



Multi-Languages Newsletter

Serving the communications needs of Canada's international community



Fall/Winter 2005

Conference on translation and interpretation for freelancers 2005

Date: Saturday November 19th
Location: University of Toronto
Victoria College 91 Charles St
Time: 9:00 am - 6:30 pm

Program summary

9:00 am – 10:00 am

Interpretation Theory

Effrossyni Fragkou
Master in Technical Translation and translation Theory. Trained interpreter.

10:00 am - 11:30 am

Court Interpretation

Rebecca Langstaff
Ministry of the Attorney General (MAG)
Yuri Geifman
Director Court Interpreters ATIO
Himmat Benjamin
Court Interpreter (MAG, IRB, NAATI Australia)

11:45 am - 1:15 pm

Medical interpretation: challenges Interpreting for mental health patients

Stella Rahman CAMH
Physician, clinical consultant and coordinator of interpreters at the CAMH

Working with interpreters in pediatrics cases

Kathy Gravel Bloorview McMillan Children's Hospital
Social Worker - Neurorehab program
1:30 pm - 2:30 pm Lunch

2:30 pm - 4:00 pm

Globalization 101

Nancy Locke
Instructor in the Localization Certificate program at Université de Montréal

4:15 pm – 5:15 pm

Terminology

Nelida Chan
Terminologist with the Ontario Government. MA in Translation, teaches terminology at York University

5:30 pm - 6:30 pm

Cat Tools demonstration



Terminotix Logiterm

Marc-Olivier Giguère

SDL / TRADOS

Bryan Montpetit

Full program to be posted at the website by mid September

- * This event is provided for free to our regular translators/interpreters (at least 20 interpretation assignments during the last 12 months or 10,000 words translated) however it is open for a fee for anyone interested. Visit our website for registration procedures.
- * With this Conference you can apply to earn ATA Professional Development points.

Fees	Translators registered with us (less than required number of assignments)	General Public
Before Oct 10	\$95	\$130
Oct 10 - Nov 14	\$115	\$150

Last day to register November 14

Fees include full conference, coffee break, lunch and material.

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Interpreter Training

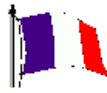
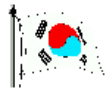
The Healthcare Interpretation Network (HIN) with the support of the Ministry of Citizenship and Immigration and the Centre for Addiction and Mental Health (CAMH), is again launching this fall an intensive 12-day interpreter training program aimed at raising quality standards in the field of spoken-language interpretation.

6 of our interpreters took the CILISAT / ILSAT test and will be taking the HIN training this fall. Five of them qualified for a financial grant from us.

Zdenka Acin, Leka Bocari, Miriam Davidovich, Kinga Miklos, Mimilla O'Reardon and Muhammad Shafique.

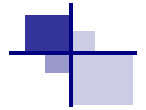
College Certification for interpreters on the way for Sep. 2006!!

The Colleges of Ontario Network for Education and Training (CON*NECT) has partnered with Information Niagara to develop a certification program for spoken language interpreters in the social, legal and health care sectors. Funding for the project has been provided by the Ontario Ministry of Citizenship and Immigration. More news to follow.



Mark your calendars!

The listening process



- * Monterey Institute of Interpretation Studies **Conference**
September 8-11
<http://gsti.miis.edu/conference/cab.htm>
- * **George Brown College** is pleased to offer a new course that might interest you! **Working with Spoken Language Interpreters** is a practical, hands-on course for service providers and agency administrators who depend on spoken language interpreters. It defines the standards and best practices that guide interpreting. Students gain skills for working with interpreters in social, legal and health care settings. This 15-hour course (course code HUMN 9011) will be offered on five Wednesday evenings from 6:15 to 9:15 at 200 King Street East. The same course will run on two separate occasions, from October 5 to November 2, 2005 and from February 1 to March 1, 2006. The fee is \$75.00. You may register at coned.georgebrown.ca. If you have questions about the course you may call 416-415-5000, ext. 2126 or e-mail cecommunity@gbrownc.on.ca. Dorene Weston, Full Circle Consulting, and Diana Abraham will be the course instructors.
- * **MMIA Conference** on Medical Interpreting - Oct 28 and 29 www.mmia.org
- * The American Translator Association (ATA) is hosting the annual **Conference** in Washington Nov 9-12 [ww.atanet.org](http://www.atanet.org)
- * **Multi-Languages Conference November 19th** 9:00 am - 6:30 pm (See page 1 or visit our website for full program and registration)

Active listening is one of the main skills needed by interpreters.

We all work at three different listening levels:

- * Pretending
- * Selective listening
- * **Empathic attentive listening (active listening)**

Elements of active listening

Reception, perception, attention, concentration, the assignment of meaning, ability to control distractions, attentive body language (posture influence listening), tone of voice, non verbal communication, visual aids, memory, clarifying.

Roadblock to listening

Comparing what the speaker says to him or herself or to others.

Rehearsing what you will really say in response to the speaker.

Mind reading what the speaker is really feeling or thinking.

Judging the merits of what the speaker says or how it is said.

Identifying what the speaker says with your own experience.

Advising the speaker and providing solutions without being asked.

Diverting the speaker by changing the subject, distracting him or her from the topic.

Faking attention

Tolerating or creating distractions

When interpreting remember to:

- * Put aside the chatter in your head
- * Avoid distractions
- * Make sure only one person speaks at a time.
- * Ask for clarification
- * Take notes
- * If you feel you are shifting from attentive listening (level 3) to selective listening (level 2) ask for a break (usually after 2 1/2 hours for consecutive and 1/2 hour for simultaneous).

Facts:

How much we usually recall immediately after we listen to someone talk? 50% (Robinson)

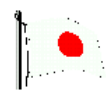
Amount of us who have had formal educational experience with listening? less than 2% (Gregg)

Sources:

- * Edelman, L., Greenland, B., & Mills, B.L. (1992). *Family-centered communication*
- * www.listen.org

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*“A professional translator **only** accepts jobs that he/she is able to do with the **highest** standard of quality”*



Revision Parameters

By: Brian Mossop Certified Translator. Faculty, School of Translation - York. Translation Bureau of Canada

The revision parameters are the things a reviser checks for--the types of error. An exhaustive listing of things that can go wrong when translating would be very long indeed. However in order to think about and discuss revision, it is convenient to have a reasonably short list of error types. Here they are, expressed as questions about the translation, followed by a single capitalized word for convenience of reference.

Group A - Problems of meaning transfer (Transfer)

1. Does the translation reflect the message of the source text (Accuracy)?
2. Have any elements of the message been left out? (Completeness)

Group B - Problems of content (Content)

3. Does the sequence of ideas make sense: Is there any nonsense or contradiction? (Logic)
4. Are there any factual errors? (Facts)

Group C - Problems of language and style (Language)

5. Does the text flow: Are the connections between sentences clear? Are the relationships among the parts of each sentence clear? Are there any awkward, hard-to-read sentences? (Smoothness)
6. Is the language adapted to the users of the translation and the use they will make of it? (Tailoring)
7. Is the style suited to the genre, has correct terminology been used, and does the phraseology match that used in original TL texts on the same subject? (Sub-language)
8. Are all the word combinations idiomatic? Does the translation observe the rhetorical preferences of the target language? (Idiom)
9. Have the rules of grammar, spelling, punctuation, house style and correct usage been observed? (Mechanics)

Group D - Problems of physical presentation (Presentation)

10. Are there any problems in the way the text is arranged on the page: spacing, indentation, margins, etc? (Layout)
11. Are there any problems of text formatting: bolding, underlining, font type, font size, etc? (Typography)
12. Are there any problems in the way the document as a whole is organized: page numbering, headers, footnotes, table of contents, etc? (Organization)

Remember that this list is for discussion and reflection about revision practices. It is not for use as a checklist while actually revising. Obviously, you are not going to go through each sentence twelve times! However, you may want to refer to the four groups before you begin, in order to decide on the degree to which you will revise.

Sample Orders of Operations

Here is an ideal but lengthy procedure, for use when making corrections directly on screen rather than on paper. Such a procedure would be suitable with texts that will be used for many years, or for making important decisions. If you are self-revising rather than revising someone else's work, you may already have made some of these checks while drafting. If so, then you need to decide whether to recheck. It is also a good idea when self-revising to do an initial Spell check to remove annoying typographical errors. You don't want to be distracted by the temptation to correct these manually as you move through the text.

1. Read the entire translation for Logic, Smoothness, Tailoring, Sub-language and Idiomaticity, as well as those aspects of typography and punctuation which are important for meaning.
2. Do a comparative check for Accuracy and Completeness. If the client wants the translation to follow the Layout of the source text, check this at the same time.
3. Read the entire translation from start to finish for Mechanics (other than spelling), Layout, consistency, and any Language errors introduced during steps 1 and 2.
4. Do a separate check for numbers if they are important to the message.
5. Check the document's Organization.

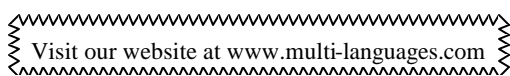
6. Run Spell check after all changes have been made in case you have introduced any errors.
7. Press Control-S to make sure you have saved all your changes. Now very often (indeed, perhaps almost always, depending on your own situation), it will not be practical to carry out the lengthy procedure described above. Here is a selection of shorter procedures, beginning with the briefest:

- A. If self-revising, do any checking as you draft the translation. Run Spell check at the end.
- B. Check the Presentation parameters. Also count paragraphs and lists of points to ensure there are no gross omissions. You may also want to pay special attention to correct reproduction of proper names, dates and other figures. If you dictate, and you are self-revising, you will also be eliminating transcription errors.
- C. Do a single reading of the translation for the Content, Language and Presentation parameters. Look at the source text only if this is necessary to clear up a Content problem.
- D. Do a single comparative check. Don't stop for style changes (problems in Smoothing, Tailoring and Sub-language); correct only gross language errors if found, and run Spell check. Don't use this procedure if working into your second language; you have more need than native speakers to do a reading for Language only, so use (C) or (E).
- E. Do two read-throughs--one unilingual and one comparative--in whichever order you think best.

Summary of Revision Principles

1. Do not ask whether a sentence *can* be improved but whether it *needs* to be improved. Make the fewest possible changes, given the users of the translation and the use they will make of it.
2. Make small changes to a sentence rather than rewriting it.
3. Minimize introduction of error by not making changes if in doubt about whether to do so.
4. If you have to read a sentence twice to understand it, a correction is definitely necessary.
5. If you cannot understand the translation without consulting the source text, a correction is definitely necessary.
6. Minimize revision time through unilingual re-reading unless the longer comparative procedure is dictated by the likelihood of mistranslation or omission (difficult text, untried translator, etc) and by the consequences of such errors.
7. When you make a linguistic correction or stylistic improvement, make sure you have not introduced a mistranslation.
8. When you make a change, check whether this necessitates a change elsewhere in the sentence or a neighbouring sentence.
9. Do not let your attention to micro-level features of the text prevent you from seeing macro-level errors, and vice versa.
10. Do not let your attention to the flow of linguistic forms prevent you from seeing errors in meaning (nonsense, contradiction etc), and vice versa.
11. Check numbers as well as words: they are part of the message.
12. Adopt a procedure which maximizes your opportunity to see the text from the point of view of the first-time reader.
13. Adopt a procedure which allows you to strike a suitable balance between the degree of accuracy of the translation and the degree of readability.
14. In the final analysis, give preference to the reader's needs over the client's demands.
15. Avoid creating an immediate bad impression: make sure there are no spelling or typographical errors on the front page of the translation.
16. Do not make changes you cannot justify if revising the work of others.
17. Do not impose your own approach to translating on others.
18. Do not impose your linguistic idiosyncrasies on others.
19. Make sure that client and reader receive full benefit from revision work: ensure that all handwritten changes are properly input and that all changes are saved before the text is sent to the client.
20. If you have failed to solve a problem, admit it to the client.

Based on Brian Mossop, *Revising and Editing for Translators*, St. Jerome Publishing, Manchester UK, 2001. ISBN: 1-900650-45-2 (pbk). Order from <http://www.stjerome.co.uk> or amazon.com. <http://www.geocities.com/brmossop/mypage.html>



Lost & Found in Translation (extract from article published by PEN Canada)

By: Zdenka Acin—Serbian translator and interpreter

My existence is a paradoxical one. Canada is the country I've chosen. I was not born in Canada, but I am a Canadian by my own decision, my own free will and choice. At the same time, Canada is the country of my exile. However, that situation is probably more natural than the one I had before. I was born in the Balkans but there, in my former homeland, as a dissident and non-fiction writer, I was also in exile. It seems that anywhere I go I am a stranger; both in this part of the world (which I have chosen) and that part (over which I did not have a choice).

Anyhow, an airline translated me from Belgrade and Budapest into Toronto. One could say I practically fell from the sky down here. "To fall from the sky" means that you have been translated from nowhere to nowhere. Somehow it reminds me of the challenge that Arseniy Tarkovsky (father of the most famous Soviet film-maker Andrei Tarkovsky) had to deal with when one night he received an order to translate Joseph Stalin's poems from Georgian into Russian. Tarkovsky, a noted poet and a respectable translator of Asian languages, had a choice: either translate the contents of the poems whilst paying no attention to rhymes or take care of the form and thus neglect the contents. In both cases he would betray the original and the punishment would be death. Any text which has to be translated under strict conditions imposed by some absolute, ideal translation is text no more. It is a no-text. Translating no-text can only be no-translating. My existence is just like that: no-translating of a no-text.

So, what does translation mean to me? I talk about it with my friend Michael Scammell, one of the best translators from Russian into English, and he told me that the impetus to translate works from other languages is fundamentally emotional, and derives from two main sources. The first is the discovery in another language of works of great literary and esthetic value that impress (or even overwhelm) one with their beauty and meaning. The second is an urgent desire to communicate one's experience to other readers (in this case, readers of one's own language) who cannot read the works in question in the original language. It is an act of altruism and generosity that also fulfils a kind of pedagogical urge, which says: "Look at this. This is terrific. You ought to know about it and you will enjoy experiencing it."

I could say I agree with Scammell's opinion. However, if translating is seen as a kind of *survival*, I remain without beauty and meaning. I am translated, but meaningless. I see myself more and more as unfaithful translation. It is absolutely clear to me what it means when we say that translation is always a betrayal. My existential language as the exile's language is full of foggy expressions — foggy, but not always black. In other words, there are still some chances left for translation.

Welcome to the world of translation!

My friend Scammell reminds me that it often comes down to a struggle between being too faithful to the original language (in other words, too "literal") and straying too far from the original in order to be idiomatic in one's own language. There is also the question of how to interpret what you are translating, and here Scammell gives me a personal example. Many years ago, he was translating Dostoevsky's *Crime and Punishment* into English and noticed that because of the speed at which the Russian novelist wrote, many of his sentences were awkward or ungrammatical. Scammell's tendency was to "correct" them or tidy them up in English, which is what most translators do. But then my friend had a brilliant professor of Russian literature at Columbia, also a specialist on Dostoevsky, who pointed out that part of the psychological discomfort the reader feels when reading Dostoevsky in the original stems precisely from these awkward or ungrammatical sentences which contribute to the oppressive atmosphere of the novel as a whole. Accordingly Scammell changed his approach and incorporated these blemishes into his translation.

In my migration from one world to another, from one language to another, I must also admit my "errors" and blemishes. That is the art of translation. That is also the art of survival. That is the art of losing and finding ourselves in translation. Then I can laugh, can't I? Although it is true that I am not sure I can do it forever!

Well, I am a philosophical and literary translator, and as Verba Volant Volunter for the Logos Group in Italy, I daily translate one sentence by some famous author — philosopher, writer, actor, politician, historian, movie director, etc — and one word from English into Serbian. However, the whole para-

dox of my intellectual position came to light when one of my essays, written originally in English for a PEN reading on the Day of Imprisoned Writers, was translated from English into Serbian, without even my prior knowledge!

To explain what translation means for me philosophically, I'll again use the words of Michael Scammell, who thinks that this is a question that incorporates social, political and cultural issues in one bundle. In essence, states Scammell, translation has been absolutely crucial to the world's development since the beginning of time. Taking our own western tradition into account - the whole of our culture over the past two thousand years has rested on translations of the Bible and of the Greek and Roman classics. Without translations we (in Scammell's interpretation meaning western civilization) would have had no literature, no science, no politics, no art, no culture... nothing of any intellectual or philosophical value. And without translations we would have had no access to the intellectual and cultural riches and accomplishments of the Arabic world, the Chinese world, or the cultures of dozens of other nations throughout history.

But how do you take statements in one language with its own particular grammar, syntax, vocabulary, and cultural, philosophical and ethical outlook and transpose it into another language with a different set of symbols, conventions, and meanings? One answer, Scammell admits, is simply that "you don't!" Translation is always a betrayal. "Traduttore — traditore," say the Italians — to translate is to betray — and in a literal sense it's true, for it is literally impossible to say exactly the same thing with exactly the same implications and meaning in two different languages. This points to the solution, which is, according to Scammell, always a compromise, a finding of a sort of middle ground that captures as much as possible of the meaning of the original without betraying (there's that word again) the character and spirit of the receiving language. But these point back to the philosophical question again, attesting that languages and cultures grow through being pummeled and stretched to accommodate new concepts, new meanings — and even new objects.

And finally, what about the literary aspect of translating? Scammell thinks that some of the same dynamics apply as in the linguistic field. The translation of works of literature from another language and culture often requires adjustment to different concepts of genre or the invention of a new genre to express the true qualities of the original work. Similarly, it is impossible to capture all the implications and nuances of meaning in the original so that again the translator is faced with the need to compromise. Whatever happens, the translator is forced to choose and that is why two translations of the same original can be so unlike (it's also why multiple translations of classic works continue to be worked and reworked). Each generation seems to need its own interpretation of the original in a contemporary language. But it's also a question of taste and of the taste or even bias of the translators themselves. Scammell's own preferred metaphor for this activity is the musical one. A translator "plays" a text the way a musician plays a score. The text is immutable, but the number of different possible interpretations is infinite, and each translator will choose a different way to play.

Could we then negotiate translation? Umberto Eco thinks we could.

How could we negotiate irony, sarcasm, cynicism?

In finding ourselves in translation, we will find others. In the understanding of ourselves, we will understand others. Others are not a hell, but a new book to be translated. So I am too.

I am the book waiting to be translated. I am a score longing to be interpreted in a faithful way. Without betrayal, please!

And then I will have to write a new essay in order to reconsider everything what was said in this one on the account of faithfulness and betrayal in translation, and what was lost and found in translation...

Nevertheless, I am a book and a score waiting not only to be translated and interpreted, but read, heard, and understood.