

The TRANSLetter

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President's Message

Evelyna Radoslavova, C.Tr.

Dear Colleagues,



It is a pleasure to report that things are shaping up after the many changes that STIBC has gone through in the past few months. With the help of our new Executive Director, the Board has been hard at work developing a strategic plan for its current mandate, a useful initiative that will extend far beyond 2009. Following are a few highlights of the plan.

Among the strengths of STIBC, the Board identified the increasing recognition of our name and mandate, our long tradition and our high potential for growth, as well as the title protection that we have acquired for our members. These strengths are counterbalanced by several weaknesses, foremost among them our limited revenues and relatively low member involvement. We will need to work on our weaknesses and use our strengths to take advantage of many opportunities, the 2010 Olympic Games being the most immediate one, and to be more efficient in facing ongoing threats, such as the confusion reigning on the local and global marketplaces and the Society's insufficient growth. Based on this analysis, the Board has set the following immediate and long-term goals:

1. Promote STIBC to 2010 organizations
2. Provide outreach to client and community organizations
3. Clarify committee mandates .../2

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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

President's Message (cont'd.)

4. Increase revenue
5. Provide outreach to new members
6. Review membership value proposition
7. Increase member involvement

Anything you can do to support the Board's strategic plan will be greatly appreciated. Please contribute to making this year a real turning point in STIBC's history by volunteering your ideas and your help in implementing the strategic plan. It will be reviewed and updated every year in order to keep up with the changing circumstances and needs of our Society, and member feedback is essential to the success of this process.

On a more festive note, I would like to use this opportunity to congratulate each and every one of you on International Translation Day, which acquires a particular significance this year: 2008 has been proclaimed by UNESCO and the United Nations as the International Year of Languages. Let's celebrate together our professions, too often misunderstood and underestimated, and join our voices to educate the public, our clients and future colleagues about the responsibilities and the joys of being an essential link between people of different cultures and languages.

On International Translation Day – September 30, 2008 – we are holding an Open House event at the STIBC office between 2 and 6 pm. Please join us for a potluck (bringing a small dish with food typical of your culture, if you feel so inclined), networking with your fellow interpreters and translators, and the opportunity to meet members of the Board and office staff. You are welcome to bring a guest – someone interested in joining the Society, becoming a translator or learning more about our profession, or a friend or member of your family.

I look forward to seeing you on September 30 or at one of several events STIBC is planning to hold this fall. In the meantime, happy translating! ◇



“A great age of literature is perhaps always a great age of translations.”

Ezra Pound

How the Problem Can Provide a Hint for the Solution...

By Sophie Bizeul

People often come to see me for some habit or behaviour they would like to get rid of – I myself started my own coaching journey because I needed to deal with such a challenge. In some cases, the effects of that behaviour are manageable, albeit stress-inducing: a translator might find herself constantly battling with deadlines, maybe as a result of spending immense amounts of time chatting on the Net or because of her inability to set realistic deadlines for fear of losing clients. In other cases, however, the effects can be very unsettling to the person: a beginning court interpreter might panic each time he thinks of an assignment and hence approach new jobs in a less than resourceful state, therefore considerably diminishing his chances for success.

Now, do such behaviours serve some useful purpose or are they simply to be fought? Dr. Stephen Gilligan, an heir to the Ericksonian tradition, postulates that any symptom or behaviour one might experience as negative is actually a manifestation of something deeper going on in our psyche. In his words, “what keeps happening over and over again [i.e., the problematic symptom or behaviour] is the attempt of the psyche to heal.” It follows that the so-called problem is the “attempted solution by our unconscious mind to solve the problem.” This is why, according to Gilligan, it is always useful to approach any behaviour, even the most inexplicable, as making sense somehow. Another way to say this, borrowing from Erickson, is that “every behaviour has a positive intention.”

Although Gilligan's approach is undoubtedly more relevant to the therapy context, one can easily see everyday applications of his theory. Going back to our two examples, a variety of positive intentions could be hiding behind both behaviours. In the case of the translator who feels that she is constantly struggling to meet deadlines, the intention could be to compensate for the loneliness of home freelancing by indulging in the most easily available interaction, i.e. the Web; or it could be to fulfill a need for security, which might be demonstrated not only in the way she deals with clients, but also in her difficulty in setting boundaries in other areas of her life. In the case of the interpreter who keeps doubting himself,

the intention could be to avoid failure, which might be the result of his need for perfection and ultimately control.

Now, in becoming aware of a behaviour's positive intention, we can start to genuinely connect the dots between the unwanted expression of an unconscious need or desire and the purpose that the behaviour actually serves in our lives. In so doing, instead of labelling a behaviour as wrong and continually experiencing a push-and-pull sensation, we can begin to understand it and progressively give it a new expression that supports us better. For instance, the translator could start by acknowledging her need for meaningful social interactions and then deliberately build social time into her daily schedule; or, having become aware of her wider issue with boundaries, she might choose to use the context of work as an opportunity to begin to confidently assert herself in working out arrangements with other translators so they can share work in crush times.

Similarly, the beginning court interpreter might notice a strong need for control in his life, which might be the source of considerable pain and frustration. For the perfectionist that he is, it might be worth remembering that before he was able to run, he first had to learn to stand on his feet, test his balance and walk. Interpreting can then become a metaphor for his life in general, and he might choose to approach it more creatively and give himself time to build his skills and confidence, maybe starting with more volunteer jobs and slowly building his way to paid community or business interpreting and finally court interpreting.

These examples illustrate how our perception of a behaviour or situation can actually be what keeps us stuck with it. As is often the case, the solution we put in place can perpetuate the problem. This stems from the fact that we all have parts of us that seem to conflict with our image of the person we think we are or should be, with how we think we should do things, etc. We tend to box ourselves into roles filled with expectations, forgetting in the process who we truly are. While we do have responsibilities to face, it is also essential to acknowledge in the process our deeper needs; otherwise, chances are they will come and haunt us in ways that can be overwhelming at times. If that happens, it is important not to ignore these issues, but to address with curiosity and compassion those challenging parts within us –

because, as Gilligan puts it, “anything that happens repeatedly is trying to express something about our identity.” Only then can we learn from the behaviour, transform our relationship with it and move naturally on to the next stage in our lives. ◇

Sophie Bizeul is a professional English-French translator who has transitioned into the world of life coaching. For more information, visit: www.essencialcoaching.com



Translating the Novel *Life of Pi*

Following is the transcription of part of an interview originally broadcast on the CBC radio program C'est la vie in June 2004. The program host Bernard St-Laurent spoke with Booker Prize winning author Yann Martel, and his parents, Nicole Perron-Martel and Émile Martel about the process of translating a novel. Nicole and Émile translated Yann's novel Life of Pi into French. The complete audio recording of the interview can be accessed by going to <http://www.cbc.ca/cestlavie/> and clicking on AUDIO on the left-hand side of the page, then on Part One of the special two-part broadcast from June 11, 2004. RealPlayer is required to listen to the interview. We gratefully acknowledge the permission granted by the CBC to print this transcription.

BERNARD ST-LAURENT (Host of CBC Radio's *C'est la vie*): Nicole Perron-Martel is a translator with training in philosophy and linguistics. Émile Martel is a poet and a translator. And Yann Martel is the author of several novels, including *Life of Pi*. And welcome all of you to *C'est la vie*.

[TRANSLetter note: After a discussion about Yann's trilingual upbringing (in French, English and Spanish), host Bernard St-Laurent focused on the process used by his parents in translating *Life of Pi*.]

ST-LAURENT: Tell us how you go about the process of translating as a couple.

EMILE MARTEL: So the process is fairly simple. And I've met other translators who work more or less that way. It's that one member does the first draft. I work very fast, and I work being a writer otherwise and a poet otherwise. I do it really very speedily waiting for the inspiration. Sometimes it doesn't come, so I may stick very close to the text. But

nevertheless, I offer a first, fast copy, which is presented to Nicole. And I work on a computer screen. It's presented to Nicole printed. And there she goes slowly over it. She makes the corrections. She makes recommendations and suggestions. She makes little hearts in the margin when I've done something good.

ST-LAURENT: (Laughs)

EMILE MARTEL: And she works [on] that and she gives it back to me. I can read that I can decipher that kind of work, and then I type it again on the screen and we print what we call the third copy. The third copy is the one that will be once again read, arranged, honed if you want, and then this will bring to the... will bring us to the copy that will be read aloud. And this is **fundamental** for the pacing, for the rhythm, for the feeling, for the understanding of not... of no repetition. This is really a master moment in the translation to do the reading aloud. And then comes Yann.

YANN MARTEL: I was involved in the translation quite late, in part because having written it in English, and... You know, when you write a book you also read it, right? You're constantly re-reading your work. So by the time I'd finished it, I must have read it at least 400 times. Which means once you've finished the book, you're absolutely sick of it. So the idea of having to reread in another language and making sure that it's, you know, correctly translated, seemed like a burden I didn't want to carry.

YANN MARTEL: And also, this happened the same time as I was doing a lot of touring. So I remember I left — I think I was touring the U.S. — and my father printed out... he condensed into 70 pages, you know, printed on both sides and very compact print, and I lugged it around for quite a while and never wanted to look it, saying "Oh, I'm sure it's fine. Why should I bother with doing this?" But finally I started reading it, and inevitably in translating something, mistakes creep in.

YANN MARTEL: Often... That's what's interesting in fact, it's when a book is translated, it comes under this merciless kind of microscope, microscopic look on the part of the translators so that they pick out mistakes that you didn't catch in the English. So for example, one... I'll give you one perfect example. And this is a mistake that I made. When you speak

several languages, you sometimes tend to mix them up. So for example, this is one instance where I committed a gallicism. I, in English, used a French expression. So it's after this fight between Pi and what he calls the three wise men of... the representatives of three religions, of Christianity, Hinduism and Islam. At the end of that chapter, Chapter 23, in English it says "Father cleared his throat and said in a half voice, I suppose that's what we're all trying to do...love God." Well you can't say in English "said in a half voice." In French you say "*à demi-voix*." But so I just translated that expression literally in my head without thinking about it. And I only found out 'cause my parents translated "*à mi-voix*." Same thing. *À mi-voix, à demi-voix*. [TRANSLetter note: this means "in a low or hushed voice."] It's the same thing. I found out I made that mistake only upon receiving an inquiry from, I think it was my Indonesian translator saying "Please Sir, what is 'in a half voice'?"

(Laughter)

YANN MARTEL: And that's when I realized: "Oh damn, it's not an English expression." And there are other cases. I remember in my second book, a novel called *Self*, I used the word "gabled," in architectural terms, "gabled." And obviously I didn't know what the word meant, 'cause in English it sounded nice. And I thought I knew what I was saying, but upon being translated into German, that my German translator pointed out that having used that word and then describing it, it didn't make sense. And I said "Oh." And I looked in the dictionary as I hadn't a clue what "gabled" meant. It just sounded nice.

YANN MARTEL: And so all the mistakes are picked out. There are also ambiguities that you didn't intend. And so there's... For example, in the novel at one point Pi is on a lifeboat, and I think it's a tiger shark, which is an exceptionally large kind of shark, comes up to the lifeboat. And then I say — or Pi is writing in his diary and it's very abbreviated — he just says something like "drifted away." And I meant that the fish drifted away. But my parents thought that it's the lifeboat that drifted away and that somehow the shark was stationary. So that was an ambiguity that I hadn't intended that I only picked up upon the close inspection of my translators.

ST-LAURENT: And when you've got, you know, is it over 40 languages now?

YANN MARTEL: Well, it's coming out in... It has come out or is coming out in 41, which I think represents roughly 35 languages.

ST-LAURENT: So you've got a lot of eyes looking at that for mistakes, right?

YANN MARTEL: Yeah. And to all my translators I say "If you need any help, please..."

ST-LAURENT: "...call my parents?" (Laughter)

YANN MARTEL: "...please send me an e-mail." And what's also funny is the different things that translators trip on.

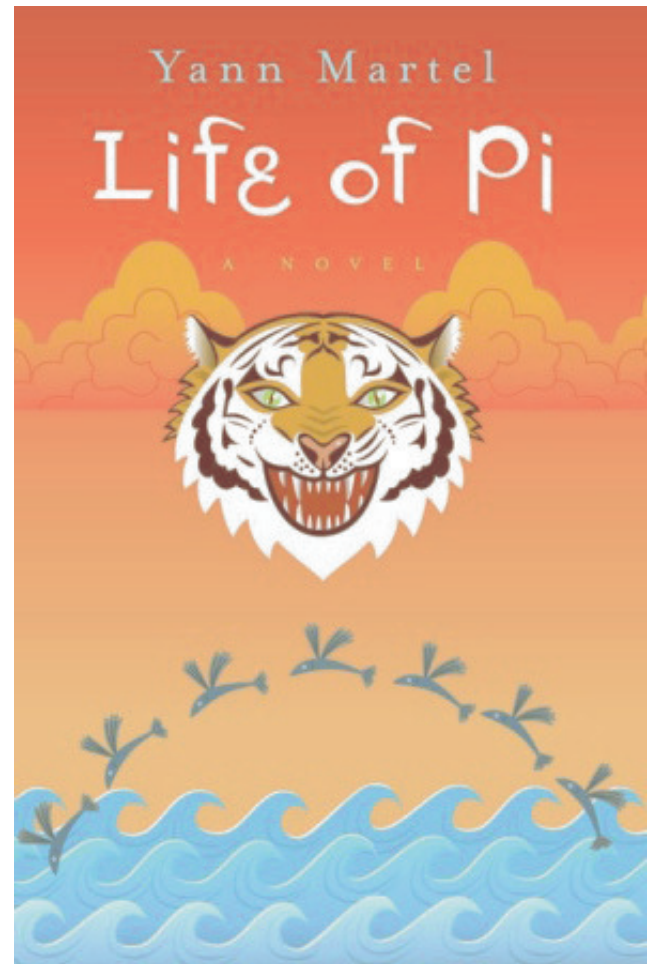
[...]

YANN MARTEL: For example, my Chinese translator for mainland China had the greatest difficulty understanding what a "sea anchor" was. So I spent paragraphs trying to describe... And it's the hardest thing to describe some of these things, you know? A visual thing is sometimes very hard to describe with words. So describing how a sea anchor works and the principles of waves and winds, it's extraordinarily complicated to describe. And other translators trip on different things. There's no uniformity to what is to the complexities in a work when you're translating it. Some things, you know, the Germans stumble upon that the Spanish don't stumble upon at all. And that's one thing that surprised me, is that not all translators have similar difficulties. They had difficulties in different sections of the novel.

ST-LAURENT: I'm going to ask you to read a segment that's particularly complicated in a minute, but I know that you were talking about some of the particular difficulties that you encountered — I mean in the book, I mean the notion that the animals and also some of the sea terms, what were some of the specific difficulties that you encountered?

PERRON-MARTEL: Well, you may recall that in the beginning when he talks about the zoology, and then he talks about boat, and at one point we were at our country home and we arrived, and there was a kind of boat in our hall, in our apartment when we arrived, because he was trying to figure out how long was supposed to be his boat. And dimensions, and where the things were going to be, where after Pi is alone

with the [...] tigers. The tiger was over there, and Yann was over here. And so we had to walk, you know, not touching the boat and the marks on the floor and so on. And so the technical terms, because sometimes you don't want to be too technical in the translation. So for some terms, people will have to look into the dictionary too often.



PERRON-MARTEL: So for example, I could say "orin" and "filin" — the string between the boat and raft is called a "filin" or an "orin" in French. So "orin" is not a word that is well known, so we used "filin," which is not so precise, but you know, you know what it means. And the second or third time, we would use "orin." So, this is things like that. When it's too technical and it's a novel, you try to be precise. And Yann's vocabulary is very precise, so we wanted to do the same thing.

PERRON-MARTEL: And we had something that happened over the radio yesterday with *Le combat des livres*. Mr. Larose, the *syndicaliste* [TRANSLetter

note: this means “unionist”] was saying that he thought there were too many synonyms, and why did we put so many synonyms. And I think it’s not synonyms, it’s **nuances**.

ST-LAURENT: I just want, just for one second for our listeners, [...] to explain. Those of you who are familiar with the Canada Reads concept on CBC Radio, a very similar approach is being taken on Radio Canada, and it’s called *Le combat des livres*, and *L’histoire de Pi* is one of the books that is being considered. So I just want to put that in context.

PERRON-MARTEL: For example, the words that you use in English and in French for animals. You have to be precise. You cannot just invent anything. But at that same time, because in Yann’s book you have so... the animals, and he talks about their feeling, he talks about their anger, he talks about their love and everything, so the first times you put the very precise word, and then you can go into a metaphor. And the reader will know what you’re talking about, the various feelings. And then you will know that you are not making a mistake, but it’s a metaphor. So these are the types of things you are dealing with.

ST-LAURENT: Wow. Yann, can you... There’s one example I think that’s particularly interesting. It’s a section on how Piscine comes to call himself Pi. And I don’t know... When I was reading it, I kept saying to myself this is... it’s a really great theme. But how are they going to translate it? So can we start by asking you to just read us that scene?

ST-LAURENT: This is the story about Pi, Piscine, who is just fed up with all of the jokes and insults that he’s had to deal with.

YANN MARTEL: His full name is Piscine Molitor Patel. His first name is Piscine Molitor, which is the name of a swimming pool in Paris. And the boys at school and some of the masters can’t be bothered to say “Piscine,” so they keep on saying “pissing.” So he doesn’t like that. So, he eventually gives himself the nickname... He takes the first two letters of his name, PI, and gives himself the nickname Pi. So this is the end of Chapter Five. It’s when his brother, Ravi, comes up to him.

[*TRANSLetter* note: To hear the actual passage from the book *Life of Pi*, please listen to the audio file of the interview as described above.] ◇

Interpreting Live for the Media

By Fenella Sung, C.Tr., C.Crt.Int.

The following article is an abridged version of Fenella’s presentation at the 18th World Congress of the International Federation of Translators (FIT), held from August 4 to 7, 2008, in Shanghai, China.

Introduction

Globalization is transforming the world into a global village that we all inhabit together. This means that an event in one part of the world may trigger an impact around the globe. On September 11, 2001, New York City in the United States came under attack, and the whole world felt the pain. On May 12, 2008, a huge earthquake struck Sichuan Province in China, and the whole world was shaken.

Globalization also puts high demands on the media. It requires today’s media coverage and analysis to be immediate, technological and global. On the one hand, the international media have to communicate an event and its impact with minimum lag time, to reach different audiences around the world. On the other hand, the local multilingual media must strive to overcome language and cultural barriers, in order to make international happenings relevant to their audiences.

Live media interpreting is one of the ways to respond to these challenges, but the techniques required might not be the same as those with which most people are familiar in conventional simultaneous interpreting. This presentation is an attempt to introduce “non-conventional” techniques as derived from my experience as a professional broadcaster and interpreter.

I worked full time in the newsroom of a public broadcaster in Asia before moving to Canada. In those days, I reported news, produced current affairs programs and hosted live-to-air discussions on topical issues. At present, I host a weekly live phone-in talk show on current affairs and social issues for Fairchild Radio, which is part of the largest multilingual media organization in Canada. The points that I make in this presentation are drawn from my first-hand knowledge, personal experiences and opinions, and observations.

The Media Today – Immediate, Technological, Global

Osama bin Laden just released a new video statement to the world. Time is of the essence, and the first media broadcaster to air the bin Laden video would beat out the competition. If you were the news director of a major national TV network, would you wait until someone has properly translated the script, then do the voice dubbing and schedule a special session to broadcast it? Or would you grab anyone in sight who speaks Arabic (and good English, of course) and give this person the task of going to the broadcast studio to do live interpreting, enabling you to score a “breaking news” session?

If you were lucky enough to have a staff member who speaks good English and understands Arabic, but has absolutely no simultaneous interpreting training, would you still use this person for the assignment?

Situations such as these are occurring in every corner of the world every day. The challenge we face as media interpreters is to prepare ourselves for the most unanticipated assignments.

Techniques for Interpreting Live for the Media

Most of the techniques I mention below are derived from my years of experience working as a broadcaster and a simultaneous interpreter for live media. They may not be the conventional simultaneous interpreting techniques as taught in universities, or the traditional ones with which we are familiar. Perhaps some of you may even consider the techniques that I will discuss to be “unorthodox.” Again, I would like to emphasize that I acquired these techniques through many years of trial and error. They work for me, and I hope that they may also work for you.

Traditionally, we were taught that accuracy is of paramount importance in simultaneous interpreting, and we used to place 99% of our efforts on rendering the exact meaning of the source language into the target language. I am not here to debate this notion because, like all of you, I also believe that accuracy is very important. That said, I also believe there are other factors that are equally important – if not more important — in making live media interpreting a success:

1. Voice characteristics – it is true that not every one of us was born with a beautiful ringing voice, but for sure we can train our voice to make it come “alive,” so to speak. Just compare a creaky or flat voice with a bright lively voice as a tool to convey messages, keeping the attention of listeners and enabling them to retain information.

2. Delivery – delivery is everything in broadcasting. It has to be smooth, fluent, pleasant to hear and easy to understand. This is particularly true for radio because the listeners cannot see anything and their only source of information comes from our voice. As a result, it is essential to acquire good delivery skills: for example, knowing when, where and how to breathe. Establishing a good rhythm that the audience can easily follow is another important skill.

**THANK YOU to
everyone who helped
at the AGM on
June 7, and at the
Ethics and
Admissions Exam on
September 6!**

3. Expectations of accuracy – I hope you would agree with me that a verbatim interpretation of every word spoken would be ideal, but is unrealistic with the human level of interpreting skills to date. A colleague who once worked at the United Nations’ Geneva Office told me that the UN standard for accuracy is set at 85% for simultaneous interpreting, although I could not locate the official source for this figure. In any case, presuming that the UN requires 85% accuracy, why can we not be open to the idea of setting the expected level of accuracy for ad hoc and live media interpreting at around 75% to 80%? This would allow us to spare our efforts to make the interpreting content very concise and to the point. We can then render the original messages, logical sequence and causal linkages, and maintain the information flow with very little lag time and overhanging.

4. Localization or supplementary information – this is the other side of the coin for expectations of accuracy. Again, conventional wisdom tells us that we should not add anything to the original speech. That said, if we are aware that our audience may not readily understand the term or expression used by the speaker, sometimes it is necessary to provide additional information to supplement the meaning of the message. One thing for sure, though, we are not to change the message. We should only provide more information to better convey the original message.

For example, in Canada or even in North America, women's right of access to abortion is often simply referred to as "women's right." In such a case, if we do not provide the context when interpreting, the message could be confusing and totally incomprehensible to our audience.

5. Lag time and "smoothies" – lag time must be as short as possible because we have to consider synchronization of the screen. What we call "lag time" in simultaneous interpreting is often considered as "dead air" in media language, which is a "no-no" situation to avoid. What is even worse is that since most people in the audience are not used to the simultaneous interpreting mode, when a lag time occurs, they start wondering what is happening and why there is "dead air." In some cases, they may think there is a technical failure or something wrong with their TV or radio.

From my personal experience, because of the differences in sentence structure and word order between the Chinese and English languages, I frequently have to listen to at least half of a sentence before I can make sense out of it and start interpreting. As a result, sometimes — fortunately not that often — I find myself having to come up with some "smoothies" of a very neutral nature to fill up the lag time at the beginning of the sentence, so that the audience will not notice any dead air when listening to the interpreting. Some examples are "in my opinion," "to my mind," "what I am thinking is," or "under this circumstance."

6. Overhanging – the same can be said of overhanging. Actually, if we are concise enough, in most cases we should be able to finish the sentence at more or less the same time as the speaker. I would say the acceptable time for overhanging in live media interpreting should not be more than two seconds. In

short, the goal is to finish the interpreting as quickly and smoothly as possible after the speaker has stopped so that when the TV screen shows another person speaking, the viewers will not still be listening to the interpretation for the first speaker.

7. Throwing out key concepts or terms before the logical sequence or causal linkages – this is another technique to reduce lag time, which also helps us remember the important components of a segment when we are still not sure of its logic or correlation. This is imperative, especially when the speaker has not developed his or her point in the sentence and the interpreter cannot anticipate the correlation or logical sequence. Normally, what I would do is to throw out the key concepts or terms as they are mentioned, and then put them together once again with the proper logical sequence that is consistent with the original message. This is particularly useful when the interpreter is running out of time. If time does not allow finishing a complete sentence or repeating the terms, I sometimes throw out the key concepts or terms first, then the logical sequence or the correlation without repeating the concepts or terms. At times the other way around is also valid, highlighting the logical sequence or the correlation first, then the specifics or the explanation.

Using this technique, the English original of "No employer or person acting on behalf of an employer or in a position of authority in respect of an employee of the employer shall take a disciplinary measure against, demote, terminate or otherwise adversely affect the employment of such an employee, or threaten to do so" can be interpreted into Chinese as "Imposing a disciplinary measure, demotion or dismissal or threatening to do so — an employer or his/her representative — or anyone in a position of relative authority — shall never take actions such as those mentioned above — that would adversely affect the employment of such an employee."

This is a typical sentence in which we choose to state the forbidden actions first (imposing a disciplinary measure, demotion or dismissal or threatening to do so) to free up our brain to understand and process the logical sequence that comes after it (shall never take actions such as those mentioned above).

8. Neutralized register and simple wordings – meaning that we should consider the needs of our audience instead of only mirroring the speaker. This

is of paramount importance because the media audience is made up of members of the public who come from all walks of life. It is different from the conventional audience in a conference setting, where most of the people in attendance are experts on the topics under discussion, or at least interested parties. The age of our audience members may range from six years old to 99 years old. Their IQ may range from 50 to 250. Their knowledge, familiarity and interest regarding the topics or issues about which we are interpreting can be as diversified as the languages they speak. In this case, my recommended rule of thumb is to target the “common denominator” — to neutralize the register of language to the extent that most people can understand, without compromising the integrity of the message being interpreted.

Conclusion

Through interpreting for the media, we interpreters have become part of the media operation. As I tried out these non-conventional techniques over the years, I have come to realize that the audience determines our techniques of media interpreting. We have to get the message across to our audience, and we need to use whatever techniques — conventional or not — that can serve our purpose. ◇

Fenella Sung is both a Certified Translator and Certified Court Interpreter specializing in legal work, government policies and the media. She joined STIBC in 1994 and has served on the Board in various capacities. She was President of STIBC from 2004 to 2006, and is currently the Registrar.



International Translation Day 2008

Terminology: Words Matter

In honour of International Translation Day 2008, the International Federation of Translators (FIT) pays tribute to terminology and the work of terminologists. All language professionals acknowledge the crucial role of terminology. How can we translate, interpret, write or localize in the most efficient manner possible without this basic necessity, words, and therefore terminology?

Words are essential, yes, but the specific need is for words *that matter*, words that describe a previously identified concept and that contribute to the clarity

and effectiveness of communication in a given field of expertise, environment or community. Words that, once linked together in guidelines and recommendations, such as ISO standards, can help us prevent the breakdown of communication between speakers and can promote the interoperability of systems around the world. And finally, words that carry considerable weight when the circumstances so require. Affairs of state, public security, pandemics and natural disasters are examples of situations where clear communication, whether in a single language or in many languages, is essential. None of this would be possible without standardized terminology, which allows us to speak with one voice.

UNESCO and the United Nations have proclaimed 2008 the International Year of Languages and are asking Member States to promote, protect and preserve the diversity of languages spoken by people around the world. This protection entails recognition of the words used by these people, and specifically the terminology established by experts in all realms of human activity. These experts are terminologists. “The first instrument of a people’s genius is its language,” UNESCO points out in its proclamation, quoting Stendhal. It is this instrument that FIT wants to promote by placing terminology at the forefront on International Translation Day 2008. The day’s theme will be *Terminology: Words Matter*, thus highlighting a profession that is still overlooked and yet indispensable; a profession that is often practised out of the limelight but that has an undeniable economic value; a profession that is on its way to gaining recognition in universities, where it will finally be taught as a discipline in its own right.

FIT invites you to pay homage to the work of terminologists, those creators of state-of-the-art technolinguistic tools, lexicons, glossaries, and terminology and linguistic databanks that constitute the work tools of choice for all language professionals, but most of all, artisans of *words that matter*. ◇

The International Federation of Translators is the world federation of professional associations bringing together translators, interpreters and terminologists. It has 80 member bodies in over 60 countries and thus represents over 400 000 professionals.



Past Events

Report on the STIBC 2008 AGM

This year, STIBC held its Annual General Meeting on June 7 at SFU's Segal Graduate School of Business on Granville Street. The facilities were beautiful and centrally located in Vancouver's business district. In the morning, two workshops were presented. Nelson Laterman gave an informative presentation on "Tools for Remote Control and Other Neat Internet Tools," which is of particular interest for those who are often travelling (see <http://www.necco.ca/STIBC/> to find out more). Maria Schneider gave an enthusiastic and inspiring talk about the "Code of Ethics in Community and Healthcare Settings."

After an excellent catered lunch served on site, the AGM resumed in the afternoon with the election of the 2008-2009 Board of Directors:

Evelyna Radoslavova – President

Zita Szilagyi – Vice President

Golnaz Aliyarzadeh – Treasurer

Esther Vitalis – Secretary

Fenella Sung – Registrar; Past President

Rachel Enomoto – Director, Member Relations

Joe Greenholtz – Director, Associate Members

Hana Kucerova – Director, Court Interpreter Liaison

Ellen Laoha – Director, Finance Liaison

Carlos Ruiz – Director, Compliance

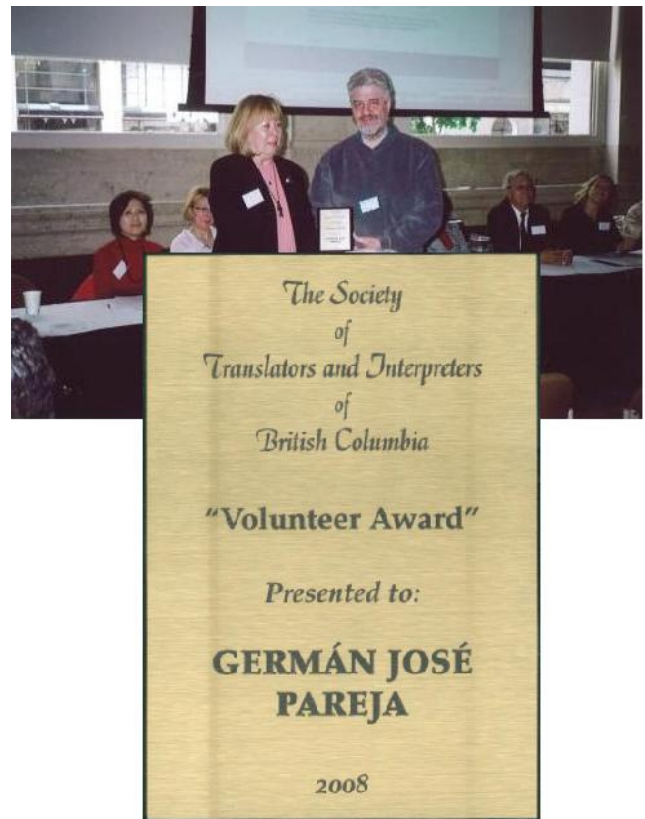
Domo Livich – Director at Large

Mary Eady – *TRANSLetter* Liaison



STIBC's new Board members and Office staff, from left to right: Esther Vitalis, Ellen Laoha, Joann McKinlay (Executive Assistant), Carlos Ruiz, Mary Eady, Fenella Sung, Golnaz Aliyarzadeh and Evelyna Radoslavova.

Germán Pareja was recognized for his many years of volunteer work on the STIBC website.



Hana Kucerova presenting the Volunteer Award to Germán Pareja at the 2008 AGM

Our new Executive Director, Terry Clark, was in attendance at the AGM. This enjoyable event ended with networking and a first-rate reception of wine and cheese and appetizers.

Ethics and Admissions Exams

There were about 60 candidates for the ethics and admissions exams on September 6, or submitting an application on dossier. The results will be available in a few weeks.

Word On The Street

On Sunday, September 28, Vancouver welcomed the 2008 *Word On The Street* (WOTS) festival, described as "Western Canada's largest celebration of words and reading." A popular afternoon, according to Claudia Golombiewski and Robin Susanto, who volunteered their time and efforts under the STIBC banner at Library Square in Vancouver.



Claudia Golombiewski and Robin Susanto at the Word On The Street festival on Sunday, September 28, in downtown Vancouver.

Upcoming Events

ATA's 49th Annual Conference

November 5-8, 2008

Hilton at the Walt Disney World Resort
Orlando, Florida

Highlights:

- Over 150 educational sessions offering something for everyone.
- Employment opportunities in the Conference's Job Marketplace.
- Exhibits with all the latest publications, software, and services available.
- Networking with seasoned professionals and newcomers, colleagues and friends.
- Division events, and the always useful Translation Support Tools Forum.
- See Conference details online at <http://www.atanet.org/conf/2008>

Mind Mapping®

STIBC is planning to offer a workshop in the near future on Mind Mapping®, to be given by Dragana Djurasic. Creating Mind Maps® can help to improve memory, concentration and creativity, and to plan, organize and communicate with ease. This process has been defined as an expression of "radiant thinking" – the natural way in which the human mind works. Mind Mapping® harnesses the full range of whole-brain skills: word, image, number, logic,

rhythm and colour by using imagination and association. Dragana Djurasic brings a rich background from such diverse fields as corporate law, sales, the Silva Method, and Mind Mapping®. STIBC will send out more details soon about the workshop. In the meantime, please visit www.radiantminds.ca for more information.

A poster for "Terminology Week in Canada" from October 1 to 10, 2008. It features several logos and event details. The main title is "Terminology Week in Canada" with the dates "October 1 to 10, 2008". Below this, it mentions "International Year of Languages (2008)" and "Language matter!". The poster lists four events: 1. "IV Inter-American Language Management Seminar" at the Government Conference Centre in Ottawa (Oct 1, 2, 3) with website http://www.ilob.uottawa.ca/sigl2008. 2. "Journée scientifique Realiter" at the Escuela de Extensión en Canadá, Universidad Nacional Autónoma de México in Gatineau (Oct 6) with website http://www.realiter.net. 3. "IV Terminology Summit" at the Université du Québec en Outaouais in Gatineau (Oct 7 and 8) with website www.uqo.ca/sommetaet2008. 4. "Terminology in Advanced Management Applications" at the Université du Québec en Outaouais in Gatineau (Oct 9 and 10) with website www.uqo.ca/tamacanada2008.

Vancouver International Writers and Readers Festival : Lost and Found in Translation

Author readings by Stéphane Audeguy, Stefano Benni, Young-ha Kim, Anja Sicking, and Leonie Swann, with David Homel as Moderator.
Thursday, October 23, 2008, at 8:00 p.m.
Waterfront Theatre (Granville Island, Vancouver)
Admission: \$17 + \$1 facility surcharge

There's beauty in the raw sounds and rhythm of language; there's no substitute for hearing authors read their work aloud. This event combines the best of both of these things. Five authors from different countries will read in their mother tongues, while the English translation is projected on screen. Following the readings, the writers explore the transformations that inevitably occur in translation, sometimes elegant, sometimes humorous, often awkward.

This is a rare opportunity to find out what it feels like to put yourself in others' words. For more information, see <http://www.writersfest.bc.ca>

The venue has about 200 seats, and as of the end of September, there are still about 100 seats available. Please contact Germán Pareja at 778-896-8394 if you would like to attend this event in the company of other STIBC members.



Language Update Now Available Online

Language Update/L'Actualité langagière, produced by the Government of Canada's Translation Bureau, is a quarterly professional magazine with a worldwide readership. Its articles discuss English, French and Spanish language-related issues, including language usage, terminology and language industry developments.

The magazine contains:

- information on new terminology
- solutions to frequently recurring translation and writing problems
- tools of the trade
- articles on usage changes
- useful neologisms
- mini glossaries on current topics
- and other interesting information

The Translation Bureau is now making *Language Update* available free of charge on its website at <http://www.translationbureau.gc.ca/>. Click on "Publications" under "Tools for You." If you wish to receive a paper copy, you can do so by purchasing a subscription from the Government of Canada's Publishing and Depository Services. The September 2008 issue of *Language Update* celebrates the publication's 40th anniversary. The magazine can be downloaded in PDF format.



Note that this year's **Christmas Dinner** will be replaced by a New Year's event.
Details will follow by email.

STIBC Office Hours

Monday to Friday.
By appointment only.
Tel. 604-684-2940
Fax 604-684-2947

The *TRANSLetter*

Co-Editors:

Mary Eady and Fabienne Garlatti

Proofreaders:

Aaron Bull, Raymond Lau and Germán Pareja

Production:

Fabienne Garlatti

STIBC Staff:

Terry J. Clark
Joann McKinlay

The TRANSLetter is the quarterly newsletter of the Society of Translators and Interpreters of British Columbia (STIBC). It is sent by e-mail or regular mail to our Founding, Certified and Associate Members as a benefit of membership. Others are welcome to request a sample copy from the STIBC office.

As a forum for exchange of views and information, *The TRANSLetter* welcomes articles on translation, interpretation, terminology or a related area. Articles should be 1,500 words or less, and should be intended for a community of practitioners in these fields. 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.

The TRANSLetter supports the moral and legal right of authors, artists and creators to benefit from their work by making all reasonable efforts to abide by copyright law, and encourages its contributors to do the same.

Our next issue will be published in December 2008. Please send all submissions to transletter1@stibc.org.

Deadline for submissions: December 5, 2008.