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A Voice of Their Own

Encouraging Caring and Ethical Practices in Trauma Screen Translation

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'Translation, like a buoy, can carry you across but when it is done unethically, it might drag you down. Translation is powerful. Translation can hurt. Translation can heal.' Charlotte Bosseaux.

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This book is dedicated to anyone who has experienced gender-based violence and trauma and to all the amazing translators who support them. Please know that your voices matter and that you are not alone. One of the main goals of my work is to make sure you are heard fully and I hope that my research and particularly this book can help contribute to more caring and ethical practices in screen translation and beyond.

Ethics Approval The research passed the University of Edinburgh ethics approval. Informed consent to participate in the research discussed in this monograph and to publish results from the research was obtained from individual participants.

Permissions I act as the representative of the University of Edinburgh who owns the copyright of the documentary Surviving Translation © University of Edinburgh, 2023. I therefore have permission to use stills from the documentary in this book.

Competing Interests The author has no competing interests to declare that are relevant to the content of this manuscript.

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CHAPTER 1

Introduction

1.1 Research Context

I have always been fascinated by translation: the way meaning changes from one language and culture to another, the potential for introducing new ideas or for manipulating content and the common assumption that originals and translations are the same, as if translation was an objective activity. As an academic, my work has focused on voices for as long as I can remember: first researching voices in novels, particularly in the works of Virginia Woolf in French translation (Bosseaux, 2007), then moving on to dubbing considering the voices of actors (Bosseaux, 2015) and now working on audiovisual testimonies focusing on how the voices of those who have been in vulnerable situations are rendered in translation. Behind my work has always been a desire to make sure that the voices of characters in novels or films as well as those of real individuals are represented as respectfully and powerfully as possible in translation.

Working in Audiovisual Translation (AVT) for many years has allowed me to engage with many researchers and audiovisual (AV) translators and industry practices. It is a known fact that current subtitling and voice-over (VO) norms are usually a one-size-fits-all situation with possible variations depending on material. For instance, general subtitling guidelines usually emphasise the need to avoid repetitions and hesitations, and to follow certain segmentations to make sure subtitles are as readable as possible. However, there are materials such as testimonies focusing on traumatic stories, for instance traumatic accounts of Gender-Based Violence (GBV),

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which might benefit from a different type of translation so that the voices and emotions of those who share them are heard more clearly through pauses, hesitations and tone.

My interest in trauma and GBV stems from my personal experience and those of many women worldwide. GBV is a global pandemic with recent United Nations figures indicating that one in three women worldwide has been subjected to GBV (WHO, 2024). These statistics shed light on a disturbing situation worldwide, which in recent years has been exacerbated by the social effects of COVID 19, the refugee crisis in Europe and ongoing international conflicts taking place for instance in Ukraine and Gaza. In the UK, for instance, '1 in 3 women over 16 in Great Britain [have been] subjected to at least one form of harassment in 2021' and this '[I]ncreases to 2 in 3 for women aged 16 to 34' (Action Aid, 2024). GBV and trauma often go hand in hand, as those who have experienced GBV may suffer from Post-Traumatic Stress Disorders (PTSD). According to PTSD UK '50-70% of people will experience a trauma at some point in their life' (PTSD UK 2024). Given these statistics, it is important to reflect on the situations faced by refugees, for instance, who need translation to explain the circumstances of their journey and the challenges encountered to arrive to a safer place. Beyond statistics, there are thus human beings, many of whom have to rely on translation in order to be heard.

Academic work considering the way we translate individuals who have experienced trauma and GBV is scarce. However, given the context highlighted above, such work is urgently needed to make sure translation supports those who are already in vulnerable situations, and does not expose them to further abuse. As this book will show, there are various issues intrinsic to translating individuals in challenging situations including notions of confidentiality and neutrality. My research strives to bring to light the ethical dilemmas faced by those who translate in the trauma and GBV context with particular emphasis on AVT, as there are specific constraints when subtitling or creating VO versions which need to be challenged in order to make sure survivors' voices are fully translated and heard.

In order to test traditional norms and ways of thinking about AVT, I embarked on a practice-based research project in which a documentary was made called *Surviving Translation* (Bosseaux & Lee, 2023). This book is thus based on research carried out between January 2022 and December 2023 while working on an Arts and Humanities Research Council (AHRC) funded project entitled 'The Ethical Demands of Translating Gender-Based Violence: a Practice-Based Research Project',

referred to as Ethical Translation throughout. This research project was underpinned by a practical component: a multilingual documentary featuring women who have gone through traumatic events, including GBV, and whose first language is not English. Above all, the research emphasises the importance of filming and translating ethically with a focus on making sure survivors and AV translators' voices are truly heard through respectful translation.

The film *Surviving Translation* (Bosseaux & Lee, 2023) follows three asylum seekers and sheds light on what they have gone through on their journey to the UK and when they arrived in a new country without being able to speak its language. It also presents testimonies from a subtitler who worked with us on the film, and three other language professionals who share their experience of translating people who have suffered trauma and GBV. The documentary features four languages: English, Kurdish Sorani from Iraq, Spanish from El Salvador and French from Cameroon. We worked with teams of subtitlers and VO consultants to find innovative ways of translating to convey fully the emotional content of the survivors' testimonies. GBV and trauma survivors often feel that their voices have been taken away from them. We thus wanted to make sure their voices were heard and amplified in translation, ultimately making sure that their words, voices and emotions were not silenced for new audiences.

The subtitling process was done alongside film editing and took over a year. We tested subtitling strategies on audiences via online surveys by showing different extracts from the documentary with different subtitling options, asking opinions on our endeavours to convey the emotions and orality of the originals' speech in subtitling. These options concerned the use of pauses, hesitations and repetitions with examples of different segmentations and punctuation. We also suggested different placements so that the subtitles would not cover faces, particularly in close-ups, and asked opinions on assigning colours for different voices, to make sure the subtitles captured the individuality of each woman's voice. We followed a similar process for the VO track suggesting accents, more acted renditions and different voices for the different women.

The term 'AV translators' will be used throughout to refer to translators taking part in the AVT process, including subtitlers and VO artists. All AV translators working on the project had a professional background in AV translation or in interpreting, I therefore use language professionals/AV translators interchangeably throughout this book. Although I did not work with dubbing or Audio-Description the term AV translators

also generally incorporates them and my conclusions will also be of importance to them.

As my work considers GBV, it is important to note that my focus on violence is not only geared towards those who are being translated. Indeed, I argue throughout that the fact that there is no specific ethics training on AVT courses or specific guidelines for subtitlers and filmmakers on how to work with and translate the testimonies of GBV/trauma survivors can also be seen as enacting violence. Research on the way AV translators feel when translating GBV and trauma narratives and on their working conditions is scarce. One of the main goals of my work is therefore to understand better how AV translators cope with the translation of challenging sensitive material to make sure their voices are heard as well, and violence is not perpetrated. As will be seen in the book, my research aims to capture both unique problems in translating trauma and GBV in the AV context and the importance of translating ethically AV material imbued with emotions. I will thus present academic findings and reflections on how filmmaking and translation can best function to provide a safe space for all involved: survivors, AV translators and filmmakers.

1.2 Aims and Research Questions

The main aims of my Ethical Translation project were threefold. The first one was to establish which translation strategies are the most ethical when translating (subtitling and VO) AV personal narratives dealing with trauma and emotions. The second one was to provide good practice guidelines, in the form of recommendations and suggestions for the different stakeholders involved in the filming and translating process—AV translators and filmmakers—to ensure the voices of survivors are ethically conveyed and the role of AV translators is fully accounted for. Finally, the third aim was to understand better how subtitlers cope with the translation of challenging sensitive material and what support they need.

These aims were underpinned by four main research questions: What is at stake when subtitling the voices of those who are or have been in vulnerable situations? What does it mean to film and translate ethically, and how can we make sure we do so? And finally, what kind of support do stakeholders (AV translators, survivors and filmmakers) need? Throughout the research process, it was crucial to ask additional questions, derived from these four main questions: how do we make sure AV translators translating for individuals whose first language is not English and are in

vulnerable situations work ethically? How do we mitigate the emotional impact of translating traumatic stories and sensitive material on AV translators? How do we ensure they are supported in their work? Do we need specific codes of conduct for AV translators working with trauma and GBV? How do we ensure GBV and trauma survivors feel fully supported when they are translated? How can we empower survivors during the translation process? As the first research project on this particular topic, it is important to emphasise that it was not possible to answer all these questions fully. This book should therefore be seen as a first step towards ethical translation in the documentary context, and a call for further research in the area of trauma translation in AVT and for more collaborative work between academia and professionals. As such, this book provides answers but will also raise many more questions.

1.3 Partners

The Ethical Translation project was collaborative as it relied on the expertise of a range of partners and collaborators. My official partner, Saheliya, a 'specialist mental health and well-being support organisation for black, minority ethnic, asylum seeker, refugee and migrant women and girls (12+) in the Edinburgh and Glasgow area' (Saheliya, 2024), supported the project by helping recruit former and current service users willing to speak about their experiences on camera. They also assisted us throughout the filming process, providing expert guidance on trauma before interviews and offered counselling to the women who participated in the project. I also collaborated with Screen Language, 'a professional film subtitling, translation and audio description (AD) production company based in Edinburgh, Scotland' (Screen Language, 2024). I thus worked closely with Elena Zini and Mark Bradshaw who acted as consultants for the subtitling and VO process. They assisted in finding suitable AV translators and provided invaluable feedback on subtitling and VO strategies throughout the project, contributing greatly to the guidelines. I also worked with a filmmaker, Ling Lee, who used my research as a basis to direct, shoot and edit the documentary. I co-created the documentary, participating actively in filming and editing. The translation process was fully collaborative with Lee being consulted on the different translation strategies and methods used. Without all these partners and their expertise, the project would not have been possible. More information about collaborators and partners can be found on the Ethical Translation website (2024).

1.4 Outline

This book showcases the theories and methods used and developed in the Ethical Translation project and the results of the research conducted, ultimately demonstrating the importance of carrying out practice-based research and encouraging collaboration between academics, practitioners and stakeholders to produce research that can be of use to, and be applied by, these groups. It is divided into four main chapters. In the second chapter, I present theories needed to conceptualise the issues related to trauma and GBV translation. I first start with presenting work on translating GBV, trauma and emotions. Then the ethical dimension is explored in Translation and Interpreting Studies (TIS) with a focus on the role translation and translators play in sensitive situations. The chapter concludes with an in-depth reflection on translator positionality and the importance of being recognised. The third chapter focuses on the documentary genre and its main translation methods, subtitling and VO. It includes case studies of two existing GBV documentaries to highlight how subtitling and VO are currently used in documentary translation, how these methods function and their effects. The conclusion links issues surrounding voice, impartiality and neutrality to the documentary genre and how these may affect translation practices. In Chap. 4, existing research methods are explored including focus groups, questionnaires, interviews and autoethnography in order to contextualise the need for exploring and reflecting on different AVT methods and techniques to render the voices of individuals who have been, or are, in vulnerable situations. Chapter 5 focuses on *Surviving Translation* (Bosseaux & Lee, 2023), the multilingual documentary filmed and translated during the project, the techniques and methods used to film and translate ethically and the set of good practice guidelines created for AV translators and filmmakers. This chapter also focuses on the subtitling experience to understand better the impact translating sensitive material can have on subtitlers. I present results of surveys and interviews held with subtitlers and also reflect on my own experience of translating the documentary into French. The Conclusion (Chap. 6) emphasises the importance of filming and translating ethically and provides more information about the challenges faced throughout the project, solutions found and avenues for further research.

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CHAPTER 2

Ethics and the Translation of Trauma, Gender-Based Violence and Emotions

2.1 Introduction

Over 15 years ago, Brian Bride, a psychologist working with social workers, concluded that '[e]xposure to traumatic events is high in the general population' (2007, p. 63). More recently, in a Ted Talk, psychology researcher Sherry Hamby claims that 'trauma is everywhere' (Hamby, 2021). With recent world events including the Covid-19 pandemic, and the wars in Ukraine and Gaza, these statements have never been truer. For instance, it has been reported that 50 to 70% of the UK population will suffer trauma at some point in their life (PTSD UK, 2024). As researchers in psychology emphasise the importance of considering how to deal with and treat trauma in the general population, it is crucial to consider one particular population, AV translators, who translate distressing content.

This chapter sets the scene for my research on translating trauma and Gender-Based Violence (GBV) material. It presents key terms and theories needed to understand the ethical demands of translating AV testimonies. These key terms and theories are: GBV, trauma, vicarious traumatisation, ethics in TIS, trauma translation and translating emotions in order to identify gaps in research on translating emotional content. It also considers ethical stress and the need for codes of ethics and guidelines creation in AV translation. Finally, the chapter considers positionality and recognition, two crucial aspects for AV translators and researchers so as to fully address the ethical pressures of working with vulnerable individuals and understanding one's own vulnerability.

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2.2 Defining Gender-Based Violence and Trauma

2.2.1 Gender-Based Violence

Gender-Based Violence (GBV) refers to:

> harmful acts directed at an individual or a group of individuals based on their gender. It is rooted in gender inequality, the abuse of power and harmful norms. The term is primarily used to underscore the fact that structural, gender-based power differentials place women and girls at risk for multiple forms of violence. (UN Women Australia, 2020)

GBV can be physical, sexual, economic, emotional and includes coercive control. Although most of us associate GBV with women and girls, it does not concern only this part of the population and the 'term is also sometimes used to describe targeted violence against LGBTQI+ populations, when referencing violence related to norms of masculinity/femininity and/or gender norms' (UN Women Australia, 2020). However, statistics show that women and girls suffer disproportionately from GBV, which explain why GBV is often, if not always, associated with being female. For instance, it is reported that one in three women will suffer from GBV in her life (World Bank, 2019) with an increase in GBV killings '[b]etween 2019 and 2020 […] in Western Europe by 11%; in Southern Europe the increase was 5%. In North America these killings increased by 8%, and by 5% in South America' (Action Aid, 2022).

The World Health Organization (WHO) highlights various health consequences of GBV including: 'depression, post-traumatic stress and other anxiety disorders, sleep difficulties, eating disorders, and suicide attempts' (2024). The associations and organisations mentioned above all emphasise that for individuals who have experienced GBV, the likelihood of experiencing trauma and posttraumatic disorder is high. My research work with language professionals who have interpreted or translated particularly for women who have experienced GBV has made me more aware not only of the challenges faced by victim-survivors who need to tell their stories via translation to be understood but also of the effect having to tell your stories once more can have and the possibility of re-traumatisation. Moreover, as will be shown in the following section, those working with people who are experiencing or have had trauma are at risk of vicarious traumatisation.

2.2.2 Trauma

In the field of psychology trauma refers to:

> the unique individual experience of an event or enduring conditions in which the individual's ability to integrate his/her emotional experience is overwhelmed and the individual experiences (either objectively or subjectively) a threat to his/her life, bodily integrity, or that of a caregiver or family. (Saakvitne et al., 2000)

Most individuals who have been exposed to traumatic events experience various degrees of short-term distress which will diminish over time and become memories. However, according to PTSD UK, 'around 20% of people who experience a trauma may go on to develop Post Traumatic Stress Disorder' (2024), an anxiety disorder or mental health condition that is triggered by traumatic events.

Researchers in psychology have coined different terms to describe the effects experienced by professionals, such as social workers and nurses, who engage with traumatised individuals. These include: Vicarious Traumatisation (VT), a term developed by McCann and Pearlman (1990), Compassion Fatigue and Secondary Traumatic Stress Disorder (Figley, 1995, 2002), Secondary Traumatic Stress and Secondary Distress (Grundlingh et al., 2017) and Secondary Traumatization (Chrestman, 1999). For instance, Secondary Traumatic Stress (STS) is defined as 'the cost of caring for those in emotional pain' (Figley, 1995, p. 9); it is stress that results from helping or wanting to help someone who is traumatised (Figley, 1995, p. 9). STS can be viewed as the 'occupational hazard of providing direct services to traumatized populations' (Bride, 2007, p. 63). Much work has been done with social workers and on the risk of STS and PTSD on these professionals. STS is felt by family, friends and human services personnel, who come into continued, close contact with trauma survivors (Bride, 2007, p. 63), becoming indirect victims of the trauma (Figley, 1995).

There is no scope in this book to cover all these effects and highlight the subtle differences between the definitions. Indeed, Vicarious Traumatisation, Secondary or Indirect Trauma are often used interchangeably in psychology (Rønning et al., 2020, p. 665). Secondary/Indirect Trauma occurs when someone 'relates to someone who has undergone a traumatic event […] to the extent that they begin to experience symptoms

of PTSD similar to those that the trauma victim is experiencing' (2020, p. 665). Secondary Trauma can happen in one session whereas VT refers to the accumulative effects (Figley, 1995) of working with traumatised people. VT thus 'involves long term alteration in therapists' own cognitive schemas, our view of ourselves, others and the world, or beliefs, expectations and assumptions about self and others' (McCann & Pearlman, 1990, p. 132). VT is described as an occupational hazard for therapists and I believe it is also the case for AV translators who come in contact with traumatised individuals. AV translators who watch material repeatedly can be said to experience both Secondary Trauma and VT. Therefore, for the purpose of my research, I focus on VT as a type of STS as well as burnout, 'a syndrome of emotional exhaustion, depersonalization, and reduced personal accomplishment that can occur among individuals who do people-work of some kind' (Maslach, 1982, p. 3).

Burnout is a 'response to the chronic emotional strain of dealing extensively with other human beings, particularly when they are troubled or having problems' (Maslach, 1982, p. 3). A pattern of emotional overload and subsequent emotional exhaustion is at the heart of burnout syndrome. People get overly involved emotionally, overextend themselves and feel 'overwhelmed by the emotional demands imposed by other people' (Maslach, 1982, p. 3). Burnout is not limited to those working with the traumatised (Salston & Figley, 2003, p. 168) but can be related to consistent exposure to traumatic material. Like VT, burnout is a 'process, not an event' (Farber, 1983, p. 3). Symptoms include physical and emotional exhaustion, headaches, depression and anxiety (Salston & Figley, 2003, p. 168).

2.2.3 Vicarious Traumatisation

Vicarious Traumatisation (VT) is commonly defined as the cumulative, negative and transformative psychological effects on therapists or other workers resulting from hearing the harrowing stories of traumatised clients and empathic engagement with trauma survivors (McCann & Pearlman, 1990; Pearlman & Saakvitne, 1995; Rønning et al., 2020). In this book, I chose to use VT as it considers the 'permanent transformation in the inner experience of the therapist that comes about as a result of empathic engagement with clients' trauma material' (Pearlman & Saakvitne, 1995, p. 31).

Pearlman and Saakvitne emphasise that the 'cumulative experience of this kind of empathic engagement can have deleterious effects upon clinicians, who may experience physical, emotional, and cognitive symptoms similar to those of their traumatized clients' (1995, p. 31). The symptoms of VT include disturbances in therapists' cognitive frame of reference, in identity, world view and spirituality. It may also affect interpersonal relationships, one's tolerance, fundamental psychological needs and deeply held beliefs about the self and others. VT can lead to changes in major psychological needs: trust, safety, control, esteem and intimacy (Pearlman & Saakvitne, 1995, p. 280). Symptoms can be paralleled to those who have experienced trauma: intrusive imagery or intrusion symptoms (e.g., distressing dreams or flashbacks, avoidant responses and physiological arousal [persistent symptoms of anxiety] and hypervigilance) (Chrestman, 1999; Figley, 1995).

Many empirical psychological studies have been conducted to understand better how therapists react to and cope with their clients' traumatic material. For instance, there are studies with psychotherapists, emergency room personnel, mental health professionals, sexual assault counsellors, social workers and trauma therapists, who are at risk of experiencing STS and PTSD (Bride, 2007; McCann & Pearlman, 1990; Rønning et al., 2020). Mental health practitioners such as counsellors and therapists who work with trauma survivors have been shown to experience VT, demonstrating symptoms including depression, 'PTSD, and self-reported vicarious trauma' (Schauben & Frazier, 1995, p. 57). Pearlman and Mac Ian (1995) and Sommer (2008) also highlight that counsellors dealing with sexual violence who had themselves experienced such violence tended to display the highest levels of trauma-related symptoms.

Studies with forensic interviewers (Perron & Hiltz, 2006) and social workers (Bride, 2007) show that those who are exposed indirectly to other people's trauma are at risk of developing STS and burnout. This is not only because of exposure to traumatic material but because of heavy caseloads and short deadlines which can cause greater exposure to traumatic material in a limited amount of time (Fansher et al., 2019; Graef & Hill, 2000). This is particularly pertinent when discussing AV translators' working conditions, since deadlines are becoming shorter and this would have an impact on their wellbeing. Rønning, Blumberg and Dammeyer (2020, p. 666) also mention studies that have focused on professions relating directly to mental health including law professionals such as immigration judges and criminal lawyers. For instance, research on police officers and

investigators working with trauma material highlights the negative impact on them (Hurrell et al., 2018; Tehrani, 2018).

Translators and interpreters are not mentioned at all in these studies, which demonstrates once more that such occupations are too often forgotten. Nevertheless, a more recent study by Fazeelat Duran and Jessica Woodhams (2022) considers the impact of traumatic material on the mental health of professionals in analytical and secondary investigative roles including 'crime analysts, behavioral investigative advisors, intelligence analysts and officers, digital forensics analysts, police and court translators, and researchers' (2022, p. 904) from a range of countries including the UK, Canada and Europe, as they are 'regularly exposed to traumatic experiences of other people indirectly as a part of their daily work via auditory and/or visual means' and review 'details of murder […] sexual violence, child pornography, abduction, torture' (2022, p. 904). They demonstrate that secondary investigators and analysts are at significant risk of developing STS (e.g., loss of trust, hyper vigilance, cognitive avoidance of situations, precautionary behaviours and negative emotions) and burnout (e.g., cynicism, hopelessness and sleep problems).

Rønning et al. (2020) consider another group outside mental health professionals: lawyers working with traumatised asylum seekers. They examine how VT affects them. They highlight that 'working with traumatised asylum seekers can be challenging' (2020, p. 666) since asylum lawyers have to 'listen empathically' and 'be receptive to the details of a person's trauma story, as this is critically important for an asylum application' (2020, p. 666). The context of work of asylum lawyers in the UK is characterised by a lack of resources, e.g., cuts to legal aid, as well as 'hostile environment' policies (2020, p. 666). Not knowing what will happen to one's clients who have been denied asylum (e.g., risks of deportation, lack of basic resources) can be a burden for lawyers leading to VT. They highlight that:

> [s]elf-protective mechanisms in order to avoid distress, including inadvertently becoming cynical and apathetic, and trivialising the horror to which they have been exposed might have a negative impact on their capacity to work with and represent their clients. (2020, p. 666)

Moreover, '[n]umbing, avoidance and loss of trusts associated with VT' (2020, p. 666) can lead to lawyers questioning their clients' credibility and they may fail to pick up on their distress. This shows how important it is

to provide mental health support to lawyers of asylum seekers and by extension to the language professionals who make the conversations possible.

Rønning et al. (2020) demonstrate that greater caseload, less work experience with traumatised clients and higher weekly work hours are all associated with higher levels of VT and symptomatic distress. Moreover, asylum lawyers who do not receive supervision experience higher levels of VT and symptomatic distress. Finally, the absence of trauma-specific training on working with traumatised clients is associated with higher levels of VT and 'symptomatic distress' (2020, p. 667). Their results are in line with other professions, e.g., the less experience people have the more stress and distress they experience (2020, p. 672). Moreover, the more contact with traumatised clients, the more anxiety is experienced, meaning that a high caseload is a 'significant contributor to VT' (2020, p. 672). The authors highlight that employers need to 'recognise negative effects and […] take responsibility for fostering awareness of VT risks amongst their staff, for providing information about the topic and supporting employees at risk' because if this is not recognised there are 'serious consequences for vulnerable individuals whom they represent' (2020, p. 672). Their article emphasises the important fact that we need to be well to work well. In 2009, Piwowarczyk et al. had also concluded that asylum lawyers were at risk of developing secondary trauma adding that being born outside the US, where the study was carried out, increased that risk. This confirms Pearlman and Mac Ian's findings (1995) that therapists from minority groups are more at risk for VT, as they identify more with vulnerable groups. This is noteworthy in the translation and interpreting (T&I) context, particularly in community interpreting where interpreters may have been asylum seekers themselves and are now providing translation services. Although we need more empirical studies to identify more systematically VT and STS in translators and interpreters, it is clear from my interviews with AV translators working on the Ethical Translation project that they have felt undervalued on different projects because of a lack of mental support and tight deadlines (see Chap. 5, Sect. 5.5).

Research highlights that factors making certain individuals more at risk to VT include being female, younger, inexperienced, having greater exposure to trauma clients and having a personal trauma history (Adams & Riggs, 2008; Baird & Jenkins, 2003). Moreover, lack of training is highlighted as a reason for distress and VT (e.g., Salston & Figley, 2003). Since VT is the result of empathic engagement, it is 'inevitable' but 'predictable'

(2003, p. 169). There is thus a need to address VT before it occurs. Bell et al. (2003) highlight that it is the responsibility of organisations and agencies to address the occupational hazards of working with trauma clients, emphasising the ethical imperative of employers to address VT in their employees. Other authors highlight the importance of supervision in counteracting VT as well as burnout explaining that frequency of and satisfaction with supervision can lessen burnout (Stav et al., 1987).

The studies reviewed in this section have shown that those working with traumatised individuals are at risk of developing VT and burnout. These studies also highlight coping strategies and techniques that could be used by language professionals to deal with difficult material and mitigate the impact of this work on their mental health, which will be reviewed in Chap. 5 (Sect. 5.3) alongside the positive effects of working with individuals who are in vulnerable situations, which should not be forgotten. Although there is not extensive research in the field of TIS on the impact of translating or interpreting traumatic stories, there are nevertheless individual studies considering trauma as presented in the next section.

2.3 Trauma in Translation and Interpreting Studies

2.3.1 Translating Trauma

Although studies on the impact of stress on language professionals are scare, Séverine Hubscher-Davidson (2020, p. 423) reports on the type of stress they experience and its links to low job satisfaction, emotional exhaustion, compassion fatigue and the intention to quit. Language professionals can also experience emotional distress when coming in close and continuous contact with victims of trauma (2020, p. 423) and are susceptible to VT and burnout. In TIS, VT and compassion fatigue have been mostly discussed by Hubscher-Davidson who highlights common symptoms including: 'social withdrawal, aggression, greater sensitivity to violence, cynicism, numbness, sexual difficulties, eating disorders, helplessness, difficulty in relationship' (2020, p. 424). It is recognised that interpreters, particularly community interpreters who translate for refugees and victims, perform intense emotional labour (Bontempo & Malcolm, 2012; Hetherington, 2011; Valero-Garcés, 2015) which can cause fatigue and burnout. In the context of trauma-informed interpreting, Bancroft

mentions symptoms experienced by interpreters such as 'getting dizzy, nauseated or fearful after sessions with survivors' (2017, p. 209). She also refers to 'nightmares or disturbed sleep', poor concentration during assignments, trembling and struggling to 'get[ting] certain stories or images out of their head' and burnout (2017, p. 209).

Hubscher-Davidson (2020, p. 421) highlights the moral conflicts that might arise from working in challenging situations (e.g., in conflict zones) and having to work with ideals of impartiality, that are impossible to follow in real-life situations, causing distress. She describes this ethical stress as 'occupational stress that results from disparities between one's ethical values and expected behaviours' and which 'can have nefarious consequences for individuals and even lead to burnout' (2020, p. 415). Ethical stress is an example of 'moral distress' (2020, p. 423). It is 'accompanied by feelings of powerlessness and lack of control over a situation' (2020, p. 417). Related to ethical or moral stress is 'moral injury' which results from 'sustained managerial, formulaic and procedural expectations that constrain or inhibit value-based, responsive practice' (Fenton & Kelly, 2017, p. 463). Moral injury involves:

> an act of transgression that creates dissonance and conflict because it violates assumptions and beliefs about right and wrong and personal goodness. How this dissonance or conflict is reconciled is one of the key determinants of injury. If individuals are unable to assimilate or accommodate (integrate) the event within existing self- and relational- schemas, they will experience guilt, shame, and anxiety about potential dire personal consequences. (Litz et al., 2009, pp. 697–698)

Hubscher-Davidson highlights that unethical behaviours which 'violate interpreters' ideals, moral values, and professional codes lead[ing] to ethical stress and moral injury' (2020, p. 421). This can happen for instance when interpreters are asked to 'maintain order during hearings' (2020, p. 421) or to 'get close to the foreigner so that the officer can achieve his/her goal' (Tryuk, 2017, p. 186). Moral injuries involve a betrayal of what is right by someone who holds legitimate authority, in high-stakes situations (Shay, 2014, p. 183). Public Service interpreters, and translators working with witness statements, for instance, 'are likely to be particularly vulnerable, due to repeated exposure to these problematic situations' (Hubscher-Davidson, 2020, p. 422). Maier (2007) gives examples of this kind of conflict from two interpreters, Erik Saar and Kyla Williams, who

worked in interrogation sessions in Guantánamo and Iraq respectively. She notes that Saar reports being 'profoundly unnerved, saddened, shaken' by the experience (2007, p. 11), and that Williams recalls being asked to 'participate actively in prisoner abuse' and although she refused, this had great consequences on her mental health as she thought that 'she may be morally culpable' having not done 'anything to stop those interrogations' (2007, p. 11).

These examples emphasise the challenging position interpreters hold: seemingly invisible but at the same time taking part in situations that they have no control over and being left to deal with moral consequences. Given the challenges attached to working with individuals in vulnerable situations and risks of retraumatisation for both clients and service providers as highlighted in Sect. 2.2.3, ethical stress and moral injury are crucial in the context of my work.

Ethical stress might also be caused by 'emotional dissonance' defined as the 'psychological incongruence and conflict experienced by individuals who display emotions that differ from the emotions they are experiencing internally' (Kenworthy et al., 2014, p. 95). This might happen during interpreting assignments, for instance, if one is asked to be 'unemotional and neutral' (Hubscher-Davidson, 2020, p. 420). Hubscher-Davidson explains that:

> views, values, objectives and feelings [of interpreters and translators] rarely align fully with those of their clients, particularly when mediating between different stakeholders and cultures; yet, it is expected that they reformulate and reproduce these views, values, objectives, and feelings in another language as part of their everyday practice. (2020, p. 420)

Scholarly works in Interpreting Studies (IS) make it clear that ideals or principles of invisibility, neutrality, impartiality or faithfulness put pressure on language professionals and the stress experienced could lead to them breaching those standards (Tryuk, 2017, p. 191). The level of ethical stress experienced will vary and have different consequences depending on the translation type and context. For instance, in military conflicts and other hostile environments, the outcomes of translation or interpreting could be life or death. In other situations, such as interpreting for asylum seekers, the outcomes could be deportation. These situations and possible outcomes can undeniably affect service providers, and this stress might be ethical if they work in situations clashing with their own beliefs.

Moreover, as freelancers, language professionals face additional difficulties, including job precarity. Following the work of Bontempo and Malcolm (2012), Hubscher-Davidson highlights that interpreters are often faced with the following question: 'should [I] translate faithfully a speech [I] consider morally dubious' when 'they are sent on challenging assignments that conflict with their personal goals, values, or beliefs' (2020, p. 415). She also emphasises, referring to Abdallah (2010), that translators may have to translate texts whose ideological content is 'offensive to them' and find themselves in 'situations where they have to compromise their professional ethics' in order to keep their jobs (2020, p. 415). Hence, '[e]thical decision-making can be stressful, mentally draining, and even impair our progress to becoming human beings in an existential sense' (2020, p. 415).

In considering ethical choices, we need to emphasise the need to stay true to oneself and to take responsibility for the decisions we make (Taylor, 2007, p. 91) as well as 'ontological guilt', the associated guilt that can be experienced when it is impossible to act according to one's values (Taylor, 2007). Ethical dilemmas lead to ethical stress when there is no alignment between our values and actions (Hubscher-Davidson, 2020, p. 417). Moreover, we need to take into consideration translators and interpreters' working conditions to make sure they can operate in conditions that can prevent ethical stress as much as possible.

Many language professionals experience occupational stress due to a lack of recognition in their work, or access to organisational support structures or established frameworks for reflective practice (Hetherington, 2011). Hubscher-Davidson thus highlights the importance of '[p]rofessional bodies, educational institutions, and others involved in the professionalization of the discipline' and the 'important role they have to play in engaging translators and interpreters in difficult ethical conversations and empowering them to make ethical decisions confidently' (2020, p. 418). Abdallah highlights that language professionals 'need to create such an attitude toward their work so that they can tolerate the given conditions, retain their self-respect, and find their role somehow meaningful' (2010, p. 30). It is crucial that language professionals feel that they can discuss ethical decisions with Language Service Providers (LSPs) and other employers, and express their concerns. However, there are risks attached to voicing one's concerns, and language professionals might be concerned with not getting paid or losing clients.

Trust is essential in building working relationships between clients, languages professionals and end-users. Translating elements that one does not agree with can also lead to 'professional dissonance' defined as 'a feeling of discomfort arising from the conflict between professional values and job tasks' (Taylor, 2007, p. 90). This can happen when language professionals are not able to spend enough time on their work because LSPs are constantly trying to reduce translation costs. Issues of low remuneration in the field of AVT are particularly relevant today with sharply declining rates, and subtitlers being expected to produce quality work with short deadlines and lower pay (Künzli, 2023; Kuo, 2015; Nikolić, 2010, 2022; Silvester, 2020; Tuominen, 2021).

Bontempo and Malcolm (2012) emphasise that the demands placed on language professionals surpass the internal and external supports and coping resources they can access and use. Their words resonate with what I uncovered in the context of my research as there is very often no systematic support for AV translators working with trauma and GBV. This is why my forthcoming work focuses on putting systems in place to offer mental health support for AV translators. I agree with Hubscher-Davidson that providing support is a question of occupational health and a safety issue in the T&I profession (2020, p. 426). Hubscher-Davidson highlights there must be a support system that can take the form of 'social support networks of peers, role plays, counselling sessions, ethics consultations, open discussions with clients and managers etc.' (2020, p. 426). My guidelines (see Chap. 5) thus provide some advice for AV translators.

2.3.2 Altering Experiences

2.3.2.1 Negative Impact

Very little has been written on the effects of stress and VT on translators, particularly when it comes to written texts or AV material with only a few examples from TIS on the effects of translation of someone's life. For instance, Basile (2005, p. 12) refers to 'the affective and unconscious components at play in the translation process' and 'the traumatic effect of the enigmatic message of the other in translation' (2005, p. 18) and Delabastita and Gutman point to the unstable sense of identity of translators (2005, p. 33).

There have been more reports of VT in the field of interpreting because of the nature of the interpreting interaction: interpreters are physically

with their clients and use the first-person pronoun, 'I', to relate what is being shared. For instance, Ndongo-Keller discusses the experience of interpreters relaying the stories of surviving witnesses at the UN International Criminal Tribunal for Rwanda. She explains that '[r]epeatedly, the interpreters listened, visualised, analysed, understood and re-expressed what they heard […] She had become one of the victims, feeling everything they narrated' (2015, p. 337). In Sign Language Interpreting, scholars have also discussed what they call 'emotional drowning' to describe the powerlessness felt by interpreters who have been unable to prevent discrimination (Bontempo & Malcolm, 2012; Hetherington, 2011).

As highlighted in Bosseaux (2020), much of the theoretical work on trauma has stemmed from Holocaust Studies (e.g., Glowacka, 2012; Waxman, 2006) although there is now more work in different contexts including research on Chinese literature with Yang (2022) who focuses on the way trauma narratives are reconstructed in translation with a focus on metaphors and images, and Ball Cooper (2018) who considers her own positionality when translating for survivors of torture. Ball Cooper's work is of particular interest as she has worked as an interpreter for survivors of torture with the Torture Abolition and Survivors Support Coalition International (TASSC). The term 'survivor' is used in different contexts such as the Holocaust, GBV and torture to refer to someone who has experienced violence and trauma. Ethical issues are at the heart of translating trauma as survivors share 'a common preoccupation': 'the fear that they won't be believed' (Waxman, 2006, p. 169). This fear is also mentioned by Ball Cooper (2018, p. 50), and is extremely important to keep in mind as it makes the role of T&I even more difficult.

Ball Cooper discusses the emotional challenges she faced as well as internal conflicts Hubscher-Davidson mentioned previously. While commenting a specific assignment, she explains that:

> As her interpreter, I experienced the quiver in my voice as a physical manifestation of the intrusion upon her experiences that my work as an interpreter necessitated, as though through my inability to ward off emotions, I was trespassing on not only experiences but also emotions that were not mine to live or to feel. (2018, p. 48)

Ball Cooper sees her emotional reaction as an intrusion which, although necessary, makes her think about which emotions she is allowed to

experience. It is clear that she is disturbed by her emotional reaction as she feels she should not appropriate the feelings or emotions of the person she is interpreting.

Ball Cooper's understanding of her role and responsibilities is clear:

> While I will never speak for a survivor of torture, I can always speak with a voice that has been informed by survivors' voices and by my relationships with people who have survived torture. In this way, I occupy dual roles, facilitating conversation and, in other settings, bearing witness myself […] my role was to ensure that those who wished to find the words to bear witness and describe their trauma were given the opportunity to make themselves clearly understood by others in the room. (2018, p. 54)

Translators and interpreters have an immense responsibility in making sure what victim-survivors are translated as ethically as possible to make sure they are truly heard.

She also reminds us that the interpreter's voice can become 'the agent of hurt' (2018, p. 54) when they translate 'an insensitive question, a well-intentioned but poorly conceived comment, or a thoughtless response' (2018, p. 54) and that even if her clients knew that she was not the one asking the questions and that she is 'a vessel for words rather than the crafter of comments or the origins of hurt' (2018, p. 54), she still 'cringed at the hurt that I realized they were likely to cause' (2018, p. 50). This sense of distress echoes the ethical stress described previously.

It is also revealing to read that even if she has often been approached by mental health professionals and survivors 'concerned about my wellbeing in the face of the emotional intensity of our days together and the stress of translation's responsibilities in this context' (2018, p. 53), she has always felt 'surprised and slightly uncomfortable with this concern, given the many survivors around me who had lived trauma rather than interpreting it' (2018, p. 53). She adds however that having woken many times from 'others' nightmares […], there is also a level on which I understand that the effects of interpreting trauma are real, even if they are far indeed from the effects of the primary trauma itself' (2018, p. 53). Ball Cooper adds:

> As an interpreter rather than a survivor, I was granted the luxury of moments removed from torture's trauma, but also challenged by the combination of responsibilities born of a knowledge of torture more intimate than many possess and the privilege of being far more distant from torture than many have been forced to be. (2018, p. 54)

Her testimony clearly demonstrates a deep awareness of what VT entails.

2.3.2.2 Vicarious Posttraumatic Growth

As established above, Ball Cooper recognises the importance of her work and how it has granted her a privileged understanding of the world even as it reminds her of her own privileged position. Similarly, Maier emphasises that there are not only negatives of working with traumatised people as 'many translators do find themselves irreversibly altered in ways both comfortable and uncomfortable' and feelings of 'destabilisation' can be both negative and positive (2006, p. 166). Such positive impact is called Vicarious Posttraumatic Growth (VPG).

Positive impact is reported for instance when case workers are able to witness their clients' 'resilience and personal growth', when there is 'collegial support', and when they can experience 'a sense of the importance of the services provided' (Schauben & Frazier, 1995). Jill Shakespeare and Ginette Lafrenière's work on preventing VT in the GBV context highlights 'positive outcomes for counsellors who work with victims of trauma' (2012, p. 3). Hubscher-Davidson (2020, p. 425) also emphasises that vicarious transformation is possible, not just burnout, in the form of renewed hope, spiritual growth and a greater appreciation of life.

In IS, Splevins et al. (2010) have conducted research on interpreters in therapeutic settings with refugees and asylum seekers investigating the impact of interpreting painful experiences. Of interest for my current project is their discussion of Butler's work (2008) which retraces the 'experience of women interpreters working with survivors of wartime sexual violence' (2010, p. 1706). These female interpreters found it difficult to cope with 'the emotional toll of the work […] as a consequence of overidentifying with clients' accounts, which led to feelings of being overwhelmed and distressed' (2010, p. 1706). The authors claim that 'the absence of adequate support systems might place interpreters at risk of overidentifying with their clients' (2010, p. 1707) and they hope to show that

> a better understanding of the vicarious impact of trauma work on interpreters would allow both interpreters and services to anticipate where further training and support is needed to reduce the risk of traumatization and distress and enhance experiences of growth. (2010, p. 1707)

They conclude that 'intense emotional reactions and symptoms of distress in the early stages of their [interpreters] jobs' (2010, p. 1712) can be equated to VT. However, there are also positive responses, VPG, experienced through the identification process and 'the shock of witnessing growth in their clients' (2010, p. 1712). There is also 'an increased desire to assert themselves and fight for justice and fairness' (2010, p. 1713).

It is clear that the work of interpreters has an impact on their life and this can be extended to other types of translation. Obviously, interpreters have direct contact with survivors therefore their experience is first hand. However, translators who are physically remote from the translation situation can still take with them some of the emotions of the story they are translating, as will be seen in the results of my survey with AV translators (Chap. 5).

Splevins et al. emphasise that the impact of the interpreters' own personal history on their work and their relationships with clients should be researched, noting that interpreters with similar backgrounds or experiences to their clients may be better placed to interpret skilfully and credibly, but may also be affected more strongly by the work (2010, p. 1706). They also highlight that

> there is no professional body that accounts for their training/supervision needs. However, interpreters require access to mental health training, peer support groups, and supervision in the same way as any other mental health professionals. (2010, p. 1714)

Moreover, they emphasise the need for adequate training provided through university education and short courses. It is imperative to make sure that translators and interpreters are not only good linguists but that they are also equipped with essential skills gained through mental health and ethics training, for instance. Hence, even if there are limited studies on the impact of trauma translation, this section has shown that trauma translation alters one's lived experience, particularly when translators deal with narratives or testimonies that are imbued with emotions.

2.3.2.3 Ethical Considerations of Testimonial Voices

The transformative nature of translation work is closely linked to the sense of the importance of the work being done. The translation of all types of testimonies, such as those translated by Ball Cooper and those presented in this book, is 'imbued with an ethical demand and must be revaluated

within the context of ethics' (Glowacka, 2012, p. 2). This emphasis on the moral duty or obligation of translators or translation is also echoed in the work of Alexander, who argues that because the texts written by survivors are testimonies, the

> ethical considerations summoned by the expression offer a vital glue to the parameters of translating such texts. Bearing witness does not allow for free translating or for interpreting (as one would with fictional literature); fealty is an unstated requirement. (2002, p. 17)

Translators' ethical or moral obligations must be foregrounded because they have within their hands the 'truth' of a person's life, their narrative, and one of their aims is to try and do justice to the voices they are translating. Alexander and Glowacka's works rely on the written form, and in their context 'voice' is used in a metaphorical way. When dealing with documentaries, as I am in this book, voices also become physical, as it is through the survivor's actual voice that we get to learn her story. Not only her words but also paralinguistic features, such as pitch, rhythm, volume, as well as various vocal qualities including tension, loudness or softness will convey her emotions. It is also important to emphasise that when we move from literature to documentary the 'fealty' mentioned by Alexander is challenged by additional constraints of both subtitling and VO. In other words, the metaphorical speech, i.e., the 'voice' of the narrative, translates into material reality, i.e., the survivors' physical voice. Furthermore, a parallel can also be drawn between the limited space given to survivors in AVT and the reductionism attached to subtitling and VO, to be discussed in Chap. 3. Holocaust testimony translations therefore bring to the fore notions of ethics: in their border-crossings between languages, translators are 'oriented toward the ethical horizon' (Glowacka, 2012, pp. 16–17). This focus on ethics and the responsibility it entails puts much pressure on translators, as will be seen in interviews with AV translators presented in Chap. 5.

Studies of trauma narratives in translation, such as the work of authors mentioned in this chapter, have tended to concentrate on the written dimension and not on the audible qualities of voices. My work calls for more studies in which physical voices are analysed, so that we have a more comprehensive picture of trauma narratives in translation. Ultimately, translation is difference that translators bear witness to. They 'do so by lending an ear to the other, by exposing themselves to the alien sounds

that they make reverberate in their native tongue' (2012, p. 20). In documentary translation, this listening act is also literal as survivors' physical voices are audible. Drawing on Levinas and Benjamins, Glowacka explains that translation is an 'echo of the original' (2012, p. 15), a reverberation, as well as '[a] response to the summons from another language, the language of another' (Glowacka, 2012, p. 15). This notion is also crucial in the context of documentary translation since VO, as shall be seen in Chap. 3, has also been described as an echo. Moreover, it is useful to understand translation as a response as it puts the Source Text (ST), Target Text (TT), the original 'speaker' and the translator in a situation of communication. A testimony enables communication by acting as an address to another, demanding a response. The testimony is a plea for being listened to and, as such, its 'function is primarily phatic and ethical (rather than cognitive), and the speaking subject emerges as the inscription of the trace of the other, who addresses it from the past that is inaccessible to memory' (Glowacka, 2012, p. 18). This address in the context of documentary translation includes not only words but also the emotions and paralinguistic information attached to utterances. Viewers and listeners must be able to understand those so that communication is achieved successfully.

Trauma victims are often reduced to silence and survivors often express how voiceless they feel. This is why telling her story may help a survivor find and recover her voice, and by extension, translation can be seen as a way to help perpetuate the survivors' voices in other languages, to reach out to other women who have suffered or are suffering from similar issues. Translation is a 'return to the same in a different language, whereby the original comes back as a gift of another language' (Glowacka, 2012, p. 16). Translation is an act of witnessing and communicating.

GBV/trauma translations thus allow testimonies to 'survive' in new contexts. In this call and response, translators can say 'I hear you and I will tell your story to others'. Furthermore, the translations of documentaries dealing with GBV/trauma act as a way to help and empower women overcoming traumatic experiences, as they can receive 'a gift of another language', pointing to the potential healing power of translation. However, when simple words can be deemed difficult to translate, what can be said about the translation of emotions, through words and paralinguistics? The sound of a voice can communicate feelings that words may not fully encapsulate and conveying this in subtitles or VO is an intricate task. The following section therefore considers the translation of emotions.

2.3.3 Translating Emotions

As I am interested in what happens to AV testimonies, as ontological narratives, when they are translated into other languages, I pay specific attention to the way emotional context is translated in AV products. I want to understand, how can trauma expressed through words and paralinguistic information be conveyed in AV translation and what can be deemed ethical AVT methods or strategies when subtitling or creating VO versions? Emotions are 'multifaceted, embodied phenomena that involve loosely coupled changes in subjective experience, behavior, and peripheral physiology' (Mauss et al., 2005). They are the conscious manifestations of bodily feelings (Crawford, 2014). Emotions include anger, sadness, happiness, surprise, disgust and fear, all of which can be conveyed through facial expressions and tone of voice.

Although work on translating emotions in TIS is still scarce, there is a growing number of studies particularly on the potential effect of emotions on translation performance. This is exemplified in the work of Hubscher-Davidson (e.g. 2009, 2017, 2020), Lehr (e.g. 2012, 2013), López and Ramos Caro (2016), Kimovska and Cvetkoski (2021), Tabakowska (2016) and Rojo (2017). Throughout her work, Hubscher-Davidson considers the role of emotional intelligence, the regulation of emotion, intuition and resilience, showing that professional expertise significantly affects translation performance, while Kimovska and Cvetkoski (2021) consider the effect of positive and negative emotions on overall translation performance and how the personality trait of resilience can regulate negative emotions. Another study by Georgiou and Perdikaki (2020a) discusses 'the emotions experienced by subtitlers' who work with sensitive AV material including texts focusing on 'controversial and emotive topics, such as abuse, war, [and] torture'. Their work expands on previous research (Georgiou & Perdikaki, 2020b) which discussed an online survey completed by 170 subtitlers and emphasised the relationship between subtitlers' performance and subtitling sensitive material. Although these scholars' research is valuable as it helps understand better translators' cognitive and emotional processes and how these influence translation outcomes, they do not deal with the translation of emotions themselves, so for instance how anger, sadness or joy is conveyed in different languages, one of my main concerns in this research. In Chap. 3, I discuss AVT constraints that can limit the way emotions might be communicated

in translation and possible ethical ramifications if and when these are not conveyed to target audiences. However, before doing so it is important to further define ethics in the TIS context.

2.4 Ethics in Translation and Interpreting Studies

2.4.1 Defining Ethics

Given my goal to find ways to translate that do not silence the original words and make sure we can feel the full range of emotions of the originals, this section considers ethics and how it is understood in TIS research. There is no scope in this short book for a full review of works in TIS dealing with ethical issues and pressures, I therefore focus mainly on how ethics has been considered in TIS and how notions of impartiality and neutrality are problematic when dealing with challenging topics.

In this book, I rely on the definitions provided by Koskinen and Pokorn who see ethics as a subfield within TIS 'that aims to understand what is good and bad, right and wrong in *translatorial* praxis' (2020, p. 3). There are different types of ethics: 'normative ethics', applied or practical ethics and metaethics. My work is concerned with normative and applied or practical ethics. The first one 'studies ethical reasoning and seeks to set norms and standards for conduct' (2020, p. 3), providing answers to questions such as 'what one ought to do' and 'why some acts are right and others wrong' (2020, p. 3), while applied ethics 'attempts to apply normative ethical theories to practical problems and formulate ethics judgements relevant to one's decisions in everyday life' (2020, p. 3).

Within the trauma and emotion context discussed above it is crucial to focus on producing ethical translations particularly when working with individuals who have been or are in vulnerable situations. In the TIS context, translation ethics concerns itself with the choices required by different actors from the translation/interpreting process including translators and interpreters as well as those who employ them and users of translation:

> Whose expectations should I respond to and fulfil? Do I owe loyalty to the author of the source message, to the one who is financing my work, to the end user, to the codes and standards of the professional body I belong to, to other professionals working in the field, to my political agenda, to the society, to my religious affiliation, to my people, to my gender, to technological development, to the liberal market, to a balance of nature, to the greater

> good, or to myself, my well-being and my own beliefs and values? What if different people involved in the production of translation or interpretation have opposing expectations? How do I resolve ethical dilemmas?. (Koskinen & Pokorn, 2020, p. 1)

Asking these questions will enable us to reflect more deeply on the translation act and on justifying the choices that we make and translation strategies used.

Although there is still room for talking more about ethics within TIS, the last few years have seen a substantial increase in academic publications dealing with ethics, including Lambert (2023) and Tipton (2024), thanks to the pioneering work carried out by previous researchers including in journal special issues and edited collections [e.g., Baker & Maier, 2011; Greenall et al., 2019; Monzó-Nebot & Wallace, 2020; Moorkens et al., 2020] and monographs, for instance by Koskinen (2000), Meschonnic (2007, 2011) and Inghilleri (2012). Specifically, the recent handbook on ethics by Koskinen and Pokorn (eds, 2020) is an excellent addition to the field with chapters on violence, community interpreting, Non-Professional Interpreters and volunteers, activists and AD.

Many works highlight the existence of codes of conduct, particularly in interpreting, that language professionals need to abide by. Koskinen and Pokorn, for instance, highlight that these 'codes of conduct depict an ideal world, but the moral dilemmas are born of a messy and complex life' (2020, p. 4) adding that it is futile to search 'fast and solid rule-based ethical codification to solve the ethics of translation once and for all' (2020, p. 4). They emphasise that 'future translatorial actors need[ed] to be given opportunities to practice their own muscles of ethical reasoning' (2020, p. 6). We therefore need to think more about ethics in terms of a 'community's collective effort to devise codes of practices in relation to accepted moral behaviour' (Hubscher-Davidson, 2020, p. 417) and attempt to find ways of devising codes that not only emphasise respect of the people we are translating but also are useful for specific purposes, such as guidelines for translating emotional content in AVT.

Discussions around ethical issues and challenges are scarce in AVT. The only reference found thus far is Maija Hirvonen and Tuija Kinnunen (2020) who write about AD and Subtitles for the Deaf and Hard of Hearing (SDH) with a focus on linguistic rights, i.e., 'individual human rights […] similar to the right of the defendant to use an interpreter in court free of charge, or the collective rights of a linguistic minority to use

their own language or have public services in their own language' (2020, p. 471). Ethical issues are discussed around accessibility, which is considered a human right. The authors explain that access to T&I services is 'a societal question of ethical, political and financial decisions' (2020, p. 472). However, 'many migrants whose language proficiency was not sufficient for formal language use in official settings' cannot access services (2020, p. 472). It is thus important to make sure that anyone has access to these services fairly. Since discussions on ethics in AVT are few and far between I first consider ethical pressures in the field of interpreting and then in literary translation to contextualise my own work in the AVT context.

2.4.2 Ethical Pressures

2.4.2.1 Interpreting

Much about ethics in TIS has been written in IS, particularly in situations of conflict or crisis throughout history and into the present day. Such studies, including Todorova (2016 and 2017), Guo (2015), Inghilleri (2010 and 2012) or Tryuk (e.g., 2015, 2016), all emphasise issues with the 'neutrality of linguistic mediators as it is established in the professional codes of conduct of ethics' (Tryuk, 2020, p. 400) in situations of crisis or conflicts. The notion of invisibility of translators and interpreters in such contexts is questioned by Todorova (2016), for instance, who highlights the visibility of interpreters and their agency prompting us to reflect on their trustworthiness.

Impartiality and neutrality have been questioned at length in IS (e.g., Martínez-Gómez, 2015; Tipton, 2010). In the GBV/trauma context, it is also important to ask what neutrality exactly means and what are its consequences. According to Tryuk, neutrality is about '[n]ot taking sides in a conflict or remaining outside a conflict' (2020, p. 401). Interpreters in situations of conflicts will be translating either for victims or perpetrators, and in some cases for both, as reported by one of the interpreters participating in my documentary: is it thus realistic to ask them to be 'neutral'? Inghilleri (2010), for instance, considers interpreters during the Iraq war and how they can act as conduits or agents of the military institutions they work for, and not as neutral meditators. She emphasises that neutrality is impossible as interpreters have been reported to hold information or pass judgement on cases.

In 2011, Baker and Maier called for more 'sustained discussions' (2011, p. 3) in the context of T&I training, emphasising that ethical norms of neutrality and non-engagement, expressed in numerous codes of conduct or practice, can leave practitioners feeling uneasy or disoriented. These values often clash with the reality of a job when, for instance, 'the values of the employers are not shared or when interpreters/translators witness abuse' (2011, p. 3). Moreover, norms of invisibility, neutrality and confidentiality 'as they are used in codes of ethical conduct are challenged in situations of war and conflict' (2011, p. 3) as non-trained interpreters or translators are often involved. Baker and Maier thus emphasise that 'the ethos of neutrality often blinds them to the consequences of their actions' (2011, p. 3). For them, the only ethical conduct language professionals can adopt is that of 'accountability and responsibility' (2011, p. 3). This emphasis on accountability is crucial in order to put 'greater pressure on the profession as a whole to demonstrate that it is cognizant of its impact on society' (2011, p. 3). As language professionals can be held responsible for the way they translate, they must be able to justify their decisions and how they can 'impact the lives of others' (2011, p. 3).

With recent work on migration emergency/mass migration contexts including asylum procedures (e.g., Inghilleri, 2005; Tipton, 2008), refugees (e.g., Todorova, 2016, 2017) and gender-based conflicts (e.g., Toledano Buendía & Del Pozo Triviño, 2015), the emphasis has been put on training including conflict mediation awareness and skills when training interpreters. Authors emphasise the importance of providing ethical training for those working in vulnerable contexts in collaboration with other professionals in different sectors. This is what I have done with my project providing trauma and GBV training for all those working with me. This encourages mutual recognition of duties in professional codes of conduct, as expertly demonstrated in Tipton's guidelines for staff at Women's Aid Manchester on working with interpreters (2020).

Moser-Mercer and Bali (2008) also highlight ethical demands faced by interpreters in humanitarian crisis zones where many interpreters are recruited not because they are trained but because they know the languages. They emphasised that as they have not been trained such interpreters do not possess the necessary professional skills or ethical knowledge needed to navigate such challenging environments. GBV is an example of a crisis situation. In this context, Del Pozo Triviño et al. (2015) and Toledano Buendía and Del Pozo Triviño (2015) want to see ethical standards and training for translators and interpreters, and Borja Albi and Del

Pozo Triviño (2015) offer recommendations and guidelines for best practice for professionals working with interpreters.

Hence at the heart of ethical considerations in the field of interpreting is the need to fully understand one's role and its boundaries. It is crucial to reflect on who translators and interpreters are responsible to. In literary translation in particular, it is commonly thought that this responsibility is to clients or the author of the ST although there are other agents, for instance the wider community that needs to be taken into consideration. The next section thus considers works in literary translation to understand better where ethical pressures lie in this context.

2.4.2.2 Literary Translation

I am indebted to various approaches that have allowed me to articulate the way I comprehend an ethics of translation. These include Venuti's ethics of difference (1995/2017, 1998), postcolonial approaches and feminist and other activist approaches. For instance, Venuti's work is crucial as it considers translation not only from a textual or literary angle but also as a societal issue in which translators' decision-making is emphasised. This allows us to consider not only the role of translators in society but also their rights, working conditions, status and remuneration.

The concept of ideology is crucial when discussing ethics in TIS. In *The Translator's Invisibility*, Venuti explains that ideology, as a largely unconscious belief system, is 'indistinguishable from value judgment; it is a quintessentially political concept, and it turns the analysis of translated texts into a critique of their politics made from a different, usually opposing ideological standpoint' (2017, pp. ix–x). This means that 'there is no such thing as value-free translation, that translation is always a political act, hence the necessity for the visibility of translation and hence the need to emphasize the ethical' (Laaksonen & Koskinen, 2020, p. 132).

Postcolonial approaches are inspiring with their emphasis on the translators' role in transmitting stereotypes, their responsibilities in doing so and their duties to inform readers about their choices (Carbonell Cortés, 1998). Such works invite translators to be aware of the way source cultures and languages are represented in translation, stereotypes, of the different norms at play, and to be mindful of the consequences of any decision (1998, pp. 64–68). This emphasis on the expectations of audiences is crucial in my work as well. Moreover, I believe that when translators select a strategy over another, readers deserve transparency regarding the translator's approach.

Feminist (e.g., Simon, 1996; Von Flotow, 1997) and other activist approaches have been extremely important in my understanding of what translation can do. As Alvstad points out:

> translations have reinforced gender stereotypes and silenced perspectives at odds with the target culture's patriarchal conceptions of the world, for example by making strong female characters more subservient in the translation. (2020, pp. 186–187)

Feminist approaches have helped us understand the ethical dilemmas of translating sexist or paternalistic language or storylines: changing these discourses in translation or reproducing them exactly as they are would lead to either hiding the intended sexism of the original or perpetuate sexism and running the risk of strengthening 'sexist values in the target context, and furthermore do so in the name of the (feminist) translator' (Alvstad, 2020, p. 187).

Like any activist research, my work wants to show 'how conscious and strategic translation might change the world as we know it' (Alvstad, 2020, p. 191). This is why I have devised experimental translation guidelines to deal with emotions in the film documentary context. By providing guidelines focused on how to handle ethical dilemmas, I address a lack of guidance in AV translation but also in TIS, as a research field. Over 10 years ago, Venuti emphasised the need to address an ethical task 'of developing methods of translation research and practice that describe, explain and take responsibility for the differences that translation inevitably makes' (2013, p. 34), which is what my work sets out to do. More recently Alvstad also highlights this need specifically in the literary translation world (2020, p. 191). Although Alvstad explains that it may not be the responsibility of researchers to provide precise ethical directives to working literary translators or translation students, I believe that collaborative work such as mine can actually help address these issues and make sure the link between academia and professionals is strong, and good and bad practices are identified in order to ensure translation is done ethically.

Hence, as with interpreting, 'countless ethical dilemmas may arise in literary translation' (Alvstad, 2020, p. 180). At the linguistic level, for instance, one could ask:

> should a racist or sexist expression be modified? May jokes, cultural allusions, and unintelligible passages be explicated or even skipped entirely? Is it

> okay to use phrases from the source language to signal a text's foreign origins – or, conversely, is it okay to standardize a character's dialect, or turn poetry and rhymes into prose? […] Should obvious translation errors be corrected in later editions? Is it ethically acceptable to reuse the words and phrasings of a previous translation of the same text?'. (Alvstad, 2020, p. 180)

These questions apply to all literary genres and although testimonies are not a literary genre, it is reasonable to assume that the ethical dimension takes on more meaning in this context, as it is not fiction and we are faced with actual words from real people. Therefore, if 'none of these dilemmas have simple answers' (2020, p. 180) in literary translation and if it is a question of what we give or have to give priority to, when dealing with testimonies we ought to consider the way speakers come across and whether or not we are translating their voices ethically, as not doing so could have dire consequences. Translation occurs within existing sociocultural hierarchies, with their own 'asymmetries and inequities' and this entails ethical considerations (Venuti, 1998, p. 4). Works from the scholars reviewed in this chapter have been inspiring as they encourage fighting against and resisting invisibility and fluency, something that my guidelines set out to do.

2.4.3 Codes of Ethics and Guidelines Creation

As seen above, many ethical dilemmas in interpreting occur because of the tension between 'ideology and the implementation of fundamental tenets of the profession such as accuracy, impartiality and confidentiality' (Tryuk, 2020, p. 405). Many authors have denounced the impossibility of these notions (e.g., Valero-Garcés (ed), 2014) and written about the need to develop new codes of ethics to 'protect interpreters and translators and help them provide quality services' and 'facilitate the interpreter's choice between taking an active role in communication or remaining faithful to the content of the message and remain neutral' (Tryuk, 2020, p. 405). These authors emphasise a general lack of professional training and psychological counselling for war or conflict zones interpreters and translators, for instance, which is something that I also noticed in my research in GBV/trauma translation (see Chap. 5).

In conflict situations, such as war zones, many interpreters are not professionally trained. This is also the case in the film world, where interpreters on film sets usually do not have professional qualifications for

translation. In the documentary context, it is often the case that filmmakers rely on non-professional interpreters or translators (NPITs) on film shoots and for subtitling mostly because they do not have the required budget to pay for professional translation. In TIS, scholars such as Federici and Khetam (2018) and Federici and Cadwell (2018) have highlighted the importance of supporting the performance of non-professionals by organising training before work starts as well as psychological counselling including reflecting on ethical standards (e.g., impartiality) to 'provide interpreters and translators working in these complex situations with adequate tools to execute the job' (Tryuk, 2020, p. 409). Valero-Garcés (2014) and Valero-Garcés and Tipton (2017) in the context of public sector interpreting also highlight that training should be provided for both professionals and NPITs when working with refugees, trauma survivors, asylum seekers and individuals with limited proficiency in a language

The precarious positions of translators and interpreters who risk their lives in conflicts zones have been highlighted by scholars including Footitt and Kelly (2012, 2012a). Within these situations guidelines to help, support and also protect interpreters and translators are much needed, like those presented by Fitchett (2012) for military or civilian translators in conflict zones. These emphasise the necessity to define rights and responsibilities of translators and interpreters and their clients, as well as the need for specific training for both professional and non-professional mediators, and their protection during and after conflicts. This is what the International Federation of Translators (FIT) in partnership with Red T, a non-profit organisation advocating 'for the protection of translators and interpreters in high-risks settings' (2023) and the International Association of Conference Interpreters (AIIC), have done by drafting safety guidelines (Red T 2024), which have been translated into 37 languages and emphasise the fundamental rights and responsibilities of language mediators and best practices recommended by FIT, Red T and AIIC. These guidelines not only target translators and interpreters in conflict zones but also journalists working for NGOs and other organisations in high-risk settings. Moreover, they offer recommendations pertaining to various ethical issues including impartiality, confidentiality and accuracy, providing definitions of what the role of translators and interpreters is, the limits of their work and working conditions. Ultimately, they focus on how to protect, support and respect language professionals in war zones.

Guidelines creation within the AVT field has also come from a desire to guarantee ethical standards through professionalisation and adhering to

norms. Badía and Matamala (2007), for instance, have called for the profiles of audio describers, subtitlers and Sign Language interpreters to be professionalised through university with the ADLAB PRO project (Audio Description: Lifelong Access for the Blind). They are concerned with a communal level of ethics that 'reflects the moral values of the community' (Hirvonen & Kinnunen, 2020, p. 475). ADLAB has created AD guidelines for film and TV products in Europe (Remael et al., 2015) which can be adapted by all countries depending on their 'own needs, language specificities, stylistic idiosyncrasies, rhetorical preferences' (Perego, 2017, p. 219). Ultimately, the pursuit of quality drives guideline creation and target users must be taken into consideration to make sure guidelines match their needs and expectations. Studies in accessibility such as those done by Matamala and Orero (2016) have emphasised the importance of not only surveying end-users but giving them a key role. This is why e-surveys were organised in my Ethical Translation project to ask end-users their opinions of the subtitling and VO techniques we wanted to use (see Chaps. 4 and 5). By relying on user-centred approaches (e.g. Suojanen et al., 2015), it has been possible to co-create specific guidelines with AVT professionals as well as audiences to find more ethical ways to translate trauma and GBV in documentaries suggesting strategies that can be used depending on the needs and expectations of target audiences and the material being translated.

Hirvonen and Kinnunen (2020, p. 476) also highlight ethical issues in SDH translation related to choosing what needs to be translated, either translating verbatim, i.e., all that is said and heard, or electing a condensed/edited rendering of the audio track that could lead to a better comprehension. Szarkowska et al. (2011) explain that users and broadcasters prefer verbatim as it guarantees equal access, and edited subtitles can be considered as an attempt to censor the original text. However, even if Tiittula et al. (2018) also highlight that verbatim renderings are preferred by Deaf and Hard of Hearing and language learners, edited subtitles can facilitate comprehension and the application of an adequate reading time (Szarkowska et al., 2011, p. 364). Moreover, as Tiittula et al. (2018, p. 25) advocate for preserving a foreign language to have access to 'otherness', Hirvonen and Kinnunen conclude that '[f]aithfulness to the Source can be regarded as a good service, as it prohibits censorship and the withholding of information' (2020, p. 476). Even if I would not use the word 'faithfulness', I agree that attempting to preserve the emotional

tone of the original should be a priority to make sure the voices of the original are not distorted in translation.

Finally, Venuti has emphasised a global tendency towards fluent translation language in all genres, i.e. a text that has the illusion of appearing as an original work rather than a translation, advocating instead that translators should 'show respect for the source text by cultivating innovation in the translating language and culture' (2019, p. 17). This is what my guidelines (see Chap. 5) intend to achieve.

My guidelines have been created in order to find ways to translate emotional material in ways that reflect more adequately the orality of communicating trauma and emotions. They challenge subtitling and VO norms so that we hear the voices of the original more in translation. Subtitling, for instance, operates under the illusion of invisibility, by which a 'good' subtitle is supposed not to be noticed and must be fluent. My guidelines therefore advocate for visible translation and gentle defamiliarisation to counteract fluency, which Hirvonen and Kinnunen emphasise 'means familiarity […] and enables the target society to ignore and suppress the differences' (2020, p. 136). The last section of this chapter focuses on the importance for translators and researchers to position themselves when working in sensitive situations and for them to be recognised, as this will lead to more ethical translation.

2.5 Positionality and Recognition Theory

The fact that translation can be violent is not new. Steiner notoriously highlighted this in *After Babel* (1975/1998) when discussing the translator's interpretative act. In spite of the aggressive and sexualised metaphors Steiner uses, which undoubtedly limit his arguments, the ethics behind his work is significant as it entails mutual accountability. Towards the ST author, on the one hand, and on the other hand, towards the target culture. This accountability is also relevant in the context of translating trauma and GBV particularly in constrained translation like subtitling, since the translation process inevitably changes aspects of the ST and this can be violent, particularly if it leads audiences not to believe the speakers of the original texts.

It is therefore important to emphasise ethical considerations when focusing on the translator's role, expectations of their role and of translation itself. What is the role of the translator in difficult situations such as trauma and GBV? Are they allies, as suggested by Boéri (2015) and Janzen

and Korpinski (2005) in the context of Sign Language Interpreters, working with, and not for, Deaf clients: 'supporting their goals, and interests, as they see them' (2005, p. 171)? Are they helpers? In the case of audio-describers who may, at face-to-face live events in museums for instance, start giving instructions on mobility issues on top of audio describing per se (Hirvonen & Kinnunen, 2020), this may be the case. It is imperative that language professionals reflect on their roles and what they want and need to achieve as it is the only way for them to work ethically.

In parallel, it is also crucial to acknowledge the importance of the role of language professionals and for them to be recognised fully for the work that they do. Fraser's Recognition Theory (e.g., 2001, 2003) is a useful concept to consider in this regard. Fraser, who works in the field of political and social science, highlights that within philosophy, 'recognition designates an ideal reciprocal relation between subjects in which each sees the other as its equal' (2003, p. 10). Hence, 'one becomes an individual only in virtue of recognizing, and being recognized by, another subject' (2003, p. 10). Recognition is thus a 'vital human need' (Taylor, 1992, p. 26) and a 'just society' is 'one where everyone gets due recognition' (Thompson, 2006, p. 3). However, studies on the working conditions of AV translators mentioned earlier (Sect. 2.3.1) highlight that they usually do not feel that their work is recognised enough as there are cuts in rates, their deadlines can be unrealistic. Moreover, the use of Machine Translation and AI is creating insecurities about the future of their practice.

I argue in this book that the role translators play and their translation practices need more visibility, with a change in subtitling norms for certain products, for instance, but also by giving more prominence to AV translators, including their names in film credits, for instance, and systematically acknowledging their work when films and TV series are broadcast and discussed in the media, so that audiences are more aware of what AV translators do and what AVT is. On the other hand, we also need translators to understand and acknowledge their positionality more so that they are able to work ethically and defend their choices.

Julie Boéri and Carmen Delgado Luchner (2020), who write on the ethics of activist T&I, work with the concept of positionality defined after Delgado Luchner and Kherbiche (2018) as:

> shaped concurrently by an individual's agency, their personal background, their relationships with others and a wider social and political context. In this light, positionality goes beyond "positioning" as employed by Mason

> (2009), since it includes the wider socio-political context individuals are embedded in and the conditions and constraints that shape power asymmetries'. (Boéri & Luchner, 2020, p. 248)

Positionality is seen as 'a critical concept for addressing translators' and interpreters' dynamic position and relation to the values and principles of our societies' (2020, p. 249). I believe all translators have a duty to acknowledge their positionality, particularly those working with challenging and sensitive material because they will then be able to understand better the impact of their own values and beliefs, including bias, on what they translate. This will also help them make ethical choices before translating, even turning down work if it does not align with their values or could cause retraumatisation.

Positionality, and the importance of acknowledging one's role and implications in practice and research, is quite a recent focus in TIS. Boéri (2023), for instance, discusses her positionality as a volunteer interpreter in Babels, an international network of volunteer interpreters, and the ethical and political questions raised by her practice and writing about this group. Kristina Tschunkert (2021) also writes about the importance of understanding and acknowledging translators' and interpreters' subjectivity in research projects. Her field is not TIS but Conflict Studies and her research has involved working with interpreters. During a specific study, she realised after her interpreter told her that his views on the people they were working with had changed throughout the research project, that she had not taken his potential bias into consideration in the first place. She explains:

> It was only then that I fully realised that my translator was not just a 'tool' for communication but a person that holds certain assumptions, values and beliefs due to his identities and experiences. It was also only then that I started to completely understand that this would have an impact on the research and that I would have to reflect on not just my positionality in this research but also on his. (2021, pp. 249–250)

In TIS, as seen earlier, there is much criticism of the idealism of interpreting/translation as a transparent and value-free activity. However, outside this field, it is still quite common for individuals, whether researchers outside of TIS or audiences, to see translation/interpreting through ideals of transparency, as if practitioners were mere machines or conduits relaying

information objectively. Tschunkert's realisations are thus positive and a step in the right direction towards not only acknowledging the necessity of excellent linguistic competence and knowledge of the topics and themes of the task at hand but also an understanding of the role of a translator's identity and its impact on the translation itself 'in a society that has historically been divided along sectarian lines' (2021, p. 250).

Tschunkert's article is doubly insightful in that she also emphasises the role of researchers as active participants who are not value free and therefore shape the research accordingly (2021, p. 250). Her work highlights that researchers ought to spend more time understanding how past experiences shape the way they understand their topics and how these can also impact results emphasising that both researchers and translators' positionality ('in terms of race, age, gender, socio-economic status, sexuality etc.') can influence the data they collect (2021, p. 251). Her work thus reminds us of the importance of acknowledging one's own positionality 'in the research process and its impact on the interpretation of the interviews and ultimately on knowledge production' (2021, p. 251). Therefore, as researchers working with translators and interpreters, we need to be conscious of the role our positionality bears on the selection process, but also consider the impact their subjectivity might have on the research and translation process (2021, p. 251).

Tschunkert's reflections on positionality and the multi-layered identities of translators/interpreters and researchers echo Susam-Saraeva's recent provocation piece (2020) which focuses on the representations of experiential knowledge and asks 'who may translate whom?' Like Tschunkert, Susam-Saraeva highlights the importance of translators' linguistic competence and specific knowledge of topics tackled. Moreover, she emphasises the difference between theoretical or educational knowledge—that can be acquired from a degree, for instance, or terminological databases—and experiential and corporeal knowledge and the challenges the latter pose when translating narratives dealing with bodily experiences as in experiential and corporeal narratives:

> the knowledge recounted is often highly "personal", "subjective", "relative", and can take on as many forms as there are people on earth. Abstract information gleaned from books or the internet may not help the translators to make sense of this kind of knowledge, let alone be able to pass it on in a different language and culture. (2020, pp. 85–86)

Susam-Saraeva also argues that 'narratives emerging from racial, ethnic, sexuality and gender-based identities' will raise similar issues as they are 'founded upon cultural formations which take "the body" and its experiences as their starting point' (2020, p. 85). These include life-changing events and challenging/traumatic situations, echoing my work on trauma and GBV.

Hence, like Susam-Saraeva, I believe that it is a minimum to expect language professionals to possess the appropriate educational and theoretical knowledge to understand fully the stories shared with them and that ideally, they also need to have relevant practical or observational knowledge from past experiences or assignments in similar situations. Then in terms of practical experience, Susam-Saraeva asks: do we need language professionals to have 'analogous' life experiences to source authors/speakers? (2020, p. 85). Should they also have lived, experiential or corporeal knowledge when translating such personal narratives, of childbirth in Susam-Saraeva's case and traumatic experiences related to GBV in mine? In other words, is it better for people to be translated by translators with the same or similar backgrounds? (Ware, 2019). Like Susam-Saraeva, I believe that in some cases it might be, for instance by providing a safer environment for those seeking asylum based on sexual orientation, to avoid being interpreted by someone who could judge them or be prejudiced due to their own cultural or religious upbringing (Ware, 2019, p. 9). However, a question remains: does 'same sexuality or gender identity' guarantee a fully listening ear? (Susam-Saraeva, 2020, p. 90).

Susam-Saraeva's piece is insightful as she uses words such as 'relatability' and 'assumed mutual understanding' (2020, p. 86) to discuss the qualities needed from language professionals. Her main concern is that experiential and corporeal knowledge are not 'misrepresented in translation' (2020, p. 86) highlighting that 'having experienced "the same" life event, is never sufficient' (2020, p. 86) because everybody is different and a 'similar' experience can be 'lived in a myriad of ways' depending on cultural expectations and one's own attitude (2020, p. 86). She asks 'who has the right' to translate certain topics, for instance 'would a translator be able to do justice to someone else's trauma, if they themselves have not suffered any childbirth-related PTSD?' (2020, p. 87) but also in terms of researching these topics, asking 'Does it help if scholars have similar experiential knowledge and come from similar backgrounds?' (2020, p. 91). The same questions permeate my research and translation practice. As someone who has experienced GBV and has suffered from PTSD, am I

the best person to translate the documentary into French and do this research in the first place? I believe that I am as I have processed and digested my own trauma through therapy. Relatedly, Susam-Saraeva emphasises the importance for doulas to debrief their own experience, as it allows them to be more aware of 'their own observational and experiential knowledge' (2020, p. 88) before working with mothers-to-be in order to avoid bringing in 'one's own fears, regrets, expectations, or even joy' or 'having an agenda of one's own' (2020, p. 87).

The questions of who has the right to translate or do research do not have finite answers, thus instead of focusing on the necessity to have analogous experiences and requiring translators to have similar experiences to the people they translate, we can turn to Deane-Cox's concept of the secondary witness (2013). I have used this concept in the article that started my interest in GBV and trauma translation (Bosseaux, 2020) as it emphasises the necessity for close and careful listening of the voices of an original and to be fully present and listen empathically to emotionally demanding narratives. According to Deane-Cox, a secondary witness is someone 'who, despite not having first-hand knowledge of the original events, becomes a necessary and active figure in the restitution, mediation and transmission of memory' (2013, p. 311). The notion of the secondary witness requires that 'translators must listen perceptively; that they must strive towards an analogous reconstruction of the original testimony, its choosings and imaginings, its analytical attempts and its communicative intentions' (2013, pp. 321–322). A 'secondary witness' is 'one who listens to the [survivor's] testimony with empathy and helps to record, store and transmit it' (2013, p. 310). The concept emphasises 'the desire to assist the original testifier, in both senses of the word: to be present as a listener, and to support the transmission of their testimony' (2013, p. 312) thus 'facilitat[ing] the communication of past experience and trauma' (2013, p. 311). Susam-Saraeva (2020) also considers this concept as it 'highlights the possibility that one may not have the same experiential knowledge and yet still be able to comprehend and translate someone else's experience through attentive listening and conscientious mediation' (2020, p. 87). The notion is helpful as it encourages 'empathy which does not cause the translator to "sink down" with the narrator but uphold them instead' (2020, p. 88). This is all-important also in trauma/GBV translation as it is crucial to convey as carefully and humanely as possible the experiential knowledge of survivors without translators or interpreters being (re) traumatised.

This section shows that we are still very much concerned with issues of authenticity and equivalence in translation and that is it crucial to reflect on what this involves and who is taking part in the translation process to make sure the translation experience of anyone involved is framed through notions of ethics and respect.

2.6 Conclusion

In my work, I claim that translating GBV/trauma material should be encouraged as it is through sharing the stories, or voices, of women survivors that we can further attempt to break the circle of isolation they experience. My Ethical Translation research thus considers the various ethical dilemmas and considerations faced when translating GBV and trauma. I argue for more ethical considerations so that trauma is fully conveyed taking into consideration all actors in the translation process.

AVT is a widespread type of translation and AV products (e.g. news, documentaries, films, TV series, etc.) reach countless people, every day. By considering works from different research fields and perspectives including psychology and TIS, this chapter has demonstrated why it is important to conduct research on ethics and trauma in AVT, as well as on the impact of translating testimonies of a sensitive nature on AV translators. I have identified clear research gaps as nothing has been written on ethics in the documentary translation context. For instance, the recently published *Routledge Handbook of Ethics in Translation* (Koskinen & Pokorn, 2020) focuses on ethics in TIS with 31 chapters addressing ethical issues in different TIS areas and practices including interpreting, literary and religious texts, with only one chapter focusing on accessibility in AVT and none on documentaries. Moreover, research on emotions, such as joy and anger, in TIS is also scarce and AV translators are rarely discussed. There are no studies on the impact of translating sensitive and traumatic material on AV translators and even if there is work on the translation of trauma within TIS, these works are largely concerned with the translation of written material.

I have highlighted how positionality is crucial when working ethically. When doing this research, I was deeply aware of my positionality as a French white cis woman, living in translation in Scotland. I am also defined by my experiences of living in a patriarchal society with all the negative impact this can have on women. Throughout my life I have found myself fighting various damaging sexist stereotypes and have searched for my

voice for many years. Having experienced GBV myself and suffered from PTSD, I was conscious that my quest for finding ethical ways to translate the experiences of those who have suffered from GBV and trauma is not only anchored in my desire to help those in difficult situations and ensure their voices are heard in translation, but also to be recognised as a survivor and have my own voice heard. In addition, my work with charities has made me aware of the difficulties and challenges faced by those who need translation and end up being wronged by language professionals. As a GBV survivor I am deeply aware that I was lucky to be able to use my own voice without having to be translated. This project was thus very important to me as it was an opportunity to provide support in the shape of guidelines and to reflect on the best ways to amplify the voices of women in translation. It is crucial to highlight the above as it has an impact on the way the research was conducted. Moreover, I worked with a team of subtitlers, AV consultants, a filmmaker and others participating to the filming process. These collaborators all have positionalities which need to be acknowledged to make sure bias and personal experiences are considered throughout the working process.

Hensley Owens points out that:

> scholars need not have personal experience to have the authority to inquire into topics, even bodily and contemporary topics, in part because experience itself is always something of a construct, but also because scholarly authority ultimately rests in scholarly training. At the same time, personal experience has value for scholars, and there is a potential value for readers of scholars disclosing and examining that experience when it inspires, affects, or is affected by one's scholarly work. (2015, p. 141)

Like Hensley Owens, I believe my position as an insider in the research has helped me undertake this project. Moreover, recognition is crucial in order to reduce ethical pressures and stress, and like Hubscher-Davidson I believe in 'empowering individuals, and creating and supporting a safe environment with support and recognition by peers' (2020, p. 423).

In the next chapter, I turn to documentary translation, since the Ethical Translation project was practice-based research involving making and translating a multilingual documentary.

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CHAPTER 3

Documentary Translation

3.1 Introduction

This chapter focuses on the genre of documentary as Audiovisual (AV) testimonies and on the way this genre is currently translated, demonstrating the potential effects of Voice-Over (VO) and subtitling. A comparative analysis of two existing documentaries dealing with Gender-Based Violence (GBV) is used—one with a VO and one that is subtitled. When comparing originals and translations, parts of the methodology I developed in previous research (Bosseaux, 2015) is applied to describe voices and non-verbal elements to show how trauma and emotions are conveyed not only through words but also through paralinguistic information such as rhythm. I also consider the way in which survivors are framed in the original documentaries in terms of the camera angles used to frame their physical presence. These elements are used to identify how survivors narrate their traumatic experiences in originals and translations, and this is then linked to an ethics of AV translation.

3.2 Translating Documentaries

3.2.1 Documentary as a Genre

The documentary film 'claims to represent a reality it shares with the recipient (either current or historically past) by conveying—beyond the staging techniques used—that there is a shared reality between director,

C. Bosseaux, *A Voice of Their Own*,
https://doi.org/10.1007/978-3-031-90432-5_3

subject and recipient' (Mundhenke, 2021, p. 290). As a genre, documentaries 'add[s] a new dimension to popular memory and social history' (Nichols, 2017, p. 29) and as they do so, they aim to present information and persuade their audience through visual elements, such as archival footage, recordings or interviews. They will, for instance, feature music and film performances and interview clips of their main subject, along with testimonials from friends, family members or collaborators, to shed light on who is the 'real' subject and their story. Additionally, documentaries may include interviews or public footage, capturing the views of people whose perspectives are crucial to understanding the documentary's theme. Overall, documentaries give voice to their subjects and those who have something to say about them. How this information is conveyed in translation becomes particularly relevant when considering trauma and GBV since the information brought to audiences takes the form of evidence both visual and verbal. Given stigmas to GBV and the prevalence of trauma in society, it is important to make sure documentary subjects are presented and translated as respectfully as possible.

Although the documentary genre has received little attention in AVT research (Espasa, 2004), a few recent studies including Boito and von Flotow (2023), Kadi (2023) and Georgiou and Perdikaki (2020) are valuable contributions. For instance, Kadi (2023) considers current subtitling practices in documentaries featuring first-hand accounts of GBV from Arabic into English. Her corpus focuses on documentaries dealing with the Syrian conflict and sheds lights on how emotional expressions have been subtitled, showing for instance, that some features of orality are erased in translation. Georgiou and Perdikaki (2020, p. 195) show that subtitlers of documentaries dealing with sensitive or challenging material feel more committed to translating the voices of the original version demonstrating 'a heightened responsibility to render the messages conveyed in AV texts or to represent otherwise silenced or marginalised voices' in spite of 'the emotional impact they experience as viewers and translators' (2020, p. 196). Boito and von Flotow's research (2023) is also valuable as they consider the voices of women survivors from the 'global' South, in the Brazilian context, and how they are translated into English. They reiterate my claim that not only words should be considered in our analysis but also how voices sound, as well as body language and facial expressions (Bosseaux, 2015, 2020) highlighting the importance of listening to the voices of the women in difficult situations, in their case extreme poverty. They conclude that we need 'an AVT that effectively listens to what people

have to say, particularly in documentaries dealing with socially and politically sensitive issues' as 'a means of acknowledging and respecting the right subjects have in defining their own reality and establishing their own identities' (Boito & von Flotow, 2023, p. 271). They also highlight 'the social value of subtitles added to documentaries' (2023, p. 259). Like them, I believe translation is 'never-neutral' or 'transparent' and that all AVT is a 'political performance capable of contributing to shaping social imaginary, constructing identities, and producing cross-boundary dialogues' (2023, p. 259). This is why my work strives to ensure there are specific guidelines for translating emotionally charged content.

3.2.2 Subtitling and Voice-Over

Documentaries are either subtitled or translated through VO although in so-called subtitling countries, there can be a combination of VO, for off-screen narration, and subtitles, for talking heads. The debate over which method is superior—subtitling or dubbing/VO—has become outdated in the AVT field because each approach has its pros and cons. For example, a dubbed or VO version makes films, documentaries or TV series accessible to those with reading difficulties. Thus, considering dubbed/VO versions is crucial for accessibility, especially in terms of literacy and visual impairments. Dubbing/VO is also generally believed to require less text reduction since an audio track is replaced with another. Subtitles, however, necessitate some word reduction, but they retain the original audio, allowing audiences to hear the actors' original voices. Despite the differences, subtitles are also beneficial for viewers with hearing impairments, making them a viable option for accessibility.

Translation is usually imbued with the notion of invisibility, and this is particularly true for subtitles which are often discussed in terms of invisibility and unobtrusiveness. For instance, Jokelainen explains that 'a central characteristic of a good subtitle is that the viewer does not even notice that she is reading it' (2009, p. 200) and Chiaro emphasises that 'ideally, viewers should be unaware of the fact that they are reading and be able to simultaneously watch the film, read the subtitles, and enjoy it' (2013, p. 4). These quotes point to the contradictions of subtitles which are needed to understand films but instead of being thought of as gateways to understanding originals, are often seen as barriers between viewers and films. Sinha even goes as far as calling them an evil necessity: subtitles are like 'pariahs, outsiders, in exile from the imperial territoriality of the visual

regime' (2004, p. 173). Moreover, as subtitles can be compared to original dialogues by those who have access to the Source Text language, they find themselves in a difficult position, highlighting their vulnerability. The vulnerability of subtitling, but also of VO versions, is an important aspect in my research, which focuses on the ethics of translating individuals in vulnerable situations. This double vulnerability is crucial to consider and one of my aims is to find ways of empowering translation and translators by recommending certain translation techniques and strategies to counteract vulnerability and invisibility.

The demands for unobtrusive subtitles operate at the visual and linguistical levels. Scholars, including Pérez-González (2007) and Díaz-Pérez (2018) have shown how much standardisation or simplification occurs in subtitling. Pérez-González, for instance, argues that 'commercial subtitling fosters cultural and linguistic standardisation by ironing non-mainstream identities out of the translated narrative' (2007, p. 264). Doing so reinforces the hegemony of a 'standard' version of a language at a cost to marginalised identities and communities. This is what Díaz-Pérez (2018) observed considering the English subtitles of Pedro Almodóvar's films, which have been consistently standardised, sanitised and omit linguistic markers of identity and characterisation.

Another factor influencing the way subtitles, as well as other types of AVT, are made is the separation of AVT from the film industry since translation occurs only at the distribution process with translation being outsourced (Bosseaux, 2015; Romero-Fresco, 2019). This outsourcing, however, affects the quality of translation, as translators often have short deadlines, low pay, no access to the film's creative team or even to the film as a whole.

Subtitling practice has been the topic of much research with various works focusing on technical constraints and on cultural, ideological, political issues all playing their part in AVT. For the purpose of this book, it is important to underline that, as subtitling involves a shift in mode, many scholars such as Díaz-Cintas and Remael (2021) have highlighted that text reduction is an 'inevitable part of the subtitling process' (Szarkowska, 2013, p. 71). These scholars explain that text reduction is also understandable as audiences who can hear and see visuals are expected to retrieve information from images and sounds, therefore a complete translation is actually not required. This means that words known internationally, phatic expressions, reformulations, repetitions but also features of orality including hesitations and discourse markers, are usually

discarded when reducing the original (e.g., Díaz-Cintas & Remael, 2021; Tomaszkiewicz, 2009).

Generally speaking, condensation thus seems inevitable. However, within the context of subtitling emotional content in documentaries dealing with trauma and GBV, I argue that these reductions can be problematic because survivors' traumatic experiences and emotions are also conveyed through tone of voice, hesitations, reformulations and repetitions. It is also not a guarantee that all hearing audiences will be able to understand the emotions of the original particularly if the languages spoken are not close to their own. It is therefore important to experiment with current subtitling guidelines to see how we can ensure the voices of those in vulnerable situations are fully respected in translation.

Subtitlers work with guidelines which can vary from countries to countries or according to genres (e.g., fiction films, news items, documentaries or cartoons). However, generally speaking, guidelines are rather homogenous, as can be seen from guidelines from mainstream platforms (Netflix, 2024; the BBC, 2024; Channel 4, n.d.) which give specific advice on segmentation/line division (the way the text is structured in subtitles), reading speed (6-second rule, e.g., 17 characters per second), number of characters per line (e.g., 42), subtitle placement and eliminating repetitions. In the context of translating emotions, the constraints mentioned above must be reconsidered so that there is no negative impact on the 'feel' of the original. For instance, in subtitling, there is generally a word reduction as we speak faster than we read. This means that repetitions or adjectives and adverbs, which typically convey emotions will often be erased if space is needed.

Although reception studies on what audiences want and can cope with are scarce, the work of Szarkowska et al.'s (2014) in the field of Subtitles for the Deaf and Hard of Hearing (SDH) has influenced my work as it highlights 'favourable reception' from participants on a range of options, e.g., colour-coding. My work was also inspired by studies using eye-tracking indicating that viewers can 'cope well with fast subtitle speeds' (Szarkowska & Gerber-Morón, 2018, p. 27). Szarkowska and Gerber-Morón emphasise that their 'results provide empirical grounds for revisiting current subtitling guidelines and audiovisual translation industry practices' (2018, p. 27). These studies are inspiring as they confirm that audiences today are more screen-literate and more capable of processing more visually demanding subtitles, recommending faster subtitles and

emphasising the need for less condensation, elimination and standardisation.

In order to convey as much of the orality of the original in the subtitling to maintain as much as the emotional content, I thus considered techniques used in SDH to translate multilingual films such as colour-coding and italics as highlighted in the work of Kilpatrick (2020), McClarty (2014), Díaz-Cintas (2018) and Romero-Fresco (2021). My guidelines which offer guidance on producing subtitles that convey emotions are experimental and have also been inspired by work on 'creative (sub) titling', also known as 'authorial titling', 'free form' or 'dynamic' subtitles (Brown et al., 2016; Foerster, 2010; Katan, 2018; McClarty, 2014; Pedersen, 2022; Pérez-González, 2012; Romero-Fresco, 2021) to offer alternatives to traditional subtitling techniques in an ethical manner.

Another source of inspiration was found in fan translation, non-professional translation by fans, which originated with *animé* in the 1960s and stemmed from a desire for more culturally nuanced subtitling. These translations are not bound by professional constraints, are source-culture oriented and can use glosses and explicitation. They are visually creative using colours and dynamic writing (e.g., karaoke style) and can experiment with different placements on screen and various fonts. Moreover, they usually credit translators prominently (Dwyer, 2016; Guo & Evans, 2020). The popularity of fansubbing has led to change in the professional world, forcing *animé*'s commercial distributors to adopt some of the new practices that are so popular with the fan community. Dwyer thus notes that 'industry players are now beginning to model their activities on fansubbing practices' (2016, p. 150). There is also a shift towards the source culture (Adachi, 2016, p. 145).

Like some fansubbing activities, my work on this project is also driven by activism. Guo and Evans (2020) who consider LGBTQ fansubbing communities in China explain that activism 'requires a goal of social change' (2020, p. 518). Fansubbing offers aesthetic resistance to industry norms and in some cases can be seen as political and ideological resistance. The social change associated with my project concerns the way survivors are perceived in translated versions. I recommend subtitling and VO techniques which will amplify the voices of women survivors and make sure these are heard ethically in translation. Our guidelines resist limiting subtitlers/AV translators in their choices to empower them to make informed decisions based on the material and genre.

Although research on subtitling and dubbing is extensive, studies on VO are still marginal in AVT (Matamala, 2019). In AVT, VO is defined as a 'technique in which a voice offering a translation in a given target language is heard simultaneously on top of the source language voice' (Díaz-Cintas & Orero, 2006, p. 477). The translating voice is thus heard on top of the original voice (Franco et al., 2010, p. 19) starting a few seconds after the original so that 'the translated speech can be inserted' (Díaz-Cintas & Orero, 2006, p. 477). Like Matamala (2019) and Pérez-González (2014), I consider VO to be a type of revoicing, like dubbing, with the main difference between the two being that there is no lip synchronisation in VO. VO is used in 'West European, North and Latin American countries' for the translation of 'programmes that belong to the so-called factual genre' (Franco et al., 2010, p. 25). It is thus used in non-fictional genres such as documentaries, the news, talk shows, political debates, interviews, or commercials and fictional genres in 'films, TV series, or animation series' (Matamala, 2019, p. 70). Given my work on documentaries, I focus specifically on VO in the non-fictional genre in this book but recommend Matamala (2019) for an in-depth overview of VO practices across genres.

Discussions on VO often highlight its 'faithful, literal, authentic and complete' character and that 'original speech will be rendered almost word by word' (Franco et al., 2010, p. 26). However, linguistically speaking, VO often involves a rephrasing of the ST to fit in the available space and to make it more comprehensible to new audiences. Hence if the ST presents 'spontaneous colloquial speech characterized by hesitations, false starts, repetitions and discourse markers', it is 'reformulated and many spontaneous features disappear for the sake of comprehensibility' (Matamala, 2019, p. 68).

Even if VO translation is claimed to 'authenticat[e] the underlying appeal to truth of media factual output, and of the institutions that broadcast media factual output' (Franco et al., 2010, p. 26), it is nevertheless an 'illusory device' (2010, p. 27) used to provide 'viewers with the impression that what is being told in the translation is what is being said in the original' (2010, p. 27). In the context of translating emotions, it is crucial to consider how voices are reproduced. Traditionally, VOs usually use one voice, which can be male or female depending on the country's tradition, very often with a non-emphatic intonation (Matamala, 2019, p. 69). However, in certain countries more voices may be used. Szarkowska (2009, p. 189) explains for instance that in Poland, in fiction films, a man's

voice is always used but in documentaries there can be male and female voices. On the other hand, in Belarus, Bulgaria and Ukraine, multiple actors can be hired in fictional genres (Wozniak, 2012, p. 215). However, in many documentaries, only one voice is used to represent all the participants, which means there is usually no distinction between speakers and the way they express themselves or convey emotions.

As exposed by Luyken and Herbst (1991, p. 141), a VO translation usually does not take into account speakers' regional accents or any characteristic features of their voice. This is however changing with more VO translation on the news for instance in the UK using speakers from the same linguistic background as the person they are translating. Díaz-Cintas and Orero (2006, p. 478) highlight that this practice could feed into negative perceptions and 'be interpreted as a sign of the inability of foreign people to speak English correctly' (2006, p. 478). Franco et al. (2010) also point out there has been some discussion on the orality of VO delivery and the possibility of 'mimetic reproduction of the original speaker's accent (Zinik, 2006)', but, the 'reproduction of original accents in VO versions can be tricky because it may, on the one hand, be positively assessed as even more authentic and, on the other hand, be attacked as a form of caricature or a fake' (Franco et al., 2010, p. 30).

It is also common practice not to reproduce 'language features which are typical of spontaneous colloquial language' (Matamala, 2019, p. 72) such as hesitations, grammatical errors, expletives, idiosyncratic language or behaviour, repetitions, false starts or syntactic anomalies (Luyken & Herbst, 1991, p. 141; Franco et al., 2010, p. 74). There are two reasons behind this practice: 'to reach VO isochrony' and 'prioritize comprehension' (Matamala, 2019, p. 72).

Intonation is another crucial element and it will be dealt with differently depending on the country and the genre, i.e., either fiction films or documentaries or news. Wozniak (2012, p. 215) explains that in Poland, in fictional genres, intonation needs to be flat and discreet, like a 'whisper' (Szarkowska, 2009, p. 187). This practice is encouraged so that the 'audience forgets the existence of the VO' (Matamala, 2019, p. 69). In Belarus, Bulgaria and Ukraine, actors are asked to mimic the original's emotions with more emphasis in fictional genres (Wozniak, 2012, p. 215).

As emphasised by Matamala in 'VO the viewer is constantly confronted with a version in which original and translation coexist' (2019, p. 68). This means that '[v]oice-over has often been said to contribute to the feeling of authenticity: the fact that the original is heard underneath has been

claimed to create the illusion of reality' (2019, p. 72). However, the neutral stance of VO is problematic in relation to claim towards authenticity. Indeed, in the context of trauma translation, hesitations and pauses, for instance, which could be signs of emotional distress, will most probably be missed by the target audience since the VO track covers the original words. Moreover, VO, like subtitling, leads to condensation as speech must be synchronised with the duration of the original speech and images therefore leading to omission and rephrasing of information. Even if reduction is believed to be less significant in voice-over, as opposed to subtitling, since it is an oral translation, Grigaravičiuté and Gottlieb (1999) bring to light more reduction in their corpus (VO in Danish-Lithuanian TV, fiction) than subtitled versions.

Reception Studies are scarcer in VO than in subtitling and Matamala encourages various methods to understand 'how users react to various VO strategies' (2019, p. 76). These include 'traditional questionnaires' and 'tools such as eye trackers […] or equipment monitoring physiological reactions (heart rate, galvanic skin response, electroencephalography)' (2019, p. 76). My project involved asking audiences for their opinion of VO techniques used in relation to intonation and accents, for instance. Doing such surveys for both subtitling and VO allowed us to test the impact of experimental techniques used and make informed decisions as to which techniques might be more ethical or emotionally appropriate than others. The 'relationship between VO and accessibility' (Matamala, 2019, p. 76) is also an important part of my research: having a VO version was crucial so that the film could be watched by anyone, particularly women who visit support services and whose literacy levels may be not high enough to understand a subtitled version.

Another critical aspect of VO translation concerns its use of pronouns. A VO version works as an echo of the original speaker's speech reproducing what they are saying. The personal pronoun 'I' is thus often used so that the translation is credible even if it 'somehow neutralizes the presence of the translation reader' (Franco et al., 2010, p. 38). The 'singular and plural third person personal pronouns' are however sometimes used in 'rare moments where a certain degree of content manipulation is verified' (2010, p. 42). With 'direct voice-over', using 'I', the 'translator personifies the original speaker, which results in greater invisibility' (2010, p. 42) but with 'reported voice-over', using third person personal pronouns, the translator 'as mediator becomes more visible and avoids taking responsibility for what the original speaker says. This is more likely to occur in

programmes dealing with ethical issues such as political affairs' (2010, p. 42).

The authors put emphasis on the credibility of the VO, as this echo is what matters, since it is in the viewer's native language. Voice-speaker identification encompasses using intonations and stress and is extremely important in VO since the amount of acting that a voice talent uses will have an impact on the way the VO is experienced by audiences. As explained in Bosseaux (2020) it is important to do more research on voice identification in reference to translation ethics: what does this identification entail specifically and how does this relate to this 'echo'. Is it true that it is (only) the echo that matters? What about the original voices? How do they matter? My questionnaires thus helped answer such questions as we tried different translating vocal techniques to see which ones are ethically more acceptable, and find out what audiences prefer.

Along with subtitling, VO is thus generally the preferred mode of transfer for the non-fiction genre, because its defining features contribute to the appeals of reality, truth and authenticity that factual programmes count on in order to prove that their arguments are right or believable (Franco et al., 2010, p. 26). I am interested in subtitling and VO as echoes of the original text and in this book, I show this in two ways. First, original and translated versions of documentaries are compared to highlight the specific challenges of translating testimonies and the advantages and disadvantages of both translation methods on an ethical level. Then, I share practice-based research involving the creation of subtitles and VO tracks in order to understand, for instance, which type of voice-speaker identification is needed, and to establish which techniques are best suited to translate emotions in documentaries dealing with sensitive issues related to the traumatic experiences of survivors. Doing both will enable us to understand better what reductionism, authenticity, credibility and translators' responsibility mean in the trauma/GBV context. Moreover, engaging with practice-based research can allow us to obtain the information needed to devise guidelines for translating the voices of GBV/trauma survivors in documentaries so that these voices are transmitted in the most ethical way. Before presenting the comparative analysis, the next section considers Accessible Filmmaking as a step towards working more ethically in the trauma context.

3.2.3 Accessible Filmmaking

Romero-Fresco's work (2019) on Accessible Filmmaking (AFM) emphasises that translation and accessibility should not be left as an afterthought and should be part of a film's process. In previous publications (Bosseaux, 2015, 2020), I have discussed the importance of including translation in the filmmaking process; as such my work aligns itself with the AFM practice. Viewers have become more used to subtitles in multilingual films and TV series, for instance, which include subtitled segments in other languages, known as part subtitles (O'Sullivan, 2007). There are also increased instances of 'dynamic' subtitles which linguistically and aesthetically match a film's style. Romero-Fresco (2019) argues that these situations demand an expansion of the subtitler's role and increased collaboration and communication between subtitlers, directors and producers, which he calls for under the AFM umbrella.

AFM requires collaboration between different roles in filmmaking and translation throughout the production process (preproduction and postproduction). What needs to be considered include communicating scripts and research materials with translators in advance (preproduction), as well as the way shots are framed during filming to account for subtitle placement and making sure subtitles are clear and visible. Other aspects include colour usage and ensuring there are transition shots between speech sections to allow space for AD. There also needs to be communication between AV translators, audio-describers and film production team during postproduction. AFM can thus be undertaken to different degrees and requires training for both AV translators and filmmakers.

The type of work needed makes AFM more feasible in independent filmmaking, as concluded by Nettelbeck (2024) who considers the value of collaboration between filmmakers and translators emphasising the importance of including translation in the filmmaking process. Nettelbeck has interviewed 12 subtitlers and 8 filmmakers. He explains that '[e]ight of the 12 subtitlers had collaborated with a director at least once' and that one had 'found it so unpleasant that he never did it again' (2024, p. 11). His results emphasise that 'directors are often ascribed "authorship", and, therefore, creative decision-making power' (2024, p. 11). I had creative decision-making power on the Ethical Translation project as it was my project and I co-created the documentary. I therefore made sure the subtitlers felt empowered to share their opinions on best subtitling practices with the filmmaker. Moreover, I worked with wonderful AV consultants

from Screen Language who made sure agreed decisions based on the teams' expertise and audience surveys were followed to the project's satisfaction. Nettelbeck emphasises that collaboration between filmmakers and subtitlers happens only occasionally and that this is usually 'achieved via in-person meetings and email correspondence' (2024, p. 11). The Ethical Translation project was collaborative although the collaboration was different from what Nettelbeck describes as it was between an academic and professionals including subtitlers, AVT consultants and a filmmaker. While filming and translating *Surviving Translation* (Bosseaux & Lee, 2023), we endeavoured to meet as much as possible either in-person or via TEAMS or Zoom, emails were also the main source of exchanges. My guidelines for filmmakers entitled 'Academic reflections on filmmaking and translation' (Bosseaux, 2023) offer insight and recommendations on how best to communicate.

Nettelbeck reports that both filmmakers and translators have mixed feelings about the practicalities of AFM, e.g., time and budget concerns. Budget and time were not an issue on the Ethical Translation project because I had budgeted for all translation practices over a period of a year, giving us time to translate and find ethical solutions. However, my work complements well Nettelbeck's who emphasises that:

> future research should continue to explore the values of filmmakers and subtitlers and methods for facilitating communication between them. Specifically, the potential for implementing a subtitler-initiated approach to seeking information from filmmakers, possibly in the form of briefing materials, should be investigated. It is also important to continue investigating communication between subtitlers and other stakeholders, such as distributors and language service providers, given that, in many instances, filmmakers are currently not included in discussions about subtitling, even when they might wish to be. (Nettelbeck, 2024, p. 19)

Indeed, in order to make sure *Surviving Translation* (Bosseaux & Lee, 2023) met the necessary requirements for translating emotions, I organised surveys on translation techniques to help us achieve our goal of making sure the voices of the survivors were translated ethically. I then liaised with the director and subtitling team to ensure we created translations (subtitling and VO) that made use of the experimental techniques compiled in our guidelines. In my project, I thus acted as a director of translation (Romero-Fresco, 2019) serving as 'an intermediary' and devising

'instructions reflecting the goals of the larger group' (Nettelbeck, 2024, p. 19) based on Focus groups organised at the start of the project. Having discussed documentary translation and AFM to frame my goal of achieving ethical translation in the AVT context, I now turn to an analysis of existing documentaries.

3.3 Comparative Analysis: Translating Women's Voices

My research emphasises that one's voice is part of one's identity; a 'voice is like a fingerprint, instantly recognisable and identifiable' (Mladen Dolar, 2006, p. 22). As voice functions as 'a vehicle of meaning' (2006, p. 4), I want to see what happens to the actual and figurative voices of women who have suffered trauma. I am thus interested in their physical voices; what their voices convey, how they sound as speaking subjects, how emotions are conveyed through their voice, and their metaphoric voices; i.e., their voices as oppressed women, and how these voices are given visibility in the original documentaries and through translation.

In what follows, I offer a snapshot of what is done in documentary translation comparing originals and translations using parts of the methodology presented in Bosseaux (2015) to describe voices. The voices of women in the original are described in order to show how trauma is conveyed not only through words but through paralinguistic information like tone, pitch, tempo, rhythm and volume. Voices can also be described in terms of placement, for instance locating the voice in the chest, head (nose, cheeks, etc.) leading to a pitch being higher or lower. We can also use seven qualities to describe voices: breathiness, tension, roughness/smoothness, loudness/softness, pitch register, vibrato and nasality (see Bosseaux, 2015 for full methodology). I focus on how the words are uttered and how meaning and sound is reconstructed in the subtitled and VO versions. Following Andrew Klevan this approach 'requires that we slow down, stop, and dwell' in order to comprehend 'the intensity of interaction, an intonation or an expression – the reverberations – and reflect [on] the resonance' (2005, p. 103). Slowing down, stopping and dwelling is necessary to listen and do justice to the survivor's voice and her story whether we are translators or audience members. By attending to her 'gestures, postures, expressions and voice – and how they are situated' (2005, preface) we can pay more attention to the survivor's story.

3.3.1 To a Safer Place

The first documentary I examine is called *To a Safer Place* [*l'enfant dans le mur* (the child in the wall)] (1987), directed and co-produced by Canadian documentary filmmaker Beverly Shaffer. *To a Safer Place* is a powerful 58-minute documentary about a survivor of incest, Shirley Turcotte. The film follows her as 'she returns to the people and places of her childhood. Her mother, brothers and sister, all of whom were also caught up in the cycle of family violence, openly share their thoughts' (National Film Board [NFB], 2024a). *To a Safer Place* has received many awards at various documentary festivals (NFB, 2024b) and has been widely used by social workers and incest survivors. There is a user's guide available online (NFB, 1988) which highlights the educational message of the documentary and its possible uses with the general public and support groups.

The documentary is presented as a bilingual version: there are passages in English, which are not translated in French when Turcotte plays with her child, for instance, or in a scene when she is having dinner with her husband and child. There is also a SDH version. The documentary starts in English, the language spoken by people on screen, but there is narration throughout in French by voice actor Dorothée Berryman. The VO translation is only used when there are conversations between Turcotte and people who knew about the abuse. There are different voice artists for all the protagonists, which is not always the case in VO versions as explained earlier. The VO starts when Turcotte speaks to her mother. Their original voices are hardly audible. For instance, when her mother describes her daily life, she starts saying 'nothing much' and the VO starts as soon as 'much' is uttered leaving no time to properly hear her voice. Later on, it is possible to hear more of the original voices when Turcotte asks her former neighbours 'what was I like as a kid?' and the translating voice starts at 'kid'. It is however difficult to hear the voices of the original version as the sound level is low. The voice quality of the French-Canadian VO actor, Berryman, is very close to Turcotte's original one, with a similar grain and many emotions are conveyed by her voice which she modulates when asking questions (high and low intonations) for instance or when she expresses frustrations (hesitations, for instance 'euh'), surprise or disgust. However, even if the translated voice reproduces some of Turcotte's hesitations, not all paralinguistic information is conveyed as laughter or gasping is not usually reproduced. Moreover, one main difference is that Berryman speaks loudly whereas Turcotte is often softly spoken. This is striking, for instance,

when Turcotte talks to her neighbours and asks them what they would do differently today. Her voice is soft and low. It is actually barely audible underneath the VO whereas the voice of her neighbour is much higher. When Berryman narrates, however, there is more sound variation in her voice. It is in dialogue that the translating voices are all at the same level. The scenes are mostly filmed in Medium Close Ups (MCU) and Close Ups. Turcotte's facial expressions are thus clearly visible, the tears in her eyes, as well as emotions like fear and disgust in her eye movements.

This brief analysis shows that VO, as it talks over the women's voices in the original, can be said to take them over. Furthermore, for French-speaking audiences, Berryman's voice becomes Turcotte's voice as her real voice is not always audible. Audiences will however not know the name of the voice artist unless they read the final credits. This illustrates the illusion of authenticity and the tension between the visibility and invisibility of translation.

3.3.2 How Much/C'est Combien

The second documentary, *How Much?/C'est Combien?* (2016), is a grass-roots documentary directed and written by two Turkish women, Gülşah Keleş and Sarah Durmuş, and available on Youtube. This 27-minute documentary introduces us via interviews to African women who immigrated to Istanbul and are staying there undocumented. These women describe the difficulties they face on a daily basis including sexual harassment. The women come from different parts of Africa, for instance Nigeria and Cameroon, and speak different languages principally French and English although we hear African languages. There are also interventions in Turkish from staff from Women Without Borders. There are two sets of subtitles, one in French (credited to Guillaume Levillain and Keleş) and the other in English (Keleş). The first main challenge when subtitling different languages is representing them in translation. Here, all languages are subtitled in standard French and English. In terms of format, French is in normal font in white and English in italics in yellow. There are also different speech patterns to consider.

The following examples focus on interviews made with two different women who explain how they are treated as Black women. They tell us that they are treated like prostitutes regardless of their actual occupations and express how they are rejected because of the colour of their skin. For instance, Charity, from Uganda, speaks mostly in English. Her pace is fast

and she uses code-switching regularly between English and another language. Her voice is a little grainy. Her speech is fast, her voice is upbeat and her vowels rounded. Her fast pace either conveys anxiety, fear or frustration when she explains that she has to use a Muslim name, Ayse, to fit in instead of her Christian name, Charity. The serious content clashes with paralinguistic information. She is seemingly laughing about being paid less than Turkish people but you can see frustration in her eyes. Her tone is still upbeat but rolling her eyes conveys her exasperation. Charity is shot in MCU; that way we can see her upper body including her arms and hand gestures as she speaks. There is also Elizabeth, from Cameroon, who speaks French. She is well spoken and uses grammatical constructions of a high register. Her pace is slower than Charity's. She sounds calm and collected as she explains that Black women are generally considered as prostitutes although on rare occasions, Cameroonian women have found love with Turkish men. Her tone does not vary as she speaks of difficult situations and more hopeful ones. We do not see her face; we are shown her hands as she is sitting down in an Extreme Close Up. This choice helps keep her anonymity. Her hand movements match her tone: she speaks steadily and her hands follow her speech pattern. Overall, the subtitles only take care of the words these two women utter but they do not give any indication of any emotions expressed in paralinguistic elements, such as tone, pace, pitch or linguistic issues, such as erroneous usages of grammar. We also are not told which language the women speak. All this information is thus lost on the audience unless they can understand the original.

3.4 Conclusion

Documentaries on GBV and trauma work through the debilitating effects of violence perpetuated against women. Survivors share painful stories, and translation, as a communicative act, makes these stories intelligible to new audiences. Through translation, AV translators, like secondary witnesses, enter in conversation with survivors and must listen carefully to their testimonies so that translation can act as a 'recovery' of a survivor's testimony (Deane-Cox, 2013, p. 316). Following Deane-Cox, I claim that the way a translation performs is 'largely dependent on how the translator functions as a secondary witness' (2013, pp. 312–313). I believe that AV translators as secondary witnesses are 'ethically bound to listen to the recoverable goals of the survivor, but also to those moments where communication collapses into silence or haunting returns' (2013, p. 315).

This is extremely important in trauma translation, as shown in the two examples discussed above: in *To a Safer Place*, we can hear Shirley pause and hesitate but the VO does not always capture these emotional moments, and in *How Much? C'est combien?* there is no indication in the subtitles of when women stop and pause.

My comparative work is led by a concern for 'the extent to which the textual and discoursal choices encoded' in originals are heard by AV translators and how translation choices 'serve to shape (or distort)' the emotional content of originals (Deane-Cox, 2013, p. 315). However, VO versions literally talk over women's original voices, taking over their voices. Moreover, as subtitling typically only takes care of words, it does not communicate the emotions expressed in paralinguistic elements. It is a written take over as opposed to an oral one. We must therefore be careful not to let this 'ta[l]king over' hide the voices of the original or minimise in any way their message. This is why my practice-based research seeks to find ways to ethically amplify the voices of women in the AVT context to make sure translation supports and does not constrain. As traditional subtitling and VO do not recreate an original's orality, I argue that they take away some of the emotional impact and that we should produce more 'oral' subtitles and VO versions. Existing innovations in 'creative' forms of subtitling indicate that there is room for change and demand for change (e.g., fansubbing) from conventional commercial subtitling norms. Viewers are also, generally, more screen-literate and able to absorb more information through subtitles. This means that further innovating with subtitles' style and content is possible and even needed. The next chapter highlights the methods followed to ascertain the need for change in subtitling and VO practice and create *Surviving Translation* (Bosseaux & Lee, 2023) and guidelines for stakeholders.

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CHAPTER 4

Methodological Framework

4.1 Introduction

My research aims relate to understanding how emotions can be translated in the audiovisual (AV) context so that subtitling and Voice-Over (VO) reflect more the oral quality of dialogues and testimonies. In order to fulfil one of my primary goals of the Ethical Translation project of working ethically, it was crucial to make sure all participants were treated with respect and that their voices were listened to throughout the project. Moreover, as the research is also concerned with understanding the impact of challenging material on subtitlers, different research methods were required. In this chapter, I present the different methods used to reach my research goals. I first consider the ethical component and then focus on the mixed methods approach chosen for the Ethical Translation project. These mixed methods include practice-based research and commissioning and co-creating a documentary, focus groups (FGs) organised at the start of the project to gather information and data on stakeholders' expectations, e-questionnaires/surveys to inform our trajectory for ethical filming and translating and start drafting translation guidelines, and semi-structured interviews carried out with subtitlers working on the project to understand better subtitlers' working conditions.

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4.2 Ethics

Ethical approval is a funding and university requirement which must be met before embarking on most research, but particularly when engaging with human participants. Ethical approval was thus sought and obtained from the University of Edinburgh (UoE) before applying to the AHRC. The research was designed following UoE's ethical guidelines which emphasise participants and data storage safety, seeking informed consent, and maintaining confidentiality and anonymity. All these aspects were paramount in the Ethical Translation project, which involved working with human participants. In particular considering safety, confidentiality and anonymity (Groves et al., 2009, p. 384) was essential throughout the different stages of data collection via e-questionnaires/surveys and interviews, analysis and reporting.

For all activities (e.g., FGs, e-questionnaires/surveys, practice-based research and semi-structured interviews), Participant Information Sheets (PIS) and informed Consent Forms (CFs) were created to highlight the nature of the project and its goals. PIS were thus included at the start of all e-questionnaires with information regarding the topic and goals of the research, how results would be used, the approximate length of time of the survey and the researcher's contact details. CFs also acknowledged the nature and the purpose of the study, the voluntary nature of participation and, crucially, participants' right to withdraw from the study at any time (Kvale & Brinkmann, 2009, p. 70). Both PIS and CFs reminded participants of the anonymous nature of their responses and confidentiality of their answers. However, for those participating in the documentary, a choice between being anonymous and not anonymous was given as these participants needed to be filmed (examples of PIS and CFs can be found on the Ethical Translation website in the 'Research Documents' section). Interviews with subtitlers were conducted on Teams and recorded for the sole purpose of obtaining a transcription.

4.3 Mixed Methods Approach and Triangulation

In order to gather the required information from participants and ensure research questions were answered, I followed a mixed methods approach using at least two methods for data collection. Mixed research methods 'allow us to tackle complex topics' (Meister, 2018, p. 77) and fitted perfectly the Ethical Translation project, a complex interdisciplinary project

bringing together different disciplines and a variety of actors whose goals may not always align. Mixed research methods were particularly useful as they allow combining both qualitative and quantitative approaches at any stage of the research process (Meister, 2018, p. 68; Saldanha & O'Brien, 2013, p. 23) as well as triangulation, a combination of at least three research methods used to collect and examine data (Pérez-González, 2014). Hence using different research methods, namely practice-based research, FGs, interviews, and e-questionnaires/surveys allowed me to research and understand my topic from different angles (Berg, 2001; Silverman, 2004) and provide more in-depth answers regarding ethical requirements in the translation of documentaries dealing with challenging material.

The Ethical Translation project required gathering information from various stakeholders (charity representatives, service users, language professionals and filmmakers) involved in the project to make sure their voices were heard and all our goals were understood at all stages of the project. I therefore needed to engage with audience reception research in the form of questionnaires/surveys and interviews to understand participants' experiences of translation and how they felt towards certain issues. Although audience reception research is still limited in Translation Studies, as highlighted by Saldanha and O'Brien (2013, p. 151) and Campbell (2015, p. 62), a good number of studies combining different methods for data collection and analysis exist in the field of AVT. For instance, mixed methods approaches combining eye-tracking and questionnaires have been undertaken by Burczynska (2017), Caffrey (2008), Kruger et al. (2013), and Künzli and Ehrensberger-Dow (2011). Orrego-Carmona (2014, 2016) for instance combines eye-tracking, questionnaires, and interviews, and Ameri et al. (2018) and Ameri and Khoshsaligheh (2022) combine questionnaires with interviews or FGs. Following more traditional patterns, various researchers have used comparative analysis as part of their mixed research methods. For instance, Burczynska (2017) combines her multimodal transcription with questionnaires and eye-tracking to analyse irony, and Zeven and Dorst (2021, 2022) combine linguistic analysis with survey methods, and explain that comparative analyses are important as first steps to try and understand the potential effect of translation whereas survey-centred reception research aims to understand the '*actual* perception of *actual* readers' (2022, p. 325). Different methods can thus help researchers understand their data better by allowing analysis from different perspectives.

I decided to use different methods to find out the best approaches to translate documentaries dealing with challenging material. Having compared originals and translations and identified patterns and trends in documentary AVT (see Chap. 3, Sect. 3.3), I could experiment with different translation techniques and use survey methods to gauge audience reactions and design guidelines. Although my previous work (e.g., 2015, 2019) involved multimodal comparison of originals and translations, a comparative analysis was not used as a research method when translating *Surviving Translation* (Bosseaux & Lee, 2023). However, multimodality was used as part of the subtitling and VO process to make sure all elements of the film text were taken into consideration when translating. I further elaborate on this aspect in Sect. 4.4 on practice-based research.

Meister highlights that mixed methods 'promote[s] internal coherence in research design and implementation by enforcing reflexive and conscious choices in all phases and at all levels of the research process' (2018, p. 77). Using mixed research methods and triangulation can thus help address researcher's subjectivity, which although not considered a limitation in this research, is still important to try to mitigate. Data were thus collected in the Ethical Translation project from varied sources to help reduce the subjectivity inherent to the research process (Berg, 2001; Saldanha & O'Brien, 2013).

While surveys and interviews might be largely associated with obtaining quantitative data, my results were used qualitatively, not quantitatively. This means that when compiling results from audience surveys on subtitling and VO, results were not used to claim representativeness for a particular population studied or to express the general validity of my findings. Opinions were not gathered to claim for instance that 'most people prefer free-form subtitles or standard ones' but to highlight what respondents thought of the different strategies used. As such, respondents were used as a think tank or FG, just like those organised at the start of the project. However, even though the results were used qualitatively, they were still of quantitative use as I was able to highlight the number of preferred answers for subtitling and VO options (see Chap. 5, Sect. 5.3). Using methods that allow conducting quantitative research for audience surveys, I was thus able to collect numerical data which helped design the experimental guidelines for translating emotional content in documentaries. The next section focuses on the documentary, as the main output of the research.

4.4 Practice-Based Research: Documentary Filmmaking

A documentary was commissioned for different reasons. First of all, it was important to work with material that focuses on the challenges of GBV and trauma and to hear from survivors about their experiences of translation. Extensive research showed that there is no documentary available highlighting translation issues and what survivors go through when they are translated as this topic is largely invisible in today's society. Commissioning a documentary and co-creating it meant that I could choose its content and make sure its direction fitted with my research goals, particularly emphasising emotions and the way they can be translated in subtitled and VO versions. Moreover, even if documentaries on GBV and trauma do exist, it is difficult to source them and their translated versions, as explained in Bosseaux (2020). Furthermore, there are copyrights issues for a researcher using the material of others. I could have tried to re-subtitle or do other VO versions of the documentaries presented in Chap. 3 Sect. 3.3 but obtaining rights to translate or retranslate, and using stills from existing documentaries in questionnaires or publications would have presented legal difficulties. Having a documentary made for this project meant that I would own the material, could translate it as needed, that any material derived from the documentary could be used in surveys/questionnaires and that I could disseminate the documentary and its translated versions in any ways that would enhance the project and its results.

Initially the documentary was envisioned to solely focus on women survivors and their experiences of translation but finding participants was not a smooth endeavour. Whereas five women had initially agreed to participate, we ended up working with three: one from El Salvador, another from Kurdistan and another from Cameroon. This meant that we had fewer stories and fewer languages to translate. I thus decided to also include the voices of language professionals working in the GBV/trauma context. This not only added one language to the documentary, English, but also provided the perspective of practitioners. The film thus included four language professionals, Giorgia who interprets between English and Italian, Anthony (Spanish, Edo, pidgin English), Raquel Dou (Mandarin) and Kasia (Polish). These professionals were asked to tell us about their working conditions and experiences of translating GBV/trauma, something that is rarely discussed on camera. Moreover, we interviewed one of

the subtitlers, Rejeen Musa, who translated the Kurdish speaker into English on her experience of subtitling and the impact the material had on her.

Practice-based research thus allowed us to create a documentary that highlights challenges faced by those who need translation after arriving in a new country as well as issues language professionals face when working on assignments dealing with trauma and GBV. Working with women who had sought asylum meant the material was imbued with emotions. This allowed us to experiment with subtitling and VO techniques, and to shine a light on the translation experience.

Practice-based research in AVT is extremely rare, apart from Romero-Fresco's AFM work (2019). As seen in Chap. 3, Sect. 3.2.3, AFM calls for more collaboration between filmmakers and AV translators. Although I fully agree with including translation in the filmmaking process and not leaving it as an afterthought, there are some practical issues as highlighted by Nettelbeck (2024). It is research that requires extensive funding, unless researchers, like Romero-Fresco, can direct films themselves. Within the GBV and trauma context, but also with any type of sensitive material, there are also various issues around ethics which need to be taken into consideration. One of the outcomes of the project was thus to produce guidelines for stakeholders, which highlight the necessity to ensure that everybody feels safe and supported. This is why we were provided with GBV/trauma training. Moreover, consent was sought from the interviewees before filming with emphasis on the possibility of removing consent at any stage of the project if needed.

Another crucial element of this practice-based research is translation as English subtitles, an SDH version, Chinese and French subtitles and a VO version were commissioned (see Chap. 5 for more details). Before filming started, it was important to make sure all stakeholders understood the goals of the project and could share their expectations. This is why FGs were organised in February and March 2022.

4.5 Focus Groups

Before filming and translating, two FGs were organised in which stakeholders were put into conversation. Doing so enabled us to consider the perspectives of all participants and produce a film that reflected their goals, expectations, experiences and needs and could offer practical solutions for more ethical representations of survivors in translation. The first FG was

held on 24 February 2022 with three subgroups of stakeholders; documentary filmmakers, language professionals (i.e., subtitlers, translators, and interpreters), and charities/support group representatives. There were five participants in each group and discussions were led by facilitators recruited because of their experience of working with trauma and translation (see Ethical Translation website 2004, 'Participants' section for more details). Discussions were held first within a group category, e.g., language professionals, and then stakeholders from each category were mixed into different groups to confront each subgroup's sets of expectations. E-questionnaires were used at the end of our discussions and responses were used to draft guidelines for ethical filmmaking and translation practices (see next section for further details).

As it was important not to expose women survivors to an environment that they are not used to, they were represented in the first FG by staff members from Saheliya. However, this meant that their voices were not shared directly. We therefore organised a second FG, on 22 March 2022 which involved (former) service users from Saheliya who expressed an interest in taking part in the documentary. This FG was held at Saheliya in Glasgow and was attended by Saheliya staff to make sure service users felt fully supported. I met these potential participants alongside the filmmaker to discuss the project, the main points that came out of the first FG and also discuss their expectations and needs if they were to participate in the project. PIS and CFs were distributed and completed at the end of the FG. I then contacted the women who had given consent to answer any questions they might have and organise filming. Holding these two FGs ensured that ethical issues related to the filming and translating processes were fully considered and all participants were duly informed regarding desired film content and filming and translation procedures.

4.6 Online Surveys and E-Questionnaires

Survey or questionnaire methodology is crucial in practice-based research not only to ensure practice is guided by feedback on best approaches to be used, in my case when filming and translating, but also to understand better participants' and stakeholders' needs. Four different surveys were thus designed, one for stakeholders at FGs, one on subtitling choices, another one for VO choices and a fourth one for language professionals. A sample of blank surveys is available on the Ethical Translation website ('Research Documents' section).

As seen in Sect. 4.3, surveys are often used in AVT reception research with a prevalence of questionnaires being filled in in-person. Although this delivery type was elected for the first FG, as stakeholders were present and one hour was allocated to fill in the questionnaire in a computer lab situated next to the FG room, I chose to design surveys to be distributed online, i.e., e-surveys or questionnaires, for the rest of the project. This is because I wanted to reach a wider audience for surveys on techniques and strategies used in the subtitled and VO versions and also give more time to people to reflect on our choices. I also wanted to give more privacy for subtitlers sharing their subtitling experience (27 questions in total). Moreover, even if the questionnaires at FGs were filled in-person, I preferred e-questionnaires as opposed to paper versions. This is because this long questionnaire (22 questions in total) needed to gather as much information as possible from the 15 participants/stakeholders about their experience and expectations and it would have been difficult logistically to analyse paper versions. E-questionnaires are actually the preferred method in many AVT reception studies because data can be easily collected from a potentially wider population than paper questionnaires considering for instance various social backgrounds, occupations and geographical locations (Kent, 2001, p. 10; Malhotra, 2008, p. 914). Finally, e-questionnaires make it possible to save the collected data in online databases, in my case Qualtrics, and to export data for analysis. It is thus much more efficient for researchers who can save time on data management and focus more on data analysis. Moreover, respondents have more freedom with e-questionnaires as they can pause and start again and use the device that they prefer to fill them in (Duffy et al., 2005, p. 618; Van Selm & Jankowski, 2006, p. 438).

The subtitling and VO surveys were disseminated on social media and by email. By doing so, respondents acted as 'starting *seeds*' (Vehover et al., 2016, p. 330) sharing the survey further to others in their network (2016, p. 330) through a variety of social media platforms including Facebook, X (Twitter) and Instagram encouraging viewers to disseminate the survey link. As results were used qualitatively, the numbers of replies were not as critical as they are in quantitative research but it was still important to reach a wide range of individuals from different backgrounds, not only people working in the film or translation industry.

All questionnaires were designed using Qualtrics, an online survey tool, which allows building and distributing surveys as well as analysing their responses. Respondents were given access to my self-administered

e-questionnaires via a survey link. All questionnaires, apart from those used in real time at the first FG, were set up so that respondents could start answering questions and pause when needed. This gave them the opportunity to reflect on the questions and answer them in their own time, by a set deadline.

Different questionnaires had different deadlines depending on their purpose. The questionnaire used at the first FG was submitted at the end of the event, subtitling and VO techniques surveys used a four-week and three-week deadline, respectively, and the questionnaires for subtitlers were sent immediately after they had submitted their translation with a three-week deadline. These varying deadlines were used in order to maximise the number of replies but also to make sure that, in the case of subtitlers, there was not too much time between them finishing their translation and sending their responses, to ensure their experience was as fresh as possible, but also to give them time to think about and digest their translation experience, given the emotional content. It must be reiterated that all questionnaires/surveys started with a PIS highlighting the goals of the project and included a consent section.

Surveys/questionnaires varied in length depending on their goals, for instance questionnaires distributed at FG and those for subtitlers were longer, taking one hour to complete on average for the former and one hour 30 minutes for the latter, since we needed to understand at a deep level people's experiences and expectations in order to design good practice guidelines. Moreover, participants in the first FG and subtitlers were paid for their participation as part of their work on the project.

When designing surveys/questionnaires and interview questions, specific attention must be paid to wording (e.g., avoiding too much jargon). A clear layout is also important to make 'the questionnaire look simple to complete' (Smyth, 2016, p. 219), maximise the number of responses, minimise completion errors and ensure the webpage loads quickly and correctly (Krosnick, 2018, p. 95). I therefore used the 'ExpertReviewScore' tool in Qualtrics which rates design in terms of readability. It is also important to think about the questions in terms of accessibility. The initial questions should be simple and interesting (Smyth, 2016, p. 219). All my surveys thus started with questions about the respondents: their occupation, gender, the language(s) they speak and their experiences in the topic of the survey, to engage them actively in the process. Questions and survey length for subtitling and VO strategies were kept as short as possible so as not to discourage respondents and pre-empt possible issues with attention

span (Saldanha & O'Brien, 2013). For instance, the survey time for subtitling options was an average of 25 minutes, and 15 minutes for the VO. This helped reduce non-completion rate and increase the quality of answers. Before distributing the surveys/questionnaires, small-scale pilot tests were organised with project collaborators (project assistant and AV consultants) to make sure all questions and instructions were to the point and understood easily.

All surveys used a mix of open and closed questions. While closed questions are useful to obtain numerical data that can be analysed simply and quantitatively (Krosnick, 2018, p. 97), Saldanha and O'Brien (2013, p. 157) highlight that they can 'curtail the responses participants can give and do not allow for nuanced thoughts to be expressed'. Using both question types allowed me to get numerical data and more in-depth responses explaining the reasons behind particularly choices. For instance, after asking respondents to select which translation strategies they preferred, follow-up questions would ask why they preferred one version over another. As it is not always possible to provide a list of options that are as 'exhaustive' as possible (Sue & Ritter, 2012, p. 60), I complemented closed questions with open ones to ensure respondents share specific views even if these were not included as a choice.

Although it might have been ideal to organise in person events with screenings, as done by other AVT scholars including Ameri and Khoshsaligheh (2022), Schauffler (2012) and Tang (2008), this mode was discarded as e-surveys offered a wider reach. I also decided not to show the full documentary as it would be too costly to subtitle it in its entirety on multiple occasions. Instead like Burczynska (2017), Caffrey (2008), Di Giovanni (2012, 2016) and Künzli and Ehrensberger-Dow (2011), in collaboration with the main subtitler and AV consultants, I selected short extracts, one per strategy used with a longer subtitling questionnaire, 25 questions as opposed to 14 for the VO questionnaire, as there were more strategies to choose from. In order to avoid influencing the results, a risk highlighted by Di Giovanni (2012, p. 188) who reflects on the possibility that the way she presented her two clips 'might have had a bearing on the results', the subtitled and VO versions were organised in a random order. Moreover, open questions were used after respondents selected specific strategies to help make sure their replies aligned with any preferences selected earlier.

The subtitling and VO surveys (available on the Ethical Translation website in the 'Research Documents' section) both mentioned traditional

subtitling and VO norms and explained the reasons why we thought departing from these was needed to make sure the voices of the original were heard more distinctively in translation. It asked respondents to select their preferred strategies in a closed question (ticking the preferred clips). Given the focus of the research on departing from traditional norms in order to capture emotions more organically, it was clear from the outset what the research team's stance on the matter was. Hence questions might have been interpreted as 'leading'. However, using open questions asking respondents to expand on the reasons why they preferred a certain version offered a space for people to disagree.

Finally, e-questionnaires are ideal to give privacy to respondents. This was crucial in the context of the Ethical Translation project with its emphasis on translating emotional content allowing respondents to be in the comfort of their home when answering questions about their experiences.

The main limitation of using self-administered e-questionnaires is that they do not allow researchers to provide clarifications as they are being used (Peytchev et al., 2010, pp. 633–634). However, this was not a limitation with FGs questionnaires which elaborated on discussions held the same day and participants had the opportunity to seek clarifications. Moreover, small-scale pilot surveys were organised for the subtitling and VO surveys to mitigate these issues. Nevertheless, as I wanted to include subtitlers as much as possible on the project to understand their expectations and working conditions, their questionnaires included a question regarding their willingness to answer further questions via interviews, thus giving them an opportunity to clarify anything that was not understood in the first place.

The survey or questionnaire method was deemed particularly useful for subtitling and VO choices, as opposed to interviews, since responses were anonymous as obtaining honest opinions might be easier this way (Duffy et al., 2005, p. 616, Saldanha & O'Brien, 2013, p. 167, Sue & Ritter, 2012, p. 10, Van Selm & Jankowski, 2006, p. 437). This being said this distance was not welcomed in other parts of the project, particularly when gathering subtitlers' impressions on the work that they do, and on the impact translating challenging material has on them. I therefore complemented a survey/questionnaire method with semi-structured interviews.

4.7 Semi-Structured Interviews

Kvale and Brinkmann (2009, p. 115) warn that interviews, like questionnaires, can be time consuming depending on the number of questions and respondents, which can limit researchers when studying large populations. However, this was not an issue for the current project, as results were used qualitatively. I interviewed four subtitlers over a few months. Interviews were held on Teams. They lasted around one hour each and were recorded with the interviewees' consent. Recordings were converted to text using Teams transcription software.

Semi-structured or in-depth interviews were only conducted with the subtitlers who translated the film, as I wanted to follow up on certain aspects of their questionnaires' responses. Semi-structured interviews include a number of predetermined questions asked in a specific order but allow for some spontaneity as questions can be adapted depending on the interviewees' responses. I chose this format as it encourages conversation and allows digging deeper (Berg, 2001). Respondents were thus able to tell their own stories and expand on the responses they gave in the e-questionnaires. This allowed me to understand better their experience (Corbin & Morse, 2003, p. 339) of the subtitling process and to explore further what they might not have directly observed (Patton, 2002) when answering the e-questionnaire. The questionnaires were used to identify patterns and then interviews helped explain these patterns and investigate further important points that came out of the questionnaire results.

Semi-structured interviews are valuable for respondents who are given more time or space to express themselves and expand on their answers (Greener, 2011, p. 87; Seidman, 1998). For instance, the e-questionnaires made it clear that subtitlers usually did not feel supported when working on challenging assignments and I was able to ask more information about their specific experiences and the type of support they want or need. Respondents were also able to ask for clarifications in an organic way and we were able to go back to something mentioned earlier on if necessary. It was important for me to offer this space for subtitlers, as subtitlers' working conditions and experience of translating emotional material is an under-researched area.

4.8 Self-Reflexivity

In the final section, I consider self-reflexivity as an important component of a researcher's and translator's methodology. As secondary witnesses, translators 'must carry the ethical burden of guardianship, a burden extending beyond the initial decision to translate into considerations of how to translate' (Deane-Cox, 2013, p. 321). This burden also applies to researchers who must reflect on how to engage ethically in research activities. This understanding of translators and researchers' roles requires self-reflexivity, in other words that translators and researchers listen, pause, weigh words and choose them carefully.

The notion of reflexivity is important to emphasise when considering the role of translators and researchers working in challenging environments because a deeper understanding of one's behaviours and choices is an important element of thoughtful practices. Tipton (2008) discusses the social construction of identity in asylum seekers' interviews mediated by interpreters in terms of reflexivity, the 'monitoring of actions which humans display and expect others to display' (Giddens, 1984, p. 3) and 'credibility', which although not 'an explicit criterion for refugee protection' (Tipton, 2008, p. 1) is actually used in practice when making decisions. Although no 'clear guidelines on what actually constitutes credibility' (2008, p. 2) exist, it is important in Tipton's research as asylum seekers need to prove the legitimacy of their case. Deane-Cox (2013) comments that translations may undermine the credibility of the survivor's experience. Credibility also applies in my context because one of the responsibilities of translators and researchers, as secondary witnesses, is to convey reliably and consistently the human experience of the trauma victim. Survivors in documentaries, like asylum seekers, will be judged on the 'credibility of the narrative performance' (Tipton, 2008, p. 5), which in translation is entrusted to translators.

Reflexivity implies 'the constant monitoring of self and others in interaction' (Tipton, 2008, p. 4). In a documentary situation, interviewees tell their experience to their immediate audience: interviewers, who can be off or on camera, a film crew, interpreters and also subtitlers. Throughout their interactions, all these agents need to monitor their behaviours and thought processes to make sure the credibility of the interviewees is not jeopardised. Notions of credibility and reflexivity thus go hand in hand, and are also linked to another, that of authenticity. Tipton emphasises that an interpreter:

> represents the 'Janus face' of authenticity; in providing the voice of the 'other' they embody an inauthentic voice, but at the same time, they are positioned within the encounter as the impartial agent and hence representative of the 'authentic voice of the other' or voice of 'truth'. (2008, p. 12)

This complex interplay of voices also occurs in documentary translation even if translators are not present in the same way as interpreters. It might not be feasible to include AV translators while documentaries are shot but it is worth considering different situations that could help them with their work. For instance, being able to discuss particular circumstances with the director as in AFM, but also with survivors. Involving survivors in the translation process however needs to be dealt with responsibly and sensitively, particularly when dealing with trauma victims.

In my research, I refer to the voices of survivors as being authentic in the same way Tipton does when referring to the voices of asylum seekers. Asylum seekers and survivors are 'knowledgeable agent[s]' (Tipton, 2008, p. 4) who are 'making sense of all that has gone before and that has contributed' (2008, p. 4) to the experience they are sharing. In Tipton's case, the decision-making, whether or not to grant asylum, is reached by judging the veracity of the account. In my research, this is not the case. The voices of the women in the documentaries are already trusted: the director and producer have decided to tell their stories. Moreover, by doing so, they are legitimising their pleas; the women telling their stories in GBV/trauma documentaries do not need to convince audiences in the same way as asylum seekers need to persuade assessors or the court system. In documentaries, when survivors share their stories to relate their experiences, their voices should be authoritative and trustworthy. The translator's and researcher's roles are thus fundamental in conveying 'authentically' the survivor's truth as otherwise they might not be trusted.

Although my research focuses on the work of AV translators, and not of interpreters, the change of perception of the position of interpreters is important to emphasise. If in the past, interpreters have been posited as 'neutral, if not invisible, conduit and code switcher operating in a monological model of communication' (Tipton, 2014, p. 7), they are now seen as cultural agents who have 'two voices to promote' (Tipton, 2008, p. 6). Both interpreters and their clients are knowledgeable agents. They are 'change agents by virtue of their capacity to potentialise and facilitate change' (Tipton, 2014, p. 7). They have 'technical expertise or cultural capital' (2014, p. 7). This is also the case for AV translators in the GBV/trauma context who are in a position to promote the survivors' voices and

participate in the potential changing effect that receiving such a story can have.

My work thus considers the authentic voice of the survivor as 'knowledgeable agent' as well as that of her translator and researcher as re-tellers of the account. In my research and subtitling work, I listen to the survivor's ontological narrative, the story of the self as it becomes. Survivors tell the stories of how they have become who they are through specific life events, some of which are depicted in the documentary. Moreover, I focus on the translators' and researchers' ontological narratives as they 'become' through translation and research activities.

In Chap. 2, I highlight that research is subjective and researchers' positionality must be acknowledged as part of the research process and methods. It was therefore important in this project to reflect on and understand my role and presence as data collector in my field (Berg, 2001, p. 139). Self-reflexivity is essential in both research and translation work as it encourages considering anything that might impact our work. This is especially crucial when this work has ideological, ethical and political objectives. Being self-reflexive can help us navigate the complexities of the cultural, political or historical contexts in which we evolve. Throughout the Ethical Translation project, I thus reflected on my own beliefs and behaviours as a TS scholar but also as an individual who is a GBV survivor and has suffered from PTSD. It was important to recognise this and be transparent about my biases and presuppositions to mitigate the impact of these factors on my findings. I was therefore aware that as an observer, my interpretations and attitudes and the way I conducted the interviews, might affect the final outcome (Taylor & Bogdan, 1984). Moreover, I was not just an observer in the process; I also took part in the subtitling process, recording my own reactions to it. It was also important to reflect on my position and relationships to respondents (Berg, 2001). I believe that my identity as a woman who has explicitly acknowledged having suffered from GBV and trauma has helped me understand more my interviewees and provide a supporting environment. It has also helped me establish trust. Such an advantage is highlighted by Rubin and Rubin (2012) who explain that trust increases as interviewees realise that they share a common background with the interviewer. Moreover, this trust is particularly crucial when discussing sensitive issues (Glesne, 2011).

Work on autoethnography also helped me conduct this work. Elis and Bochner explain that:

> [r]eflexive ethnographies range from starting research from one's own experience to ethnographies where the researcher's experience is actually studied along with other participants, to confessional tales where the researcher's experiences of doing the study become the focus of investigation. (2000, p. 740)

Autoethnographic work thus observes participant researchers, their personal commitments and emotions. Although I was not the object of this project, as I am not a professional subtitler and did not share my GBV story on screen, as I did not have issues with translation or interpreting, I found it useful to consult scholarly works on autoethnography as the study of one's own humanity (Ellis et al., 2011). Autoethnographic works, such as Tedlock (1991), Coffey (1999) and Ellis and Bochner (2000) and Ellis et al. (2011), supported me in my claim that research should be concerned with self-reflexivity as opposed to claiming objectivity. Moreover, autoethnography is ideal for the study of marginal groups (Ellis et al., 2011), which asylum seekers and AV translators fall into as AV translators' working conditions are precarious, as discussed in Chap. 2. Furthermore, autoethnographic work is also often used in volunteer or activist translation (e.g., Boéri, 2023), in which self-reflexivity is critical as volunteer translators/scholars must reflect on the motivations behind ethical, social, political goals which are central to research/translation activity.

As a critical ethnographer who reflects on her work and personal involvement in her project, it was therefore important to disclose my various positions, e.g., personal, social and cultural to ensure my positioning was clear. It was also crucial to consider my emotions as I was interviewing survivors and language professionals for the documentary and translating their stories. Scott-Pollock (2023) highlights that stories are visceral: we feel them in our guts. It was therefore important to know my role and remind myself of my goals and motivations when things got too much.

Reflexivity is a major part of an ethnographic researcher's 'observations' (Hokkanen, 2017, p. 26). Thus, as well as making my positioning clear, it was important to explain my personal commitments and motivations and put them into perspective. Coffey explains that emotional and 'personal' aspects of fieldwork experience and positionality are relevant (1999, p. 14) and as such they should not just be a paragraph in your work, but permeate the whole process. I thus made sure that my motives were clear from the outset: amplifying the voices of individuals who are in vulnerable situations and emphasising how important it is for other

researchers, practitioners and audiences to understand this to make sure we translate ethically and also consider those who translate giving them more visibility. My work also suits the autoethnography paradigm as through it, I considered my personal story, as it relates to cultural or societal phenomena, GBV and trauma.

Using ethnographic works and focusing on self-reflexivity and positionality therefore helped me understand myself more including my culture and positioning because of my age, gender, sexuality, race and social class. It also helped me understand how my story might impact the research and practice. Crucially, it helped me understand others more and how my personal commitments and those of other participants could coincide. This ongoing learning started by going through UoE ethical processes ensuring ethical challenges were considered in PIS and CFs and permeated my involvement in FGs, questionnaire and interview design, filming, editing, recording interviews, subtitling the documentary and writing this book.

One of the biggest challenges was exposing myself throughout the project and being vulnerable. Moreover, reflecting on the project and my role extended to how my thinking and consequently myself, have changed throughout the Ethical Translation project, from recognising any preconceptions I might have had about asylum seekers and AV translators' experiences to navigating the challenges of collaborating with all participants. For instance, I learnt considerably from the challenges encountered when recruiting interviewees and working with a creative director. Conclusions were drawn particularly on best working practices and can be found in my guidelines, all available on the Ethical Translation website.

4.9 Conclusion

This chapter has presented the different methods used to carry out the Ethical Translation project and successfully lead it to completion. I used a mixed methods approach involving FGs, practice based-research, and audience e-surveys/questionnaires to maximise the impact of the research and strengthen decisions made. In particular, by organising e-surveys for audiences and stakeholders and interviews with subtitlers, I was able to gauge the impact of specific translation strategies on audience members and gain a better understanding of the working conditions of subtitlers and the impact translating challenging material has on them. Considering the opinions of potential documentary viewers was key to devising experimental subtitling and VO techniques. In the previous chapter, I compared

existing documentaries using a multimodal analysis to tease out existing methods/strategies in documentary translation and highlight limitations of current subtitling and VO practices. Multimodality was also used when subtitling the documentary to make decisions over placement, segmentation and colour choices, for instance. This is discussed in the next chapter dedicated to *Surviving Translation* (Bosseaux & Lee, 2023).

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CHAPTER 5

Surviving Translation

5.1 Introduction

As argued throughout this book, it is necessary to reflect more on the impact translation has on those who are being translated and on those who translate, but also to reflect on subtitling and Voice-Over (VO) techniques in order to produce translations which respect survivors' voices. This chapter is dedicated to *Surviving Translation* (Bosseaux & Lee, 2023), the documentary that was created as part of the Ethical Translation project in order to experiment with different techniques and methods to ethically convey emotions in translation. This chapter focuses on the translation decisions made, explaining how these were informed by practice and collaborative research in consultation between the subtitling and VO team and the filmmaker, with emphasis on ethics. I first present the documentary, its content and the AV translators. I then discuss the subtitled and VO versions to show what decisions were made and how these were reached. Using screenshots from the subtitled English versions I show examples of the experimental techniques used to convey the orality of the dialogues and amplify the survivors' voices. Even though it is impossible to include audio examples in this book, I provide links to all versions so that readers can watch and hear our choices for themselves. This chapter also includes information about the different sets of guidelines created for stakeholders. Section 5.5 considers the emotional impact of translating sensitive material on subtitlers using data from interviews conducted with the subtitlers as well as my own experience of translating the documentary

C. Bosseaux, *A Voice of Their Own*,
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into French. The chapter ends with a reflection on mental health support for AV translators at different levels of their training and career.

5.2 Filming and Translating *Surviving Translation*

Even though AFM is not a common practice in filmmaking (Nettelbeck, 2024), including subtitling in the production process is a common practice in the theatre context where the call from practitioners and academics for integrating surtitling in the production process has been successful (see Nolette, 2015, 2024; Schwartz-Gastine & Grandjean, 2001; Surbezy, 2012). It is within this background that I conceptualised the Ethical Translation project and commissioned and co-created *Surviving Translation* (Bosseaux & Lee, 2023). The documentary was thus simultaneously filmed and translated from the outset. First of all, during our interviews as the women participating in the film spoke their mother tongue, secondly when subtitling all film footage for the first assembly and then 're-subtitling' using our experimental techniques when the documentary was finalised.

Surviving Translation (Bosseaux & Lee, 2023) was shot over six months between March and September 2022. The film tells the stories of three asylum seekers and of specific challenges they faced while being translated. Three women were interviewed: Odile from Cameroon speaks French and tells us of her experience of not getting an interpreter and of all the issues that this caused. Sara from Iraq explains in Kurdish how she travelled from Kurdistan to the UK and of the challenges she faced when interpreters accused her of lying. Elizabeth from El Salvador exposes the issues she faced when interpreters did not understand her Spanish and told her what she should say.

The film also captures in English the stories of four language professionals who have worked as interpreters, translators and subtitlers in the GBV and trauma context, for instance when interpreting in police stations, hospitals or in asylum cases. We hear from Raquel who works with Mandarin Chinese and English, Kasia an English-Polish interpreter/translator, Giorgia, an Italian-English interpreter and Anthony who works with English, Spanish and Edo. Moreover, we hear Rejeen's story as she reflects on her experience of subtitling Sara. *Surviving Translation* (Bosseaux & Lee, 2023) thus brings light on the translation process from the perspective of those who are translated and those who translate. The film emphasises the role translation has played when these women needed to tell their

stories in different settings and the impact translators and translation have had on them. Moreover, it focuses on the impact translating challenging narratives can have on language professionals.

As documentaries are usually either subtitled or translated using a VO, we worked with both methods. After each interview was shot, we subtitled them in their entirety so that they could be used for editing the documentary. We experimented with different methods or strategies in order to convey the interviewees' emotions and showed extracts to audiences to ask for feedback on the techniques and methods used. We then analysed audiences' responses and created two final versions of the film: one subtitled, the other with a VO, both finalised in collaboration with the subtitlers, subtitling and VO consultants and the filmmaker. The subtitled and VO versions were created to make sure the documentary was accessible to as many people as possible. The two versions thus serve different purposes. Specifically, the VO version is aimed at an audience who may not be confident with their reading skills, and as such can be used by charities, giving their service users a choice of which version they would like to see. With both versions, we experimented with traditional norms to see how much we could depart from existing approaches and use different strategies which amplify the voices of women in writing (subtitles) or orally (VO). The VO was created using the subtitling script.

Finding subtitlers who worked with localised language varieties (French from Cameroon, Spanish from El Salvador and Kurdish from Iraq) and had English as a mother tongue was extremely challenging. It was for instance impossible to find an Iraqi Kurdish subtitler with English as a native language. We therefore resorted to collaborative teamwork to allow capturing nuances of the native language and to obtain idiomatic rendering in English. We worked with three native speakers of the source language who subtitled into English (one from El Salvador, one from Cameroon and another from Iraq) and one native English subtitler who also understood French and reviewed all the subtitles. Moreover, the subtitling consultants from Screen Language and myself also had French and Spanish and could comment on these translations into English. Crucially, the members of the subtitling team, Rejeen Musa who translated from Kurdish into English, Ngah Tatiana Ebode who translated from Cameroonian French, Denice Zura, our El Salvadorian Spanish subtitler, and Alexia Delesalle, our English subtitler, were put in touch as early as possible in the translation process so that they could communicate either verbally (through Teams or Zoom) or through email using Excel sheets in

which they included comments on their translations when they wanted to highlight specific points and discuss any doubts or options.

As the documentary dealt with GBV and trauma, before selecting translators, it was crucial to give survivors a choice of either a male or female subtitler to make sure they felt safe and fully represented. This step in the process was an integral part of working ethically with individuals who are and have been in vulnerable situations. We also prioritised subtitlers who specialised in the main themes or topics of the documentary. However, these different sets of criteria made it challenging to find people who possessed all requirements, i.e., trained subtitlers, GBV/trauma specialists, English native speakers and female. We therefore hired translators who had experience with subtitling or translating written emotional material, or material that dealt with difficult situations, if not specifically GBV/trauma. For instance, Rejeen did not have subtitling experience before embarking on the project but she had translated in the medical context including gynaecology, as a qualified doctor with experience in both Iraq and the UK. Rejeen became a qualified interpreter after working with many patients who needed translation. She also specialises in trauma and GBV. Given her background, we decided to work with her and provided her with subtitling training and software. All the subtitlers we worked with had an interest in gender and were willing to engage with the issues raised in the documentary. You can find out more about all subtitlers on the Ethical Translation website in the 'Participants' section.

In terms of ethics, to ensure confidentiality, we made sure that none of the subtitlers had any relationship with the film interviewees. Ensuring that subtitlers do not know the people they are translating, understand confidentiality and have signed a Non-Disclosure Agreement (NDA) which emphasises confidentiality and safety, is crucial because communities can be small and you do not want what is being discussed in the interviews going back to communities. The following section presents some of the strategies used and the guidelines for ethical translation.

5.3 Guidelines for the Subtitled and Voice-Over Versions

Throughout the filming, editing and translation process, our methods were recorded in order to compile guidelines for translating emotional material in documentaries as well as academic reflections related to

filmmaking and translation. Four sets of guidelines were produced and uploaded to the Ethical Translation website in the 'Guidelines' section. The first one 'Experimental Guidelines for Translating Emotional Content in Documentaries', details the subtitling and VO process presenting different options for AV translators deemed important to make sure the figurative and literal voices of the film participants were not covered or distorted.

The initial subtitling was done asking subtitlers to translate verbatim, i.e., every word uttered by the interviewees, their hesitations, repetitions and mistakes. They also used an excel sheet to provide explanations for their choices as well as different options and nuances to guide the English subtitler, Alexia, in making the final choices. These verbatim translations were used when editing the film and when we had a long cut for the film, around one hour 30 minutes, Alexia was asked to not only revise the subtitles but to give us different options for conveying the emotions of the original. These options were then used in an e-questionnaire in which respondents were asked which options they preferred to successfully communicate emotions in subtitles.

Our main concern was to ascertain which choices were the most ethical when translating audiovisual personal narratives dealing with trauma and emotions. We focused on eight 'pertinent features' that can be taken into consideration when conveying the voices of the original as ethically or authentically as possible: (1) placement, (2) segmentation, (3) mistakes, (4) pauses, hesitations and repetitions, (5) intonations, (6) extra linguistic guidelines, (7) colour and (8) font.

There is no scope to go through all the guidelines individually, but as they are online, we invite you to read them from the Ethical Translation website, 'Guidelines' section. The following presents a few of these 'pertinent features', which all come with different options, called 'guidelines', justifications for those, and elements to consider before making a choice, which were compiled from the 34 responses received from our e-questionnaire. In terms of placement, for instance, our first guideline is as follows:

> Consider using side-aligned subtitles when there is a close-up or extreme close-up (e.g. eyes or mouth) and there is an empty space on the side of the screen. The lighting and background colour also need to be taken into consideration and side-aligned subtitles might be preferred if it is difficult to read a subtitle that is placed in the middle. This is so that subtitles do not

> cover the face (e.g. eyes or mouth), or cover them as little as possible and are aligned with the speaker, as if words were coming out of their mouth. This could also help establish a more intimate dialogue between film subjects and viewers. (Bosseaux, 2023a, p. 7)

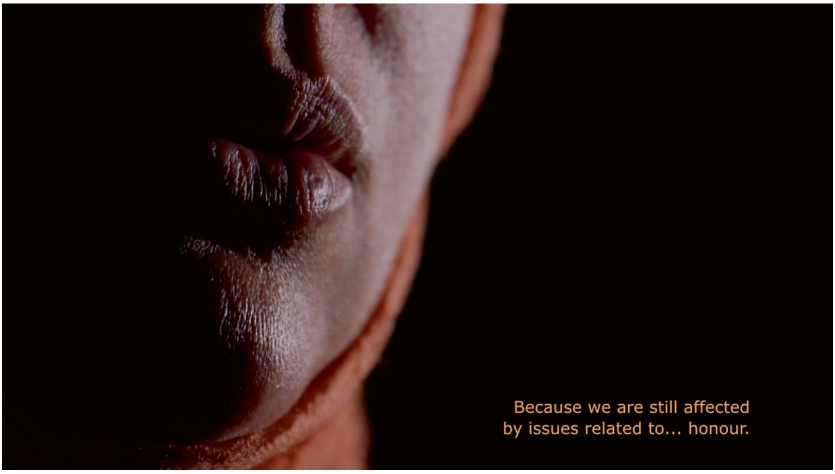
We then show examples (Figs. 5.1, 5.2, 5.3 and 5.4) of what is advised and not advised:

More examples can be found in the guidelines (Bosseaux, 2023a, pp. 7–9).

We then provide guidance on what needs to be considered before making choices:

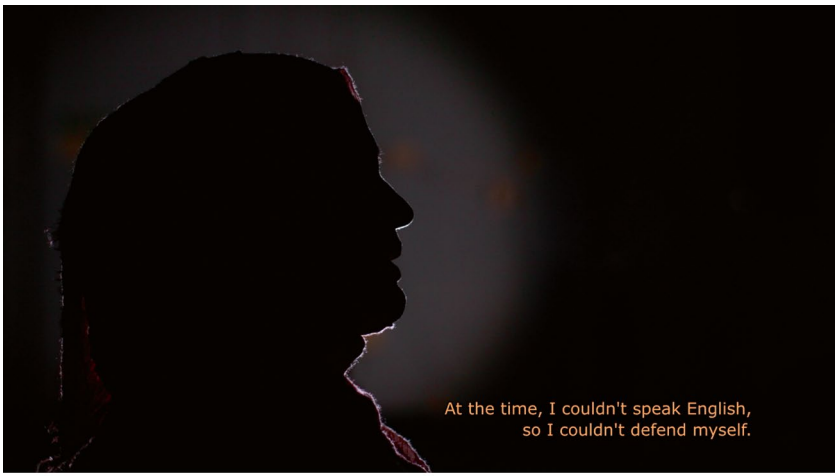
> **Subtitles need to work with the film and not just be added after filming/editing is finished**. Here, the emphasis is on covering the face/speaker as little as possible and also considering lighting and background colour/contrast when placing the subtitles so that they are easy to read.
>
> **Placement is paramount when rendering emotion** so position might also depend on the sentence: e.g., centre-aligned (declarative nature of the remark).
>
> **Consider the film overall**: changing positions too often might be tiresome / confusing / distracting for viewers.
>
> **You may consider increasing the time for subtitling on screen** if changing from the expected centre to left or right-aligned.
>
> **Segmentation into shorter sentences** can be used to ensure the subtitles do not spill over the part of the image (faces and mouths) we do not want to cover. (Bosseaux, 2023a, p. 8)

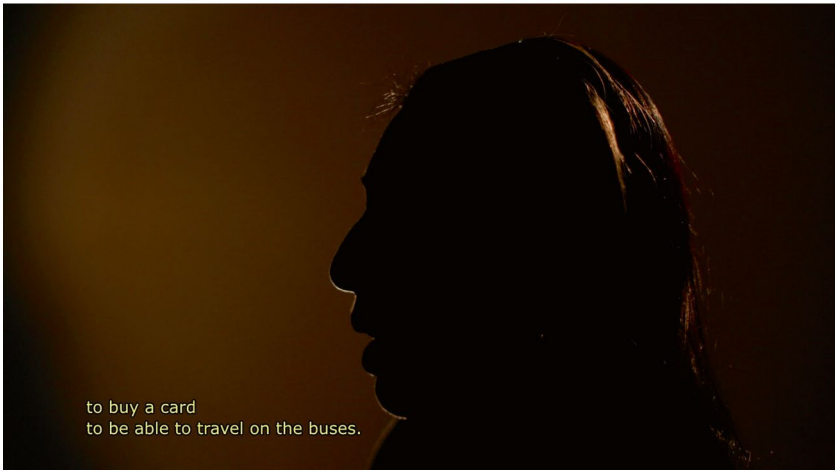
Survey respondents were largely in favour of this option with all 34 preferring the left-aligned option for instance. Even if a few respondents pointed out that subtitles moving too much could be disruptive or tiring throughout the film, we decided collaboratively to alternate subtitle placement depending on the images, following a multimodal approach which considers images, sounds and text holistically. Interestingly, some of these respondents have contacted me after watching the whole film to tell me that although they had reservations when watching short extracts, they did not experience issues over the duration of the whole film. Moreover, audiences at different screenings have embraced our placements explaining that they found it organic and allowed the words to come out of the women's mouth, almost like speech bubbles.



Figs. 5.1, 5.2, 5.3 and 5.4 Advised subtitle placements

In terms of segmentation, since 23 respondents preferred this option, we recommended to follow the pace of speech as much as possible so that audiences can hear or feel the participants' voices more organically, i.e., capturing more accurately the participants' voices (e.g., their rhythm, pace of speech, orality). Again, in questionnaires and screenings, this was largely praised as allowing audiences to follow the women's voices and reduce the





Figs. 5.1, 5.2, 5.3 and 5.4 (continued)

distance between them. Therefore, our only guideline is to '[c]onsider breaking long sentences into shorter phrases so that they follow the rhythm of the original, the pace of speech and match the speaker's delivery' (Bosseaux, 2023a, p. 10). Figs. 5.5, 5.6 and 5.7 demonstrate such pacing:

Figs. 5.5, 5.6 and 5.7 Advised segmentation

We also made recommendations regarding conveying mistakes which can happen when people suffering from trauma tell their story. For instance, they may use a wrong word and correct themselves. They may also hesitate (e.g., using false starts or repetitions) and add pauses, or emphasise words and change intonation/volume. All these can be signs of emotions and when they are, they need to be considered in translation, to

Figs. 5.5, 5.6 and 5.7 (continued)

fully capture the orality of the original delivery and the fact that speakers are struggling with their words or varying their delivery.

We also used different colours for each speaker 'to differentiate between the languages spoken in the documentary and to give each speaker a distinctive voice' (Bosseaux, 2023a, p. 19) (Figs. 5.8, 5.9 and 5.10). We suggested two guidelines for the translation of colours (Bosseaux 2023a, pp. 19–20):

> Guideline 1: Consider choosing colours according to the tone of the film but also taking into consideration what speakers are wearing or any other contextual element that helps identify them. When choosing colours, you need to think about their significance and make sure that they are really needed, i.e., do they add something to the film/testimonies or are they superfluous? Otherwise, colours might be distracting. Always identify a colour with a participant the first time they speak, this way viewers will get used to them as the film unfolds:

Our guidelines also invite subtitlers to consider the connotations of colours before making their choices with an emphasis on not offending viewers or film participants. They also emphasise accessibility (e.g., dyslexia and visual impairments) and the necessity to use colour blindness palettes or different coloured blocks instead of coloured fonts bearing in

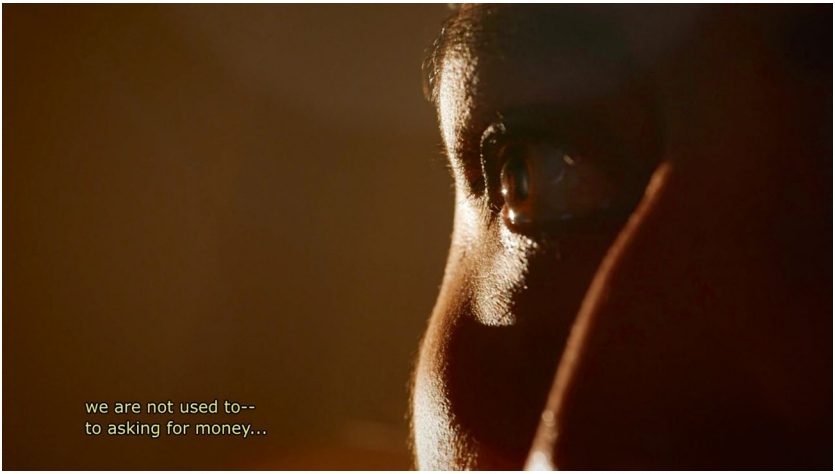


Fig. 5.8 Example of colour choice (yellow), Elizabeth

Fig. 5.9 Example of colour choice (orange), Sara

Fig. 5.10 Example of colour choice (green), Odile

mind that the latter would take up more space on screen, so this limitation must be considered too.

A similar process was followed to create the VO version, giving options to audiences using either traditional VO techniques or more experimental ones. Using the English subtitled script, we experimented with voices in two specific ways. First of all, we showed clips to participants with different voices for the different women and asked respondents if they preferred one voice for all women or three different voices; 34 people answered this survey and the vast majority preferred assigning a different voice to each participant (33 respondents). We thus did this for the final VO. We also gave options of voices with tone and accents that were close or different from that of the original speakers. As the majority of respondents (24) preferred voices that echoed that of the interviewees, the translated voices were given accents from the same regions as the interviewed women. Additionally, since respondents preferred acted versions (23), we asked voice artists to deliver acted versions as opposed to a neutral or narrated one. This means that all VOs follow the emotional tone of the original. Finally, the quality of voices was matched, e.g., someone with a low-pitch voice was voiced by an artist with similar grain. Readers can see how all these solutions work in the documentary on the Ethical Translation website as all versions of the films are available in the 'Documentary' section.

5.4 Additional Guidelines

We provided two additional guidelines related to working conditions of subtitlers and interpreters on film sets: 'Guidelines on Remuneration and Working Conditions of Subtitlers' (Bosseaux, 2023c) and 'Guidelines for Working Conditions for Public Service Interpreters on Film Shoots' (Bosseaux, 2023d) that need to be read alongside the AV translation 'Experimental guidelines' as they provide further information about collaboration between various parties, training, rate/price and communication/meetings. The guidelines also provide recommendations on choosing interpreters and subtitlers and general advice on mental health support. Since the project did not focus on interpreting, specific interpreting guidelines were not produced. However, Tipton's resources on interpreting for GBV survivors (2020a, 2020b) were consulted when necessary.

The final set of guidelines called 'Ethical Translation Findings: Academic Reflections on Filmmaking' (Bosseaux, 2023b) relates to filmmaking and on how to integrate translation into the filmmaking process to make sure filming individuals who have been or are in vulnerable situations and whose first language is not English is done ethically. These reflections are particularly pertinent when translating sensitive, traumatic or challenging material, i.e., when portraying lived experiences (testimonies). They are targeted at filmmakers, producers and filmmaking students. They cover the importance of collaborative work within the trauma/GBV context and how to organise work between filmmakers and AV translators. They also include budget considerations for translation and mental health as well as information on subtitling, VO and what to expect from subtitling software. Emphasis is put on good working relationships between all parties while working with sensitive topics. The guidelines also highlight that our findings and the recommendations following from them are part of an ongoing development process and that feedback is welcome on their usefulness and applicability. All the guidelines mentioned in this section are available on the Ethical Translation website, 'Guidelines' section.

The next section considers the final findings of the project related to the working conditions of AV translators and the impact of translating challenging material.

5.5 Impact on Audiovisual Translators of Translating Sensitive and Traumatic Material

5.5.1 Questionnaires

My research intends to show that the role of translators and researchers specialising in trauma and GBV is a complex one since they are at once secondary witnesses, guardians, listeners and mediators. The translating and researching roles require understanding notions of ethics, credibility, responsibility, and authenticity with emphasis on effective listening and communication. In this section, I consider how AV translators' complex roles have inevitable effects on their work and life. I focus on the experiences of the AV translators who subtitled *Surviving Translation* (Bosseaux & Lee, 2023) and the impact of GBV/trauma translation on them, using the data gathered via e-questionnaires and interviews.

Most non-specialists assume that a translator's or an interpreter's job is to translate neutrally and that this is all that is required. However, working with individuals who are, or have been, in vulnerable situations, as well as with perpetrators, is emotionally challenging. It was therefore crucial to focus on the experience of AV translators working on my project. My concern was that they might have experienced GBV and translating the documentary could trigger emotions that are difficult to handle, particularly as the survivors are visible in AV texts, which is not the case when translating written documents. As mentioned previously, the emotional labour that goes into translating within the trauma and GBV context has not been systematically studied. Moreover, there are very few ethics or GBV or trauma trainings provided in T&I courses and no system in place to offer regular support for AV translators working in traumatic situations. I argue that this lack of training and support can also be seen as a form of violence on language professionals as many are struggling and suffering in silence. Moreover, if or when language professionals translate unethically, they can be said to enact further violence on the text or individuals sharing their stories.

Questionnaires (available on the Ethical Translation website in the 'Research Documents' section) were sent to the four main subtitlers working on the original version of *Surviving Translation* (Bosseaux & Lee, 2023) and to the Chinese (Mandarin) subtitler. They are referred to below as Subtitlers A, B, C, D and E (SA, SB, SC, SD, and SE) to keep anonymity as one subtitler requested to stay anonymous. In terms of educational

background, all subtitlers have degrees in languages and TIS or related fields. For instance, SA has an MSc in Social Anthropology while others have professional qualifications in translation, including AVT (SB and SE) and a Diploma in Public Service Interpreting (SA) and a Bachelor of Medicine and Bachelor of Surgery (SC).

It was important to understand whether the subtitling experience differs from other types of translation and if so what is specific to this experience. Both SA and SC emphasise that the repetitive nature of subtitling is 'more impactful' (SA) than interpreting assignments and that it is 'very heavy emotionally' (SC). SC explains that:

> Even though I don't have to worry about composing myself and if I need to cry or take a moment, I can do that easily but because with most subtitling jobs, you need to replay the material and focus on each word, each emotion and each pause, I can't help but feel extremely consumed by it all. (SC)

Being alone in front of the text also adds to the intensity of subtitling (SA). SC also adds that if you have experienced what people describe in a sensitive documentary, it is very challenging particularly because of the repeated viewings:

> With every replay and every emotion you focus on, you become more emotional. Especially when it is something that you have experienced yourself. The effect it has on me, stays with me for much longer compared to when I interpret in person as I feel like I don't have to keep reliving or re-focusing on each emotion and tear when it is a real life oral interpretation. (SC)

SC also explains that even if translating written documents can be difficult, she finds translating them 'easier' and 'recovers more quickly' from translating them.

My questionnaires also focused on the specific experience of translating emotional content with the goal to convey emotions as ethically as possible. In their responses, all subtitlers emphasised the importance of conveying emotions and being 'careful not to remove repetitive words and to resist the temptation to make the sentences more coherent' (SA) as is expected from traditional subtitles. SC emphasises that she was 'hoping I would be able to help viewers understand the person in the documentary in a way that they can relate to her and feel most of the things she was feeling'. SA highlights that when she first watched the film, she did not

feel 'a strong connection' with the interviewees as none spoke her mother tongue but 'things changed when she started translating' because the same sentences would:

> linger again and again when I was trying to search for the correct words, I felt uncomfortable with people's sadness. I particularly felt sad with Sara's disappointment with interpreters when listening to her on repeat. (SA)

SE also highlights that translating her interviewee made her think about the situation in her country particularly when gangs were mentioned as it is a local issue. She also related to her interviewee because of her own GBV experience: 'it also left me thinking about the micro-violence that we as women experience on a daily basis' (SE). SB also highlights that her:

> experience has made the project more personal to me and brought up memories and negative feelings about my own experience, as well as renewed feelings of disappointment in the mistreatment of women across the world. (SB)

From the start of the project, I was concerned with retraumatisation as I was aware that subtitlers had experienced GBV themselves. In spite of the negatives brought in by the translation experience, SC emphasises positives explaining that:

> I have experienced GBV multiple times and there are things that give me flashbacks to the day but this has impacted the way I work mostly positively. I understand the importance of empathy more and I appreciate how crucial it is to be very sensitive with victims (when I am working with them in person) and how each individual can behave and feel differently from others even if they have experienced the same thing. When it comes to translating these materials, I use and sometimes even find new help resources to achieve as much accuracy and fluency as possible as I know the weight my translation carries in these topics. (SC)

The GBV/trauma training offered at the start of the project covered retraumatisation and the importance of self-care and I gave opportunities to all subtitlers to speak to me when they felt that they needed to.

Regarding the difference between translating sensitive material in fiction and testimonies, all subtitlers expressed feeling more responsibility when translating real stories. For instance, SA explains that she feels more

'alert' as the survivors are in a vulnerable position and she needed 'to pay a lot more attention to empathise and think about how to deal with each situation so I can fulfil my duty of translating the meaning without making them feel worse'. She was also very much aware that since not everybody can relate to the survivor's experience, she needed to be 'extra careful with describing accurately what has happened […] as usually it is not the kind of subject people can fill in the blanks; plus it is generally very problematic to leave any space for assumptions' (SA). SC explains that she felt a range of emotions including anger and frustration, as she felt she was not able 'to do much as a translator', as well as 'a deep sadness when victims express their sad and fearful emotions'. She also expresses a deep 'sense of responsibility towards them' as she felt she needed to ensure their voices were 'heard as best as I could (translate every word and emotion without a miss) so that others can hear and understand every painful inhale, every sigh and every sob'. SD also explains feeling 'bad' for the person she translated but that she also 'admired her courage, perseverance and patience'. Her main emotions were 'pity', 'compassion', 'admiration' and 'anger'. Pity because she thought that the interviewee 'wasted her life', anger 'because of what she went through' and admiration 'because she never gave up'. She adds that '[t]hese feelings were in me. I don't think that I had to do something about them. But at times, it was resonating in my brain like I had to stop for a while' (SC). For SE, what was particularly difficult was the translation of 'unfinished sentences' and 'long pauses', especially as subtitlers are normally 'told to clean up the subtitles and follow the style guidelines where you have to eliminate interjections and ellipsis' (SE). Finally, SB explains that having translated a wide range of texts, she found testimonies on 'financial abuse', 'forced prostitution', 'sexual abuse of female minors in the modelling industry' most challenging. These texts are 'the most memorable of the projects that I have worked on and still remember some scenes vividly, and continue to think of and dream of years later' (SB).

Working with sensitive materials and with testimonies also has an impact on the way AV translators see their roles. For instance, SA explains that conveying the emotions in this context is 'a lot more crucial'. On other assignments she 'might pretty up the translations more, to be more coherent for the readers' but not with trauma as it 'would feel taking away their [the survivors] voice'. She also emphasises that she is 'cautious about not retraumatising survivors' (SA). SB also explains that as a female translator she feels 'compassion and solidarity towards the female speakers'. Being

face to face with them, so to speak, as one can hear their voices and see them in close-ups 'made the experience more personal'. Moreover, the subtitling affected her on a personal level, having experienced GBV herself and knowing people who have also suffered abuse. She adds: '[b]eing able to relate to the speaker's experiences and pain was what brought up the most emotion'. Moreover, SD highlights that her role 'is to feel what the person went through and try to convey it as much as possible' so that others feel it too. She thinks that 'the translation should create a sense of compassion in others'.

All the subtitlers understood the importance of their role with SB even acknowledging that subtitlers 'have a lot of power' as they are the voices of interviewees for the new audiences. SC highlights that all audiences should 'be able to feel the gravity of the material they are watching as much as possible'. This entails that 'every pause, hesitation and facial gesture' must be emphasised 'to draw the audience as close as possible to the topic/testimony' (SC). There is pressure not to mistranslate: '[j]ust imagine if he/she makes a mistake. Just imagine the effect on the audience. So, it is a very delicate work' (SD). SD explains further the subtitlers' role which is to 'create a kind of new community (with the public) where difficult and painful experiences are shared. Viewers or the public must be part of the whole thing. For it to happen, the subtitler should make sure that he/she is really conveying what is said' (SD) including emotions.

The questionnaire was also geared towards finding out more about subtitlers' working conditions. All subtitlers emphasised the importance of being given enough time to work on sensitive assignments and not being 'rushed' (SB) to ensure a better outcome (SC). SD emphasises that 'tight deadlines and pressure are not welcome' and 'the best working conditions would be to have enough time to work and rest during an assignment'. Emphasis is also put on the importance of collaborative work and of having 'a good supportive team' as it 'makes a big difference on how you feel about a certain project even if it is a sensitive subject' (SC). Even if this usually rarely happens, all subtitlers value 'open discussions and regular meetings between all parties' to 'help answer essential questions along the way and increase time efficiency' (SB). SB also highlights the importance of 'managing expectations from the beginning between all parties' and be given a 'basic understanding of how each person's job is carried out'. SC also emphasises that 'it is essential to have a network of professional support' for AV translators 'to access so that they are not left with unprocessed emotions as this can have a negative impact on their mental

wellbeing', a network like this being what I would like to create in future research. On the whole, the subtitlers' answers showed that there is a lack of support from LSPs with SB explaining that when writing AD scripts of sensitive material with triggering content including emotional interviews such as financial abuse and forced prostitution but also 'climate change and how it affects local populations', she was not 'always informed' of the difficult content, which at times was 'shocking' (SB).

There is a lack of training on the themes of the material being translated. SC, who has ample experience in translating sensitive material (e.g., leaflets about sexual assaults, interpreting in hospitals for victims of domestic violence and for the police for sexual assault victims) emphasises the need for trauma and GBV training to be provided to AV translators with focus on 'proper training on how to handle these situations' so that all parties are 'more at ease'. She is the only one who received trauma training before the Ethical Translation project as part of her 'medical training both in medical school and as a hospital doctor' and GBV training when working 'with women's health as a gynaecology and obstetrics trainee' (SC). All other subtitlers had never had any trauma/GBV trainings whether as part of their degrees/qualifications or when given specific assignments. SB, for instance, wants training on 'the importance of language and vocabulary in the translation of sensitive materials […] on how to use appropriate vocabulary and tone for specific topics' and how to 'approach sensitive, shocking or emotional materials' (SB). She would welcome training on 'how to dissociate from the content, how to remain neutral whilst accurately portraying tone, emotion, suspense' as well as 'what to do for wellbeing after working on sensitive materials' and 'discussions on pricing for working distressing content' (SB). This is also emphasised by SD who wants 'tips on how to handle emotions while working on such material, the attitude we should have or adopt. After the completion of an assignment, how to limit the effects on us'. SA, too, wants to see training to 'prepare the language professionals about what to expect in challenging situations such as dealing with GBV or trauma'. This is also emphasised by SD who highlights the importance of training on managing emotions and stress and how to render trauma and emotions.

SA specifically emphasises the value of different experts or professionals working 'with language professionals together' to create guidelines so that 'the work language professionals conduct does not do more harm to the service users', adding that 'language professionals have no way of knowing how to achieve that without additional help and guidance' (SA). Our

guidelines respond to this need as they were co-created with different experts offering guidance on translating sensitive content and some advice on working with survivors. The value of the training provided on the Ethical Translation project is emphasised by SE who explains that she did not know that experiencing trauma could make people 'shut down' and that 'we need to give them their space until they feel ready to tell us their story or let us help them'. Being aware of this helped her with her translation, particularly when dealing with pauses.

In terms of general working conditions, all subtitlers mention flexibility, variety and learning new things as advantages of their freelancing positions, as well as the fact that their work can be 'rewarding' (SC), e.g., 'the satisfaction of a client is a reward' (SD). However, they all mention tight deadlines (e.g., 'extremely unrealistic deadlines' SC) as well as low pay (e.g., 'underpaid' SC, 'ridiculous rates' SD) as detrimental to the quality of their work. SB also mentions job uncertainty as a challenge, 'I can be very busy one month and hardly work the next' and SD complains of 'long periods with no work'. SB also mentions that the 'lack of recognition and the competitiveness in the field make it difficult to make a good living, despite the special skills that this career requires'. She adds that in spite of social media and opportunities to network it can be a 'lonely' job. All subtitlers emphasise the importance of community and creating that for yourself. SC emphasises that working with trauma and having to 'break[ing] bad news' in interpreting jobs 'with no support available' is emotionally draining. She also laments that '[s]ome professionals lack respect for interpreters especially when their clients become less co-operative, assuming that the interpreter is the one who is causing miscommunication'. SD highlights that 'clients take us for machines' and the fact that translation and subtitling are not regulated in her country as major issues. SA adds:

> I don't think a lot of translators and subtitlers feel valued or appreciated. [E]ven if you have a good relationship with a translation company, you know that you're only one of a pool of thousands of translators or subtitlers and then you're easily replaced.

Answers to my questionnaire thus provided me with more insight into the working conditions of subtitlers and how they feel about their role. I then organised interviews to try and understand better the specificities of the challenges they face and what could be done better to offer support.

5.5.2 *Interviews*

Interviews helped me understand more specifically the kind of support needed particularly from LSPs when AV translators work on sensitive and challenging topics. One of the main take-aways is that there needs to be more focus on mental health and on communication. For instance, SA emphasises the importance of having a better system around sending work with more consideration for 'well-being' of AV translators. This would include more information about the nature of what needs to be translated, disclosing topics but also sending a script 'because sometimes reading it beforehand helps before you see the video' (SA). This way AV translators can make informed choices to either take a job on or decline it because:

> everyone has their own traumas and experiences and they might not want to just receive a project without knowing what it is and then potentially be triggered by it if it covers some of their own traumas or experiences. (SA)

Support should start from the first discussion, going through a job's content before it is accepted and extended to during assignments themselves and after submission. There also needs to be discussions with AV translators regarding the way they would want to work. LSPs should offer to talk about issues if AV translators need to discuss anything, letting them know that they are there for them. We therefore need a different type of project managers with more personal touch and showing more concern for AV translators. All subtitlers emphasised that knowing that you can contact someone might just be enough. I was a main point of contact for any issues on the Ethical Translation project and just knowing that they could get in touch if things got difficult was really appreciated. SB emphasises mental health as she wants to see more psychological support including telling subtitlers about topics before sending work and checking that they are 'ok to do the work' (SB). She adds that it would be helpful to put AV translators in touch with others in similar situation to share good practices.

LSPs might not be able to offer mental health support but all subtitlers highlighted that providing mental health links would be welcome. This is why our guidelines include various links regarding mental health and support available but also on the theme of the documentary (e.g., trauma and GBV) to understand better the issues discussed. Additionally, training should be provided by or through LSPs, as emphasised in the previous section because it is 'important for you to be able to connect with the

content in the right way because you have emotions that you have to portray and different ways of translating and subtitling' (SA).

Since four out of five subtitlers did not get ethics training or preparation for translating emotional material, I wanted to understand more what had been covered during degrees. SA felt it was important to have training:

> because you can't tackle sensitive materials in the same way as you would tackle standard or legal texts […], you have to almost go into sensitive material mode where you have to really take into consideration all the pauses and all of the hesitations that they all mean something when somebody is emotional and that you need to portray that somehow, and the ethics of also not coming across as condescending. (SA)

This is why our experimental guidelines emphasise the importance of respecting people who are speaking, and they give various options to translate each feature.

Talking with SA, it became even clearer that many companies she had worked with do not see their freelancers as human beings but as 'machines'. She thinks this could be because of the remote nature of the work and communication being done over emails, leading LSPs to 'never see our faces' or 'hear our voices' which makes it 'easy to forget that we are still human beings' (SA). UK-based AV translators also express having issues with the lack of acknowledgement as subtitlers' names do not appear in credits, for instance.

Talking with SA also made me understand more fully how much the repetitive nature of subtitling work can impact AV translators' emotional health, particularly when she explained the following:

> what we work on becomes our lives, because we're just going over it over and over again […] You're constantly going over it, living it in slow motion, going back, going forward, watching it first, watching it at the end. So [it] just becomes you, you start dreaming about it, and especially if it's a long project, if it goes on for a long time and you're working on it […] full time, then you do start to dream about it because you're thinking about it all the time. It starts to consume you and you're going to remember it for a long time. (SA)

Unfortunately, most LSPs do not think about this and, ideally, we should be retraining project managers in terms of the support that they offer so that they understand better the whole of the subtitling experience. SA

emphasises again the importance of involving all parties in discussions from the start so that everyone has a 'baseline understanding of what can be done and what can't be done, the limitations of the software, so that everything is clear from the very beginning'. Moreover, it might make sense, if it is considered safe, for subtitlers to discuss translation strategies with interviewees as mentioned by SB and SC.

We also discussed working conditions and the fact that pay has been decreasing. SA, for instance, emphasises this as an issue particularly when one works with sensitive material that needs more time for subtitling and with experimental guidelines, like ours, which also require more work (SA). This is why our guidelines include a section on remuneration.

Another topic of discussion concerned what could be done to make the job of AV translators less 'lonely' (SA) or 'isolating' (SC). All subtitlers highlighted the importance of networking and creating a sense of community, to meet people 'who have the same job as you' (SA) and speak to peers in similar situations. SC highlighted the importance of having a 'space to share' such as virtual forums and 'teas and coffees' sessions 'where people can share experiences with a facilitator that is trained around potential issues' (SC).

In terms of support, SC highlights the importance of preparation which she says is 'key to make you less overwhelmed'. She recommends trainings in the shape of seminars, webinars or forums so that AV translators know the topic well beforehand and are more prepared. Hence disclosing content is important, as highlighted by SA, and topic knowledge through preparation is equally important.

SC also emphasises the importance of LSPs 'checking in' on their translators. She advocates for 'friendly support' and the opportunity to 'talk to somebody' in LSPs but also in forums so that AV translators know they have a 'safe place' to discuss 'issues and feeling[s]'. Having this can help feel less 'overwhelmed' (SC) and allow you to carry on with the work. It can also be a place where AV translators can ask if they have doubts about their practice, check if they might be doing something wrong, which is ethically important. SC mentions one LSP [Language Line Solutions] that has a person that you can call 'when you're emotionally drained' (SC) and a complaint department you can call if you have faced issues on assignments. This is an example of good practice and it would be a positive development if other LSPs applied this system.

All AV subtitlers highlighted the importance of training and were grateful for the GBV/trauma training we provided. SD, for instance explains

that it was helpful to 'understand that I have to respect the emotions of the person'. It enabled her to understand that it is fine to have longer subtitles to 'respect pauses because you know the pauses were very important because you have to respect the intention of the emotion' (SD). SD was the only subtitler to have received ethics training as part of her degree. She acknowledged the importance of such training to make sure translators know what they 'have to do and what they have to avoid', eventually respecting what people say and not 'say something that the person didn't' (SD). Other trainings mentioned include the emotional role of translators and managing emotions.

My experience of subtitling the film confirmed the loneliness mentioned by the AV translators and the negative impact on AV translators watching scenes over and over again to subtitle. The final section thus focuses on mental health considerations as I reflect on what needs to be done in the AVT context.

5.5.3 Mental Health Considerations

The negative consequences of stress on professionals working with trauma victims are well documented in the field of psychology. Therapists have been found to experience 'compassion fatigue' (Figley, 2002; Weiss, 2004) because of the emotional labour intrinsic to therapeutic work (Mann, 2004). Other issues include depression, emotional exhaustion, anxiety (Radeke & Mahoney, 2000), psychosocial isolation (Penzer, 1984), decreased job satisfaction (Blegen, 1993) and loneliness (Lushington & Luscri, 2001). Loneliness or working in isolation was specifically mentioned by the subtitlers working on the Ethical Translation project. Moreover, working within the GBV/trauma context particularly increases the likelihood of occupational burnout (Rosenberg & Pace, 2006), leading to added emotional exhaustion, and a sense of low personal accomplishment (Shapiro & Brown, 2007, pp. 105–106).

Working with AV translators and gathering their views on the impact translating trauma content has had on them has prompted me to want to work further on this topic and to find specific ways to support professional and non-professional AV translators. Jenkins and Baird, whose sample includes volunteers, comment that 'their unpaid status may sometimes mean that they do not receive the training and social support for stress management that paid staff do, which may raise their risk for trauma-related difficulties' (2002, p. 431). It is thus important to support both

professional and non-professional AV translators as they are all at risk. The conversations I had through interviews highlighted that AV translators often feel left out and let down by the LSPs for which they work. Some LSPs are more supportive than others but on the whole, there was a general feeling that they 'could do better' as expressed by Giorgia in the documentary. Since AV translators are mostly freelancers and do not have the support of an immediate team, it is difficult for them to receive mental health support. There is no scope in the present book to develop mental health resources and tools for AV translators but this is desperately needed in the TS/AVT field. I will thus dedicate a forthcoming publication to this topic. For now, I can only consider a few important starting points when recognising the need for more mental health training and resources for AV translators.

Support is crucial to mitigate the impact of translating traumatic material. Research in psychology on the 'impact of traumatic material on professionals in analytical and secondary investigative roles working in criminal justice settings', by Duran and Woodhams (2022), for instance, shows that it is important to organise training on how to deal with trauma since working in this context can lead to 'isolation, stress, lack of communication, and low mood' (Papazoglou, 2013). There is a stigma attached to discussing mental health in the workplace and Duran and Woodhams (2022, p. 913) emphasise that it is important to 'cultivat[e] a workplace culture where mental health is openly discussed and is a priority'. In the therapy context, within the context of police work and for anyone being exposed to trauma/GBV testimonies, VT is a real concern. Many scholars thus write about the importance of self-care, peer and group supports, training and education, supervision and workplace support. Shakespeare and Lafrenière, for instance, insist that this is 'not only important for the health and well-being of individual workers, but also for the overall health and effectiveness of the organization and the welfare of the clients they seek to serve' (2012, p. 21).

Based on my work on the Ethical Translation project, I believe AV translators who work on regular assignments dealing with traumatic material present a significant risk of developing VT and burnout, like therapists, analysts and secondary investigators, court translators, solicitors and charity workers. Shakespeare and Lafrenière (2012, p. 2) emphasise the importance of developing 'coping strategies', e.g., 'taking short breaks from the material, chatting with their colleagues, and partaking in activities like exercising, cooking, doing yoga, and practicing mindfulness'. Other

authors also mention mindfulness, i.e., the 'ability to attend to present moment experience in a receptive manner' which over time may 'reduce the identification with self-focused thoughts and emotions that can lead to poorer mental health' (Shapiro & Brown, 2007, p. 106) and meditation, as effective strategies for VT (Harrison & Westwood, 2009; Trippany et al., 2004).

As mentioned by Rejeen in the documentary, not being able to share what she was going through when subtitling Sara was very difficult. Indeed, Rejeen was triggered on many occasions as some of Sara's experiences were reminiscent of her own, for instance the fear of getting public transport in Iraq and being kidnapped, but also the fact that both only dream of their home countries. Confidentiality dictates that AV translators cannot share content with families, close friends or partners. However, when working in a team, support can be sought from work colleagues to improve cognitive and emotional processing of trauma-related thoughts and feelings (Vrklevski & Franklin, 2008). It is nevertheless difficult to chat with colleagues if one works on a freelance basis, thus the importance of having one's own network of AV translators. Authors emphasise the importance of not working in isolation (Harrison & Westwood, 2009, pp. 214–215) when doing trauma work. They also highlight the ethical obligations in training to warn about the risks of working with traumatised clients (2009, p. 215) and teach protective practices. For instance, Campbell (2008) finds peer support a significant factor in combatting VT since having others with whom to share and discuss issues encountered can help normalise one's experience of VT (Clemans, 2004, p. 64). It can also provide a safe context for validation, venting, decreased isolation and improved objectivity (Slattery & Goodman, 2009). My forthcoming work will therefore focus on creating a forum for people to discuss what is going on with them.

Help and support from employers is critical too. Even if many AV translators are self-employed, they usually receive work from LSPs and it is important that these employers address the possibilities of VT or burnout symptoms, and provide a supportive working environment by providing adequate training, and regular staff or debrief meetings (Starcher et al., 2021). Generally, there needs to be more appreciation of mental well-being by LSPs. Harrison and Westwood (2009, p. 203) in their VT prevention work emphasise 'the ethical responsibility shared by employers, educators, professional bodies, and individual practitioners to address' VT-related issues. Besides training, many authors emphasise the

importance and necessity of regularly scheduled supervision to tackle VT for workers in the field of violence and trauma (Salston & Figley, 2003; Slattery & Goodman, 2009). They advocate for supervision that is authentic, engaging, ongoing, empowering and directly addresses VT to lessen the possibilities of VT and manage and alleviate the painful effects of trauma work (Slattery & Goodman, 2009). In the AV translator context, it is thus important to recommend supervision provided by LSPs which considers the impact of traumatic material on freelancers and provides a space for them to share their concerns and be guided on how to cope. Of course, employers are not therapists and cannot provide the type of support mental health organisations can. However, it is important to provide a safe space for AV translators as well as resources they can access.

Scholars also emphasise the importance of 'self-care', described as the application of a range of activities with the goal being 'well-functioning', i.e., 'the enduring quality in one's professional functioning over time and in the face of professional and personal stressors' (Coster & Schwebel, 1997, p. 5). As Barnett et al. state:

> Self-care is not an indulgence. It is an essential component of prevention of distress, burnout, and impairment. It should not be considered as something 'extra' or 'nice to do if you have the time' but as an essential part of our professional identities. (Barnett et al., 2006, p. 263)

Self-care is an essential professional activity for promoting ethical practice (Barnett and Cooper (2009, p. 17). We should thus start teaching students about self-care as soon as they start their education and, when relevant, integrate sessions on VT or burnout into their degrees with advice on how to cope with the effects of vicarious exposure to trauma. In the same way as VT is addressed in counselling courses, VT should be included in diplomas and Postgraduate degrees in TIS. Moreover, personal therapy can also be considered as 'self-care'. Much of the research dedicated to VT specifies the importance of personal therapy for professionals working in the trauma field, particularly if there is unresolved trauma (Harrison & Westwood, 2009, Salston & Figley, 2003, p. 170).

Finally, it is also important to focus on the positives of working in the trauma/GBV context. Salston and Figley emphasise a duty to acknowledge the 'rewards of working with the traumatized far outweigh the costs. And this happens when we balance caring for others with caring for ourselves' (2003, p. 173). Training should thus consider the positive impact of doing such work, posttraumatic growth, as highlighted in Chap. 2,

Sect. 2.3.2.2, and the fact that interpreters and translators are not alone in doing this work. All these elements are 'crucial components of ethical practices' (Harrison and Westwood (2009, p. 214)) and will be considered in more depth in my future research which aims to develop resources to support AV translators throughout their careers, from Undergraduate and Postgraduate courses to Continuing Professional Development (CPD).

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CHAPTER 6

Conclusion

This chapter focuses on the challenges encountered on the Ethical Translation project and solutions found to tackle these challenges. It also considers the impact of translating challenging material on language professionals, the research impact of the Ethical Translation project, its limitations and avenues for further research. Susam-Saraeva explains that '[t]hroughout the industrialization period in the West and the rise of science as '"a belief system", experiential and subjective knowledge has come to be deemed "inferior" to "expert", "professional" or "objective" knowledge' (2020, p. 93). However, disciplines including the medical humanities and social sciences have been questioning this viewpoint and like Susam-Saraeva, I think the field of TIS should also question these preconceived ideas. I therefore 'invite translators/interpreters to both embrace their subjective/experiential knowledge and be aware of the difficulties involved in remaining open to the subjective/experiential knowledge of others' (Susam-Saraeva, 2020, p. 93). Moreover, following Alvstad (2020, p. 191), I argue that AVT is as performative as any other types of translation, as AV translators transport texts to new contexts imbuing them with meanings that can be very distinct from those of originals. Considering translation as neutral and faithful reflects a simplistic understanding of the nature and function of translation. It is also a dangerous one. It is thus important to understand that we all come with our own bias, life experience and trauma and that we all bring this into our translation practice as well as our research. Translators and researchers are not impartial and it is

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crucial to consider the ways in which they work to understand better the full nature of translation and research activities.

6.1 Challenges and Solutions

The Ethical Translation project has produced important material to be used by practitioners and researchers. In particular, the documentary has allowed us not only to discuss the situation of individuals in vulnerable situations and the role translation plays when trying to get access to certain services (e.g., lawyers, doctors, etc.) but also to shine a light on the work of language professionals who translate within the GBV/trauma context. As such the research and its findings in the form of guidelines and a documentary can be used not only within TIS but also in other disciplines, e.g., Gender Studies, Media Studies, Documentary Studies and Film Studies more generally. The film itself has reached audiences beyond academia and language professionals, e.g., trauma therapists and members of the public. It has been a pleasure to witness people's reactions to the issues raised in the film and research and gain a better understanding of what is at stake when translation occurs and the impact translating challenging material has on AV translators. The Ethical Translation project is the first of its kind and as such is of interest to scholars and practitioners working within the GBV/trauma context. More specifically, the outputs produced are a key resource for those concerned with providing ethical renditions of experiences of trauma and violence in translation—which in our times of war and refugee crisis is needed more than ever.

By engaging in practice-based research, I was able to reflect on ethical issues and on the best way to work with people who have been or are in vulnerable situations and offer guidance on how to work and translate ethically. Specifically, the Ethical Translation project produced a documentary and good practice guidelines for language professionals (subtitlers, VO artists and interpreters). Our 'Experimental Guidelines for Translating Emotional Content in Documentaries' focuses on different AV translation options while our 'Guidelines on Remuneration and Working Conditions of Subtitlers' complement them by providing guidance on best practice when hiring AV translators on projects dealing with challenging and emotional material. I also devised academic findings aimed at filmmakers which emphasise good practice when integrating translation when filming individuals in vulnerable situations. Although the name 'guidelines' often connotes prescription, it is important to

emphasise that our guidelines are not meant as definitive solutions that must be applied prescriptively. They instead present suggestions based on our experience of translating *Surviving Translation* (Bosseaux and Lee, 2023) and we hope subtitling companies and subtitlers will find them a useful starting point when working with emotional and challenging content. Moreover, we welcome any feedback on their applicability, usefulness and areas of improvement.

This book has presented the research of the Ethical Translation project (2022–2023) with a focus on the different theories and research methods needed to ensure the documentary *Surviving Translation* (Bosseaux and Lee, 2023) and guidelines for AV translations and recommendations for filmmakers were informed by research and practice with emphasis on ethics. As different stakeholders were involved, different working practices and expectations needed to be taken into consideration. FGs including questionnaires were thus used to establish the core ideas behind the project and reflect on current translation and filming practices in the documentary context. It was also important to involve my partner charity, Saheliya, and their (ex-)service users from the start to make sure they understood fully what the project wanted to achieve and have their views integrated from the beginning. Working with a charity partner was invaluable as they provided support and guidance when dealing with trauma. One of the main challenges faced on the project was that the charity sector is under pressure with staffing issues and their services are in high demand. I therefore felt very conscious of the time requested to participate in the film and provide advice and made sure Saheliya's involvement did not put staff and service users at risk.

Another challenge related to choosing material from interviews so that the film met the demands of my research goals without being exploitative. Indeed, we needed emotionally charged material but I was very conscious of participants' well-being and the risk of retraumatisation. This was hard to reconcile at times: it was important to have testimonies in which participants share their own stories and express strong emotions so that we could develop translation techniques that did justice to the testimonies and their emotional charge. I had to consider two perspectives: at a research level, if these testimonies gave me the material needed to translate and experiment with subtitling and VO techniques, at a human level, it was more difficult to handle. As researchers and filmmakers, we have a duty of care towards participants and it is crucial to offer the space to express themselves but also the aftercare needed to deal with their emotions. This is why Saheliya,

as project partner, offered therapy sessions with participants. We also faced difficulties as some women who had initially agreed to speak on camera cancelled last minute or did not come for their filmed interviews. As a researcher, these changes of plans were very difficult to handle as I had a schedule, timeline and a film to finish. As a human being, it was worrying to know that people did not feel up to being filmed and may be in distress. The frustrations of things not moving forward were thus mixed with concern for the well-being of others, and processing these emotions was not easy. Saheliya's support was again extremely important here, as staff would follow up with the (ex-)service users to make sure they were fine. Even though this was reassuring, it made me realise even more the importance of mental health support not only for participants but also for the project team whose members need to deal with conflicting emotions. This is why I recommend to anyone engaging with difficult research material to include in their budget a mental health component with therapy sessions for all staff, for instance debriefing sessions with a mental health professional and one-to-one therapy sessions.

Any challenges were met with utmost respect. Throughout filming, I felt a strong moral obligation to convey the survivors' testimonies as humanly as possible, emphasising duty of care and safeguarding. Our filming and translation practices were trauma informed with emphasis on keeping all parties safe. We therefore organised GBV/trauma training through Women's Aid Scotland for the subtitlers and film crew to make sure we were all equipped with the necessary knowledge to engage with anyone who has experienced GBV/trauma. Giving choices is one of the most important aspects of working with people with trauma. We therefore offered choices for filmed participants to speak anonymously. This was included in the CF, and verbal conversations were held to discuss this further, making sure on the day of interviews the decision was the right one for the filmed participant. We also gave a choice of being subtitled by a female or male translator. It was crucial that the project was as collaborative and empowering as possible involving participants from the start in FGs and throughout the project. Most importantly, we also showed participants the final version of the film asking for feedback before it was completely locked. Emphasis on effective communication with all parties is also highlighted in the recommendations for filmmakers as well as the experimental guidelines to make sure the collaboration runs as smoothly as possible. As part of the filming and translation experience, trust was a major concern. This is specifically emphasised in the guidelines for AV

translators, LSPs and filmmakers, for instance when emphasising the necessity to work with translators who do not know the film participants to avoid any possible breach of confidentiality and endangering safety.

6.2 Impact and Strength of the Research

The research presented in this book is original, as no other research has been published on ethical issues related to subtitling and VO or on GBV and trauma in translated AV materials. Moreover, this creative research bridges a gap between theory and practice by encouraging scholars to work collaboratively with practitioners (filmmakers, language professionals and charities) to produce research that is informed by practice. Another strength of the research is the timeliness of its call to consider more thoroughly the ethical demands of translating individuals who have experienced trauma/GBV. Such research is much needed given current national and international contexts.

My work's two main audiences are academic and non-academic. My interdisciplinary academic audience is composed of scholars and students from TIS, Media Studies including Documentary Studies and Film Studies and Gender Studies. Beyond academia, my audience also comprises practitioners: language professionals, for instance translators, interpreters and AV translators as well as documentary filmmakers, for whom the guidelines have been devised. Another important non-academic audience is the charity sector; associations and charities dealing with GBV and trauma who have to rely on language professionals to communicate with their clients.

Within academia, the type of collaborative work I have undertaken is seldom undergone either in TIS or Film/Documentary Studies, and its successful outcomes demonstrate the positive impact of such collaboration on practice and research. Practice-based research has allowed the creation of guidelines that have the potential to change the way translation is usually done in the AV context. Moreover, it is expected to inspire other scholars from TIS to engage with professionals (filmmakers and language professionals) who can build on my data about the role of translation and translators and the different expectations of stakeholders (AV translators, survivors, filmmakers and charities).

The impact of my research on my field and beyond is manifold. The research has developed analytical frameworks and research methods which can be used for further empirical research by other TIS researchers,

including students, who can use my multimodal analytical framework to compare originals and translations to see how linguistic, vocal and visual elements combine to make meaning, how texts have been translated and if and how the voices of women have survived in translation. For instance, my framework can be used to examine different AV materials as well as other language pairs, e.g., an English or Italian audiovisual GBV testimony could be compared to its Japanese or Arabic translation. My comparative analytical framework can also be used with other types of testimonies (e.g., relating to other types of trauma), other genres (e.g. autobiographies and biographies) but also with fiction films in order to understand further how the voices of women have been translated and if translations have been undertaken ethically. My good practice guidelines also provide practical guidance on which methods can meet the ethical demands of GBV/trauma translation. As such, they are invaluable resources for TIS scholars engaging with translators, charities and filmmakers, or other participants. I therefore hope this book and other resources generated by the Ethical Translation project will be used in many UK and international institutions which offer TIS courses dealing with ethics in translation as well as more general translation theories and research methods, including the translation of voice and emotion, but also specialist courses like subtitling and VO.

Beyond academia, in TIS, my research methods, guidelines and film can be used in T&I training courses, as the recommendations for ethical filmmaking consider working with interpreters on film shoots, and the guidelines for AV translators offer guidance on how to deal with material dealing with trauma and GBV in translation. Moreover, the film shows the experience of those being translated and is a great resource for interpreter trainers.

Outside of TIS, my research also targets researchers and students from Media Studies, Gender Studies and Documentary/Film Studies departments who will be able to integrate the theories and research methods developed here when analysing material that has already been translated. This is because my research explores what ethical translation means when subtitling and creating VOs of emotional material, and emphasises the impact translation can have specifically on the voices of those who are in vulnerable situations. This research should thus give impetus to Film Studies scholars specialising in documentary and fiction films to consider more deeply the importance of translation and the impact different translation methods and techniques have on a film's content. Film Scholars and

those researching in the field of Media Studies will, for instance, be able to use my methods when analysing films that have already been translated (subtitling, VO and dubbing) and take into consideration the effect translation and different techniques/methods of translation (e.g., use of different colours, italics, different voices, etc.) have on the message of the original. Gender Studies scholars and students who consider GBV in different cultures can also refer to my research as I consider the importance of cultural and linguistic variations in the way GBV is understood and translated. Moreover, the research methods and guidelines can be used when training filmmakers. Many institutions offering Film programmes within and outside the UK should be interested in this practice-based research since my work offers guidance on how to integrate T&I from the outset of a film project with emphasis on filming and translating ethically.

Finally, this book and the research it presents are also invaluable for filmmakers working with documentaries as well as fiction films, as I call for collaboration with language professionals (interpreters/subtitlers/VO providers) from the start of any AV project to ensure the voices of their subjects, as well as those of the language professionals working with them, are given the attention they deserve, and that translation is not left as an afterthought.

6.3 Limitations and Further Applications

The Ethical Translation project has clearly identified what is at stake when translating (subtitling and VO) the voices of those who are or have been in vulnerable situations, and has provided guidelines for ethical translation to various stakeholders (language professionals, survivors, filmmakers). I achieved my main aims which were to establish which translation strategies are the most ethical when translating AV personal narratives dealing with trauma and emotions and providing good practice guidelines for different stakeholders (subtitlers and filmmakers) to ensure the voices of survivors are ethically conveyed. I also provided evidence on the role of AV translators and their experience of translating GBV/trauma material, leading to a better understanding of AV translators' working conditions and the support they need. There is, however, more work to be done in the following areas so that ethics is put at the centre of the AV translation experience and the emotional demands of trauma translation are systematically considered. First of all, researchers and practitioners need to make sure that language professionals translating for individuals who are in vulnerable

situations work ethically, i.e., treat them with respect, observe confidentiality, have the necessary professional and educational trainings (e.g., degrees in TIS, trainings in T&I ethics, GBV and unconscious bias). This would include, for instance, devising specific codes of conduct for AV translators working with trauma and GBV and also developing further guidance on how to support and empower survivors during the translation process, e.g., making sure they can choose the gender of their translators, and feel safe enough to say that the hired translator is not suitable because they do not speak the same dialect or are a member of their community. We also need to find ways to ensure that AV translators feel supported in their work, including proper remuneration, being given the required information before work starts so that they can make informed decisions on whether or not they can take a job and mitigate the emotional impact of translating traumatic stories and sensitive material on them. Having finished this project, I will now embark on further work geared towards supporting AV translators who work with challenging and sensitive material including GBV and trauma and developing mental health resources and an online community.

6.4 Final Words

I would like to conclude this book emphasising the importance of embracing one's positionality and a 'feminist ethics' (Mountz et al., 2015). Understanding one's own positionality is crucial in research and practice, particularly when working within the GBV/trauma context. What we choose to work on and who we 'work with is always a situated choice' (Tschunkert, 2021, p. 256). It is therefore important to get to know your team 'before starting to work together […] to make sure that we have a mutual understanding of our roles in the research, our positionalities and the possible implications of this for the research process' (2021, p. 256).

In terms of a feminist ethics, Mountz et al. highlight that it is crucial to:

> Take care. A feminist ethics of care is personal and political, individual and collective. We must take care of ourselves before we can take care of others. But we must take care of others. Find concrete ways to support and find support in someone else who might be struggling to move a project forward or just wants to talk through ideas […] Taking care may also involve working with, and on behalf of, our research communities as feminists committed to participatory, activist work. This scholarship raises the question of

> what counts and for whom and expands our community of care beyond those in the academy. Ensuring that our scholarship is taking care of others may also help us to engage in different ways of experiencing and valuing time. (2015, p. 1251)

My work revolves around caring for different communities—the T&I community including practitioners and researchers, the charity sector and service users from these charities—and for myself, as an individual and researcher who is an integral part of different communities. It is important to emphasise this feminist ethics as the one guiding my work in trying to make sure the voices of those who are and have been in vulnerable situations including survivors, translators and researchers are heard. Like Victoria Lawson in her ethics of care (2007), I want to bring attention to the way we work and interact with one another, when researching or translating. By doing so we can create 'possibilities for a more just' (Mountz et al., 2015, p. 1239) working environment leading to better support for translators, interpreters and researchers who work in emotionally challenging environments.

The work carried out by AV translators in the GBV and trauma contexts, whether they are professional or non-professional, is a type of care work. However, care work is systematically marginalised in neo-capitalist society and this 'furthers the myth that our successes are achieved as autonomous individuals' with 'no responsibility to share the fruits of our success with others or to dedicate public resources to the work of care' (Lawson, 2007, p. 5). With my work I thus advocate for developing a feminist care ethics in the tradition of Audre Lorde (1988) who famously said '[c]aring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare'.

As researchers and language professionals, we must cultivate space to care for ourselves and the communities we engage with that involves 'looking after ourselves as academics' and 'building a broader sense of care […] and the creation of caring communities as a means of 'finding ways to exist in a world that is diminishing' (Mountz et al., 2015, pp. 1238–1239). As emphasised by Sara Ahmed:

> [i]n queer, feminist and anti-racist work self-care is about the creation of community, fragile communities, assembled out of the experiences of being shattered. We reassemble ourselves through the ordinary, everyday and often painstaking work of looking after ourselves; looking after each other.

> This is why when we have to insist, I matter, we matter, we are transforming what matters. Women's lives matter; black lives matter; queer lives matter; disabled lives matter; trans lives matter; the poor; the elderly; the incarcerated, matter. (2014)

My work on ethics and trauma thus highlights the importance of self-care, positionality and recognition. Crucially, I want to encourage research work which emphasises the importance of AV translators, whether they are professional or non-professional translators, but also of the whole T&I community in different cultures and societies. Finally, I hope my work can inspire researchers and practitioners alike in trying to do work that matters in the most caring environments.

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