



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

ITIA Bulletin

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In this issue

Editorial	2
Albanian Literature in Translation	2
Recent Developments in Spanish/Irish Poetry Translation	4
EULITA General Assembly 2015 in Opatija, Croatia	6
Fancy a career as an EU Translator? Here's what's involved	7
Announcement	11
Book Review	11
Worth-a-click	13
What's Hot, What's Not	13
Joining the ITIA	14

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Editorial

There has been much coverage of translation related issues in the national press of late, with our Irish Fiction Laureate, Anne Enright, noting the importance of both the translation of Irish writers' work into other languages and the unfortunate dearth of translations of works in other languages due in part to the reluctance of publishers to take what they perceive to be a risk in publishing them. On this topic we include articles on the translation of Albanian language literature and Spanish poetry. There has also been much commentary on the way the Irish Constitution is translated into Irish after the English text has been signed off instead of co-drafting as is the method adopted in other bilingual jurisdictions.

We have first hand news from our colleague, Annette Schiller, from the EULITA (European Legal Interpreters and Translators Association) conference in Opatija, Croatia, as well as an article on how to join the EU ranks of translators. The UN are holding competitive exams for French translators to fill vacancies in their New York, Geneva offices amongst others, which may be an attractive opportunity for some of our readers.

We are currently updating our website but please continue to check it for upcoming ITIA events, which we look forward to meeting you at.

Anne Larchet & Adam Brozynski
Co-Editors

This article throws some light on an Eastern European dark era

Albanian Literature in Translation

Albanian authors and Albanian-language literature remains relatively unknown internationally. This is understandable considering Albania's isolation under a hard-line Stalinist dictatorship for many years, until the fall of Communism. Most would struggle to name a contemporary Albanian author; if they can, it is one name which dominates – Ismail Kadare. Kadare remains Albania's most widely read author internationally, and indeed was awarded the inaugural Man Booker International Prize in 2005. However, even for a writer of Kadare's standing, a lack of English translations of his works remains a huge issue. This was illustrated by the publication in 2014 of David Bellos' translation of *Twilight of the Eastern Gods*, a novel which Kadare wrote in 1976.

This dearth of English translations continues to present an obstacle for those wishing to read Albanian literature. Often what an English-speaking reader is presented with is a translation of a translation. This is regularly the case with Kadare's works: the English translation doesn't come directly from the Albanian original, but is done from the French translation, with all the attendant risks of translating through a pivot language.

For those who have not yet read Kadare, *Twilight of the Eastern Gods* is recommended as an excellent introduction. He draws on his experience of studying at the Gorky Institute in the Soviet Union in 1960, during a period of worsening Soviet relations with Albania, and he blends the personal and political brilliantly. Interesting though Kadare is, however, several younger Albanian authors are now stepping out from under his shadow with works available in translation to Anglophone readers.

Sworn Virgin is the first novel by Elvira Dones to be translated into English. As well as her native Albanian, she also writes in Italian, which was the language this novel was originally written in, possibly accounting for its swift translation. She takes a little known Albanian custom as her premise, telling the story of Hana, a young Albanian woman who swears an oath to live as a man and renounce her female identity. The women who undertake this oath are neither transgender nor lesbians. Only in this way, living as 'Mark', can she turn down an arranged marriage and take over her grandfather's household when he dies. After twelve years have passed, 'Mark' decides to emigrate to America and to begin living as Hana again.

The narrative follows two main strands: Hana's life in Albania under Communism, before and then after becoming 'Mark', and then her struggle to readjust to her life in America and life as a woman. Dones' portrait of Hana's relationship with her niece (a confident Americanised teenager) and of the tentative relationship with an American man, are touching and wonderfully nuanced.

Ornela Vorpsi's *The Country Where No One Ever Dies*, like Dones' novel, focuses on the trials of a female protagonist in the patriarchal society of Albania. Her main character changes her name and appearance in each chapter of the novel, which can be seen as her coping mechanism for living under the oppressive Communist regime and also, for the unwanted kisses and caresses her father subjects her to. The narrator's onset of puberty is traumatic, her coming-of-age taking place in a society where she is told at thirteen to "sew" herself up so others will believe her claim to virginity. She is perceived merely as a sexual object, valued for her "purity", but simultaneously is made to work as hard as a fully grown man. This schizophrenic life of double standards and Stalinist doctrine causes her to disconnect from her own body, recoiling at the thought of being made of flesh and bone. She perceives herself and her mother as being stained; there is an indelible red spot on the kitchen floor, which the child believes to be blood and attempts to wash away. Over her mother's wedding photo, a brown

spot grows, disfiguring her face. Both stains are explicitly linked to the narrator's father; she feels herself to be marked by him, and marked for being a woman. It is a slim volume but nonetheless effective for it; her writing is plain and harsh, and does not make for comfortable reading, but is compelling nonetheless.

Fatos Kongoli's *The Loser* has become somewhat of a post-Communist classic in his homeland, and was a huge success upon its publication in 1992; again, English-speaking readers had to wait until 2007 for Janice Mathie-Heck and Robert Elsie's translation. The novel follows the self-proclaimed loser of the title, Thesar Lumi and opens in 1992. The Communist regime has fallen and hundreds of Albanians are crammed onto a boat which is about to set sail for Italy, with all its promises of a new life in a Western country. Thesar is aboard the ship but at the last moment gets off and chooses to stay in Albania instead. He resigns himself to his fate as a 'loser' in life and the narrative follows him as he spends his days drinking and wallowing in the memories of the unhappy love affairs, ill-fated friendships and political scandals he was involved in.

Kongoli's novel is a depressing portrait of life under the Hoxha dictatorship, its emptiness and greyness. Kongoli was one of the few writers who stayed in Albania under the regime but refused to publish any works. He is well-placed to recreate this stifling atmosphere and the landscape he depicts is an arid one, a place which is covered in a layer of dust, impossible to remove. The story is a harsh assessment of the continuing effects of the dictatorship on the lives of those struggling to pick up the pieces and make sense of their new situation.

These three authors all describe the Communist regime and its collapse in their work, either as the main theme or as the backdrop to the narrative. This is quite understandable when one considers that such critical discussion under Hoxha would have been impossible, and Social Realism was the prescribed literary form. There are many other Albanian authors currently working, informed by the challenges of post-Communist life. Robert Elsie's work in translating contemporary Albanian literature continues to be invaluable. Indeed, his

recent publication, *Balkan Blood, Balkan Beauty* is highly recommended as an introduction to recent Albanian writing. It is a short story collection, featuring stories by Kongoli and Vorpsi, and provides the uninitiated reader with a broad selection of current Albanian writing on offer.

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John Kearns, *Translation Ireland* Editor, gives us a sneak preview of this year's issue

Recent Developments in Spanish/Irish Poetry Translation

The sad passing of Michael Smith in November gave cause to reflect, among other things, on his contribution to Spanish poetry translation. This will be the subject of an appreciation in the forthcoming edition of *Translation Ireland* but, for the moment, it is important to acknowledge it as among the most important bodies of work of any Irish literary translator in the past half century. The monumental edition of the Complete Poems of César Vallejo which he completed with Valentino Gianuzzi (bringing together four earlier volumes) appeared from Shearsman in 2012, while 2014 saw a translation with Luis de Ingelmo of the selected works of Fernando de Herrera, as well as Smith's own final volume of poetry, *Prayers for the Dead and Other Poems*, again both from Shearsman.

Yet the past couple of years have seen the

publication of several other volumes that will be of interest to Spanish-Irish poetry enthusiasts. *Forked Tongues: Galician, Catalan and Basque Women's Poetry in Translations by Irish Writers*, edited by Manuela Palacios (Shearsman, 2012) was a significant contribution to relations between Irish-poets and non-Hispanophone poets in Spain (for more on this volume, see Cormac Anderson's review in *Translation Ireland* 19:2). In the past year, three other volumes have appeared, each constituting a major contribution to Spanish-language poetry translation in Ireland.

Cyphers, a journal which this year celebrates its fortieth birthday, includes a special section of poetry from the Hispanic and Latino worlds in its most recent edition (nr 78, autumn/winter 2014). In all, twenty-one poets are included from countries such as Spain, Chile, Colombia, Argentina, and Mexico. Sadly the source texts of the poems are not provided, so it is not possible to compare the translations with their originals. Nevertheless, it was particularly nice to see former *Cyphers* co-editor, the late Pearse Hutchinson, making an appearance with his translations into English of José Emilio Pacheco (from the Spanish), Narcís Comadina (from the Catalan), and Uxío Novoneyra and Emilio Araújo (both from the Galician); also included is his translation from Spanish into Irish of Aurora Luque. And on the topic of translation from Spanish to Irish, I was also particularly taken with Tomás Mac Síomóin's translation of Susana Cella.

The other two volumes both feature Irish poetry in Spanish translation, in addition to Latin American poetry translated into English. The first is *Ireland/Irlanda Colombia – Twenty Poems/Veinte Poemas*, edited by Óscar Torres Duque, Juan Felipe Robledo and Catalina González Restrepo and published in Bogotá and London by Cancillería – Ministerio de Relaciones Exteriores with the Embassy of Colombia to the UK. The volume opens with an essay by Óscar Torres Duque introducing the poets featured in the collection and tracing some Irish-Colombian literary exchanges. Sadly, the English translation of this Introduction reads poorly and does not do justice to the poems which follow.

The Irish poems represented are fairly

standard – one finds old favourites such as Yeats's 'An Irish Airman Foresees His Death', Joyce's 'Chamber Music, XII' ("What counsel has the hooded moon..."), Allingham's 'The Fairies' etc. Perhaps the only slightly unusual selection is that of 'To Mary' by Charles Wolfe, a poet better known for his 'The Burial of Sir John Moore after Corunna'. All are translated by Colombian translators, past and present.

All of the Colombian poets included were new to this reviewer, though there are certainly some that I'll pursue reading in translation. Diego Fallon (his surname came from his Irish immigrant father, who moved to Colombia in the 1830s) was an important figure in Colombian literary history and his poem here 'The Moon' presents a nocturnal landscape:

¡Oh!, y éstas son tus mágicas regiones,
donde la humana voz jamás se escucha,
laberintos de selvas y peñones
en que to rayo con las sombras lucha...

And O! These are your magical domains,
great, massive crags of rock and jungle maze
where sound of human voice has never strayed,
and darkened shadows jostle with your rays...

Other Colombian poets in the collection include Jorge Isaacs, Rafael Pombo, Francisca Josefa de Castillo y Guevera, José María Gruesso, among several others and all are translated by Anamaría Crowe Serrano and Elizabeth McSkeane, both of whom have already established reputations in Ireland as writers of importance. Their English translations read beautifully and, as can be seen from the Fallon translation above, great care has been taken to reproduce the Spanish rhyme patterns.

Crowe-Serrano also features as translator, though also as poet, in the collection *Centrifugal: Poesía contemporánea de Guadalajara y Dublin / Contemporary Poetry of Guadalajara and Dublin* edited by Ángel Ortuño and Christodoulos Makris (Conaculta/EBL Cielo Abierto). This features seven poets apiece from Ireland and Mexico, each translated by the other and again all presented in parallel translation (source language

on the verso, target on the recto). As Makris notes in his introduction, for the Irish poets involved, it is a collection less about national identity (three of the seven – Kit Fryatt, Kimberly Campanello, and Makris himself – were born outside Ireland) than about writing and language, with an emphasis on innovation and experimentation: "Its premise revolves around an uncertainty regarding the notion of stable relationships between environments, around the slipperiness of language and a suspicion over fixity of use and intention – consequently, around subverting employment of it in absolute terms or as a centralising force" (11). The ever-interesting Catherine Walsh has a wonderful piece called 'A Picture of a Portrait of Charlotte' (taken from her 2009 Shearsman collection *Optic Nerve*) translated by Laura Solórzano, though it is Solórzano's own short mostly paragraph-like prose poems in Walsh's translation which for me are the highlight of the collection:

Puse alma de epitelio en tu sueño cúbico. Tus falanges me acogieron como si yo fuera un hueso más que hubiera perdido el rumbo o la ubicación. Puse el sueño en el suelo, junto a ti, y la clavícula ofreció su primaria inmaculada.

I gave epitheliated spirit to your unabstracted sleep. Your phalange caught me as if I were one more wishboned politic pain-in-the-neck who had lost their bearings or locus. I grounded the dream, right with you, with the collarbone showing its primitive chastity.

from 'amalgamation' (pp. 42-43)

Other stand-out contributions in this excellent collection are Kit Fryatt's 'Poem Beginning with a Line by Pat Califia', and Alan Jude Moore's translation of the work of Xitlalitl Rodríguez Mendoza, complete with a very perceptive translator's note, where he hopes that the poems in translation "on their journey [to English] have taken on, for a while at least, the patched up cloak of our language" (95).

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Our colleague, Annette Schiller, reports back from EULITA General Assembly

EULITA General Assembly 2015 in Opatija, Croatia

EULITA (the European Legal Interpreters and Translators Association) was set up in 2009, one of its primary aims being to “advance the quality of legal translation and legal interpreting in both spoken and sign language in all Member States of the European Union”. The association has 29 full and 33 associate members both from within and outside the EU. It also has some individual members. The ITIA has been a full member of EULITA since 2012.

The 2015 EULITA Annual General Assembly took place in Opatija, Croatia, on Saturday, 21 March 2015. In addition to the standard items on the agenda of a general meeting, two items were of particular interest:

ISO standard for legal interpreting.

The language services provided in legal settings have become established as services provided by professionals. However, while various codes and standards exist in some countries for specific settings (e.g. for the police or in court), they vary from country to country, and are totally lacking in other countries. There are no universally-agreed rules or standards for the provision of language services in legal settings. The proposal by EULITA to submit a working draft for an ISO standard on interpreting in a legal setting is a response to this unsatisfactory situation.

The ISO/TC 37 national mirror committees (for terminology and other language and content resources) voted to allow EULITA to submit a working draft for an ISO standard for interpreting in a legal setting. The working draft was drawn up by EULITA President, Liese Katschinka and others. It was discussed and amendments suggested by EULITA members during a workshop held prior to the General Assembly in Opatija. The amended working draft will be presented to ISO/TC 37 by Liese Katschinka at their annual meeting in Japan in June.

LIT Search project

LIT Search is a pilot project set up with the purpose of establishing an EU-wide database of legal interpreters

and translators. The project receives financial support from the Criminal Justice Programme of the EU Commission Directorate-General for Justice (DGJustice).

A variety of different bodies (translator/interpreter associations, ministries of justice etc.) from a number of EU Member States (Netherlands, Austria, UK, Bulgaria etc.) are involved in this project.

The launch conference for LIT Search will be held in Antwerp, Belgium, on 9/10 November 2015. Details to follow. Only those countries that are involved in the LIT Search pilot project will have their members listed in the database when it is launched.

As is customary on the occasion of the EULITA general assembly, an international conference relating to the topic of legal translation and interpreting was held in the days leading up to the assembly. This year's conference was entitled “Professionalization vs. Deprofessionalization: Building Standards for Legal Translators and Interpreters” and was organised jointly by EULITA, the Association of Court Interpreters and Translators Croatia and the Jean Monnet Inter-University Centre of Excellence, Opatija.

The attendees reflected the range of stakeholders in the field of legal translation and interpreting: translators and interpreters, translator and interpreter trainers, academics, judges, researchers, lawyers, students, trainees, legal administrators.

The papers given at the conference reflected the broad range of subjects relevant to the field of legal translation and interpreting, for example, the training of legal translators, risk assessment for interpreters, the issue of confidentiality, the situation with court interpreters in Greece and Italy, the equal authenticity of EU legislation in the various EU languages, to mention but a few.

We were treated to an interesting paper by our Greek colleagues on Tseng's sociological model of professionalization (non-professional is phase

one, full professionalization is phase four). Many of the attendees came to realise that the situation in their country regarding legal translation and interpreting has not yet actually moved beyond phase one: Market Disorder!!

Given the significance to the legal translator and interpreting community and their service users of Directive 2010/64/EU on the right to interpretation and translation in criminal proceedings, the talk given by Alice Hamilton of the EU Agency for Fundamental Rights (FRA) deserves mention. In addition to the EU Commission examining the transposition and application of the Directive in the individual Member States, FRA has also been tasked by the EU Commission with examining actual practices on the ground relating to the Directive. This work will be carried out by means of desk research, on the one hand, and information acquired on the basis of a questionnaire, on the other. FRA is interested in capturing the views and experiences of people involved in the area. For more details, please see the FRA website at: <http://fra.europa.eu> or contact FRA directly on access2justice@fra.europa.eu.

The EU Directorate-General for Translation (DGT) organised a pre-conference workshop as part of the Translating Europe programme which consists of an annual forum and a series of workshops aimed at creating more constructive cooperation between all stakeholders in the field of translation and interpreting. Topics included theory and practice in translator curricula, the TransCert project, the education and appointment of court interpreters etc.

Given the difference in the legal systems between the Member States and in the approach to the provision, training and use of legal interpreters and translators Europe-wide, there was plenty of food for thought and discussion during these very interesting, worthwhile and well-organised events in Opatija.

The next EULITA General Assembly will take place in Paris in 2016. Details to follow.

Annette Schiller

This article supplies in forensic detail how to go about pursuing a career as a translator with the EU

Fancy a career as an EU Translator? Here's what's involved

This article looks specifically at the recruitment of translators to the European Commission (particularly the English department) and offers information/advice on the various stages of the process, from selection to final recruitment.

Recruitment of permanent staff by open competition

The European Personnel Selection Office (EPSO) is the agency responsible for staff selection for various EU institutions, including the Commission. It runs open competitions to constitute 'reserve lists' from which permanent staff can be recruited. If you wish to sit a competition for a permanent post you will first need to open an 'EPSO account': http://europa.eu/epso/index_en.htm

Usually in June/July of each year EPSO publishes translation competitions for four or five official languages at a time. Many years can pass between competitions for a given language, so it is important not to miss the boat. The timing of a competition can depend on factors such as a country's recent accession or a structural change of some sort. The English department is a case in point; many translators who started their careers in the 1980s are now nearing retirement and will need replacing. Also, because of the relatively large size of the English, French and German departments (at the Commission in particular), competitions for those languages may be more regularly held than for ones where recruitment is not so pressing.

It is important to read the notice of competition carefully, especially the details of the profile sought and the eligibility criteria. Having a third

level (bachelor's degree) is a strict minimum, although it does not have to be language-related. You can access a general guide to open competitions here:

<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=OJ:C:2012:270A:FULL&from=EN>

The test stages for open competitions

The institutions first identify the size of the reserve list they jointly need, based on anticipated recruitments over a period of time. Obviously, if 900 candidates apply, it would be wasteful to test and interview them all for no more than 50 available places (for example), so a knock-out system is used. A number of candidates are knocked out after each stage, only those doing best progressing further. The competition stages involve admission tests in verbal, numerical and abstract reasoning ('CBT tests'), then two translation tests from two different source languages and then a day at the EPSO assessment centre in Brussels.

I cannot stress enough how important it is to practice for the CBT tests. It does not matter how excellent a translator you are if you don't do well in those tests. Because of the knock-out system, the number of candidates invited to the translation stage is only a small proportion of the number who sit the CBT tests. You might even comfortably pass them, but still be ranked too low, so you really need to do as well as you can. If you have little or no experience of such tests there are books to help you and free websites as well (google 'verbal/abstract/numerical reasoning', for example).

If you do well enough to progress to the translation stage, your two translations will be double-marked anonymously (or triple-marked in case of doubt) to ensure greater objectivity and fairness of assessment. The translations from both source languages need to be extremely accurate and complete. The highest performers overall will be invited to the assessment centre stage.

At the assessment centre, you will spend a day in Brussels being tested on important skills such as analysis and problem solving, teamwork, communication, etc. You can find out more in the notice of open competition. The day usually involves a direct interview with a panel, an oral presentation of some sort (by you) and group work requiring you to perform some role or task alongside others.

The personal assessment is the final stage of the selection procedure. There is usually a gap of two months or more between this stage and publication of the final reserve list. The entire procedure can last nine months or more.

One piece of advice: you may be tempted to offer a source language like Hungarian or Greek on the basis of a rapid self-learning course, thinking you'll improve your recruitment chances. Please don't. You are more likely to be successful in languages you know well, so do the competition in your two strongest source languages. You can always start adding to your stock of languages once you are on the reserve list. If you already have one or more languages in addition to the two you choose for the competition, you should definitely mention them on your CV (guidance is given when filling it in).

Is a different language profile needed for different language departments?

To some degree, yes. Most Commission language departments translate outgoing legislative proposals which have been drafted in-house, mostly in English. So those departments need staff with strong English as a source language as well as one other official EU language, usually French or German. By contrast, work in the English department primarily involves the translation of incoming documents from the Member States (and beyond). The department is therefore especially (but not exclusively) interested in also recruiting successful candidates with less widely known source

languages.

*You've made it to the reserve list – congratulations!
So how do you get recruited?*

First I must explain the difference between 'selection' and 'recruitment'. Selection is what you have just gone through: you have been placed on a shortlist from which you may be recruited. In the case of a permanent post, you may be invited for interview by several different EU institutions, not just the Commission. However, the simple fact of being on a reserve list is not a guarantee of recruitment, as the guide to open competitions makes clear.

When a vacancy for a permanent post arises, a unit head such as myself calls for interview individuals whose profile (CV, source languages and competition results) best match the unit's and department's particular needs. Given the range of languages the Commission's English department has to deal with, individuals with more languages than the two offered in the competition are understandably of particular interest.

It is a legal requirement at the Commission that we interview at least three individuals for any one post. So even a call for interview does not guarantee that a job is in the bag. You can have a very off day and impress less than one of the other candidates, for example. Should that happen and you are not successful at interview, don't despair! There is a chance you will be recalled for interview in the future or called for interview by a totally different institution at some stage.

In order to increase your chances of the interview going well, however; do bear in mind the following:

- Research as much as you can. Try to find out about the particular institution and its role and the recruiting department and its role within the institution. Advance preparation also increases your self-confidence, which comes across during the

interview. It's not always easy to find the information out, but there are ways and means. EPSO for example has Staff Ambassadors, officials who can be contacted to provide information about their work. Information is also regularly posted on dedicated websites such as http://ec.europa.eu/dgs/translation/index_en.htm or sources like YouTube and Facebook (see 'Translating for Europe'). There are also contacts in the Commission's Representations in the Member States who can provide some advice and information (DGT's 'Field Officers in the Commission Representations in London and Dublin).

- Try to predict some of the questions you might possibly be asked, without rehearsing answers that then seem off pat. It is important to note that the interview panel is not looking for 'right' or 'wrong' answers and they are not trick questions designed to catch you out. They are trying to gauge how much you know about the process of translation as an intellectual activity as distinct from a lucky shot on the day of the test, how you would fit in with the team, etc. Not having any professional translation experience does not count against you, by the way. An open competition is for an entry level grade where no previous experience is required. From a recruiting head of unit's viewpoint it is nice to have a candidate with some experience, but it is not a requirement.

- Try to demonstrate a claimed ability by reference to a real-life example where you had to apply it. Anyone can claim they are a good communicator, for example. It impresses an interview panel more if you then go on to describe an actual presentation you had to give, a contract won as a result, etc.

- Don't be afraid to say 'I don't know' in answer to a question. This is better than meaningless waffle just because you think the panel is expecting to hear something. Acknowledging what you don't know is far better than pretending otherwise. That said, it wouldn't be advisable to answer every question with 'I don't know' either! Monosyllabic answers (where the panel feels it is trying to drag blood out of a stone) never go down well. Neither does never shutting up. Finding the balance is a skill that can be practiced.

If you do find yourself sitting on a reserve list for a while without that all-important call arriving, be aware that it can take time (years in some cases). In the meantime, consider up-skilling by identifying and learning another language that will catch a recruiter's eye (especially true for the Commission). You should ensure that potential recruiters are aware of new language skills by regularly updating your 'eCV' (in your EPSO account).

In the case of language departments where translation out of English is the staple diet, expertise in a particular subject area such as finance, law, medicine or engineering is of particular interest. While knowledge of a wider range of languages than just your competition ones is of particular interest to the Commission's English department, specialist expertise is also a plus point when catching a potential recruiter's eye. If you already have or gain any specialist qualifications, please ensure that EPSO and the various institutions' human resources departments are aware of them via your eCV.

Recruitment of contract or temporary staff

The institutions sometimes need contract (a.k.a. 'CAST' staff) and temporary staff. CAST selections are organised again through the EPSO site, so you should check the site regularly for details. It has to be said that such selections for translators are relatively infrequent.

Selection procedures for temporary staff are organised directly by the recruiting institution, sometimes in cooperation with EPSO. They are occasionally organised to cover a temporary capacity shortfall, especially in languages which candidates on a reserve list do not offer in sufficient numbers. The recruiting institution organises a slimmed down version of the normal selection procedure, ending again in the production of a reserve list. The procedure usually involves a call for applications, an assessment of qualifications to establish a candidate's eligibility, two translation tests and a competitive interview. The institution can

specify particular language combinations it wants candidates to have, so these temporary staff selections can often be more restrictive than open competitions in this respect.

The employment terms and conditions of CAST and temporary staff differ somewhat from each other but those details are beyond the scope of this article. Both types of contract are strictly limited in time, however. The only way of becoming a permanent established official is by passing an open competition, as described above.

The recruiting institution usually advertises temporary selection procedures through dedicated web pages such as the Work with us section of the Directorate-General for Translation's website on EUROPA [link <http://ec.europa.eu/dgs/translation/workwithus/>], social media and through notices in professional publications. University careers offices and professional organisations such as the Irish Translators and Interpreters Association and the Chartered Institute of Linguists are also informed and asked to pass the information on. The Directorate-General for Translation hopes to run one such selection procedure for English translators in the course of this year. The ITIA will, of course, be informed when it launches and we would warmly encourage you to apply!

A final word about Irish

At present, bilingual translators in the Irish units of the various institutions work both ways, so the institutions' English services are not currently recruiting translators offering Irish to English. Since becoming an official EU language in 2007, translation into Irish has remained limited mostly to a small range of EU legislative acts. This reduced scope for Irish-language translation is due to a temporary 'derogation' negotiated by the Irish government and laid down by Council Regulation. Recruitment to the institutions' Irish departments has been limited, therefore, in line with this reduced scope. The derogation was extended for a further period due to difficulties in recruiting a sufficient

number of Irish-language translators, legal/linguistic experts, interpreters and assistants. The current derogation runs until the end of 2016. The derogation will be reviewed again before the end of 2015 and the Council will then decide whether to put an end to it. Were the derogation to be ended, the institutions' Irish departments would need to expand significantly, although there is some concern about the availability of a large enough pool of qualified translators for recruitment in that case.

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The deadline for submission of applications is 16 April 2015.

With best regards,

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Book review

Translation, Technology and Autonomy in Language Teaching and Learning, (Intercultural Studies and Foreign Language Learning Series, vol. 12), ed. Pilar Alderete-Díez, Laura Incalcaterra McLoughlin, Labhaoise Ní Dhonnchadha and Dorothy Ní Uigín. Oxford: Peter Lang. 2012. xxi +544pp. ISBN 978-3-0343-0812-0 (pbk)/978-3-0353-0340-7 (ebk). €75.

Peter Lang's 'Intercultural Studies and Foreign Language Learning' series edited by Arnd Witte at NUIM and Theo Harden at UCD has developed into a major publishing initiative in Irish applied linguistics, translation and intercultural studies and appears to be going from strength to strength – earlier volumes in the series *Translation in Second Language Learning and Teaching* and *Translation and Philosophy* have both been reviewed in *Translation Ireland* (issues 19:1 and 19:2 respectively). The current volume is the latest offering from the team on the translation programme at the National University of Ireland Galway (NUIG), and in many ways can be seen as a successor to their 2011 volume *Audiovisual Translation: Subtitles and Subtitling – Theory and Practice*, which again was reviewed in *Translation Ireland* (19:1).

As the title indicates, this volume is less directly concerned with audiovisual translation than its predecessor, though retains the interest in pedagogy that characterised several of the papers in the earlier volume, particularly second language learning and the potential role that translation can

Here is an invitation to put yourselves to the test!

Announcement

Dear All,

We are pleased to announce that the 2015 competitive examination for the recruitment of French Translators/Precis Writers is scheduled to be held on 23 June 2015.

The purpose of the examinations is to establish rosters from which present and future vacancies for French Language Translators/Precis Writers (P-2/P-3) at the United Nations Office in New York, Vienna, Nairobi and Geneva will be filled.

For full details on language competitive examinations and relevant eligibility criteria, please refer to the Careers Portal (<https://careers.un.org/lbw/home.aspx>)

play in same. This volume has almost twice as many papers as the earlier one and is divided into six sections: an opening section featuring keynote articles from guest contributors Daniel Cassany, Henrik Gottlieb and David Little; then sections on translation, technology, intercultural issues, autonomous learning and the portfolio, and language teaching. Of the twenty-three papers, two are in Irish, two in Italian, three are in Spanish and the remainder are in English. While it is nowadays legitimate to have multilingual edited volumes such as this, it would nonetheless have been helpful at least to have English-language abstracts of contributions in other languages (and preferably to have abstracts of all contributions, including those in English).

The articles in this collection are peer-reviewed versions of papers originally presented at the First International Conference on Translation, Technology and Autonomy in Language Teaching and Learning at NUIG in 2010. The editors note in their introduction that the conference and publication sought to “showcase the work of language teachers and translators at every educational level and across a series of languages – those most commonly taught in the schools and colleges in Ireland” (1). Given NUIG’s commitment to Irish, it was important that the language was represented and there are two Irish-language contributions in the present volume. In a fascinating paper “Teagasc na Gaeilge i Stát-Ollscoil Mhoscó” Victor Bayda presents an account of the teaching of Irish at Moscow State University, drawing attention to some of the cultural difficulties experienced by Russian students of Irish. The volume’s other Irish-language contribution is Belinda McHale’s “An Foghlaiméoir Machnamhach: Fís Mhíréadúil nó Féidearthacht Mhór?” which looks at autonomous learning in the Irish-language classroom with a focus group of A2 learners. Also, concerned with the Irish language (though written in English) is Éamon Ó Cofaigh’s “Learning French through Irish: The Impact of Bilingualism on the Acquisition of French as an L3”.

As far as the contributions on translation are concerned, Henrik Gottlieb in his paper “Translation into ‘Minor’ Languages: Invisibility vs Anglification” presents an interesting response to Lawrence Venuti’s endorsement of foreignising strategies in

translation. While acknowledging that Venuti’s appeal for foreignising literary translation strategies may be defended in the context of translation into a major language culture like that of English, he draws attention to the more problematic issues it raises with regard to translation into minor language cultures: while “most of the voices advocating foreignizing strategies in translation are found outside Anglo-American circles [...] by alienating themselves from domesticating strategies, they perpetuate the very trend that Venuti is arguing against” (38).

Gottlieb’s paper is in the ‘Guest Contributors’ section, but regarding the articles in the ‘Translation’ section of the volume, Elisa Ghia’s contribution “Audiovisual Translation as Acquisitional Input” is research very much in the spirit of the earlier NUIG collection in its attempt to identify quantitative and qualitative features relating to the use of subtitles as a language learning tool. Of particular interest to Ghia is what she calls ‘perceptual salience’: “the prominence that linguistic elements can acquire in input as a result of specific delivery features” (118) (generally resulting from different levels of contrast between input components). Ghia’s style is meticulous, though she gives the impression nonetheless that a focus on the impact of perceptual salience of audiovisual input on language acquisition may be an interesting research trajectory to pursue in the future.

Lighter on theoretical discussion than Ghia’s article is Cristina Oddone’s paper “Translation in Language Learning: Comparing and Contrasting Film Titles,” which situates the subject of its analysis in the context of the current rehabilitation of translation as a language teaching methodology. Oddone focuses on the potential of the comparison of film titles in source and target languages to promote language learning, providing some interesting discussion of examples between English and Italian.

Maria Pavesi is the third Italian contributor to discuss the potential of translation for language learning, and in her paper “The Potentials of Audiovisual Dialogue for Second Language Acquisition” she returns to some of Ghia’s interests (indeed both researchers are involved in the project ‘English and Italian Audiovisual Language: Translation and Language Learning’ at the University of Pavia). Pavesi is

concerned with identifying “linguistic features typifying face-to-screen communication which may offer privileged access to a potentially very abundant source of L2 input” (170). By taxonomising and characterising these linguistic features, Pavesi hopes to work towards a “comprehensive investigation of the full acquisitional potentials of all audiovisual input in all its forms.”

Moving away from Italy, we come to Lucía Pintado Gutiérrez’s discussion of the “The Use of Translation towards Foreign Language Autonomous Learning”. Again, similar to Oddone, Gutiérrez is interested in the implementation of translation in the L2 classroom, which she refers to as ‘pedagogical translation’. In particular she is concerned with the application of technological tools (such as online dictionaries, chats and discussion forums) to generate learning benefits in L2 acquisition. She notes that pedagogical translation “demands that students work autonomously for a considerable part of the [classroom] activity – which makes it easier to work towards autonomy” (191, emphasis in original).

In addition to these papers on translation, there are also two more in Spanish by Emma García Sanz and Verónica C. Trujillo-González, as well as many others on other aspects of technology, language learning and intercultural studies. All in all the collection creates the impression of NUIG as a vibrant and important centre for research into translation and language learning.

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Worth-a-Click

Anne Enright: How the world reads Irish writers

<http://tinyurl.com/ph7jrff>

Experts say constitutional changes should look at subtlety of Irish translation

<http://tinyurl.com/kfe33rs>

Excuse me, interpreting is a professional service. Got it?

<http://tinyurl.com/kqxbgar>

Migrant children translating for parents at doctor visits, conference hears

<http://tinyurl.com/pho5uer>

What’s Hot, What’s Not?

What’s HOT...

A secondary school student has developed a free of charge English/Irish translation app using the internet resources of Focal.ie, the terminology database developed by DCU in collaboration with Foras na Gaeilge.

...What’s NOT

Sepideh Jodeyri, the Iranian poet who translated the prize winning French graphic novel ‘Blue is the Warmest Colour’ into Farsi has become the target of a smear campaign by Iranian hardline news agencies who claim her translation means she is supporting homosexuality.

Joining the ITIA

The *Irish Translators' & Interpreters' Association* is pleased to welcome new members to the association. We currently have the following categories of membership:

- Professional
- Associate
- Affiliate
- Institutional
- Student
- Honorary

Professional Membership is awarded to translators or interpreters who meet the strict criteria of the ITIA based on qualification and level of experience.

Applicants must also achieve a PASS in the annual Professional Membership Examination (translator or interpreter) set by the ITIA.

Associate Membership may be granted to holders of a third level qualification in translation and/or interpreting and/or languages or to holders of a third level qualification with relevant experience.

Affiliate Membership is generally availed of by people with a professional interest in translation and interpreting, by those with a general interest in these professions or by professionals from other sectors who wish to work in the area of translation or interpreting and do not currently have a specific qualification or experience in the area

Institutional Membership is available to bodies that do not function as commercial agencies, for example university centres for translation and interpreting studies or cultural institutes. Application documents for Institutional membership are currently being prepared.

Student Membership is available to persons undertaking undergraduate studies in any discipline or those undertaking postgraduate studies in translation or interpreting.

Honorary Membership is awarded by the ITIA AGM to persons in Ireland or abroad who have distinguished themselves in the field of translation or interpreting.

New ITIA Associate Members January - March 2015

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ENGLISH to and from SPANISH

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ENGLISH from Spanish

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

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