AUSIT
IN TOUCH
Volume 30 < Number 1 > AUTUMN 2022
MAGAZINE OF THE AUSTRALIAN INSTITUTE OF INTERPRETERS AND TRANSLATORS

Special feature

Identity, opportunity & cultural appropriation, part 3

Australian First Languages
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Plus more …
… including scholarships for interpreters working in languages currently in demand, long awaited specialised training in Tasmania, quick questions about captioning, and another AUSIT role

< In Touch

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Cover image
Attendees at a workshop for interpreters working with domestic violence and child protection (Hobart, 5 Feb) – see page 4
Photo: Chandler Ding, My Camera Roll Photography

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

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

Letter from the editors

With the conflict in Ukraine continuing and millions of the country's citizens making hard choices around whether to fight or flee, our hearts go out to them, to the many T/Is braving dangers to carry out vital work with journalists, diplomats and refugees in the region, and also to our Ukranian- and Russian-born members and their communities here in Australia.

This issue includes:

• the third in our four-part feature on identity, opportunity and cultural appropriation – with articles by a First Nations interpreter, a First Nations expert in second language acquisition, and a pair of UK-based academics researching the intersection of LGBTIQA+ issues and translation (pages 8–15)

• a look at interlingual subtitles and their creators (pages 6–7 & 15)

• an explanation of the differences between translation and transcreation (pages 16–17)

• a report on AUSIT QLD's collaboration with NAATI to offer scholarships to interpreters in languages currently in demand (pages 18–19).

Happy reading!

Hayley and Helen

The Australian Association for Literary Translation

pen INTERNATIONAL MELBOURNE CENTRE

Now Open

AALITRA/PEN TRANSLATION AWARDS 2022

Closing date: Friday May 27, 2022

Cash and book prizes awarded for translations of poetry OR prose – includes the inaugural Judith Rodriguez Prize

ARABIC to ENGLISH

Texts by
Ghassan Kanafani
&
Soukaina Habiballah

https://aalitra.org.au/aalitra-translation-awards/

aalitratranslationawards@gmail.com

Image from Arabic folklore: Antarah on horse, public domain via Wikimedia Commons

Image: rzstudio/Shutterstock.com

Reviewers wanted!

We are (still) compiling a list of potential reviewers for T&I-related books.

If you have expertise or interest in a particular area and would like to volunteer, please contact Hayley or Helen (see left). We hope to collect several names for each area. If/when a suitable book comes up, we will contact you with a proposed timeline. If you can commit to it, we'll request a review copy of the book; if not we'll try someone else, and come back to you another time.

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News in brief

(a review of T&I-related items that have appeared in the media since the last issue of *In Touch* went to press):

2 Jan: Worse outcomes during childbirth for Australia's migrant and refugee women, experts say ***ABC News***

9 Jan: VIDEO: Deaf community afraid communication breakdown means they don't properly understand the pandemic ***ABC News***

10Jan: Strictly: sign language interpreter to be projected on to big screens at live shows ***theguardian.com/tv-and-radio***

13 Jan: New Bambi Translation Reveals the Dark Origins of the Disney Story ***publishersweekly.com***

14 Jan: Google Meet Rolls Out Live Translations ***pcmag.com***

16 Jan: Big Daddy Kane apologizes for mistaking ASL interpreter for rowdy concert-goer ***sports.yahoo.com***

18 Jan: 'Kim Ji-young, Born 1982' is most-sold Korean novel overseas ***koreaherald.com***

22 Jan: Patients left without crucial information as Covid puts pressure on NSW interpreting services ***theguardian.com***

23Jan: Study languages and save: uni fees discount lost in translation ***smh.com.au***

29Jan: Hungarian Roma are translating Amanda Gorman; her poetry speaks to their experience ***npr.org***

29 Jan: Ex-Hasid comes out as trans while translating kids' book on sexuality into Yiddish ***timesofisrael.com***

4 Feb: 'Book of Love' Review: Lust (Eventually) in Translation

A romcom with an English–Spanish translator as one of the 2 main protagonists. ***nytimes.com/movie***

7 Feb: Interpreter who helped Joe Biden escape Afghanistan arrives in US: 'I'm totally free' ***foxnews.com***

8 Feb: Aboriginal women prisoners record iconic Midnight Oil song in traditional languages ***sbs.com.au/news***

13 Feb: Translating swear words: F*ing challenge!** ***correspondent.afp.com***

13 Feb: Lyfe Languages translating complex medical terms into Indigenous languages ***news.com.au***

16 Feb: U.S. journalist poses as Afghan refugee to accompany interpreter on dangerous path to asylum ***wbur.org***

21 Feb: Gorbachev's interpreter reacts to Russia-Ukraine crisis, escalations in tension since Cold War's end ***foxnews.com***

21 Feb: The translations ... made with the blessing of Elders ... offer a youth-oriented avenue into engaging with language

'Snapchat filter offers instant First Nations translations'. **sbs.com.au/nitv**

23 Feb: Rapid tests need translations: Opposition ***7news.com.au***

Sam Claflin and Verónica Echegui star in *The Book of Love* (see 4 Feb) – image copyright Amazon Studios

28 Feb: Hamilton author had his children's book translated into a sign language, and says everyone should do it ***cbc.ca/news***

28 Feb: Interpreter breaks down during Zelensky's speech to European Union ***washingtonpost.com***

7 Mar: Chinese translators offered a watered-down version of the Paralympic Committee president's anti-war speech during the Games' opening ceremony ***businessinsider.com***

9 Mar: Co-translator brought Tintin books to global audience ***smh.com.au***

10 Mar: An Urgent Mission for Literary Translators: Bringing Ukrainian Voices to the West ***nytimes.com/books***

19 Mar: The hope and the horror: my week as an interpreter on Ukraine's border ***theguardian.com***

22 Mar: Need for Ukrainian interpreters grows in the US ***cbs8.com/news***

Family violence and child protection: specialised training for interpreters

The Royal Commission into Family Violence report, tabled in the Victorian Parliament in March 2016, recommended that interpreters working in this area should engage in specialised training. Yet five years on – and despite an ongoing crisis in the sector caused by COVID restrictions – the opportunities to do so remain limited, particularly in Tasmania, where no tertiary institutions offer T&I training. Recent events organised by AUSIT's Tasmanian Branch aimed to fill the gap. Despina Amanatidou – one of the facilitators and also a presenter – reports.

A full day of presentations and workshops was designed to provide interpreters with the knowledge needed ...

.. to both perform their role effectively in family violence and child protection contexts, and also protect themselves from vicarious trauma.

AUSIT TAS worked around the clock for 18 months to prepare and deliver the training day. Funded by the state's government, it took place in first Hobart then Launceston over the first weekend in February, and could also be attended live online on the Saturday.

Both remote and onsite attendees were able to listen to lectures, participate in workshops, and engage with panelists during their discussion.

Those of us fortunate enough to attend in person also had the opportunity – rare these days – to network with colleagues in real space.

Martin Blackwell, the Chair of AUSIT TAS, opened each training day.

The first presentation was by Tasmania's Lifeline, a local service provider that works with survivors of family violence and their children.

Olga Garcia-Caro, a lecturer from RMIT University whose research looks at family violence and CALD women, then spoke about the important roles both awareness and training play in achieving professionalism in our field.

Avalon Tissue, a clinical psychologist from the Refugee Trauma and Recovery Centre, drew participants' attention to vicarious trauma. She explained how this debilitating condition can result from repeated exposure to trauma, and what we can do to protect ourselves from it.

The afternoon kicked off with a panel discussion titled 'What the Experts Think', followed by three workshops.

My workshop 'Essentials of Working in Family Violence Settings' covered the basics of awareness, ethics, interpreter modes and techniques that we need in our skillset in order to perform our crucial role effectively.

Olga Garcia-Caro explained the concept of reflective practice and how we can use it to our advantage, then led us through an exercise called 'The Feeling Wheel' which further solidified the notion in our minds.

Finally, Avalon Tissue presented techniques for looking after ourselves, and for preparing to interpret in emotionally challenging situations.

Attendees were enthusiastic and engaged, going by the questions posed and the conversations that took place. They had the opportunity to share some of their own challenges, not only when working in family violence contexts but generally when interpreting.

On 5 March a follow-up half-day presentation and workshop was held in Hobart and online by AUSIT's National President Dr Erika Gonzalez. Her focus was adapting ethical principles when working with survivors, and safety for interpreters.

***Despina Amanatidou** is a Greek–English interpreter and translator specialising in the field of health care. She is passionate about professional development (PD) in T&I, particularly enjoys organising big PD events, and is currently serving AUSIT as Vice President for Events and PD.*

Image, from left: Olga Garcia-Caro, Despina Amanatidou, Avalon Tissue and Martin Blackwell (Chandler Ding, My Roll Photography)

DANCING ON ROPES:

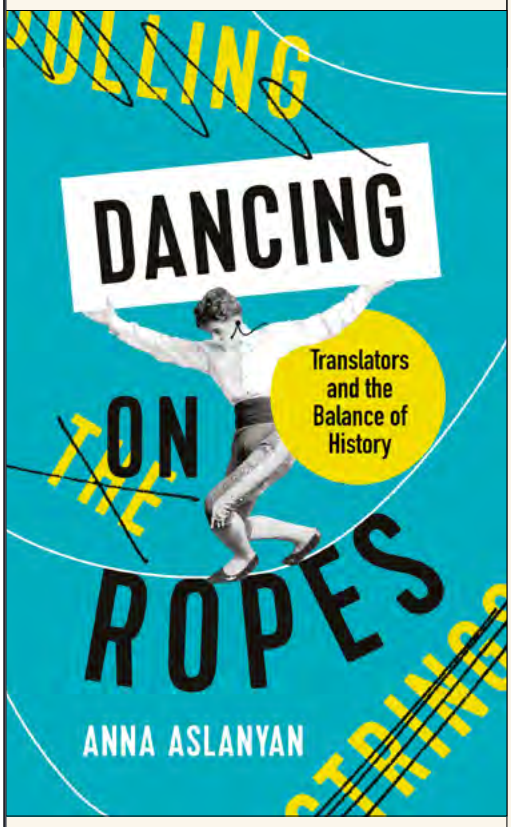
Translators and the Balance of History

by **Anna Aslanyan (2021)**

reviewed by **Sophia Ra**

Dancing on Ropes **explores some really interesting and complex issues relating to translation and interpreting.**

These include (but are not limited to): gaps between languages created by conceptual differences and cultural assumptions; the challenging lexical choices faced by diplomatic interpreters, and their consequences; coexistence of multiple meanings, and so-called 'false friends'; how to translate/interpret humour; the benefits and limitations of machine translation; unique challenges in literary translation; and the eternal struggle to balance quality and costs in public service interpreting.



Book cover reproduced courtesy of Profile Trade

... the amusing, dramatic, and sometimes tragic stories ... are based on real experiences ...

Although literary translator and public service interpreter Anna Aslanyan only mentions translators in the title of her book, the amusing, dramatic, and sometimes tragic stories it contains are based on real experiences of both translators and interpreters. T/Is have been present at many of the great events of history, and Aslanyan explores stories hidden behind the well-known ones, including the bombing of Hiroshima, Japan in 1945; the dragomans in the Ottoman Empire; Italian astronomer Giovanni Virginio Schiaparelli's discovery of a new map of Mars; key historical negotiations and meetings during the Cold War; and international events like the Nuremberg trials of Nazi war criminals.

As a diplomatic interpreter myself, I found the following example of 'false friends' very interesting. On a state visit to Australia in May 2018, French President Emmanuel Macron 'thanked Prime Minister Malcolm Turnbull and his "delicious wife" – clearly a calque [loan translation] of *délicieuse*, which in French can mean simply "charming"'.

In other instances, the consequences of interpreters' word choices can be immense. In 2014, for example, a young woman in Oregon, US died because a mistake made by a call centre interpreter resulted in an ambulance going to the wrong address, causing a fatal delay.

However, an individual interpreter or translator cannot be blamed for every unfortunate result, and a vicious cycle of poor wages and poor performance often develops in the T&I industry. I was, therefore, glad to find that Aslanyan covers not only hidden histories, but also some ongoing and broader issues in the profession, including: the debate between domestication and foreignisation in literary translation; poor working conditions of public service interpreters and the consequences; the revolutionary developments of machine translation; and the human translator's role in the digital era.

To sum up, *Dancing on Ropes* is an excellent read, giving an overview of the history of the T&I profession and the key roles that T/Is play in history. It makes for comfortable leisure reading, while also prompting readers to think further and deeper about our profession.

Sophia Ra *is a Korean–English translator, interpreter and subtitler. Born and raised in Seoul, she first studied T&I at Macquarie University, Sydney when she moved to Australia in 2003. Sophia has been working freelance since 2006, in various settings including health care, diplomatic, business, education and entertainment.*

Creating subtitles: the translator, the editor and the process

Last year *In Touch* invited Andrew McCormick, then Subtitling Supervisor for SBS TV, to take part in our 'Three Quick Questions' series (see page 21). Andrew agreed … and we found his answers to our questions – about subtitles and the people who create them – so fascinating, we decided to ask him a couple more and publish a full interview.

… subtitling offers a key advantage …

Q1: Subtitling (as opposed to dubbing) enables viewers to hear the original language. Why is this important to SBS?

SBS strives to maximise viewer access to its broadcast and online content. Given the wide diversity of our audience and the multilingual nature of much of our programming, we are keenly aware of the varied needs of our viewers, many of whom don't count English as their first language.

From this perspective, subtitling offers a key advantage: it does double duty. Like dubbing, it renders LOTE (languages other than English) content accessible to English speakers, and vice versa; yet unlike dubbing, it does this while maintaining access to a program's original language for those viewers who rely upon it.

SBS initially sought to extend viewer access via subtitling by providing English-to-English captioning for deaf and hearing-impaired viewers. More recently, to cater to the linguistic needs of as many viewers as possible, we began subtitling versions of our English-language programs in a range of community languages – Chinese, Arabic, Vietnamese, Hindi and so on.

In addition to these strongly pragmatic reasons for preferring subtitling over dubbing, there is a deeper consideration. The SBS Charter mandates that we contribute to the retention and continuing development of viewers' language and cultural skills. This includes the provision of content in their preferred languages. By reflecting the multicultural, multilingual world in which we live, subtitling allows the linguistic integrity of programs to be retained and the multiplicity of voices to be heard unaltered, in all its extraordinary diversity.

Q2: Let's look at English subtitles for LOTE content. Who is involved in their creation?

There are two distinct tasks: subtitle translation and subtitle editing. To create an effective set of subtitles, our practice at SBS is to have both a translator (or subtitler) and a subtitle editor.

Q3: What qualities make a good subtitler?

The essential prerequisite – as with T&I work generally – is a thorough native or near-native knowledge of the source language, coupled with a comprehensive command of English. Most applicants will have engaged in tertiary-level study in the T&I field, and SBS generally requires professional translator accreditation (from NAATI or an equivalent overseas body).

In addition to their purely linguistic skills, each subtitler must possess an intimate knowledge of the cultural milieu(s) in which their source language is spoken. This is absolutely vital given the immense variety of SBS's programming, which encompasses art-house movies, politically charged documentaries, drama series, reality shows and so on. As well as a very broad general knowledge, a subtitler must be familiar with the whole gamut of their source language's registers, from phrasing of the most formal and highbrow kind to the lowest gutter-level street jargon. Needless to say, research skills are also vital.

A subtitler must also have a sophisticated understanding of the uses and functions of language, and be able to write in a wide range of styles. Flexibility in negotiating the passage from source to target is key: due to the constraints of the medium, translations must often be condensed, yet preserve both the meaning of the original dialogue and its naturalness. This skill generally develops and improves with experience.

Next, given the nature of the medium, subtitlers must have good computer and keyboard skills, and an awareness of video production techniques

SBS's French>English subtitler, Odile Blandeau, at work

and tools. While prior experience with dedicated subtitling software programs is not assumed, adequate technical facility is indispensable.

And lastly, subtitlers must be able to cooperate closely with colleagues – in this case with our subtitle editors, who will work through their translations to finalise each set of subtitles.

translated text has been segmented into both individual subtitles and individual lines within subtitles. The way in which a body of text is divided up and presented on screen, as subtitles, has a direct bearing on the ease with which viewers are able to process and comprehend the meanings conveyed. It's important that the

... the more tightly bound individual words are syntactically, the more care will be needed ...

Q4: What are the main tasks of a subtitle editor?

The editor is primarily responsible for ensuring that a program's subtitles work successfully as English narrative text. In other words, viewers must experience them as easily accessible and dramatically plausible translated versions of the original language dialogue that they are hearing – whether they understand that language or not – and editors have a number of tools at their disposal to achieve this end.

Firstly, as with editing any written text, they must identify and correct any errors of spelling, punctuation and grammar made by the subtitler.

Secondly, and specific to the medium of subtitling, the editor must review how the underlying syntactic structures of English are respected, so the text flows naturally and coherently with no unnecessary disruptions. The rule of thumb here is that the more tightly bound individual words are syntactically, the more care will be needed to ensure that they aren't separated by breaks between subtitle lines, or between consecutive subtitles.

Decisions about segmentation – while driven principally by the syntactic structuring of the translated English text – are also conditioned by the flow of the original source language dialogue, particularly where its rhythms and pauses are pronounced. Here, the editor's aim is to preserve a close match between the spoken and written languages, by carefully monitoring the pace at which the subtitles are displayed. As a result, otherwise perfectly well-formed sentences sometimes have to be rethought and reworked in ways which allow their elements to be reordered to fit the specific needs of the moment. This is often the case where proper nouns are involved – for example, the names of people and places which can be recognised by all viewers, whether they speak the source language or not. Ideally, the editor will make sure that the moment at which a name is heard is synchronised, more or less, with that at which its textual equivalent in the accompanying subtitle is likely to be read.

Finally, and of paramount importance, the editor needs to ensure that the final subtitle script is credible as dramatic narrative – everything must sound 'right' and believable to English speakers. This requires careful consideration of questions of register and idiomatic expression. Because of the immense diversity in the ways different languages express meaning, dialogue between the subtitler and the editor is often necessary. One of the pleasures of editing subtitles is certainly to be found in this cooperative effort, the goal of which is always the successful passage of the original language's meanings into translated versions which are alive and 'real' in English while also, crucially, remaining faithful to their source.

Q5: Do subtitle editors deal with the source language, or only the English subtitles?

They work with the English translation created by our subtitlers. They don't normally deal directly with the source language(s), and aren't expected to have ready command of it; however, it's essential that they have a well-

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First Languages and identity, opportunity and cultural protocols

For a First Australian practitioner's perspective on our theme, *In Touch* asked Lavinia Napaltjarri Heffernan – a Project Officer with NAATI's Indigenous Interpreting Project – her opinions on who should be given the opportunity to translate, interpret or write about First Nations culture and traditions; whether in some instances the choice of T/I – or the topic to be translated or interpreted – might transgress cultural protocols; and how First Nations identities are impacted by interpreting and translation.

I think each case is circumstantial. Some Australian First Languages are sleeping and we may need support with reawakening them.

All such work needs to be done in collaboration between the Language Owners and linguists (whether the latter are First Nations or not).

I like to use the term Language Owner rather than Language Custodian. Everyone is entitled to their own opinion. To me a Language Owner is someone who speaks and comes from that country. I feel that Language Owners are multiple – no *one* person is keeping guard over or protecting that language, because there are so many people in Central Australia who are multilingual. People know who they are, where they are from and what language group they belong to. Having custodianship of a language or guarding it may prevent others from speaking it, even if they have connections to that country. I feel it puts constraints on being able to speak neighbouring languages, but communication between tribes happens through multilingualism, usually because of family and trading connections to neighbouring tribes.

I am Pintupi-Luritja, but my grandmother was Yankunytjara, Pintupi and Warlpiri, my biological grandfather was Arrente, and the man who raised me as his grandchild (my *tjamu*) was a Pitjantjatjara and Pintupi man … so I have connections to all these languages. This doesn't make me a custodian of the languages, it means I'm connected to them through family lines and *tjukurrpa* (connection to country).

… it's always best if a Language Owner can take the lead …

It's always best if a Language Owner can take the lead and ownership in this kind of work. They hold the responsibility for what is shared from their cultural practices and oral traditions.

A Language Owner is an expert in the language of the cultural area they come from. They can also work collaboratively with Elders or other Language Owners to consider what material is culturally appropriate to interpret or translate – this is best practice.

When I do a translation, I always speak to someone like my dad or mum, or make a quick phonecall back home (to Papunya or a neighbouring community depending on where my family is at the time), to make sure it makes sense, back translate, check that the spelling is correct, and for overall quality assurance.

There are some language protocols that can make translation challenging. I would never interpret or translate when it's culturally inappropriate for me to do so, especially around gender-specific topics. I would always check in with family what practice happens on that country.

Sometimes a word becomes '*kumanytjayi*', which then causes a change in language. *Kumanytjayi* is when someone passes away, and you can no longer use their name or anything that sounds like it, so that word changes depending on what other country family line(s) the person was connected to.

For example, let's say the deceased lived at the Pintupi-Luritja community, Papunya, and had a nickname or an Aboriginal name Kapi, which means water in Pintupi-Luritja. *Kapi* can no longer be said, so a Pintupi-Luritja speaker would change it to the word for water in a neighbouring language that the deceased was connected to. If the person was connected to the Warlpiri tribe at Yuendumu, for example, and had Arrente connections, the word could be changed to *ngapa* or *kwatja* ('water' in Warlpiri or Arrente language), and Pinutpi-Luritja people would use that word for water for a period of time (after which they sometimes change back to the original word).

I believe that translation work is a really good way to keep a record of language, especially in this day and age. Traditionally stories were told orally and on sand, but we have had to adapt to Western ways of learning in the classroom. Pintupi-Luritja orthography is very similar to

Above: a late 1980s newspaper article shows Lavinia (in white skirt) learning the Two Napaltjarri Sisters dance at Papunya School from her husband's grandmother, with whom she shares the Napaltjarri 'skin name'. Lavinia explains: *The skin name system plays an imperative role in who you are and what you can and can't do: your identity. Your skin name – usually assigned after your father's – determines: your role in ceremonies, such as your duties during a funeral; who you can/can't marry; and other behaviours such as who you can/can't talk to. In this case it affects who can do the dance – only the Napaltjarri skin name group. This is part of the Tjukurrpa (dreamtime story) dance, which picks up from where my story starts – at Ilpili, where my great-grandmother came from. This story travels from Kintore all the way to Alice Springs, they carry the same skin name but schange languages along the journey.* **Below:** Papunya from the air.

other Western Desert dialects such as Pitjantjatjara/Yankunytjara. Now we are able to write in these languages. If a language is written and taught, this keeps it alive.

Our First Languages have evolved over time and 'borrowed' words from neighbouring languages or from English that are now used more often than the original words – such as 'rainbow' for *tjutirangu*, 'frog' for *ngannngi* (literally 'frog frog') and 'lightning' for *manngirri*. Many of the younger generation don't know the original Pintupi-Luritja words unless you teach them.

I think having records of written work will benefit children in future generations by allowing them to have a sense of belonging and connectedness to country which plays a huge role in identity, particularly for First Nations people.

Everyone has different perspectives on how our identities are impacted. My upbringing and my background are very different to many. I see the benefits in having an interpreter present when working alongside people who struggle to understand English, so meaning is conveyed accurately.

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Aboriginal English: what isn't it?

In January, Western Australia's Premier Mark McGowan was attacked on social media, accused of being racist – for having a COVID vaccination message translated into Aboriginal English (AbE), and sending both versions to WA Aboriginal communities. With the increasingly contentious national holiday of 26 January then looming, First Nations expert in second language acquisition Sharon Davis set out to counter the misinformation around AbE that she saw being shared and amplified in the twittersphere.

Now, it is January after all, and most mob are familiar with the bin-fire that surrounds Invasion Day, so my patience levels for educating the masses are already low.

But given the amount of AbE misinformation shared across most social media platforms, I think we could all do with a bit of AbE 101.

Isn't it just broken English?

No, and if you say that again I'll put chilli in your mouth. AbE is the name given to complex, rule-governed varieties of English that are spoken by over 80 per cent of Indigenous peoples in Australia. These differ from standard Australian English (AusE) in systematic ways and at all levels of linguistic structure, like sentence formation and meanings of words. AbE is mutually intelligible between varieties and can also be known by its local names, such as Koori or Murri English, Broome lingo and Noongar English.

*'If you attack my language you attack me, because what I am and what I know and believe and feel are all mediated through language.' **

Well, where did it come from?

Upon invasion, it's estimated that there were over 250 distinct languages plus around 600 to 800 overlapping, connecting languages. Given that *gudiyas* (non-Indigenous people) weren't that keen to learn our languages, we adapted English to enable communication. With our traditional languages stolen, along with our land, and being the adaptive and highly intelligent people that we are, we took the way they talked (and forced us to talk) and decolonised it to suit our needs. AbE is *not* a form of AusE, but rather both are varieties of English (the graphics opposite help explain the development of AbE).

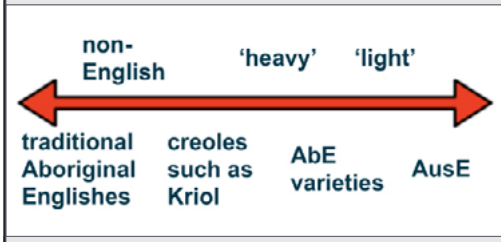
Oh, righto. So, what's Kriol then?

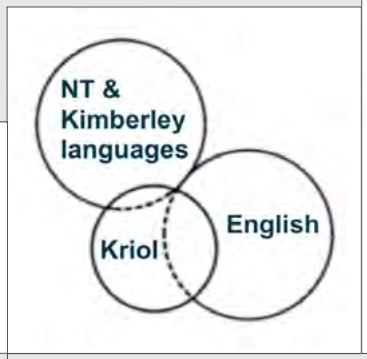
Kriol is a specific creole; a new Aboriginal language spoken across northern Australia that developed because of colonisation and the expansion of the pastoral industry. The table (left) helps us see where Kriol fits.

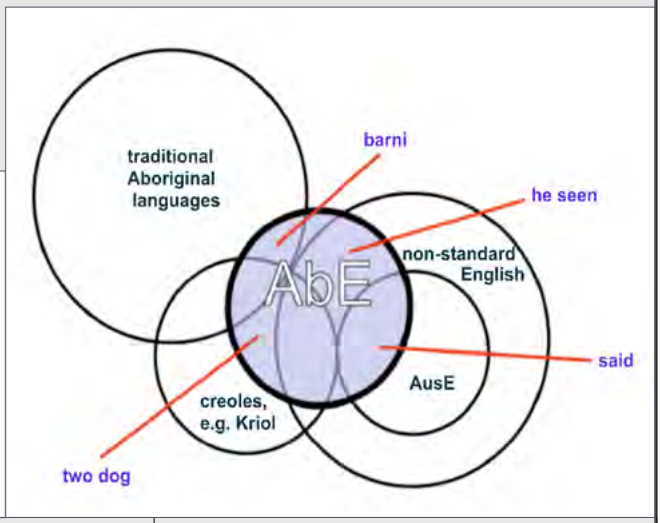
Term	1st/2nd language	Background/History	Vocabulary	Rules	Other notes
Pidgin	2nd only	• Contact language: people from two different languages trying to communicate • Communication is the key	Limited	Not consistent	One language tends to be more dominant than the other
Creole	1st	The next generation of pidgin speakers	Extensive	More consistent	Generic word but can apply to a specific language
Kriol	1st	• Mixture of traditional Aboriginal languages & English • A creole found in the Kimberley, NT and north Queensland	• Extensive • Some words may sound like English but could have different meanings		• Marker of Aboriginal identity • Heavy to light Kriol
Aboriginal English	1st	A dialect rather than a language			• Marker of Aboriginal identity • Differs depending on region

'Understanding the languages' table recreated courtesy of its maker, Panda Gardner

Images from *Making the Jump: A Resource Book for Teachers of Aboriginal Students*, by Berry and Hudson (1997), reproduced courtesy of Catholic Education Western Australia (CEWA)







While non-AbE speakers may be able to pick up what's being said in conversations with AbE speakers, it is less likely with Kriol due to the inclusion of more traditional language words. As with AbE, Kriol sits on a spectrum (see above).

How come I can understand it? It sounds like English but with a weird accent.

Don't be fooled! AbE and AusE are 'false friends'. While you may think you understand AbE, there are many different layers, and some of these cannot be seen or heard, such as pragmatics, semantics and worldview (values, beliefs and attitudes).

So, it's not a real Aboriginal language …

Bruh. C'mon now. Sociolinguist and Yiddish scholar Max Weinreich popularised the remark, 'a language is a dialect with an army and a navy', suggesting that the categorisation of a way of speaking into 'language' and 'dialect' isn't necessarily a linguistic choice, but rather based on disparities of politics and power. I think this rings true when people talk about AbE. People tend to pooh-pooh AbE as slang or broken English, when it is a rule-governed, legitimate language that connects Aboriginal people to culture, Country and community.

Consider an Aboriginal person saying to you: 'Wen we got ome, dat ole man said: "You mob wanna hab a feed now, owot? It gettin proper late."'

And now ask yourself, what level of education does this person have; what do they do for a living; and where do they live? Check yo language bias fam.

Can I, as a non-Aboriginal person, speak AbE?

In my opinion, nope. What makes AbE different from many traditional languages, and Kriol, is that it isn't officially taught (in a Western sense). It's a community-developed language that belongs to community. Being a marker of Aboriginal identity, it's confusing and pretty offensive for non-Indigenous people to just pick up AbE and start talking. Imagine you are in the US, and you walk up to a group of African American people and start speaking in Black American English. You would soon be put in your place; same goes here. A rule of thumb … just don't. It's shame. Don't be a Tiffany.

What makes AbE different … is that it isn't officially taught …

All the Aboriginal people I know speak normal English.

AusE is the language used in law, media, politics, and education in Australia, holding immense power. Over the years, many mob have been forced to speak AusE at the expense of traditional language, Kriol, or AbE to survive this place. While we can choose to speak AbE to power, there may also be times where we need to codeswitch into AusE. Control over codeswitching helps us to walk in the gudiya's world while maintaining home language and all the richness and connection that comes with it. If you think that your Aboriginal mates don't speak AbE, you are probably wrong, given that over 80 per cent of us speak a form of AbE.

Is it racist to have information interpreted into Aboriginal English or Kriol?

No.

Who cares anyways?

We do, and you should too. Negative attitudes towards AbE risk the lives and livelihoods of Aboriginal people every damn day. Many are left without access to interpreters when dealing with police and in health sectors and education settings. The misinterpretation of AbE can lead to incarceration, misdiagnosis and low (standardised) education outcomes. What's most frustrating is that the powers that be continue to ignore the important role that understanding AbE has in all these social determinants of health and wellbeing. By excluding AbE from reports, strategies and policies, they are denying the legitimacy of our

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Translation and LGBTIQA+ cultures around the world

In June 2021 the University of Cordoba, Spain and University College London jointly presented their 5th E-Expert Seminar in Translation and Language Teaching. Titled 'LGBTQI+ Issues in Modern Foreign Languages and Translation Education', it included a presentation by British academic Jonathan Evans (right, top) on teaching LGBTIQA+ aspects of translation in a master's degree. When *In Touch* asked Jonathan if he would be interested in writing something on the topic for our readers, he put together the following article with his colleague Ting Guo (right).

When considering identity, opportunity and cultural appropriation in T&I, one area ripe for discussion is LGBTIQA+ culture in translation.

This is a growing area of interest in the field of translation studies, with a number of books (such as *Queer in Translation* and *Queering Translation, Translating the Queer*, both from 2017), special issues (such as this special issue of *Translating and Interpreting Studies* from 2021) and articles being published in the last 25 years.

This scholarly attention reflects a growing visibility of LGBTIQA+ texts and media. Societal attitudes have also been changing over this time, at least in some parts of the world, with a growing number of countries legislating for same-sex marriage (including the UK in 2014 and Australia in 2017).

However, the situation isn't the same the world over; in some countries homosexuality is illegal, and in some of those where it isn't, there are no legal protections for homosexuals. Translation can help to share awareness of how LGBTIQA+ identities function elsewhere in the world: this can both open up discussion about LGBTIQA+ experiences in places where homosexuality is criminalised, and also offer readers ways of understanding how such experiences can differ from their own.

Translated LGBTIQA+ texts can … offer a glimpse into a different world …

Literature was, and is, central to a lot of the scholarship on LGBTIQA+ translation. From Keith Harvey's pioneering work in the 1990s on translating the language of camp in American gay novels, to Brian Baer's discussions of queer anthologies and queer autobiography, translation scholars have explored the ways in which literary texts can reflect and shape LGBTIQA+ communities, and how these texts are translated.

Given the differences between LGBTIQA+ cultures around the world, including how they utilise their local languages, it's not surprising that changes are made when these texts get translated, in order to address local communities.

Translated LGBTIQA+ texts can, on the other hand, offer a glimpse into a different world: Anton Hur's translation of Sang Young Park's *Love in the Big City*, for instance, gives English-speaking readers a chance to learn about queer Korea. Hur has said that he felt this was important, as 'no one had told this story before', and it was also his own experience as a Korean gay man. Translating more LGBTIQA+ fiction from around the world can, therefore, help to diversify images of queerness and to increase understandings of

The internet ... has made it far easier to access LGBTIQA+ materials.

both similarities and differences between the experiences of LGBTIQA+ communities in different locations.

Translators of children's and young adult (YA) literature encounter different issues around LGBTIQA+ materials. Problems can arise if publishers or the local culture find such narratives unacceptable for children: BJ Epstein notes that LGBTIQA+ aspects of children's stories are often 'eradicated' in translation. A story (or part of it) might be altered, or simply not published at all. YA fiction tends to be more open to discussions of bi- and homosexuality, or more fluid sexualities, reflecting the exploration of sexuality by its teenage characters. Books like Becky Albertalli's *Simon vs. the Homo-Sapiens Agenda* (on which the film *Love, Simon* is based) have been translated around the world, suggesting that queer topics pose less of a problem for translation in YA fiction than in writing for younger children.

The circulation of queer cinema is an important area where translation and queer media intersect, especially with the growth of LGBTIQA+ distributors like Peccadillo Pictures in the UK, who have worked to make subtitled queer cinema from around the world available there. Queer film festivals are another site where international films are screened in translation. The internet, in the specific forms of community forums and video-sharing websites, has made it far easier to access LGBTIQA+ materials.

In our research, we've been exploring how Chinese fansubbing groups have been translating American and British queer cinema. The translation of Todd Haynes's *Carol* by the Jihua group, for instance, not only makes this film accessible to audiences in China, where an official translation would be unlikely, but is also used as a way of intervening in local debates about lesbian identities.

Fansubbing does, however, attract questions of copyright, and a number of fansubbing groups have been closed down in China recently due to copyright infringement. Such groups have also contributed to subtitling for film festivals, and remain as a space for community discussion; so even if their function changes – that is, they no longer produce unofficial subtitles – they can still play an important role in the local LGBTIQA+ community.

A growing area of research is the intersection of transgender and translation. While there are obvious difficulties around translating novel pronouns and vocabulary, there is also a growing awareness of the complexity of translating texts that deal with transgender individuals, especially from different historical periods, when notions like transgender (or even lesbian or gay) did not exist in the way they do now. How can the experiences of such individuals be translated, and should current terminology be used or avoided?

Interesting questions also arise around the translation of non-Western ideas about gender – some of which include genders other than male and female – into English and other European languages. How can these ideas be understood outside of their local context?

It's clear from this discussion that there's a growing awareness of LGBTIQA+ texts in translation and the sorts of questions that they bring up for translators, publishers and LGBTIQA+ communities; however, some important gaps remain. Bisexuality, for instance, is often erased or elided. A more intersectional approach that includes race, indigeneity, migration, class and disability, and their connections with LGBTIQA+ identity, would increase the understanding of the multiplicity of queer lives in a globalised world.

Within this, it would be important to consider how translation works in migrant communities, and into and out of minority languages.

Translators and interpreters can contribute to LGBTIQA+ cultures in lots of ways, whether as members of those cultures or as allies.

Jonathan Evans *is Senior Lecturer in Translation Studies at the University of Glasgow. He is the author of* The Many Voices of Lydia Davis *(2016), and Principal Investigator on the project 'Towards Diversity, Equality and Sustainability in Streaming', co-funded by the Fund for International Collaboration and the Economic and Social Research Council, UK.*

Ting Guo *is Senior Lecturer in Translation and Chinese Studies at the University of Exeter. She is the author of* Surviving in Violent Conflicts *(2017), and Principal Investigator on the project 'Translating for Change', funded by the Arts and Humanities Research Council, UK.*

Book cover reproduced courtesy of Tilted Axis Press, artwork by Soraya Gilanni Vilijoen

AbE has been recognised … as a legitimate language since the 1960s, so why is it still treated as slang?

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connection to community and culture ... that is, our identity. AbE has been recognised by linguists and educators as a legitimate language since the 1960s, so why is it still treated as slang? *cough-racism-cough*

The land gave birth to our languages; language and culture are inseparable. And yet, languages have been and continue to be stolen, with all Aboriginal and Torres Strait Islander languages currently under threat. So, it is essential we retain and revitalise our languages everywhere we can. And this also means we need to do some myth busting and stop AbE and Kriol being positioned as bad English.

Aboriginal English is important.

Aboriginal English is a marker of Aboriginal identity.

Aboriginal English holds culture.

Aboriginal English holds knowledge.

Aboriginal English is not slang.

Aboriginal English is not broken.

Aboriginal English is us and it is ours.

Sharon Davis *is from Bardi and Kija peoples of the Kimberley. She holds a bachelor's degree in education (primary, specialising in Aboriginal studies), and a master's in applied linguistics and second language acquisition from the University of Oxford, where she was the first Indigenous Australian graduate from a remote country (Broome). Sharon is a board member of both Reconciliation Australia and The Stronger Smarter Institute.*

https://twitter.com/Sharon_Davis_

This is a lightly edited version of an article Sharon published on IndigenousX website on 13 January 2022. It appears here with the permission of IndigenousX.

* Dwyer J (1989). Talking with Aboriginal Children. In: Dwyer J (ed), *A Sea of Talk*, Primary English Teaching Association, Rozelle, NSW, 44–56.

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Whether an author is a First Nations person or not, if they are writing about our languages and history, they need to ensure they get permission and the true facts of any event. Many of the older non-First Nations people I interacted with as a child lived and breathed our culture and were respected by many First Nations people.

If they hadn't captured and written what they did, some of that history and culture might not be preserved and kept today. I know that my language and story were recorded and written and kept because of this opportunity. Some of my great-grandmother's stories and her extended family's stories that I'd heard firsthand were recorded.

I was very fortunate to have a bilingual education …

The bilingual education I was exposed to as a child at Papunya School was archived, and people like linguist Sam Disbray are working with some of the teachers, like Mum Karen McDonald, Aunty Larruwa and Aunty Charlotte Phillipus, to keep this important record safe.

To me translation work is also very important for learning, because it is written, so it can be kept for future generations. Knowing that language is always evolving, translation work means children can look up traditional words rather than borrowing English or neighbouring terms that then influencethe evolution of our language.

I was very fortunate to have a bilingual education, and I know that it has given me a strong identity today. I'm proud to have had this opportunity. My parents, my mother's extended family from the Warumpi Papunya community and my paternal grandmother were instrumental in my exposure to both Western and First Nations cultural worlds and education.

For me, both translation work and the training and availability of interpreters in First Languages are essential for our children's identities into the future.

Lavinia Napaltjarri Heffernan *is a Luritja-Pintupi woman from Papunya (Warumpi) community. She spent her early years speaking and learning Luritja-Pintupi in her home community and school before being exposed to mainstream education. Lavinia holds a bachelor's degree in education (general studies) from Queensland University of Technology, and is a NAATI-certified interpreter (Luritja-Pintupi–English) as well as an Indigenous Project Officer with NAATI.*

Subtitle text is edited within, and shaped by, a program's audio and visual environments.

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developed sense of how other languages work, and the diversity of ways in which linguistic meaning may be encoded and expressed. Subtitle text is edited within, and shaped by, a program's audio and visual environments. The simultaneous presentation of both source and target languages (the original dialogue plus the written subtitle text) is what makes subtitling distinctive, yet often also challenging. Subtitler and editor must work together to ensure that the subtitles flow as seamlessly as possible within a program's audiovisual environment. The subtitle script must work as dramatic text in terms of the English tone and expressiveness, yet also remain faithful to the original dialogue in terms of the meanings it holds, which are always immediately retrievable by speakers of the source language.

This requires something of a juggling act, as the formal aspects of subtitles are tightly constrained by the medium itself. Limitations of space (screen width) and time (acceptable reading speeds) mean that concision is usually the order of the day, so flexibility and creativity are called for on the parts of both subtitler and editor. While the division of labour between the two roles is, in theory, clear – subtitlers create translations, editors then edit them – in practice, many problems are resolved by collaborative effort in the middle ground.

Andrew McCormick *joined SBS TV in 1982, just 18 months after it began broadcasting as Channel 0/28. With a background in linguistics, he was initially employed as a subtitle editor; however, as he had lived in Italy for some years and had then studied Italian language and literature at the University of Sydney, he was soon also working as a subtitler, translating from Italian. Promoted to the role of Senior Subtitler in 1997, he began training internal recruits, and also sharing his expertise with other organisations such as the Central Australian Aboriginal Media Association (CAAMA) and the South African Broadcasting Corporation (SABC); and in recent years, his focus turned to the challenges posed to subtitling by the rapidly evolving landscape of digital media. Andrew recently retired after 40 years with SBS TV, but still works for the organisation periodically as a contractor. Throughout his career, his not-so-secret passion has remained constant: subtitling opera.*

Supporting excellence: scholarships for aspiring interpreters

In 2020, AUSIT's Queensland Branch was the first to offer scholarships – funded jointly with NAATI – for undertaking the NAATI Certification Preparation Course (at TAFE SA or RMIT) and subsequent NAATI Certified Provisional Interpreter (CPI) test. Application was limited to Queensland residents, and to 16 languages currently in demand, as identified by the state government's Language Services Strategic Review in 2019; and for those hopefuls who met the English language requirement, selection was based on their CVs and references plus their demonstrated willingness to work as professional interpreters.

Of the twenty-four applicants – mainly practising as uncertified interpreters or involved in the language services industry as cultural support workers or translators – ten were awarded scholarships; seven of the ten completed the preparation course while three dropped out; three of the seven took the NAATI test in 2021, two (Mona and Nopnida, opposite) passed, and the remaining four (including Robert, opposite) are scheduled to sit it this year. The project lead, **Leisa Maia,** interviewed Mona, Nopnida and Robert about the experience.

Q1: Have you worked in other areas prior to training as an interpreter?

Q2. For you, what is the most challenging aspect of preparing to become a certified interpreter?

Q3. What difference will this scholarship make to your career in T&I?

Q4. What would your dream interpreting job be?

NOPNIDA NANAEN (THAI)

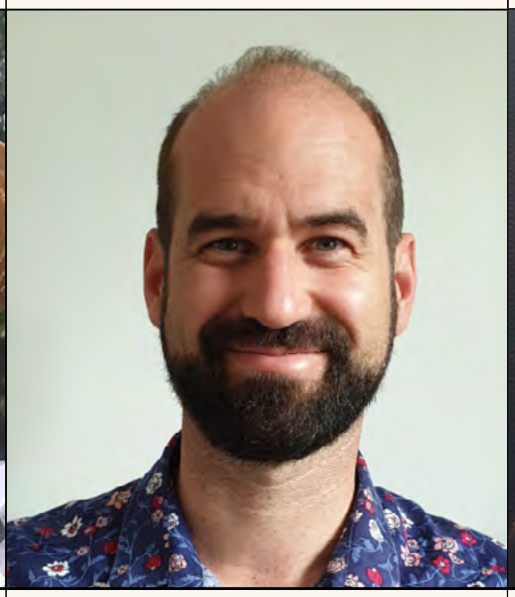
I taught English language in Thailand, mainly in high schools and universities, and also worked as a Thai language tutor for foreigners. I tutored for a bit when I first arrived in Australia, too, and since then I've worked mostly in hospitality.

I did my MA in English literature, so I didn't learn about interpreting. To be a good interpreter you need different skills – just knowing two languages isn't enough. I had to practise the required skills a lot.

Although I'd done some casual T&I work before, I didn't know about some important aspects of being a professional T/I. The scholarship gave me the opportunity to step into that world by studying on an endorsed course, which I found very useful preparation for both the NAATI test and my actual T&I career.

I'd like to have opportunities to work in different fields, learn about new people and things, and go to new places; take part in exciting, enjoyable events as an interpreter, or alternatively work in challenging situations which are less enjoyable, but reward me with the feeling that I've helped someone out, that it's not just a job.

ROBERT DE SMIDT (ARABIC)



I worked in a wide range of jobs, including hospitality, gardening and labouring, as well as in legal translation, as a translator and precis writer for an intellectual property organisation, and as a teacher of English as a second language.

Getting the initial confidence together – I'd always dreamed of being an interpreter but didn't think I had the language competency or memory for it. Living in Spain in my early twenties, I learnt the local language out of necessity, and this led to my enrolling in a translation degree.

The course allowed me to study with like-minded peers and challenged me to reflect on my decision making within a range of authentic interpreting scenarios. Although it was primarily delivered in English, working on my decision-making skills reduced the overall mental workload, enabling me to interpret more confidently.

I'd like to study for a master's degree in conference interpreting, pass NAATI's conference interpreter test, and work as a simultaneous interpreter in the international context.

MONA ABDEL QADER (ARABIC)

I worked in immigration and citizenship for Australia's Department of Home Affairs in Amman, Jordan. My role involved a considerable amount of T&I work. Later, after arriving in Australia, I worked as a freelance interpreter and translator.

I guess passing the test was the first challenging part, and now the main challenge is keeping up with the new terms I come across and continuing to build on my knowledge and vocabulary reserve, in order to be able to interpret in any context and situation.

Being awarded the scholarship encouraged me to take the NAATI test, and the certification has opened new opportunities for me and increased the volume of T&I work I receive. I can work with more agencies, as many specify certified interpreters only, so I'm much busier than before. I intend to fine tune my experience and apply for more advanced certifications.

I would like to continue to advance in the T&I field and specialise in certain areas, such as legal. I would like to interpret and translate in legal contexts: courts and legal documents. I also have an ambition to start acquainting myself with conference interpreting.

Transcreation: a journey from translation to copywriting

'How is transcreation different from translation?' Language services director Gabriela Lemoine is frequently asked this, by both clients and linguists. Transcreation projects usually involve translating marketing content, and we asked Gabriela to introduce us to both the concept and the main marketing principles on which it is based.

I've been involved in translation projects – in various capacities – for most of my professional life, and the most intellectually challenging projects I've come across have invariably been related, one way or another, to marketing.

These projects seem to find me, instead of the other way around, and this sparked my interest in marketing as a discipline.

Localisation has developed alongside global marketing over the last few decades. One of my favourite examples is the 'I'm lovin' it' campaign launched by McDonalds in 2003. Not only the slogan but also the song and video were localised for each country, with the musical arrangement and some video images adapted. The slogan resembled the original less in some countries than in others; for example, in French it became '*C'est tout ce que j'aime*' (it's everything that I love), and in Spanish the simpler but equally impactful '*Me encanta*' (I love it).

The main tool used in these campaigns is still some form of text – defined, however, as copy written with the sole purpose of engaging an audience through a 'call to action'. In marketing the main goal is to sell; and in order to do so, the audience has to be engaged at an emotional level. This is why it's essential that the copy is culturally appropriate – quite a challenge when different target cultures are being addressed at the same time by one campaign.

… the translation has to be true to the intended reaction, rather than the wording …

Another good example of a successful global campaign is Coca Cola's 'My name on a bottle of Coke', launched in 2013. Worldwide reactions portrayed in hundreds of hilarious, imaginative social media memes and images took the resulting 'action' far beyond the intended 'call' suggestively expressed in the hashtag '#ShareaCoke'.

There have been other not-so-happy reactions to marketing campaigns. In 2011, the fortieth anniversary of the federation of the United Arab Emirates, Puma launched a limited edition of sports shoes in the colours of the nation's flag … but had to immediately pull the product from the market and offer an apology, as referencing the flag on items that touched people's feet and the ground was considered offensive in Emirati culture. In the 1980s, Mitsubishi introduced its Pajero SUV to Latin America, only to realise after a few years that its low sales in the area were due to its name – no one wants to drive a vehicle that has the Spanish word for 'wanker' in big letters on the front and back. Offending or ridiculing the audience works against the goal of engaging them with the kinds of emotions that drive purchasing decisions.

So, what is marketing? According to legendary marketing theorist E Jerome McCarthy, it's all about 'getting the right goods and services to the right people, at the right place, at the right time, at the right price, and with the right communications and promotion'.* And how do marketers do this? They use the 'Marketing Mix', a model that describes the 'right' product/service, place, price and promotion for a specific target market. Written copy in any language falls under 'promotion', and its target market is speakers of that language. For example, Hubspot offers online services. Their product can be defined as an 'integrated SEO, blogging, social media, website and email tool',

and the rest of the marketing mix is made up of: online (place); their monthly subscription (price); and event presentations, webinars and social media advertising (promotion).

If text is the vehicle for promotion, then for a successful global campaign, translation is the means by which the same desired behaviour is triggered in each target audience. To do so the translation must be true to the intended reaction, rather than the original wording, and this is where transcreation comes in.

The purpose of a specific product can be complex too. Let's take, for example, Viagra: the marketing goal must not only inform and entice, but also avoid offence and ridicule.

For translators, transcreation takes us back to pre-CAT tools times. Back in the day, translation wasn't tied to paragraph or even sentence counts, and quality checks weren't expressed in scores and percentages; it was about conveying meaning rather than forcing target language grammar or spelling rules into some sort of pretend consistency defined by visual resemblance of the translation to the original text.

Translation of the name Coca Cola into Chinese took years, as it required characters that had not only the right sounds, but more importantly the right meaning to recreate the original name. The first attempts, in the 1920s, produced unacceptable names – including the now famous 'bite the wax tadpole' – because out of the 40,000 Chinese characters, only about 200 had appropriate sounds, and even fewer had acceptable meanings.

To ensure they meet marketing goals, today's copywriters work from a 'marketing brief', and I think translators would benefit tremendously if they used a 'transcreation brief'.

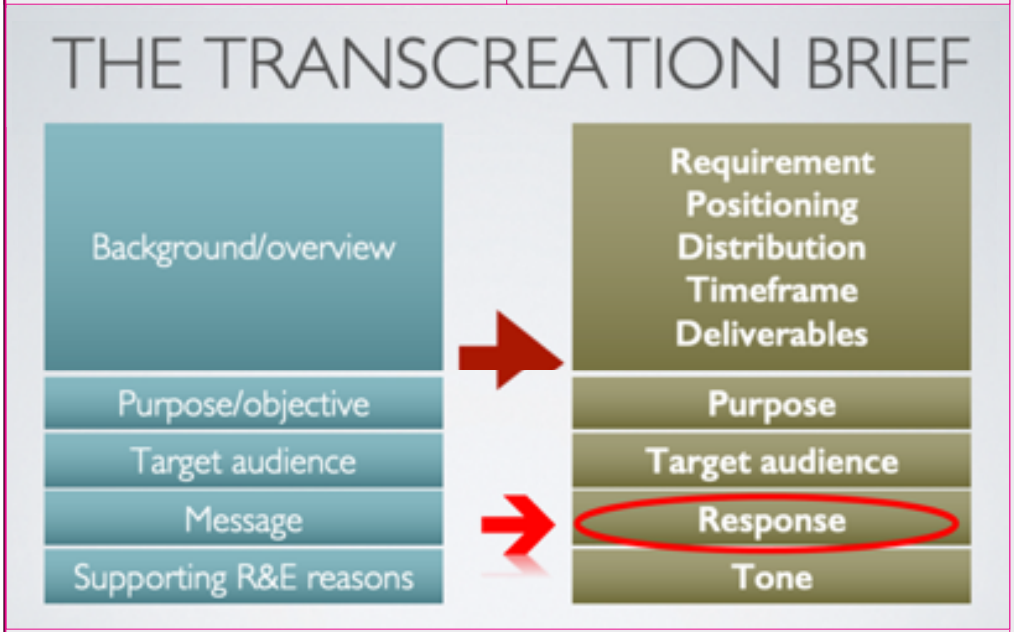
A good transcreation brief should answer the ad strategy questions posed by marketers; it doesn't have to be very long, but should include:

- some background information
- the objective of the text
- the target audience (i.e., what is known about them, in as much detail as is relevant)
- the 'big idea', or most important message to be conveyed
- the supporting emotional and rational 'reasons to believe and buy'.

A good example of the 'big idea' to be conveyed by the content can be found in Red Bull's brief: 'get your balls back'.

It could be said that a transcreator is a skilled copywriter who also has translation skills in a specific source and target language combination, but I believe transcreation takes translators across the border into the land of creative writing. Much of the translation process can be maintained, though, and a special transcreation step performed after a text has been translated and reviewed, just before final proofreading. I do recommend, though, clarifying task definitions and expectations with each client up front, as no two clients have the same understanding of what is involved in such a project. Asking all the relevant questions and having clear translation instructions will help you manage – and therefore meet – client expectations (usually shaped by previous experiences with translation, which may include target language reviewers who – although trusted by the client – are unfortunately not professional linguists).

Transcreation is, indeed, a journey from translation into copywriting, as it is more similar to the latter than the former. The translator needs to be a talented writer with not only marketing and target market knowledge, but also a good brief and good communication within the team (which includes the client). Although all this sounds quite difficult to achieve, the end results can be very rewarding for any translator who, like me, wishes to leave a more personal footprint in their work.



Gabriela Lemoine *is the director of Accentus Language Services and has worked in the language industry for 17 years. She holds an MBA, and is ATA-certified and a CIOL Fellow and Chartered Linguist in English and Spanish in the UK. Gabriela has served as the first president of the Argentine Association of Language Services (AASL) and as secretary at the Association of Language Companies (ALC) in the USA, and sits on the American Chamber of Commerce's advisory board in Córdoba, Argentina. She is also an international presenter on business and technical topics for both linguists and their clients, and volunteers at several entrepreneurship and empowerment non-profit organisations.*

* McCarthy, E Jerome (1960), *Basic Marketing: A Managerial Approach.*

Live captioning for accessibility: three quick questions for Account Manager Marko Pehcevski

In 2021 we published a two-part feature on STTI (speech-to-text interpreting) by freelance Spanish–English T/I, subtitler and respeaker Nancy Guevara. One agency Nancy works for – providing live interlingual captioning – is Ai-Media, a world leader and technological innovator in the field of media accessibility. When we think of live captions it's usually in the context of large sporting events or important public announcements, they are also increasingly being utilised during virtual (online) meetings. We asked Marko Pehcevski, Ai-Media's account manager, about live captioning in this context.

1. What's involved in setting up live captioning for a virtual meeting?

It's actually far simpler than people seem to think, and is largely the same process regardless of whether the meeting/event is in-person or virtual. Essentially, all that is required is for our live captioners to have access to an audio feed, so they can hear what's being said. For virtual environments, this simply entails us being invited to the event/session in question as a participant. As for platforms, we're very much agnostic on that front: we can find a way to deliver captioning for any platform. We have integration options for Zoom, and an integration for Microsoft Teams is on the horizon. With or without integrations, however, our captions will always be viewable via our dedicated web-based caption viewer called Ai-Live.

2. What percentage of your live captioning for virtual meetings is interlingual?

When compared with intralingual STTI, interlingual is still relatively low in the Asia-Pacific region – probably 5% or less. On the other hand, 2021 saw our Europe, Middle East and Africa team deliver 23% of all work as interlingual! From a global perspective we're seeing a rapid increase, and this is due to: (a) having far greater capacity in terms of language solutions we can offer, (b) greater client awareness of our availability to cater for such services, and of course (c) greater demand for such services – particularly for global organisations who have entities in non-English speaking territories. We've now evolved into a one-stop shop for all accessibility and language services, and our global teams have delivered some truly incredible events: most recently, a large multi-day disability summit for which we provided a mix of human and machine captioning into half a dozen languages, and simultaneous interpretation for the same.

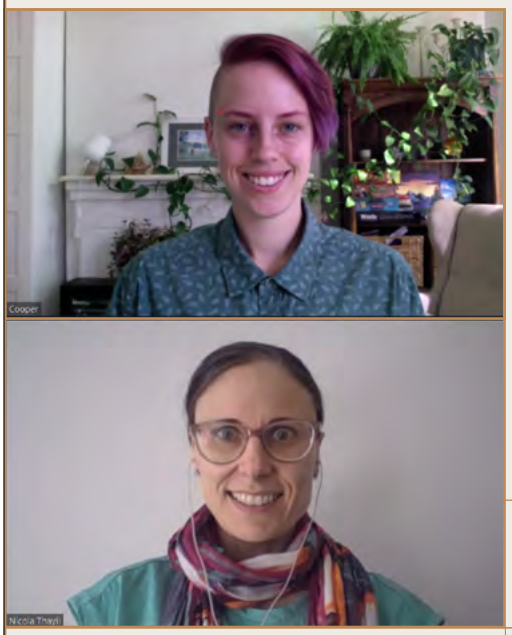
3. What aspects of the way a live captioner works would encourage you to use them again?

Our remote delivery makes it easy for us to set up quickly and be ready to go, and also to fill any last minute gaps due to captioner illness, internet dropouts and so on – both important from a prospective client's point of view. Our English captioners are employed in house, but at this stage we take on contractors for interlingual work. When I think of the captioners who we currently call on frequently, of course we look for high levels of accuracy and interlingual ability. In addition, we tend to choose those who have high availability, including sometimes being able to step in at short notice. And lastly, we appreciate a general professionalism in their communications with us. We have ongoing training and upskilling initiatives available to all our captioners, and have covered such a wide range of events over the years that we're now rarely asked to caption a topic that our experienced team hasn't already encountered. As a result, the more times a particular captioner covers a session effectively for us, the more likely we are to call them first in the future.

Image: Marko working from his home office

An AUSIT mentor ...

Since the AUSIT Mentoring Program was initiated in 2019, more than 100 T&I students have benefited, with some members taking on two or more mentees over time. Following up on Trish Townsend's article on mentoring in our Autumn 2020 issue, we asked both Nicola Thayil – a French>English translator, French–English interpreter and translation tutor on Monash University's Master of I&T Studies course, as well as a member of *In Touch*'s Editorial Committee and a past contributor – and her recent mentee Sara Cooper about the experience.



Nicola (left) and her second mentee Sara Cooper (top) on Zoom

Find out more about AUSIT's Mentoring Program here

Translator for: 8 years	Mentorships to date: 2	Mentorship length: 5 months	Hours per mentorship: 20	Face-to-face or online: either / a mix	PD points: 20

Q1: What made you decide to become a mentor?

A desire to give back to the profession, to share my experience, and also because I would have loved to participate in this kind of program after graduating with my translation and interpreting qualification.

Q2. Did you have to do any training to become a mentor?

AUSIT provides mentoring guidelines as well as a training session. A mentor can be any current AUSIT member with at least five years' T&I experience. Applicants are required to complete an application form, adhere to the AUSIT Code of Ethics and be of good character – as attested to via a character reference signed by another AUSIT member.

Q3. What do you enjoy about mentoring?

I mentor informally in my tutoring role, and was aware that newcomers to the profession often feel a bit lost as to where to start finding clients, and how to set up and run a business. This commonly encountered experience made me think about why mentors are called mentors in the first place: the Greeks, of course, coined the term. It all goes back to Homer's *Odyssey*. While he was away at the Trojan War, Odysseus charged his old family friend Mentor with looking after the interests of his wife Penelope and his son Telemachus. Interestingly, the young Telemachus (the 'mentee' figure) is described in the original Greek text as *napios*, meaning disconnected – someone who is not properly articulated with or joined to other people – which brings us back to the question: I enjoy mentoring because it's about connecting and learning from others. In what can often be an isolating profession, connecting with colleagues is an important part of being a successful translator or interpreter.

Q4. How do *you* benefit from mentoring?

As I've mentioned, the mentoring relationship is about making connections and sharing knowledge and experience. In June 2021 in its 'Life and Arts' section, *The Financial Times* ran a piece called 'The Power of a Great Mentor'. This comment really resonated with me: 'Part of the mutual gift in the mentor–mentee relationship is that the presence of the mentee in the mentor's life holds a light to our own work.' It actually encourages mentors and mentees to pay closer attention to what they are doing and how they are doing it. In the end, the roles of teacher and student are blurred – I've certainly learnt a lot from my students and improved my own work. Indeed, no matter how much experience we have, we never outgrow our ability to learn from others, to reflect on how we do things and continue to be curious.

Q5. Does your mentoring process vary much from one mentee to another?

It really depends on whether the mentee is a translator, interpreter or both. With interpreting mentees I often go through practical exercises to improve their hands-on skills, whereas with translators the focus is often more on specialisations and running a business. For both I provide feedback, but it's also about challenging mentees in *how* to think, not *what* to think. In translation, there is no right or wrong way of translating a text, but it is about developing the mentee's confidence to think through issues for themselves and apply effective translation strategies.

Read about one mentee's experience opposite

... plus a mentee's perspective

Nicola's second mentee, Sara Cooper, is a Melbourne-based French>English translator currently completing their final semester of the Master of Interpreting and Translation Studies (MITS) course at Monash University.

Translation can be a very lonely profession, due to the inherently solitary nature of the work.

From conversations with other MITS students, it seems that many of us derive great pleasure and personal growth from sharing our love of languages with like-minded individuals, collaborating on translations, and learning from one another's experiences. Completing our university course and embarking upon a translation career can be a daunting prospect. For me, at least, this is largely due to a fear of being relatively isolated in my professional life, and a reluctance to relinquish the support and camaraderie I've been fortunate enough to encounter in my studies.

Because of this, I relish the opportunity to meet other translators and learn from people working in the T&I field. Participating in AUSIT's mentoring program was wonderful, as it allowed me to connect with a more experienced translator of my language pair, someone who I could turn to for advice and guidance. This enabled me to build my confidence and knowledge of the practical skills and considerations involved in working as a freelance translator.

In order to become a competent professional, students need to master a wide range of skills and keep up with a rapidly growing and changing translation industry. Contemplating this shifting landscape while trying to situate yourself within the ethical and theoretical debates of T&I can feel overwhelming at times, and in all of this discussion, some of the more basic aspects of freelancing sometimes get lost. I imagine that there are many students who are hesitant to ask questions such as:

- *How do I invoice a client?*
- *What should I include in my CV?*
- *Where am I likely to find work?*
- *What type of texts will I be asked to translate in my language pair?*

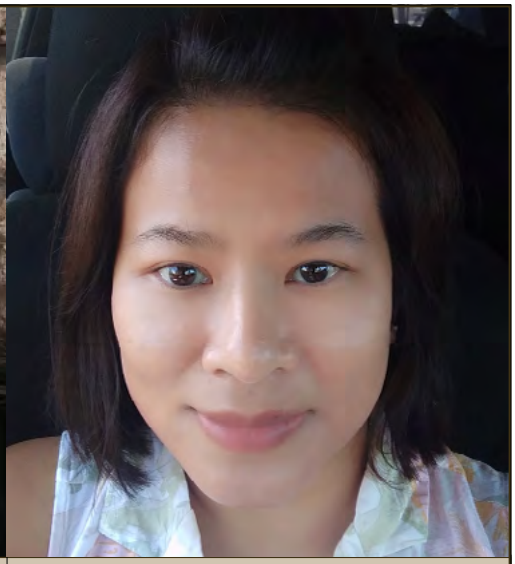
… because they suspect they should already know the answers, and have no option but to wait and hope to find out for themselves.

Fortunately, there are many experienced practitioners who are willing to share their expertise. My mentor, Nicola, was incredibly generous with her time and energy, and open to letting me guide our sessions and propose topics and activities that I thought would be useful. While she did teach me many concrete skills and translation strategies, she also encouraged me to think critically, and emphasised the value of trusting my own judgment.

I would highly recommend the AUSIT mentoring program to any student in the final semester of their studies. It will give you the chance to ask any career-related questions you might have, and is a highly rewarding experience which underscores both the joy and the necessity of collaboration and support among translators.

Sara Cooper is also learning Danish and Spanish. They hope to translate from these languages, too, in the future.

MEMBER PROFILES



NAME:	KRISTIINA VARRONE	NATCHAON CHUCHERDSAK
Translator or interpreter (or both):	both	translator
Language(s) and direction(s):	Estonian<>English, Finnish<>English	Thai<>English
Location:	South coast of WA	Melbourne
Practising as a T/I since:	2005	2004
Member of AUSIT since:	2020	2020
Main area(s) of practice:	legal, finance, business, academic texts	legal

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).

A1

I've always been fascinated by languages and I actually love grammar! I started working as a translator while I was still doing my BA in English. An MA in conference interpreting was a very natural next step for me. Coincidentally, both my dad and my maternal grandmother worked as translators at some point in their lives. When I first came to Australia, it was a bit of an unpleasant surprise that my university diplomas were essentially worthless here. I dragged my feet about it for over a decade, but in the end, it simply wasn't feasible to keep working only for European clients while dealing with the cost of living in Australia. So, I finally got my NAATI certification and have been enjoying getting to know the Australian market ever since!

A2

A lot of the work I do is never seen by the general public, so it's especially exciting for me if a project involves work that will be seen by tens of thousands of people! My favourite 'public' projects have been exhibitions at the Estonian History Museum in Tallinn. I particularly enjoyed translating two exhibitions about Vikings: a travelling exhibition from Sweden which I translated into Estonian, and a local one which I translated into English. I learned a lot, having to translate various parts of weapons and ships that have been found in Estonia. My favourite 'fact' about Vikings in Estonia: according to legend, the prominent Norse god Odin is buried on an Estonian island!

A1

I love language, and studied French and English as my main courses in high school in Thailand. Then in 1996, I participated in an AFS exchange program and was placed to study in Wagin, Western Australia. By the end of the program I was hooked and wanted to continue learning languages, so I embarked on a Bachelor of Arts degree in Thailand, majoring in English. After graduation I wanted to stand out, so I chose to do a master's degree in translation (English>Thai) at Chulalongkorn University, Thailand. I started offering translation services as a sideline in 2004, while working as a legal secretary in a law firm in Bangkok, and in 2011 I became a full-time translator.

A2

Two years ago, I was assigned to work on the bankruptcy proceedings of an airline. It was the largest project I've ever accepted. All five teams on the project were assigned to translate creditors' documents. One of the documents was particularly challenging because many of the sentences were unusually long (for example, one was 17 lines), which sometimes made it a struggle to understand them. However, I learned not just new legal terms but also the names for aircraft parts. The time constraints were very tight, with the teams each required to submit the translation of approximately 300 pages for filing in court within one month. Despite this, I completed the job smoothly to the client's satisfaction, and was glad to learn that the proceedings were in good order.