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In Touch

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Jeremy Gilling Editor

1901/148 Elizabeth St, Sydney 2000
jgilling@bigpond.net.au

Design and production

Philip Coyte, The Graduate Connection
coyte@grad.com.au

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AUSIT contacts

PO Box 193, Surrey Hills Vic 3127
Telephone 03 9895 4473
Fax 03 9898 0249
email: admin@ausit.org
www.ausit.org
yahoogleroups@ausit.org

Contributions welcome

As many readers know, *In Touch* is now being overseen by an editorial panel, which makes the editor's job much easier and will streamline the process of receiving and editing contributions from AUSIT members and readers. Each member of the panel has been assigned responsibility for a specific type of content, in accordance with their main areas of expertise.

The editor would therefore be grateful if in future contributors would initially approach the relevant panel member with copy or proposals for content, instead of directly through the editor. The panel member will decide whether the copy fits within the magazine's brief, provide advice to the contributor as appropriate, and in most cases do the preliminary editing.

We hope this process will benefit not just the magazine but also our valued contributors, resulting in a more relevant and readable publication.

Academic

Stephen Doherty
s.doherty@unsw.edu.au

Book editor

Melissa McMahon
melissamcmahon@iinet.net.au

Interpreting practitioners

Tania Bouassi
Tania.Bouassi@health.nsw.gov.au
Michael Cooke
intercult@netspeed.com.au

Auslan

Christy Filipich,
christy.filipich@gmail.com

Translation practitioner

Barbara McGilvray
mcgilvray.barbara@gmail.com

Researcher

Denise Formica
denise.formica@monash.edu

Postgraduate

Vera Gu
verasnake@hotmail.com

If your contribution (or proposed contribution) doesn't neatly fit any of the above categories, please feel free to approach the editor directly at jgilling@bigpond.net.au or on 0403 077 168.

Translating and interpreting as social justice

People from a non-English speaking background (NESB) have substantially lower incomes and wealth than the native-born and those from an English speaking background (ESB).

This finding, which holds other factors (like age, qualifications and number of children) constant, reinforces the point made by several recent *In Touch* contributors (such as Patricia Cruise, Summer 2014) that the provision of publicly funded T&I services is an important social justice measure.

The *Household, Income and Labour Dynamics Australia* (HILDA) survey, which is conducted annually by Melbourne University's Melbourne Institute of Applied Economic and Social Research (funded by the Commonwealth Department of Social Services and using the services of pollsters Roy Morgan), suggests that men aged 35 to 54 from European NESB countries earn on average around \$8400 a year less than their native-born Australian counterparts; for women the figure is about \$5000 less. Men from non-European NESB countries earn \$7800 less, and women \$8600 less.

For migrants as a whole (both ESB and NESB) the gap is around \$4800 for men and \$4400 for women.

The figures are less clear-cut for assets. European NESB migrants are especially disadvantaged, with the wealth gap for men about \$383,000 and for women \$328,000. Oddly, non-European NESB men appear to be more asset-rich (about \$50,000) than their native-born counterparts, although women are poorer by about \$60,000.

HILDA has interviewed about 60,000 people annually since 2001. The study is longitudinal – that is, as far as practical, the same people are interviewed each year, allowing reliable inferences to be drawn about how their lives and characteristics change over time. The latest report covers the first 12 “waves” (2001-2012) of the survey.

Go to melbourneinstitute.com/hilda/Reports/statreport.html for a copy of the report.

Omar's Seven: The films of Omar Sharif and Faten Hamama



Muhammad Gamal recalls some of the early works of the late Omar Sharif and his wife, Faten Hamama, and the challenges of subtitling these classics.

Subtitling classic films that are based on well-known novels, directed by famous directors or played by equally famous actors is a big task. This holds true in the case of the films of the late legendary Egyptian actor Omar Sharif, who died in Cairo on 10 July aged 83. In Australia, Sharif is known only for his indelible appearances in *Lawrence of Arabia* and *Dr Zhivago* that were produced in 1963 and 1965 respectively. However, Omar was already a famous actor in his native Egypt, as he had formed a very successful duo with his wife Faten Hamama. The two produced some of Egyptian cinema's most memorable films. These films are now being remastered and subtitled on DVD.

Subtitling is a task that combines interpreting and translation skills. This means interpreting the audiovisual experience through its audio and visual channels, and the ability to translate the meaning skilfully into a maximum of two lines. To add to the challenge, the translation has to be succinct, simple and yet correct and accurate. This is mainly due to the limitations imposed by the medium: viewers must be allowed to enjoy the film, not focus on "reading" the subtitles. In subtitling films that come from non-western languages the cultural distance becomes a hurdle that must be overcome in the subtitles. For example, unlike traditional translation, there is no room for footnotes to explain cultural icons, features, occasions or even words. The translation, expressed in the two lines, has to be smooth and to let the picture speak for itself.

Before leaving Egypt for Hollywood in 1961, Sharif had 22 films to his credit. Seven of these films were with Faten Hamama. The actors married soon after the first film and embarked on a short but illustrious career. A "Faten-and-Omar film" became a trademark not only in Egypt and the Arab world but also in Israel, as many Egyptian Jews took the fond memories of the rising stars to their new homeland. In this collection of seven films, the first, *Seraa fil Wadi* (Struggle in the Valley) in 1954, and the last, *Nahr El Hob* (River of Love) in 1960, are the most tricky to subtitle as both films exhibit all the hallmarks of classics and are brimful of challenges that make the subtitler's task a complex one.

“Subtitling ... requires a degree of film literacy so subtitlers can identify and appreciate the implied meaning and express it in the short space allowed for subtitles.”

Subtitling challenges

Subtitling is not just translating the dialogue. It must be remembered that the dialogue is spoken and the subtitles are written. This means that the register must be maintained in a way that reflects all the features of a spoken dialogue. Arabic is a diglossic language, meaning it has two versions, one that accounts for the more formal and written variety, and another for the informal spoken language of everyday use. This is essentially the biggest challenge, as subtitlers need to develop special skills in translating the “spoken” dialogue to be “written” and later “read” by target-language viewers. This is in addition to the ability to keep an eye on the visual channel, as meaning is quite often implied rather than stated in the dialogue. This requires a degree of film literacy so subtitlers can identify and appreciate the implied meaning and express it in the short space allowed for subtitles.

The DVD industry is one of the immediate by-products of the digital age, and while this has created opportunities for translators, it also has created professional challenges. Some DVD companies contract translators to translate the dialogue list of a film into the target language. This is not optimal since subtitling is an audiovisual experience that requires attention to both the visual images and the spoken dialogue. For example, graffiti on a wall may have direct relevance to the plot and unless translated, target viewers will miss it. Similarly, body language and acoustics, whether in a song or on the radio or even in the background, may be crucial to understanding a turn in the action.

All these meaning-making features are not part of the spoken dialogue and consequently are not to be found in the film’s dialogue. Therefore, the translation of the audio channel only, and without the opportunity to view the video of the film, reduces subtitling to a summary translation that is riddled with ambiguities. This is not because the translation is flawed but because of inadequate audiovisual experience in dealing with filmic material.

Subtitling the classics

Faten Hamama (1932-2015) appeared in more than 100 films in Egypt and also in one English-language film, *Cairo* (1963), co-starring George Sanders and Richard Johnson. For more than half a century Hamama was dubbed the Lady of Egyptian Cinema for her landmark films that reflected life and social issues in Egypt. Some of her films appear in the List of the Best 100 Films in Egyptian Cinema. It is these films that are now being remastered and produced on DVD. The subtitling of these classics is the driving force behind the emergence of audiovisual translation courses in Egypt. Hamama died in January this year, leaving a remarkable legacy to Egyptian cinema. Though Hamama was divorced from Sharif in 1975 and remarried later, fans of Faten and Omar continue to relish the romantic duo that shaped Egyptian cinema in the fifties. Sharif, on the other hand, never remarried and spent many years abroad playing a diverse series of roles capitalising on his mastery of Arabic, English, French and Italian but importantly on his voice and good looks. He was also an accomplished bridge player and columnist.



Muhammad Y Gamal is a big fan of Egyptian actor Omar Sharif whom he met at Grace Brothers in Sydney in April 1992 when Omar was in Australia promoting his perfume. Gamal was trained at SBS television and subtitled Citizen Masri, one of Sharif's best films and Egyptian cinema's modern classics. Gamal specialises in audiovisual translation in the Arab world and has published extensively on the topic. In his doctoral research he examined the subtitling of Omar Sharif's popular Egyptian films on DVD. He is a diplomatic interpreter and a United Nations translator working in Canberra.

A still from Sharif's first film, *Struggle in the Valley* (1954)

Lawyers and interpreters in dialogue

UNSW's fifth legal interpreting symposium, *Interpreters and lawyers: an inter-professional dialogue*, brings together lawyers, judicial officials and interpreters. Many are surprised by what they hear.

Can interpreters get a proper briefing when preparing to interpret in court? Who “owns” the interpreter, particularly when each party brings an interpreter of their own? How does and should a court decide whether a witness or accused needs an interpreter? How do you handle situations where lawyers, other parties or other interpreters are concerned about accuracy of interpreting?



Associate Professor Ludmila Stern addresses the symposium

These were some of the issues discussed in Sydney at the UNSW fifth legal interpreting symposium, *Interpreters and lawyers: an inter-professional dialogue*, held in April.

Questions were submitted beforehand and answered by panels from both professions, with lively audience participation and questions from those watching the live stream.

Establishing the need for an interpreter

Whose responsibility is it to assess the need for an interpreter?

This question was seen to have forensic importance, as there had been cases of some participants “hiding” behind the use of an interpreter even if their English was good; however, many whose English may be adequate for everyday conversation can become lost in the courtroom environment. Earlier subtle pressures for accused/witnesses to give evidence in English, even if their English was poor, are now giving way to a wider acceptance of the necessity

for interpreters, and acceptance of claims to need an interpreter by those with limited English. Lawyers at the symposium definitely considered that there was a disadvantage in their work in communicating through an interpreter, though instances of working with superb interpreters were also reported. The symposium considered the advantages or disadvantages of greater use of simultaneous interpreting, giving immediacy to testimony.

Resource issues cannot be avoided. The symposium was very concerned about planned cuts to the national TIS service. The view was strongly expressed that this intended move needs to be reversed.

Daunted by the court

The symposium discussed the pressures of the courtroom on interpreters, who on occasion are intimidated by the setting and may not seek clarification, or where lawyers may see clarification as poor interpreting skills. In some cases advocates have deliberately used impenetrable legal jargon to trap a witness (and the interpreter). Clarification is essential; one cannot interpret what one does not fully comprehend. Alternatives to seeking clarification can only be omitting or guessing (and maybe distorting), each of which is unethical. The matter relates both to the confidence interpreters have to insist on clarification, and the degree of control that judicial officers have over the court or tribunal environment.

‘You don’t need to know’ – briefing and preparation materials

Extremely diverse views on the extent, necessity and possibility of briefing arose, where interpreters or agencies request briefing to prepare for cases.

Many in the legal profession share the view that advance knowledge will affect the interpreters’ neutrality in interpreting the matter, and that relying on the previously accessed information will impact on the accuracy of their interpretation – this despite the impartiality provision in the interpreters’ code of ethics. (See Muhammad Gamal, *In Touch*, Summer 2014, for further discussion on this matter.)

In high-volume tribunal work, for example, the members of the tribunal see the brief only when they begin proceedings on the day, without any time for preparation themselves; however, it is the administrative staff who book interpreters who need to make briefing available. Degree of briefing given should not depend upon individual members.

Defence lawyers’ response was that when interpreters asked for a briefing and explained what they required, the reaction is usually “Is that all you are after? – Well, of course” because interpreters are not interested in the amounts of money in dispute or confidential information, an accused’s previous criminal record, or the details of the alleged offence.

But what interpreters would like to know is: Is it a case of, say, murder or shoplifting? Is the applicant (in immigration-related matters) from *which* of the, say, 33 Francophone countries or 22 Arabic-speaking countries? What is the nature of a court case – mention, committal hearing, trial, sentencing ... ?

Some participants were genuinely surprised that thorough briefing was given in some jurisdictions and others were surprised that there was reluctance to give briefing in other jurisdictions. This issue was the real “elephant in the room” and clearly needs to be addressed in the national protocol for court interpreting project, led by Professor Sandra Hale and former Supreme Court judge Dean Mildren, which will be part of the tasks set by the recently formed national Judicial Council on Cultural Diversity.

Conflicting views about competence

The symposium was quite aware of the very wide range of competence among interpreters, between interpreters in different languages and even interpreters in the same language. Credentials have *prima facie* validity and so judicial officers are justified in asking for interpreters’ credentials – both accreditation and training – and explaining their role to juries. The symposium was reminded that accreditation under the NAATI system currently is not specialised – training, on the other hand, does cover legal

interpreting to various extents, though training is available in a limited number of “established” languages but not in languages of limited diffusion, also known as new and emerging languages. If the interpreters have no credentials, extra watchfulness is needed on the part of all other participants on matters of accuracy. Open discussion is needed regarding linguistic difficulties, clarifications, or where an interpreter seems to be struggling; accuracy is a concern to everyone.

Who owns the interpreter? More than one interpreter?

When a party organises its own interpreter, or where more than one interpreter attends, it is sometimes assumed an interpreter is that party’s interpreter, and partial to that side. But it was strongly agreed that a party’s interpreter is *not* like a party’s witness; even in civil cases, interpreters work for the court, not for their party. This was well put by one interpreter saying “my only client is my language”, regardless of who pays them. Trained interpreters follow professional ethics; if they are hired by the prosecution in one case and the defence in another, it is not a case of “jumping sides”.

It was recognised that particular issues may arise in indigenous communities or small recently arrived communities with less widespread languages ('new and emerging languages'), where the pool of interpreters is small and where an interpreter may even be related personally to the accused or witness.

Interpreter education and training, and interpretation user training

While the need for better training for interpreters was mentioned on several occasions, it was stressed that training of lawyers in how to work with interpreters, and in cultural diversity more generally, must not be overlooked. Training for lawyers can come at several stages, and some university law courses do include such training in their curriculum. But it was perhaps even more important when lawyers were being prepared for practice at the College of Law level. For interpreters, NAATI is now committed to developing specialisations as part of a comprehensive review of its accreditation system; however, a continuing problem is that training is still limited in the number of languages covered.

Next steps

Participants expressed strong views on a range of further issues. The threatened cut in funding for the national telephone interpreter service (TIS) for supplying interpreters to community organisations would directly affect the operations for community legal services, which depend extensively upon interpreters in their work.

Linked to the previous point, an increasing number of asylum seeker cases will be processed through the courts in coming years, and constraints on providing interpreters will have serious consequences for natural justice, access and equity. Communicating with unrepresented litigants and applicants needs to be considered without assigning additional duties to interpreters, as it goes beyond their role.

The proposal to initiate a national protocol on court interpreting is welcome. This protocol should include matters such as interpreters' role and ethics, credentials, preparation and briefing. Attention has to be given to wide consultation, and the needs of interpreting in new and emerging languages.

Moves by NAATI to introduce levels of specialised certification in legal interpreting are strongly supported. AUSIT is also planning to introduce specialist membership categories to align with this move.

Who was there

The symposium was convened by Professor Sandra Hale and Associate Professor Ludmila Stern (School of Humanities and Languages, UNSW), and Mehera San Roque (School of Law, UNSW). The panel discussion was facilitated by Professor Kathy Laster (Sir Zelman Cowen Centre, Victoria University), with Associate Professor Uldis Ozolins (UWS) as discussant.

The inter-professional panel members included legal and interpreting professionals Judge Pamela Jenkins (County Court, Victoria); Susan Burdon-Smith (deputy head of the Victoria Civil and Administrative Tribunal); Dr Elizabeth Biok (solicitor, Legal Aid); Associate Professor Tony Foley (lawyer and academic, ANU Law School); Richard

Wilson (Public Defender's Office); Dr Michael Cooke (Aboriginal language interpreter and academic); Philip Gould (Indonesian and German interpreter); Sean Cheng (associate lecturer at UNSW and Chinese interpreter); and Tania Bouassi (academic and Arabic interpreter)".

The invited expert audience included legal service representatives, government and private sector language service providers, Multicultural NSW, NAATI, professional interpreter and translator associations (AUSIT and ASLIA), interpreting practitioners and academics from interpreting and the law, and other stakeholders from government and private organisations.

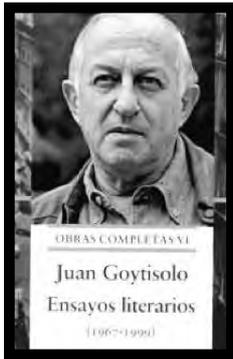
The VIPs included Hakan Harman, CEO, Multicultural NSW; John Beever, CEO, NAATI; Isobel Brown, adviser to the Parliamentary Secretary, Department of Social Services; Geoff Mulherin, director, Law and Justice Foundation of NSW; Emma Golledge, acting director, Kingsford Legal Centre, UNSW; and Dennis Sy, state office manager NSW, OnCall.

The symposium can be viewed on YouTube:

Part 1:
www.youtube.com/watch?v=VsHQk4uUTAQ&feature=youtu.be

Part 2:
www.youtube.com/watch?v=IbvgSiAwtVo&feature=youtu.be

On translating Juan Goytisolo's speech accepting the Cervantes award



Jacqueline Buswell outlines some of the conundrums in translating a highly political speech. Though the text was short (some 1300 words), there were several dilemmas with words, syntax and context.

Juan Goytisolo's speech in acceptance of the 2014 Cervantes award, the highest literary award in the Spanish language, was described by the newspaper *El País* as one of the shortest and most political speeches given in acceptance of the prize. It promised to be that right from its title: *A la llana y sin rodeos* (To the point, no detours).

Having left Spain during the Spanish civil war, Juan Goytisolo has lived mainly in France and Morocco and rejected his native country, though not its language. But he said in the speech in April this year that he is happy to accept and indeed embrace what Carlos Fuentes called the "Cervantine identity". And when Juan Goytisolo thinks of Cervantes, he thinks not just of a great writer, but of a common man who had a hard life. This is from my translation:

Instead of insisting on digging out Cervantes' poor old bones and even perhaps selling them to tourists as holy relics – probably manufactured in China – wouldn't it be better to bring to light some of those dark episodes in his life after his laborious rescue from Algiers? How many readers of Quixote know about the financial difficulties and misery he suffered? About the denial of his application to migrate to America, his failed business enterprises, his time

in a debtor's prison in Seville? About his penurious lodgings in the disreputable slums of Rastro de Valladolid with his wife, daughter, sister and niece in 1605? This was the year when he wrote the first part of his novel, living on the most promiscuous, lowest margins of society.

Goytisolo imagines a modern-day Quixote tilting at windmills seen in the high fences built to keep African migrants out of Ceuta and Melilla, two Spanish territories in Africa. Such sympathy for fence jumpers "whose only crime is their instinct for life and desire for freedom" seems so far from our current national discourse that the translator wondered how to convey it for her imaginary readers in Australia.

In fact, I had no readers. I was translating this for fun, I knew the speech would have been translated into many languages already, and probably into English by the translator of many of his books, Peter Bush, as well as by a throng of journalists. Depending on their public, these translators would have had different solutions for questions of context, such as recent news items about the discovery of Miguel de Cervantes' bodily remains, and the constant attempts by African migrants to scale fences in Ceuta and Melilla.

As you all know, in the language game a single word can cost an hour or a day, and such was the case with presbyter, a word I found in the dictionary though I must confess it meant nothing to me in Spanish or English. Not being sure of what a presbyter was in Spain at the

turn of the 20th century, I didn't want to use "priest" and settled for "pastor". Only when I was rereading the translation did I realise that one of the surnames of the personage in question was ... Pastor. So then I had to do some research about the esteemed church elder and scholar, who certainly was a lot more than a simple priest!

One sentence that I found challenging to translate was this one: *La vejez de lo nuevo se reitera a lo largo del tiempo con su ilusión de frescura marchita.*

Goytisolo is talking about the agelessness of great works, and about the lack of recognition that an author might suffer in his/her lifetime. The true work of art is in no hurry, he says.

Vejez is old age, but I thought my sentence didn't work with *The old age of the new ...* or with *The age/The antiquity/The oldness of the new.* I decided upon *The new is old, this is reiterated across time with age's illusion of withered freshness.* And then: *The age of the new is reiterated across time with all the freshness of new wrinkles.*

This might not be the perfect translation, but one has to scale a few fences, leap across the barriers of literal meaning.

Jacqueline Buswell from the translating and interpreting agency Language Professionals has worked as a writer, editor, translator and interpreter in Australia and Mexico.

The textuality of translations



Jessica Trevitt offers a model for reading francophone and anglophone literatures of the Vietnamese diaspora in translation.

Amid recent ventures into the overlap between translation studies and world literature, one point of concern has been the challenges inherent in producing close readings of translated texts.

The methods of reading usually discussed tend to focus on a comparison with alternative translations of the same text, or on the hermeneutic qualities of the translation as an interpretation and representation of the source text. While these certainly produce insightful readings, they don't yet allow for the possibility that translations might be critically read outside of a comparative framework, or as what Venuti has referred to as "texts in their own right" that constitute a unique form of textuality.

My thesis proposes a model for understanding and critically reading the textuality of a translation, demonstrating its application to a corpus of short fiction. The model draws on the discourse of the "translational" in literature and the concept of literature as a "worlding" force. By applying these ideas to a work of translated literature, it identifies aspects of the work's textuality that are unique to its nature as a translation. The model is

applied to francophone and anglophone literature of the Vietnamese diaspora, which provides a rich context for the discussion of the translational and of worlding forces.

Texts include the French translation of short fiction by Vietnamese-Australian writer Nam Le, the English translation of short fiction by Vietnamese-French writer Linda Lê, and the English translation of short fiction by Vietnamese-Canadian writer Kim Thúy. One outcome of this application is the development of a "transdiasporic" approach to the Vietnamese diaspora, which identifies new ways of understanding the relationship between

its francophone and anglophone host cultures. Through such outcomes, the thesis demonstrates how a focus on textuality can produce critical readings of translations through the unique insight they offer into sociocultural contexts.

Jessica Trevitt is a PhD candidate at Monash University in Melbourne. Email her at Jessica.Trevitt@monash.edu for more details, including references to this article.

ACT AUSIT member wins prestigious award

Congratulations to Kevin Windle (ACT branch) for his award in the 2014-15 John Dryden translation competition.

The British Comparative Literature Association runs the competition annually in memory of John Dryden, who as well as being a playwright and the first British poet laureate was also a translator and literary critic.

The competition (sponsored jointly with the British Centre for Literary

Translation at the University of East Anglia) is for unpublished literary translations – prose, poetry or drama – from any language into English.

Kevin is one of our most prolific and well-regarded literary translators, and has won second prize in this year's Dryden competition for *Escape to the south (Ukieczka no południe)* by Sławomir Mrożek.

Barbara McGilvray

Exo-grammatisation as a colonial act of translation



James Sales explains how in past centuries European religious writers imposed “replicable grammatical rules” on non-European languages to help spread their “word” in the colonies.

My PhD research examines missionary exo-grammatisation as an act of translation

Missionary exo-grammatisation refers to the process in which various European religious writers from the 15th to the 17th centuries reduced non-European languages into replicable grammatical rules patterned after Latin to help in the proselytisation of the colonies.

I am particularly interested in the Fil-Hispanic missionary corpus, and am analysing the 1610 edition of *Arte y reglas de la lengua tagala* by Fray Francisco Blancas de San José, the oldest extant grammar of the Tagalog (Filipino) language. Using a postcolonial approach, I seek to reflect on the translatedness of colonial literacy and history, and the positionality of the missionary grammarian as a translator within the linguistic geopolitics of the colony.

I am also a literary translator, and some of my works include *Ang Kuwento ng Haring Tulala* (Cacho Hermanos Publishing, 2013), my translation to Filipino of Gonzalo Torrente Ballester’s *Crónica del rey pasmado*, and my translation to English of the two *Oleza* novels of Gabriel Miró (UST Press, 2011). Both projects were funded through grants from the Spanish Ministry of Culture, the Spanish Agency for International Development Cooperation and the Instituto Cervantes de Manila.

For more information contact James at Marlon.Sales@monash.edu.

Translating Mishima’s signature novel into English

Louis Bravos, a PhD student and sessional tutor in Japanese and translation in Monash University’s School of Languages, Literatures, Cultures and Linguistics, outlines his work on his Mishima translation as a 2014 Wheeler Centre Hot Desk Fellow.

*For my research I am undertaking a translation into English of Yukio Mishima’s 1959 novel *Kyōko no Ie* (*Kyoko’s House*). The novel represents a turning point in Mishima’s career – while his earlier novels focussed on the individual, *Kyoko’s House* focuses more broadly on the postwar era and its difficulties.*

The plot examines the lives of four young men, who are often read as representing different aspects of the author’s personality, and is considered to foreshadow Mishima’s own slide into right-wing extremism and later ritual suicide.

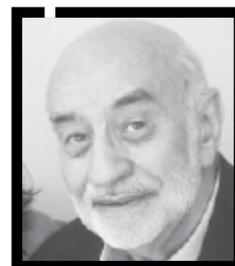
I believe that this reading is overly simplistic, and I hope to make this novel available to readers of English, to allow them to fully enjoy its complex philosophy, along with its portrait of postwar Japan.

My early research has looked into postwar Japan’s view of itself, which is made more complex by Mishima’s recurring motifs of masks and constructed identities. I have also examined the role of social memory and the repression of pain and individuality in 1950s Japan, and the sense of nostalgia some Japanese felt for the pre-war and wartime periods.

*Recently I’ve been examining the reasons the critical reception of *Kyoko’s House* was so cold upon its release, and questioned whether this critical reception is part of the reason the novel has so far been unavailable in translation. My research is both practical and theoretical, attempting to both offer the novel to English readers in translation and create a critical framework to discuss the way the novel speaks to 21st century readers, based on associated readings from both Japanese and English.*

AUSIT farewells two pioneers

Recently we farewelled two stalwarts of our profession on the same day, 16 July. **Ezio Scimone** and **Traute Samios** were both founding members of AUSIT and NSW branch committee members in the early years.



Ezio Scimone

Ezio Scimone, who has died aged 83, was an Italian interpreter, translator and educator, highly regarded by his peers and fondly remembered by his students and others new to the profession who benefited from his guidance.

Ezio came to Australia by ship in 1966 with his beloved wife Aurelia and small daughter Francesca, and initially worked for the Italian shipping line Lloyd Triestino in Melbourne, where their son Paolo was born. Soon after that the family moved to Sydney.

He had a great thirst for knowledge, and in his mid-40s he embarked on a degree course in languages at the University of New England. Not long after graduating he began teaching interpreting and translation and Italian language at the University of Western Sydney's Bankstown Campus (then known as the Macarthur Institute of Higher Education). This was a happy period of his life and he is fondly remembered by those who worked with him as well as by the students he taught at UWS. He loved sharing his knowledge, and to many of the students he was not only their teacher but a mentor and friend.

One of those students was the current AUSIT national president, Sandra Hale (now professor of interpreting and translation at UNSW), who said on hearing of Ezio's death: "This is very sad. Ezio was one of my lecturers when I did my BA in interpreting and translation at the then Macarthur Institute of Higher Education. He was much loved and respected."

There was very little literature available on community interpreting in those early days, so Ezio and Luciano Ginori (AUSIT's inaugural national president) put together a handbook for students and practitioners, *Introduction to Interpreting: background notes to interpreting as a profession in a multicultural society*, published by Lantern and now into its third edition.

Ezio was a great friend and colleague from whom I learned a lot. I first met him when we both attended Erika Petzl's conference interpreting classes at Macquarie University in the late 1970s. Our friendship continued after the Macquarie course finished and after Ezio moved on from AUSIT. We often passed work to each other, and we enjoyed many conversations about language, translation, interpreting and life. In the 1990s he introduced me, via the internet, to a translation community in Italy which has been a wonderful source of friendships, translation work and professional development ever since.

Ezio was an invaluable member of NAATI's Italian language panel until 2014, when his health was deteriorating. Until last year he continued working as a freelance interpreter and translator, particularly for the NSW Community Relations Commission (formerly the Ethnic Affairs Commission, now Multicultural NSW), for which he also produced news summaries for the local Italian newspaper *La Fiamma* for some years.

Colleagues responded generously to the news of Ezio's death: "He was a wonderful human being; cultured and sensitive"; "He helped shape the history of interpreting and translating in Australia ... I will miss his great knowledge and gentle manners"; "I feel privileged to have met him".

Francesca Scimone pretty much summed him up in her eulogy for her father: "intelligent, passionate, patient, generous, vain, witty and cheeky"; a great believer in social justice, and "a teacher but also a constant student". I will always be grateful for his willingness to share his knowledge, for his enthusiasm, his patience and his friendship. He, and his generous, often mischievous smile, will be sadly missed.



Traute Samios

Traute Samios was secretary of ATIA (the Association of Translators and Interpreters of Australia), the predecessor of AUSIT in NSW. From 1987, when AUSIT was founded, she was a valuable member of the NSW branch committee for several years, four of them (1989-1992) as a highly efficient minutes secretary.

Traute was also a foundation member of the Institute of Interpreters and Translators (IIT), originally established in 1977 as the Group of Technical, Conference and Literary Interpreters and Translators under the presidency of Rosemary Morgan. In 1985 that group became the AACI (Australian Association of Conference Interpreters), of which Traute remained a member until her death at the age of 85.

I first met Traute in the late 1970s when we both attended Erika Petzl's simultaneous interpreting course at Macquarie University, along with Emy Watt, Rosemary Morgan, Claude Middleton, Elisabeth McLean, Amrey Commins, Ezio Scimone, Terri Piccioli and others some of our older colleagues will remember. The course did not lead to a qualification as such but was invaluable for conference interpreting training and practice. And it saw the start of many friendships and working partnerships, some of which continue to this day. It was in effect one of the original Australian translator and interpreter networks, well before the advent of the internet. Some of the course participants were also crucial advisers to NAATI as it began to design the accreditation system for which the federal and state governments had set it up.

An 'original illegal immigrant'

Traute Miessner was born in Spandau, Berlin in 1930. After her father was killed in the war the family moved to Leipzig, which became part of the Russian sector of Germany postwar. Times were tough for the family, and Traute's mother eventually smuggled her and her sister out of the East. Traute went to live with an aunt in Munich, and according to her husband always said she was an "original illegal immigrant". When she was old enough to live independently she went to Paris to study interpreting at the Sorbonne. In 1956

she came to Australia for a working holiday, and in 1959 married John Samios and they settled in Sydney.

Traute worked for many years as a conference and court interpreter and with Australian Customs at ports and airports. According to John her most notable court assignment was on the Ivan Milat case, interpreting for the relatives of some of the backpacker victims.

As John puts it, Traute was "intelligent, gregarious, of optimistic disposition, generous, loving, strong-willed, a wonderful mother and the perfect soulmate". Emy Watt recalls her as "a very professional, disciplined and committed interpreter with a strong sense of what was right and what was wrong, a belief in practical ethics and a commonsense approach to life, a very good friend and a most reliable and trustworthy colleague". This is certainly how I remember Traute – one of the wonderful colleagues who contributed significantly to the local profession as a founding member of AUSIT.

Barbara McGilvray (with thanks to John Samios and Emy Watt)

Spoken-voice management



Vera Gu's research compares the outcomes achieved by interpreting students who have had voice training with those who have not.

Voice is a fundamental tool to an interpreter, a bilingual communication professional, whose job is far more than linguistic transfer between different languages. However, spoken-voice management and development are not given due importance in the interpreting profession and training programs.

The research project argues for the importance of broadening the understanding of voice pedagogy and skills in interpreting training. Experiments such as in-depth interviews and voice training workshops will be conducted with interpreting students to explore and evaluate specific voice and speech techniques to be learnt particularly for interpreting situations, and to compare the outcomes achieved by interpreting students who have had voice training and by those who have not.

This research explores the role of spoken-voice training in interpreting performance; metacognitive knowledge and skills in the application of voice and speech techniques in training future interpreters; challenges that prevent practising interpreters and interpreting trainees from utilising their voice and speech effectively; and potential voice training knowledge and skills that are particularly suitable for interpreters.

Vera Gu is a PhD student at Monash University's school of languages, literatures, cultures and linguistics, and a member of In Touch's editorial committee. Email her at vera.gu@monash.edu for more information.

This research project explores the ... challenges that prevent practising interpreters and interpreting trainees from utilising their voice and speech effectively; and potential voice training knowledge and skills that are particularly suitable for interpreters.

Of pencils and punctuation



Mary Norris

Jeremy Gilling, Editor of *In Touch*, reviews *Between You and Me: Confessions of a comma queen*, the funny and practical autobiography of the *New Yorker*'s query proofreader, Mary Norris.

A chapter-length tour of the world's only pencil-sharpener museum (in Logan, Ohio) wouldn't strike most people as ideal bedtime reading. But in Mary Norris's hands it's a quirky, intriguing part of her journey to her dream job as copy editor with the prestigious *New Yorker* weekly magazine. Perhaps surprisingly to some, it's a compelling and often very funny read.

Much of Norris's book is a homage to pencils and a guide to how to treat and maintain them well. It includes an informative passage on how pencils are made – lead is placed along the grooves in a flat piece of wood, then a matching piece of wood is glued and pressed on top of the first piece, and the resulting compound, when dry, is sawed into strips, sanded, painted and, in the case of superior pencils such as Norris's favourite Blackwing 602 ("half the pressure, twice the speed"), fitted with custom ferrules and flat erasers.

Her first full chapter is on spelling, starting with a long biographical note on Noah Webster of dictionary fame (she believes he deserves at least equal lexicographical billing with Samuel Johnson). It was his collaboration with Benjamin Franklin that saw the pioneering of spelling reform in the New World. Gaol became jail; the *u* was eliminated from words ending in *-our* (colour becoming color, for instance). Some but not all of his reforms made it back to Britain – it's why, for example, we spell *magic* with a final *c* instead of *-que*.

'A whole chapter is devoted to the "who-whom" problem that she freely admits baffles lots of people, for a long time herself included.'

I very much enjoyed her chapter on profanities past and present: what is now acceptable and when; what is bleeped or asterisked out (the chapter is titled "f*ck this sh*t"); and how imaginative writers, actors and commentators get around the conventions (or in some cases, like *The Daily Show*'s Jon Stewart, simply ignore them, to hilarious effect).

Of most value are the informative and instructive chapters on punctuation – when and how to employ a comma, dash, semi-colon or colon; a guide to the much abused apostrophe; and the various approaches down the ages to the non-gender-specific pronoun (she dislikes "they" or "their" in the singular – perhaps the only major point on which I disagree with her). *Winnie-the-Pooh* author AA Milne suggested "heesh", but unsurprisingly it never caught on.

A whole chapter is devoted to the "who-whom" problem that she freely admits baffles lots of people, for a long time herself included. Mostly it arises from excessive politeness: putting the other person ahead of yourself. Many people commit the "between you and I" solecism, but it would scarcely arise if the order were reversed: no one would say "between I and you" – except perhaps Dame Edna ("Excuse I").

Then follows a chapter on the comma (giving the book its title). The comma, we are told, dates only from 1490, and has two main purposes: as a guide to the ear, indicating a pause for breath; and "to clarify a sentence by illuminating its underlying structure". Apparently "each school believes the other gets carried away". Norris isn't a fan of the so-called serial comma (also known each side of the Atlantic as the Harvard or Oxford comma) – it's the comma that sometimes comes before "and" in a running list of things. Her advice is to use it when and only when it's needed, as in the country and western singer "who was joined by his two ex wives, Kris Kristofferson and Waylon Jennings". The comma certainly should not be used "to separate the subject from the verb or the verb from the object", as was common in bygone centuries ("The first house to which they bent their steps, was situated in a terrace of respectable appearance" – Dickens).

Confessions of a comma queen is instruction at its very best: witty, engaging and very informative.

Between You and Me: Confessions of a comma queen is available for about \$30 from Gleebooks and other quality booksellers, or about \$15 as an e-book from Amazon.

What about transliteration?



Ben Xuan Xu warns against over-literal translation of Chinese documents.

When an exact equivalent is unavailable, a puzzled translator often asks himself: “What about transliteration?”

Is it a panacea?
Or is it sometimes unavoidable?

A Chinese student studying in Australia returned to China on sick leave for long-term depression, weakness and insomnia due to stressful study and a break-up with his girlfriend. A month later he asked to extend his leave by submitting a medical certificate with a notarised English translation jammed with phonetic symbols, leaving the school authorities completely in the dark. The authorities’ confusion included the issuing office: *Changping* county *Yang Sheng Tang* (seal); the diagnosis: his *Shen* is not *Shou She*, his pulse feels *Xuan Mai*, he is *Qi* deficiency, and *Yin* weakness caused his depression and insomnia; the treatment: regular acupuncture at *Qimen Xue*, *do Qi Gong* and *Tui Na*, and rest for a month.

Strictly speaking, translation means “to express the meaning of speech and writing in a different language” (OED), while transliteration is “to write words or letters using letters of a different alphabet or language”, which doesn’t make a lot of sense, and sounds boring to other language readers’ ears. But sometimes, as in the abovementioned document, transliteration is necessary and even unavoidable. The issuing office, *Changping*, is easily understood. But what about the name of the office, *Yang Sheng Tang*?

In Chinese culture, *Yang* (nourish) *sheng* (life) refers to a herb. No wonder the first emperor (died 206 BC) sailed 500 girls and 500 boys to seek “herbs” overseas in an effort to live forever. *Tang* really refers to a herbal chemist where since ancient times a herbal tender called a *Tang*-sitting doctor sits. So the document issue office should be ‘the herbal medical clinic of Changping county (sealed)’ instead of God knows what transliteration.

Likewise, most of the diagnosis can be replaced by plain English.

For example, the Chinese word *Sheng* may mean God, spirit or mind, but here can only signify mind (he's absent-minded, unable to concentrate), and *shou* (kept in) *she* (house) is a metaphor for concentration – it's pointless to mention it so literally. *Qi* is another mysterious word: To say "she got *Qi* madly" would mean angry; In herbal medicine, *Qi* deficiency means energy which is not strong enough. In *Qi Gong*, if *Gong* means exercise, then *Qi* must be "breathing". *Tui Na* is a massage technique. The words *Yin* and *Yang* are even more bizarre, but like many words in other languages can mean different things according to context. In modern Chinese medicine, *Yang*(+) is bad news, while *Yin* (-) is good news, but in this document *Yin* means weak and *Yang* means energetic or overactive (a "*Yang* drug" signifies men's erotic sexuality).

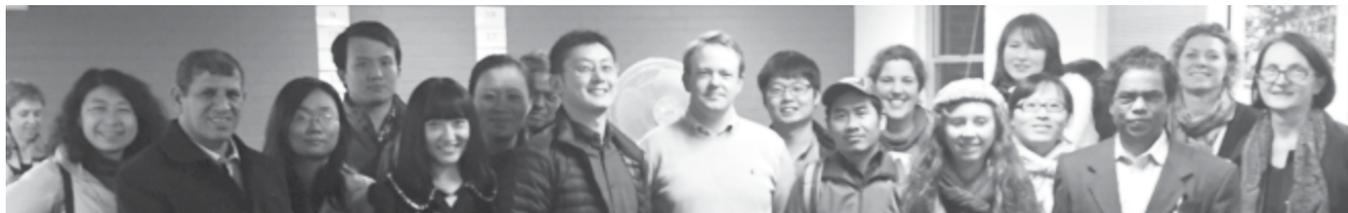
‘Sometimes transliteration is necessary and even unavoidable.’

"You distort Chinese philosophy," someone may protest. But I'm not talking philosophy. I'm talking about how a word makes sense. Sure, some transliterations cannot simply be changed to English without a little bit of explanation: for example, in *Xuan* (unstable) *mai* (pulse), the *mai* is a far cry from the English word pulse; though seemingly alike, the latter is the number of heartbeats counted at your wrist, while the former is how a herbal doctor feels about your health by pressing your wrist, which, in this case, may be explained as "his depression is deep and serious". Again, with *Qimen Xue*, can we add a few words like "an acupuncture point at 6th rib to ease stress and anxiety"?

A transliteration used in a novel gives a good example: "As they decorated the house, she paid a lot of attention to something called *Feng Shui*, which was all about furniture placement and good vibes" (*Headed for Trouble*, by Suzanne Brockmann, NY 2013), because what matters most is to make readers understand you. Otherwise your translation is rubbish no matter how literally loyal to the original you are.

Ben Xuan Xu was a professor of English in China, and is now a freelance translator and teacher of English at Overseas Oriental College in Sydney.

UNSW workshop on translation technologies



At a free workshop on translation technologies held in June, UNSW welcomed translators and interpreters from NSW and other states with an amazing spread of languages, including Arabic, Chinese, Czech, Danish, Dutch, French, Portuguese, Japanese, Khmer, Russian, Spanish, Swahili and Tamil.

Workshop presenters Stephen Doherty and Sean Cheng from UNSW introduced participants to translation memories and machine translation, the two core technologies in the industry today. Using a combination of theory and practical sessions, participants learned about the strengths and weaknesses of these technologies, how they have become invaluable additions to contemporary translation workflows, but also pose a range of challenges to us all in an increasingly multilingual and technological society.

The workshop was supported by the School of Humanities and Languages in their well-equipped language labs in Kensington campus, and was facilitated by AUSIT who enable this collaboration between UNSW and the T&I community.

To find out more about translation technology at UNSW, go to arts.unsw.edu.au/future-students/postgraduate-coursework/degrees/interpreting-and-translation/

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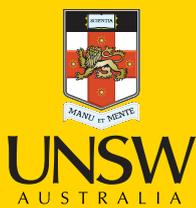
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