

MURATHIO



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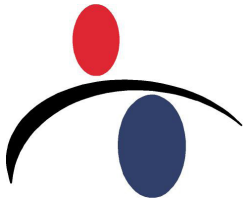
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Journal of the South
African Translators'
Institute

Jenale ya Institute ya
Bafetoledi ya Afrika-Borwa

Joernaal van die
Suid-Afrikaanse
Vertalersinstituut

Muratho is the Venda term
for 'a bridge', the symbol of
the communicative activity
facilitated by language
workers

*Muratho ke lentšu la Se Venda
le le hlalošago 'leporogo',
gomme le swantšha
kgokagano ye e hlolwago ke
bašomi ba polelo*

Muratho is the Venda term
vir 'n "brug", die simbool
van die kommunikatiewe
aktiwiteit wat deur
taalwerkers gefasiliteer word

Information on the name
of the journal is given in
English and two other official
languages on a rotational
basis (in this issue Northern
Sotho and Afrikaans)

Muratho accepts articles in
all the South African official
languages, provided they are
accompanied by an English
summary

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Front cover: Beautiful Sacre Coeur in Paris, the Roman-Byzantine basilica of the Sacred Heart built on the Montmartre hill © Galina Barskaya | Dreamstime Stock Photos

Page 9/10: Lizelle van der Walt

Page 24: John Linnegar

Outside back cover: ITD Poster

Midnight in Paris

Other than using French salad dressing (and perhaps French kissing!), not too many South Africans can claim that they have much to do with the French. That is, until Paris became the target of various terrorist attacks and the news overflowed with it. On 7 January a ceremony was held to honour those who had died during the November 2015 attacks. When an explosion tore a seven-storey building to bits at the beginning of April this year, there were fears that this was yet another attack. Fortunately, it has been put down to a gas leak. Since none of us are literally there, it comes across a bit like Woody Allen's *Midnight in Paris*. It takes us back in time to 911, it is a "midnight" filled with spooks of the past and somehow the French President, François Hollande, seems too far away to really make a difference at his posh ceremony. The fact is what happens/ed in France is much closer to home than you might think. Chris Durban, our keynote speaker at SATI's 2015 Triennial Conference, is based in France and SATI's Prize for Outstanding Translation of Children's Literature went to Naomi Morgan for translations of Eric-Emmanuel Schmitt from French into Afrikaans. As such, there are several articles in this issue to honour our French colleagues. You will find a review of Chris Durban's book, *The Prosperous Translator*, on PAGE 25 and Hélène du Preez kindly offered to write us an article in spite of her extremely busy schedule.

In South Africa few people are aware that multilingualism seems to be nearing its midnight, or Cinderella moment, for want of a better description. In addition to PanSALB's dissolved board, the news has been filled with crises at universities throughout the country. The issues there might not always be related solely to language matters, but language does feature prominently and as language practitioners we need to keep our eyes and ears open and defend our mother tongues.

Jusqu'à la prochaine fois!

Ilze Brüggemann



No city like Paris!

Hélène du Preez tells us a bit about her experience as a French translator living in South Africa.

I have a BA from the University of Montpellier (France), French being my mother tongue. After a few years of teaching English and French at South African high schools, which is also when I improved my academic qualifications at the universities of Cape Town (Honours in French), Pretoria (MA in French) and UNISA (Postgraduate Diploma in Translation), I accepted a post as lecturer in French at Pretoria University. Here I taught literature, grammar, lexicography, translation, stylistics and didactics. I retired seven years ago, but was contracted to give a few lectures per week until last year. While lecturing there I also did Sotho III, Zulu III, Spanish III and German II in order to help me understand the problems of students from these languages learning French as a foreign language (our students come from all over the world). I am still an external examiner at UNISA.

Translation work

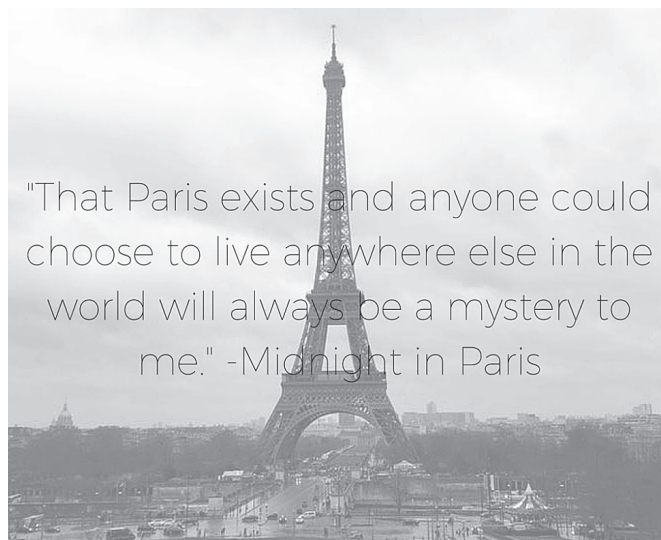
I have been teaching as well as doing translation work for some 20 years on a freelance basis. I translate from English and Afrikaans to French, from French and Afrikaans to English. Although I have done translation for companies in Spain and Canada and for the UN, I am not keen to work for foreign companies as I experienced problems with payment and sometimes downright dishonesty.

The French Department at Pretoria University initiated the compilation of a French-Afrikaans dictionary on which I have been working for many years. We are now looking for a publisher. At the beginning of the project I also visited Van Dale in the Netherlands in order to learn more about the use of computer software for the compilation of dictionaries. The dictionary consists of about 1 200 pages with 23 000 lemmas, a large section with technical terminology and many examples of expressions, proverbs, idiomatic expressions, etc. I am now working on my own on the Afrikaans-French section of the dictionary. It is anyone's guess when it will finally be finished!

Kind of translations

Over the years I have done a great variety of translations: legal, medical, tender documents, academic qualifications, engineering projects, etc. I have also translated two books. Translations from Afrikaans to French or English are usually degree certificates or civil documents (marriage and divorce documents) for individuals who are seeking employment overseas. I have only done one translation of an article from Afrikaans to French in all these years.

By far the majority of my translation work is from French



into English or English into French. English to French translations are usually for South African companies doing business with French-speaking African countries. Recently I translated the book of an ambassador from a French-speaking country into English. It was of an economic nature.

I do not really have much connection with translators in France, apart from the French lecturers from the translation department of the University of Strasbourg (France) who came to assess our students doing the translation module.

Problems with translations

Published dictionaries are always behind the times, as languages are so fluid when it comes to the incorporation of new concepts and new words in commerce, science, technology and IT. Fortunately there are some very good online dictionaries that help to overcome these problems. One drawback is that the configuration of these online dictionaries changes every now and then and it is not always for the better, e.g. *Termium*, *le Grand Dictionnaire*. Sometimes one needs to hunt the information down on the web, in order to grasp the real meaning of the source text – the literal meaning as well as the spirit in which it is said. The old joke of the Russian translation machine illustrates this problem: During the Cold War years an American diplomat is believed to have said: "The spirit is willing but the flesh is weak". The machine translated: "The vodka is agreeable, but the meat has gone bad"!

A problem with clients is that they always want the work to be completed by tomorrow and sometimes you end up waiting for months for payment.

In conclusion

Although machine translation has improved greatly over the years, I cannot see that it will replace human translators completely. Languages have nuances that cannot be translated by machines and language changes constantly. My annual visits to France attest to this. I find the French using new expressions and words and they use more and more technical American words, although the French government passed a law preventing the use of these words in advertising and government documents.

I cannot even play Scrabble when I am in France because I prefer to avoid using English words – they don't! Under normal circumstances, for example, the French would speak of a "raton-laveur", but when playing Scrabble they use "racoon".

Languages do not always keep up with the changing terminology used in scientific or technical fields of leading countries like America, where new concepts are generated from time to time. This greatly complicates the task of the translator. Even commonly known terms or concepts suffer in this way, like "le marketing" in French or "das Marketing" in German.

Speedy delivery is increasingly demanded by clients, who do not always appreciate that translation work is not a quick mechanical input-output job and can be terribly boring too. That is not even mentioning the number of hours spent in front of a computer screen causing stress on the eyes and shoulder muscles.

The French Language

- French is the only official, national, administrative and daily language of the Republic of France. Other languages spoken here include Flemish, Basque, Corsican, Creole and Tahitian.
- It acts as a unifying element in France, although it is an international communication language.
- There are 211 million French-speaking people living in the countries where French is an official language.
- In these countries at least 20% of the population can read, speak and write French.
- French-speaking people living in non-French-speaking countries represent 16 million people.
- Promoting the French language as well as its on-going use as an international language makes it possible to promote multilingualism and cultural diversity.
- As the 20th of March approaches, a week of the French language and Francophonie is held. This is when the public celebrates the French language in all its diversity and richness.

<http://www.culturalpolicies.net/web/france.php?aid=425>

I am French by birth and had my education in Algeria and France. I met my husband, who was a British Council Scholar, while I was teaching French in England as part of my degree in English. My husband is Afrikaans and does proofreading for me from time to time. We got married in 1965, which means I have been living in South Africa for longer than I lived in France. I visit France each year for five weeks, mainly to see my mother (who turns 100 in April) and brother, as well as to keep up with my language and culture.

ITD 2016

Translation and Interpreting: Connecting worlds

The theme for International Translation Day 2016 was selected by FIT from among many good proposals. This year's theme was proposed by the American Translators' Association (ATA) – congratulations! The theme is

Translation and Interpreting: Connecting Worlds

Unissant les mondes grâce à la traduction et à l'interprétation

International Translation Day – celebrated on 30 September, the feast day of the Bible translator St Jerome, was initiated by the International Federation of Translators (FIT) in 1991. It is now celebrated throughout the world to honour translators and interpreters everywhere. Each year FIT selects a theme for use in the celebration. Read more on the FIT website at <http://www.fit-ift.org/?p=93>.

Connecting Worlds

The world of the translator and the world of the interpreter are two professions dedicated to one goal: facilitating communication between people. As the world becomes more integrated, fostering understanding between the multitude of speakers is more critical than ever. Whether it is in writing or in speech. Interpreters and translators are at the junction point that impacts the development of business, science, medicine, technology, international law, politics and a host of other areas. We provide the ability for each of these worlds to learn from each other to the benefit of society as a whole. The role of translators and interpreters in connecting worlds is to open up the whole world to all of us.

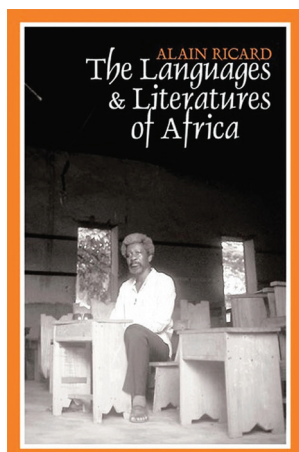
Poster

Each year, FIT also holds a competition for the design of a poster to reflect the year's ITD theme. This year's winner was selected from among seven high-quality entries. The entry was submitted by the Colegio de Traductores Públicos de la Ciudad de Buenos Aires (CTPCBA) in Argentina, with the design by graphic designer Micaela Karaman of the CTPCBA's Department of Publicaciones y Diseño (<http://be.net/micakaraman>). The poster can be freely downloaded for use in your celebrations (http://www.fit-ift.org/wp-content/uploads/2015/05/Poster-FIT_2016_final_A3-100dpi.jpg).

The road to knighthood

The language combination Afrikaans-French/French-Afrikaans seems to be a unique one, judging by the lack of dictionaries available for it. Naomi Morgan spoke to the SATI Triennial Conference delegates about her 'conquests' as a Knight in this field and the difficulties of funding the kind of work she does, especially related to the translation of songs.

We have all experienced how difficult it is to find a title which is not only catching, but also echoes the conference theme. I was battling to find common ground between a knighthood for translation and *the changing face of translation*, probably because the changes in language policy being discussed at certain South African universities would have far-reaching consequences for the language pair I specialise in: French-Afrikaans. A unilingual policy would reduce the relevance of the activities I was knighted for and relegate them to past achievements instead of future projects. I was thus greatly relieved when I was provided with a title which made it a lot easier to structure my speech. It reminded me of why translation fits me like a glove: A source text has a beginning and an end; translation is thus a very focused and disciplined activity, ideal for someone like myself whose mind keeps wandering off in different directions.



The challenge of my given title, *The Road to Knighthood*, is that there was no road. I am reminded of the touching photograph we chose for the English translation of Alain Ricard's *Langues et littératures d'Afrique Noire / Languages and Literatures of Africa*: It was taken when the 1986 Nobel Prize winner Wole Soyinka visited his old school, St Peter's Primary, and sat down at his old desk. My old desk and old French

classroom no longer exist; they have been replaced by a new building where none of the dreams of one of the few schoolgirls studying French in the dusty town of Bloemfontein survive in a torn classroom poster or in a name carved on a wooden desk.

It is only when an opportunity such as this offers you the luxury of looking back at that road less traveled that you realize that you actually come from a long line of translators, starting with your great-grandfather. *Morgan* can be Welsh or Scottish; in our case, my missionary great-grandfather on my father's side, Reverend George Morgan, emigrated to South Africa in the mid-19th century. He changed tongue to Afrikaans so convincingly that I am incapable of imitating the Scottish accent and

am considered at best a foreigner and at worst a refugee when I visit the land of my ancestors. My family history (Scottish on the one side, German and Dutch on the other) provided me with the two languages necessary for the Old South Africa; like Obélix, one could say that I fell into it when I was little. Changing from one language to the other came naturally to me, and it was only later that I became aware of the role that translation played in my life: One of my favourite books in primary school was Laura Ingalls Wilder's *Prairie* series, which was also made into a TV serial. Although I could have read it in English, my Afrikaans school library had the beautiful translation by Santie Grosskopf. The fact that I first read it in Afrikaans probably prompted comparisons between American and Afrikaans history: I thought Laura was just another *Voortrekker*.

Another language which became part of our family's field of reference by means of historical events was Italian: my mother came from Hoopstad, where there was an Italian prisoner-of-war camp during the 1940s. After the war, my aunt married one of the Italian soldiers, bringing a host of Italian cultural references into my world. As my younger siblings gradually mastered the languages spoken by the adults, Italian became the secret code between my mother and myself. Although I would later obtain a degree in Italian and further my studies in Perugia, it was not enough to translate songs into Italian when we later started a project of translating Afrikaans songs into a variety of languages. This may be a good time to take a musical break, so I will say a few words about the song projects which constituted the soundtrack to my Road to Knighthood. The popularity of World Music gave acclaimed accompanist and jazz pianist Matthys Maree the idea of translating Afrikaans songs into a few European languages. We had worked together on the Jacques Brel translation project with the poet Bernard Odendaal and the singer Herman van den Berg, and he asked me if I would do the translations. The challenge was that I would be translating from Afrikaans to French, whereas convention would have us working into our mother tongue/s. I will return to this convention later, when talking about the state of the Afrikaans novel and about François Smith's *Kamphoer* in particular.

Afri-Frans, which introduced the Malagasy singer Myra Maud to a South African audience and which featured Matthys' beautiful arrangements inspired by World Music,

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was so successful that a second CD was released. They would be the only CDs in the series where the songs were directly translated from the source text. For *Afri-Spaans* 1 and 2 (into Spanish) and *Afri-Talia* (into Italian) the translations were done by the singers themselves (Martha Gomez and Cristian Mangano), while the latest additions to the series feature translations of Leonard Cohen and Bob Dylan into Afrikaans. Song translation requires in-depth knowledge of music as well as the two languages involved; because the songs were so culturally specific, finding equivalents in French activated every domain of French culture I knew anything about – cinema, art, history, music and literature. A famous example is *Sê groete vir Mannetjies Roux / Give my regards to Mannetjies Roux*, a song inspired by the type of situation many parts of South Africa are experiencing at the moment: When we lift up our eyes unto the cloudless sky, from whence cometh our help? When no rain is forthcoming, the old farmer in the song commits suicide, sending his regards to the rugby legend Mannetjies Roux, who worked miracles on the field. Mannetjies is impossible to pronounce in French, and our rugby legend is unknown in France; what remains, in the French transposition, is the telling of a story of an African farmer from a child's perspective, as emphasized by the use of the word *Tonton*, French child speak for *Uncle*.

In retrospect, the Road to Knighthood was paved with lucky breaks: The year before I entered high school, French was introduced as an experiment, and I had well-qualified teachers who provided me with a solid foundation. A few years later, French was discontinued at the school; the Free State is now the only province where no French is taught at school level. I was taught according to the traditional method, which meant that we did a lot of translation in both directions, French to Afrikaans and Afrikaans to French. This training made experiments like *Afri-Frans* possible. In 2015, all the published or staged literary translators in the language pair French-Afrikaans are academics and all were trained by the traditional method.

My luck held out when I enrolled for a BA Languages degree at Free State University: Dr Eugene Visagie, who was perfectly trilingual (Afrikaans, English, French), continued my training as a translator (although it was not called Translation Studies in those days, but *Thème* and *Version*). He was the proofreader for my translation of the 2008 Nobel Prize winner Jean-Marie Le Clézio's moving tribute to his *médecin sans frontières* father. The book is also dedicated to him. Speaking of dedications: We know that translators are invisible, a mere 'walking shadow', but like the unknown builders of cathedrals, we sometimes feel the need to add something to the sacred source text, if only in the form of a paratextual element, like the dedication in my case. I dedicate every publication to somebody; it is like an umbilical cord which reminds me why I chose that specific text. Because, contrary to the

rules of translation, I have mostly translated entire texts without a contract, as submitting a manuscript is the only way I have found to interest a possible publisher. So, when Clifford Landers warns: *As I've stressed earlier, for a book-length work you should have a contract in hand from a publisher prior to plunging ahead* (p. 165), I smile, knowing that a translator in the language pair French-Afrikaans rushes in where an angelic, First-World translator fears to tread, i.e. on the Terra Incognita of the Text with Contract.

We Knights of this Language Pair tilt not only at windmills, but also at dictionaries, of which we have none, except for a slim little volume by two Belgians who went by the Tintinesque names of Strelen and Gonin and published the only French-Afrikaans dictionary available to date in 1950. Although this is quite a collector's item in my field, we use at least two sets of modern dictionaries (French-English, English-Afrikaans) and often add a third, French-Dutch. This was the case when the current head of the School for Creative Writing at North-West University, Bernard Odendaal, and I embarked on a unique experience, which was to translate the songs of the greatest French singers into Afrikaans: I am speaking of course of Jacques Brel and Edith Piaf.

What made it unique was that Bernard does not understand French, but was responsible for the reworking of my translations into songs. The first version of the translation thus contained a veritable plethora of notes, detailing all the cultural references; subsequent versions by Bernard were carefully verified by myself, as the final version was submitted to the Fondation Brel in Brussels, managed by Brel's daughter in France, who would only grant the translation rights once the source and target texts had been compared by an authority on the subject.

I mentioned that the Brel Foundation sought the advice of an authority before granting us permission to record the CD. The problem is that there are not that many native French speakers able to evaluate an Afrikaans translation which is almost poetry (Bernard Odendaal is a published poet). In fact, 'not that many' is a euphemism; there is one: Georges Lory, who is best known for his French translations of Breyten Breytenbach and Antjie Krog. There is an interesting interview¹ with Lory by Martine Steyn on the LitNet website, illustrating the extent to which random encounters influence the course of a life. Lory enrolled at Stellenbosch University as part of an exchange programme and was lodged in Helshoogte Residence, where he started learning Afrikaans. The process was made easier by the fact that this Frenchman actually grew up in Flanders, just outside Bruges, because the fresh air was better for his father's health. Always politically active, he considered Afrikaans to be a necessary gateway to the works of contemporary Afrikaans poets. Lory will go down in history as the only Frenchman until 1 October 2015 to

¹ <http://versindaba.co.za/2014/03/24/martine-steyn-onderhoud-met-georges-lory>

have mastered the Afrikaans language to a level which enabled him to translate Afrikaans poetry. If there was to be a Road to Knighthood, it would have to cross paths with Georges Lory (now retired and living in Paris, where he leads the life that every translator dreams of: he translates full-time – Deon Meyer, Nadine Gordimer, Krog, Breytenbach ...).

Georges Lory was my squire; one cannot apply to become a Knight, there has to be a submission by a third party who is able to judge and evaluate your list of publications. Because he was contracted by the Brel Foundation to evaluate the song translations, he became intrigued and asked for a CV. I am immensely proud and thankful that the one and only Afrikaans-speaking Frenchman was responsible for my Knighthood. If Georges has no successor, there will be no more Knights. *C'est comme ça ...*

The Knighthood has not made it easier to find funding for translation projects. Let me tell you about the Piaf Project. The idea was to have a CD ready to commemorate the Piaf century in 2015 (Edith Piaf was born in 1915), but we have not been able to find a sponsor to date. The story of the Piaf songs is actually quite intriguing: Piaf the street singer was illiterate well into her career; it would not do, however, to sign records with a cross, so she was taught 'her letters'. In time, Piaf went from illiterate street-singer to composer, the most famous of her compositions probably being *Hymne à l'amour*, written for Marcel Cerdan, her boxer lover who died in a plane crash. There are English translations of some of the songs, but they are mostly mediocre. For the Afrikaans translations, done in the same way as the Brel, we had two trump cards: Bernard's poetic abilities and the voice and personality of Jolette Odendaal, who put her own stamp on the interpretation. We wanted to do a Piaf for the 21st century, so it is playful, sensual, but heartfelt, interpreted by a voice which is incredibly flexible. Jolette was also trained as an actress, so seeing her on stage in the production we created for these translations, *Brel & Piaf: Paryse Tweesang* (Parisian Duet) was pure pleasure.

I have been side-tracked, but is that not the pleasure of travelling? The journey rather than the point of arrival? To go back: Apart from translations I did for friends (including memoirs, children's books and novels), the highlights of my career as a literary translator have been the translation of the novella *L'Africain / Die Afrikaan* by the 2008 Nobel Prize winner Jean-Marie Le Clézio, and two novellas by France's best-selling author, Eric-Emmanuel Schmitt, *Oskar et la dame rose / Oskar en die pienk tannie* and *Monsieur Ibrahim et les fleurs du Coran / Monsieur Ibrahim en die blomme van die Koran*. The latter two are both told from a child's perspective. I have always thought that it is particularly difficult to write or translate children's speech; there is always the danger of paternalism, condescension or simply imposing an adult's perspective on a child. In French literature, there are a few authors whom

I admire for becoming a child again and for reproducing the innocence and purity of the child's speech. There is Victor Hugo in *Les Misérables*, Antoine de Saint-Exupéry in *Le Petit Prince*, and Eric-Emmanuel Schmitt, the creator of the characters Oscar and Momo. These two texts are now classics of world literature, translated into a multitude of languages, including Afrikaans. They were published by Human & Rousseau, who added biographical notes on the author and translator (already indicating the road which lies ahead, beyond Knighthood), chose memorable covers. *Oskar en die pienk tannie*, which was published first, features a moving photograph, a sensitive response to the question: what kind of cover does one put on a novella about a little boy who is dying? For *Monsieur Ibrahim en die blomme van die Koran* they hired two Cape Town actors to pose in a street in the mother city. Although the location is not recognizable as Cape Town (*Oskar* was a domesticated translation, I moved the text to South Africa, but *Monsieur Ibrahim* was foreignized, because the action has to take place in Montmartre in Paris, and in Turkey), it is as if there were a secret message imbedded in the cover.



These interesting paratextual facts may be intriguing to a researcher one day.

Both these novellas are part of a cycle called *Le cycle de l'invisible / The cycle of the invisible*, which explores similar themes and pairs young children and wise adults. Schmitt, who is actually a dramatist and owns his own theatre in Paris, the *Théâtre Rive Gauche*, adapted both texts as one-woman and one-man shows for the theatre. Most theatre-goers in South Africa were introduced to *Oskar* by means of the theatre production, featuring Sandra Prinsloo in the double role of Ouma Rosa and Oskar; she was directed by Lara Bye, who won numerous prizes for the production. After *Oskar en die pienk tannie* premièred at the Free State Arts Festival in 2012, it went on to win all possible awards at all the other festivals in the country; Prinsloo was also invited to do a South African English version of it at the Edinburgh Festival, but the government (who covers 50% of the costs) did not send a contingent of productions this year, as has been the case in the past. I have seen many productions of this play; Schmitt himself

Triennial Conference

also made a film version. I can unreservedly say that no other production, not even the original, which was created by Schmitt for the 84-year old actress Danielle Darrieux, comes close to what was achieved in the Afrikaans production. Knights are supposed to go into battle with the colour of their Lady; my colour is pink, and I hope to involve Ms Prinsloo in several productions on the road ahead, starting with *Le cimetière des éléphants / Die olifantbegraafplaas*.

The road to Knighthood did not bypass the hallowed halls of academic research. One of the most enriching partnerships in the course of my career as a translator was my collaboration with the Von Humboldt scholar Prof. Alain Ricard from Bordeaux, France. I translated two of his books, a history of African languages and a biography and critical analysis of the Swahili dramatist Ebrahim Hussein, published by James Currey in Oxford and Mkuki Na Nyota in Dar es Salaam respectively. I am working on his third seminal work, *Le sable de Babel – Traduction et Apartheid / The sands of Babel – Translation and Apartheid*.

Beyond Knighthood: The road ahead

Translation has not only provided me with a roadmap, it has orientated my career, it has led to wonderful friendships with those authors and actors involved in the journey between languages and cultures. Translation is a problem-solving activity, it forces you to find answers, words, equivalents, and is thus one of the most satisfying things I have ever done. It has a beginning and an end in the form of a tangible book or a theatre production. My wish for the road beyond Knighthood would be for an easier and less time-consuming way of finding a publisher or a production company. A translator should translate; the business side of things and the formulating of contracts should ideally be done by other parties. The problem with being a Knight, of course, is that no one knows it. I am wearing my medal today so that you can recognize me (I really don't get to wear it that often!), but really I am incognito the rest of the time. So I must say that I have not had any offers of work since I was knighted. Maybe I should get myself a website, or a brand name, like *Knight in White Satin*?

If I could plan the road beyond Knighthood for the next year or two, it would firstly have a long stretch dedicated to the French translation of Afrikaans author François Smith's *Kamphoer (Boer Whore)*. The Afrikaans language is 100 years old; in that time, a multitude of texts in all possible genres were translated from French into Afrikaans by generations of Afrikaans translators who dedicated years of their life to perfecting their knowledge of French. During the same time, a recent article by Johanna Steyn from Stellenbosch University (on LitNet) paints a less rosy picture of translations from Afrikaans to French: Most are indirect translations via English; only seven Afrikaans novels were translated directly from Afrikaans to French in the course of 100 years, by two translators, both of whom are now quite advanced in age and will probably not

translate again. A Knight is supposed to have a Cause. Mine will be at least twofold:

- 1 I want to go against convention and attempt translations of Afrikaans texts into French;
- 2 and I want to publish an encyclopaedia of literary translations in the language pair French-Afrikaans, which has been a research project of mine for the last five years.

The idea of this encyclopaedia came to me while translating Alain Ricard's *Langues et littératures d'Afrique Noire*. I quote a short passage from this book here, as it concerns the future of African languages (of which Afrikaans is one). One of the aspects of the ongoing debate about Afrikaans as a medium of instruction at South African universities which I have personally found very painful is that there are no African voices to defend the future of the African languages. English seems to be the only alternative. Listen to what Ricard said in 1995:

'A double grid should thus be used to read the present situation: on the one hand, that of official attitudes and practices, including censorship, and on the other, that of the community's linguistic consciousness, which is always a product of history. If the community is not capable of producing its instruments of literary expression on its own (i.e. agreeing about the standard language) one may consider that it is in fact abandoning the field to the European languages. How many African language communities have produced unilingual dictionaries and written treatises on meta-language? Only the Swahili, Yoruba and Amharic speech communities have followed this road. Should one deduce that only these communities will still be publishing texts in the 21st century? Turning our attention once again to South Africa, important languages

Naòmi Morgan is based at the University of the Free State, where she heads the French section of the Department of Afrikaans, Dutch, German and French. Her career spans more than 30 years. In 2012 Morgan received accolades for the translation of *Oscar et la dame rose (Oscar and the Lady in Pink – Oskar en die Pienk Tannie)*. She also translated *Monsieur Ibrahim et les fleurs du Coran (Monsieur Ibrahim and the Flowers of the Koran)* into Afrikaans. For these two works she was awarded the SATI Prize for Outstanding Translation of Children's Literature in 2015. She has also translated Afrikaans songs into French that led to the release of *AfriFrans*, a CD with a collection of Afrikaans songs translated into and performed in French, not to mention her translations of Edith Piaf and Jacques Brel into Afrikaans. In 2013 former French Minister of Arts and Culture, Aurélie Filippetti, bestowed the Order of Arts and Letters on Morgan. This is a French decoration of honour established in 1957 and given by the French Ministry of Culture to recognise significant contributions to the arts, literature, or the propagation of these fields, in France and abroad. There are three levels: knight, officer and commander.

with a prestigious history (such as Xhosa) should receive a decisive boost from the current process of political and cultural liberation. Benefiting from lexical and literary research, they could be turned into modern languages within a radically transformed system of education, instead of shackling them with a restricted ethnic identity defined by administration, preventing them from illustrating the common culture and destiny of the peoples of the region.'

We do not yet know what the outcome of the language debate will be. Now is the time to record what was achieved by a century of idealistic and inspired translators in the French-Afrikaans language pair, while the informa-

tion is still available from libraries and archives. It would be wonderful if other South African languages could follow suit. Translation has a saint, Jerome, but in South Africa at present we probably need Knights more, an entire army of them, because if the country becomes unilingual, the noble profession of the translator and the interpreter will become redundant. The battle is for multilingualism, without which Jerome would not have taken up the quill. The pen is mightier than the sword, but the time has come to turn our pens into swords.

This is a slightly edited version of the address that Naòmi gave at the SATI Triennial Conference on 1 October 2015

SATI News

Taking SATI into the future

On the weekend of 4–6 December 2015, the SATI Council and a group of other involved members – chapter representatives, the accreditation officer, former Council members and two general SATI members – gathered in Johannesburg to do some strategic planning for SATI. It was a very intense but successful weekend, conducted under the guidance of professional facilitator Beatrice Attrill, which affirmed SATI's place in the profession in South Africa and the value we have to offer. The feedback from members in the survey last November (see page 11) also underpinned the discussions and was very useful.

Why was it necessary?

A number of issues had arisen in the recent past that needed in-depth consideration, for which there was not time at normal Council meetings. A dedicated period of reflection seemed the ideal way to get to the root of these questions. They included the following:

- Issues of structure, governance and operation within the Institute that are less than ideal
- The fact that a statutory council for the profession is becoming a reality, which means that SATI's role needed to be reassessed
- The example of other professional associations that hold regular strategic planning sessions and align their operations closely to the plans drawn up at these sessions (SATI last held such a session in 1999)
- The realisation over the past 30 months that it is essential to decentralise the SATI office structure

The following were among the issues identified as requiring specific focus:

- The composition of the membership and Council
- Membership categories and eligibility requirements
- Member benefits
- The image of SATI
- Chapters



Concentration!

- The website and social media
- SATI office structure
- SATI's position in relation to the SA Language Practitioners' Council (SALPC)
- Finances and sources of funding

Structure of the session

It would not be productive simply to dive in at the deep end and start by looking at the matters listed above.

Beatrice took the participants through a series of exercises aimed at identifying their attitudes to SATI, the Institute's strengths and weaknesses, participants' hopes and desires for SATI, the environment that we have to operate in, critical uncertainties, key desired outputs and the major stakeholders on the language scene in South Africa before she allowed them to start considering the basic strategic issues and themes. The participants were encouraged to be frank and open in their assessments and comments, as this was the only way genuine solutions would be found. At times, the participants wondered where the various exercises were leading and what they were achieving. Yet it was amazing how things were clarified at the end of each and how the exercises built on one another, gradually leading to a point where enough background and a broad enough view had been developed to allow clear identification and pertinent discussion of the burning issues.

Attitudes

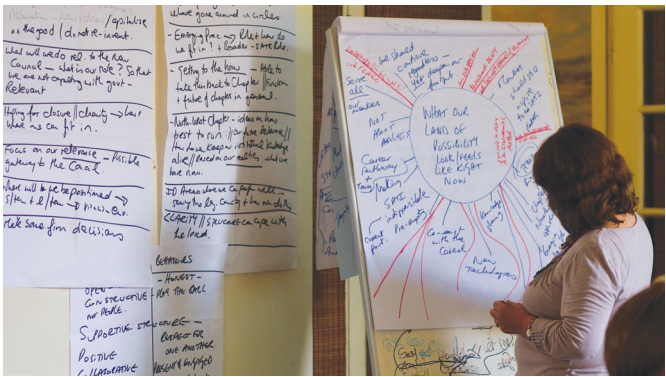
Many of the participants admitted that they arrived for the weekend with rather negative attitudes, feeling that SATI faced a number of challenges but uncertain that they could find the means to meet and overcome them. Yet when asked to consider how they felt about SATI and where they felt its strengths lie, the responses were overwhelmingly positive:

- SATI has a rich history and record of achievement
- SATI provides a sense of belonging
- Our greatest asset is our members
- Many individual members have made contributions – large and small – to the Institute, and we need to find new ways of leveraging and utilising our members' skills and knowledge
- We have access to professional support
- There is public awareness of our services and we can deepen that
- We promote multilingualism and we have a unique opportunity to continue down this path
- We have carved a training niche for ourselves – we can continue to strengthen this, especially if we add mentoring into the mix

When the critical uncertainties facing the Institute were considered, the conclusion reached was that in fact there was not really anything that we have absolutely no control over. SATI has shown over the years that it can operate within different political and economic frameworks; all that is needed is to be the best we can be in the current situation. We can aspire to a mutually beneficial relationship with new SA Language Practitioners' Council (SALPC) and we can significantly influence what happens within SATI itself.

When asked to define SATI's purpose, the group came up with the following statement:

SATI is the professional home of all language practitioners in South Africa. We are here:



Evidence of the hard work and brainstorming

- To support language practitioners
- To give advice and information about the profession
- To set and maintain standards
- To look after the interests of practitioners and the public
- To offer professional development
- We do this in association with other role-players in the profession

Future focus

In the final analysis, the group identified nine strategic focus areas that the Institute should concentrate on over the next 24 months:

- Focus on members: Categories of membership, recruitment, bringing in new blood, attracting more African members, member benefits, servicing the smaller centres in the country
- Focus on chapters: Creating more chapters and helping them operate successfully
- Expand training and mentorship programmes
- Position SATI in relation to the SALPC and other external stakeholders
- Revisit the accreditation system
- Expand capacity: Structural and operational changes, office and staffing, committees, succession planning
- Increase visibility and promote the use of African languages within SATI activities
- Develop and implement a marketing strategy
- Focus on financials (business plans, budgets and sources of funding)



Herculene Kotzé outlining the proposed action plan for one of the focus areas

In each category, the participants put together an initial action plan, to start moving things forward. It was realised, however, that the plans are very ambitious and that it will not be possible to do everything at once. Certain focus areas will be given priority, namely the structural and operational changes that are needed to provide the capacity to achieve the other

objectives and a focus on members and making the Institute more relevant to their needs. In the first category, Council is currently analysing SATI's structure and considering how best to spread the administrative load in order to provide better services to members. This may involve contracting an association management company to take over some administrative functions or employing more people to undertake tasks internally. To be fully successful, though, members will need to become more involved as well.

At the same time, it has become clear that one of SATI's major functions should be – and will be especially when the SALPC comes into operation – a focus on professional development and helping members become the best they can be in their professional life. To meet this need, an initial decision has been taken to try to offer at least one

event or activity for members each month, with some of these also in the smaller centres around the country. This will not be possible without assistance from members in those areas, but we know SATI members will be willing to be part of the process. From here we will expand the programme and also begin to introduce a mentorship scheme.

The path ahead

The action plans drawn up at the strategic planning weekend are ambitious. SATI will need to build up its resources to enable it to implement them all. This will take time, but the Council is committed to following these guidelines to further strengthen the Institute and make it the proud home of all language practitioners in South Africa. We trust that our members will play their part in supporting us along this road.

SATI News

Je suis SATI

In November 2015 we asked SATI members to participate in a survey to help the Council establish who exactly our members are and guide us in meeting your needs. We sent our 828 invitations to members and had a wonderful response of 519, or 62,7%. Thank you to you all! Below we summarise the findings of the survey.

Demographics

According to the information provided by the respondents, the majority of SATI members

- are female (75%)
- are ageing [26% are aged between 50 and 60 and 23% between 60 and 70; 18% fall into each of the decades 30-40 and 40-50] [membership is thus spread relatively evenly between 30 and 70, which means we have to cater to both intermediate and slightly older groupings]
- are white (just under 80%; almost 20% are black and other groups are negligible) [we definitely need to attract more black members!]
- are well-educated, with 36% having a postgraduate degree in languages/linguistics, 20% qualifications in other fields and 12% postgraduate degrees in languages practice – [this is in line with the age profile of the membership, the majority coming into the field when there were few dedicated language practice qualifications – none the less, over 59% have a postgraduate qualification]
- were born in South Africa (70%) [of the others, 14% were born in Europe, Russia or the Middle East, 12% elsewhere in Africa, 2,7% in South America and a handful in Asia-Pacific and North America]
- currently live in South Africa (95%), with the provincial breakdown as follows: Gauteng 45,7%, Western Cape 27%, Free State 7,5%, North West 6,2%, Eastern Cape 3,5%, KZN 2,5%, Limpopo 1,5%, Mpumalanga 1,2%,

Northern Cape 0,4%

- are South African nationals (80%) [a handful have dual nationality]

Language information

- The largest group of members grew up speaking Afrikaans – 42,9%.
- Some 27% of members grew up speaking a non-South African language.
- 15,9% of members grew up speaking English.
- 13,7% grew up speaking a South African indigenous language.
- We have four members with SASL as a mother tongue.
- About 10 members grew up bilingual English and Afrikaans.
- Other languages are mostly European, especially French, German, Portuguese and Spanish.

In primary school almost half the members (46%) were taught in Afrikaans. Part of those with indigenous and non-South African mother tongues moved to English at school, and 23,5% were taught in English. Just under 10% were taught in an (SA) African language and 20% in other languages.

In high school the picture changes dramatically, with Afrikaans (44%) and “other languages” (20%) remaining much the same, but all the indigenous-language learners

except for three changing to English (35%). Ten members went to dual-medium English/Afrikaans schools.

In their daily lives as adults, there is another change, with almost half (45,1%) of members operating primarily in English. A third operate mainly in Afrikaans (32,9%), 9,2% operate mainly in an indigenous language, and the "other" category falls to 13%, half of whom operate in a bilingual environment.

Employment

Unfortunately, we neglected to include a question purely about members' employment situation, without linking it to types of work. However, it appears that the largest number of our members work as freelancers, whether full-time freelancing (we estimate around 65-70% fall into this category) or in combination with full-time employ as a language practitioner (8,5%) or in some other field (7,5%). Around 18% seem to be full-time employed in language practice without doing any freelance work.

The majority of members work as translators (80%). Many also do text editing and proofreading (58,5%). About a quarter of members do interpreting and 20% are involved in the academic field in some capacity. Only small percentages are involved in the other fields:

- Subediting (newspapers, magazines) 4,5%
- Terminology 7%
- Lexicography 1%
- Indexing 2,5%
- Language planning 9%

As far as gross earnings per month from language practice work only is concerned, 450 members – 57% of whom are full-time freelancers – responded to this question. The monthly income breakdown among the respondents is as follows:

Less than R10 000 – 45% (68% of these are full-time freelancers)

R10 000–R20 000 – 25% (68% full-time freelancers)

R20 000–R30 000 – 14% (45% full-time freelancers)

R30 000–R40 000 – 9% (40% full-time freelancers)

R40 000–R50 000 – 4,5% (48% full-time freelancers)

R50 000+ – 4% (50% full-time freelancers)

Since only 8,8% of the respondents indicated that their earnings are from part-time language work combined with work in a different field, we can probably take these figures as fairly representative. This would mean that mean income for those working in language practice is as follows:

- Full-time employed with no freelancing: R20 000–R30 000 per month
- Full-time employed with freelancing: R10 000–R20 000 per month, but they are only just into this percentile
- Freelancing only: R10 000–R20 000 per month, but they are only just into this percentile

The responses to the question on how long members have been a language practitioner revealed a fairly even spread of experience among our members, over an average working life. Some 12% are senior practitioners, having been in the field for 30+ years. The largest group of members have been involved between 5 and 10 years, and roughly 15% fall into each of the other categories:

- Less than 5 years
- Between 10 and 15 years
- Between 15 and 20 years
- More than 20 years

Just 2,4% of members have not yet actively worked as a language practitioner.

Most members work in one or two language combinations, but there are members who work in up to six. Have a look at the list below and see how many others work in your language combination!

Accreditation

A little over a third of the members who responded to the survey (37,5%) are accredited. Of the reasons the survey offered for not being accredited, the most commonly expressed were that clients do not require it (24,1%) and a lack of time (24,1%). Less than 20% said it was expensive and only just over 10% that it is difficult. 15% think they are good enough and don't need it. Fully 40% of respondents also gave other reasons, though. The major issues seem to be cost, difficulty, non-availability in certain languages and a perception of bias/excessive strictness in

Afrikaans editing (11)	Dutch>English (17)	French<>English (36)	Italian>Greek	Spanish<>English (16)
Afrikaans<>English (187)	English editing (35)	French<>German	Italian>Portuguese	Spanish<>German
Afrikaans<>SA Sign	English>Afrikaans (25)	French>English (33)	Latin>English (2)	Spanish>Dutch
Language (5)	English>Biblical Hebrew	French>German (2)	Lingala<>English	Spanish>English (10)
Afrikaans>Tswana	English>Dutch (2)	French>Greek	Lingala<>French	Spanish>German
Afrikaans>English (41)	English>French (4)	French>Portuguese (5)	Ndebele<>English	Spanish>Portuguese (3)
Afrikaans>French	English>German	French>Russian	Northern Sotho<>English (7)	Swahili<>English
Afrikaans>German (rarely)	English>Italian (2)	French>Spanish	Portuguese<>English (22)	Swahili<>Lingala
Afrikaans>Greek	English>Northern Sotho (4)	French>Swahili	Portuguese<>Italian	Swedish<>English
Afrikaans>Russian	English>Plain English	German<>English (21)	Portuguese>Afrikaans	Tsonga<>English (4)
Afrikaans>Xhosa	English>Portuguese	German<>Slovak	Portuguese>English (7)	Tswana<>English (9)
Afrikaans>Zulu	English>Russian	German>Afrikaans (6)	Portuguese>Spanish	Ukrainian>English
Arabic<>English (6)	English>Southern Sotho (4)	German>English (24)	Punjabi<>English	Urdu<>English
Belorussian>English	English>Swahili	German>Portuguese	Russian<>English (4)	Xhosa<>English (15)
Chinese<>English (4)	English>Tswana (3)	Greek<>English	Russian>English (2)	Xhosa<>SA Sign Language
Czech<>English	English>Venda	Hebrew<>English (2)	Shona<>English	Zulu<>English (10)
Dutch<>Afrikaans	English>Xhosa (4)	Hindi<>English	Slovak<>English	Zulu>English (2)
Dutch<>English (3)	English>Zulu (4)	Italian<>English (2)	SA Sign Language<>English (7)	Zulu>Afrikaans
Dutch>Afrikaans (10)	Flemish>English	Italian>English (7)	Southern Sotho<>English (11)	

the marking. A number of respondents indicated that they intend applying to write in the near future.

Of those who are accredited, 29% gained their accreditation in the 1990s, the same number in the 2000s and 42% since 2010. It would seem that those most recently accredited were the most enthusiastic about doing the survey!

SATI membership

There was a fairly even spread among respondents when asked when they joined SATI, from the early 1980s onwards, although a lot of newer members seem to have completed the survey. Almost two-thirds of respondents said they had introduced other language practitioners to SATI, and the main reason given for not doing so was not knowing anyone who is not a member (47,5%). Lack of time is also relevant (11,5%), but few people (4,5%) felt it was not their job to build SATI as an organisation. Other reasons highlighted were inadequate attention to the needs of the African languages, the cost of membership, practitioners already belong to other bodies and a feeling that SATI does not do enough for practitioners working in niche areas or languages.

Despite this, virtually 80% of members feel positive about SATI and are happy to be members, and only 3% feel negative. SATI's work in language practice is the main thing (70%) that evokes pride about SATI membership, with accreditation second (33%). The thing that frustrates members most, however, is also accreditation (30%). The next most frustrating issue is fees, but that is a fair way down the scale at 11%. Other issues that members raised for the attention of Council were expectations that they would have received more job opportunities through SATI; the fact that most events are held in Gauteng or Cape Town; a perception of a focus on translators, neglecting interpreters and other groupings (including academics and those working in niche areas where accreditation is not offered); the content and timeframes of the accreditation exams; concern that there are no prerequisites for membership and clients are unable to distinguish competent from incompetent members, with the latter giving other members a bad name; the fact that only accredited members have a vote; failure of SATI to attract and accredit a representative number of non-white members; and SATI's inability to enforce standards or fees in the profession.

There were also positive comments, illustrated by these two responses:

- Nothing frustrates me in my dealings with SATI. I think SATI is the best professional organisation to belong to (and I have belonged to one other professional association for an equal period of time, so I can make comparisons). The volunteer spirit and dedication in my Boland Chapter is laudable and much-appreciated.
- Nothing! I am filled with admiration for all that the organisation does, and frequently quote and recommend it.

Looking at which sister associations SATI members also belong to, the Professional Editors' Guild (PEG) and Prolingua came out tops. This is in line with the type of work members do. A number of members also belong to the Linguistics Society of Southern Africa (LSSA) and Southern African Freelancers' Association (SAFREA). Besides these, members are involved in a wide range of associations, some language-based, some literary or writers' organisations and a significant number of overseas translators' associations. This translates into our members having professional pride and making a commitment to improving their abilities.

Membership benefits

Most of the benefits listed in the survey (Members area on the SATI website, SATI website, Bulletin, Muratho, SATI Shorts/SAVI Flits, SATI on Facebook, SATI on LinkedIn) are regularly accessed, except LinkedIn (which could be a function of SATI not yet being very active there) and Facebook. Despite the positive responses, it is disturbing that only 60% or so of members read the SATI Shorts/SAVI Flits messages regularly. The Bulletin is read by only just over half of members, and virtually only in English (by a large margin – 83%) and Afrikaans (39%). Muratho is only read regularly by about a quarter of the members, and 40% never read it at all. Two thirds read it once only, but 26% keep it as a reference source.

It seems that the provision of information (through the Shorts/Flitse) and accreditation are highly valued as benefits of SATI membership. The responses in the open section make it clear that the following are also valued:

- Information about jobs, as well as referrals from the office and the opportunity to be on the internet register
- Networking opportunities
- Professional support and representation, such as keeping up-to-date with developments in the language/translation field nationally and internationally, being able to refer clients to SATI, and the fact that the SATI office, chapter representatives and other members always ready to assist or give advice or to listen to concerns
- Training/workshops/courses
- A feeling of professionalism through belonging to a professional organisation

Not being able to offer accreditation in all languages is seen as a negative, as is not having chapters in all regions.

When asked what other benefits members would like to see SATI offering, the following were the main ideas raised:

- Mentorship/internships
- A general communication forum for members (e.g. a google group)
- Mediation with client problems and a blacklist of problem clients
- Guidance on or setting of tariffs
- More attention to European languages and also to SA African languages

- Public awareness-raising
- More informal/less expensive events, plus events in centres other than Johannesburg and Cape Town
- Improved accreditation system (less expensive, more languages, specialisations)
- CPD/training
- Recognition of long membership and of members who volunteer their time for SATI (e.g. financial discount for on events)

Conclusion

The SATI Council would like to thank all the members who took the trouble to respond to the survey. It gives a good overview of who are members are and what they would like to see from SATI. The Council will be using this feedback to guide its work into the future.

Welcome to our new Council member

In the October 2015 issue of *Muratho* details were given of a constitutional change made to the position of corporate members relating to accreditation and representation on the SATI Council. In terms of the changes, there will no longer be accreditation of translation agencies, and a permanent (non-voting) seat for an agency representative has been made on Council.

Elections for this position were held in December 2015, with two agency representatives making themselves available for nomination: Sharon Tabraham and Linda Botha. Sharon received 33% of the 115 votes cast, and Linda 57%. We have therefore welcomed Linda as the newest member of the SATI Council.

Linda undertook postgraduate training in translation at Wits University, which she followed by an honours degree in English in 2002. She is a sworn translator in Afrikaans <> English. While heading the translation division at what is now called PricewaterhouseCoopers, Linda developed 'plain language' business writing courses in English and Afrikaans. This gave her an in-depth knowledge of the inner workings of these languages and a valuable perspective on writing and, by extension, translation fundamentals as they apply in the business world. Linda has been in

the language services business since 2003, and her latest venture, Linda Botha Language Solutions (Pty) Ltd (lbls), was founded in 2013. lbls provides translation, transcription, copywriting and editing services to regular clients such as PricewaterhouseCoopers, the Standard Bank Group, the HSRC and North-West University. Linda is also a published author of educational material and has acted as freelance publisher for, inter alia, Vivlia Publishers and Macmillan. She has extensive experience of managing very large translation and transcription projects to the strict requirements of, for instance, the University of Washington. Linda's varied experience in the translation industry will offer the SATI Council valuable input from a business perspective.

Other news from the Council

The SATI AGM will take place on Friday 20 May 2016, in Pretoria. Make sure you are there, to join in the discussions about the Institute's future and what is happening with the Language Practitioners' Council

This year SATI turns 60, and we plan to party! Our birthday is on 25 August, but we will combine the celebration with International Translation Day and hold an event on or around 30 September.

The Council is making an effort this year to present an event for members each month, and to offer some of them in the smaller centres. For this to work, we need your support, so please attend if you can. You will be sure to benefit, not only from the content of the event, but also from the interaction with colleagues. Among other things, we are planning to run another 'Introduction to Translation Theory and Practice' course at the end of August, so keep an eye on the SATI Shorts/SAVI Flits messages for details.

We unfortunately had to postpone our testing for interpreter accreditation scheduled for January, but are looking at holding the sessions in August, in both Johannesburg and Cape Town if there is enough interest. If you would like to apply for accreditation as a simultaneous interpreter and you have adequate experience, contact the SATI office to express your interest.



Chapter round-up

Western Cape Chapter

'What is the Western Cape Chapter?' are you asking? Well, the beginning of 2016 saw SATI Boland expand into SATI Western Cape. At the SATI Boland AGM in June 2015, a motion was discussed to change the name of the chapter to SATI Western Cape. A survey was conducted among members and the majority were in favour of the change. The general consensus was that the name SATI Western Cape is more inclusive and geographically apt, and the aim of the renamed chapter is to encourage all SATI members in the Western Cape to join and become involved in its activities.

All SATI members in the Western Cape are thus invited to join the chapter, including members working in African languages, foreign languages and interpreting. Membership entails the following:

- An annual membership fee of R170.
- A discount of up to R50 per workshop or event organised by SATI Western Cape.
- Membership of the new SATI Western Cape Facebook page, which will be a closed group. The aim of the FB page is to promote communication between SATI members in the Western Cape, and spread information about local activities and events that would be of interest to members.
- Involvement in informal networking events. Through the years this has been one of the great advantages of belonging to SATI Boland – meeting colleagues, getting support and encouragement, and building a client base and a network of service providers for everything from tax advisers to computer technicians.
- Events are generally held in English, depending on the topic of the discussion.

The SATI Western Cape Excom consists of three elected and three co-opted members:

- Gretha Aalbers (chairperson)
- Antoinette van Rooyen (secretary)
- Louise Botha (treasurer)
- Marlize Viljoen (events)
- Marcelle Steinmetz (social media)
- Deirdre Roos (communication)

The excom is responsible for administering the chapter in line with SATI's chapter regulations and, more specifically, planning and organising events and activities.

To join the chapter or find out more about this year's programme, write to Antoinette van Rooyen at satiboland@gmail.com.

North West Chapter

This, so far our newest chapter, had a quiet year in 2015,

as the chapter coordinator was on maternity leave for a large part of the year. No official events were therefore held by SATI NW in 2015, but 2016 began with a training session on the use of the official NWU template for theses and dissertations, which was attended by six members who found it very insightful. The chapter plans to work closely with the provincial arm of the Pan South African Language Board (PanSALB), amongst others, to offer a celebration of International Translation Day 2016 – particulars will follow in due course. To become involved in the chapter, contact Herculene Kotzé on herculenekotze@gmail.com.

KwaZulu-Natal Chapter

Another chapter is on the cards. Members in KwaZulu-Natal at one stage had a chapter to attend to local needs, but it was unfortunately not sustained. Now Lolie Makhubu has taken the initiative to revive the chapter, which is very good news indeed. The inaugural chapter meeting will take place at DUT on Friday 27 May and will be combined with an event where members can try their hand at simultaneous interpreting. If you are interested in joining the chapter or obtaining more information, please contact Lolie at makhubu@dut.ac.za.

Emerging Practitioners Chapter

Last year the Council identified a need for support for members starting out in the profession. With the dearth of language offices that in the old days provided the in-house training and experience that new practitioners need, some other support structure is required. A chapter for emerging practitioners – who could be recent graduates or persons coming into the profession at a later stage in their careers – can help by giving these members the opportunity to discuss the challenges they face, find common solutions and assist them to attain the skills they need, eventually leading to their being ready to gain accreditation.

Christelle van der Colff has kindly agreed to coordinate the establishment of this chapter and hopes soon to be ready to organise an inaugural event. Keep your eye on the notifications from the SATI office for further information. Christelle has drawn up a list of possible subjects for meetings of this chapter (to be held every six to eight weeks) and would welcome further ideas from members, as well as information on possible venues for such sessions:

- Information session about the South African Language Practitioners' Council Act
- How to balance career and family life (with a focus on effectively dealing with stress)
- How to run a freelance business effectively
- How to use translation tools to one's advantage
- Where to start looking for work once one has gained a tertiary qualification
- How to use dictionaries properly, where to source them

- and which ones to use
- Field-specific translation workshops, such as financial, scientific, creative and legal translation
- Practical English editing workshops
- Information session or group discussion on how to network with a view to inviting all attendees to joint networking sessions with experienced and emerging language practitioners

Social media accounts have been set up for the chapter and are active. The Facebook account is SATI's emerging language practitioners/SAVI se opkomende taalpraktisyns and the Twitter account is SATI Emerging Pracs (@SATI_EPs). If you are interested in joining this chapter, contact Christelle at SATIEmergingPracs@gmail.com.

Education

SATI 2016 bursary recipients

SATI and its members support the profession by providing bursaries to deserving language practice students. Members do this directly via contributions made to the Development Fund as well as through subs payments. As always, we received a number of applications this year, but the Council decided to change the traditional awards: instead of awarding a number of small bursaries, the Institute has made only two awards this year, one each of R20 000. It is hoped that this will make a substantial difference to the recipients' position and enable them to dedicate themselves to their studies. The two fortunate recipients are introduced below.

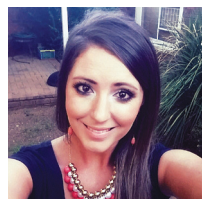


Lebogang Malekgopo Madingwaneng speaks Northern Sotho (commonly referred to as Sepedi) as a first language. She grew up in Nebo, in Limpopo province, where she has four siblings, all of whom were raised by a single mother. From an early age Lebogang was exposed to the following Northern Sotho dialects: Serwa, Sekoni and Segakopa. Other than her first language, she can communicate in English, Setswana, Southern Sotho (also known as Sesotho), isiNdebele, isiZulu, Xitsonga and Tshivenda. As a result Lebogang grew up with a love for languages and in 2014 she registered for a National Diploma in Language Practice at the Tshwane University of Technology. Something that fascinates her about language is that it is such a complicated phenomenon which many underestimate and believe to be very simplistic. She would like to understand what happens in a person's mind when they use language and why humans are the only species that use spoken language as a means of communication. By doing this National Diploma, Lebogang is well on her way to understanding all her unanswered questions about language.

During the holidays Lebogang goes to the Nebo magistrate's court and observes the language practitioners there, as this will help her own development as a language practitioner.

She believes she could produce some literature that could

be published in the near future. She is very creative, with strong leadership skills. She thanks SATI for this opportunity.



Carlé van Zyl's home language is Afrikaans. In spite of all the controversy, she believes that it is a language with great potential, with countless dimensions and colour to contribute to the world of literature and linguistics. Afrikaans is the language in which Carlé can dream, philosophise and create – it is representative of home, safety and freedom. She also writes poetry about the Karoo and the farm where she grew up.

Carlé acquired a more refined and specialised knowledge of English linguistics and literature at tertiary level. A journey through the stories of female authors Toni Morrison and Alice Walker was an awakening. She has also acquired a basic understanding of Dutch and can comprehend, communicate and translate into and out of it effortlessly. She wrote the CNaVT examinations in 2015 (Maatschappik Informeel) and plans on writing the Maatschappik Formeel examination in May 2016. This will enable her to promote herself.

She feels translating and writing are transcendent forms of art. They require not only your language expertise, but also your world knowledge and creativity. Translation and language in general enable her to live out her dreams.

Being awarded the SATI bursary not only encouraged her because of the supporting platform of translators, but also created a renewed understanding of the importance of this career. She dreams of promoting literacy in rural areas in the Northern Cape and making SATI part of such an

initiative. Providing literature to gifted but isolated people would give new purpose to language practice: in order to gain language practitioners, we need to establish a passion for language in communities.

Multilingualism in SA

PanSALB's dissolved board: What are the implications for multilingualism?

The Pan South African Language Board (PanSALB) was established in terms of section 6(5) of the Constitution. It had to 'promote and create conditions for the development and use of all official languages,' as well as to 'promote and ensure respect for all languages in South Africa'. A hefty task that was taken seriously in the beginning.

Background: The organisation

The phasing in of PanSALB's work started in 1995. They performed this mandate through a head office and three structures with specific tasks:

- A national language body (NLB) was established for each of the eleven official languages – a total of thirteen bodies. Two additional NLBs were one each for SA Sign Language and the Khoi-San languages. These bodies were to promote the official status of the relevant languages with the help of a number of technical committees (which were to take responsibility for these languages' standardisation functions).
- A national lexicography unit (NLU) was established for each language. The structures of the Bureau of the WAT in Stellenbosch and of the English dictionary unit in Grahamstown were used as a model for the development of units for the other languages.
- A provincial language committee (PLC) was founded for each province to help develop and implement language policies in the provinces. In this way multilingualism was to be realised at provincial level.

In order to manage these structures a board was appointed (for a five-year term in most cases), which was jointly – in collaboration with the staff in the head office (led by a chief executive officer (CEO)) – responsible for the execution of the work which was supposed to make multilingualism a reality using the above-mentioned structures.

20 years later: What happened?

More than 20 years have passed and one wonders what has become of these structures? After the term of office of the first (excellent!) CEO, Prof Cynthia Marivate, had

expired, things started going downhill for PanSALB. Management problems, conflict between staff members, political interference, poor appointments (both management and administrative staff), staff members suing each other, etc. reduced PanSALB to a helpless institution lurching from one crisis to the next and from one board to the next. CEO after CEO came and often left with a significant package – simply to get rid of the person. Some boards never completed their terms, as was the case with the board that was dismissed in 2012.

That only exacerbated the problem. In 2012 the then Minister of Arts and Culture decided to appoint someone from outside – someone with legal knowledge – to act as CEO of PanSALB in order to devise and implement a turnaround strategy. Unfortunately it was not a good appointment; financial and management problems only got worse.

The new board

A new PanSALB board was finally sworn in in June 2014. Shortly after the first meeting, one of the board members resigned, as it had become clear to him that PanSALB was far from the management of its mandate (as it was presented to the board members); the organisation was instead all about structures and finding solutions to a multitude of problems. The actual mandate was pushed into the background. Clearly, the organisation was in turmoil: it was overstaffed, had virtually no finances (barely enough to pay the staff), very limited funds to fulfil its mandate, no funds for the board to meet, many court cases (staff sued each other for any little thing, and PanSALB had to foot the bill; several lawsuits of other institutions against PanSALB;

Multilingualism in SA

court cases of previous CEOs against PanSALB), staff were victimised and intimidated, and so on. There was no work ethic; people did not take pride in their work; staff came and went as they pleased.

The new board tried its best to turn things around, but it was an uphill battle from the start. PanSALB was an organisation in the ICU, just waiting for the plug to be pulled. Little remained of the once far-sighted organisation, except for an overload of staff members and a lot of debt.

The new board subsequently instituted a number of steps in an attempt to create order:

- An acting CEO was appointed (but went on maternity leave three months later and was replaced by someone else in the organisation). The Department of Arts and Culture was not happy about that.
- The Department of Arts and Culture was requested to appoint an administrator for PanSALB, but nothing came of that.
- The staff structure was investigated and it became clear that something was terribly wrong: there were too many staff members for the approved staff structure. A plan had to be devised to correct this, since the large staff structure exhausted almost all available funds. A legal opinion was requested.
- It was necessary to determine the core of the financial problem. The audit opinion about PanSALB was as bad as they get: a disclaimer, i.e. in so much chaos that no opinion could be expressed.
- The board decided to request a forensic report (to determine whether a forensic audit would be necessary) on the financial position. It was delayed several months thanks to a lack of support from officials of the Department of Arts and Culture. This prompted yet another legal opinion.

It was around this time that the chairman of the board had a discussion with the staff members and was shocked by what he found: An unfocused organisation that existed in name only and that was used simply to pay salaries to (too many) staff members. Two more board members resigned: one because of conflict with the minister and the other because it was clear that PanSALB was a 'collapsing concern' instead of a 'going concern'. There was little hope for recovery.

- Two legal opinions made it clear that staff members had been wrongfully appointed by the acting CEO.
- The board decided to terminate these staff members' services in order to correct the staff structure and obtain funding to fulfil its mandate. It was a very difficult decision, but something had to be done to get PanSALB back on course.
- A new strategic plan (the first one since 2012) had to be developed with the help of an outside institution. PanSALB lacked the capacity.
- The forensic process was initiated.
- There were attempts to restore staff morale.

- A new CEO was appointed.
- A process was started to appoint a new chief financial officer, one with the necessary expertise.
- Attempts were made to conclude some of the court cases and to reduce the sheer number of cases.

Efforts to conclude these tasks led to conflict with senior officials of the Department of Arts and Culture, who tried to force the board to follow the instructions of the department. Since as the board is an independent body, these instructions were only partially adhered to. The board was expected to jump whenever the department and the minister wanted something. Conflict was inevitable.

In November 2015 the minister sent a letter to the chairperson asking him to give reasons why he should NOT dissolve the board. The board responded at length, but the minister went ahead and dissolved the board on 12 January 2016. His actions were procedurally improper, as only parliament can dissolve the board after only 18 months.

There was a lot of speculation as to why the minister did this. Was it to stop the publication of the forensic report (prepared by officials of the National Treasury; which contained recommendations for potential criminal prosecution)? Was the minister simply flexing his muscles? Or were there political reasons? Or did we perhaps get too close to identifying PanSALB's structural problems? I suspect the latter. Time will tell.

What are the implications for multilingualism?

PanSALB's primary mandate is to promote multilingualism via the above-mentioned structures. The dissolved board tried to correct the organisation's structure so that the focus could shift back to this mandate. The road ahead is uncertain, because there is once again a leadership vacuum.

The management of multilingualism did, however, suffer a huge blow because there is hardly any guidance left as to what to do next. In the ranks of the staff there is very little expertise to do whatever needs to be done. There is also a lack of political support, as reflected in the minister's actions.

My personal involvement with the board stems from my concern that the insistence on English as central language will become stronger if the organisation that is supposed to manage all facets of multilingualism ceases to exist. That is why I entered into an almost impossible situation. It was a sacrifice for me to venture into such a politically unfriendly environment.

I believe that multilingualism is the price of freedom in our country – but it has to be managed properly. It is now the responsibility of every citizen to put pressure on the government to fulfil its constitutional mandate.

However, the dissolved (dismissed?) board members leave in the knowledge that we did the right things right. Unfortunately we stepped on too many toes and we tried to be independent. It was clearly not acceptable to the minister and his department.

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<http://maroelamedia.co.za/debat/meningsvormers/wat-nou-van-meertaligheid/>

Prof. Wannie Carstens, former Vice-Chairperson of PanSALB, is an alumnus of the University of Stellenbosch. Since 1991 he has been attached to the former PU for CHE (now North-West University, Potchefstroom Campus), as director of the School of Languages. He is involved in various activities related to Afrikaans (at both academic and organisational levels), was chair of the Afrikaanse Taalraad until November 2011, is a former chair of the SA Academy for Arts and Sciences (2011-2014) and is chair of the National Language Body for Afrikaans and the Afrikaans Language Museum. He also serves as a council member of the Bureau of the Dictionary of Afrikaans (WAT). As an NRF-rated researcher he has authored two academic books and co-authored two more, the most recent being Text Editing (2012). Currently he is finalizing a new book on the history of Afrikaans.

Taal in Suid-Afrika

Afrikaans se vele gesigte en stemme

Afrikaans bestaan binne die konteks van 'n veeltalige en multikulturele samelewing en dit is binne hierdie omgewing dat die sprekers van Afrikaans hulle moet uitleef en laat geld. Dit was die deurlopende boodskap van die Afrikaanse Taalraad se Taalberaadfees op 'n sonnige maar winderige Erfenisdag 2015 by die Kunstekaap-teaterkompleks in Kaapstad. Die tema van hierdie Taalberaadfees was Die vele gesigte en stemme van Afrikaans.

As 'n organisasie wat veeltaligheid bevorder en ondersteun is SAVI genooi om die Taalberaadfees by te woon. SAVI-raadslid Eleanor Cornelius en twee komiteelede van SAVI Boland, Gretha Aalbers en Louise Botha, het dus die geleentheid gehad om aan die Taalraad se Erfenisdagvierings deel te neem.

Die Afrikaanse Taalraad, 'n oorkoepelende liggaam vir organisasies wat Afrikaans verteenwoordig en bevorder, het 'n omvattende program aangebied, nie net om oor Afrikaans te beraadslaag nie, maar ook om Afrikaans in al sy uitinge te vier. In die loop van 'n reeks paneelbesprekings is die erfenis en huidige posisie van Afrikaans ondersoek, asook die vooruitsigte vir die toekoms.

Paneellede het 'n uiteenlopende verskeidenheid sprekers van Afrikaans verteenwoordig. Feesgangers is vermaak deur die Afrikaanse kunstenaars Sarah Theron en Hemelbesem, en op die voorplein het die Betjies van Betjiesfontein-rieldansers, die Kaapse Affodille Dames Boereorke, die ERUB-koor en die Jaloersbökkies opgetree. Die dag is afgesluit met 'n indrukwekkende konsert, waar hoofkunstenaars Karen Zoid en Zolani Mahola opgetree het.

Diversiteit was die wagwoord, maar ook uniekheid. Anne-Marie Beukes, voorsitter van die ATR, het 'n bespreking gelei oor 'Afrikaans Nou', waar Saartjie Botha die vindingrykheid en ondernemingsgees van produksies by Afrikaanse kunstefees erken het, maar tog gewys het op

The many faces and voices of Afrikaans

On Heritage Day 2015 the Afrikaanse Taalraad held a language conference and festival at the Artscape Centre in Cape Town, its theme being the many faces and voices of Afrikaans. SATI was invited to participate and three SATI members attended: SATI Council member Eleanor Cornelius and two SATI Boland committee members, Gretha Aalbers and Louise Botha. The Afrikaanse Taalraad is an umbrella body for various organisations representing Afrikaans. Panel discussions were held on the present and future position of Afrikaans and on the attitude of young people regarding Afrikaans. The diversity and uniqueness of Afrikaans was the key, although various challenges were identified: acknowledging the past, recognising the role of Afrikaans in transformation, moving forward without losing our mother tongue, an essential part of our humanity, through globalisation and the hegemony of English. Afrikaans language rights need to be protected, but Afrikaans must also be used actively by its speakers and all speakers of Afrikaans must be recognised. Afrikaans can be a tool to uplift poor and under-educated speakers of the language. Young people are part of the age of electronic information and entertainment and see English as a tool for this purpose, even if they identify with the Afrikaans culture. The event provided a forum for discussions on various aspects of Afrikaans and the general consensus was that Afrikaans should be promoted within the context of multilingualism in South Africa. A variety of Afrikaans artists performed at the event, including Hemelbesem, the Jaloersbökkies and Karen Zoid.

Taal in Suid-Afrika

die vakuum wat bestaan vanweë swak kunsta-administrasie in Suid-Afrika en die vervlakking wat deur kommersiële oorwegings veroorsaak word. 'n Gesprek oor Afrikaans, volgens Leon Wessels, kan nie slaag as deelnemers aan die gesprek nie ooreenstem oor die verlede nie. Afrikaanssprekendes moet aan alle tale gun wat hulle Afrikaans gun. Afrikaans moet met vriendelikheid en nuuskierigheid bevorder word – kanaliseer energie deur brûe te bou en verdeelingslyne oor te steek. Tony Ehrenreich het die kulturele identiteit van Afrikaans beklemtoon en die las en verdeeldheid wat deur die geskiedenis van apartheid geskep is. Taal is verbonde aan geskiedenis en politiek en daarom moet Afrikaans onvermydelik 'n rol speel in transformasie. Daarteenoor het Farid Esack gemaak dat 'n taal en taalgroep nie gevange gehou moet word deur 'n periode wat 'n relatief kort tydperk in sy geskiedenis verteenwoordig nie. Sprekers van Afrikaans moet ook nie toelaat dat hulle hulle menslikheid ontsê deur globalisasie en die hegemonie van Engels nie.

In die paneelbespreking oor 'Afrikaans van nou af', gelei deur Michael le Cordeur, is verskeie uitdagings vir Afrikaans uitgewys. Cerneels Lourens het aangevoer dat leiers na vore moet tree om Afrikaanse taalregte te beskerm, Afrikaans moet as wetenskapstaal bevorder word en by instellings, soos universiteite, verteenwoordig word, die Taalwet moet gemoniteer word, dokumentasie vertaal word. Debra Meyer wil as swart vrou wat lief is vir Afrikaans haar reg tot Afrikaans uitoefen. Die ware geskiedenis van Afrikaans moet vertel word, skrywers soos Petersen en Dido moet erkenning geniet, die beeld van Afrikaans moet verander en armes moet in Afrikaans bemagtig word. Vir Busi Slinger-Mgolozi behels Afrikaans nie net taal nie maar ook waardes en beginsels en moet dit ons aan mekaar bind. Marlene le Roux het verwys na die belang van kerkeenheid in Afrikaanse protestantse kerke en hoe Afrikaans 'n rol kan speel om armoede in bruin Afrikaanse gemeenskappe teen te werk, deur opvoeding en bevordering van die kunste. Afrikaans kan dus nie in afsondering beskou word van die lot van mense wat die taal praat nie. Al die variante van Afrikaans, Kaaps onder meer, moet erken word.

Waar staan jong Afrikaanssprekendes in hierdie gesprek? Karen Meiring van kykNET het die bespreking gelei oor 'Afrikaans se jong stemme'. Luan de Wet, navorser by MNet, het met verrassende bevindings die jeug in die prentjie geplaas: Die gemiddelde ouderdom van Suid-Afrikaners is 25 jaar. Die persentasie Suid-Afrikaners met Afrikaans as huistaal is 7½ miljoen, terwyl sowat 20 miljoen Suid-Afrikaners Afrikaans kan praat. Die nuwe generasie Z, wat ná 1991 gebore is, is 'skrieners': Hulle kyk gedurig na een of ander skerm (mobiele foon, rekenaar, tablet) en hulle is gewoond aan die mede-skepping van inhoud, interaksie deur die media. Hulle soek inligting, hulle staan saam, hulle meng tale. Dié beeld is bevestig deur Dian Wessels, wat hom eweseer as wêreldburger en as Afrikaner beskou. Blootstelling aan die media



beklemtoon taal as kommunikasie-middel, eerder as skepper van identiteit. Marius Swart het by hierdie siening aangesluit, waar taal as 'n hulpbron beskou word en uitnemendheid op 'n bepaalde gebied die hoofoorweging is, nie noodwendig die taal wat gebruik word nie. Daarteenoor verklaar Benjamin Bock in onberispelike Afrikaans dat hy in die werkplek met veel meer selfvertroue in sy moedertaal funksioneer as in Engels. Sinki Mhlambo beskryf haarself as Xhosaans – met Xhosa as moedertaal en Afrikaans as skooltaal. Vir haar is taal 'n brug om na ander uit te reik. Vir Christina Mashobane is Afrikaans, naas Tswana wat haar moedertaal is, 'n baie belangrike taal. Daar was wel eenstemmigheid onder die paneellede dat die kwaliteit van Afrikaanse kultuurprodukte, soos musiek en rolprente, gaandeweg verbeter en dat dit wel deur jongmense ondersteun word.

Die Afrikaanse Taalraad het met hierdie Taalberaadfees 'n groot bydrae gelewer, nie net om 'n verhoog vir Afrikaans te skep nie, maar ook 'n forum vir 'n indringende gesprek – 'n gesprek wat uiteindelik tot die slotsom gekom het dat Afrikaans in verskeie gemeenskappe lewend en geliefd is; dat Afrikaans verskeie gedaantes het en verskeie rolle speel; maar veral dat die bevordering van Afrikaans slegs kan plaasvind binne die konteks van veeltaligheid in Suid-Afrika. Die belangrike rol van enige moedertaal om sy sprekers te bemagtig en kulturele identiteit te bevestig is veral deur hierdie gesprekke rondom Afrikaans beklemtoon en kan dien as inspirasie vir ander inheemse tale. Daarbenewens is die belang van vertaling om diversiteit, veeltaligheid en onderlinge begrip te bevorder implisiet bevestig.

Die verrigtinge is in die Kunstekaap-teaterkompleks afgesluit met 'n lewendige vertoning deur Karen Zoid en Zolani Mahola (van Freshlyground-faam). Hulle vertoning het mens weer opnuut laat besef watter bydrae musiek tot die bevordering van 'n taal kan maak.

Gretha Aalbers is 'n vryskut-taalpraktisyn met nagenoeg dertig jaar ondervinding as vertaler en redigeerder, hoofsaaklik in die opvoedkundige uitgewersbedryf. Sy is voorsitter van die Wes-Kaapse afdeling van SAVI en het in 2014 'n MPhil in Vertaling aan US verwerf.

Top translation blogs

Translators can no longer hide behind a pile of dictionaries while they are busy translating. It is becoming more and more important for us to use the internet to capacity. Here Anne Marais has a look at the useful translation blogs out there. In the absence of the kind of thing you like, she comes up with suggestions on how to create your own.

Doing translation is hard work. What is more, it is a tough business to break into. We need all the help we can when starting out in the business. The blogs about translation below might be useful for newbies as well as experienced translators.

www.translationtimes.blogspot.com

Twin sisters Judy and Dagmar Jenner are well-known for their book *The Entrepreneurial Linguist: The Business-School Approach to Freelance Translation*. These two are not only professional translators, but are entrepreneurs as well. The blog is an extension of their book. It is packed with posts on how to be a successful freelancer. Some of your most important questions might be answered here. It is filled with advice and will prove to be an asset to your career.

Marta Stelmaszak is a Polish translator who specialises in law, marketing and business. Her website, www.want-words.co.uk, contains information about her background and services, as well as a blog with posts on various topics. There is a very useful section called 'The Business School for Translators' which focuses on the business aspect of translation. It is filled with lessons and tips as well as videos. Another useful feature is the online course that she offers, not to mention her book, *The Business School for Translators*. Her blog is worth reading and an added bonus is the free e-book on CVs in the translation industry.

Here is a site that is a true gem: www.marketingtipsfor-translators.com. One of its most useful tools is the free podcasts that can be downloaded. The podcasts are very helpful as they consist of interviews with different role-players in the industry. The blog contains posts by different guest authors on a wide variety of topics. This site is managed by Tess Whitty, an English-to-Swedish freelance translator who lives in America. She has been working as a freelancer since 2003 and also has a background in marketing. Readers who subscribe to her blog and newsletter can download a free e-book, *12 Tips and Tools to Manage your Freelance Business*.

Corinne McKay's www.thoughtsontranslation.com blog has lots to offer. Corinne is a translator based in Colorado. She translates from French to English and specialises in translations related to international development, corporate communication and non-fiction books. She has online classes for translators and has written two books: *How to Succeed as a Freelance Translator* and *Thoughts*

on Translation. The blogs are enticing and interesting. An added plus are online videos that give advice on the do's and don'ts of the profession.

Between Translations <http://foxdocs.biz/BetweenTranslations> is a blog about translation by Jayne Fox. She is a German-to-English translator. The blog specifically focuses on continuing professional development for translators, as well as translation tools such as CAT. The posts are relevant and will be beneficial to translators from around the world.

In Jane Fox's second blog, www.translation-clinic.com, she writes in collaboration with Imke Brodersen, a German translator. The focus is on medical and health translations. A huge plus of this blog is a free course on effective medical writing. This blog is written in English as well as German and offers a lot of information for medical translators.

www.translationtribulations.com is a blog by Kevin Lossner about translation technologies, marketing strategies, workflow optimization and everything related to translation. The blog seems to be geared towards translation technologies, but there are posts on other topics as well.

Translationista, <http://translationista.net>, is a blog by Susan Bernofsky. She is a writer and translator from New York. The focus is on literary translation. It consists of posts about translation competitions, translating Cervantes, etc.

The blog written by BJ Epstein, www.brave-new-words.blogspot.com, is a jewel and covers diverse topics. Especially useful are the links to sources on the internet such as a guide to contacting translation agencies and a list with tips for translators. The author teaches on translation and is well-equipped to write on a wide variety of topics.

Here are some of the do's and must don'ts when creating your own blog:

When Writing a Blog Do ...

- Find your focus. Who are your target readers? As a translator, it can be fellow translators, translation agencies or other potential clients.
- Be true to yourself.
- Use links within your posts, especially ones to other blogs, articles about translation and websites. This will increase your blog's search engine rankings.
- Include images.

Technology

- Respond to blog comments.
- Post to Facebook, Twitter, Google and anywhere else you can. Use social media to promote your posts.
- Blog about your projects, who to follow on social media, interviews with translators, role-players and experts in the industry as well as interesting books on translation.

When Writing a Blog Do Not ...

- Do not set unrealistic goals. You know your schedule and abilities better than anyone else, so do not attempt to post every day if you cannot manage it.
- Do not limit your word count. Get your message out whether it is long or short.
- Do not make grammar mistakes.
- Do not be negative. Do not use your blog to rant about grudges or negative emotions.

- Do not write long paragraphs.
- Do not avoid trying new things. Do not be afraid to take risks. It is the only way to grow.

References

Adapted from The Translator's Guide to Blogging (www.affinity-translations.com). This e-book is available for free from their website.

Brian A Klems: www.writersdigest.com

Anne Marais has been working as a freelance journalist for several years. She did a Postgraduate Diploma in Translation and thanks to her interest in languages decided to work as a freelance language practitioner. She regularly writes articles for Vrouekeur magazine, as well as a political blog for News24.

Language Issues

'Verbal abuse', or how verbs hound writers endlessly! (Part 1)

Second only to prepositions, verbs probably give the greatest trouble to writers for whom English is a second or third language. It is therefore worth dwelling on those aspects of verb usage that give most difficulty.

These are –

- continuous tense incorrectly used instead of the simple present;
- forms of strong (or irregular) verbs;
- verb forms that follow 'since' and 'after' or 'from';
- subject–verb agreement.

Continuous tense incorrectly used instead of the simple present

The simple present tense is used in English to express a universal truth, a statement of fact or a habit:

- Water freezes at 0° C.
- I teach yoga.
- Suzi jogs every morning.

The present continuous tense expresses an on-going activity, one that is often still happening at the time of speaking:

- I am struggling to earn a living.
- While strolling through the park, I admire the trees.
- Do not interrupt the chairperson while he is speaking.

Therefore, for an author to write 'We are having a house in Bloemfontein' as a statement of fact is incorrect ('We have

a house in Bloemfontein'). But to write 'We were moving into our house in Bloemfontein when the storm broke' is correct, because it describes an on-going activity (moving) as another activity (simple past tense, broke) occurred.

Forms of strong (or irregular) verbs

Weak (or regular) verbs form the past tense simply through the addition of -ed, -t or -(e)n. Verbs such as learned/learned, walked and showed are all easy to indicate the past tense with. Strong verbs, however, undergo an internal vowel change that is foreign to many non-speakers of English – largely because there is no apparent pattern to all the varied inflections! So, for instance, we have (in the order simple present, simple past, present perfect forms): eat, ate, has eaten; sing, sang, has sung; teach, taught, has taught; seek, sought, has sought; do, did, has done. When in doubt, it is best to consult a reputable dictionary for the correct forms of strong verbs: they are a great help with them.

Remember this, though: never add 'have' or 'had' to the simple past form, and never omit either from the present or past perfect forms:

- You sung that melody beautifully (sang; have sung)
- I done my homework, Miss (did; have done)
- He give her a smack (gave; gives(?))
- Been single can be lonely (being)

And never use 'did' to form the simple past tense:

- She did give him a watch for his birthday. (She gave him a watch for his birthday)

Verb forms that follow 'since' and 'from' or 'after'

- 'From' or 'after' should be followed by the simple past tense: After 2010, he ran his own business. The reason for this verb form is that we are writing about an occurrence (or state) in the past, one that ceased some time before the time of speaking.
- 'Since' should be followed by the present continuous tense: Since 2010, he has been running his own business. The reason for this verb form is that the statement has been true right up to the time of speaking and probably still is true.

Do not mix up these two verb forms and prepositions: 'Since 2010, he ran his own business' and 'After 2010, he has been running his own business' are both incorrect.

Subject-verb agreement

A pervasive problem in English as it is spoken and written in South Africa is the disagreement that occurs between subject and verb. How often do not we hear and read:

- He like her. They goes for walks regularly (likes; go)
- She are unwell. The pupils was supposed to be at school (is; were)
- The reform have far-reaching implications. The children has to be taken home. (has; have)

In each of these sentences, the subject is the actor (he, they, she, pupils, car, children) to which the action word (like, goes) or state-of-being word (are, was supposed, have, has), or verb, refers. In English, each subject must agree with its related verb in person (I, you, he/she/it, we, you, they) and number (singular or plural). To restore agreement, each of the verbs must be replaced by those in parentheses alongside each pair of sentences above.

This little article one of a series of articles we would like to place for all languages and the conundrums they might have to which you do not necessarily find the answers in a dictionary. Feel free to send similar articles to ilze@translators.org.za along with an English translation if the article is in another language (perhaps French?).

John Linnegar trained as a secondary school teacher and has been active in the publishing industry for almost 30 years as editor, proofreader, technical writer and industrial editor. In October 2000 he ran his first course in copy editing and proofreading and has subsequently presented courses in various forms both publicly and privately.

Book News

Ground-breaking Metheo ya ditokiso tsa sengolwa

The Jubilee Hall on the Bloemfontein campus of the University of the Free State set the stage for the launch of the first-ever translation of Text Editing in a South African indigenous language, Sesotho: Metheo ya ditokiso tsa sengolwa: Boitsebelo le tshebediso. John Linnegar was there to tell us all about it.

Monday 15 February 2016 was a proud day for author Dr Nyefolo Maletle, head of the Department of African Languages at the university. It was the culmination of three years of almost single-handed translation, adaptation and writing.

The event and the day's programme were organised by the staff of the South African Book Development Council (SABDC), an institution, like SATI, that has been solidly behind the Text Editing for African Languages research

project from the outset. Together with the FP&M Seta and the National Arts Council, the SABDC generously sponsored the Indaba and launch.

The proceedings began mid-morning with words of welcome by the hostess for the day, the CEO of the SABDC, Elitha van der Sandt, who welcomed the 30 practitioners and other observers. She was followed by Professor Lucius Botes, Dean of the Faculty of Humanities, UFS, who welcomed the delegates to the campus and extended



Dr Maletle leading practitioners through the workshop on the CCC/INTN model for text analysis and improvement



The launch and workshop were attended by around 30 practitioners and other observers

the university's good wishes for a successful indaba.

Professor Wannie Carstens, whose brainchild (Teksredaksie) and vision were ultimately the fons et origo of this watershed event, then regaled the delegates. He spoke passionately about how the Afrikaans book had led to an English-language edition (Text Editing: A handbook for students and practitioners) in 2012, which provided the launch pad for an envisaged series of indigenous-language publications. The English book has sold well internationally and its pages emit the wisdom of the acknowledged authorities on the subject of editing texts from around the English-speaking world. As a result, the Sesotho edition is a fine blend of this globally sourced wisdom and the language norms of the Sesotho language. It is expected that the editions for the other indigenous languages will follow this blend of local and international knowledge on the subject.

The objectives behind producing these publications are, first, to promote the intellectualisation and standardisation of the languages adapted from Text Editing and, secondly, to promote multilingualism in South Africa. Another spinoff is that universities will be able to include teaching (self-) editing skills in their indigenous-language programmes. A lively Q&A session ensued.

Next up was John Linnegar, a co-author of Text Editing and member of the project steering committee. He talked those present through the process that authorship had entailed: Several collaborative workshops, writing and translating, peer reviewing (thanks to SATI members), accessing the corpora assembled by the School of Languages at North-West University's Potchefstroom campus. Finally, there was the editing, typesetting and layout, proofreading, indexing and the training of individuals to perform some of these tasks – skills the project intends to develop as

part of its mandate to create job opportunities within the book publishing value chain. Those present left better informed about what authoring a similar book in one of the other indigenous languages would entail. Two volunteers have already stepped forward.

Finally Dr Maletle took the podium to share his experience of writing the book with his audience, spelling out some of the challenges he was faced with, including norms for Sesotho in the book and conventions regarding spelling, place names, the adoption of foreign words, etc.

After a hearty networking lunch, Dr Maletle led the language practitioners representing a range of Sotho and Nguni languages through a short workshop designed to illustrate the effectiveness of the CCC Model (dubbed the Motlolo wa NTN in Sesotho) in helping editors to work more systematically to improve texts of all kinds. He used copies of the error-filled texts he has included in Chapter 10 of his book for this purpose. In this session, the delegates first detected errors in the Sesotho texts and were then shown how they could be labelled according to the 15 evaluation points of the model.

Every delegate left with a copy of Metheo ya ditokiso tsa sengolwa – the project's way of 'spreading the word' that a reference work on text editing is a powerful tool for standardising a language and also for giving professionals significant, usable authorities to consult.

Metheo ya ditokiso tsa sengolwa
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The Prosperous Translator

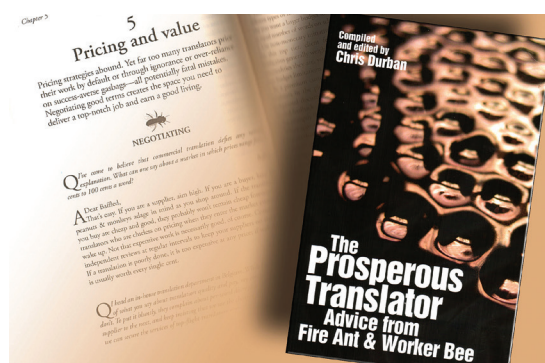
Ready for some tough love? Not really? Then you might want to turn the page. But if you are interested in being a 'prosperous translator' and improving your freelance business, read on!

I had the privilege of attending a most informative talk presented by Chris Durban, the editor of *The Prosperous Translator*, and was lucky enough to win this book by her and co-author Eugene Seidel. The book is based on the original Fire Ant & Worker Bee (FA&WB) advice column that ran in *Translation Journal* (www.translationjournal.net) for many years. Here they dispensed sage advice to fellow translators, clients and those who think translation is only retyping words in another language.

Although the book was published five years ago and based on advice spanning more than a decade, much of the information still rings true. Following an easy question-and-answer format, the book is perfect for dipping into at leisure across 12 chapters with real-world subtitles such as 'What are you selling? What are they buying?' and, my personal favourite, 'I've done the work, so where's the money?' The chapters deal with all the good, bad and downright weird questions asked on the following broad topics: advice for beginners, doing the actual work, client relations, pricing, marketing and getting paid, specialisation, ethics, quality of life (or more accurately, learning to say no), professional associations and, finally, a chapter appropriately named 'Kitchen sink' due to the miscellaneous nature of the questions.

As a seasoned language practitioner, I still had much to gain from reading FA&WB's well-thought-out responses, especially on difficult topics such as client relations and marketing/pricing. I share their (activist?) view on not joining the 'poverty-cult mentality' and asking what you are worth (as long as you can back it up!). Too many of my fellow translators have become trapped on the hamster wheel of accepting bad rates, and this book will provide an excellent jolt to get them out of their comfort zone and doing something about it.

Many of the suggestions from the duo are concrete steps on how to face your particular challenge regardless of language combination or where you might find yourself in the world. Chapter 6, for example, contains over 40 pages alone on the number one question always bandied about at professional meetings: Where can I find clients? My favourite FA&WB answer: 'Hang around client watering holes' (p. 129). This means attending those trade fairs, chamber of commerce breakfast meetings and, generally,



getting out from behind your computer screen every so often, putting on your big-girl boots and taking on the world of your client to get noticed for what you do.

I am a big fan of the tough love approach when dealing with issues facing our industry and this book clearly does not suffer fools and will be right up your ally if you share this approach. The authors

make it clear in their response to a question about translation agencies being the Devil's foot soldiers: 'If you are still laboring (sic) in agency hell after 18 years, it's clear that you have made a few bad choices over the years' (p. 120). Ouch, but true! This is a point that Chris also made during her talk – there is no such thing as just one translation market, so why be stuck in the one you are not happy with?

Coming from a book publishing background, my only criticism of the book has to do with aesthetics – the cover art. I get the reference to honeycomb/ant colonies (maybe?), but the cover is very typical of a lot of self-published titles. I am still old school in that I prefer reading the hard copy rather than the eBook, so for many readers the cover will not be an issue at all. I am, however, inspired by creative cover art, inviting you to rather read a book than work on those 10 000 words due tomorrow! Maybe the next revised edition (and there should be one!) will take a more creative approach to match the authors' brilliance.

If you are a sensitive soul, you really should not be running your own freelance business, and in all likelihood you would not appreciate this book. But if you are ready for some straight talk about what it takes to be a professional translator delivering a professional service, then there is much to be inspired by in this book, which I strongly recommend to all aspiring and seasoned translators.

The Prosperous Translator: Advice from Fire Ant & Worker Bee

Compiled and edited by Chris Durban

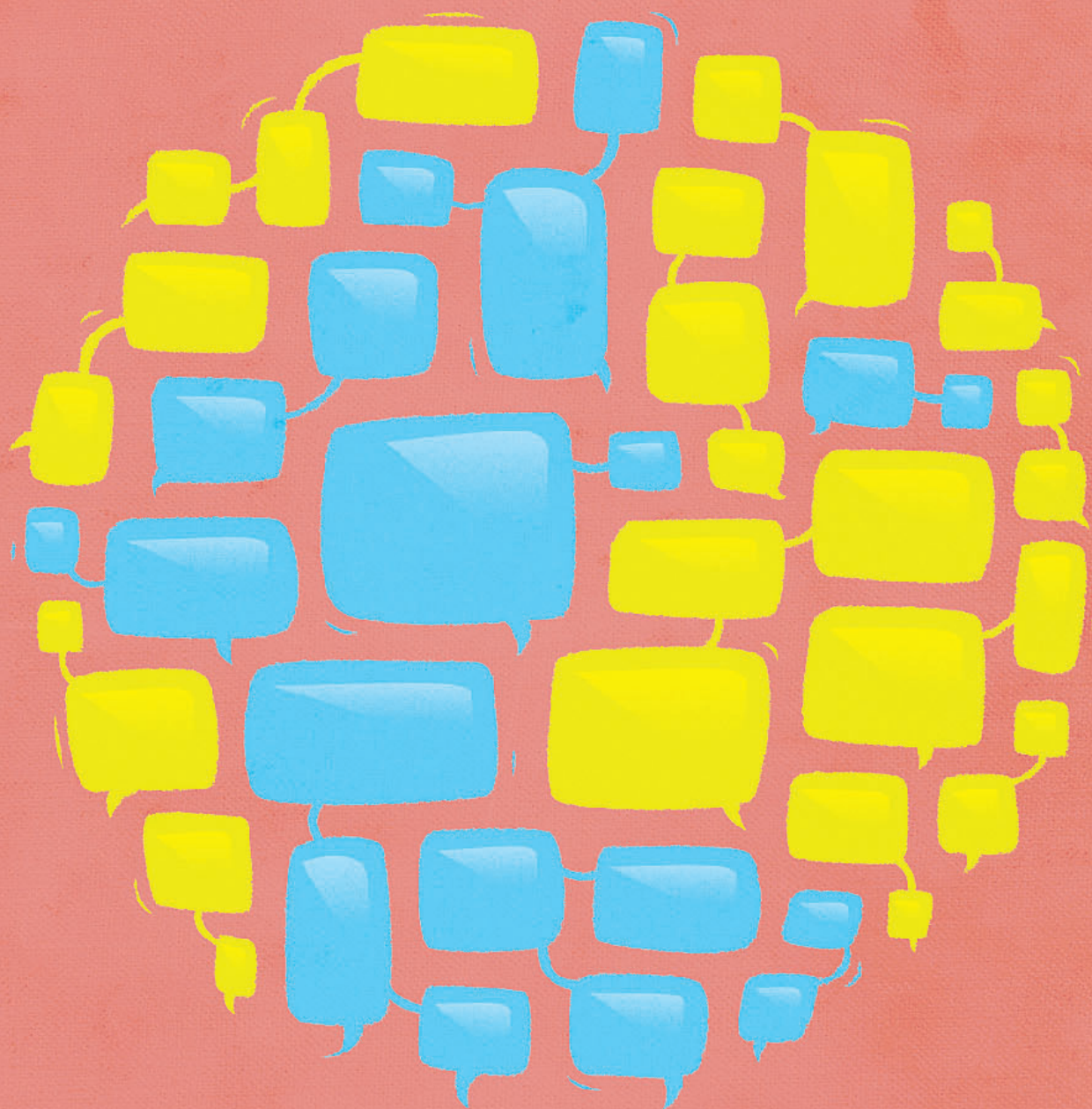
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