



THE GOTHAM TRANSLATOR

May/June 2005

A Publication of The New York Circle of Translators

President's Message

I'm proud to be a member and officer of the New York Circle of Translators and intend to do everything possible to continue the viability and vitality of our wonderful organization. First of all, let me assure you that some of the recent stumbling blocks interfering with NYCT's growth and progress have been overcome.

For example, since the President elect had resigned without replacement we started the year off without a President or President Elect. Consequently, it was difficult to function as an organization with two key board positions vacant. The lack of officers was resolved when the Board held a special meeting on April 2, 2005 and nominated and elected me as President. Additionally, soon thereafter, pursuant to by-law provisions and with the Board's approval, I appointed Margaret Altieri to be President-Elect. I would like to thank Margaret for her willingness to take on this responsibility and simultaneously congratulate her for her successful appointment. I look forward to working with her now and in the future. In that regard, I would like to thank our Board members, Lisa Anderson as Secretary and Antje Katcher as Treasurer, for their participation and cooperation in having the vacancy problem resolved in an efficient and pragmatic manner.

It is anticipated that, with the hard work of the nomination committee, we will have candidates for the vacant positions coming up this fall and we will not run into this vacancy problem again. However, I stress upon you the importance of everyone, new and older members, to be actively engaged in our wonderful organization. If anyone is interested in running for the Office of President-Elect, Treasurer, Secretary or Program Director, please refer to the enclosed letter for contact information. As a reminder, our nominating committee is staffed by Dina Harrison, Lori Colman, and Nancy Wright. I cordially suggest that you make their difficult recruitment job easier by throwing your hat into the

"Circle" and joining the dance. Doing service not only helps the organization stay alive, but it also enhances one's own personal and professional growth and vitality. I encourage everyone to participate in the candidacy and election process.

The April 2, 2005 Special Meeting was very important because it was not only the Board that took action. Most importantly, it was the members of the Circle who also participated in communicating what some of the problems are and tried to amicably figure out how to resolve them. It was a very good meeting and I would like everyone to know how crucial it is to have, on a regular basis, the level of participation and concern exhibited at that meeting. While more than 20 people attended and participated in that meeting, I would like to give special thanks, appreciation and recognition to Susana Greiss and Edna Ditaranto. They both stepped up to spread the word and organize the meeting. It is important to point out that from this meeting an Advisory Counsel was created which will help the Board and Officers tackle issues

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that may arise from time to time, and an Editorial Board was also created. Last but not least, Douglas Hayes will be assisting the Board with some sorely needed By-Law reforms which will help our nomination, election and officer vacancy process run much smoother.

Now, before we can go forward with any other innovative ideas and projects, there are some tasks that need to be addressed immediately. First of all, as you can see *The Gotham* will now be in circulation again. I'd like to thank Geoffrey Carlson for accepting the editor position for this issue. I am still looking for the Gotham Editor for the future issues. Anyone interested, please contact me. I'd like to thank Ellen Sowchek, Betty Welker, Guylaine Laperriere, and Trudy Balch for being involved with the newly created Editorial Board and look forward to their input and participation in the future issues of our upcoming new and revised *Gotham*. The mission and focus of the Editorial Board is to be active in researching and furnishing information of interest to our members and to assist the editors with publication materials, and they will be urgently working on creating a publication that has a new and appealing look.

It is apparent from speaking to prior officers and members that the NYCT web-site needs an overhaul. We are in the process of making the web site more user friendly, useful and accessible, including the ability to register and pay dues on line.

Speaking of dues, I'd like to point out that some members need to keep their membership active by paying the dues for the year 2005. To make this membership requirement an easier task, I direct your attention to the membership dues form which is part of this edition. Please fill it out, cut it off and send it in with your payment. For those of you who have already paid their dues, I thank you very much.

I look forward to fulfilling the duties as the President of the New York Circle of Translators. I am honored and privileged to have this opportunity and will do my best to do a good job for you as members and for everyone as an organization. But as was evidenced by our April 2, 2005 meeting the success of our organization is the cooperation and participation of the members. The more involved you are in the Circles' operation, the more successful and productive it will be. Thank you. ■

Slavica Zecevic-Pralica

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In Memoriam: Thomas Snow 1930-2005

The Gotham Translator is reprinting this piece about Tom with the kind permission of Gabe Bokor, editor of the online review Translation Journal, where you can find it posted at: <http://accurapid.com/journal/32snow.htm>



I recently learned that Tom Snow passed away in Klagenfurt, Austria, on January 28 of this year. He was 74 years old, and the cause of death was general weakness arising from emphysema and osteoporosis, leading to a final bout of pneumonia. Many of you will remember both Tom and his widow Almut from early NY Circle meetings. Almut seems in good spirits and agrees with me that

Tom could perhaps be best described as an idealist and a perfectionist, traits many of us had an opportunity to note during his many years among us.

But there was also a more surprising side to Tom, which few of us knew. Although he served in the Korean War during his youth, he would soon take on some of the character traits common among Upper West Side intellectuals. For instance, he did not consider himself a Christian and asked for no religious rites to mark his passing, which in catholic Austria meant that Almut ended up conducting a secular service in his memory. He was also a fervent environmentalist, opposed to all forms of pollution, which did not deter him from smoking like a furnace despite his knowledge that this might cause emphysema. And although he was also a member of Zero Population Growth, he himself was married three times and during his last two marriages sired four sons. He also cared for and raised a daughter from his second wife's first marriage

Tom and I were probably as close as two men can be, so I am of course unhappy that he is no longer with us. I don't want to make what follows sound unduly personal, but I find myself unable to separate my memories of Tom from those dramatic events in 1979 that led to my earliest meetings with technical translators and even to the founding of the New York Circle of Translators. Since these events present a quite lively side of Tom, it may in fact be best to include them.

Back in 1979 I picked up a book and found a claim by former ATA President-Elect Dale Cunningham that there was ultimately not that much difference between literary and commercial translation. Since I needed some extra money at the time, I wrote Cunningham and asked how one went about switching from the one field to the other. He wrote me back telling me that it might involve a bit more work than I expected (it did), but I soon also received a letter (no email back then) from one Eva Berry inviting me both to stop by her office and to attend a dinner where New York translators would be trying to set up some sort of official group.

This is how I came to know Tom. I no sooner entered Eva's office than I confronted not only Tom but some of the other figures who would form the nucleus of the NY Circle. Steve Winfield, the gifted mimic and multilingual voiceover artist, was among them, as was il Principe Paolo, a genuine Italian prince who could tell

risqué stories for hours. About half an hour later Charles Stern wandered in, and of course busily watching over all of us like a mother hen was Eva herself. Although translation can be a tedious and demanding craft, for some reason an air of joviality immediately enveloped all of us when we were together, especially during early NY Circle dinners, where we all frequently shared a table.

The laughter often became quite intense, with Steve, Paolo, and myself at its wildest center. Tom's contributions were also quite funny, though they sometimes had a skeptical undertone to them. We all began to feed small reports and announcements about translation to Eva, who would assemble and mail them off to others listed on her enormous rolodex, and out of this process the *Gotham Translator*, NYCT's newsletter, slowly began to emerge. From the beginning Tom did his best to give me good advice about the profession and urged me to "find a niche" where I could use what I knew best. He was quite right, and I was able to do this to some extent by translating foreign news stories into journalistic English for the *World Press Review* over several years.

It was Tom who also provided me with an insight into the financial side of translating. Once at the very beginning of a gala occasion in the upstairs banquet hall of a Spanish restaurant, an affair which somehow managed to combine a fabulous meal, an address by Gregory Rabassa, a flamenco recital by Eva Berry, and translators dancing the night away afterwards, Tom drew my attention to an older businessman being earnestly accosted by Eva across the hall. He explained to me that the businessman was the director of New York's busiest foreign language radio station, which owed the agency a fortune in unpaid bills. He told me that if her entreaties were not successful, everyone might go unpaid and the agency might even go under.

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The Case Against Preserving Meter and Rhyme in Poetic Translation: Theory *or* Practice?

by Gregory J. Racz, Long Island University, Brooklyn

As a translator interested in preserving meter and rhyme in poetic translations, I am struck not only by the plethora of current arguments against the practice, but by their air of negativity and dismissiveness. The debate regarding ideal target-language form has raged for centuries. In the preface to his translations of Ovid's *Epistles* from 1680, for example, Dryden writes of the task of the "verbal copier": "'Tis much like dancing on ropes with fettered legs: a man may shun a fall by using caution; but the gracefulness of motion is not to be expected: and when we have said the best of it, 'tis but a foolish task; for no sober man would put himself into danger for the applause of escaping without breaking his neck" (18). Two modern translators on opposite sides of the question, Paul Valéry and Vladimir Nabokov, resort to the metaphor of taxidermy to plead their relative positions. "How many poetic works, reduced to prose, that is, to their simple meaning, become literally nonexistent! They are anatomical specimens, dead birds!" (116), Valéry writes in his essay "Variations on the *Eclogues*." Similarly (but conversely), Nabokov comments: "shorn of its primary verbal existence, the original text will not be able to soar and to sing; but it can be very nicely dissected and mounted, and scientifically studied in all its organic details" (135). They might well have had Edward FitzGerald's comment in mind regarding his search for the spirit of Omar Khayyám's *Rubáiyát*: "Better a live Sparrow than a stuffed Eagle" (II, 5). Despite these many voices of protest, the truth is, as David Conolly notes in *The Routledge Encyclopedia of Translation Studies*, that "[p]rior to the twentieth century, the translation of verse into prose was rarely defended" (173). This general sentiment also included arguments against free verse as an acceptable correlative of strict metrical forms. From where, then, does the animus against rhymed metrical translations spring?

I would like to suggest that two principal lines of reasoning run through the anti-rhyme-and-meter movement: one,

a semantic bias resulting not only from the false dichotomy between poetry and prose, but the nebulous proscriptions of contemporary target-language aesthetics; and two, a pre-occupation with the potentiality for clumsy rhymed, metrical versions coupled with a reluctance to undertake the rigorous precisions of the endeavor. Regarding the first point, Clifford E. Landers has weighed insightfully in his "Q&A" column in the Spring, 2003, issue of *ata Source*. Responding to a question about "the most common mistake beginning literary translators make," Landers immediately replies, "[P]robably a slavish devotion to the source language (SL) text," before expanding on his answer as follows:

It is ironic that a consensus exists about poetic translation but not about prose. Realizing it is "impossible" to translate poetry, we acknowledge that a poetic translator must recreate the poem in the target language (TL), as an English version that stands as a poem in its own right. Yet the very elements that make a poem a unique expression of the linguistic potentiality of its SL—e.g., sonority, polysomy, allusion, subtext, concision, originality of perspective—are also found in fiction. Prose translators should have—and should take—the same latitude extended to translators of poetry, even while recognizing the greater challenges faced by the latter. (4)

Conolly expands on this position by, in essence, acknowledging the basic tenets of *skopos* theory, which situates reasons for translation decisions in the demands of the SL culture: "The view that it is impossible to translate poetry recognizes that is impossible to account for all the factors involved and to convey all the features of the original in a language and form acceptable to the target culture and tradition" (171). (By the way, this is the second time the word "impossible" has been used to describe poetic translation, and I will be insinuating that there exists a hidden "villain" behind the belief, widely but wrongly held for at least the

last half century, that poetry is “untranslatable.”)

After all, for much of the last fifty years, the dominant axiom of Translation Studies has been not the impossibility of translation but of “equivalence.” Adjectives like “exact,” “precise,” “faithful” and so on, have yielded to more temperate modifiers like “correlative.” Octavio Paz calls poetic translation “transmutation” (160), while James S. Holmes dubs the various elements of a translated poem its “counterparts” or “matchings” (qtd in Conolly 174). Holmes himself, in his influential essay of 1970, “Forms of Verse Translation and the Translation of Verse Form,” provides four possibilities for rendering meter—mimetic, analogical, organic, and deviant form—only the first of which is literal in the strict sense of the word. Analogical form, meanwhile, undoubtedly most widely used despite its insistence on preserving some sort of metrical correlation, is the only option that takes into TL reception into consideration. Holmes writes: “A second school of translators has traditionally looked beyond the original poem itself to the function of its form within the poetic tradition, then sought a form that filled a parallel function within the poetic tradition of the target language” (95).

In the end, I am arguing that the blind spot of critics of the semantic-bias type fail to acknowledge only that style, form, structure, and, therefore, meter and rhyme, together constitute much of poetic significance. If it is the translator’s job to capture, salvage, and transfer the most salient features of a TT’s form and content, then one would have to argue, say, that a sonnet must always be translated in fourteen lines of hendecasyllable or iambic pentameter using a corresponding rhyme scheme. (Here, I am not so much insisting on any rigidly normative view of poetic translation as I am advocating the practice.) This seems certainly desirable when the TL and SL cultures and poetic traditions are somehow entwined, as the Western European and the American are. Imagine certain poetical subgenres, such as haiku, limerick or fable, without the requisite number of syllables, in the first case, or rhyme in the others. For those critics who plead that the preservation of meter and rhyme in poetic translation involves too much (semantic) loss, Sándor Hervey’s take on translation might serve as a bracing antidote:

...a TT will always lack certain culturally relevant fea-

tures that are present in the ST...once one accepts the concept of inevitable translation loss, a TT that is not a replica of its ST is no longer seen as a theoretical anomaly...[t]he challenge to the translator is, therefore, not to eliminate translation loss altogether, but to reduce it by deciding which of the relevant features in the ST it is most important to respect, and which can most legitimately be sacrificed in doing so...[o]ur approach assumes, then, that the translator’s ambition is not an absolutist one to maximize sameness, but a relativist one to minimize difference: to look not for what one is to put into the TT, but for what one might save from the ST, and therefore to forget the mirage of gain and to concentrate instead on the real benefits of compensation. (16-17)

One of the most outspoken voices against maintaining rhyme and meter in poetic translation has been André Lefevere, whose 1975 work *Translating Poetry: Seven Strategies and a Blueprint* dismisses the practice as a “double bondage” and “doomed to failure from the start” (49). By examining excerpts from his argument as briefly set forth in the “Rhyme and Meter” section of *Translating Literature: Practice and Theory in a Comparative Literature Context* (1992), one observes the swift transition from theoretical to pragmatic concerns emblematic of the opposition, which represents not so much illogic on the part of the critic as a trepidation regarding the satisfactory completion of the undertaking. What I am suggesting is that critics of the practice are not so much convinced of its historical and aesthetic transgressions as worried about its successful execution. Here is the general course of Lefevere’s position as stated over a mere two pages: the admission that rhyme is nearly synonymous with poetry yields instantly to a preoccupation with the translation of rhyme, which leads to an odd equivocation over the importance of rhyme, which is followed by a fleeting consideration of TL poetics, only to return again to fear and trembling over the general abilities of poetry translators:

Rhyme...has been the hallmark of Western poetry for about fifteen hundred years, sometimes becoming the identifying feature of poetry as such: what did not rhyme was not poetry...Rhyme is difficult to translate into language with a different vowel and consonant distribution...Translators who translate with rhyme and

meter as their first priority often find themselves neglecting other features of the original: syntax tends to suffer most as it is stretched on the procrustean bed of sound similarity and metrical beat, and the information content is almost inevitably supplemented or altered in none too subtle ways by “padding” ...Although the arguments against translating poetry into rhymed and metered verse are persuasive, rhyme can play an important part in the original poem...In practice, translators have to decide whether a poem would be fatally weakened if the rhyme was taken out of it. Rhyme can be said not to add much to a fair number of poems beyond providing a certain deadening, or at least soporific regularity...Would producing a rhymed and metered translation of a certain poet irretrievably date him or her in the target literature because the dominant poetics does not emphasize rhyme or meter? Alternatively, if the dominant poetics does consider rhyme and meter important, is it receptive to “foreign” patterns of rhyme and meter or does it insist on its own?...Perhaps the most trivial, but also most basic, guideline to be observed is this: Do not produce a rhymed and metered translation if you are not totally confident you can do it well. (70-72)

Again, I ask, are proscriptions of this kind based primarily on theoretical considerations or on a fear of pragmatic aesthetic limitations?

In conclusion, then, I wish to declare that the desirability of preserving meter and rhyme in poetic translation is not for critics to discourage, but for the community of reader to deem successful or not depending on the excellence of TL products. It follows, therefore, that the use of strict metrical forms and/or rhyme presently being out of favor in a TL poetics cannot lead to the normative prescription that a 16th-century sonnet must or should not be translated in 2003 without meter and rhyme. Perhaps, our “villain” here is Roman Jakobson, one of the most influential post-structuralist critics of the latter half of the twentieth century, who declared in his now famous 1959 essay, “On Linguistic Aspects of Translation,” that “poetry by definition is untranslatable. Only creative transposition is possible” (151). It may well be that all translation is largely and fundamentally “creative transposition” between and within discrete linguistic and cultural systems, and that poetic translation is no more “impossible” than any other type, although, perhaps, more difficult. ■

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La vida es sueño: I, v, 475-494
Pedro Calderón de la Barca
(1600-1681)

*Bien al ver los excelentes
rayos, que fueron cometas,
mezclan salvas diferentes
las cajas y las trompetas,
los pájaros y las fuentes;
siendo con música igual,
y con maravilla suma
a tu vista celestial
unos, clarines de pluma,
y otras, aves de metal.
Y así os saludan, señora,
como a su reina las balas,
los pájaros como a Aurora,
las trompetas como a Palas
y las flores como a Flora.
Porque sois, burlando el día
que ya la noche destierra,
Aurora en el alegría,
Flora en paz, Palas en guerra,
y reina en al alma mía.*

Astolfo's Speech to Stella

(Translation 1)

*Struck at once with admiration
Of your starry eyes that glisten,
Many salutations mingle,
Interlacing drums and trumpets,
Founts and birds in alternation;
Wondering here to see you pass,
Music in grand chorus gathers
All her notes from grove and grass;
Here are trumpets formed
of feathers,
There are birds that breathe
in brass.
All salute you, fair Senora,
Ordnance as their Queen
proclaims you,
Lovely birds as their Aurora,
Trumpets name you as their Pallas,
And the sweet flowers as
their Flora;
You are certainly Aurora,
Bright as day that conquers night-
Yours is Flora's peaceful part,
You are Pallas in your might,
And as Queen you rule my heart.*

(tr. MacCarthy, 1853)

Astolfo's Speech to Stella

(Translation 2)

*To greet your excellent bright beams
As brilliant as a comet's rays,
The drums and brasses mix their praise
With those of fountains, birds,
and streams.
With sounds alike, in like amaze,
Your heavenly face each voice salutes,
Which puts them in such lively fettle,
The trumpets sound like birds of metal,
The songbirds play like feathered flutes.
And thus they greet you, fair señora-
The salvos, as their queen, the brasses,
As to Minerva when she passes,
The songbirds to the bright Aurora,
And all the flowers and leaves
and grasses
As doing homage unto Flora,
Because you come to cheat the day
Which now the night has covered o'er-
Aurora in your spruce array,
Flora in peace, Pallas in war,
But in my heart the queen of May.*

(tr. Campbell, 1955)

Astolfo's Speech to Stella

(Translation 3)

*Drums and trumpets, birds
and fountains-
each responds with its own fanfare
to your bright rays that once
were comets,
and when joining in the same refrain
of marveling together
at your celestial beauty,
some are feathery clarinets,
others, metallic birds.
Thus, all alike salute you, madame:
to cannonade, you are the queen,
to birds, their own Aurora,
to trumpets, their Minerva,
and to flowers, Flora.
Because your coming pales the daylight
which has banished night away,
yours is the glory of Aurora,
the peace of sweet Flora,
Minerva's martial stance,
who reign as queen of all my heart.*

(tr. Honig, 1970)

Astolfo's Speech to Stella

(Translation 4)

*Your eyes, my lady, are the envy
Of the sun itself in brightness
And in beauty, and so the trumpets
And the drums, the fountains and
the birds
Are here to welcome you and sing
Your praises. They match their harmony
To yours, and each of them in turn
Produces perfect sounds in homage
To your heavenly face so that
The birds seem brightly
feathered trumpets,
The trumpets birds of shining metal.
And so, as salvos greet a queen,
The birds Aurora, flowers Flora,
Trumpets Minerva, these bright sounds
Greet you, my lady, for you in
Your beauty are the dawn itself,
And in your spirit bold Minerva,
In sheer joy bright Aurora,
In quiet calm gentle Flora,
But most of all, my soul ruler:*

(tr. Edwards, 1991)

Astolfo's Speech to Stella

(Translation 5)

*Bedazzled by the shimmering rays
Your hair exudes like comet tails,
The drums and trumpets fire off praise
In salvos seldom heard in vales,
Where birds and brooks trill other lays.
This equal musical delight,
Performed by instruments in thrall
To one so heavenly a sight,
Lets feathered clarions sound their call
And metal birds put notes to flight.
Their strains, fair lady, honor you
Like cannonades salute the queen,
The birds Aurora's rosy hue,
The trumpets Pallas the Athene,
The flowers Flora damp with dew.
You've banished black night's
sunlessness
By making light of day, for you're
Aurora, this earth's happiness,
Its Flora, peace, its Pallas, war,
And my heart's queen in loveliness.*

(tr. Raczy, in progress)

Program Director's 2004 Report

by Slavica Zecevic-Palica

A good year is behind us and I would like to thank to all of you who assisted, attended and participated at our meetings and dinners. All of our meetings were well attended. The attendance was so great that sometimes we had to create a waiting list.

In **January** we held our Annual Meeting followed by dinner at the Silver Swan.

In **February**, Susana Greiss, the founder and past administrator of ATA's Slavic Language Division, a recipient of ATA's Alexander Gode Medal in 2002 and an honorary lifetime member of NYCT, gave a talk on "How to get started and survive as a professional translator." She talked about important issues that a translator needs to know, touching on translators' survival skills down the road. Afterwards, we had a nice dinner at the Silver Swan.

In **March**, Jon Ritzdorf, a Localization Engineer and an Instructor at NYU, gave a talk on "What do you need to know before or when buying CAT." We ended up at the L'Annam Restaurant, enjoying Vietnamese dishes.

In **March**, we organized a workshop together with the NYU, "The ins and outs of S><E certification exams". The focus was on the largest group taking the certification tests (and the group with the highest failure rate). The goal of the presenters, Susana Greiss and Rosa Codina, was to improve the passing rate and raise awareness on what it really takes to become a professional. They used "real life" examples from past tests.

In **April**, David Prottas presented the results of his own recent study of translators (freelancers, agency owners, and employees) as well as select data on the self-employed from the 2002 National Study of the Changing Work Force (sponsored by the Families & Work Institute). This month we again had our dinner at the friendly Silver Swan Restaurant.

In **May**, Steve Kahaner, the Executive Director of Juriscribe® and a member of the Board of Directors of The Association of Language Companies, presented an update on recent developments in the creation of quality standards for the translation industry. He focused on the efforts of two organizations which have made significant progress in

this area, the Comité Européen de Normalisation (CEN), and the American Society for Testing and Materials (ASTM), and the eventual adoption of an internationally-recognized standard by the International Organization for Standardization (ISO). The dinner was also at the Silver Swan. We became fond of their German dishes.

In **May**, we organized Entertainment Seminar together with ATA. We had two speakers:

1. M. Heintz Montez – The title of her presentation was, "The Advertising Campaign: Challenges in Planning (Hispanic/Middle Eastern)", and
2. Ed Zad – The title of his presentation was, "How to make a demo for voice over work, and what to do with it."

In **June**, we had a great summer party which was dedicated to celebration of the NYCT's 25th anniversary. Members showed their other talents: they sing and play the guitar.

In **September**, Mr. Robert Joe Lee, Court Executive, Language Services Section, Administrative Office of the Courts, was our guest lecturer. He provided a lecture covering the following areas: credentialing requirements for court interpreters and legal translators, professional codes of conduct for court interpreters, finding work as a court interpreter, and an overview of New Jersey's program for providing equal access to courts for linguistic minorities. We had the dinner afterwards at the Lemon Restaurant.

In **October**, we talked about the ATA Conference in Toronto. There were four speakers. And dinner was at the L'Annam Restaurant.

In **November**, our guest was Kevin Lauth, Associate Dean in the School of Liberal Arts and Sciences, and a Professor in the Media Arts Department at Long Island University's Brooklyn Campus. Dean Lauth's presentation was entitled MOVING IMAGE AESTHETICS . His presentation focused on audio visual media. The dinner was at the Gradisca Restaurant.

In **December**, we had our Traditional Holiday Party! We all gathered for the holiday season at La Petite Auberge. Besides having good food, we had great fun. ■

Renew your NYCT membership for 2005!

Dear Members,

Now that we have a new President and the 2005 Board in place, it is time to ask you to renew your NYCT membership for 2005. Many of you have asked, and we have formally decided to reduce the membership fee to \$40 for individuals. However, we are still asking members with foreign addresses to pay an extra \$10 for postage and send payment in U.S. funds. Corporate membership for this year will be \$65. Please fill out the payment coupon at the bottom, detach it and send it, together with your check or money order payable to "NYCT" or "New York Circle of Translators," to the attention of the NYCT Treasurer at the address indicated above. Note that NYCT is not yet able to accept credit card payments.

This may also be a good time to update your profile. Your profile information appears in both the NYCT online and print directories. This information is also used by the NYCT to mail you the Gotham and to contact you. It is your responsibility to update this profile to ensure that it is accurate and current. All members must update their own profiles online.

To update your profile, go to the NYCT website <http://www.nyctranslators.org> and click on "NYCT MEMBERS ONLY Update your profile here." At the login screen, enter your member ID number and password. Be sure to update the information on all three data screens of your profile, clicking on the "update" button at the bottom of each screen that you change.

Keep the top portion of this letter for your files. Use your ID number and password to update your profile information if it changes at any time during the year.

2005 DUES FORM

Name: _____ ID # _____

Address: _____

Type of membership (check one). (Please add \$10 if you have a foreign address):

- | | |
|--|---|
| <input type="checkbox"/> Individual (\$40) | <input type="checkbox"/> Patron (\$100 or more) |
| <input type="checkbox"/> Student (\$30) | <input type="checkbox"/> Corporate Patron (\$150 or more) |
| <input type="checkbox"/> Corporate/ (\$65) | <input type="checkbox"/> Lifetime (\$700) |



The New York Circle of Translators
PO Box 4051
Grand Central Station
New York, NY 10163-4051
212/334-3060

CIRCLE NEWS

The Editor for This Edition

The editor for this edition of the Gotham Translator is Geoffrey Carlson. He has been a member of the NYCT since 1998. He is an ATA-certified Russian-English translator. He holds a Master of Arts in Russian and a Certificate of Advanced Studies in Russian Translation from the State University of New York at Albany. He is currently employed as an in-house translator and evaluator at Globe Language Services in Manhattan. His hobbies include music, travel and bicycling. He lives in Sunnyside, Queens with his wife Jennifer, a professional singer.



education points. Those of you who attended, please contact president@nyctranslators.org to get your attendance confirmation.

Thank You Note to Membership

Our April speaker, Lisa McNicholas, owner of World Language Advantage, has expressed her thanks to all members who attended the meeting. She also said that she looked forward to work with the NYCT members.

June Workshop

"Building your freelance translation business" workshop, presenter Marian Greenfield, will be on June 11. The registration form is printed in this issue. See more details there.

Continuing Education Points

Last year February, March, April, May, September and October meetings were approved for continuing

New Dictionary for Arabic Translators

Middle East International Services has completed the first edition of the *English-Arabic Dictionary for Legal Terms Used in US Courts*. There are over 1500 terms with the translation and proper usage. If interested, contact antonio.azevedo@ritz.edu.

This May Be of Interest to Interpreters

Voice-Silenced Communication offers an interpretation device which might prove useful in facilitating group monolingual and/or bilingual language communication. If interested, please go to www.talkandlistenkit.com.

Web sites to visit:



<http://www.lingvo.info/?lingvo=en>

Web site for and about the languages.

Lingva Prismo shows the colour and diversity of the world's languages. It is a service of the Esperanto movement. Come and explore the wonderful world of languages and think about a just way of international communication!



europa.eu.int/eurodicautom/Controller

An on-line terminology database containing scientific and technical terms, contextual phrases and abbreviations in all official languages of the European Union.

May Meeting

This month our speaker will be Nancy E. Wright, an adjunct faculty member at Long Island University's Brooklyn campus. She will present an overview of some translation and interpretation challenges facing humanitarian workers, particularly when working in the field.

Nancy must alert you to the fact that she doesn't have field experience, nor translation experience, as a humanitarian worker. Her interest in this area evolves as result of her dissertation research in international relations, which is on organizational learning among international organizations involved in humanitarian assistance and post-conflict development. Therefore, she will be synthesizing data collection and observations of others with more direct experience. However, she welcomes the opportunity to give this presentation, because she believes the topic is very important, especially in view of today's violent conflicts, which have resulted in masses of refugees and internally displaced persons.

Nancy E. Wright is a doctoral candidate in political science at the Graduate Center of The City University of New York. Her dissertation focuses on organizational learning by the United Nations High Commissioner for Refugees and the United Nations Development Program in post-Cold War conflicts, with particular focus on aspects of the conflicts in Bosnia and Rwanda.

Ms. Wright has taught numerous and varied international relations and public policy courses at City College, City College Center for Worker Education, Lehman College, the Borough of Manhattan Community

College, Manhattan College, and The New School University. She is also Director of Community and Business Outreach in the New York City Department of Transportation's Division of Traffic Operations, as well as a classical singer.

The meeting will be held on Tuesday, May 24, at 6:30 PM at The Foundation Center, 79 Fifth Avenue, 2nd Floor (east side of 5th between 15th and 16th Streets). Please note that for security reasons all visitors to The Foundation Center must be registered 24 hours in advance. E-mail programdirector@nyctranslators.org if you plan to attend the meeting and your registration will be confirmed. By the way, the meetings are free of charge. The Article IV, By-Laws of the NYCT, states that "All members shall have the right to attend and vote at any general meetings of the Circle..."

If you like to have a chat with a colleague that you haven't seen for some time, or you simply like the informal forum for networking, come and have dinner with us after the meeting. The tables are set for us at Aleo Restaurant, at 7 W. 20th Street. Dinner is \$27.00 per plate (tax & tips included). Please reserve for this event by emailing programdirector@nyctranslators.org. Since we have to give the restaurant advance notice of the number of members attending, it is only right to make a reservation if you know you are having dinner with the group. Also, if you make a reservation and can't go to the dinner please cancel at least one day prior to the meeting. It is quite embarrassing to reserve more dinners than the number of people who actually show up. This can cause the CIRCLE to have to pay for empty seats. Lastly, If you fail to make the reservation, it is possible that the restaurant may not accommodate you.

We hope that you'll find the time to join us for the both events. Thanks.

Skrivanek Translation Services North America is proud to announce the opening of its new branch in New York City

Skrivanek has a long history of collaborating with other providers of language services in order to jointly meet a customer's communication needs. Now, with our new offices in the U.S.A., we hope to continue doing business with our fellow language professionals.

Since we also have a network of branches around the globe we can offer native-born speakers taking care of a project from start to finish. Our project managers, translators, localization, DTP and CAT tool experts and all our professionals live and work in the country where the target language is spoken. This assures a quality control in addition to our already strict ISO adherence. Skrivanek is an ISO certified company and we proudly adhere to the ISO directives.

Skrivanek also works with different CAT tools such as TRADOS Translation Memory in order to maintain consistency. In addition, CAT tools help control costs.

We specialize in Central and Eastern European languages so your projects are handled with expert care. After the opening of our offices in Asia years ago and now in North America we are expanding our repertoire.



Please feel free to contact us at our new location:

**Skrivanek Translation Services
North America**

140 Broadway 46th floor
New York, NY 10005

Phone: 212-858-7500

Fax: 212-858-7750

E-mail:

margarite.montez@skrivanek.com
annette.hemera@skrivanek.com

www.skrivanek.com

NYCT 2004 Financial Highlights

by Antje Katcher, 2004 Treasurer



- At year-end 2004, the New York Circle of Translators showed a net "profit" of \$ 11,973.17, made up of:

Income = \$24,435.71
Expenses = \$12,462.54

- Membership income of \$18,952.80 accounted for approximately 78% of total income.
- The favorable variance of \$7,007.10 reflects the shift of membership expenses to the "current" year, as well as membership growth. The 2005 membership fees are not included.
- Major expense items were associated with the Gotham (\$5,919.05) and meetings and member services (\$3,544.21).

The latter amount includes \$342.00 for the directory, which compares to 4,568.05 in the prior year.

- Total assets as of 12/31/2004 were 87,693.73

Of that, \$47,070.63 represents Stern funds, and \$40,569.10 were unrestricted NYCT funds.

Balance – December 31, 2004

<u>ASSETS</u>	<u>31-Dec-03</u>	<u>31-Dec-04</u>	<u>Variance</u>
Checking/Savings			
HSBC	26,454.32	37,981.92	11,527.60
F Union Stern F	1,667.43	1,602.43	(65.00)
NYCT CD	2,560.37	2,587.18	26.81
Stern CD-1	11,179.41	11,324.95	145.54
Stern CD-2	29,835.03	30,173.25	338.22
Stern CD-3	3,970.00	3,970.00	0.00
Total Assets	75,666.56	87,639.73	11,973.17
 <u>LIABILITIES & EQUITY</u>			
Equity			
Opening Bal. Equity	(61.08)	(61.08)	0.00
Retained Earnings	86,947.34	75,727.64	(11,219.70)
Net Income	(11,219.70)	11,973.17	23,192.87
Total Liabilities & Equity	75,666.56	87,639.73	11,973.17

Income Statement – January-December 2004

<u>INCOME</u>	<u>31-Dec-03</u>	<u>31-Dec-04</u>	<u>Variance</u>
Membership	11,945.70	18,952.80	7,007.10
Continuing Ed + ATA	2,000.00	3,989.93	1,989.93
Interest Income	817.43	518.98	(298.45)
Other (Incl. Restaurant)	2,252.00	974.00	(1,278.00)
Span-Sig	2,375.00	0.00	(2,375.00)
Total Income.....	19,390.13	24,435.71	5,045.58
 <u>EXPENSES</u>			
Meetings & Member Svc.	10,236.44	3,544.21	(6,692.23)
Gotham	6,486.23	5,919.06	(567.17)
Cont. Education	1,396.40		(1,396.40)
Website & Telephone.....	1,093.29	920.00	(173.29)
General & Administrative	1,683.09	2,079.27	396.18
Span-Sig	9,714.38		(9,714.38)
Total Expenses.....	30,609.83	12,462.54	(18,147.29)
 NET INCOME.....	 (11,219.70)	 11,973.17	 23,192.87
EXCLUDING SPAN-SIG.....	(3,880.32)	11,973.17	15,853.49

Tom Snow (continued from page 3)

If I remember correctly, it was Tom who also presided over the first word processing program at Eva's agency, the IBM DisplayWrite system. This may have been in 1980, the year before the first PC appeared, soon to be followed by the first PC clones. Tom also used DisplayWrite at home and continued to swear by it even after the rest of us finally caught up with him and started using Word and WordPerfect. I don't know how long he kept using DisplayWrite, but Almut tells me that even in Austria (where he emigrated in 1998) he continued to insist on repairing an older I-Mac when he could have acquired three or four new computers for the cost of the repairs.

Almut tells me that Tom's last months weren't too comfortable but that he still took delight on Sundays and holidays in presiding over broad boards of Austrian cheeses accompanied by fruit-flavored Schnapps.

Around 1996, when I was putting together a seminar for the NYU translation program, I asked some of our colleagues to contribute proverbs, bons mots, or other summations that they felt best summed up the art, craft, or business of translating. Tom provided two such citations, which I included in the seminar and am appending below. If you listen carefully, you can almost hear the tone of his voice:

"I can't pay you that much. It's more than I'm charging the client."

"I think you left out three paragraphs."

– Alex Gross

Our special thanks to Vittorio Celentano. ■

CONTINUING EDUCATION WORKSHOP

JOINTLY SPONSORED BY NYCT AND THE NYU TRANSLATION STUDIES PROGRAM

Building Your Freelance Translation Business

Presented by Marian Greenfield

SATURDAY, June 11, 2005 - 11 a.m. - 1 p.m.

48 Cooper Square, Room 203

Learn how to establish:

- Your freelance translation business,
- Your client base,
- How to work with translation companies,
- How to calculate what your services are worth,
- How to compile an effective freelance resume,
- How to produce quality translations, and much more.

Bring along details on your favorite reference sources so that we can all share our knowledge. The hope is that this session will include a lengthy question and answer session and will generate a lively discussion.

REGISTRATION FORM

The fee is \$30 for NYCT members, \$35 for others, and \$25 for students. Onsite registration is \$40. To register please fill out the registration form below and mail it to Slavica Zecevic, 207 Jefferson Street, Hoboken, NJ 07030. Please make your checks payable to NYCT and note in the memo section "Marian Greenfield Workshop."

Last Name _____ First Name _____ Middle _____

NYCT Membership # _____

Street Address _____

City _____ State _____ Zip _____

REGISTRATION FEES:	NYCT Members.....\$30
	Others.....\$35
	Students.....\$25
	Onsite.....\$40



NEW YORK CIRCLE OF TRANSLATORS NOMINATION FOR OFFICERS

This form may be completed by either the nominator or the nominee. Both the nominator and the nominee must be members of the new the York Circle of Translators, and the nominees must be Active or associate members of ATA and members of the New York Circle of Translators in good standing.

Nominee

Name of Nominee _____

E-Mail Address _____

- Nominated for position of: President Elect - ATA Active member, NYCT
 Program Director - ATA Associate member, NYCT
 Secretary - ATA Associate member, NYCT
 Treasurer - ATA Associate member, NYCT

Is the nominee aware of this nomination? yes no

Nominator

Name of Nominator: _____

E-Mail Address: _____

Phone Number: _____

Comments: _____

Submitting the Form

Please submit the form by mail to: Dina Harrison, 315 95th Street, Brooklyn, NY 1209 by September 20, 2005.

Questions?

Contact any member of the NYCT Nominating Committee: Dina Harrison (dina@harrison.net), Lori Colman, (lcolman@rennert.com), Nancy Wright (nwright1014@yahoo.com).

THE GOTHAM TRANSLATOR



The New York Circle of Translators (NYCT) is a New York State not-for-profit corporation grouping independent translators and interpreters as well as companies and organizations. It is a chapter of the American Translators Association (ATA) which is, in turn, an affiliate of the International Federation of Translators (FIT).

NYCT members work in a variety of languages and specialties. Our members are committed to the exchange of ideas and mutual support. One of our goals is to educate the general public about the professional nature of interpreting and translating.

NYCT members enjoy the following benefits:

- Free monthly meetings featuring speakers on all aspects of the translation profession
- Networking opportunities at monthly dinners and annual holiday party
- Professional development workshops and seminars
- Subscription to our newsletter, *The Gotham Translator*
- Listings in the NYCT Online Membership Directory and the annual NYCT printed Membership Directory
- Referrals (if you indicate that you accept them, existing members may direct work requests to you or clients may contact you directly)

Visit us at www.nyctranslators.org and join online!

THE GOTHAM TRANSLATOR

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