

The Letter

November 1998

Published by the
Austin Area Translators
and Interpreters Association

AATIA elects 1999 leaders

Teller's Committee Chair Harvie Jordan announced the results of the 1999 Board of Directors election (*elected):

President	Asele Surina*87
Secretary	Alain Braux 43
.....	Jonelle Nelson*43
Director of Communications	Maria Fierro 33
.....	Monica Mitre*53
Director of Finance	Leon McMorro*88
Director of Membership	Katarzyna Grzegorzcz*87
Director of Professional Development	Albert Bork*88

The tie for Secretary was resolved when Braux withdrew, citing new job demands and expressing confidence in Nelson.

Ninety ballots were received.

Present AATIA Secretary Irina Marchenko, whose duties include conducting elections, thanked Jordan and the other Tellers Committee members Alexis Takvorian, and Liliana Valenzuela. ★

November 14: Member Meeting

Blumenthal to recap spine talk

If you have a spine you won't want to miss "Radiological Studies of the Spine," an abridged recap of Michael Blumenthal's hit ATA conference presentation, at the November AATIA meeting.

Frank Dietz will examine computer file transfer problems and solutions, previewing an upcoming workshop.

Sheng-jie Chen will finish the program with a talk "How to Translate for the Media." He will also conduct an optional post-meeting interpreting practice session.

A brief business meeting, networking, refreshments, and door prizes will round out the afternoon's packed agenda. ★

Helmerichs chairs NAJIT board

The Board of Directors of the National Association of Judiciary Interpreters and Translators (NAJIT) recently elected Cristina Helmerichs D as its Chair.

"My goals for NAJIT are to provide educational opportunities through consistent workshops and to promote professionalization of court interpreting, possibly by supporting certification and discussing what certification should entail," said Helmerichs.

Independently of NAJIT, Helmerichs is helping shape Texas legislation on court interpretation certification. ★

December 12: 3rd Annual Meeting, Dinner

Adieu, 1998

Say so long to a very good year and celebrate the beginning of a new one at AATIA's 3rd Annual Meeting, December 12, 2-5 p.m. at the O. Henry Room of the Austin History Center. Then bring a guest to El Mercado Juarez restaurant at 6 p.m. for the Annual Dinner. See the AATIA website www.aatia.org for details. ★



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Membership Update

NEW COORDINATES

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In memoriam Maria C. Brown 1931–1998

Maria Brown, AATIA member and Chair of the American Translators Association Accreditation Committee from 1993 to 1998, died September 14 after a long illness. We extend our deepest sympathy to her family.

Maria was a founder and very active member of the Metroplex Interpreters and Translators Association in the Dallas/Ft. Worth area and a member of the Austin Area Translators and Interpreters Association. She held accreditation in English-Spanish and Spanish-English translation.

Maria was also chair of the ATA Credentials Review Committee (1992-1993) and served as English-Spanish Language Chair from 1982 to 1998. She was also appointed to an ATA directorship for several months in 1992 following another director's resignation.

Born in Puerto Rico, Maria earned a BA in 1952 from Beaver College in Pennsylvania and an MA in 1976 from the University of Puerto Rico with a concentration in translation. She was employed as a translator at the Associates Corporation of North America from 1988 until her retirement in 1997 and had done free-lance translations as the Wordsmith, Inc., since 1970.

Over the years, Maria both worked and volunteered at a number of volunteer agencies and enjoyed interpreting for a local hospital, where she served as Director of Volunteer Services. She and her husband Doug raised five children. Maria had a gift for organization and will be missed by her friends and colleagues. ★

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AATIA welcomes visitors to the Austin History Center (9th & Guadalupe) on the 2nd Saturday of odd-numbered months for general meetings and even-numbered months for board meetings.

IN AUSTIN

- NOV 14 10 a.m. SpanSIG meeting. Info Harvie Jordan 444-8537
1-4 p.m. AATIA regular meeting. Info 707-3900
5 p.m. Rowdy Translators SIG meeting. Info Ria Vanderauwera 832-8415 or go_dutch@compuserve.com
DEC 97 p.m. LitSIG. Info Marian Schwartz 442-5100 or proza@compuserve.com
DEC 12 1-4 p.m. AATIA annual meeting
6 p.m. Holiday dinner. Info Michael Blumenthal 295-3141 or MBlumen935@aol.com
JAN 9 AATIA regular meeting & SIG meetings

BEYOND AUSTIN

- NOV 5–9 **Hilton Head, S.C.** 39th ATA Conference.
Info 703/683-6100
DEC 3–5 **Guadalajara, Mexico.** 21st ALTA Conference
Info 972/883-2093 or ert@utdallas.edu
DEC 5 **Dallas-Fort Worth.** MITA Christmas party
Info Diana Iannariello 972/402-0493
DEC 3–6 **Brownsville.** 2nd Translation Studies Research Forum.
Info jvarela@utb1.utb.edu



Okra on the Silk Road

by Asele Surina © 1998

WHAT HAPPENS WHEN professional interpreters need interpreters?

Are we more critical or more understanding due to our experience? Since I do not speak Arabic, French, or Berber we had to work with several interpreters during our recent trip to Morocco.

My husband Glenn is opening a professional cooking school in Austin and arranged a visit to the royal culinary school in Rabat. It is located on the palace grounds and admits only female students. Each year they receive about 2000 applications and select 40 young women who dedicate their lives to a career in culinary arts and almost never marry.

By coincidence, we visited the school while a national television crew was filming a documentary about it. A professor from the local university, fluent in both English and French but not an interpreter by profession, accompanied us. The TV correspondent decided to interview the American guest. Glenn talked about his research on Silk Road cuisine, following the

various culinary influences from China to the Mediterranean and vice-versa.

Something peculiar happened after the interview: our interpreter asked Glenn what he had said about okra, a common vegetable in Morocco. We were surprised, as okra was not mentioned, but let it go in the excitement of the events, and the interpreter dropped the subject.

The next morning we received a frantic call from the interpreter. Apparently he could not sleep all night trying to figure out the okra mystery, but finally—to his horror—he did. “You said SILK ROAD!” he cried. Instead of “Silk Road” he had heard “okra” and was too nervous in front of the TV cameras to double-check.

That night on Moroccan national television during the six o'clock news Glenn was pronounced an expert on okra, following its path from China to the West. We would have had no problem with that, except for the fact that okra does not exist in China and certainly did not originate there. Okra comes from Africa, so had anybody actually paid attention to the news they might have been confused.

I was livid at first, thinking about one of the main rules of the business: always check with the client if you are not sure; never guess, especially in an unfamiliar field. It was not even live broadcasting, I fumed, so there would have been no harm interrupting.

Moments later my heart went out to the poor interpreter who spent a sleepless night and was much more upset than we were. Then I thought to myself: next time, hire a professional! ★

Rain greets ATA exam candidates

On a welcome rainy Sunday, September 13, 1998, 43 of the scheduled 44 ATA accreditation candidates braved tropical depression Frances to sit for exams.

They came to Austin from Florida, New Mexico, and Minnesota as well as other Texas cities, according to Albert Bork, AATIA Director for Professional Development.

Language pairs tested were English-French, English-German [2], English-Russian, English-Spanish [21], French-English, German-English [3], Italian-English, Japanese-English, and Spanish-English [12].

Thanks to Mike Conner, David Jones, Leon McMorrow, and Marian Schwartz, who proctored the September 13 accreditation examination sitting and donated their fees to AATIA. ★

Change of Address

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400 Fourth Avenue
Westwood, New Jersey 07675
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Memorial Gifts

Finance Director Leon McMorrow reported that the association has received several donations in memory of Maria C. ("Maritza") Brown. ★

Thanks

Maurine McLean and Frank Dietz for donating doorprizes for the September meeting, a Therapy Sisters CD entitled “A Disfunctional Christmas” and a Microsoft Publisher software bundle. ★

Coming home to roost

by Tony Beckwith ©1998

The other day, the newspaper reported that about two thousand homing pigeons had lost their bearings and disappeared. The birds were competing in races and failed to return home. Pigeon enthusiasts were puzzled and acknowledged that no one really knows how homing pigeons do what they do. The race organizer claimed that these birds use electromagnetic fields to help them navigate and speculated that cellular phone activity might interfere with that process.

THE FIRST PHONE I can remember was on the kitchen wall in my grandparents' house in Buenos Aires. It was probably one generation beyond the kind you had to crank with a handle. The rotary dial was on the front, just above the speaking tube, and you listened through a small earpiece that hung in a metal cradle on the side. The earpiece was attached with a length of cable that was no more than a couple of feet long, so there was no mobility, no strolling around with a long, curly cord trailing behind. You stood right there in the kitchen, yelling into the mouthpiece, and everyone marveled at this new technology.

A few years later we moved to Montevideo, Uruguay where we went for quite a while with no phone at all. At that time, in that place, you didn't just order a connection and have it installed the next day: you put your name on a list, and you waited. We relied, during that period, on the kindness of the proprietors of the café on the corner. They had a wonderfully modern, elegant phone, made of black plastic, that sat on the counter

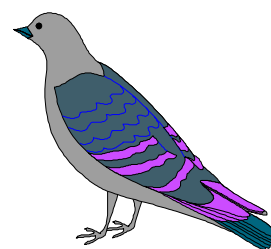
by the window. It had a neat little newfangled talking-and-listening device that sat in a cradle across the top. I can still remember the sturdy feel of that handset, into which I poured who knows how many entreaties, excuses, promises, and an assortment of stories of one kind or another. As I grew older, strayed a little farther, and came home a little later, I began calling the café to advise my anxious parents not to wait up. The proprietors were unfailingly gracious about sending somebody to fetch my father to take these calls. He repaid their kindness by ordering cups of coffee and the occasional glass of wine. It was an arrangement that seemed to suit us all.

In the mid-fifties we were traveling in northern Uruguay, on our way to a family vacation in southern Brazil. A few miles from the border, my father decided to call ahead to check on our accommodations. The operator quoted an astronomical price, and explained that—since there was no direct link between Uruguayan and Brazilian telephone networks—the call would have to be routed through Montevideo, up to New

York, back down to São Paulo, and on out to our hotel that was, at most, a hundred miles away from where we were. Instant, easy communication at the flick of a switch was still some years away.

I've sat in drafty post offices, hotel lobbies, and telephone booths in various parts of the world, waiting (for hours, even days, sometimes) for calls to be put through to some faraway number. These calls were often plagued with a crackling sound that made conversation difficult or pulsating waves of roaring, gray noise that swept it away entirely. We struggled, often against enormous odds, to discover whether everyone was well and—for some mysterious reason—what time it was at the other end of the line. But just getting through, being able to communicate, was worth it all. And all the time, our technology kept improving. One day, we thought, we'll all be wearing those Dick Tracy watches, just you wait and see!

Well, that day seems to have arrived. We carry cell phones on our belts, in our purses, in our cars. We can call and be called by anyone, anytime, anywhere. I thought I'd be ecstatic when we finally got to this point, and for a while I was. But then I read about those pigeons, and now I'm not so sure. ★



The Ladies from Austin

Ingrid Lansford interviews translator Marian Schwartz

*The following are excerpts from Ingrid Lansford's extensive interview of best-selling translator Marian Schwartz on the occasion of her recently published work, Nina Berberova's **The Ladies from St. Petersburg**. Read the complete interview in the Reading Room of the AATIA website www.aatia.org. ★*

What sparked your interest in foreign languages?

Probably the glamour. I thought I would work at the UN and know a dozen languages and be terribly sophisticated. It did not quite work out that way. I had a very good French program in elementary school, so I started very early and still can read it. I would ride the Fifth Avenue bus while visiting my grandparents in New York and just daydream about which to learn. When I got to college, I decided to do the hardest one first: Russian. It got its hooks into me. But I also did Spanish in college and a little Czech in graduate school.

After getting your master's at UT, you worked in New York in editing. Was this a detour?

It was helpful in every single way, and I think it is an option that translators often overlook. Literary translators are really in the publishing industry and need to know more about the industry.

As an editor I learned what happens to a book at every stage. I know what an editorial board wants. I also have some idea how they budget, so I know what the contract should look like.

When you wanted to get translation projects was it helpful to know how the publishing industry works?

Only insofar as the first book I

translated, *Landmarks*, was through a connection with that house, through another low-level employee. She had a friend who was starting a publishing house and wanted to do that book. It's an extremely important book. When they asked me, I didn't believe that it hadn't been translated. It's a seminal philosophical work. And then, the second book, I got because I'd done the first one.

The other advantage about editing was: I learned how to copy-edit. This allowed me to go freelance. For many years I did more editing than translating. And then it got to be about half and half. Now I will do an occasional manuscript.

You found that translating was a greater challenge to you and made better use of your talents?

Oh, editing got pretty monotonous. It was not diverse enough for me. Translating is always something new. Well, most of the time.

How many books have you translated and on what subjects?

It is 17 books: two philosophy, six fiction, two art books, four history books, one journalism, one politics, and one criticism. That's probably a pretty good representation of what I translate in general.

You are now co-translating a volume of assorted writings from the revolutionary period?

The volume is not a co-translation.

It's just me. Yale is publishing a series of edited volumes of documents from the Soviet archives. The book I am doing now contains letters, poems, and other documents written by ordinary people to public figures like Lenin.

And do you particularly like this work because it ties in with *The Last Tsar*?

I'm not real picky. As a freelancer, unless it's something absolutely horrible, I will do almost everything. Assuming the financial terms are acceptable, I don't get very high and mighty on these things. I'm available.

But you also have favorites, for instance, *Lost in the Taiga*, the book about a family of Old Believers discovered in Siberia during the 1980's. And you apparently like Nina Berberova.

I think there could be no better match for my taste in fiction. I have to be linguistically meticulous because she was meticulous, and must never wind up with an awkward construction in English. I must not be sentimental.

How did you come to know her so well?

When I was in graduate school here, my advisor was a professor named Richard Sylvester. He and I did one translation together, a short piece. He knew that I had gone to New York and was translating. He knew Berberova, and she had written a nonfiction book that she asked him to translate. He had to go to Moscow, so he called me and asked

if I could come in on the project. That was in 1981. And I said yes! Definitely! So we did that together.

While I was doing it, I realized what a good writer she was, and I asked her if she had written any fiction. She said, "Ah, yes, but—I don't do fiction any more, I am not interested. But here is some." She gave me a copy, inscribed to me.

I would take the train—she lived in Princeton then, and I lived in New York—and we would spend the day together and work on the first book, and then subsequent ones. We kept in pretty close touch, especially when I lived in New York.

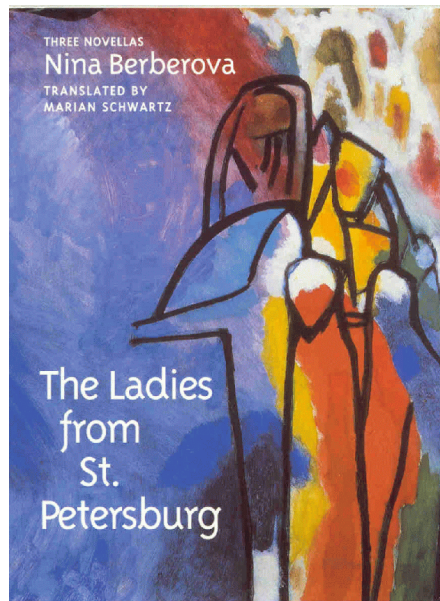
In one of our LitSig meetings you mentioned that some of the most telling details in Berberova's stories have no counterpart in Russian life today. What challenges did this present?

The problem of visual details comes up in just about everything she wrote. And up to '92—she died in '93—I could just call her and ask her what these things were. Now, there's really nobody else around who can explain what these references are. With the book that is coming out, I had questions that I never did resolve. I had to make some good guesses.

These details come in the opening paragraph. Her opening paragraphs are crucial. They take your breath away. They are beautifully constructed, they tend to have very long sentences. I often have to deconstruct them entirely, radically, and then put them back together to recreate the same effect. There is a melodic line to these sentences. And if you've got strange detail, that's definitely not the time to start explaining. You've just got to go with it and make it

understandable and—not try to explain. One of the dangers of literary translation is that people explain rather than translate.

There were several such instances in the *The Ladies from St. Petersburg*. There were stockings, openwork stockings. Doubtless Nina would have gone on for half an hour about what kind of woman would wear those stockings, what her level of fashion was—was she ahead of her time, or maybe wearing



fashions of two years ago, had been a fashionable woman, but could no longer be a fashionable woman because of the war. Or it could have shown that she had bad taste. I'm sure to Nina these details spoke volumes.

Let's talk about ALTA. You have served on the Board of Directors and are currently Secretary.

ALTA has been important in so many ways—let me count them. In a narrow sense it's been valuable because of the other Russian translators. I've learned things about translating Russian, I hear the gossip, I find out who people are,

what publishers are doing what.

Through the newsletter, I have a fairly comprehensive sense of what's going on in the translation world. And I also like it because, although it was started by academics, they are not academic conferences. We don't read any papers and there is genuine discussion.

Going to the conferences is very exciting. Even in years when translation work is slow it fires me up again. And that's what everyone says. They don't know why they go, but when they leave, they know why they've been there, because it's so inspiring.

There are very few other environments where you can really talk about your problems. You can find out how other people did it. If you participate in panels or workshops, you have an audience that lets you clarify thoughts on what are essentially narrow topics related to translation. So it's a combination of things I learn and connections I make. I meet a lot of people there, I make very good connections with editors. Many referrals have come through people I got to know there.

And because I'm interested in literature in general, a presentation on a translation from Spanish, if it is well done, is going to interest me, even if it's like nothing I will ever do or ever have done. You're around some very great writing.

Finally I like it because it's glamorous. It's a way to meet internationally famous, sophisticated people. ★

Marian Schwartz will read from Nina Berberova's *The Ladies from St. Petersburg* at 7 p.m., November 21, at BookPeople (6th & Lamar). ★

MUCH ADD ABOUT NOTHING

© 1998 by Charles M. Stacy

It seems translators can never let down their guard for a second—we literally have to worry about nothing, if space can be considered nothing. In language, spaces play a role all their own, one that is just as important as many other considerations.

IN ANCIENT MANUSCRIPTS words were not separated. Perhaps people once had the time to sort out where one word ended and the next began, but by the Middle Ages spaces were appearing between words. Nowadays we take them for granted.

But spaces cannot be dismissed as merely vacuous little areas sprinkled throughout a text. The difference, for instance, between *green house* and *greenhouse* is more than spaciousness.

The French, as usual, have the Gaul to be distinctive even in such intangible areas as space. French typography requires a space before exclamation points (*sacre bleu !*), colons, semicolons, question marks and the percent sign, as in *n'est-ce pas ?* and *100 %*.

A space is also required both before and after quotation marks, as in « *L'état, ce moi* ». This lends a somewhat ethereal quality to quotations, but it has long been accepted that the French know how to *state* things in style, as it were.

The Germans, not to be left without their own space (or *Lebensraum*, as the case may be), inserted a space for emphasis between every letter in the *Fraktur* type style that resembled Old English typefaces. This may seem

extreme, but since *Fraktur* had no italics, the Germans had to do *s o m e t h i n g* to attract attention. The device is still seen to this day in warnings and



precautions like *A c h t u n g !* (but the digraph *ch* is never separated).

German and a growing number of other languages also use a space where English uses a comma to separate the higher numbers, as in *1 000 000*. In all languages, a so-called disambiguating space is highly recommended between numbers and units of measurement. Note the flowing clarity of *50 l/min* vs. the potential confusion of *50l/min*.

Foreign surnames are frequently de-spaced upon arrival in America. Van der Straaten may have left Amsterdam as three words, but

it is more likely to be seen as Vanderstraaten in *New Amsterdam* (better known today as New York). Delaware traces its etymology to a certain Baron De La Warr. And the double surnames of Spanish, content in their homelands as separate words, are often unspaced and hyphenated instead in the United States. The hyphen is a Hispanic coping mechanism to increase one's chances of being alphabetized where one's friends will look in the phone book.

Speaking of hyphens, they can even be suspended in space in many languages, such as in *pre- and post-Shakespearean England*.

Spaces even have high-tech applications. The U.S. Postal Service is serious when it requests that zip codes be preceded by at least two spaces, which have been found to assist high-speed optical scanning devices. Spaces in computer commands are not to be tampered with. And who of us has not been told by our editors that we should no longer type a double space after periods at the ends of sentences? In an age of wrap-around word-processing software, the extra space would spoil the right margin in justified text.

But if the USPS adds spaces, advertisers seem to be compensating with an all-out campaign for spacelessness. NationsBank®, MasterCard® and WordPerfect® are all efforts to attract attention by obliterating perfectly innocent spaces.

These are only extreme cases. It is clear that the trend toward deleting spaces is an old one:

English long ago reduced the Latin phrase *et cetera* to *etc.* If further evidence of shrinkage is needed, English could submit a lengthy list of words that were once written separately: nothing, anything, something, someone, however, anyway, sometimes, maybe, notwithstanding, nevertheless.

All these words are indicative of a trend toward hyphenless compounds. Words like *fundraising* and *decisionmaking* will continue to proliferate. And it must be admitted that this is true to our heritage as a Germanic language. German loves compound words.

Spaces are also vanishing wholesale in abbreviations. The entity that was originally abbreviated U. S. S. R. first lost its spaces to become U.S.S.R., and then its periods, leaving USSR, before finally vanishing into nothingness altogether. One must be careful not to push a good thing too far.

The planet is literally shrinking: contemporary practice has now eliminated spaces even between our initials, as in Dr. I.C. Spotts, Optometrist.

Nature, file names and Internet addresses all abhor a vacuum (at least as represented by spaces).

At this rate, we may come full circle and return to the style of ancient manuscripts where words were simply copied together in run-on fashion with no spaces at all. *En garde!* ★

Known as the Word Wizard, writer/translator Stacy can be reached at WordWhiz@altinet.net.

Membership Notes

Database Coordinator Jane Chamberlain informed the Board of Directors that as of the October 10 meeting AATIA had 218 members (187 Active, 10 Associate, and 21 Business). This total represents growth of nearly four percent over the previous year.

The annual membership drive begins in the next few weeks. The procedure will be simpler than last year, when the database was being reconstructed.

Anyone who has filled out a questionnaire in the past year won't receive one with the membership mailing. To update a directory entry, photocopy the page, mark the changes, and enclosing it with your renewal. All members should scrutinize their entries carefully. ★

Memorial contributions. AATIA Finance Director Leon McMorrow reported that the association has received several donations in memory of Maria C. ("Maritza") Brown. ★

Thanks to Maurine McLean and Frank Dietz for donating doorprizes for the September meeting: a Therapy Sisters CD entitled "A Disfunctional Christmas" and Microsoft Publisher software. ★

AATIA's Hospitality Coordinator, one of the most important positions in the association, remains vacant. Most vital duty: make sure each meeting has plenty of toothsome refreshments. To step forward, contact Michael Blumenthal MBlumen935@aol.com. ★

New website seeks to serve translators

The Translation Factory, a website in English and French (Spanish and Arabic mirror sites are in the pipeline), provides information on translation jobs, terminology resources and various translation issues at www.ahost4u.com/zak/pageprin.htm.

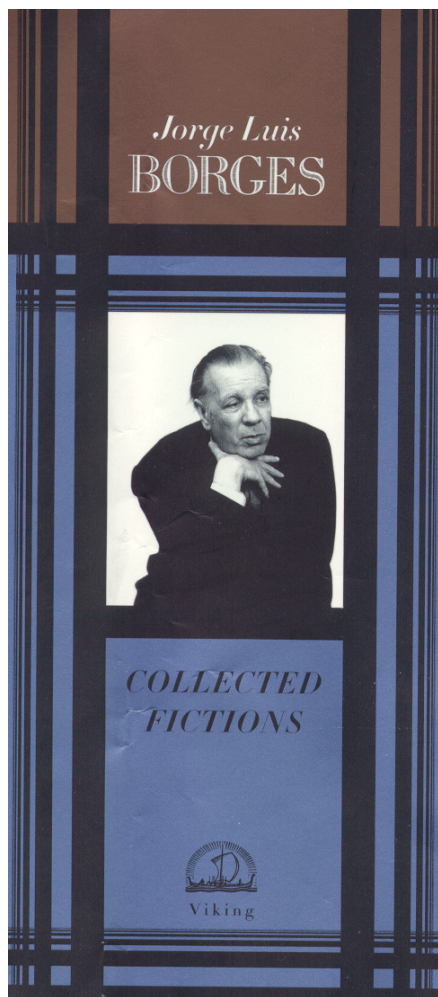
The new site has just added a Forum where visitors may post terminology queries, comments, or general translation chat. Mark Prosser, one of the site's creators, said "It's a much more modest affair than CompuServe's FLEFO, but it is open to all!" Translators can also advertise in the Jobs section free of charge. ★

Monterey meet announced

The Graduate School of Translation and Interpretation (GSTI) will hold its 30th Anniversary Conference this winter: January 11-13, 1999.

With a theme Tradition and Innovation in Translation and Interpretation, the conference will be held at the Asilomar Conference Center, Monterey, California. For more information call (408)647-3591 or email: GSTIis30@miis.edu. ★

See What's New at <http://www.aatia.org>



On Reviewing Books

by Tony Beckwith

WRITING BOOK REVIEWS is good exercise for a translator. It's an activity that requires the same kind of close, careful reading of a text that is essential to translation. A good review springs from a clear understanding of the work, which is exactly where a good translation must begin.

The length of the average review provides another discipline that can help a translator to hone his or her skill with words. In my recent review of *Collected Fictions* by Jorge Luis Borges, (*Austin American-Statesman*, October 4,

1998) the challenge was to absorb over five hundred pages of literary creation, then distill my feelings and opinions into an article that would inevitably feel too short. What to do?

First, I tried to convey a sense of the scope of the work: "Interweaving vast scholarship with folklore and dreams, his work rises up from its Argentine roots and speaks from universal levels, whirling and drifting in time and space."

I wanted to say something about Borges's particular style: "He sifted each story down to the nugget at the core, then told it in clear, beautifully winnowed sentences. In this collection we can appreciate his evolution into his 'plain style,' which had so much to do with his international appeal."

A reference to his legendary status among writers seemed called for: "This collection shows why Borges is considered such a fine storyteller. He reminds his readers of the simple enjoyment of wonder, of gazing in amazement at the marvelous unfolding of life. He is constantly referring to the charm of coincidence and the symmetry of chance."

Borges was considered a master craftsman of great subtlety: "And always, there is the sense of reading at one level while a parallel meaning is unfurling somewhere else, billowing out in an unseen, elemental wind."

And finally, I wanted to acknowledge the superb work of the translator: "Borges thought of literature as guided dreams. Andrew Hurley has entered the writer's dreaming at the point where vision coalesces into words. He has reverently re-directed Borges' fictions at the source, carefully

choosing words and images that echo the rhythms of the original, giving us Borges in English that still sounds like Borges. What a joy!"

Having done all that, the editor of *The Letter* then asked me to squeeze it down even tighter, so that it could be shoehorned into an article for this issue. I appreciate that. As a translator, I can always use the exercise. ★

AATIA Webmeister Frank Dietz's article "The Eight Laws of Successful Software Localization" appeared in the fall 1998 issue of the *Austin Software Leader*. In connection with this he has created an online glossary of software localization terminology that can be accessed at www.jump.net/~fdietz/softgloss.htm. ★

New Connections

A new unmoderated mailing list on Polish translation has begun for translation purchasers and providers.

To subscribe, send a blank e-mail to polish-translations-subscribe@egroups.com. To post a message, use the address polish-translations@egroups.com.

For more information contact Andrew Niedzielski at andrew_niedzielski@yahoo.com

★

The Imperial Russian Historical Society Now has a site devoted to the history of the Romanov dynasty and the Russian monarchy sponsored by www.angelfire.com/pa/ImperialRussian/index.html.

★

The "Europa" server at <http://europa.eu.int/index.htm> offers some interesting resources on the European Union. Besides information on the euro (the new currency), it contains the texts of treaties, laws and official publications. All of this is offered in English, Spanish, French, Portuguese, Danish, Greek, Dutch,

German, Italian, Finnish and Swedish! You will also find links to EU institutions such as the European Parliament or the Central Bank, as well as lesser-known agencies such as The European Agency for the Evaluation of Medicinal Products or The European Centre for the Development of Vocational Training. AATIA Webmeister

Frank Dietz reports on a series of articles on translation as a profession by RogerChriss. They should be of interest to beginning translators, even though some of the computer-related information is very dated (Pentiums have "too much horsepower for a translator"): http://ourworld.compuserve.com/homepages/laszlo_gabris/CHRISS00.HTM. ★

Webmeister's Corner

DTP for translators

by Frank Dietz © 1998

DTP is not a disease, but the abbreviation for desktop publishing, a technology consisting of hardware (computer, printer) and software elements that allows a home user to achieve results that a generation ago were only possible with extremely expensive typesetting equipment (*if* the user knows what he or she is doing).



Why should a translator learn something about DTP? There are three main reasons.

1. You can create your own marketing materials.

These days, many programs ranging from your word processor to very cheap or even free (see my July *Webmeister's Corner*) low-end DTP programs allow you to create newsletters, business cards, stationery, or marketing brochures.

These programs are not as powerful as full-fledged DTP software, but they are very user-friendly and often use templates—ready-made layouts that you fill with your own texts.

Programs such as *Printmaster*, *Print Artist*, and (in a somewhat higher price and performance range) *Microsoft Publisher* contain numerous templates and pieces of clip art that you can play around with. If you combine these programs with a good inkjet printer you can achieve nice color output.

2. You will avoid mistakes when dealing with texts that will be transferred to DTP programs.

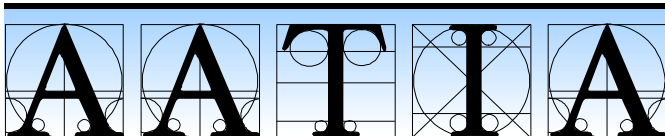
Even if you do not actually create DTP files, it is important to know something about this category of software, as many texts that you translate may end up in a desktop publishing program. You should avoid many problems that stem from old "typewriter habits," such as aligning items in columns by repeatedly pressing the space bar. A great resource on these issues is the slim book *The Mac is Not a Typewriter: A Style Manual for Creating Professional-Level Type on Your Macintosh* by Robin Williams (no, not *that* Robin Williams) and its companion volume *The PC is Not a Typewriter*.

3. You can offer DTP services yourself.

You could even eventually become a translator/graphic designer, but that takes much more than buying the appropriate hardware and software—many designers have gone through intensive professional training.

A more immediate goal would be to acquire and master the DTP programs common in your field of work. That way, you can receive English files, open them, translate them, and return them to the desktop publisher, who then will make the necessary design adjustments (your translation, for instance, might be longer than the original).

The three heavyweights in this area are *PageMaker* and *FrameMaker* (both by Adobe) and *Quark Express*. Be forewarned, though, these are all complex programs that take a while to learn. Furthermore, they are expensive and have relatively high hardware requirements (they are known as "memory hogs"), and the files they create are often too large to fit on a floppy, so you will have to invest in a larger-capacity removable media device, such as a Zip, Jaz, SparQ, or LS 120 Superdisk drive in order to exchange files. ★



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AATIA Agenda: November 14, 1998

10 a.m. SpanSIG

(Sanchez Bldg., UT
Campus, MLK &
Speedway)

1 p.m. General meeting

(Austin History Center,
9th & Guadalupe)

5 p.m. Rowdy Translators SIG

(Dog & Duck Pub,
17th & Guadalupe)

AATIA's newest Special Interest Group: RowdySIG

AATIA's RowdySIG will discuss the merits of various imported beverages at its networking session 5 p.m., November 14, at the Dog & Duck Pub. "We always welcome newcomers," said co-founder Ria Vanderauwera. ★

1999 dues to rise

At its October 10 meeting the AATIA Board of Directors approved a five-dollar increase in annual dues for Active and Business membership respectively to \$35 and \$55.

Associate dues remain unchanged at \$20. Associates are entitled to receive the newsletter and are eligible for member discounts, but do not participate in the services directory, referral service, or voting.

New memberships go into effect immediately upon payment of 1999 dues. ★

The La Malinche T-shirt

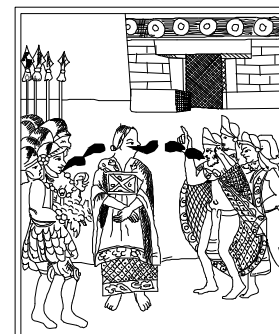
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Cortés and man, Dolores Malinche ("La Malinche," North America's first known translator/interpreter), and Montezuma and retainers.