



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

ITIA Bulletin

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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 last issue of the Bulletin in 2018 comes after our AGM in October which was preceded by an extremely interesting talk on machine translation, with the ever-threatening machine v translator debate to the fore. Although many advances have been made, particularly in ANNs (artificial neural networks), it appears we don't need to shut up shop just yet – just partner ourselves with AI.

The AGM brought comings and goings to the Executive Committee - we are sorry to say goodbye to Miriam Watchorn who over her years of service on the Committee acted as both Honorary Treasurer and Honorary Secretary. Also leaving is Ilaria Furlan, who was our advisor on all things Italian. Many thanks to them both for all their time and best wishes for the future.

The new faces will be Rachel McNicholl, Elaine Jennings and Sarah Berthaud. A mini bio on all included.

A motion was put to the AGM to no longer offer the affiliate membership category and this was carried. This fits in with ITIA long-term aims of promoting the highest standards and professionalisation. Current affiliate members' membership will run until next May. All our CPD events and access to our website, including the Bulletin and Translation Ireland, are still available to anyone with an interest in translation and interpreting.

For a seasonal Slavic twist, two of our article contributors are Russian speakers and translators, Dr Sarah Smyth and Miquel Cabal Guarro - really worth the read.

Our Xmas party will be held on 7th December at

7 pm at the IWC. It would be great to meet up with all our members, new and not-so-new.

As always, all welcome!

Anne Larchet, Editor

Dr Sarah Smyth, founding and now outgoing Director of the Trinity Centre for Literary and Cultural Translation and Associate Professor in Trinity's Department of Russian and Slavonic Studies, kindly agreed to fill in Bulletin readers on her story with the Centre from the beginning.

The story behind The Centre for Literary and Cultural Translation

Q. Can you tell us about the history of the Centre - its genesis, purpose, aims, objectives, when, where, who, etc ?

A. The Trinity Centre for Literary Translation was launched in Trinity College Dublin in 2012/2013 as a partnership of three organizations and was established in its dedicated premises in Fenian Street in 2016. The three parties are Dalkey Archive Press, Literature Ireland and the School of Languages, Literatures and Cultural Studies (TCD).

The 36 Fenian Street premises contains office/work space for the three partners, a common room for students on the MPhil in Literary Translation and a Boardroom for meetings and outreach activities. The Centre's activities are normally based in this space, but the Centre also has access to the facilities on the main TCD campus.

The Centre was first conceived when I was Head

of School and Provost Hegarty set up a working party to see how College could improve and maximise its collaboration with national and international cultural agencies and industries. During endless meetings and brainstorming sessions I developed very good working relations with Gerry Dawe, the then Director of the Oscar Wilde Centre for Irish Writing. This collaboration led to the articulation of an ambitious plan to establish an outward-looking shop-window for the School of Languages, Literatures and Cultural Studies. The idea of the Centre for Literary Translation, as it was then called, was born. As luck would have it, Provost Prendergast looked upon this fledgling idea with considerable enthusiasm and was actively instrumental in promoting it. It was then just a question of capitalising on opportunities as they arose, keeping an eye on the end game and slowly but surely pushing forward with the help and support of colleagues in the School.

The concept: As a small country in a big world, Ireland has always been connected to bigger spaces, through emigration, trade and cultural influences. Modern Ireland has become a crossing-point, a host to many cultures. The Trinity Centre for Literary Translation was conceived of as a new part of this process. Its staff and students would form a dynamic strand in the business of mutual understanding across the globe.

So, the mission of the Trinity Centre for Literary Translation is to develop, promote and support literary translation in Ireland. The Centre supports three main areas of activity:

1. Education and outreach
2. Publications: research and translations
3. Community building and connectivity.

For the School of Languages, Literatures and Cultural Studies the Centre provides a shop-front for one aspect of its activities, a supportive and stimulating working environment for students on the MPhil in Literary Translation, a space in which

to consolidate and develop relations with the cultural agencies of the Embassies associated with the languages taught in the School and a supportive environment for visiting researchers of and practitioners of literary translation.

For TCD, the Centre positions College as a centre for research-led education and creative arts practice and advances TCD's collaborative ethos by developing strategic partnerships with cultural institutions and industries.

In terms of Civic engagement and outreach, it builds on TCD's national and international reputation by increasing the number of public events showcasing literature and translation.

Its aims are to:

- Promote literary translation from and into languages of Ireland
- Establish a network of partners nationally and internationally
- Bridge the divide between the theory and practice of literary translation
- Become a meeting place for cultural exchange
- Develop as a focal point for life-long learning (for specialists and non-specialist, young and old)
- Offer quality experience to new and existing audiences

Q. How it is run – how/why programmes are devised, people chosen to give talks, workshops?

A. Since its inception the programme of events has been constructed in part by happenstance and in part by design. We have tried to build a calendar of regular events (the monthly book club, the annual translation slam, contribution to Culture Night, celebration of the Chinese New Year, Czech-Irish literary encounters and conference); but we are always open to chance visits and opportunities which present themselves when least expected. We are open to co-hosting events with partner organisations,

colleagues from the School or any body (or anybody) who might suggest an event which is consistent with and enhances our mission.

The Literary Translator in Residence programme.

Every year the Centre hosts a literary translator on a 4-month residential bursary. The bursary is awarded to a practising literary translator of established track record who is translating a work of contemporary Irish literature. The holder of the post divides their time between working with the students on the MPhil in Literary Translation on the one hand and, on the other hand, working on a translation, meeting with authors, carrying out research in Irish libraries and generally immersing themselves in the cultural, linguistic and artistic environment of contemporary Irish literature. This bursary programme is co-funded by Literature Ireland.

The following table charts the country of origin of literary translators to date:

Year	Country	Translator in Residence
2010 - 2011	Russian Federation	Vladimir Babkov
2011-2012	China	Jian Lu Jianing Zhou
2012-2013	Brazil	Guilherme da Silva Braga
2013-2014	China	Huiyi Bao
2014-2015	Turkey	Fuat Sevimay
2015-2016	Argentina	Matias Battiston
2017	Brazil	Debora Landsberg
2018	China	Yiming Jin
2019	Japan	
2020	Europe (German language)	

Q. Can you tell us about your role in the Centre – particularly as you are passing on the baton to Michael Cronin.

A. I am immensely proud of what I have achieved and mindful of all that still needs to be done. I

believe I have passed on the baton at just the right time — the building has been built, the roots of the Centre’s partnerships have been planted, the first Strategic plan has been published, we have appointed a Centre Administrator. There is a road map; we are up and running. The energy to sustain this and to tweak the direction in which the Centre now heads needs no longer to be mine.

I thought I might find it hard to let go, or might wish to continue shaping the Centre’s future in line with my vision. But I don’t. Michael’s vision is broader, more ambitious and because of his track record to date, I am confident that the Centre will thrive under his leadership. My role now – I am happy to say – is that of engaged participant without any responsibility.

Q. Were you the first director?

A. Yes, I was the first director.

I believe I have passed on the baton at just the right time — the building has been built, the roots of the Centre’s partnerships have been planted, the first Strategic plan has been published, we have appointed a Centre Administrator. There is a road map; we are up and running.

Q. Could you fill us in on your background in Trinity, particularly studying and teaching Russian, and other Slavonic languages.

A. By the time I retire I will have spent ¾ of my working life in what was originally the Department of Russian and what later became the Department of Russian and Slavonic Studies in Trinity. The only Slavonic language I speak and teach is Russian. My other colleagues in the Department have ventured into other Slavonic languages, I have stayed within the comfort zone of Russian. Having said that, I have always been acutely aware that knowledge of one Slavonic language opens the door onto others and am delighted that we have been able to offer students the opportunity of studying one or many Slavonic

languages.

The Department has been a modest beacon in Ireland, illuminating the languages and cultures of Central and Eastern Europe and making them available to undergraduates and extramural students alike. This has been made possible by the generous contributions of a number of Embassies, to whom we are very grateful.

I chose Russian when I was at school. I was in a French lycée; I reached 4^{ième} and was invited to pick one of German, Italian, Spanish or Russian. Because I had proved myself a reasonably talented language learner (this assessment was made on the basis of my mastery of Latin), the school gently nudged myself and a few others into what would otherwise have been an unsustainable Russian group. I was open to being nudged. I liked the thought of learning a new alphabet; I thought Spanish and Italian would probably be too close to Latin & French to present a real challenge; I felt no desire to learn German. And so myself and Russian embarked on a long and happy journey of discovery. I am still learning Russian (the language) and still discovering the many depths of its cultural heritage. It was a good choice. One which I made with the absolute certainty that I would never really use this language, and that no-one could conceivably earn a living from knowing Russian. That was also part of its appeal. It was a good choice and it has, against the odds, provided me with a very rewarding career.

Sarah Smyth

Miquel Cabal Guarro, Russian<Catalan translator of, amongst others, Tolstoy and Dostoevsky – as well as co-writing a Catalan-Russian dictionary, gives us a historical window into his Catalan Association.

The Association of Catalan Language Writers

The Association of Catalan Language Writers

(AELC, Associació d'Escriptors en Llengua Catalana) was created on the 27th of October 1977.

If we were to give a brief history of the association, we'd state that under Franco's dictatorship writers in the Catalan language were never able to form a legally constituted professional organisation that could oversee the rights of writers and their professional interests, and which could diffuse literature in Catalan within Catalan territory as well as beyond its borders. All attempts to create such an organisation were prohibited by Franco's government, which was intending to eliminate the Catalan language and the culture that derived from it.

Writers in Catalan participated in all the vindicatory movements of our country without achieving the necessary level of coordination to allow them to create a professional association such as the one that existed during the Spanish Republic of 1931 to 1938. The first organisation in the area, born during the dictatorship, was the Catalan Centre of the PEN Club. It operated in exile after 1938 and was reorganised within Catalonia in 1973. The administrative difficulties of the moment forced this body to lead a clandestine existence and it wasn't until after the death of Franco that it could act publicly.

When the Conference of Catalan Culture was held in 1975, collective reflection was called for concerning the state of our culture and its future in relation to the democratisation process of the state and the autonomous processes. Writers in the Catalan language participated in this conference under the heading of "Literary Production". In this group's conclusions at the conference, which took place in Mallorca, the writers proposed the creation of a professional association of writers in the Catalan language. This association would at the same time be an organisation overseeing the professional rights of writers (a writers' union), as well as a vehicle for cultural promotion. The association would

become the single unified organ of writers in the Catalan language through which a dialogue would have to be established with the future autonomous authorities of our country.

The association thus came into being on the 27th of October 1977, with the participation of more than a hundred writers from across the Catalan countries, i.e. the Catalan speaking territories (Catalonia, the Valencian area, the Balearic Islands), and as well with the written participation of another hundred writers who could not personally attend the ceremony. From 1977 to 1988, AELC developed the representative functions of the literary vitality of the Catalan countries with the desire to articulate a programme that would be an instrument of dialogue and relation with the new political powers that constituted what was known as the Spanish democratic transition.

AELC has almost 1,500 associates, of which around 400 declare themselves to be professional literary translators.

One of the primary objectives was to revitalise the idea of the Institute of Catalan Literature (ILC, Institució de les Lletres Catalanes), an institution that had been active during the 1930s until the end of the Spanish Civil War. AELC proposed the creation of an infrastructure that recognised the aspirations of its associates and defended their interests. In 1988, the autonomous government of the Generalitat of Catalonia finally decreed the restoration of ILC. Since then the AELC has centred its activities primarily on aspects of the writers' union and its claims, while leaving questions of representation to the ILC.

Since the very first day, the AELC also ranked literary translators amongst its associates. It has a stable section of translators and runs an electronic database of translators from several languages into Catalan, fully accessible on its website. Nowadays, AELC has almost 1,500 associates, of which around 400 declare

themselves to be professional literary translators. It is, thus, a powerful and well recognised association, with a vivid and fresh presence in cultural life and the media, and is actively involved in the European bodies devoted both to translators (CEATL) and authors (EWC). It's also an associate on the Culture Action Europe programme.

Since the government of Spain is not doing all the work it's obliged to do in the field of promotion and fostering of minoritised languages of Spain, as has been reported several times by the committee of experts of the Council of Europe (<https://www.coe.int/t/dg4/education/minlang/>), associations such as the AELC are a precious and essential agent for the promotion of cross-border cultural cooperation between territories with a Catalan-speaking population, as well as to ensure the rights and visibility of the authors and translators who use the Catalan language as a vehicle of expression.

Miquel Cabal Guarro

Obituaries

Anthea Bell 1936 - 2018

Anthea Bell is probably most well known for Idefix becoming Dogmatix and the druid Panoramix becoming Getafix in her ingenious translations of Goscinny and Uderzo's Asterix books. She worked from French, German and Danish and translated hundreds of books by authors such as W.G. Sebald, Franz Kafka, Sigmund Freud and Cornelia Funke.

Our profession has lost a giant.

Marion Boers 1961 - 2018

Translator from Afrikaans, French, German and Dutch, Marion was Executive Director of SATI (South African Translators' Institute) and President of FIT for two terms. She worked extremely hard to promote the interests of translators and interpreters in both of the

positions she held. She was an inspiration for translators all over the world.

Snippets

Annette Schiller, chair of FIT Europe, the regional centre of the International Federation of Translators, represented the interests of freelance translators at the recent Translating Europe Forum in Brussels, #TEF2018, held each year by the EU Commission/DG Translation. "Translation in the Age of Data" addressed topics in translation, machine translation and artificial intelligence. Annette spoke on the panel "Legal aspects of data in translation/GDPR", co-moderated the panel "Using data - making sense of industry trends" and participated in the closing session "Data and translation — a pretty picture?".

There were 500 people physically present and about 1,400 participating through live webstreaming.

What's Hot, What's Not

What's HOT...

The National Register of Public Service Interpreters (NRPSI), the UK not-for-profit organisation, is to launch a register of public service translators (NRPST) in 2019. Following NRPSI Ltd's consultation about the need for a register of public service translators with a variety of stakeholders, including NRPSI Registrants with a translation qualification and the public services, it became clear that not only was the NRPSI Register of interpreters being used to source translators, but also that there are currently no widely held standards or a code of practice underpinning the quality of public sector translation. About time!

...What's NOT

Wordperfect's court battles in relation to the awarding of interpreting tenders for state bodies rumble on – must be expensive. Revealingly, the

court commented that "the 'plain fact' was both tenderers, Wordperfect and Translation.ie, did not fully comply with the tender requirement that interpreters retain their skills and fluency and that neither demonstrated that they would 'ensure' rather than just 'encourage' their interpreters to retain their skills". There's a surprise!

Worth-A-Click

Marion Boers' article for Canadian Journal Circuit about South Africa's progressive language policies

Not all black and white: Translation in South Africa

<https://tinyurl.com/y8tmfy2e>

Jorge Luis Borges is the Latin American writer most translated into Chinese

Los traductores de Borges en Shanghái

<https://tinyurl.com/ydyjlgc9>

The first time a televised presidential inauguration had a sign language interpreter

Catherine signs her way into history at TV inauguration

<https://tinyurl.com/y947q94w>

New ITIA Members Oct - Nov 2018

New ITIA Associate Members

Jia Jessica Huang

English to Chinese (Mandarin)
Chinese (Mandarin) to English

Eoin Madigan

French to English
English to French

Kristine Locmele

Latvian to English
English to Russian

ITIA Executive Committee welcomes our three new members and looks forward to working with them.

New Executive Committee members

Sarah Berthaud

Sarah completed an MA in Advanced Language Skills at NUIG, an interpreting training course with DGSCIC, and a PhD in Language Sciences at NUIG. She has worked and lectured in translation and interpreting for over 10 years. She has experience in legal, academic and humanitarian aid translation. She has worked as an interpreter in public service settings and at conferences around Ireland. She has taught translation (theory and practice, specialised translation, translation research) and interpreting (conference and community interpreting, including consecutive, simultaneous, sight-interpreting) both in the UK and Ireland. She has published papers on language acquisition and translation and communities of practice within educational settings. She is currently conducting research on the impact of technology on translation and interpreting within Language Service Providers in Ireland. She is involved in the Translation Studies Network of Ireland.

Rachel McNicholl

Rachel is a freelance translator and editor based in Dublin. She took German, Italian and French for BA (NUIG) and then German for MA. She has worked as a language teacher, a part-time lecturer (Hamburg University and Trinity College Dublin), a journalist (dpa/gms), an in-house editor (Royal Irish Academy; Blackstaff Press) and an adult education tutor (City of Dublin ETB). She translates literary, commercial and general texts, mainly from German. Some of her short fiction and essay translations have been published in print and online. Her book-length translations include sometimes i lie and sometimes i don't by Austrian author Nadja Spiegel (Dalkey Archive Press, 2015) and The Storyteller by Pierre Jarawan (co-translated with Sinéad Crowe; World Editions, forthcoming 2019).

Elaine Jennings

Elaine graduated with a BA in Germanic Studies and History from Trinity College Dublin in 2011.

Following stints working in tech support and TEFL in Ireland and Vienna, she completed an MA in Translation Studies in DCU in 2014. After completing the MA, she spent six months translating employee communications and proofreading academic texts at a scientific research institute in Germany. She is currently an in-house translator working from German into English for an agency specialising in finance, marketing and corporate communications.

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
- 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.

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 Executive Committee to persons in Ireland or abroad who have distinguished themselves in the field of translation or interpreting.

Contacting the ITIA

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Web: www.translatorsassociation.ie

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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: 2018–2019

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Honorary Secretary	Susanne Dirks
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