

AUSIT

Volume 27 < Number 1 > AUTUMN 2019

IN TOUCH

MAGAZINE OF THE AUSTRALIAN INSTITUTE OF INTERPRETERS AND TRANSLATORS



Language in the machine

Reflections on revolution, plus the iWeb corpus

< pages 10–12 and 14–15

Interpreting for survivors of abuse

An opportunity for both personal and professional growth

< pages 19–20

AUSIT's highest honour

Two new AUSIT Fellows from SA–NT

< pages 6–7

An intriguing challenge

Subtitling for kabuki theatre

< pages 16–17

PLUS MORE ... including professional development in NT, literary residencies for translators, and the AUSIT National Conference and Excellence Awards 2018

< In Touch

Autumn 2019
Volume 27 number 1

The submission deadline for the Winter 2019 issue is 1 June

Publication editor
Helen Sturgess
editor@ausit.org

T&I editor
Melissa McMahon
intouch@ausit.org

Design and production
Mine Konakci
designer@ausit.org

Cover image
photo by Jennifer Kennard

AUSIT contacts
PO Box 546, East Melbourne, VIC 3002
Telephone: 1800 284 181
Fax: 03 9898 0249
email: admin@ausit.org
For AUSIT Yahoo group subscription matters:
yahogroups@ausit.org
www.ausit.org
Access *In Touch* online (members only):
ausit.org/AUSIT/Publications/In_Touch_Magazine.aspx

We acknowledge the Traditional Owners of Country throughout Australia and recognise their continuing connection to land, waters and community.

We pay our respect to them and their cultures, and to Elders past and present.

< Editorial Committee

Melissa McMahon (Chair)
intouch@ausit.org

Tania Stuart
tacastupi@gmail.com

Xiaoxing (Amy) Wang
amyxwan@gmail.com

Christy Filipich
christy.filipich@gmail.com

Tania Bouassi
Tania.Bouassi@health.nsw.gov.au

Vera Gu
verasnake@hotmail.com

A letter from the editor

Many thanks to all of you who answered the callout for short articles for this and coming issues—we received a wonderful variety of short pieces, many of which you'll see in the following pages. It seems the express invitation to submit shorter articles made submission seem a less onerous task. Keep it up: the more submissions, the better.

Four submissions have been grouped together as 'practitioner stories', and we hope to have the opportunity to publish more such practice-based reflections and observations in future issues.

Mine, Melissa and I have been producing *In Touch* for well over two years now. At the time we took over the magazine had been coming out less and less frequently, and the National Council (NC) under Sandra Hale had decided it needed a makeover. It's been a steep learning curve in many ways, and we're truly proud of what we've achieved over this time.

On top of the visual redesign (conceived by Mine in early 2017, in consultation with the NC, the Editorial Committee and me) we've introduced new sections that bookend each issue: 'News in brief' and 'Member profiles'; we run regular special focus features; and last year we got up-to-date on Australia's ongoing process of reconciliation with its First Nations by adding an 'Acknowledgement of Country' to our page 2 fixtures.

We've been gratified to receive a great deal of positive feedback since the redesign, from contributors and other readers (including members and other T&I stakeholders), who have praised its professional production and value as a professional resource.

From another angle, as an editor I make decisions daily on just how heavily to edit, trying to strike a balance between competing aims, to: reduce word counts; smooth convoluted passages into an easier read; apply an objective eye to subjective copy; and respect the abilities and feelings of contributors who have taken their time out of often taxing work and life schedules to write their submissions.

I always feel slightly nervous pressing 'send' on an email that has a heavily edited and marked-up version of a contributor's precious work attached to it. For this reason, it's a huge relief when in most cases that return email arrives and it's clear that no offence has been taken and my effort is, to a lesser or greater extent, appreciated.

As a first-generation Australian myself, I greatly enjoyed this succinct and truly Aussie message from one of this issue's NESB contributors:

"Thanks heaps; you are truly a legend. It is perfect."

I felt like I'd finally arrived.

Mine, Melissa and I are all proud of what we've achieved and look forward to continuing to work with and for you.

Helen Sturgess, publication editor

Contributions welcome

Do you have an opinion on, expertise in, or an interesting experience of a particular area of T&I? Whether you're a student, practitioner, academic, LSP or other stakeholder, we'd like to hear about it.

To contribute:

- take a look at our Submission Guidelines (under 'Contribute' at: ausit.org/AUSIT/Publications/In_Touch_Magazine.aspx)
- if you have any questions, email the editor or an Editorial Committee member*
- check the submission date*
- go for it!

* this page, first column



Member organisation Fédération Internationale des Traducteurs International Federation of Translators



Contents

	PAGE
News in brief	3
AUSIT NEWS	
AUSIT National Conference, JBML and Excellence Awards 2018	4–5
Sandra Hale: Fellow of the Australian Academy of Humanities	6
Two new AUSIT Fellows + branch citation (Ludmila Berkis)	6–7
Fundamentals for Interpreters in NT by Zhen Guan	8
Fit for future work by Nicola Thayil	9
TRANSLATION AND TECHNOLOGY	
Technology and translation: a world of possibilities by Angela Turzynski-Azimi	10–12
The iWeb corpus: a can of very intriguing worms by Claudia Koch-McQuillan	14–15
PRACTITIONER STORIES	
An ethical dilemma by Gurdev Grewal	13
Subtitling kabuki by Julianne Long	16–17
How do we look? by Laura de Santis	18
Finding inspiration and building resilience through interpreting for survivors of abuse by Tania Bouassi	19–20
Film review: <i>A Translator (Un Traductor)</i> by Jacqueline Buswell	20–21
Is there a translator in the house? by Moira Nolan and Helen Sturgess	22–23
Member profiles: Hayley Armstrong–Ying Dong	24

News in brief

A review of T&I-related items spotted in the mainstream media since the last issue of *In Touch* was published (excepting articles that are behind paywalls):

27 Dec: Partisans' Song translated from Yiddish into Noongar

The Partisans' Song, *Zog Nit Keynmo!*—written in Yiddish by Hirsh Glik in the Vilna ghetto in 1943—is one of the chief anthems of Holocaust survivors. The song, which is sung at Holocaust memorial services worldwide, has been translated from English into Noongar—an Indigenous language spoken in the south-west of Western Australia—by Jesse John Fleay, a senior research officer and research project manager at Edith Cowan University, WA. www.jwire.com.au

10 Jan: Alfonso Cuarón condemns Spanish subtitles on *Roma*

The Oscar-winning director describes Netflix's decision to offer Iberian Spanish subtitles for his Mexico City-set film as 'parochial, ignorant and offensive to Spaniards themselves'. theguardian.com

14 Jan: Interpreters demand to stay out as Trump row throws spotlight

US Democrats' unsuccessful bid last year to force interpreter Marina Gross to go against her professional code of ethics re confidentiality—to testify about secret conversations between Donald Trump and Vladimir Putin at the Helsinki Summit—raises concerns for the interpreting profession worldwide. digitaljournal.com

31 Jan: Manus Island refugee Behrouz Boochani wins prestigious Victorian Premier's Literary Award

An Iranian asylum seeker granted special dispensation to enter Australia's biggest literary award despite being neither a resident nor a citizen has carried off the top prize. *No Friend But the Mountains: Writing from Manus Prison*—written by Boochani in Farsi entirely on his mobile and sent to translator Omid Tofighian by Whatsapp—won both the \$100K Victorian Prize for Literature and the \$25K Prize for Non-Fiction. www.abc.net.au

7 Feb: Your favourite SBS titles to be available with simplified Chinese subtitles

SBS celebrates the Year of the Pig by launching a selection of its most popular Australian programs with subtitles in

Simplified Chinese, the character set predominantly used in writing in China, Malaysia and Singapore. sbs.com.au

13 Feb: Regional refugee services cut, with 1.5 staff members for every 400 clients

Despite an ever-growing refugee community in Toowoomba, including large numbers from the deeply traumatised Yazidi ethnic group, changes to a federal funding model have led to a reduction in real terms in the funding for interpreting and bi-cultural support services in the area. ABC News

22 Feb: ThoughtWorks wins proof of concept bid for universal health translator

Technology consultants ThoughtWorks Australia has won an eHealth Queensland contract to develop a prototype for a universal digital medical translation solution, for use when Queensland Health's human interpreters are unavailable. pulseitmagazine.com.au

5 Mar: As Afghan war closes, the fight to re-settle loyal Australian allies rages on

Having served as an interpreter for five years alongside Australian troops, Liaqat Khan is fighting for his colleagues still in Afghanistan—where they are persecuted by the Taliban—to be resettled in Australia. sbs.com.au

6 Mar: Translated fiction enjoys sales boom as UK readers flock to European authors

With Brexit imminent, research reveals that sales of translated fiction in the UK increased by 5.5% in 2018 to the highest level since tracking of sales began in 2001. theguardian.com



12 Mar: Wollombi Music Festival organises Auslan interpreters

To celebrate its tenth birthday, the Festival will have Australian Sign Language interpreters side-of-stage this September to assist those who are deaf or hard of hearing, courtesy of Ability Links NSW. cessnockadvertiser.com.au

AUSIT NATIONAL CONFERENCE, JBML and EXCELLENCE AWARDS 2018

The biennial **AUSIT National Conference** was held on 16–17 November last year at Flinders University in Adelaide. It was organised by the SA–NT Convention Organising Committee, co-chaired by Branch Committee Chair Joe Van Dalen and Tets Kimura, a Branch Committee member and PhD student at Flinders University. Joe reports:

Very kind weather over the two days allowed delegates—over 150 in total—to enjoy the university’s pleasant outdoor surroundings. All states and territories were represented, as well as New Zealand, with one delegate travelling all the way from Finland! Keynote speakers David Moore (opening) and Professor Rita Wilson (closing) bookended a total of sixteen presentations addressing—from many perspectives—2018’s overarching theme ‘Do you understand me? The Intercultural aspects of interpreting and translation.’

One highlight this year was the instigation of postgraduate travel scholarships to assist students from interstate to take part in the conference. Two scholarships were awarded on the basis of the quality of papers submitted, to encourage participation by the student cohort.

Thoughtful presentations encompassing the challenges of technology and cultural ambiguities were a feature throughout the conference, to the delight of many delegates.

*The **Jill Blewett Memorial Lecture** was presented by The Honourable Jing Lee MLC, Assistant Minister to the Premier of SA, a dynamic member who is the first Chinese Malaysian to be elected to the state’s parliament. From her own migrant experience Jing has great interest in—and empathy with—the challenges that interpreters face, and she stated that she will take matters of concern to Cabinet.*

*The biennial **AUSIT Excellence Awards** ceremony (see opposite page) and the formal announcement of two new AUSIT Fellows (see overleaf) were held during the **Gala Dinner** at the university’s Café Alere Function Centre on the Friday evening, rounding off the main conference day. Around ninety members attended to enjoy dinner and drinks, and to celebrate the achievements of the award winners and the Fellows.*

Verbal feedback from delegates suggests the conference was a great success. Many thanks to the SA–NT Convention Organising Committee for their hard work!



The Honourable Jing Lee MLC presenting the Jill Blewett Memorial Lecture

Meet the AUSIT Excellence Awards recipients for 2018

Excellence in Literary Translation

Co-Winners:

James Grieve (French language), for the entire body of work.

Kevin Windle (multiple languages), for the entire body of work.

James Grieve is a renowned translator from French, and best known in the literary translation field for his translations of parts of Marcel Proust's masterpiece *À la recherche du temps perdu*. He has taught French language and literature at the Australian National University (ANU) since 1962, and in more recent years has also taught in the Translation Studies program.

Kevin Windle is currently Emeritus Fellow in Translation Studies and Russian at ANU. Over his long academic career he has translated a huge volume of material into English from Russian, Polish, Czech, Slovak, German, Ukrainian, French, Portuguese, Spanish and Italian. Kevin was the recipient of the inaugural AALITRA Prize for Literary Translation in 2014, and was awarded the Aurora Borealis Prize for the Translation of Non-Fiction by the Fédération Internationale des Traducteurs in 2017.

Excellence in Interpreting

Joint Winners:

Chin Communications Team—Charles Qin, Xin Jin and John Zhou, for their work on the ANZSOG project.

ANZSOG, the Australia and New Zealand School of Government, was established by the governments of Australia and New Zealand and sixteen leading universities. Its role is to provide training for very senior officials in those governments and the Asian region.

Highly commended:

MaryJane Kwon, a Korean interpreter based in Darwin, for a project facilitating communications between NT Beverages and Jace, a South Korean firm.

Outstanding Contribution to T&I Working with Languages of Limited Diffusion

No entry received

Excellence in Non-literary Translation

Winner: Jing Han (Chinese language), for the entire body of work.

Dr Jing Han is the head of the SBS Subtitling Department, and has long been an ambassador for SBS and for the discipline of subtitling in general. She has subtitled over 200 Chinese films and television programs, and also lectures in the Translation Studies program at the University of Western Sydney.

Outstanding Contribution to Translating and Interpreting

Winner: Anna Kenny

Since 2005, in her role as professional development coordinator for five Health Care Interpreter Services (HCIS) in NSW Health, Anna has been responsible for the development and delivery of a large number of specialist workshops, training programs and training resources. Over that time she has represented NSW HCIS at several international conferences.



Next awards in 2020

The Excellence Awards are open to T&I practitioners and teams of practitioners, language service providers, and other T&I industry stakeholder organisations and individuals who are primarily based/resident in Australia. The nomination can be for either a body of work or a particular assignment that demonstrates excellence.

So, consider whether you have any colleagues whose work you think deserves recognition, or—why not?—consider bringing your own exemplary work to the attention of your colleagues, who may not know just how excellent you are!

Excellence in Interpreting joint winners Chin Communications team in action, left to right: John Zhou,

Xin Jin, Professor Charles Qin OAM, image courtesy of Chin Communications

Outstanding Contribution to T&I winner Anna Kenny with National President Dr Rocco Loiacono

Professor Sandra Hale signs off on Australian Academy of the Humanities Fellowship

by AUSIT National President Dr Rocco Loiacono



In November our immediate past president, Professor Sandra Hale, completed the formalities to her 2016 election as a Fellow of the Australian Academy of the Humanities by signing the Academy's Fellows' Book. This honour recognises her tireless dedication to the T&I profession over some thirty years, the outstanding contribution she has made to the discipline, and the high regard in which she is held by her peers in the humanities community, both nationally and abroad. A Fellow of AUSIT since 2013 and its National President 2014–17, Sandra is also the co-convenor of UNSW's Linguistics and Interpreting and Translation programs. A pioneer in community interpreting pedagogy and research, she holds a PhD in court interpreting / forensic linguistics (2001). Further acknowledgement of Sandra's standing saw her awarded a Doctorate Honoris Causa by the University of Antwerp (2014). She is currently engaged in several major research projects into aspects of interpreting in court, police and medical settings, and was recently involved in the development of the Recommended National Standards for Working with Interpreters in Australian Courts and Tribunals. Sandra is regularly invited to be keynote speaker at international conferences, and to speak to the judiciary about interpreting issues. She has also authored and co-authored numerous publications on interpreting, and continues to practise as a conference interpreter.

As you can see, Sandra is indeed deserving of election as a Fellow of the Academy, and AUSIT warmly congratulates her on this achievement.

Sandra (right) during the ceremony, with the Academy's President Joy Damousi



Magdalena hears of her award

New AUSIT Fellows 2018

At AUSIT's National Conference Gala Dinner in November two new AUSIT Fellows, both nominated by the SA–NT branch, were announced:

- **Ludmila Berkis**, translator (Russian>English) and interpreter (Russian–English)
- **Magdalena Rowan**, translator (Spanish–English) and interpreter (Spanish–English and Polish–English)

The title of Fellow is the highest honour that AUSIT members can bestow on their peers. The three requirements for nomination are:

- financial membership of AUSIT for at least the five preceding years
- gainful interpreting and/or translating at a professional level or above for a period of at least five years
- making a significant contribution to the advancement of the profession in general.

A member is nominated by their branch committee via a proposal submitted to the National Council (NC), accompanied by letters of support from at least ten financial members. If the NC approves the proposal, the branch prepares a citation and a certificate that are presented to the nominated member, usually by the National President. Until this presentation the process is carried out without the nominee's knowledge, so the award comes as a complete surprise.

Here is the branch citation for Ludmila Berkis, a past general secretary of AUSIT who is currently the delegate for the SA–NT Branch. Congratulations, Ludmila!

(Magdalena Rowan's citation will be published in the next (August) issue of *In Touch*.)



Award of AUSIT Fellowship to: Ludmila Berkis



Ludmila, with National President Rocco Loiaco reading out her citation

CITATION

The National Council of AUSIT has approved the award of a Fellowship to Ludmila Berkis, agreeing with those members who nominated her that she is a very worthy recipient of that award because of her contributions to the profession over many years.

Ludmila's first contribution to the advancement of the profession is as a practitioner in both translating and interpreting, in which she is a Certified Provisional Interpreter English \diamond Russian and a Certified Translator Russian > English. She has successfully conducted a freelance business as a practitioner, and her integrity and reliability among her clients make her a highly respected professional in the sector. She is an excellent mentor to beginning practitioners, particularly interpreters who are sometimes flummoxed by agencies and institutions.

The second domain is her contribution to AUSIT over many years in various functions. A South Australian / Northern Territory branch committee member of some 10 years or more, Ludmila initially joined the National Council as branch delegate, was elected General Secretary in November 2013, and reverted to branch delegate in 2016 until September 2018. She continues to be an enthusiastic member of the branch committee.

The period from 2014 until 2016 was a time of significant change within National Council as AUSIT adjusted itself to an expanded and more professionalised role, and Ludmila's work as the General Secretary was invaluable in keeping the association on an even keel during this period.

Ludmila is highly praised for her dedication to AUSIT: someone who gives every issue careful consideration, is reliable and conscientious, and has shown leadership in deliberations on difficult decisions. She provides insight,

and an ability to explain matters with a perspective that is considerate of all. She is passionate about the promotion of better conditions for interpreters in South Australia and nationally, in courts and particularly in hospitals.

A voice of reason on the AUSIT eBulletin, Ludmila has steered many in a conciliatory direction during the contentious transition from the NAATI accreditation to certification systems. At a local level, over coffee, she has clarified so many concerns that members had about the new scheme, week after week, offering sage advice and words of encouragement in the midst of vigorous argument.

She has spent many hours advising the branch's Membership Officer over the membership process and with the interpretation of the rules. Ludmila is not only conscientious in upholding the procedures and the values of AUSIT, but does so in a self-effacing, modest and patient way.

Her knowledge of the working of AUSIT is exceptional and is itself an indicator of the hours of committed time she has spent working for the association, while finding time for this out of a busy schedule as a practitioner working in the field and maintaining her quality of professional practice.

National Council commends Ludmila Berkis for her dedication to the profession, especially in South Australia, her wise counsel, and her high level of professionalism.

16 November 2018



Fundamentals for Interpreters in NT

22–24 November 2018, Novotel Darwin Airport

Last year AUSIT launched a range of new programs—from equity scholarships to research grants—through its National Education Committee. It also hosted one of its three-day Fundamentals for Interpreters courses in the Northern Territory with support from NAATI, RMIT and the NT Government. **Zhen Guan**, AUSIT’s national professional development coordinator, assisted in delivering the course and reports here on this AUSIT PD event.

Although the curriculum of this short course was designed a couple of years ago and has already been delivered in some other states, it was the first such course in the NT for many years. In terms of materials and resources, AUSIT was well prepared, tackling challenges that ranged from spreading the word among NT’s widely dispersed practitioners to flying a trainer—Mr Fatih Karakas, a NAATI-certified Turkish T/I who lectures at RMIT—interstate. Luckily, we received support from NAATI and RMIT, and also from the Northern Territory Government. The government not only sponsored the event, but also ensured a good turnout by promoting it among interpreters working for the Aboriginal Interpreting Service (AIS) and the Interpreting & Translating Service NT (ITSNT). Nearly all attendees were registered with either AIS or ITSNT: both government agencies and the main language service providers in the area.

In the lead-up to the event Drina Jankovic, the manager of ITSNT, worked with AUSIT to encourage their panel of interpreters to attend this training. The attendees were interpreters in Aboriginal languages, Chinese, Korean, Greek and many others. Throughout the three days, we maintained around thirty attendees, with a couple dropping out in the morning or

afternoon each day because of interpreting commitments.

Practical exercises were interwoven with theory and examples to keep everyone engaged. The most challenging activity for most attendees was practising chuchotage: a group of three or four attendees role-played the LOTE client, the professional and the interpreter in a community interpreting setting, and the interpreter had to switch from consecutive interpreting to chuchotage.

While I was in Darwin I had the opportunity to meet Michelle Walker, the executive director for Community Services there. Michelle manages both AIS and ITSNT, and briefed me on the language services available in the Northern Territory.

AIS engages approximately a dozen in-house Aboriginal interpreters in their offices, which are based in Darwin, Tennant Creek and Alice Springs. Most of these in-house interpreters work in the most widely spoken Aboriginal languages, including East Side/West Side Kriol, Yolngu Matha and Warlpiri. AIS also employs many casual staff, because when business is in full swing there are constant requests for Aboriginal interpreters.

ITSNT is a relatively small team focusing on migrant languages. Despite its size—it has just

three staff—it handles more than 100 interpreting assignments daily.

During my visit to AIS, I learnt that they have a two-hour minimum booking time for interpreters, who can also claim an hourly travel time allowance and/or a mileage allowance—conditions that interpreters in other states and territories have been fighting for for many years.

AUSIT received very positive feedback from attendees, AIS and ITSNT, with many participants suggesting that AUSIT should make this a yearly event in the Northern Territory. The event also enabled AUSIT to expand its network in the territory through forging new relationships with local practitioners and service providers.

Zhen Guan is AUSIT’s national professional development coordinator, and chairs both the Education and Professional Development committees. A NAATI-certified Chinese–English translator and interpreter, Guan also works as a project manager in work-integrated learning for UQ’s Translation and Interpreting program.



Fit for future work

With the world around us changing faster than we might once have believed possible, Tom Goodwin (Head of Innovation, Zenith Media) has listed five attributes that he believes are crucial to living and working in a very different future. Translator Nicola Thayil examines Goodwin's list, and finds that T/Is are starting from an advantageous position.

Tom Goodwin writes in his 2017 article 'Forget coding, we need to teach our kids how to dream'¹ that if we refocus education systems to foster creativity, fuel curiosity, and help our kids to develop healthy relationships and empathy, then we empower them to be self-reliant, agile, and adaptable to change in a world that we can't yet foresee.

Goodwin believes that in a world of change, technological disruption and abundant information, we need to develop five key attributes in order to become robust, happy and balanced people. We T/Is can not only take inspiration from these suggested attributes, but also take comfort in the fact that many of them are qualities already central to our practice.

Relationships

In the modern working world, says Goodwin, many of us won't exist as employees, but as 'creator[s] of value' through 'lasting, trusted, human relationships'.

This, of course, shouldn't be a new concept for T/Is, as we're constantly building and maintaining relationships with project managers, individual clients and colleagues. In the future we will need to hone these people skills and leverage the value we can create through them. T/Is are key when exporting from / importing to a new market: we are professional wordsmiths and cultural experts that our clients rely on.

Curiosity

Goodwin believes that the main limit to our 'knowledge and depth of thought' is curiosity (or lack thereof), and identifies 'our innate human thirst to know more' as an attribute that we all possess at birth, 'yet dies as we mature'.

I hope that you, as a T/I, are curious! Linguists

are generally curious creatures who seek to understand the world around them, learn about other cultures and connect the dots. Let's not lose our childlike ability to enquire, explore and ask why, as this will deepen both our knowledge and our ability to think laterally.

'Agility' (flexibility)

Goodwin believes it will be quite possible for the 25-year-old of today to have '30 different jobs in several different careers' during their life, and to sometimes be earning money from ten sources simultaneously.

As this possibility is already a reality for many T/Is, instead of resisting the need for 'agility' we can continue to refine our existing flexibility and use it to our advantage.

Creativity

Goodwin describes 'the power of an idea' as 'the greatest lever of value that we've ever known', and places great importance on the need to prioritise creativity and ideas in the future.

Many T/Is are also creatives, and this isn't surprising. In her article '7 Ways Professional Translators Share their Creativity with the World'² Magda Philio, an Italian and English to Greek translator, speaks of the 'complex and creative process of adapting one text into a new reality'. For her, mediating between source and target languages 'insinuates that a translator's task is not only an intricate and a demanding one, but highly creative'. How can we foster our creative sides? As someone once said, 'creativity is intelligence having fun'.

Empathy

Goodwin also emphasises the need, in an increasingly 'divided and polarised' world, to 'build bridges and commonalities', and sees

empathy as 'our tool to do so'.

T/Is are natural bridge builders, working daily with concepts within a text or spoken passage that are culture-bound and specific to the language spoken by the people of that culture. As any language professional knows, language is inextricably linked to culture. According to global marketing and localisation expert Nataly Kelly, in-depth knowledge and understanding of two cultures and languages allows interpreters to 'do far more than bridge language gaps. They enable people from extremely different cultures to understand each other.'³

In conclusion, T/Is are well placed to adapt to the future, and will cope with the changes that are reshaping the way we work if we continue to focus on building relationships, showing empathy, and drawing on our curiosity and creativity to provide highly functional language outputs that add value for our clients.

Author Nicola Thayil (née Savage) is a NAATI-certified French>English translator and French–English conference interpreter based in Melbourne. She holds a Master of Interpreting and Translation Studies from Monash University, and is currently AUSIT's national membership officer as well as mum to one-year-old Joseph.

¹ T Goodwin, 'Forget coding, we need to teach our kids how to dream', *World Economic Forum*, 4 April 2017 <<https://www.weforum.org/>>

² M Philio, '7 Ways Professional Translators Share their Creativity with the World', *Globalme Language & Technology*, 31 October 2018 <<https://www.globalme.net/blog/7-ways-translators-are-creative>>

³ N Kelly and J Zetzsche, *Found in Translation: How Language Shapes Our Lives and Transforms the World* (New York: TarcherPerigee, 2012)

Technology and translation: a world of possibilities

Having worked with languages in various capacities since the late 1970s, translator **Angela Turzynski-Azimi** has lived through decades of revolution in the related technologies, and she reflects here on the experience.



When I began my working life, fonts were a tangible concept. They could be held in the hand, their distinctive shapes felt, cool metal on skin. The IBM Selectric typewriter was a revolutionary piece of technical equipment that enabled the typist to choose her desired typeface by simply removing one golf ball-shaped printing element and clicking another into place in a matter of seconds. That metal sphere—lower case on one hemisphere, upper case on the other—turned and tilted as it danced across the paper, a miniature globe offering a world of possibilities.

At that time (the late 1970s), the prohibitive costs of purchasing and running photocopiers meant that copies were produced by placing carbon paper between two or more sheets of paper that were then inserted into the typewriter together. Errors had to be corrected on the carbon copies in duplicate or triplicate using liquid paper correction fluid, a messy and time-consuming affair.

If this seemed like the perfect training for accurate typing, even better motivation awaited me in my next job. Here, large numbers of copies were required on a regular basis for international conference participants, in three languages. For this, each document had to be typed on a stencil, which was then fed into a mimeograph machine to produce the requisite volume.

Correcting typos on stencils was a slow and painstaking process: the correction fluid had to be completely dry before re-typing, and each correction had to be made meticulously so that the repair would be invisible on the final copy. What's more, the clattering of the dancing golf ball was interrupted for the duration of this process, so if the repair was not handled swiftly the prolonged silence could alert my supervisor to my slip-up: the ultimate incentive for perfecting my typing skills.

In due course, word-processing technology arrived on the scene, with the promise of yet another new world. The transition from a typewriter that allowed me to physically handle the fonts to the virtual environment of a word-processor meant stepping out of my comfortable analogue world into the digital unknown.

One thing became clear very quickly: accurate typing was no longer required. The ability to correct with a simple movement of the cursor was one of the first 'tricks' of this new tool that we all revelled in. Just as the typewriter had greatly reduced the need for handwriting, so word-processing technology did away with the need to strike the right key every time. Eventually, the demand for increased productivity grew, and my ability to type accurately—a skill that I'd put so much effort into cultivating—declined.

Fast forward (through a series of language-related jobs across several countries) to the 1990s, and the beginnings of my career as a translator. With the internet still in its early days and costly to access, clients didn't expect me to research highly specialised terms, beyond those accessible in paper-based dictionaries.

The bible for Japanese>English translators at the time was Kenkyusha's New Japanese–English Dictionary, a hefty tome with a deep green leather-look cover, affectionately known as the 'Green Goddess'. But as internet access became more affordable and the options for researching terminology expanded, the Green Goddess found herself spending more time lounging on the shelf than dispensing her wisdom, until eventually she was forced to relinquish her powers to a virtual version of herself.

When I began my working life, fonts were a tangible concept. They could be held in the hand, their distinctive shapes felt, cool metal on skin.

Now, all I had to do was copy and paste a term into the search box, and with a single click the translation options were displayed on the screen. To me, this was the most exciting technological development yet, enabling me to look up terms in a fraction of the time it had taken previously.



One downside that I failed to consider at first, however, was the effect this would have on my memory over the long term. I wouldn't have been able to continue to service my clients' needs if I'd continued to keep company with the Green Goddess; yet the more I relied on this external memory, the less—I found—I retained in my internal one.

Eventually, with ever-tighter deadlines and the terms just a click away, I found myself automatically clicking without first taking even a few seconds to search my own memory. What's more, I would look up the same words and expressions repeatedly, something I'd been far less likely to do when my source of reference was the Green Goddess, who required me to expend time and effort to access her knowledge—an investment which helped ensure that new terms were committed to memory. The extended use of online dictionaries led me to trust my own memory less and less, until my active knowledge of Japanese became significantly compromised.

Like one in four people of my age, I've had a close relative with dementia, which means the chances of my inheriting the condition are slightly higher (although not, it would seem, inevitable). So, having witnessed the devastating effects of memory loss first-hand over several years by then, my enthusiasm for embracing

new technologies that could eventually encroach even further on my own memory function had dimmed. The idea of replacing my memory with an external alternative in the form of a CAT (computer-aided translation) tool, chunk by chunk, was unappealing; so although I dabbled in free and trial versions of such tools from time to time, I avoided engaging with the technology in any real sense.

However, that had to change when I returned to tertiary education after some twenty years as a practitioner to find that translation technology had become a compulsory subject. Encouraged and guided by an inspiring teacher, I was able to see how translation environment tools (TEtTs) could, in fact, aid my work without hijacking my internal memory. I saw how I could use translation memories (TMs) to achieve consistency within a document—not by replacing my own memory, but by acknowledging that the human memory is imperfect. The ability to integrate Excel glossaries to ensure that my translations consistently reflect the client's desired terminology also does nothing to compromise my memory function but much to enhance efficiency, by doing away with the need to perform manual searches.

The second stumbling block I'd encountered was the notion of translating a text that has

been chopped up into segments. My concern was that this would prevent me from approaching the text as an integrated whole—I would lose the big picture, impeding the fluidity of the translation.

I will return to this in a moment, but first I should say that I've discovered something interesting about working with a series of segments: a text presented thus appears, at least to this translator, *shorter* than the equivalent block of text in a Word or other document format.

While this is, of course, an illusion, the overall effect of breaking a text down into clearly delineated chunks is that it appears somehow more manageable, more doable, when I'm trying to balance several work tasks. There's something about numbering the sentences in a linear progression that helps me to see a clear path through the text, gives me 'permission' to break from the task and resume translating at any point, and offers a sense of satisfaction with each newly translated segment. What's more, this method of translating helps ensure that my eye doesn't skip over any text, and makes it less likely that I will inadvertently delete whole chunks.

Critics of the technology, however, claim that translating in segments produces sentences with a distinctive staccato style, making documents translated using Trados or other CAT tools readily identifiable as such—a factor I may be overlooking as I enjoy the honeymoon period. As translating at the discourse level needs to take priority over the translation of isolated sentences, I may need to pay attention to the quality of cohesion once the target text is generated rather than during the translation process itself, which has been my habit up to now.

This is perhaps particularly the case with my language pair, given the highly context-dependent nature of Japanese. Segmenting by paragraph rather than sentence may be the solution to this, especially given that the kind of assignments I work on tend not to be repetitive at the sentence level, so the ability to leverage translated segments is of limited benefit. For the time being, however, I will continue to enjoy the curiously satisfying sensation of making steady progress through a text segment by segment at sentence level.

The third hurdle, which I haven't yet overcome, is the notion that the use of CAT tools threatens to compromise the freshness of

the creative act, encouraging the translator to mechanically recycle old thoughts instead of engaging with the text from a new perspective. Sometimes, for example, in translating the same text again, the translator finds a better way to express something, or even picks up a nuance that was missed the first time.

Some translation scholars go so far as to suggest that the emphasis on the recyclability of TMs may be putting pressure on translators to adjust their formulation of texts to enable them to be more readily extracted from the TM, thereby further increasing productivity, but generating texts that favour standardisation over variation. It would be interesting to compare texts in a particular genre that I translated before and after my initiation into the use of CAT tools, to see whether any effects of this nature can be observed.

Through the technology course I took as part

The days of carbon copies are long gone, though the letters 'cc' that appear on my emails today still conjure up the warm, waxy ink smell of the carbon paper.

of my postgraduate study I've been encouraged and inspired to explore the different CAT tools on the market, and am no longer daunted by the number of options out there or by the thought of getting to grips with the functions they offer. While I don't consider CAT tools to be indispensable to translation in the way tools such as computers, online dictionaries and MS Word have now become—many translators still choose to earn a living without them, and do so successfully—I have no doubt that the role of the commercial translator is moving inexorably closer to that of a post-editor of machine-translated (MT) output

generated in conjunction with CAT tools. To an extent, this is already happening, as recognised by the use of the term 'start text' over 'source text', to better reflect the twenty-first century reality of translators working from a text that is fed initially into an MT tool, and that is informed by glossaries and TMs.

Four decades have passed since I held that sphere of symbols between my fingers, hinting at the period of rapid globalisation to come—an era that would give rise to the burgeoning translation industry which, somewhere along the way, would sweep me up into its midst.

The days of carbon copies are long gone, though the letters 'cc' that appear on my emails today still conjure up the warm, waxy ink smell of the carbon paper. While my analogue past may have rendered me cautious in the face of digital technologies, I no longer feel handicapped by it; rather, I feel privileged to have had a foot in both camps, and am thankful for the grounded awareness this has given me.

photo by Niko Kitsakis [CC BY-SA 3.0 (<https://creativecommons.org/licenses/by-sa/3.0/>)]

Angela Turzynski-Azimi, a British freelance translator, holds a first class honours degree in Japanese from the School of Oriental and African Studies, University of London. She arrived in Australia via Japan in the late 1990s, gaining NAATI accreditation in French and Japanese>English translation the same year, and is now based in Sydney, working exclusively in the Japanese>English combination. Angela recently completed a Master of Translation and Interpreting Studies, followed by a Master of Research focusing on the translation of Japanese tourism texts, at Macquarie University. Having found that she enjoys combining translation practice with research in the discipline, Angela plans to embark on a PhD in the near future.



An ethical dilemma

by Gurdev Grewal

The responsibilities of practising T&I professionals are onerous. On the one hand, NAATI and AUSIT require us to adhere strictly to professional codes of ethics and conduct with regard to, *inter alia*, accuracy and confidentiality; while on the other hand, clients may pressure us to translate and/or interpret to suit their vested interests.



In day-to-day work situations, any number of instances may arise that stretch our professional acumen to the limits. Quite often, a client wants a specific translation or interpretation of a particular phrase or word which doesn't strictly spring from the source text. This happens particularly with technical terminology, or archaic or informal colloquial language. Here is one such instance from my own experience:

A client approached me to translate a series of WhatsApp messages—written in Punjabi, using Roman script—that had been exchanged between two people who I'll call Mr X and Mr Y. Obviously, while using WhatsApp, people use words in an informal and colloquial way. On reading through the exchange, it appeared to me that Mr X had prompted Mr Y, who seemed to be rather naïve, to use abusive and threatening words.

One particular message which became a bone of contention between me and my client was *'tu mere hathon marenga'*. My client specifically wanted this translated as 'you will get killed at my hands'. Now, any Punjabi>English translator, examining the above source text casually, might agree with the demanded translation. However, a thorough reading of the source text, particularly when viewing it in the wider context of the exchange of messages, showed this to be a very far-fetched conclusion.

The particular word that can be translated in more than one way is *'marenga'*. As a standalone word, and out of context, it *can* be translated as 'get killed'; but *'marenga'* is also used to mean 'be beaten' or 'be thrashed', not necessarily 'be killed'. For example, *'Bache nu kion marda aiyen?' would undoubtedly be translated as 'Why are you beating the child?' and by no stretch of imagination as 'Why are you killing the child?' (Of course, in this example the word used is in the active voice, while in the case in question it's in the passive voice.)*

When I refused to translate the text as a death threat my client became angry, and even threatened to lay a complaint against me. However, when I stood my ground he started pleading that he intended to use the translation as evidence in a court case, and might not receive the verdict he wanted if it was translated as only a threat to beat or thrash, and not to kill. (It turned out that my client was Mr X, and he was the plaintiff in the case, while Mr Y was the defendant.)

This client's fervent pleading, coupled with hints at increased fees for the desired result, led to an important ethical question: whether to help him to approach the court with a translation which didn't strictly spring from the flow of text—and could well lead to a miscarriage of justice.

Obviously, in cases where a witness, defendant

or plaintiff is a LOTE speaker, the courts rely heavily on NAATI-accredited translations and interpreting. Thus T/Is working in this field need to be extremely vigilant when clients demand a particular emphasis on a word or a phrase in translation, particularly where a source text could lead to two or more markedly different translations.

It's true that we have to take care of the interests of our clients; but just because a client is in direct contact with us and paying us, and a third party is unknown to us and not present, we shouldn't do this third party a disservice at the behest of our client.

In this particular case I didn't agree to the requested emphasis, and stuck to the translation that reflected my best professional judgment.

Gurdev Singh Grewal holds a master's degree in English and passed India's Civil Services Examination in 1980. He then worked for the Indian Government for eighteen years in middle management positions, across areas including development, aid and currency, followed by fifteen years in senior management positions in the private sector. Gurdev has been visiting Australia and working as a freelance NAATI-certified Punjabi>English translator and unofficial interpreter (Punjabi-English and Hindi-English) since 2013.

The iWeb corpus: a can of very intriguing worms



The World Wide Web is, apart from anything else, a vast linguistic corpus: a body of language. Translators use Web searches all the time to canvass actual usage of terms, and they learn to refine their searches by adding extra terms and specifying contexts and types of site. But what if there was a Web that was specifically designed to assist linguists using it in this way? And what if you could create your own Web for a given subject area? This is where the iWeb corpus—a sophisticated resource for translators who want to go beyond Google—comes in. T/I **Claudia Koch-McQuillan** explains.

The iWeb corpus (www.english-corpora.org/iweb) is a fascinating resource for any linguist, but enter it at your own risk: it can be just too tempting to click your way from one page to the next, just to explore everything that's there, and before you know it you've spent half an hour having fun with collocations, word clusters, synonyms, concordances and more, without necessarily having addressed the question you started out with. You might have listened to your search word being pronounced in any number of movies, or checked for words it rhymes with, just because you can. Opening this corpus is, in my experience, like opening a can of very intriguing worms.

What is the iWeb corpus?

A corpus (plural: corpora) in general is a collection of authentic, natural texts that have been grouped together with the purpose of documenting and researching language in use. Corpus texts may be spoken or written, in a

particular language or a specific register (e.g. academic English). They may reflect a particular genre (e.g. journalism or sitcoms) or a particular period of time.

You can create your own corpus from online resources (including iWeb), or use one of the free corpora available online—check out the Leeds corpora collection in sixteen languages at <http://corpus.leeds.ac.uk>, for example. The iWeb corpus, which contains fourteen billion English words, is compiled from pre-screened websites and tagged with information about each of the words it contains to enable highly specific searches. It also works as a very sophisticated dictionary of the 60,000 most common words it contains.

I don't use corpus searches every day in my translation practice, as they can be quite time consuming (although I'd generally put using them into the 'fun' category). However, I do use them now and then, and probably increasingly so. I find they work best when I can't think of the right word, yet know that I will recognise it as soon as I see it. Another excellent use of corpus searches is to check collocations and phrases both in your native language (especially if you've lived away from your home country for some time), and in your second language as a way to improve your proficiency. They can also be great for producing lists of key words on a particular topic, for example if you want to prepare vocabulary—including phrasal expressions—for an interpreting assignment or a new area of specialisation.

Searching the iWeb corpus

You can browse the most frequent words or search for a particular word, and find:

- grammatical information, synonyms and pronunciation (including from movie clips: distraction, here I come!)
- common phrases including the word
- collocates (i.e. frequently co-occurring words)
- topics that the chosen word often relates to
- concordances (i.e. examples of actual sentences including the word)
- even rhyming words, if you want!

The iWeb corpus is a fascinating resource for any linguist, but enter it at your own risk ...

Let me pick an example of a translation that a longstanding German client asked me to do recently, saying 'It's just a single line for our Christmas card.' Boy, did I spend time on that single line! First of all, of course, there's the issue of 'Christmas' versus 'Season's Greetings' or something similarly secular; but aside from this, my client's company was wishing its

SEARCH		FREQUENCY		CONTEXT		ACCOUNT	
SEE CONTEXT: CLICK ON WORD OR SELECT WORDS + [CONTEXT] [HELP...]				SEARCH FOR WORD: CHRISTMAS FILLED WITH			
	CONTEXT	FREQ	ALL	%	MI		
1	<input type="checkbox"/> JOY	9	467804	0.00	10.88		
2	<input type="checkbox"/> LOVE	8	6901715	0.00	6.82		
3	<input type="checkbox"/> PEACE	6	857281	0.00	9.42		
4	<input type="checkbox"/> MEMORIES	4	398498	0.00	9.94		
5	<input type="checkbox"/> FAMILY	3	5756507	0.00	5.67		
6	<input type="checkbox"/> CHEER	2	92164	0.00	11.05		
7	<input type="checkbox"/> WARMTH	2	146444	0.00	10.38		
8	<input type="checkbox"/> PLENTY	2	1154965	0.00	7.40		
9	<input type="checkbox"/> LOTS	2	1410425	0.00	7.11		
10	<input type="checkbox"/> FUN	2	2813812	0.00	6.12		
11	<input type="checkbox"/> SELF-DISGUST	1	164	0.61	19.19		
12	<input type="checkbox"/> PINECONES	1	2901	0.03	15.04		
13	<input type="checkbox"/> MERRIMENT	1	4607	0.02	14.37		
14	<input type="checkbox"/> RESENTMENT	1	37921	0.00	11.33		
15	<input type="checkbox"/> SWINGS	1	81896	0.00	10.22		
16	<input type="checkbox"/> LAUGHTER	1	104731	0.00	9.87		
17	<input type="checkbox"/> CONTROVERSY	1	141622	0.00	9.43		

German clients 'besinnliche Weihnachten'. This doesn't translate well at all, as it means essentially 'Take time out to reflect and be at peace with yourself and others'—not something that Anglo Christmases are often associated with, as a quick search of my own mental corpus confirmed. Realising that I needed help, I turned to the iWeb corpus. First, I looked at the 'Word' option, which gave me: a definition; related topics; noun, verb, adjective and adverb collocates; noun + noun combinations (Christmas tree, eve, gift, dinner etc.), clusters (just before Christmas, Christmas and New Year, I want for Christmas etc.) and concordances. There's usually also a list of synonyms, but of course Christmas doesn't have any.

The adjective collocates (including merry, festive, magical) were useful, but I wanted to see more, so I went back to the search and selected 'Collocates'. In English, adjectives are usually to the left of the noun, so I specified a range of one word to the left (I could have gone for more, but didn't think this would be useful for my purposes) and selected adjectives only. My search produced predictable results such as 'white' and 'happy', but also less expected ones such as 'awesome', 'blessed' and even 'ugly'. Unfortunately, still nothing that really expressed what I was after.

Next I decided to check out noun collocates for 'Christmas of', with a range of one noun to the right. How interesting—the nouns that came up (yesteryear, peace, discontent, excess and overindulgence, among others) seemed to have a fairly negative bent. I was intrigued by 'enchantment', 'wonder' and 'renewal', so I selected these three and clicked on 'Context' to see examples of use.

Sadly, 'enchantment' is Disney-related, while 'renewal' (not entirely unexpectedly) has strong Christian connotations. I wasn't really expecting much from noun combinations, so I did a final search for 'Christmas filled with' and 'Christmas full of' in the 'List' search, where I finally found words such as 'heartfelt', 'spirit', 'love', 'wonder', 'peace', 'comfort', 'warmth', 'happiness' ... and many more. Plenty to choose from, and I was definitely on the right track there!

So as that example showed, corpus searches work well on phrases, to find out which prepositions go with which verbs, or which verbs with which nouns—so useful for translators!

I find corpus searches work best when I can't think of the right word, yet know that I will recognise it as soon as I see it.

Create your own iWeb corpus

Another excellent iWeb option is to create your own personal corpus on a particular topic or key word. I'll use 'tractor' as an example to look at some agricultural machinery terminology.

On the start page, I enter 'tractor' (using the 'List' option on top) and click on 'Texts/virtual', which gives me the option to create or edit my own corpora. I click on 'Find websites' and 'Create corpus', and then enter *tech* in

the web domain field on the next page, as I'm after technical stuff. (*tech* means that I'm looking for any website that contains 'tech', whether it's at the beginning, in the middle or at the end of its name.)

After I click on 'Submit', iWeb suggests a list of twenty websites (I can set it to choose more, though). I can select some or all of these, give the corpus a name ('tractor', hooray!) and save it. I can now select my tractor corpus and click on 'Find keywords' on the start page. At the click of another button, iWeb delivers 500 each of key nouns (baler, windrow, backhoe ...), verbs (till, mulch, bale ...), adjectives (hydrostatic, heavy-duty, rotary ...), adverbs (tight, quick, evenly ...), and noun/noun and adjective/noun combinations. This is a great way to get a decent start in a new field of vocabulary, and so useful for interpreters! Again, I can click on each of these words to find the full entry, including collocates.

iWeb corpus offers a free registration which allows you fifty searches per day. It's a little complex to start with, but I'm sure you'll quickly get the hang of it, as the help displayed on the search pages is pretty good. Look at these pages for an overview and a quick tour:

www.english-corpora.org/iweb/help/iweb_overview.pdf

www.english-corpora.org/iweb/help/tour.asp ... and have fun exploring!

Claudia Koch-McQuillan is a freelance German-English translator and conference interpreter, and is AUSIT's representative on the Standards Australia and FIT committees dealing with T&I standards.

Subtitling kabuki



Julianne Long had been working as an audiovisual translator for some time—having trained in the field at a specialist school in Tokyo—when she heard that a major kabuki venue, Tokyo’s Kabukiza theatre, was looking for people to create English subtitles for their performances. Kabuki—a 400-year-old classical Japanese performing art—is a highly stylised combination of dance, music and drama that features elaborate make-up.

I’d never translated for live theatre (contemporary or traditional), and was no kabuki aficionado ... but I’d enjoyed my limited experiences of it, was intrigued enough to inquire further, and soon found myself in another line of work.

In most kabuki theatres, audience members have to rely on old-fashioned audio guide units with ear buds for commentary on the performances. Even Japanese theatregoers often want to hear a modern Japanese take on the sometimes classical language and references, and English and other language commentaries may also be produced. However, during a rebuild in 2013, Kabukiza introduced small display units that can be rented by audience members and docked on the seat backs in front of them to show long-form subtitles in Japanese or English.

The work involves a few more steps than regular subtitling, although they can be shared out between colleagues if you prefer. The first and major task is carried out in the month preceding the performance. You are given a

Word document with the play in text form as it is planned to be performed, and a DVD of a previous performance as a reference. From these you prepare an English version of the Japanese script in six- to eight-line subtitles. This is then played through during the dress rehearsal, when you check the subtitles for changes and other necessary amendments to be effected immediately afterwards, in time for the first performance (usually the next day). You then review them again during the opening performance. With any further changes to the play dealt with by email the timing is tight, but manageable.

A major attraction of this work may already have jumped out at anyone with an interest in the performing arts. Yes, you get to watch rehearsals and opening performances for free! In fact, you can usually watch many more performances if you want to, and while doing so meet some very interesting and erudite translator/commentator colleagues as well. This deepens your knowledge and understanding, of course, but can also be seen as part of your compensation—not surprisingly, the remuneration is not up there with the best, so this work isn’t for translators driven by the bottom line.

Once I’d taken the plunge and embarked on my first assignment—a late nineteenth-century play with Shakespearean influences set in the sixteenth century—I discovered the many challenges awaiting the fledgling kabuki subtitler. I was mildly terrified when I read the Japanese script, briefly relieved when I found there was an English translation in print, then amazed at the effort—but equally thrilled with the rewards—of producing my own version of the play in English subtitles. Specifically, this comprises a mini-introduction to run before each act, then a subtitled version of the dialogue, mixed with commentary to explain what the dialogue alone does not make clear.

The main challenges I encountered were: (i) dealing with the sometimes arcane classical language; (ii) balancing explanation with dialogue to cover historical, staging and other references that could baffle a non-Japanese audience; (iii) editing down judiciously to keep the audience focused on the stage, not the small screen; and importantly (iv) keeping the language straightforward enough for a non-native English speaker to understand (audience members come from around the world), while retaining the magic of the theatrical and historical context. I loved playing with



language to achieve the right register for my historical play; but in collaboration with a fellow translator with a plainer style, soon realised that I was pitching above the level of some readers. Clear and concise yet elegant language is the key.

The joy of distilling the meaning of a production into succinct text bites can be had in many forms.

It's a time-consuming process for a ninety-minute play, but also an opportunity to hone and diversify your skills, while deepening your historical and cultural knowledge. I picked up numerous references that I've since found useful in other work. The joy of distilling the meaning of a production into succinct text bites can be had in many forms. I mainly produce for TV and film, but theatre is a rewarding challenge if you have the chance.

Julianne Long is a Japanese>English translator who followed a BA in Japanese (Monash University) with an LLB (University of Melbourne) and LLM (studying in Tokyo, as a Japanese government-funded scholar). She practised law for seventeen years—including as Asia General Counsel for Reuters in Tokyo—before retraining as an audiovisual translator (with a focus on subtitling for film, TV and related media) at the Japan Visualmedia Translation Academy (Tokyo). She later became an instructor at the school, and had lived in Tokyo for over twenty years before her recent return to Melbourne. An active member of the Japan Association of Translators, Julianne recently joined AUSIT.



How do I look?

by Laura de Santis

We often complain about our work conditions, pay rates or colleagues' behaviour ... but do we pay enough attention to how we *look* when we're on the job?

Working in one of Melbourne's largest hospitals, I sometimes try to see our profession from a client's perspective. Most of the interpreters I work with come to work neat and well presented; but a few, as they say, spoil the bunch. A photo of an interpreter attending an appointment has recently been circulating on social media: from his attire (shorts and a T-shirt) you could assume he was going to the beach. Other interpreters sometimes turn up dressed as if they've just got out of bed, and haven't bothered to look at themselves in the mirror.

We consider ourselves to be professionals, but if we want to be respected as such we need to look after our appearance, not only because we're bound by the principles of our code of ethics, but also because our appearance is a statement which (if appropriate) gives us credibility. As we know, we deliver non-verbal messages all the time.

Our presentation is one indicator of whether we can be trusted in the service that we deliver. We want to be accepted as professionals by representatives of the authorities, but even more so by our non-English-speaking clients, who generally put their concerns into our hands with a great deal of trust. And on a personal note, dressing decently will boost our confidence by setting aside any worries about being judged on how we look.

Here's an exercise:

Imagine yourself in a foreign country. You don't speak the language, so you request an interpreter ... who arrives in a dishevelled state. Would you completely trust this person with your or your family's confidential information, or would you tend to doubt their professional ability?

Laura de Santis has worked with interpreting agencies since 2003 and has been an AUSIT member since 2014. She now works as an in-house interpreter (Italian-English) at a major Melbourne hospital. Laura is passionate about the ethics of the T&I profession, and the need to maintain high professional standards.

... our appearance is a statement which (if appropriate) gives us credibility.



Drawing inspiration and resilience through interpreting for survivors of abuse

Survivors of abuse face many barriers that can prevent them from speaking out, and as a result it can take them decades to do so. Even when they start receiving counselling it often takes them months to reveal their trauma. Health care interpreter Tania Bouassi shares her experience of accompanying one woman down this path.



Survivors of abuse may feel ashamed, and are often controlled by fear: fear that no one will believe their story, or that the perpetrator will retaliate or seek revenge; fear of being judged, or of losing people who are dear to them. In this way they can remain prisoners to the perpetrators of their abuse for decades.

As a result they often disclose only their symptoms, not the abuse they've been subjected to; and keeping things bottled up like this year after year can affect their treatment and their chances of recovery.

Non-English-speaking survivors face additional obstacles: there is of course the obvious language barrier; and they often also lack understanding of the Australian legal system and are unaware of the available support services.

As a result they must depend heavily on interpreters to make their voices heard and to get the help that they often desperately need. These survivors may have come to Australia thinking that now they will finally be able to find peace, turn over a new leaf and be liberated from their burden ... only to find that their lives are more than ever still

controlled by it. Anything can trigger fear and bring flashbacks of the abuse: it could be the sunset or darkness of the night, a phone ringing or even someone's laugh; and this can make them feel that they're losing their battle and will forever remain controlled by the perpetrator, regardless of distance.

I'd like to share my own experience of interpreting in a counselling setting for a woman (I'll call her Sara) who had been suffering severe depression and anxiety. In the first few sessions, Sara was only willing to share the symptoms that she'd been experiencing.

She had been isolating herself, had lost trust in people and was crippled by fears and worries. Sara found it difficult to share the details of the experiences that lay at the root of her distress: abuse that had been inflicted on her, initially by her father, and later by another family member. However, over those initial sessions, she gradually became convinced that speaking out would help pave the way to recovery. Building trust—not only with the counsellor, but also with the interpreter—is vital in helping survivors like Sara disclose details of the abuse they've endured.



Then in a breakthrough session Sara sobbed uncontrollably and squeezed a stress ball hard in her hand as she was taken back through a lifetime ordeal of sexual, verbal, emotional and physical abuse. Through her sobbing and the calming and encouraging voice of the counsellor I interpreted, striving to control my *own* emotions and be accurate. I felt that I was getting emotional inside, but I gathered my strength and thought, ‘This isn’t about me, I have to control myself and help Sara speak of her abuse, so she can hopefully finally get the help she needs.’ I knew it was vital that I focus on interpreting and not let my own thoughts and feelings interfere with my delivery.

I found myself viewing the whole session as a flight-or-fight choice of my own. I could either flee, meaning leave, or fight, meaning control myself and deliver accurate interpreting. I felt I had to control not only my body language but also my breathing, so as not to show that I was overwhelmed by what I was hearing.

I had never previously believed that an interpreter was—or should strive to be— invisible; but that day, interpreting for Sara as she revealed her abuse, I felt that I had to do so. I didn’t want to jeopardise the session by attracting the attention of the counsellor, I wanted it to be focused on Sara. I worked hard to maintain total control of my body language and facial expressions, my voice and even my breathing (avoiding sighing, or breathing heavily or rapidly).

I found myself viewing the whole session as a flight-or-fight choice of my own.

Through it all, I kept thinking, ‘How can this woman function after everything she’s been through?!’ and ‘How can anyone perpetrate such violence on another human being?’ but also ‘I have to gather my own strength, as this woman is finally speaking out, and will at last be able to get the help that she needs.’

During subsequent sessions Sara looked and sounded free, confident, resilient and defiant. On one occasion she stated firmly: ‘I’m not going to let *him* control me any more!’

Helping victims of abuse to communicate in order to get the help they need is rewarding. And knowing that they are on the path to becoming a survivor rather than a victim—and that I, as the interpreter, have played a part in that process—feels even better.

Interpreting in domestic violence and sexual abuse cases can certainly be overwhelming. However, even in these types of assignments, interpreters can see hope, resilience, people turning their lives around.

Being entrusted with someone else’s story is a privilege in any setting. When a survivor of abuse who has kept their ordeal a secret for years and years depends on you as the interpreter this is a big responsibility, but also a privilege and an opportunity for both personal and professional growth. As interpreters playing an active part in the treatment and recovery of victims of trauma, we can draw strength and inspiration, and build resilience within ourselves, through interpreting for them as they take control of their future and embrace survival.

Tania Bouassi is a NAATI-certified Arabic T/I who teaches in the field at the University of Western Sydney and also works as a health care interpreter in Western Sydney. Tania holds a BA with Honours in linguistics, an MA and a Grad Dip in T&I, and a BA in journalism. She has conducted research on subtitling and medical interpreting, and her future research interests include medical and legal interpreting.

FILM REVIEW



A Translator (Un Traductor)

directed by Sebastian and Rodrigo Barrioso
Cuba/Canada, 2018
reviewed by Jacqueline Buswell



The film *A Translator (Un Traductor)* in its original Spanish) begins with main character Malin teaching Russian literature in a Cuban university. He shows a refreshing, questioning outlook in his classes, and lives happily with his wife and young son.



Stills from the film's official US trailer

Then one day he arrives at his workplace to find it closed, with a note on the door directing him to an address which turns out to be a hospital. There Malin and other displaced members of his faculty are told that they will be working as 'translators'—for child victims of the 1986 Chernobyl nuclear accident—and must immediately don special gear to protect the children's immune systems.

Meeting the first young patient, Malin has to inform the child's mother that the prognosis is not good. Brazilian actor Rodrigo Santoro displays a wonderful mix of emotions, including annoyance with both mother and doctor, sympathy for mother and child, and intense discomfort with the news he has to convey; meanwhile some part of his brain reacts, and he conveys the message.

How not to throw an interpreter into work! A forced and sudden transfer, no induction, no training, no preparation. Malin tries to avoid the job assigned—night duty in the children's ward at the hospital—but soon starts consulting his dictionaries on medical terminology.

He becomes, of course, emotionally involved. An Argentinian nurse—played by Maricel Alvarez—tries in vain to tell Malin not to take the job home with him, but he grows more haggard by the day, neglecting his conjugal and family duties while straying way beyond the role of interpreter to read stories to the children, talk with them and encourage them to draw.

In this way he begins to settle into the job, but things on the home front get worse, especially when he tells his art gallery curator wife that her job isn't important, it's 'just art'. Meanwhile food and oil shortages in Cuba caused by changes in the Soviet Union

exacerbate tensions in the family. Malin filches his son's pencils and crayons, and even rips apart his own book-in-progress manuscript to provide paper for the children. His wife only begins to understand what her husband has been going through when she visits the hospital and sees the children's artworks.

*How not to throw an interpreter into work!
A forced and sudden transfer, no induction, no training, no preparation.*

Malin is far from the model of 'interpreter as message transfer machine'. His attempts to establish cross-cultural connections with the Russian-speaking children and their parents—for instance, talking with an extremely ill boy about the food he misses from Moscow—show a simple humanity. It's precisely because of his lack of training for the job that he sets no limits, maintains no professional distance, and works intuitively to communicate and connect.

Then one day he turns up at the hospital to find the job is over. A bright new facility by the sea has been opened, with storytelling times and professional interpreters. The audience is

left wondering how Malin will adapt to his tomorrows—there was no debriefing session either! It is well worth our while to see this film and reflect on issues arising during medical and other interpreting assignments.

(If you're wondering why the film wasn't called *The Interpreter*, perhaps it's because there are already at least two films with that name: one with Nicole Kidman from 2005, and one from Slovakia in 2018.)

NOTE: between 1986 and 2011 some 25,000 victims of the Chernobyl accident were treated in Cuba, and the film is based on the true experiences of the father of the film's two directors, Manuel Barriuso Andino, a professor of Russian literature at the University of Havana.

Jacqueline Buswell is a freelance Spanish>English translator and Spanish–English interpreter who worked as a translator and project manager at Language Professionals in East Sydney for ten years. She is also a poet, and has worked as a journalist, teacher of English as a second language, and librarian. Ginninderra Press published her first book of poems, Song of a Journeywoman, in 2013.

Is there a translator in the house?



You've all heard of writer- and artist-in-residence programs, but did you know there are also residencies for translators? When NSW-based translator **Moira Nolan** came across a blog by UK-based literary translator **Rahul Bery**—written as he embarked on a year-long translator's residency at the British Library in London—she was intrigued. Having dug deeper to find out more about such programs, Moira co-wrote the following article with *In Touch's* publication editor, **Helen Sturgess**.

Academic translator residencies of a few months or so—to work on a literary translation and, while there, give seminars to fellow translators and students—have become, as they say these days, 'a thing'. Take Princeton University, for example, which initiated a semester-long 'trans res' program last northern spring; and Trinity College Dublin, whose program—open to translators of Irish literature from English into other languages—has been running since 2010. The online resource *Literature Across Frontiers* maintains an up-to-date 'pin board' of opportunities, and also links to other sites that, between them, list scads of such programs.

Hosting a translator in a library, though, suggests a different angle. Spanish> and Portuguese>English translator Rahul Bery is the second recipient of the British Library's year-long residency, which comes with a substantial stipend and various obligations.

It's hard to gauge just how different this program might be from the academic residencies. It requires the recipient to, amongst other things, develop public events; 'contribute to' International Translation Day; work with projects and initiatives relating to 'translating cultures, ... multilingualism, translation and creativity'; contribute to the Library's blogs and social media in order to promote its collections and 'raise awareness of the residency and of the value of translation and multilingualism'; generally seek opportunities to engage with staff, researchers, library users and the wider community; and publish an article about their own experience of the residency.

Australian resident translators could stage events at their libraries to bring their work to the public's attention ...

Bery's predecessor, Jen Calleja—the Library's inaugural resident translator—wrote in *The Linguist* magazine's August/September issue

that the residency's significance for translators lies in many factors, including: 'Giving us credit and presence' by increasing 'visibility and acknowledgement of the work [we do],' which could 'lead to more recognition of translation as an art, and translators as skilled creative writers; nurture and encourage the next generation of linguists and translators through the sharing of experiences and expertise'; and 'help nontranslators ... feel less intimidated by the thought of working with languages and translating'; and that it could possibly even 'lead to literary translators being paid fairly for their work'!

At the outset of the Library's second residency Bery—formerly a teacher—wrote of the profound impact that working with recently arrived migrant children had had on him. One aim of his residency, therefore, was to draw attention to the 'wealth of skills and knowledge contained within UK schools, where unfortunately many multilingual children still think of their home language as a source of shame rather than a gift'.

It will be interesting to see if, and how, Bery has achieved that aim; but meanwhile it's clear that he's engaging with the Library in multiple ways. He travels at least once a week between his base in Cardiff (the Welsh/English bilingual capital of Wales) and the Library, tweets, blogs monthly, and runs intriguing events. A 'Portuguese translation duel' held in October featured a 'head to head battle of



interpretations' of Lucrecia Zappi's novel *Acre* between Bery and another translator (with Zappi in attendance). And in March, as we write, his latest tweet says he's excited to be helping organise a free talk and workshop on *cartoneras* (books made from salvaged cardboard, painted or collaged).

With its vast collection of world literature, the British Library seems ideally suited to host such a residency program, and other libraries may also be well qualified. From a brief search, it seems that Australia doesn't yet have any library-based trans-in-res programs—perhaps this is an area ripe for development?

A 'trans-in-res' who holds workshops and interacts with a multicultural library community as well as having time for their own translation would be a great resource. And might a library-based residence also address other (non-literary) areas of translation in some way?

It would indeed be a challenge to engage the general public with some of translation's fascinating issues and potential uses, such as facilitating school students' translation of poetry in a multicultural literacy project; examining literary translation in terms of and biases and trends and dominant versus non-dominant languages; and staging 'duels' and other events to make thorny literary translation choices fun.

It's interesting to imagine such a program based at an Australian library, for example the State Library of NSW and/or its counterparts interstate. It could aim to draw on both the library's collections and its specialised staff, engaging with them around the field of translation; and also to render the various spheres of translation more visible to library audiences and the general public, as well as to student translators.

Australian resident translators could stage events at their libraries to bring their work to the public's attention, as translator, academic and cultural historian Kathleen Olive did by presenting her translation of the *codex rustici* to the Pope.

Opportunities particular to an Australian residency include exploring translation of the country's First (Indigenous) Languages as a vehicle for enhancing cultural assertiveness, communication and intercultural understanding, and for facilitating English literacy among First Nations school students.

If you're interested in discussing the idea of getting translator residencies going here in Australia, contact Moira and/or Helen: moiranolan1translatorfre.ita@gmail.com editor@ausit.org

Moira Nolan is a NAATI-certified freelance French> and Italian>English translator. She has a degree in French studies (Sussex University, UK) and a Grad Dip in French translation (Edith Cowan University, WA). Moira has been principal of Translators' Network and manager of NAATI Tasmania. She regularly translates for a French Antarctic logistics engineer, and has worked as a multilingual tour guide and in public health research. Moira has a keen interest in literature and has translated the (as yet unpublished) novella *Tête de nègre* (Negro's Head) by Daniel Picouly. Having formed three French book groups in Hobart which she ran for six years, she recently created a French and Italian book group in NSW.

Helen Sturgess is an installation artist and also (to make ends meet, and because she enjoys the variety) a freelance editor (including of this publication), copywriter and researcher.

Humanities 1 Reading Room
photo by Paul Grundy
courtesy of the British Library

Member profiles



Q&A

Q1
How did you come to be a translator and/or interpreter?

Q2
Tell us about a project you have worked on that was especially interesting or challenging (within the bounds of confidentiality of course).

HAYLEY ARMSTRONG

Hayley Armstrong is a Spanish>English translator and Spanish–English interpreter who divides her time between Guadalajara, Mexico and the Sunshine Coast. She’s been a T/I since 2007, and a member of AUSIT throughout. Hayley’s main areas of practice are legal, environmental and business.

YING DONG

Ying Dong is an English–Chinese translator based in Adelaide. She achieved her NAATI certification last July, and immediately joined AUSIT.

A1

Like so many T/Is, I didn’t set out to be one. I studied Spanish at UQ (having been on exchanges to Panama and Mexico) and chose two courses on translation. It came easily to me, so upon graduating, I sat the NAATI exam on a whim. A couple of months later I moved to Mexico to be with my partner, and translation seemed to be a viable option for several reasons: I loved language, I could work from anywhere, and it combined well with my other vocation, music.

As my degree wasn’t translation specific, I felt quite lost and alone at first, but over the years I’ve attended many PD activities, read a lot, and connected with colleagues (through both AUSIT and the Mexican Translators’ Organization) ... which is how I met my translation partner, Jennifer Nielsen. We work on all sorts of projects together, revise each other’s work, and fill in for each other when one of us is sick, unavailable or on holiday. We also team up to provide simultaneous interpreting services, and generally support one another. Translation has become my way of life.

A2

Business contracts often include project-specific technical information, so I have to research all manner of engineering, construction and shipping terms. Sometimes this involves watching YouTube videos about weld types used in construction and gas projects, or researching terminology used for archaeological finds on project sites. My translation of a manual on how to assemble a tower crane coincided with some major construction projects where I live, and I found myself looking at those cranes and how they fitted together—something I’d never given a minute’s thought to before!

A1

I was born in China, and migrated to Adelaide in 2006. I enjoyed studying Chinese right from primary school, and essays that I wrote in my teens, targeting my age group, were published and read throughout China. I’ve always valued the gift of writing, and cherish all the opportunities it opens up for me. I majored in Chinese language and culture at university then became an editor, and my first job in Australia was as chief editor of a Chinese newspaper. Through this work I met many skilled migrants and international students, and realised that some of them have to rely heavily on good translators to bridge the language gap. I enrolled in a translation course just to improve my written language skills. I was taught by highly skilled and experienced tutors, some of whom had been in the industry for over a decade. It was a lovely journey of study, and when I passed the NAATI certification test I felt really proud.

A2

One of my tutors once told me that translation work can be tough sometimes, but every time you complete a task and your client is satisfied, you’ll be so proud of yourself. She was right. One of my early clients was an electoral candidate. She wanted to convey her policies directly and accurately to the Chinese community, so she asked me to translate a letter into Chinese. One of my friends received the Chinese letter, and posted it to his local contacts, saying that he appreciated her respect for multiculturalism. I felt that my work was shining! That was a lovely moment, enjoying the good payback of my work, rather than earning lots of money. I’m really loving my new career, because it’s a really meaningful job.

