



IF EVERYONE SPEAKS ENGLISH

WHY BOTHER LEARNING LANGUAGES?



UEA

University of East Anglia

SCHOOL OF POLITICS,
PHILOSOPHY, LANGUAGE
AND COMMUNICATION
STUDIES

WELCOME

Here in the [University of East Anglia's School of Politics, Philosophy, Language and Communication Studies](#), we often get asked for reading suggestions by people thinking of studying French, Spanish or Japanese, Translation Studies, and Intercultural Communication.

This short book draws on the best and most recent academic research to offer twelve short essays from staff in Language and Communication Studies covering the breadth of topics we and our students are passionate about. It is a snapshot of some of the contemporary debates to which we currently contribute.* You will notice that there is a common thread. From translation and organised crime to understanding how languages interact in the mind, all of the pieces here have at their heart what makes us and our students tick: applied, practical work with real-world relevance.

We hope you enjoy it!

WHAT COULD YOUR UEA BE ABOUT?

* In the most recent Research Excellence Framework (REF 2014) UEA was ranked joint fifth in the UK for the quality of its research in Area Studies (Times Higher REF 2014 Analysis).

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IF EVERYONE SPEAKS ENGLISH, WHY BOTHER LEARNING LANGUAGES?

BY DR. KIM RIDEALGH



Almost two billion people world-wide are learning English as a second language today, and English is currently the world's Lingua Franca. Does that mean we should stop learning other languages? We do face some challenges, attitudes to language learning in the UK are not positive: 60% of England's population is monolingual, 26% of people in the UK do not own a passport, and young people taking languages at GCSE and A-Level have declined radically over the past fifteen years.

THE VALUE OF LANGUAGES

It's not just language you are learning in a classroom, you are expanding your understanding of the world and different cultures, and enhancing a passion for discovery. Languages open doors, improving mobility, intercultural awareness, flexibility, empathy, and confidence for people who study them. The transferable skills you can gain from learning a language are as valuable as the language itself.

LANGUAGES POST-BREXIT

Brexit will likely have a monumental impact on language education. It is precisely because Britain is leaving the EU that languages matter even more. Not only to avoid isolationist attitudes evolving further, but to ensure that British people have the skills they need to succeed in a global jobs market.

LANGUAGE SKILL DEFICIT

Language skills are vital as the UK redefines its position in the world and renegotiates relationships with other countries, and seeks out new trading partners. Yet we currently do not have enough high-ranking politicians, civil servants or trade negotiators with language skills.

LEAVING THE EU

Leaving the EU will result in a restriction on migrants from across EU member states. Who will replace these mobile and often multilingual people in UK business? Not monoglot Brits. Currently the deficit in language skills amongst British nationals results in a loss to the UK economy of £48 billion. This is likely to increase further after Brexit if we do not equip British people with language skills.

NEW POSSIBILITIES

We are now resting on an exciting precipice, one that could see a nationwide revival of languages and encourage us to reflect on the value of languages and their role in our futures. For those choosing to study languages, now really is the time to see where your language skills can take you; they can open doors beyond what you ever considered possible.

📖 WANT TO READ MORE?

Look at this book edited by Mike Kelly: *Languages after Brexit: How the UK Speaks to the World*. Or see Kim's piece in *The Conversation* 'Prepare British children for life after Brexit, teach them another language' www.theconversation.com/uk

💡 WANT TO KNOW MORE?

Study one or two of French, Spanish, or Japanese to degree level at UEA or [take one of our subsidiary languages in Arabic, BSL, Chinese, French, German, Greek, Italian, Japanese, Russian, Spanish.](#)

HOW DO YOU DEAL WITH COCKNEY RHYMING SLANG IN SUBTITLING AND DUBBING

BY PROFESSOR MARIE-NOELLE GUILLOT

SUBTITLING AND DUBBING*

Did you know that in film subtitling, lines of text cannot exceed a set number of characters per line (normally 36 to 40, including punctuation and spaces) and a set number of lines (no more than two)?

Did you know that there are strict display times that take into account how much text there is to read and how much time average readers need to process that text while also responding to what else they see on screen?

Did you know that because subtitles are processed one at a time, or one set at a time, and move forward in a sequence with no going back, they have to work as self-contained units of meaning as far as possible and avoid being carried over across screen shots...?

Did you know that in film dubbing, a main challenge is synchrony – time synchrony, lip synchrony, movement synchrony, character synchrony? – i.e. making sure that speech starts and stops at the same time in the original and the translation, that lip movements are matched as far as possible, that what is said fits in with action on screen, that voices match gender, age, etc.?

TIP OF THE TECHNICAL ICEBERG

All these questions do not even begin to engage with language issues and cultural specificities: how do you convey speech in writing, how do you do accents and dialects in writing, how do you do tone of voice and emotion? How do you deal with cockney rhyming slang in Japanese? Would the 'little sticks of Blackpool rock' or the George Formby** of Nick Park's *Creature Comforts* mean anything to people from anywhere beyond the UK?

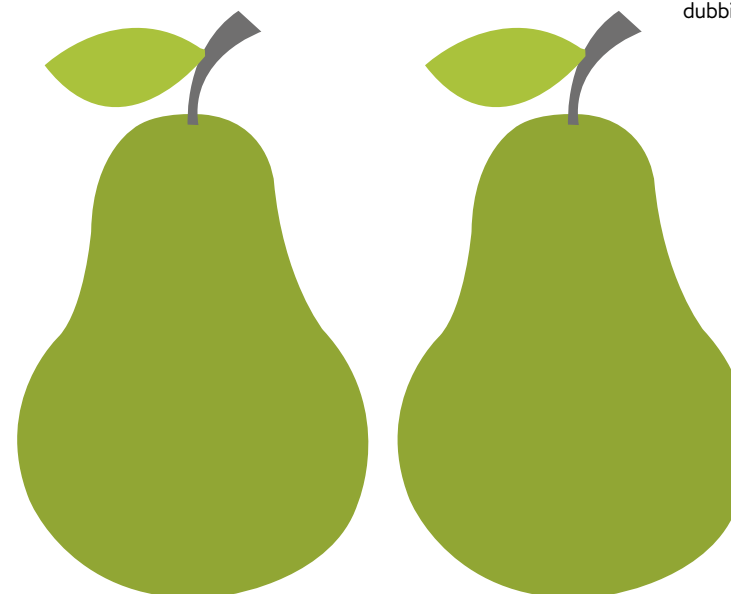
In mainstream subtitling and dubbing it is simply not possible to match what is done in the original language. And even if it were, audiences would not respond as native audiences do, because their own sociocultural background and profiles are so different.

BIG QUESTION

So here is the big question. Is there much point in talking about things 'getting lost in translation', the buzz response popularized by Coppola's 2003 eponymous film title? Or should we focus on the unique expressive potential of subtitling and dubbing and their amazing capacity to generate sense across languages and cultures? Come and find out.

* Interlingual film subtitling, where films dialogues in one language are represented in writing on screen in another, and interlingual film dubbing, or full replacement of dialogues in one language with dialogues in another.

** if you don't know who George Formby is just google him!



WANT TO READ MORE?

Look at Marie-Noelle's recent article '[Communicative rituals and audiovisual translation: representation of otherness in film subtitles](#)' in *META* her entry in *The Routledge Handbook of Audiovisual Translation Studies*: 'Subtitling on the cusp of its futures' or check out her nationally funded project here www.filmsintranslation.org/

WANT TO KNOW MORE?

Take a degree in Modern Languages, or Modern Languages, Translation, and Media at UEA to go further into subtitling and dubbing topics.

HOW CAN WE MAKE OURSELVES MORE EMPLOYABLE?

BY DR. LETICIA YULITA



THE FACTS

Studying abroad as part of your degree course is one way to become more employable. This is because employers increasingly expect graduates to have 'global competences' that can be acquired during periods of study abroad, such as an understanding of people from other linguistic and cultural backgrounds.

THE GOOD NEWS

The good news is that research has demonstrated that those who spend an extended period of study abroad develop a more positive view of the host culture, demonstrate an increased global mindset, and exhibit greater intercultural awareness and enhanced linguistic proficiency.

THE BAD NEWS

The bad news is that, unfortunately, achievement of these competences cannot be guaranteed. There is no conclusive evidence in study abroad research, and a closer look at studies indicates that simply being exposed to a different linguistic and cultural environment may not be sufficient for the development of an intercultural personality with enhanced second language proficiency. This is because these competences are not acquired by osmosis, through simply 'being abroad'.

INTERCULTURAL AWARENESS

There is some better news though, as a significant body of empirical research has shown that students who have received focused teaching programmes before and after studying abroad exhibit greater language gains and increased intercultural awareness. What is clear from the research is that the 'global competences' required by employers can be learnt intentionally through conscious teaching efforts.

CONCLUSION

So, how can you increase your chances of developing these global competences and hence become more employable? In my view, the answer lies in taking modules that provide intercultural learning opportunities pre-departure and upon return from the period of study abroad. Also, in making sure that in these modules you learn how to communicate study abroad experiences to potential employers more effectively, and if you can learn to do this in several languages, even better.

WANT TO READ MORE?

Read Leticia's latest publication '[Competences for democratic culture: An empirical study of an intercultural citizenship project in language pedagogy](#)' in the *Language Teaching Research* journal.

WANT TO KNOW MORE?

Study modules at UEA covering topics such as Language, Culture and Interpersonal Communication, Intercultural Communication in Practice, or Intercultural Business Communication.

IS THE FRENCH LANGUAGE TOO PROTECTED?

BY ILSE RENAUDIE

THE FACTS

French is often portrayed as a language that is not as able to evolve at the pace of society as other languages are. Is that true, and does it limit the possibilities of expression for its users and learners? What does it tell us about the relationship between French and speakers of French?

THE ACADEMIE FRANÇAISE

Standard French only dates back to the 17th century when the dialect of the Ile de France region became the dominant variety of many regional varieties. Over the next century, with the intention to develop political and linguistic prestige, French writing and pronunciation was 'enriched' and controlled. The Académie française, founded in 1635, still upholds the protection of the French language. For example, two

landmark laws 1975 (Bas Auriol) and 1994 (Toubon) forbade the use of English in advertising, adding to the tradition of protectionism.

NEW WORDS

Despite these measures, the French language, like all languages, keeps evolving. With more than 270 million speakers of French across the world, French is extremely diverse and is the continuing product of many influences and changes in society. Users have a much greater influence than government bodies and regulators.

Changes in the French language are increasingly visible due to the rise of linguistic research based on corpora, and to lexicographers adding scores of frequently used words to the dictionary every year. In other words, how French is actually used is no less

important than how it 'should' be used. Among the recent new words or meanings added to the Larousse and Robert dictionaries, we find 'francophonism' (variety of French spoken outside of France), 'infolettre' (newsletter), 'dégagisme' (radical renewal of the political class) and 'zadiste' to describe an environmental activist protecting a particular area (from the acronym 'ZAD', 'zone à défendre' (protected zone).

NATURAL EVOLUTION

So is the French language too protected? Is the question rather: what contribution does controlling the language make to its natural evolution? Language occupies a particularly important place in French society and debates such as these reflect how language, culture, and in this case education, are closely connected.



WANT TO READ MORE?

Check out the French Language Worldwide by The French Language Observatory or read *French Inside Out* by Henriette Walter.



WANT TO KNOW MORE?

Come and study topics such as Globalisation and French Cultural Identity or The French Language Today on our French language degrees where examples of written and spoken French, in interaction and in different social contexts, will contribute to helping you develop the sophistication of your language skills.

Bonjour



HOW DO LANGUAGES INTERACT IN THE MIND?

BY DR. ALBERTO HIJAZO-GASCON

THE FACTS

Multilingual speakers tend to work together in our globalised world, but even if we share the same work language, the influence of our first language and culture is present in our discourse. Developing intercultural competence is crucial to avoid miscommunication with people from other cultures. How do languages interact in the mind? Does being aware of these relations between languages help in our professional life?

SEVERAL LANGUAGES IN ONE MIND

When a person speaks more than one language, these languages interact and influence each other. This cross-linguistic influence can occur from our first language to our second/third language – and vice versa – and at different language levels. For example, our first language can influence our pronunciation (having an accent), and our vocabulary or grammar in our second or third language.

THE EFFECT

Some of these transfers affect how we use language in communication. For example, when giving an order, some languages will be more direct: 'Get in contact with these clients by next week', while others will be more indirect: 'It would be a very good idea if these clients were contacted by next week'.

LANGUAGE AND COGNITION

In other cases, the transfer is made at a conceptual level in relation to other cognitive abilities such as attention or memory. For instance, English speakers encode easily how people and things move, how they sound or how people look at something. Spanish speakers tend to encode whether the action was done on purpose or not and Turkish speakers convey whether the information was received first hand or if it was reported or inferred. The current debate centres on whether acquiring one of these languages makes you pay better attention to these specific aspects.

CONCLUSION

Having a better understanding of how languages work and interact in the mind can help us to find out about the benefits of multilingualism. This raises awareness of how people from different cultures speak and work in different environments, which is crucial to achieve intercultural competence, an essential skill in contemporary society. Lacking this competence can lead to misunderstandings and difficulties in intercultural professional settings.

WANT TO READ MORE?

Read Alberto's article on the acquisition of motion events in Spanish by German, French and Italian speakers in [The Language Learning Journal](#)

WANT TO KNOW MORE?

Come and study modules at UEA on topics such as Intercultural Business Communication.

HAS JAPANESE BECOME PART OF EVERYDAY ENGLISH?

BY MIKA BROWN

LANGUAGE ORIGINS

Nowadays emojis are a vital element of electronic messaging but did you know the word emoji actually originates from Japanese? Emojis were created by a Japanese telecommunications company in the late 1990's but are now used by many people all over the world and since their introduction, the term has become globally recognised.

Like *emoji*, there are many words in English that have originated from Japanese. For example, *karaoke*, *tsunami*, *origami*, *teriyaki*, *anime* and *manga* are all found in the Oxford English Dictionary (OED). The word *kawaii* which literally means 'cute' is also a new addition in the OED. It is an important adjective when describing Japanese popular culture and includes anything from characters such as Hello Kitty and Pikachu to fashion.

CULTURE AND SOCIETY

Other words in English that originated from Japanese reflect how people live in Japanese culture and society. *Nemawashi*, a Japanese management style, is often used when making a change or solving problems in business. *Nemawashi* means having a prior discussion or arriving at a consensus with certain people before the meeting to navigate a course of action smoothly, as well as respecting the organisational hierarchy.

JAPANESE SPIRIT

Omotenashi, which means wholehearted Japanese hospitality was the key word when Tokyo was bidding for the 2020 Olympics. Hosts or employees offer the highest standard of *omotenashi* for their guests without showing any selfishness. Visitors to Japan immediately notice that they are greeted with a bow everywhere they go. In a

restaurant, on a hot summer day, you will be offered a nice wet towel and an ice-cold glass of water before even ordering food. On public transport, you will find exceptional punctuality and cleanliness. These examples are also a part of the Japanese *omotenashi* spirit.

HARMONY

These words reflect how important 'wa' is in a social community in Japan. 'Wa' translates as 'harmony'. People use verbal and nonverbal communication and behave in certain ways to maintain social harmony. Understanding these concepts is the key to understanding how people live in Japan and communicate in Japanese.



WANT TO READ MORE?

Look here web-japan.org for information and clips about Japanese culture and society. Check out *niponica* magazine. Or read Yoshio Sugimoto's *Introduction to Japanese Society*.

WANT TO KNOW MORE?

Study topics such as Introduction to Japan, Contemporary Japanese Society, Introduction to Japanese Popular Culture, and Aspects of Japanese Communication at UEA.



HOW DOES CRIME TRANSLATE?

BY PROFESSOR JO DRUGAN

What happens if you witness a crime in a country where you don't understand the language? And what if you're the victim or suspect? Just like trade, crime is increasingly transnational and organised across national borders. But even within a single state, law

enforcement agencies face important new challenges due to globalisation. Over 200 languages are spoken in the UK today, for instance, and more of us travel to more destinations than ever before in human history.

THE RIGHT TO INTERPRETATION

What would happen if you were travelling in a country where you didn't speak the language and found yourself the sole witness to a serious crime? Or worse, the victim or suspect? The answer is far from simple, yet many people find themselves in this position. There are different rights and responsibilities around the globe. In the European Union, all EU nationals have the right to interpreting and translation if they are accused of a crime in another member state. In the UK, suspects are entitled to interpreting and translation; but the rights of victims and witnesses are less clear.

JUSTICE?

This has important repercussions for justice and human rights. Imagine if you were wrongly accused of a crime in your home country, but the only witness was unable to communicate with the police effectively because she spoke another language. What would happen? Is it acceptable that your ability to pay for a professional linguist might determine your access to justice?

POLICE INTERVIEWS

These questions are also difficult ones for the police, courts and the criminal justice system. Until 2018, there has been no national training in working effectively across languages for police officers involved in investigating crimes in the UK. So police officers may have no experience or training in conducting an interview across two languages, or working ethically with professional linguists.

FUNDING ISSUES

Even for widely spoken languages, recent changes to UK government funding for language services mean that many of the most qualified and experienced professional interpreters are now refusing to work for the police and courts. Finding a qualified provider is virtually impossible for some languages meaning you might find an untrained bilingual trying to help you understand what you're being accused of, and to prove your innocence.

In some countries, your own child might be asked to help you out, or you might just be charged, tried and convicted without being able to understand what is happening to you.

NATIONAL TRAINING AND GUIDANCE

At UEA, we are working with the police, the Home Office and trainers at the College of Policing to introduce the first-ever national training and guidance on working across languages. The Transnational Organised Crime and Translation project is testing proposed training, so it can be made as effective as possible. We're also collaborating with colleagues internationally to see if it's possible to share the guidance and training in other countries and languages.

WANT TO READ MORE?

Read Jo's article on '[Crime and translation](#)' in the June 2018 issue of *The Linguist*, the magazine of the Chartered Institute of Linguists; or [listen online to the Threlford Memorial Lecture given by Jo](#).

WANT TO KNOW MORE?

Study the topic of translation and interpreting on our undergraduate language degrees at UEA.

HOW DOES MUSIC AFFECT POLITICS IN LATIN AMERICA?

BY DR. HAZEL MARSH

THE FACTS

Popular music is much more than a form of entertainment. In Latin America, where illiteracy remained high well into the 20th century, and where the mainstream media are widely perceived to represent the rich, songs – so easily remembered and transmitted – play an important public role.

When right-wing military dictatorships predominated in the second half of the twentieth century, numerous leftist singer-songwriters, such as Chilean Víctor Jara, Argentine Mercedes Sosa and Venezuelan Ali Primera, were imprisoned, tortured, exiled and even killed by state authorities. But is popular music as powerful as these regimes feared? Can it really affect politics?

MUSIC AND POLITICS

Social and political movements often generate new songs, which aim to articulate collective grievances and enhance

solidarity. For example, the Asamblea Popular de los Pueblos de Oaxaca (APPO), a social movement that emerged in June 2006 as a response to severe government repression in Oaxaca, Mexico, produced dozens of songs, in a variety of styles. These songs were performed and sung collectively in occupied streets and squares, broadcast live via an unprecedented series of media takeovers in the region's capital, and distributed on home-made CD collections sold at rallies and marches.

POLITICAL IMPACT

APPO failed in its primary political objective to remove the deeply unpopular local government from office. Military police were sent in to break up the movement in November 2006, and human rights violations against APPO sympathisers were never investigated. Music, clearly, did not bring down the government.

However, the very act of collectively singing, sharing, talking about and organising alternative music events had an enduring political impact on APPO participants. The movement's involvement with music transformed the ways its members subsequently conceived of the politics of culture. More than a decade later, many Oaxacans still organise their own alternative music festivals, free from commercial interests, in an act of continuing defiance of right-wing political and economic interests.

THE CONCLUSION

Music's direct relation to social conflict and politics is often seen as being located in lyrical content circulated by protest singers in protest songs. But lyrics are only part of the 'message' music conveys. By studying what people actually do with music, and how they engage with it as a social activity, we can better understand how music comes to acquire the power to influence political opinion.

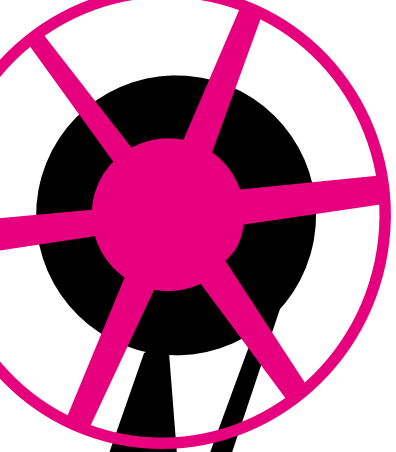


WANT TO READ MORE?

Read Hazel's recent book *Hugo Chávez, Ali Primera and Venezuela: [The Politics of Music in Latin America](#) or [read this piece by her in The Conversation.](#)*

WANT TO KNOW MORE?

Study topics such as Introduction to Popular Culture in Latin America on UEA's language degrees, or on degrees in Politics, International Relations, or Society, Culture and Media.



WHAT IS SUPPORT FOR ACCESS TO AUDIOVISUAL MEDIA (SAAM)?

BY DR. CARLOS DE PABLOS-ORTEGA

SUBTITLES

Subtitles can be prepared in advance, using specific software. For some TV programmes, such as chat shows, news or sports broadcasts, they are prepared using a technique called respaking. This is also called real time subtitling and is similar to simultaneous interpreting when the interpreter speaks at the same time as the speaker being interpreted.

The respeaker repeats everything being said in the same language and this speech is then processed by voice recognition software that turns the speech into written subtitles. Such subtitles are used in particular for audiences who are deaf or hard of hearing which is a core aspect of SAAM (Support for Access to Audiovisual Media).

SAAM

SAAM is a project supported by the UEA Alumni Fund and led by Dr Carlos de Pablos-Ortega. Its aim is to provide subtitles for audio visual materials used mainly, but not exclusively, by charitable and non-profit organisations. The project is targeted at students who study Technological Tools for Subtitling and Dubbing, and Technological Tools for Media Accessibility and want to further develop and enhance their translation and subtitling skills.

REAL WORLD PROJECT

Using professional software, video clips are subtitled by students intralingually (English into English) for deaf and hard of hearing audiences, and interlingually – from and into mostly, but not exclusively, English, French or Spanish.

Such a real-world language project is typical of many that are run in Language and Communication Studies at UEA, and which have a significant impact on those who benefit from them.

PROFESSIONAL TOOLKIT

In the case of SAAM, Amy Travis, founder of Protecting Children in Nonprofits, comments 'SAAM has been instrumental in actualizing Child Protection Toolkit's vision of preventing child abuse in international charities. Translation, subtitling, and dubbing are very expensive services, especially for a still forming charity. Yet these services are exactly what is needed to make CPT's training videos and resources useful to a larger audience and truly achieve the goal of preventing and stopping child abuse

through education. Child Protection Toolkit will be more than 2 years ahead in this portion of our strategic plan, and over \$15K will have been saved thanks to SAAM!'

WANT TO READ MORE?

Search for 'live subtitling quality' on the BBC website, or read Carlos's article 'Audience Perception of Characters in Pedro Almodóvar's Film *The Flower of My Secret*' in *Audiovisual Translation: Taking Stock*.

WANT TO KNOW MORE?

Study audiovisual translation topics on UEA language degrees and volunteer to join the award-winning SAAM project. [Check out the project website at saamproject.org](https://www.uea.ac.uk/saamproject)

WHAT IS LANGUAGE FOR?

BY DR GABRINA POUNDS

Most of us would say that the main function of language is to communicate with each other but what exactly do we communicate? More than one thing at the same time and more than we realise or wish to?

MAPPING REALITY

We may use language to tell each other about what happens to us or third parties (as in our daily conversations or in news reporting), to pass on useful information (as in teaching or instructions) or to tell each other imaginary stories that may entertain or inspire us (as in fictional narratives and poetry). Our languages are equipped to perform these tasks through nouns (spaceship, moon), verb forms (landed, took off) and adverbs or prepositional phrases (slowly, yesterday, today).

PLANTING THE FLAG

Language also communicates our stance on particular events, stories or people, how we feel about them, whether we think that what occurs is good or bad, certain or probable, desirable or not. We may do this in very explicit ways through adjectives (great, beautiful, excited), and modal operators (may, must, ought to) as when we say I am excited that the spaceship has landed on the moon today. Most of the time, however, our stance is less clearly visible but still very much there: moon landing *celebrated* today or moon landing *announced* today.

TALES OF THE UNEXPECTED

In many cases, we communicate more than our words actually say. I may come into the living room and shout at my children watching TV: The spaceship has just landed on the moon today! I may intend to tell

my children that they should switch channels to view the event. My children may infer that from what I said and change channels. They may, however, run out in the garden to look at the moon, interpreting my words as an invitation to see the event. Combined with my shouting and arm waving, my words will also have communicated my stance (excitement, surprise or happiness) to the event.

WHO AM I?

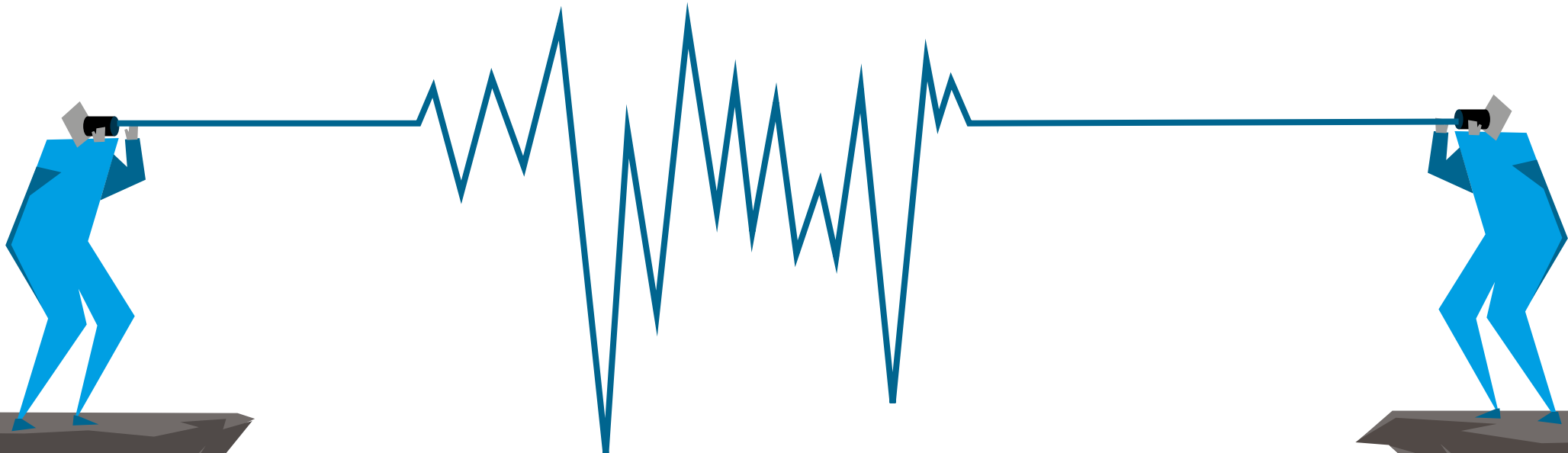
How I say something may communicate aspects of my identity as well as what I am actually saying. My accent may, for example, reveal where I come from (e.g. Yorkshire or Norfolk), my use of slang (e.g. Leet) may indicate that I (wish to) belong to a particular social group (online video gamers in this case) and my use of hedges (such as sort of, well or, you know) may be my way of performing female gender in some interactions.

WANT TO READ MORE?

Read Locke's *Critical Discourse Analysis* or Simpson and Mayr's *Language and Power*.

WANT TO KNOW MORE?

Come to UEA and study topics such as Discourse and Power, Language in Action or Language and Politics to give you a wider understanding of language in use that may be fruitfully applied to, and be integrated with, the study of specific languages, translation, interpreting and business, as well as politics or international relations.



WHAT DOES IT MEAN TO BE AN INTERPRETER?

BY CLAUDINE TOURNIAIRE

ENABLING COMMUNICATION

Interpreters are similar to translators in that they facilitate communication between two or more parties who do not share the same language, or whose command of the lingua franca is not sufficient to ensure effective communication.

THE SPOKEN WORD

Unlike translators, however, interpreters deal with the spoken word. This may mean mediating between two or more interlocutors (this is known as liaison interpreting, as in the case of a medical

consultation or police interview); taking notes while listening to a speech, then transferring the content of the speech into another language (this is known as consecutive interpreting, and is commonly used during less formal meetings and small conferences); translating a speech as you listen to it (this is known as simultaneous interpreting and is used in large conferences and meetings, usually with the help of booths and headsets); or rendering orally the content of a written text (this is known as sight-translation).

CONFERENCE OR PUBLIC?

Interpreters into or out of sign languages (such as BSL) are called signers and, nowadays, are present at most major conferences. From a professional point of view, interpreters often choose to specialise in either conference or public service (also called community) interpreting. Health, law and local government are the main public services requiring interpreters, and public service interpreters train and qualify in one or more of these three branches.

Whatever their specialism, professional interpreters are all trained at postgraduate level, through a Masters in interpreting and/or, in the UK, the Diploma in Public Service Interpreting or DPSI, run by the Chartered Institute of Linguists. Interpreters also play a major role in international conflicts and humanitarian crises.

BRIDGING CULTURAL GAPS

Interpreting requires an excellent command of all languages used (including the mother tongue); an ability to bridge gaps between different cultures; good interpersonal skills; an inquisitive mind; and absolute compliance with a code of ethics. Travelling is often involved, and the work can be intense, stressful and even at times risky, but interpreters thrive on the adrenaline.

AN IMPORTANT ROLE

In a globalised world, and as people become increasingly mobile, sometimes against their will (as in the case of asylum seekers), interpreters are much in demand. The crucial role they play in facilitating communication across linguistic and cultural barriers, and in helping minorities to access services, cannot be underestimated.

WANT TO READ MORE?

Look at *Public Service Interpreting: the first steps* by Ann Corsellis, or Robin Setton and Andrew Dawrant's *Conference Interpreting* or [find out about the Chartered Institute of Linguists' Diploma in Public Service Interpreting](#).

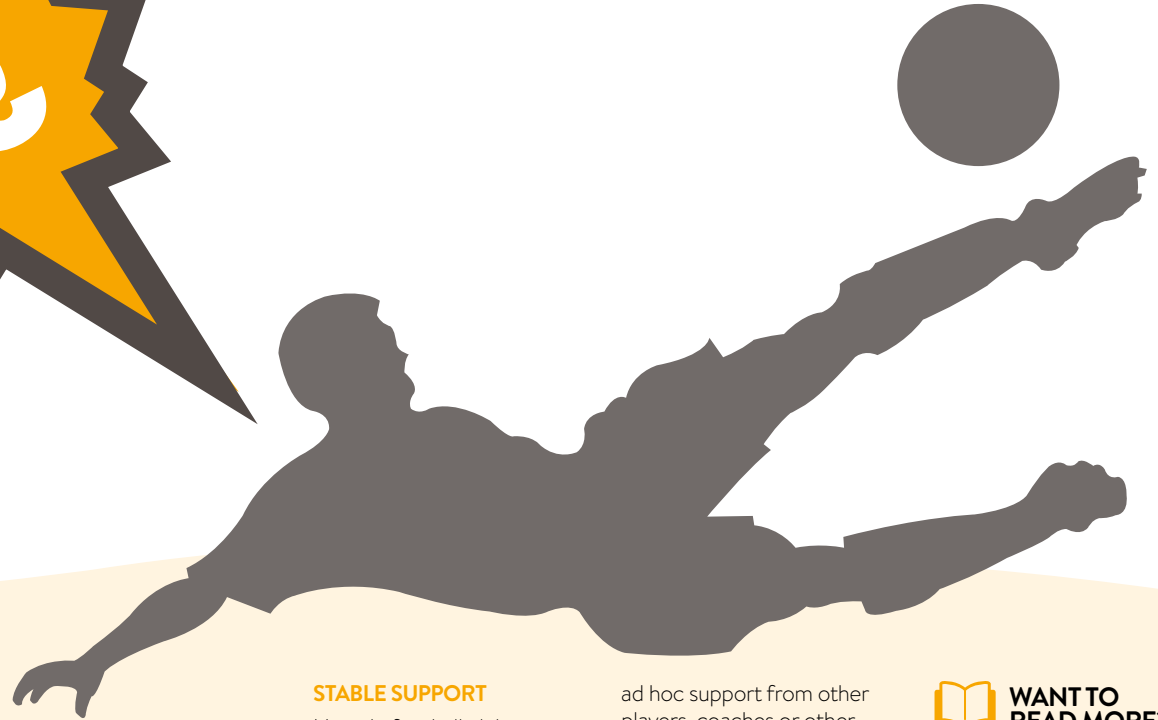
WANT TO KNOW MORE?

Study Public Service Interpreting and Conference Interpreting on our French, Spanish and Japanese language degrees at UEA.



HOW DO MIGRANT PROFESSIONAL FOOTBALLERS COMMUNICATE?

BY DR. ROGER BAINES



DID YOU KNOW?

Migrant players make up between 42% (Italy) and 64% (England) of playing squads in the five major European professional football leagues? And that there are scores of migrant coaches, managers, and physiotherapists as well?

COMMUNICATION CHALLENGES

Moving to work in a new country where you have little or no command of the host language is difficult for anyone. If you were a young footballer who had just migrated to work for, for example, Arsenal, Bayer Leverkusen, Montpellier, Napoli, Sevilla, or even

Norwich City, how would you deal with integrating into the squad, taking instructions from your manager, or talking to the media? What about discussing an injury with the physio, understanding tax laws, finding accommodation, or even shopping for food?

INDEPENDENCE

These migrants are often young men and women who have never lived independently before, let alone in a country where they do not speak the language or understand the culture. Who would you trust to help you communicate? How would a lack of language support affect your ability to do your job well?

THE RISK FACTOR

Major European football leagues generate huge income from broadcasting deals yet this wealth brings with it a market-led and heavily PR-conscious environment. This means that clubs and players already communicate with the media with great caution. Translation or poor expression in the host language brings extra risks. And away from the media, poor communication solutions can adversely affect how migrant players cope with new surroundings and situations.

STABLE SUPPORT

How do football clubs support migrant players' and coaches' communication needs? Levels of club resources and experience of recruiting migrant players can lead to effective systems of language support but many football clubs are notoriously unstable in their management structures.

ADHOC

Even when language support policy is there (and it is by no means always there), it can disappear rapidly. Players are sometimes given formal support in the form of professional translation and interpreting or lessons in the host language. But informal

ad hoc support from other players, coaches or other members of staff is also quite common.

WELLBEING

This kind of pragmatic 'getting by' solution to translation and interpreting needs is used in all walks of life because of the lack of understanding of the value of translation and interpreting. In all walks of life that lack of understanding often has negative consequences, in the football industry those consequences can be damaging PR or poor player wellbeing.

WANT TO READ MORE?

Read Roger's chapter on 'Translation and Interpreting for the media in the English Premier League: elite level football, power, and translation' in the recent book on *Translation and Power in Intercultural Dialogue* edited by Baumgarten and Cornellà-Detrell.

WANT TO KNOW MORE?

Study the topic of Sport, Communication and Culture on our language, and on our society, culture and media degrees at UEA.

DISCLAIMER

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