

The TRANSLetter

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A Publication of the Society of Translators & Interpreters of British Columbia (S.T.I.B.C)

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President's Message

Evelyna Radoslavova, C.Tr.



Dear Colleagues,

In my various personal and business dealings, I am often struck by how little people know about our work. I have lost count of the number of times I have heard: "So, you are a translator, eh? Where do you translate? At the hospital?" Or, depending on the person's experience, the reference might be to court, ICBC or business meetings. It hardly matters whether the person is a self-made entrepreneur or a well-educated professional. An acquaintance once said: "Oh yeah, I have been a translator too – I was the only English-speaking doctor at my clinic and I used to translate all the user manuals for the medical equipment." (For my part, I read a lot of women's magazines, but I would hardly think that qualifies me to advise my girlfriends on their health!)

Why is it that the public is so misinformed about what we do? It may be our working conditions:

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The Society of Translators & Interpreters of British Columbia

511 - 850 West Hastings Street, Box 33, Vancouver BC V6C 1E1

Tel: (604) 684-2940 * Fax (604) 684-2947

Stibc1@stibc.org * www.stibc.org

most of us are freelancers, working alone in our little corners, without a lot of contact outside a circle of friends, family and a few colleagues. It may be our modesty: at our client's service, like elves who do their magic in the night, we labour so that a requested translation can reach a client first thing in the morning. Frequently, people do not realize the painstaking process of finding the right words to convey an unclear or imperfectly articulated thought, and are unaware that their message may be more (or less) meaningful in the target language depending on whether they choose a qualified translator or a bilingual staff member who is not a translator to communicate it. Perhaps, as translators and interpreters, we ourselves underestimate the value of our work and miss ideal opportunities to convey it to those around us.

This lack of awareness about translation explains why we may receive an e-mail at 4:30 p.m. on Friday asking us to provide a translation of 6,000 words by Monday morning. This is also why we need to haggle with individuals who willingly pay \$50 for a notary's signature, while telling us that they could have done their translation themselves, except that XYZ, for some unknown reason, requires a certified translator! This is why I have been told (by someone who, in fact, should know better): "Well, no one will die from a translator's or interpreter's mistake."

Well, in fact, translation or interpretation mistakes could have serious consequences!

It is high time that we let the world know who we are and what we do. We have a unique opportunity coming with the celebration of International Translation Day at the end of this month, and S.T.I.B.C. is planning two events to mark the occasion. First, on September 29, we will gather in Victoria for a full day of workshops and networking with colleagues and UVic students; then, on September 30, we will participate in the Word on the Street Festival in Vancouver, spreading the word again in the community about how and why translators and interpreters are essential bridges of communication between people and cultures. Come to one, come to both, and let's celebrate together and promote the art and skill of our professions!

This promotion should not stop on September 30 either. The new school year has started and it is in the schools that our future clients and, hopefully, future colleagues, can be found. With your help, S.T.I.B.C. would like to develop a school outreach program and materials to help us explain our professions to students throughout the province. If you would like to become involved, we would be happy to hear from you.

In closing, I would like to thank all the volunteers without whom our International Translation Day events would not have been possible, and I hope to meet many of you on September 29 and 30!

Message from the Editors

We would like to invite you to submit articles for the next issue by sending them to transletter1@stibc.org by November 20, 2007. Submissions should be on the subject of translation, interpretation, terminology or a related area, and should be intended for a community of practitioners in these fields. We are interested in receiving how-to articles, reviews of books or translation tools/resources, reports and announcements concerning workshops, continuing education opportunities and other events, as well as any material that will help readers to gain knowledge and succeed in their profession. In future issues, we are planning to include profiles of S.T.I.B.C. members, to get to know each other better and to learn about various facets of the translation profession. If you will be attending the upcoming ATA Annual Conference in San Francisco from October 31 to November 3, 2007, or another meeting related to translation, please consider writing a report on sessions that you think would be of interest to S.T.I.B.C. members.

Articles should be 1,500 words or less. Please note that we cannot guarantee that your article will be used in a particular issue, as acceptance depends on a variety of editorial requirements. If you have any questions about submitting an article, please send them to the address given above.

Mary Eady and Fabienne Garlatti, Co-Editors

It's All in the Sign

- What You Need to Know about Chinese, Mandarin and Cantonese

By Wenhui Zhong

To beginners, the Chinese language offers more than just the tonal complexity that seems particularly foreign to the Western ear. The language also offers a mystifying series of pictorial characters that must be memorized brushstroke by brushstroke, without any of the phonetic clues offered by Western alphabets.

The Chinese language is different from all European languages in one fundamental way: it is ideographic rather than phonetic. Let us first consider the three basic dimensions in Chinese:

Image	Meaning	Sound
人	person	ren
山	mountain	shan
日	sun	ri
月	moon	yue
木	tree	mu
口	mouth	kou

Table 1. The Chinese language uses pictograms, figure that are physical representations of their meaning.

English uses only 26 letters to compose words to convey both sound and meaning. In comparison, Chinese uses thousands of characters. While the sheer immensity of the task can make learning the language more difficult, the visual richness adds an element of fun to the process. Pictograms – figures that are a physical representation of their meaning, such as the ones used in Tables 1 and 2 – are part of the most basic Chinese. Termed

"radicals," they can be combined to create new words.

人 (person) + 山 (mountain) = 仙 (fairy, immortal)
日 (sun) + 月 (moon) = 明 (bright)
木 (tree) + 木 (tree) = 林 (forest)
木 (tree) + 木 (tree) + 木 (tree) = 森 (dense forest)
口 (mouth) + 口 (mouth) = 回 (return)
口 (mouth) + 口 (mouth) + 口 (mouth) = 品 (product)
女 (female, girl) + 子 (son, child) = 好 (good)

Table 2. Pictograms can be combined to create new words.

Anyone going to China cannot help but notice these pictograms on storefronts, billboards and banners. Even if you don't know how to pronounce these words, you may need to recognize a few basic characters.

Two ubiquitous and useful words are 女 "female" and 男 "male" (田 "field" + 力 "strength" = 男 "male"). These characters have obvious value in identifying the appropriate public washrooms.

Language vs. Dialect

Learning basic Chinese is sometimes referred to as "recognizing words" because the process is essentially a matter of matching the pictograms with their meanings. Once you have built up a functional vocabulary of recognized words, you are considered literate (some 2,000 are required to read a newspaper). The pronunciation of each word is not so important and can be quite different, depending on where in China you come from.

Linguists generally agree that there are eight major language groups in China; the official language is only one of them. Cantonese is a well-known language group spoken in Hong Kong and Guangdong Province in southern China. Until the 21st century, as most Chinese immigrants in Southeast Asia, North America and Europe were Cantonese speakers, non-Chinese people often refer to Cantonese as Chinese. In fact, Cantonese is as different from the official Chinese as English from Swedish, for example. The eight language groups are mutually unintelligible. That is one reason some linguists call them languages rather than dialects.

Chinese Evolution

Starting with the first emperor, Qin Shihuangdi, who unified the Middle Kingdom about 2,200 years ago, rulers have been obsessively concerned with China's national unity. In addition to building the Great Wall to ward off "foreign barbarians," Qin Shihuangdi unified the Chinese writing system for the first time, making it possible for all Chinese to communicate with one another in a land as large as the whole of Europe.

But being able to recognize the Chinese pictograms was still a luxury that 80 percent of the population - the peasants - could not afford when Mao Zedong founded the People's Republic of China in 1949. To bring literacy to the masses as quickly as possible, Mao called on the country's top linguists to come up with a way to simplify the Chinese language for easier learning (see Table 3).

廣	=	广	(broad)
龍	=	龙	(dragon)
聯繫	=	联系	(connection)
關於	=	关于	(as to, regarding)
戲劇	=	戏剧	(drama)
醫學	=	医学	(medicine)

Table 3: To bring literacy to the masses as quickly as possible, Mao Zedong's linguists created a simplified Chinese language.

His goal was achieved with fantastic results. Successful crash courses were reported in which clear targets were set for mastering 2,000 to 3,000 basic Chinese words in a few months or even weeks.

Critics said that after the Chinese language had been simplified, its aesthetic value had been lost because the simplified script seems to be out of balance. What's more, they said, anyone educated in the new system could be prevented from accessing the Chinese cultural heritage accumulated over thousands of years, which was written in the traditional script. As a pragmatic solution, students since Mao's era have been taught the linguistic skills required to "write simplified, read traditional" Chinese.

Which Chinese?

All of which means that when considering a translation for China, it is therefore important to have a clear idea about which Chinese will be

necessary for the target audience. A simple guide is:

Mainland China → *Putonghua*, simplified script

Taiwan → Mandarin, traditional script

Hong Kong → Cantonese, traditional script

Putonghua, meaning "the people's common language," is based on the northern Chinese language group and is used as the official language of China. Anyone with a secondary education or above can communicate in *Putonghua*. The written form of present-day Chinese is almost the exact transcription of *Putonghua*.

In Taiwan, the official language is Mandarin. The speech is the same as that of *Putonghua*, but it is transcribed differently. Because China and Taiwan have nurtured 50 years of political animosity and isolation from each other, they now have separate vocabularies and use distinctly different expressions.

In Hong Kong, Cantonese is spoken by more than 90 percent of the population. It is basically an oral language without a written form. The Chinese that people read in newspapers, magazines and other printed media is in fact Mandarin modified to reflect Hong Kong speech. The Hong Kong government has standardized some 3,000 unique Cantonese words to make it possible to read Chinese materials on the Internet without missing local words.

Table 4 shows some examples of the difference in the Chinese used in Hong Kong, Taiwan and China.

English	China	Hong Kong	Taiwan
Bicycle	自行车	單車	腳踏車
Bus	公共汽车	巴士	公車
Taxi	出租车	的士	計程車
Minibus	面包车	小巴	中型公車
Internet	因特网	互聯網	網際網路
mouse	鼠标	滑鼠	滑鼠

Table 4: Differences in Chinese.

Solution

In my experience of publishing and translation, I have noticed some interesting psychological traits in readers. People want to feel that they are the primary audience. Just as the Danes prefer communication in Danish, although many can understand English as well as Swedish and German, readers in mainland China have similar preferences. They prefer Putonghua to Cantonese and simplified to traditional script. Given a magazine written in traditional script for a Hong Kong audience, they are likely to wonder if they are the intended audience, or perhaps only an afterthought.

The sensible solution is of course to help clients provide information to specific target audiences in Greater China markets: mainland China, Taiwan, Hong Kong. Certain fields, such as financial services and information technology, are so new that there is no Chinese equivalent for many of the terms, so words and phrases are being codified every day. We work with our clients at the outset and continue to develop a common vocabulary for each version of their publications.

There is no mystery to communicating successfully with Chinese audiences. In most respects, Chinese consumers and businesses have the same needs and desires as their counterparts in other developed and developing markets. Chinese audiences simply want to feel that you are talking to them, that their needs are your first priority. And that means putting together the right message for the right audience.

In summary, the Chinese language is unified in the written form, but is still quite different in the spoken form. For non-Chinese speakers, here is a simple guide for communication in the Chinese language: in translation you will be dealing with simplified Chinese vs. traditional Chinese; while in interpreting you are talking about Mandarin vs. Cantonese.

S.T.I.B.C. OFFICE WILL BE CLOSED:

Thanksgiving – October 8, 2007
 Christmas Holidays – Will close at 12 noon
 on December 24, 2007, and reopen on
 Wednesday, January 2, 2008



Tabaret magazine and author Anne-Marie Deraspe have kindly granted copyright permission to

the *TRANSLetter* to reprint the article below, “The Literary Translation Alchemists,” which is the English translation of “L’Alchimie de la traduction.” The translation was done by La Boîte à mots et associés. Both the English and French versions are posted on the magazine’s website (www.tabaret.uOttawa.ca).

The Literary Translation Alchemists

by Anne-Marie Deraspe

SINCE THE DAWN OF WRITING, translation has facilitated the constant flow of ideas and forms, spreading knowledge and allowing the import and export of cultures. It is thanks to translators that historians have been able to gauge the permeability of borders between the East and West in ancient times, and to discover how India, China, Iraq and Spain have each in turn shaped and nourished western culture. Part of our mathematics, for instance, is based on the Indian numbering system, which was translated into Arabic and then into Latin and eventually transmitted to modern times. The same is true of many scientific and philosophical texts inspired by Indian and Chinese concepts and traditions that passed through Muslim Spain before being incorporated into European culture.

Jean Delisle, professor at the University of Ottawa’s School of Translation and Interpretation, explored the history of translation over the centuries in an encyclopaedic tome

entitled *Translators through History*, co-edited by Judith Woodsworth and featuring contributions from some 50 translation historians. He notes that “Translators and interpreters have always played a determining role in the development of their societies and have been fundamental to the unfolding of intellectual history itself.” Professor Delisle also points out that literary translation has often served to enhance a writer’s reputation in his native language.

The ambiguous art

Literary translation nevertheless represents a distinct art within translation as a whole, not only because of its unique challenges, but also because it represents a door to the imaginary world of the Other, a gateway to his galaxy. The task of the literary translator is thus much more akin to that of the writer. He must somehow transcend accents, regionalisms and syntax to create a credible and engaging atmosphere and construct a space inhabited by characters from a universe unknown to the reader, ready to be discovered in his or her own language.

Literary translator “artisans” sometimes perceive their art from a different perspective. Some compare it to a subversive or at the very least a disruptive act. Others favour the bridge metaphor, or regard it as a kind of transmission or cultural mediation. Luise Von Flotow, director of the School of Translation and Interpretation at the University of Ottawa and herself a literary translator, argues that literary translation requires

first and foremost “immersion in the source language rather than strictly professional training.” She believes, however, that the commercialization of literature imposes certain choices. Her research on gender issues in translation has led her to specialize in feminist authors who pose special difficulties for the target language, in that “a feminine perspective” must be created or conveyed as part of the translation process.



Sheila Fischman, who has translated more than a hundred works by Quebec authors and who enjoys an enviable reputation in the field, considers literary translation as a cultural necessity: “You can’t be an educated reader without reading translations. Otherwise, you would have to speak an incalculable number of languages.” She views translation as a form of sharing. “For me, literary translation is a kind of exchange of artistic and cultural emotion. I like sharing with other people the novels I’ve enjoyed.”

Daniel Poliquin (PhD 87, DU 06), novelist, translator and interpreter, writes in French but leaves to others the task of translating his novels

into English. His translating career stemmed from a series of “happy accidents.” Selected initially to translate Kerouac and W. O. Mitchell, he learned a great deal from these exceptional authors. “Translation is writing in the hand of another.” For him, translation was and remains a multi-faceted experience. “Translation liberated me and in a way gave me permission to become a writer. Translation imposes a silence that aids my development. Translating great writers has inspired me to go further, to become a better writer myself.”

Between translation and creation

What makes an exceptional translation as opposed to a good translation? Luise Von Flotow views an exceptional translation as “a carefully constructed translation that plays with the original language to transform it into a strong and compelling target language. A creative rather than a conservative translation. In short, one must translate as though writing a piece of literature.”

Sheila Fischman speaks of a translation “that reflects both the language and style of the author. A text that reads easily because the words flow from the source, but that at the same time manages to transport the reader to a place outside his normal universe and his own cultural touchstones. And that is the translator’s primary challenge: to walk the tightrope, maintaining a precarious balance between the deeper meaning and the form, between the universe created and the universe to recreate.”



PHOTO: CORBIS

According to Daniel Poliquin, an exceptional translation is a “naturalized” translation, a text that does not cue the reader that it was written in another language. As a Franco-Ontarian, he participates in two cultures, and he believes that Canadian literature has “a hidden trap,” in that “someone may think that he knows everything about its many voices, simply because he has travelled from one ocean to the other and has read the authors.”

Copyright: a mitigated success

It is difficult to imagine literature without translation, particularly in a country with multiple cultural identities like Canada. Paradoxically, it was primarily literary translators who first explored the shared heritage of our English- and French-language authors and who largely raised awareness of First Nations literature. Hardly surprising, then, that literary translators felt the need to form an association to promote their rights, given that their major concerns had more in common with authors than with other translators.

The Literary Translators’ Association was born in 1975. The suffix “of Canada” was added in 1997. The Association now has 150 members from all parts of the country. The majority are English and French translators, but several other languages are also represented.

The work of literary translators only achieved the status of independent works under the *Copyright Act* in 1987, and it was only years later that translators gained the right to their own entries in Canadian library catalogues. The names of literary translators, who typically receive about 50% less than translators in other categories, still do not always appear on book covers. Media reviews do not necessarily even mention the translator’s name and rarely comment on the work involved in translating the work, unless it is to criticize the quality.

Publishers who refuse to put translators’ names on their covers—and they are the majority—argue that translated works that are highlighted as such sell less well than the originals. Are we to believe that briefly acknowledging the translator’s contribution in one corner of the cover will send potential readers running? Other publishers cite layout considerations. Does not modern technology offer ingenious options for designing an attractive product? In any event, there must be other ways than playing shadow puppets to give the proper due to literary translators. Translating may be a privilege, but it is one no greater than the honour of being translated in the first place.

* The title of this article was inspired by a phrase coined by Jean Delisle: the Language Alchemist.

Anne-Marie Deraspe is a freelance writer and editor based in Montreal.

MT and CAT: A rival for literary translators?

The development of technologies such as word processing, online dictionaries, automatic correction and so on has clearly had a positive impact on the technical aspects of all translators' work. On the other hand, machine translation (MT) and computer-assisted translation (CAT) have not replaced—and will not replace—technical and other translators. What they can do is automate repetitive tasks and save the translator time.

Lynne Bowker (BA 91), a professor at the School of Translation and Interpretation at the University of Ottawa and a specialist in computer-assisted translation technologies, is quick to clarify where these technologies are applicable. “Literary translation aside, it is primarily the intended distribution that determines the usefulness of a computer tool. With university publications, for instance, these tools are used to catalogue the use and occurrence of concepts, nothing more. A second aspect to consider is what is being asked of the machine. If the task is simply to highlight the main points of a text, it can do the job. A reminder about a meeting's time and place does not need complex syntax or stylistic effects. The third important aspect is the longevity of a text; those destined for short-term recycling are not worth having a translator labour over. Memos and job ads fall into this category. With document templates and style sheets, translation technology is applicable.”

These technologies can sometimes be useful to literary translators as well, says Bowker. “They can compile a list of an author's favourite expressions,

as well as sentences or words that were translated in earlier works. By cataloguing neologisms or lexical creations so that they can be compared with a larger sample, technology can help the translator decide whether a more creative approach is warranted.” Bowker concludes that these technologies should be regarded as tools, not as potential competitors: “Human translators will never run out of work.”

Recommended Reading on Terminology

The University of Ottawa's *Tabaret Magazine*, published each spring and fall, features a language column called Wordsmith. In each issue, two authors contribute articles on a theme relating to terminology used in each of Canada's official languages. Katherine Barber, also known as “Canada's Word Lady”, writes about English, her most recent article pertaining to canadianisms used for beverages. Ms. Barber is Editor-in-Chief of the *Canadian Oxford Dictionary* and recently published the book *Only in Canada, You Say: A Treasury of Canadian Language*. Johanne Blais contributes articles on French terminology. Ms. Blais holds a Master's degree in translation from the University of Ottawa, where she currently runs writing workshops at the Training and Development Centre. She is also the writer and host of “The Word of the Week” on CBC-Radio's weekly broadcast *C'est la vie*. All of the Wordsmith articles are published both in the original language and in translation; they can be read online on the magazine's website (www.tabaret.uOttawa.ca).

On the Lighter Side...

Sent by Esther Vitalis

Recently, when the medical staff was asked to vote on adding a new wing to the hospital, this is what happened:

The allergists voted to scratch it.

The dermatologists preferred no rash moves.

The gastroenterologists had a gut feeling about it.

The neurologists thought the administration had a lot of nerve.

The obstetricians stated they were labouring under a misconception.

The ophthalmologists considered the idea short-sighted.

The pathologists yelled, "Over my dead body!"

The paediatricians said, "Grow up."

The proctologists said, "We are already in arrears."

The psychiatrists thought it was madness.

The surgeons decided to wash their hands of the whole thing.

The radiologists could see right through it.

The internists thought it was a hard pill to swallow.

The plastic surgeons said, "This puts a whole new face on the matter."

The podiatrists felt the scheme wouldn't hold water.

The anaesthetists thought the whole idea was a gas.

The otologists were deaf to the idea.

And the cardiologists didn't have the heart to say no.

And the linguist might have added, "Do hospitals really have wings?"

The moral? On one single issue, there can be as many opinions as there are specialists on the matter!

A Tour of STIBC Past and Upcoming Workshops

In the 2004 S.T.I.B.C. member survey, respondents indicated a strong interest in receiving additional services from STIBC. In particular, the opportunity to attend more continuing education (CE) workshops ranked highest. In 2007, there have been a number of opportunities to boost your continuing education credits, with more than five S.T.I.B.C. workshops offered to date and others still to come.

Three of these workshops took place during this year's AGM, on June 2. "Tools for Translators" (by C.Tr. Evelyn Radoslavova and Fabienne Garlatti) provided an overview of how technology can help translators in their day-to-day tasks. In a simultaneous workshop, C.Tr. Yolanda Hobrough gave a presentation on "The Interpreter as an Expert Witness." Subsequently, Registered Dietitian Diana Steele discussed "Eating for Energy", inviting us to assess our current eating habits and offering tips on how to make simple changes in our diet to maximize health and energy. Earlier, on April 14th, Boris Chen, CGA and C.Tr., presented a bookkeeping workshop on tax returns and tax planning for the self-employed. On June 5, a demo on Fusion Translate 2.0 (a computer-assisted translation or CAT tool) and TransFlow 2.0 (a project management tool) was given by Alain Chamsi, CEO, JiveFusion Technologies Inc.,

at the Downtown Vancouver Public Library. Fusion is a cheaper alternative to SDL Trados. More recently, on September 8, S.T.I.B.C. organized a workshop on how to prepare for the CTTIC Translation exam. About 40 participants gathered at the Downtown Campus of Vancouver Community College to receive tips from certified members, who kindly volunteered their time. The main language combinations represented were English-Spanish, English-Chinese and English-French.

The CE workshops offered this fall will respond to the growing interest among translators to learn about computer-assisted translation (CAT) technology. There will be two workshops on SDL Trados, one of the most popular and widely-used CAT tools on the market; one will cater to beginners and the other to experienced Trados users. These workshops will be presented by Tony Auth, associate member and long-time user of the Trados suite, on September 29 in Victoria and on October 16 in Vancouver.

A REMINDER TO S.T.I.B.C. MEMBERS:

All of these workshops allow you to satisfy the S.T.I.B.C. continuing education requirements. Each hour that you spend attending a relevant workshop will give you 1 point towards the 15 CE points required over a two-year period. The presenters benefit as well: as a presenter, not only do you have an excellent opportunity to share your expertise with other members, but you will receive twice the number of points per hour.

OTHER CONTINUING EDUCATION OPPORTUNITIES

The conferences of the American Translators Association (ATA) and the International Federation of Translators/Fédération internationale des traducteurs (FIT) are outstanding opportunities for translators and interpreters to attend educational sessions and network with language professionals from around the world.

ATA's 48th Annual Conference will take place in San Francisco, California, from October 31 to November 3, 2007. This Conference offers numerous features and events, including over 150 workshops, an Exhibit Hall and Job Marketplace; it is expected to have more than 1,500 attendees. Conference sessions can be reviewed online by language, specialty, time, or abstract (for further information or to register, go to the conference website at www.atanet.org/conf/2007/).

The XVIII World Congress of the International Federation of Translators (FIT) will be hosted by the Translators Association of China in Shanghai, China, from August 4-7, 2008. This will mark the first time that this Congress is held in Asia. The Congress program will focus on the theme of "Translation and Cultural Diversity." The FIT World Congress, which has been held every three years since 1953, is one of the most prestigious and influential international gatherings in the global translation community. It traditionally attracts 600-700 translators, interpreters, linguists, terminologists and educators from around the world.

In 2002, the FIT Congress took place in Vancouver, with a significant contribution from S.T.I.B.C. and C.T.T.I.C. More information on the 2008 Congress can be found on the FIT website (www.fit2008.org/).

REFERRALS

MAY – JUNE 2007		JULY AND AUGUST	
To English from...		To English from...	
Arabic	2	Arabic	13
Chinese	220	Chinese	280
Czech	4	Croatian	5
Farsi	81	Czech	3
French	10	Dutch	5
German	2	Farsi	56
Indonesian	4	Finnish	2
Japanese	32	French	21
Korean	57	German	12
Polish	6	Hindi	2
Punjabi	25	Hungarian	6
Russian	18	Indonesian	18
Spanish	183	Japanese	36
Court Interpreters		Korean	112
Cantonese/English	5	Polish	8
Mandarin/English	3	Portuguese	12
		Punjabi	26
		Russian	8
		Serbian	3
		Slovak	4
		Spanish	230
		Thai	4
		Ukrainian	2
		Vietnamese	18



Photo of S.T.I.B.C. Members at the June 2007 AGM

Left to right: Bernard Saint-Jacques, C.Tr., Founding Member; Evelyn Radoslavova, C.Tr., President; Gian Singh Kotli, C.Tr., Board Director; Miguel Tu, C.Tr., C.Crt I., Registrar; Robin McGuire, Office Administrator; Golnaz Aliyazadeh, C.Crt I., Treasurer; Walaiporn (Ellen) Laotha, Associate Member, Board Director.

We are sorry to report that our Registrar, Patricia Castrillon, has resigned due to health reasons, and we would like to express appreciation and thanks for her many years of service on the Board of S.T.I.B.C. Miguel Tu, a long-time Certification Committee member and a Certified Court Interpreter (Cantonese/English) has graciously agreed to step in as Registrar until the end of the 2007/2008 term and was appointed by the Board at the beginning of September. Many of you know Miguel for his active involvement in the Society, including a letter-writing campaign intended to lobby for higher compensation for Court Interpreters. The Board looks forward to working even more closely with him over the next months and beyond.

Announcement Regarding Interdisciplinary National Forum

A National Forum on Cancer Care for All
Canadians: Improving Access & Minimizing
Disparities for Vulnerable Populations

November 1 - 3, 2007

The Coast Plaza Hotel & Suites, Vancouver,
British Columbia.

The purpose of this national forum is to prepare
an action plan for improving access to
culturally competent quality cancer care for all
Canadians. The following themes will be
addressed: 1. Access: Service Utilization and
Quality Care; 2. Systemic Cancer Care and
Health Care Providers; 3. Research Methods,
Data and Evaluation. The format for the
symposium will include plenary, poster,
instructional and paper sessions. Extensive
opportunities are provided for networking with
colleagues. For further information or for a
downloadable flyer, please visit the website
www.interprofessional.ubc.ca, or contact the
organizers by phone at 604-822-7524 or by
e-mail at ipad@interchange.ubc.ca

THANK YOU'S

Thank you to Nishan Singh Surjit for
invigilating at the admission exam on
September 8, 2007.

S.T.I.B.C. CHRISTMAS DINNER:

Saturday, December 1, 2007

(Location to be announced)

DUES NOTICE:

Members must pay their dues by December 31,
2007, in order to be included in the 2008 S.T.I.B.C.
Directory of Members. Please note that the
S.T.I.B.C. office will be closed from Christmas Eve
until the New Year, so if you postdate your dues
payment or send it in after December 15, you will
not receive your membership card until the Office
reopens after the holidays.

Certified Member Dues: \$210.32 (GST included)

Retired Member Dues: \$105.16 (GST included)

**Associate Member Dues: \$154.44 (GST
included)**

Student Member Dues: \$77.22

***TRANS*Letter Information:**

Next *TRANS*Letter Deadline for Submissions:

November 20, 2007

Co-Editors: Mary Eady and
Fabienne Garlatti

Proofreaders for
September Issue: Germán Pareja and
Aaron Bull

Production: Walaiporn (Ellen) Laocha

STIBC Staff: Robin McGuire

Mailing: S.T.I.B.C. Volunteers
