

From The CATI President: Good-bye to Summer – Hello to Autumn (Activities)!

by Mike Collins, mike@globaltranslation.com



Dear CATI colleagues:

Summer has come to an end and fall has begun, accompanied with its usual acceleration of activity. Most volunteer and civic activities go quiet during the summer months, only to start playing catch-up as people return from vacations and breaks and head back to school and work.

It is no different at CATI. After a bit of a break following our successful conference at USC Upstate last spring, we head into the association's busy season.

First to come are our annual elections. We will be electing at least one new Director to the board this fall. As you all are aware, CATI elects six board members in even-numbered years and two in odd-numbered years. The main reason for this approach is to prevent a complete turnover of the board in any given year, thus ensuring that at least some institutional memory is preserved. That has not been a problem in recent years, however, as the board

I hope some of you will consider running for a position on the board - it's a great way to get involved.

is strongly represented by members with extensive experience administering CATI. Nevertheless, we always look forward to welcoming new members as they bring renewed enthusiasm to CATI's leadership.

Most of you likely saw the call for candidates in the most recent CATIWeek announcement. If not, please check it for information and instructions on how to put your name in the hat. We have two Director positions and only one incumbent (Director Graciela White) up for election this year. Candi-

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Upcoming Events

CATI Triangle Social @ 7pm: Guest Speakers Marisa Estelrich and Graciela Hammer (Location, TBD)	TBD
CATI Charlotte Social @ 7pm (Int'l House, Charlotte, NC)	TBD
Annual CATI Holiday Social @ 7pm (Collins Home, Chapel Hill, NC).....	Dec. 10
CATI (catiweb.org) serves North and South Carolina as a chapter of the American Translators Association (atanet.org , 703-683-6100).	



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The CATI Quarterly would like to hear from you!

If you have an opinion that you would like to share with your CATI colleagues on any of the ideas expressed in this newsletter, please write to the editor, Heather Hille, at catiadmin@catiweb.org. Submissions are subject to editing.

The *CATI Quarterly* is a publication that is published quarterly by the Carolina Association of Translators and Interpreters (CATI), a nonprofit organization designed to promote the recognition of translating and interpreting as professions in the Carolinas. Opinions expressed herein are the author's and not necessarily those of the Editor, the Association, or its Board of Directors.

Reader submissions are welcome.

Suggested length limits are:

Articles 1500 words

Reviews 500 words

Letters 300 words

Submissions become the property of the CATI Quarterly and are subject to editing. For details, see the "Submission Guidelines" at www.catiweb.org/guidelines.htm. *If you have questions or would like to submit an article, please contact the editor, Heather Hille, at catiadmin@catiweb.org.*

Advertising:

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CATI Membership & Mission:

CATI membership is open to anyone interested in translation or interpretation who supports the following aims of the association:

- To promote the recognition of translating and interpreting as professions and to defend and support the interests and concerns of professional translators and interpreters.
- To encourage high-quality service and ethical business practice among members.
- To disseminate information to the public about translating and interpreting.
- To facilitate mutual assistance among translators and interpreters and to provide a medium for collaboration with persons in allied professions.

date statements must be in by October 10 to be eligible for the ballot. I hope some of you will consider running for a position on the board - it's a great way to get involved.

It will also soon be time for membership renewal. Please watch for the announcements in the coming weeks, and don't forget to urge your colleagues who may not yet be members to consider joining CATI. You are our best ambassadors to potential members, so please spread the word!

CATI kicked off the fall season with member-organized socials in sev-

We have a number of other social activities coming this fall as well, including the annual holiday party (December 10 – mark your calendars!) and other theme-based events.

eral regions. These were well-attended and gave members an opportunity to relax and talk shop with colleagues. We have a number of other social activities coming this fall as well, including the annual holiday party (December 10 – mark your calendars!) and other theme-based events. Watch for announcements about these in the CATIWeek notice.

Lastly, we are just one month away from the ATA Annual Conference in Boston. I hope to see many of you there again this year, as we gather to

While the technical aspects of our civilization are indispensable to us, it is art and culture that give our lives color and express the deeper meaning of our existence.

renew old acquaintances, add to our professional knowledge, and forge new contacts. If you are going, take a moment to stop by the CATI table. We will be well represented there, as always.

The distinct literary theme of this issue of the Quarterly gives us a chance to reflect on this aspect of our profession. Most of us work in the technical and professional fields, so it is worth taking a few moments to consider the literary side of our work. While the technical aspects of our civilization are indispensable to us, it is art and culture that give our lives color and express the deeper meaning of our existence.

So, take a moment to slow down and enjoy this issue of the CQ, and don't forget to stop and smell the roses during this busy season!

Book Review: *Why Translation Matters*

By Grace Aaron, a Senior Lecturer in Spanish at The University of North Carolina at Chapel Hill. She may be reached at naaron@email.unc.edu.

Grossman, Edith. *Why Translation Matters*. New Haven and London: Yale University Press, 2010. 135 pp. ISBN: 978-0-300-12656-3.



In 2008 Yale University's Whitney Center for the Humanities honored Edith Grossman with an invitation to give their annual lecture series, dedicated to exploring the meaning and impact of a given discipline in society. Grossman's stellar vitae of literary prizes for her translations—ranging from the contemporary fiction of Nobel laureates Mario Vargas Llosa and Gabriel García Márquez,

to the “antipoetry” of Chilean Nicanor Parra, to a Norton anthology of Golden Age Spanish verse to a translation of *Don Quijote* published in 2003 by Harper Collins—made her the obvious choice. *Why Translation Matters* is the collection of these talks with an additional chapter on translating poetry written especially for the book's publication. The book closes with the author's “Personal List of Important Translations.”

The introduction serves as a credo: this artist believes that literary translators are more than mere publishers' servants; they are writers in the same sense as original authors.

In her introduction Grossman breaks the diffuse title question into smaller components that structure her reflections: the theoretical issue of translatability, what literary translators do, what literary translation contributes to civilized life in the world, its relevance to a particular language's literary tradition, why it does not matter to publishers and book reviewers, what its proper place in “the universe of literature” should be and what we forfeit without it. Her treatment of these topics remains clear and direct while addressing the classic ideas and thinkers on the subject. She also affords the reader transparent insights into her own process, richly illustrating it all with references that reveal the depth of her preparation as a student of Hispanic and world literature, the breadth of her experience with the publishing industry and her life as a reader. Both Translations Studies scholars, as well as working translators in any field, will find resonance in Grossman's voice.

New Members

Please welcome....

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Dutch<>English T/I
German>English T/I
Hebrew>English I

Legal, financial, patents, litigation

Blanford, Vickie J., Burlington, NC

Spanish<>English T/I
Education, law, law enforcement, health care, religion, apartment leasing

Cheren, Stan, Chapel Hill, NC

Totten, Carmen, Greenville, SC

Spanish<>English T/I
Linguistics, medicine, physical therapy, radiology, speech/hearing therapy, food/nutrition

Tate, Julia, Taylors, SC

Spanish<>English T/I
Linguistics, human resources, health care, manufacturing

Gonzalez, Mayra, Inman, SC

English>Spanish T/I
Nonprofit organizations, food/nutrition, physical therapy

Cotton, Bradley, Durham, NC

Spanish<>English I
Medical

Sirkle, Tiffany, Charlotte, NC

Italian>English T/I
French>English T
German>English T,
Insurance, finance, investments, economics, marketing & tourism

Bailey, William, Charleston, SC

Webb, Heather, Lexington, SC

Spanish<>English T/I
Law, workman's compensation, law enforcement, criminology, physical therapy, education

Rota, Marina, Washington, DC

Italian>English T
Procurement, software manuals, investment literature, marketing collaterals

Bickel, Amanda, Sullivans Island, SC

French>English T
Non profit, news, sports, humanitarian and development



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The introduction serves as a credo: this artist believes that literary translators are more than mere publishers' servants; they are writers in the same sense as original authors. Standing alongside John Dryden and Eugene Nida, she affirms: the most fundamental description of what translators do is that we write—or perhaps rewrite—in language B a work of literature originally composed in language A, hoping that readers of the ...translation will perceive the text, emotionally and artistically, in a manner that parallels and corresponds to the esthetic experience of its first readers (7).



For Grossman, there is no difference of artistic value between the original work and the translator's since the latter constitutes "a series of creative decisions and imaginative acts of criticism" (8). Among the wealth of metaphors she employs, she compares the translator to an actor bringing a script to life or a musician playing a score; it is "a kind of interpretive performance" (11). She explains how she endeavors to hear (*italics mine*) the first version "as profoundly and completely as possible" and defines translation as "a kind of reading as deep as any encounter with a literary text can be" (9). Ever a linguistic realist,

Grossman aligns herself with Roman Jakobson's stance that equivalence is impossible, but also retains the idealism that comparable, analogous recreations may surely be done and done well (12). The remainder of the introduction deals with translation's fruits: the existence of world literature as an academic discipline; an expanded audience for writers; and the cross-pollination so crucial to writers' styles. Her examples of this last

They [translation's fruits] also provide instructors of Translation Studies accessible explanations of how Polysystems Theory actually works, validating Grossman's conclusion that literature and translation "nurture and need each other".

point alone will enthrall lovers of literature—Faulkner's influence on the Latin-American Boom and Robert Bly's observations on Neruda. They also provide instructors of Translation Studies accessible explanations of how Polysystems Theory actually works, validating Grossman's conclu-

sion that literature and translation “nurture and need each other” (33).

Chapter one, “Authors, Translators, and Readers Today,” addresses the ambitious agenda of a justification for translated literature, the imbalanced ratio of works translated into English versus works translated from English and why translations baffle reviewers. Grossman’s initial premise assumes a marketing posture: why translate when one could not possibly read every critically important work published in a year—in fiction alone, much less in other genres? She cites telling statistics in this argument and a treasure trove of vivid anecdotes. This is the only place

Translators and scholars alike will appreciate the honesty of Grossman’s account of why she was fearful of the Quijote and how she managed to get past that daunting first sentence.

where Grossman ventures into the realm of politics and economics, equally scourging academics who insist students read a work in its original language, isolationists who “believe...their nation and ...language are situated, by ... divine right, at the center of the universe” (42) and the “bloated international conglomerate[s]” that own publishing houses (59). Her hilarious example of the second group is Puerto Rican novelist Luis Rafael Sánchez’s *Indiscreciones de un perro gringo*, a satirical memoir of former President Bill Clinton’s dog, Buddy. Grossman’s examination of how reviewers stumble over literary translations is fair and well documented. On the one hand she cites gaffes like the review of her translation of Mayra Montero’s *Dancing to “Almendra”* that asserted “the translation doesn’t seem to have taken anything away from the beautiful style in which the book is written” without any indication of having read the Spanish (47-48). On the other, she acknowledges the lack of a critical vocabulary to discuss how one would separate the original author’s style from the translator’s, speculating that may be the next new frontier in literary studies.

Chapters two and three, “Translating Cervantes” and “Translating Poetry” respectively, combine memoir and technical methodology with the same winsome appeal to philologists, bibliophiles and bread-and-butter translators that characterizes the entire book. Translators and scholars alike will appreciate the honesty of Grossman’s account of why she was fearful of the Quijote and how she managed to get past that daunting first sentence. Students of translation would benefit from analyzing the parallel versions of the poems.

The editor’s column of January 2011 edition of the journal of the Modern Language Association of America featured essays on the plaques of New York City’s Library Walk. One quotes Cuban poet José Martí, “The knowledge of different literatures frees one from the tyranny of a few....” That truth is an apt summary of Why Translation Matters.

New Student Members:

Please welcome...

Cuevas-Rivera, Juan C., Hickory, NC
Spanish<>English T/I

Mariano, Liliana, Cary, NC

Spanish<>English T/I

Architecture, construction, medicine, tourism, history, cuisine



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A Personal Perspective On Translations

By Peter R. Prifti. He was born in Rehova, Albania on November 24, 1924 and died August 17, 2010. Peter Prifti was an eminent intellectual among the Albanian-American scholars in America. This article was published in Translation Review 76, 2008 and reprinted with permission from The American Literary Translators Association.



It is said that translation of literary works is an art in itself. It is also an indispensable activity in the world of publishing. Translation is the vital link that makes communication possible between one language and another, one culture and another, one body of literature and another.

The world of literary translations is vast and varied. Its scope or range seems boundless. Even a brief survey of the holdings in any major public library or university is

enough to leave one with a sense of wonderment.

Think of the numerous translations that have been made of Dante's Divine Comedy, Goethe's Faust, Shakespeare's dramas, and countless other classic works of literature, to say nothing of lesser works. One cannot help but be impressed by the variety of styles employed by different authors in translating a particular literary work. And not only the styles but also the philosophy behind the translation; that is, the guiding concept and the criteria used in translating. There is enough material on these differences to justify writing a bundle of academic studies.

Respected literary critics tell us that there are many translated works that are as good as the originals. Indeed, some translations, they contend, are "superior" to the original works.

Before continuing any further, I suppose it's proper to raise the age-old question of whether translation is indeed an art, or a bogus enterprise. For it has been said by a cynic that "Translation is what is lost in a literary work in the process of translating," or words to that effect. In other words, literary translation is not possible. To believe otherwise is self-deception or self-conceit.

Well, I have to say that I do not agree with this pessimistic view of translation. I don't doubt that this assessment holds for mediocre translations, but it definitely is not true of all translations. Respected literary

critics tell us that there are many translated works that are as good as the originals. Indeed, some translations, they contend, are “superior” to the original works.

Such a claim may seem paradoxical, but it is not far-fetched. For example, Edward Fitzgerald’s translation into English of Omar Khayyam’s Rubaiyat is considered by some, if not all, critics to be better than the original in Persian. The same can be said of certain translations in the Albanian language. Albanian speakers are united in the belief that translations in their language of works of Shakespeare, Longfellow, and Edgar Allen Poe by the late Fan S. Noli, the greatest translator in the history of Albanian letters, sound better in Albanian than they do in English. One can cite other examples from other languages, as well.

So much for a prologue to this article. I shall now speak of my own experience as an Albanian-English, English-Albanian translator, an enterprise to which I have devoted many decades. Translating is an activity I have enjoyed doing, even more than engaging in creative writing of my own. It is work that engages me completely, almost as if I was meant to be a translator, above all things.

This does not mean that translating is all fun and games for me. Not at all. Like all creative work, at least, for most people, translating has its share of snags, mental blocks, frustration, and pain. In other words, it has its ups and downs, which necessarily slows down the pace of the work. As a result, substantial translations, in my case, almost always take longer to finish than planned. But, like women giving birth to babies, the satisfaction that comes at the end, when the job is done, makes up for all the suffering experienced on the way.

What, then, is the process at work when I translate? What are the criteria or guidelines that I employ in translating?

Well, one of them — and I would say, the most important — is fidelity to the original. The translation must be true to the contents of the work I’m translating. It must be factually correct in all respects and in every detail.

Another is clarity. The translation must be as clear as possible to the reader. There is no room for vagueness or cloudiness of meaning in a good translation. However, to achieve clarity in the second language (i.e., the language into which the original text is translated), it is sometimes necessary to use more words than there are in the original. No matter. When I’m confronted with a choice between clarity of meaning and economy of words, I opt for clarity.

A third consideration is the spirit of the translation. Every story or work has its own atmosphere, its own set of intangibles or nuances that go beyond the written word. Properly speaking, this is the inner world of the author, a world I try to grasp in my translations and convey to the reader.

A fourth guideline is beauty of expression, which is to say that I try to give a literary flavor to my translations. It is not enough for a translation to be faithful, and clear, and true to the spirit of the author. To be fully adequate and satisfactory, it must also be expressed beautifully, in a language appropriate to the subject matter. What this comes down to, I suppose, is style. The style of the translation must be relevant to the work, as

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Students can earn a year's membership by making a contribution to CATI in the form of an article for the *CATI Quarterly*, volunteering at a CATI event like the annual CATI Conference and/or workshops, or submit a 500-word essay on a topic related to the translation and interpreting professions. Students are encouraged to come up with own contribution. The board is open to suggestions.

Please contact Heather Hille, CATI Administrator, with your suggested contribution, at catiadmin@catiweb.org.

well as attractive to the reader.

I have so far discussed the theoretical background, as it were, of my work as a translator. In other words, I have dealt with the form and structure of the discipline or subject matter of translating. It is now time to illustrate my work with actual translations I have done over the years. These include books of short stories, poetry, speeches, a novella, a memoir, and so forth.

My first book-length translation was a book of short stories by Naum Prifti, a well known Albanian writer, titled *The Wolf's Hide* ("Lëkura e ujkut"). The year was 1988. Many of the stories in the book are about real people in the district where he grew up in Albania. Prifti tells their stories in the idiom they spoke, which is simple, colorful, and, on the whole, humorous. This is also the style and tone of the next two books of his that I translated in the late 1980s; namely, *Tseeko and Benny* ("Cikua dhe Beni"), a semi-autobiographical work set in wartime Albania (World War II); and *The Golden Fountain* ("Çezma e floririt"), generally regarded as Prifti's best work of short stories.

I was fortunate to start my "career" as a translator with these books; first, because they were written in the everyday language of the people, mostly rural; and second, because I was personally familiar with many of the stories, having grown up in the same region as the author himself. Here is an excerpt from *The Golden Fountain*, in the original, which tells the sad story of a young girl who waits in vain for her lover, a freedom fighter when Albania was under the rule of the Ottoman Turks:

Dhe Trandafilja priti te burimi, sipas fjalës,
të shtatën ditë gjer u err,
por trimi nuk erdhi. E priti ditën tjetër, sa leu
djelli e gjersa majë kreshtës
së pyllit dolli drapri i hollë i Hënës, po kot;
dhe duke pritur, qante nga
malli e nga dhëmbja e nga kobi i zi që
ndjente në zemër.

And here is the translation in English:

As she had promised, Rose waited by the
spring on the seventh day
until dusk, but the warrior did not come. The
next day she waited from
sunrise till the thin crescent of the Moon
appeared over the edge of the
woods, but all in vain. And as she waited,
she wept from the longing and
the pain and the dark premonition she felt
in her heart.

My most ambitious book-length translation to date is a memoir by

Prenk Gruda (1912– 1994), titled *Diary of a Wounded Heart* (*Ditari i nji zemres së lëndueme*). The work was originally published in 1985; the translation appeared in the year 2000. The theme of the Diary is essentially political in nature. Gruda was deeply sensitive to the social injustices in Albanian society, and even more so to the political injustices suffered by the Albanian people, owing to the Turks and Albania's neighbors. In his Diary, he makes it his mission to expose and denounce in the strongest language the wrongs done to the Albanian people, both in the past and in the present.

It was in the 1980s also when I started to translate poetry. My first effort in this genre was a ballad by Xhevat Kallajxhiu (1904–1989), called *The Dance of Death* (“Vallja e vdekjes”), which tells of certain Albanian women at the turn of the 19th Century, who preferred to jump from a cliff to their death, rather than surrender to their enemies. Following are a few verses in the original:

Majë shkëmbit po qëndrojnë
 Gratë e Sulit dhe këndojnë:
 “Lamtumir” o vendi ynë,
 “Ne nuk rrojmë dot pa tynë,
 “Së peshojmë varfërinë,
 “Po s’durojmë robërinë.”

In the English translation, they read as follows:

From the top of a rock, voices ring,
 As the women of Sul, gather and sing:
 “Farewell, oh, land so pure,
 “Apart from you we can’t endure,
 “We can live with poverty,
 “We won’t bow to slavery.”

The most demanding challenge, by far, at translating poetry came for me in 1994, when I was asked by the poet Gjeke Marinaj whether I would be interested in translating a number of poems he had written in the Albanian language. I looked them over, liked them, and agreed to translate them. Marinaj became famous overnight in Communist Albania on the strength of a single poem called *Horses* (“Kuajt”), which in a few taut verses tells of the suffocating life people led under the dictatorship. The poem caused such a stir that Marinaj had to flee the country to avoid arrest. One gets an idea of the poem’s “subversive” nature from the lines that follow:

Ne nuk kemi emër
 Ne gjithëve kuaj na thonë,

 Heshtim,
 Dëgjojmë,

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Learning the Ropes

In 2008, the Board of Directors of CATI established the “Learning the Ropes” Program in an attempt to encourage translation and interpreting (T&I) knowledge exchange among CATI members. The goal of this Program is to promote the leadership of more experienced CATI members by making themselves available to student members or less experienced CATI members who are presently working or are planning to work in the fields of translation and interpreting.

Program Participants

- Coordinator: a focal point of contact for this initiative.
- Mentors: CATI members with a minimum of 5 years of T&I work experience, who are willing to share their time and wisdom with individuals recently initiated into the professions of translation and interpreting.
- Mentees: CATI regular or student members in need of professional support.

Email catiadmin@catiweb.org if you have questions.

Hamë atë ç'na japin,
Ecim nga na thonë.

This in my translation read as follows:

We are nameless;
“Horses” is what everybody calls us.

We keep quiet.
We listen.
Eat what is set before us,
Go where we are told.

Of the poems in that particular collection by Gjeke Marinaj, I was especially moved by “The Girls of California” (“Vajzat e Kalifornisë”); “To Dusitsa-Unawares” (“Pa e kuptuar- Dusitës”); “Do Not Depart from Me, Muse of Poetry” (“Mos më ik larg, poezi”); and “To a Woman’s Eyes” (“Syve të gruas”). I shall quote here just the opening verses of the first of these poems:

Ecim majë gishtave mbi krahët muskuloz të tokës
Duke endur çudira në lëvizjen e hijeve,
Çudira të pasqyrta — kurthe vështrimesh
Prekje që e ndajnë gjithësinë në kube të qelqta.

And in English:

They walk on tiptoe on the muscular arms of mother earth,
Spinning magic webs with the shifting shadows of their movements,
Translucent wonders — glances that ensnare;
Touch them, and the universe is transformed into crystal domes.

Marinaj has published several books of poetry, two of which are works of American authors whom he has translated into Albanian.

Apart from works of prose and poetry, I have also done a few translations from Albanian with a clear patriotic motif. They include a rousing speech by Albania’s national hero, Scanderbeg, in 1443, taken from a renowned biography of him by Marin Barleti, a medieval humanist; an inspiring essay on Scanderbeg by Fan S. Noli, written in 1915; and a short speech by Ismail Kemal, regarded as the founding father of modern Albania, delivered on the occasion of the proclamation of Albania’s independence in 1912.

In conclusion, I can say that my journey into the realm of translations has been rewarding in many respects. One of these is the pleasure I have had from working closely with authors whose works I have translated. All in all, translating has been “a labor of love” for me. I consider myself fortunate to be able to make such a statement.

Volunteering In A Friendly Atmosphere

by Jenell Weitz, CATI member, jenellweitz@yahoo.com.

I first started volunteering here when I moved down to Charlotte after living abroad. I wanted to start my career as a professional interpreter and translator, since that is what I studied at Graduate School. Also, I used to interpret at a free clinic in New Brunswick, NJ, during Graduate School. I looked up clinics in the Charlotte area and this one came up, so I decided to give it a try. I went to start volunteering and have been there on a regular basis ever since! I like getting “practice” and working on my interpreting skills in a friendly atmosphere. Every day, after almost every encounter, the patients and/or the providers tell me thank you. I feel that I help people every time I am there. Sometimes it is hard to understand how to properly take medicines or why a patient is feeling a certain way, and I am in the position to allow all parties to fully, thoroughly communicate with one another.

Slowly, staff members and interpreters are educating volunteer interpreters and providers about what is and isn't ethical when a person is taking on the role of interpreter. For example, I shouldn't be asked to directly give the patient his/her prescription and explain how to take it. I should be accompanied by a nurse or doctor, and interpret the in-

Volunteering in any capacity is always good for your mind, and your resume. You will have the chance to meet all kinds of people, and you never know where those connections could lead!

structions. Because the clinic relies on so many volunteers, we do not turn away bilingual folks who want to volunteer as an interpreter. So this means we have to provide glossaries and explain what the role of an interpreter is, a task that I have been involved with in the past. In each consult room, there are lists of words in Spanish and English to facilitate the appointment.

The people who work at the clinic, including staff and other volunteers are extremely welcoming and appreciative. Some volunteer physicians/nurses come after their regular work day, which always makes me realize how much our community needs this medical care. I don't want to enter into any political debate about healthcare, but if you think that our system doesn't need some kind of reform, please come volunteer at CCHC, and you will see that people walk in on a daily basis asking for badly needed services and medications.

Volunteering in any capacity is always good for your mind, and your resume. You will have the chance to meet all kinds of people, and you never know where those connections could lead!

Contact Laura Allen if you are interested in becoming a volunteer at a clinic in Charlotte: laura.allen@novanthealth.org, Tel: 704.316.6563.

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