discussion
- ◆ 1.15 - 2.15 Lunch, Exhibition and Translators' Wall of Fame and networking
- ◆ 2.15 - 3.00 Parallel workshops
- ◆ 3.00 - 3.15 Tea break/Exhibition and Translators' Wall of Fame and networking
- ◆ 3.15 - 3.40 The customer is King (or Queen)! The secret of developing successful client-translation provider relationships - from the customer and TC perspectives *Carolyn Burgess, CEO, EITI and Rose Thompson, CancerBacup*
- ◆ 3.40 - 3.45 Questions
- ◆ 3.45 - 4.10 Taking advantage of new emerging Asian language markets and winning business. *Don Shin, CEO, 1-STOP Translation USA*
- ◆ 4.10 - 4.15 Questions
- ◆ 4.15 - 4.30 Round up from the day and conclusion

All ITIA members will be most welcome to attend at the ATC member discount rate. They should simply mark on their booking form that they are members of the association.

This programme may be subject to change. Delegates will be informed, wherever possible in advance, should changes be necessary

Aristotle University of Thessaloniki - Faculty of Philosophy
1st Meeting of Young Researchers in Translation Studies

CALL FOR PAPERS

The Interdepartmental Postgraduate Programme of Studies in Translation and Interpretation, Faculty of Philosophy, A.U.TH., in cooperation with the Department of Translation and Intercultural Studies, School of English and the Department of Translation, School of French, organizes a colloquium on 2nd and 3rd November 2006 on the topic of:

«Translation Studies and Research in Greece»

The colloquium attempts to gather young Greek researchers (postgraduate students who have completed their MA dissertation, PhD candidates, young PhD holders) active in the scientific field of Translation Studies. The aim of the meeting is to provide a forum for the exchange of ideas as well as to map current research activity in this particular area.

Those interested in submitting a paper are kindly requested to submit an abstract of approximately 200 words in Word format to one of the following e-mail addresses:

eloupaki@frl.auth.gr
simgram@frl.auth.gr

Working language: Greek

Timetable:

30th August 2006: Deadline for submission of abstracts

30th September 2006: Replies sent to participants

Address:

Aristotle University of Thessaloniki
School of French Language and Literature
Department of Translation
1st Meeting of Young Researchers in Translation Studies
GR-541 24, Thessaloniki
Tel. No.: 2310 99.75.12, 2310 99.75.28
Fax No.: 2310 99.75.29

Provisions have been made toward publication of the Proceedings of the Meeting

The Eighth International Forum Interpreting and Translating at Court and for Public Authorities

Winterthur, Switzerland. November 3rd - 5th 2006.

“Interpreting and Translation – Continuing Education, Theory and Practice”

CALL FOR PAPERS

Every two years the FIT Committee for Court Interpreting and Legal Translation organises a congress for interpreters working at court and for public authorities. The host this year will be the Institute of Translation and Interpreting at the Zurich University of Applied Sciences Winterthur. The theme of the conference is language services as part of multilingual communication.

Since the 20th century the need for interpretation has dramatically increased. In particular, public authorities, courts, hospitals, psychiatric clinics and schools have recourse to the services of interpreters. Many of these interpreters, often migrants, have no idea of a precisely defined job description, nor have they been specifically trained. It is the task of professional associations to address the subject of standards to meet these new requirements for interpretation in international communication.

The congress (3rd - 5th November 2006) will provide insight into the work of practitioners, researchers and teachers. Experts from various countries (including Austria, Belgium, Denmark, Finland, Germany, Japan and Switzerland etc.) will report on their work. We look forward to welcoming you to Winterthur. For further details consult:

<http://forum-zuerich.ais-oeg.com/>.



■ Contacting The ITIA

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ITIA BULLETIN

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■ ITIA Resources for Translators

The *Irish Translators' & Interpreters' Association* has compiled a series of useful information leaflets for translators and interpreters - both members and non-members alike. These leaflets are available from the ITIA website at www.translatorsassociation.ie.

- ◆ *The Translation Profession*
- ◆ *Joining the ITIA*
- ◆ *Ordinary Membership Application*
- ◆ *Professional Membership Application*
- ◆ *Database Entry*
- ◆ *Code of Practice*
- ◆ *Background Information*
- ◆ *Translation Services in Ireland*
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