



**Irish Translators' and Interpreters' Association**  
*Cumann Aistritheoirí agus Teangairí na hÉireann*

# ITIA Bulletin

**October 2013**

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

| Tel.: +353-1-8721302 | Fax: +353-1-8726282 |  
| Email : [itiasecretary@eircom.net](mailto:itiasecretary@eircom.net) | Web: [www.translatorsassociation.ie](http://www.translatorsassociation.ie) |

## Editorial

In the interests of variety, this edition of the Bulletin is going to focus, in the main, on the good news translator and interpreter stories - yes, indeed there actually are some! - that we have spotted over the last number of months. This, conveniently, allows us to believe that somewhere, somehow, some people hold us and our hard earned, finely honed skills in high esteem. We hope that this will encourage you to continue in this unique profession or ours and not demur in educating clients as to our true value - and that it comes at a price! We have also included more first-hand material - an insider survey, an opinion piece and a lovely memoir to our recently deceased Nobel Laureate poet.

And just to prove that we certainly do appreciate and



Honorary Member of ITIA Giuliana Zeuli with outgoing ITIA Chairperson Máire Nic Mhaolain.

recognize our own, one of the really good bits of news is that our esteemed member, and former chair, Giuliana Zeuli, was recently conferred with honorary membership by the ITIA.

How else can we honour the Italian translator of Roddy Doyle, Ellis Dillon and Catherine Dunne!

On the theme of recognition, the co-editors of this Bulletin and all the officers of the ITIA would like to take the opportunity to sincerely thank our outgoing Chairperson, Máire Nic Mhaolain for all her time, work and gentle humour in representing the ITIA and also to welcome in the new Chairperson, Dr. Mary Phelan, no doubt already known to many of our members.

The ITIA Xmas party will be held on 6<sup>th</sup> December 2013 at the Writers' Centre and we would welcome meeting all our members to exchange multi-lingual season's greetings.

Anne Larchet  
Co-Editor

## Word for Word: Losing out on access to translations

I recently attended a translation slam. Two literary translators were given the same text (a smidgen of Proust) to work on. We voyeurs in the audience were supplied with the original and the translators' versions. A riveting discussion followed about translation choices. What a fascinating experience, and how difficult and time-consuming is the work of literary translators. They don't just translate words but make choices about tone and register, about how faithful to remain to the original or whether to update references. There was a long discussion about whether to render a *fiacre* as a cab or a

hackney car. They are often underpaid and undervalued; the good ones are highly skilled and creative. Most supplement their income with more pedestrian translation or other work.

The event on Discover Research Day was supported by the Centre for Literary Translation, a partnership between TCD's school of languages, literatures and cultural studies and Ireland Literature Exchange. The latter gives grants to foreign publishers to commission translations of work by Irish writers. As a result, speakers of 50 languages have read Irish writing in translation. They do invaluable work with shrinking funds. But for us to get access to work not written in English we are dependent on the few English-language publishers that specialise in this work, bookshops or esuppliers to stock them and reviewers and marketers to draw attention to them.

The book section of *Le Monde* recently devoted two pages to a writer I had never heard of. My appetite was whetted by the fascinating interview, and when I read the superlative review of his most recent novel, *Jo Confesso*, I went in search of his work. The problem is, he is Catalan, and hardly any of his work has been translated into English. Jaume Cabré, the winner of many literary prizes, is a prolific writer. He has been translated into French, Spanish, Italian, German, Dutch, Norwegian, Greek, Slovenian, Croatian, Hungarian, Romanian, Albanian and more. But only one book made it into English, nine years after first publication.

European bookshops are full of books translated from English, but the traffic seems much lighter in the other direction. I gather that in Britain the appetite for work in translation is increasing, however, which is heartening. Few Irish publishers have chosen to commission translations. Economies of scale may make it difficult. Reading well-translated fiction from other countries can often do far more than politics and diplomacy to increase our understanding of what makes others tick.

Doireann Ní Bhriain  
Original source: <http://tinyurl.com/nnpko98>

## Irish Novelist Catherine Dunne wins Boccaccio International Prize

Catherine Dunne, a novelist from Dublin has received the Boccaccio International Prize for Fiction for her novel *The Things we Know Now* (Macmillan) in an award ceremony in Florence on the 14th of September.

The prize is in honour of the great Italian novelist, poet and humanist Giovanni Boccaccio. This year celebrates the 700th anniversary of his birth in Certaldo Alto, Florence in 1313. Previous winners of the prize have included Vikram Seth, Mark Haddon, Muriel Spark, Luis Sepúlveda, Ismael Kadaré, Kamila Shamsie, and Lars Gustafsson.

*European bookshops are full of books translated from English, but the traffic seems much lighter in the other direction.*

Catherine is the author of nine critically acclaimed novels including *Missing Julia*, *Something Like Love* and *At a Time Like This*. Her novels, dealing with universal themes such as loss, friendship, secrecy, friendship and now suicide have also had a huge popular appeal and are particularly popular in Italy.

Having chosen her novel for the International Prize (there are also prizes for best Italian novel and for journalism) The Boccaccio Literary Society said of her novel: 'In her imaginative exploration of the most painful grief that anyone can endure – the loss of a child through suicide – Dunne excavates the subtleties of both the inexplicable and the unspeakable. She illuminates that lack of understanding and awareness that can

inhabit even the strongest and closest of our human relationships.'

In a recent interview for [writing.ie](http://writing.ie) Catherine explains that, although the topic of teenage bullying and suicide has been very much to the forefront of the media in recent months, her novel was not written in direct response to that but rather came from her many years of experience teaching. Her aim was to explore how such tragic and sudden events can transpire but also to add a hopeful note to her own treatment of this difficult theme.

Dunne strongly believes that the canon of fiction should include the perspectives of women, the depiction of strong female characters and the smaller canvas of ordinary lives. She is strongly vocal against trivialising fiction with a more feminine and sometimes domestic focus. Catherine believes that "the power of fiction is to illustrate the texture of people's lives," and that the "everyday is extraordinary."

Catherine Dunne caused a literary and social media stir when she announced that she would donate a fifth of the €5,000 cash prize to her literary translator, Ada Arduini. The IMPAC award in Ireland makes a 25% of the prize money award to the translator. As well as fiction Catherine Dunne has also written about Irish emigration in *An Unconsidered People: The Irish in Sixties London*.

*The Things We Know Now* published by Guanda last November under the title *Quel Che Ora Sappiamo*, has become an instant bestseller. It will be published in paperback in Ireland on 26th September.

Catherine Dunne recently spoke in depth on [writing.ie](http://writing.ie) to Eleanor Fitzsimmons about *The Things We Know Now* and also on her writing process .

*The Stinging Fly* recently released a translation issue including translated fiction and discussion on the issues surrounding foreign translation.

## MEMOIR: Séamus Heaney R.I.P.

The officers and members of the Irish Translators' and Interpreters' Association deeply regret the passing of Seamus Heaney — poet extraordinary, educator, quintessential Bellaghy man of international standing, and Honorary Member of ITIA since the year 2000. Many tributes have been paid to Séamus, and these few lines are only a brief acknowledgement of the kindly man who once walked among us and now no more.

However, as one whose memory of the distinguished Nobel Laureate goes back a long time, I may be forgiven for adding a personal note. Séamus was a contemporary of mine at Queen's University Belfast back in the 1960's, though slightly ahead of me. It was his brother Pat that I knew better, as we were both in the 'special' Latin class which met in what was grandly termed the Greek Room. This was actually because it was used by the Greek students, of whom I wasn't one.

Anyway, it wasn't long before the existence of Pat's brother came to my notice. A friend announced one day that she had just met at some do the most amazing guy. He was Seamus Heaney, Pat's brother, and a poet. My friend had a weakness for poets, so the rest of us took this with a pinch of salt. Still, we noted this guy around the place, quiet-spoken, unpretentious. But a poet? My friend persisted. One night she even dragged me along to an unforgettable poetry session at the flat of Philip Hobsbaum, then lecturer in English at QUB, and mentor of poets. I can't recall exactly who was there, but the cast included Heaney, another talented Derry man called Paddy Lynch, and a Belfast man called Daniel McGee. We were the only females, and nobody seemed to know why we were there. We didn't even do English. We were served bad coffee in jam jars. That I do recall.

We were the only females, and nobody seemed to know why we were there. The publication later of *Death of a Naturalist* vindicated my friend's theory that this was a poet. With a proprietary eye we observed his progress over the years, and I was delighted when the ITIA

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Original source: <http://tinyurl.com/ncf5jvr>

decided in 2000 to offer Honorary Membership to Seamus Heaney in recognition of his translation work, taking into account *Sweeney Astray*, as well as other translations. I was to introduce a second Honorary Member, Mícheál Ó Cearúil, at the same event. My introduction was in Irish, and when I resumed my seat who should be seated next to me but Séamus Heaney. I decided not to lionise him, with so many literary figures present. But with typical courtesy he remarked on my clear Irish, saying that was the first time he had understood the Irish being spoken in Dublin! And why wouldn't he understand my Irish? I was at QUB. *Et in arcadia ego*. I didn't mention the coffee.

*Requiescat in pace.*

Máire Nic Mhaoláin  
Chairperson ITIA

## Ergonomic Issues at the Professional Translation Workplace

Some time ago, a request was sent via the ITIA for freelance translators working in Ireland to respond to a survey on ergonomics in the translator's workplace. This article reports on some of the findings from that survey, coupled with those from a parallel project conducted in Switzerland. We recently presented our joint findings at the Brazilian Translator's Conference, ABRAPT, which was held in Florianópolis in September of this year.

The ZHAW received funding from the Swiss government for a research project to investigate the development of translation competence by comparing the practices of translation students with those of professional translators.

One of the findings that emerged from that project was that the ergonomics of the translation workplace should be examined more closely. The professionals taking part in that study were all staff translators, i.e. fully employed by a translation agency and working from their offices. We thought it might be useful to do a comparison

between staff translators and freelance translators, hence the decision to carry out the survey of freelancers in Ireland. Although the response rate from freelancers was relatively low, the responses were interesting, as were the contrasts, and we are very grateful to those who took the time to answer the survey.

### Why ergonomics?

When we hear the term 'ergonomics', most people probably think immediately of suitable office chairs, sitting position, eye levels *vis-a-vis* computer monitors, repetitive strain syndrome, and so on. This is also what we first had in mind for our survey. However, according to the International Ergonomics Association, the concept of ergonomics also extends beyond the physical, to what we might term 'cognitive ergonomics', i.e. the mental processes (perception memory, reasoning, motor response) as they affect interactions among humans and other elements of a system, and also to 'organisational ergonomics' (the sociotechnical system, including organisational structures, policies, processes and so on). We were also interested in probing these aspects of ergonomics.

A reasonable question is: why should anyone be interested in this? As practising translators know, translation is a complex and demanding task and, in some domains, it has become even more complex and demanding with the use of computer-aided translation tools, quality assessment tools, machine translation, project management tools etc. Both of us have an interest in translation as a complex, human-computer interaction task, and in the cognitive aspects of those tasks, but we felt that it is necessary not to limit the field of enquiry to just the task itself, but to extend it to consider what is happening in the immediate environment in which translation takes place.

### What did the translators tell us?

The survey had 14 responses from translators working in one of the largest translation agencies in Switzerland (11 women and 3 men), who were aged between 26 and 65,

and 9 responses from freelancers living in Ireland (8 women and 1 man), also aged between 26 and 65. The responses were collected in November 2012 (Switzerland) and in April 2013 (Ireland); all responses were anonymous.

The questions on the survey were divided into three categories: Workspace, Hardware/Software and Sociotechnical (focusing mainly on health issues). In analysing the data, we coded responses according to three categories: (1) good practice; (2) warning signals; and (3) possibly problematic.

The questions asked about Workspace focused on aspects such as glare, air quality, ventilation, desk size, leg room, chair height and so on. In comparing the responses, we found that (unsurprisingly), the freelancers had more control over aspects such as air quality, but seemed to pay less attention to ergonomic aspects of furniture (e.g. desk space). The translation agency had obviously invested in ergonomically-appropriate furniture, but the staff translators identified problems with air quality and ventilation.

Questions on the use of hardware and software focused on the use of dual monitors, screen height, internet connectivity, CAT tool usage etc. A notable finding here was that no staff translators and very few of the freelancers used a second monitor. We found this surprising because (a) translation frequently involves the use of multiple software applications (word processor, CAT editor, glossary tool, web browser, email client) and it is quite tedious to switch between these on one monitor and (2) it is fairly normal these days for people working in 'screen-intensive tasks' (e.g. programming) to be supplied with two (or more) large monitors. While all of the staff translators used CAT tools, only 33% of the freelancers did. Obviously, CAT tools are not suitable for all types of translation, but we found this surprising nonetheless since we assumed that freelancers specialising in specific domains would make use of CAT tools, if only for their own benefit.

For the sociotechnical (organisational ergonomics) category, we posed questions on topics concerning feedback from clients, resources supplied by clients, client workflow efficiency, interruptions, relaxation space, and hourly breaks, to name just a few. Here, significant differences are notable between the two translator types – freelancers enjoy the freedom to take breaks, have relaxation spaces and are not frequently interrupted, whereas interruptions are common for the staff translators, they have very limited relaxation space and none take hourly breaks! On the other hand, the staff translators enjoy good communication with, and feedback from clients, but freelancers find client communication somewhat problematic.

Some general questions about health and well-being were followed with a number of specific questions about health. On a positive note, both groups reported being in good or very good health, and the majority take exercise for at least 2 hours per week. Nonetheless, all staff translators and 75% of the freelance group reported that their health was affected by work. In the previous 12 months, both groups reported being affected by time pressure, mental overload and stress. What was perhaps most interesting was that a much higher proportion of staff translators reported health issues compared to the freelancers when asked about, for example, burning eyes, headaches, concentration difficulties, and burnout.

As mentioned earlier, the groups were too small to make any generalisations, but we think that the trends are interesting. Our motivation for this research is to increase awareness of the complexity of both the physical and cognitive task that is translation and to try to understand the task in a more holistic manner. If we better understood ergonomic issues at the professional translation workplace, we could suggest mechanisms for support. This is especially important in a profession that has experienced increased technologisation and, arguably, increased complexity, over the last 20 years.

Sharon O'Brien, Dublin City University & Maureen Ehrensberger-Dow, Zurich University of Applied Sciences (ZHAW)

## Whats' Hot, What's Not

### What's NOT (hot)...

TD North Tipperary Noel Coonan's question to the Minister of Education and Skills if he will allow secondary school students translate official documents from English into Irish which would bring in revenue for the school!!

### ...Whats' HOT

Minister Ruairi Quinn's reply that 'official documents require extremely sophisticated translation by professional translators.' At last - real official appreciation!

## Liam Ó Rinn

Cothrom na míosa seo seachtó bliain ó shin ea a fuair Liam Ó Rinn (1886-1943) bás. Más eol d'Éinne cérbh é, is dóichí gur eol gurb eisean a chuir Gaeilge ar an Amhrán Náisiúnta. Ach fear ildánach a bhí ann ar an iliomad slí, agus ní hamháin ó thaobh an aistriúcháin de. Lena linn ghearr scríobh sé suas le 300 alt le haghaidh nuachtán, d'fhoghlaim sé sé theanga, scríobh sé leabhair, chum sé a chuid gearrscéalta féin, d'aistrigh sé ó theangacha iasachta go Gaeilge, bhí cáil air mar ealaíontóir, agus d'oibrigh sé i Rannóg an Aistriúcháin, mar a raibh sé ina phríomhaistritheoir tráth a cailleadh é. Ina cheann sin, bhí páirt mhór aige sna leasuithe a cuireadh i bhfeidhm ar litriú na Gaeilge san 40í.

Rugadh ar an mBaile Bocht i mBaile Átha Cliath é agus thart ar an mbliain 1907 fuair sé post le Conradh na Gaeilge, mar ar chaith sé trí bliana déag ag obair ann. Chuaigh sé sna hÓglaigh nuair a bunaíodh an chéad lá iad, agus fad is a bhí sé ag obair sa Chonradh théadh sé síos chun na seomraí folmha um thráthnóna chun a lámhach a chleachtadh. Rinne sé a chion féin san Éirí Amach in Ard-Oifig an Phoist, agus chaith seal i gcarcair ina dhiaidh. Tar éis Dhomhnach na Fola sa bhliain 1920

gabhadh arís é, cé nach raibh aon bhaint aige le cúrsaí na linne sin, agus chaith sé tamall i mBaile Coinnleora.

Ba léir go luath, áfach, cad leis a raibh a luí. Sna 1910í bhí aistriúchán leis á bhfoilsíú ar na nuachtáin, a raibh ábhair éagsúla iontu. Chuir sé Gaeilge ar leithéidí Tolstoy, Kropotkin, Phlatóin agus Mickiewicz, agus sa bhliain 1920 foilsíodh leabhar dá chuid gearrscéalta féin dar theideal *Cad ba dhóibair dó agus sgeulta eile*. Mheas an lucht critice go raibh sé ar feabhas, go háirithe mar gur suíodh na scéalta i mBaile Átha Cliath féin, rud a léirigh nár ghá i gcónaí cloí leis an nGaeltacht agus leis an saol inti srl chun próis fiúntach sa Ghaeilge a chumadh. Leabhar mór eile leis ba ea *Mo Chara Stiofán* a cuireadh amach sa bhliain 1939 i dtaobh a chaidrimh leis an scríbhneoir Stiofán Mac Enna, inar pléadh an iliomad ábhar duibheagánach i nGaeilge ghlé ghlinn shoiléir.

Chuaigh sé ag obair sa Rannóg sna 20í luatha, ach lean sé air ag aistriú leis. Chuir sé Gaeilge ar an nGearmánach Julius Roderich Benedix agus ar an Rúiseach Ivan Turgenev, agus thiontaigh sé roinnt de *Paradise Lost* le Milton go Gaeilge chomh maith. Is dealraitheach go raibh sé i mbun aistriúcháin ar *The Merchant of Venice* nuair a d'éag sé agus gur thug sé tráth faoi amhráin ó na ceoldrámaí le Gilbert and Sullivan a Ghaelú freisin.

Agus é ag obair san Oireachtas, bhí sé ar an bhfoireann a d'aistrigh Bunreacht an tSaorstáit, agus dúradh ina leith go raibh sé le fada ar aon duine amháin a bhféadfaí Acht nua a chur os a choinne agus a bheadh in ann é a aistriú ar an toirt. Ní ba dhéanaí roghnaigh de Valera é chun dul i mbun córas a cheapadh chun litriú na Gaeilge a shimpliú. Eisean a mhol an litir 'v' a thabhairt isteach le haghaidh focal iasachta, mar shampla beag, rud a bhí sé féin cleachtach air mar gur bhain sé úsáid aisti sna 20í i leagan amháin a rinne sé d'*Amhrán na bhFiann*. Aon uair a scríobhaimid nó a léimid Gaeilge sa lá atá inniu inn, tá iarrachtaí Uí Rinn le feiceáil os ár gcomhair amach.

Cailleadh Ó Rinn go fíoróg, agus scríobh de Valera féin ina thaobh go mbeadh cuimhne go deo ar Ó Rinn fad is a mhairfeadh an Ghaeilge. Ba chóir mar sin, ní hamháin, cuimhneamh air ó thaobh an Amhráin Náisiúnta de, ach mar fhear a rinne cion fathaigh ó thaobh na Gaeilge agus ó thaobh an aistriúcháin de chomh maith.

Mark Ó Fionnáin

Ollscoil Chaitliceach Lublin, an Pholainn

## Potty Mouths and Prurience

*Some Notes on Register in Interpreting and Translating*

Some time ago there was a Youtube video doing the rounds of Ryanair CEO Michael O’Leary responding, through a German-language interpreter, to a query regarding plans for a transatlantic service. Economy Class would be subsidised by a more expensive First Class option, where higher ticket prices would secure “beds and blow jobs”. Faced with the final phrase, the interpreter balked. The clash between O’Leary’s characteristically informal **style** and the discourse register expected in a formal German-language context proved an abyss too great for her to traverse, with no euphemisms coming immediately to mind. Much response to the video was critical of O’Leary, feeding in to the general malaise that has prevailed about Ryanair’s gung-ho style of corporate communications. Yet for those of us in the translation and interpreting communities to acknowledge the interpreter’s embarrassed silence as the sole appropriate response seems somewhat defeatist – was there really no way of bridging the gap in register between the two business cultures?

I was reminded of this scenario recently when the International Association of Professional Translators and Interpreters (IAPTI) posted a Guardian article on its Facebook page concerning the action taken by the Harris Academy in Upper Norwood, in declaring certain zones within the school to be slang-free, with words such as

‘coz’, ‘aint’ [sic, though many of the newspaper reports inserted the missing apostrophe], ‘like’, ‘bare’, ‘extra’, ‘innit’, ‘you woz’, and ‘we woz’, being banned, along with the starting of sentences with ‘basically’. Basically, while the initiative is defended in terms of “building the vocabulary of our students and giving them the skills they need to express themselves confidently and appropriately for a variety of audiences,” the absence of alternatives to the forbidden items leaves one with the impression that this is another (successful) headline-grabbing attempt to safeguard the language from the perceived threat to it posed by uncouth youth, while in the process currying favour with conservative adherents of back-to-basics education policies. Moreover, the list of *mots injustes* itself does not appear uncontentious – would a student risk punishment were she or he to say “I like school and I think we should have *extra* classes because with education cutbacks we’re being reduced to the *bare* minimum”? It appears presumptuous not merely with regard to speech patterns, but also regarding the topics students discuss, ignoring the potential for creativity in all language, and particularly informal spoken dialogue, that William Labov identified over forty years ago in his seminal book *Language in the Inner City*.

Responses to the initiative varied from those concerned with infringements of freedom of expression or the historically proven futility of this kind of prescriptiveness towards English, to others who praised it fulsomely for its concern with stopping the putative rot. (Interestingly, there was little comment on how the initiative would be enforced or the matter of staff allocation for the patrolling of errant wozzers.)

Returning to the matter of ‘rot’ however, several respondents perceived the initiative as one to protect English, in spite of the aims, stated by the school, to improve students ‘soft skills’ with a view to better preparing them for the workplace. While I would disapprove of the initiative in general terms, if it is this rather than publicity that is the school’s aim, then I

might sympathise to some degree only because ameliorating the range of verbal expression and sensitizing students to situationally appropriate language use have always been aims of language education.

Yet it is hard to see a strategy such as this achieving these aims: aside from the failure to present lexical alternatives to the forbidden words, the designation of 'zones' in which particular language is to be (not) used seems particularly self-defeating. If the problem is, as I suspect, not merely one of an absence of linguistic range, but also a failure to link particular language use to particular contexts, then creating artificial zones is not in itself going to develop students' capacities for recognising contexts. In the big, bad world, as Michael O'Leary's hapless interpreter noted, even the most clearly defined formal spaces of interaction can provide challenges to register and language use, often demanding sensitive linguistic negotiation skills from the language user.

Another example of this is the phenomenon encountered by many of us who have worked in language cultures where formality / informality is encoded with a *tu / vous* (T/V) distinction. There is the sometimes tacit misconception among native speakers of these languages that, because English has no T/V distinction, English language speakers are generally laid-back and informal. The reality is, of course, very different. As a lecturer in Poland, I found that while it could occasionally be challenging to get students to speak to me in English using my first name, according to how the norms of English currently prevail in a university in the UK or Ireland (though even these norms vary between different Anglophone regions), it could be far harder, once this was achieved, to raise students' awareness that this was *not* the same as speaking to someone in what in Polish would be a familiar ('*na ty*') register – calling me 'John' is not the same as calling me 'dude'. To disregard the signposting that certain words suggest for the use of register and to focus instead on how *situations themselves* determine tone and (in)formality is a particularly subtle socio-

linguistic skill. Moreover, it is one which the Harris Academy's initiative fails completely to grasp insofar as it creates artificial ready-made situations for students, rather than nurturing their own abilities to discern contexts of language use. As such, while as a strategy it might appear to the glee of the prescriptivists to be suitably draconian, in other ways it actually makes things too *easy* for learners and thus ineffective as a learning tool.

To return to the O'Leary example, the problem is not simply a potty-mouthed Irish CEO, nor straight-laced Teutonic, nor indeed any lexical shortcomings of the target language. If, as we have noted above, determining linguistic register is a matter of negotiation rather than of accepting one-size-fits-all language solutions, then the language mediator finds him or herself in the frontline of these negotiations. Whether O'Leary is culturally insensitive in his discourse or commercially wily in playing with the demotic is a matter the interpreter has little control over. For translator and interpreter trainers, however, the example illustrates the poverty of an exclusive reliance on assumed stock solutions for interpreting in business contexts and the kinds of role plays, ethical dilemmas and creative parlaying that has begun to enter the training of community interpreters (I'm thinking here of the situations provided in Brenda Cartwright's book *Encounters with Reality*) may equally have a role in training language mediators for business. Given that curricular initiatives in interpreter training have historically been determined hugely by perceived prestige of context (e.g. the early dominance of conference interpreting on university programmes, with community interpreting arriving only much later), this may pose challenges for educators. The key will be to see these challenges as not merely linguistic, but rather social and educational as well.

## 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
- Corporate
- 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** is available to translators and interpreters who are starting out on their careers and to those who do not work full-time as a translator or interpreter. Many members avail of Associate Membership until such time as they have acquired the requisite experience and/or qualifications to apply for Professional Membership. Associate Membership is also availed of by people with a professional interest in the professions of translation and interpreting (e.g. terminologists, translation/interpreting tutors etc.) and by those who have a general interest in these professions.

**Corporate Membership** is available to translation companies. As this category is currently under review, we are not accepting applications at the moment.

**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.

For further details and application forms, please see our website at <http://tinyurl.com/y65bgtb>

### New Associate Members of the ITIA Sept./Oct. 2013

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**JOANNA BANNON**

ENGLISH to and from POLISH

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**ORLA EGAN**

ENGLISH to and from POLISH

---

**GRÁINNE GAHAN**

ENGLISH from French, Spanish – commercial, HR, general

---

**ISEULT HARRINGTON GONZALEZ**

ENGLISH from Spanish, French

---

**CLARA LLAMAS-GÓMEZ**

SPANISH from English, French

---

**PADDY MCBRIDE**

IRISH from English

---

**LAURA MEIKLE**

ENGLISH to and from ROMANIAN – technical  
Interpreting

---

**LIA MORRISSEY ÁLVAREZ-OSSORIO**

ENGLISH from Spanish – general

---

**ATTILA NAGY-DOMOKOS**

ENGLISH to and from HUNGARIAN

---

**LAURA NOONAN**

ENGLISH from German

---

**GUGLIELMO SPERONE**

ITALIAN from English – medical, pharmaceutical, environmental,  
tourism, localization

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**ANETA WIKTORIA SYROTKIN**

ENGLISH to and from POLISH- literature  
Community interpreting

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**WALID TEFAL**

ARABIC to and from ENGLISH - general

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**CAROLINE TRUPTIL**

FRENCH from English

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**JENNIFER WONG**

ENGLISH from Chinese (Cantonese) - general

## Contacting the ITIA

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

**Address:** 19 Parnell Square, Dublin 1, Ireland  
**Telephone:** +353 87 6738386  
**Email:** [secretary@translatorsassociation.ie](mailto:secretary@translatorsassociation.ie)  
**Web:** [www.translatorsassociation.ie](http://www.translatorsassociation.ie)

### ITIA Bulletin

**Co-Editors:** Adam Brozynski | Anne Larchet [theitiabulletin@gmail.com](mailto:theitiabulletin@gmail.com) |  
**Layout:** Jody Byrne

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