

Question Tour Block 1

This questionnaire is part of the AHRC funded research project: [The Ethical Demands of Translating Gender-Based Violence: a Practice-Based Research Project](#), led by Dr Charlotte Bosseaux.

In partnership with the Scottish based charity [Saheliya](#), film director [Ling Lee](#) and audiovisual translation specialist [Screen Language](#), we are making a documentary that tell the stories of women who have suffered trauma, including Gender-Based Violence (GBV), and explore the role translation has played in telling their stories. The documentary also focuses on other service providers such as interpreters and representatives from charities and support groups/ organisations to highlight current practices and the ethical demands of GBV and trauma translation.

Your anonymised answers will help us understand the impact translating sensitive material has on subtitlers. They will also be considered in Dr Bosseaux's research when she discusses the impact of GBV and trauma translation on subtitlers and when devising guidelines for filmmakers, language professionals and charities.

We are grateful in advance for your responses!



Which language(s) do you work with? Indicate first your mother tongue, then your other working languages.

What is your educational background in languages, translation and/or interpreting studies?

What are your professional qualifications?

As part of your degree(s) or professional qualifications, have you received any training in translation/interpreting ethics?

- YES
- NO

As part of your degree(s) or professional qualifications, have you received any training in GBV or trauma?

- YES
- NO

If you have received trainings, what were they?

If you have answered 'no' to question 4 or 5, please tell us if/why you think it is important to receive trainings, and which trainings would be most useful.

How long have you worked as a subtitler?

- 1-5 years
- 6-10 years
- 11-15 years
- Over 15 years

How and why did you become a subtitler?

Do you do other types of translation? e.g. interpreting, technical, medical, literary, etc. List your activities below and also tell us how and why you became a translator or interpreter.

What do you like and do not like about your job?

What is your understanding of Gender Based Violence (GBV) and trauma?

What is your experience of translating GBV or sensitive/trauma material? E.g. what genre(s) if working as a translator/subtitler (e.g. documentaries, novels, biographies etc.) and/or type of interpreting (e.g. community, consecutive, simultaneous etc.)?

How would you describe your role when translating testimonies dealing with sensitive and traumatic material (whether written, e.g. biographies, or oral, e.g. interpreting) as opposed to other genres (e.g. fiction)?

Can you tell us how you have felt – in the past– when translating testimonies dealing with sensitive and traumatic material and/or interpreting for people in vulnerable situations? For instance, did you feel a sense of responsibility that differed from translating fictional material? How so?

What was your experience of translating/subtitling the material in this documentary? Did the translation bring up specific emotions/feelings? How did you deal with these feelings/emotions? Please be as precise as possible and do not hesitate to use examples.

Apart from emotional challenges, what other challenges did you specifically encounter? E.g. cultural vs. linguistic challenges. Please be as precise as possible and do not hesitate to use examples.

What did you think was important to translate in the documentary? In other words, what did you think your translation should achieve?

What was your focus when translating? Did you focus more on the actual words or emotions (e.g. silences, hesitations, etc.)? Both? How did you convey emotions?

Please give us an example (or more) of how you translated the documentary and dealt with challenging material.

Do you think your gender identity is of importance when dealing with individuals in vulnerable situations, particularly women, who have suffered trauma or are in situations of GBV? How so?

How would you describe the role of a subtitler working with testimonies dealing with sensitive and traumatic material?

Have you experienced GBV/trauma? Do you think this experience has an impact on your work and the way you feel about your work? Do you see your experience of GBV/trauma as an advantage in this context?

If, besides subtitling, you have translated or interpreted GBV/sensitive/traumatic material, how did these different modes of translation compare to subtitling in terms of the way you felt while working? Do you think there were differences in your

performance and feelings because of the different modes (oral only, written only, or subtitling in front of video images) ? If so what differences were there?

Is there anything else you would like to add about your experience of translating this ex-service user's story?

Our project aims at providing guidelines for translators, subtitlers and interpreters on film shoots to be used when working with testimonies and sensitive/traumatic material. What would you like to see in such guidelines? In other words, what would you find helpful and useful? For instance, what do you think are the best working conditions when translating situations of trauma and GBV?

What are your take-aways from this work experience?

Is there anything you would like to comment on or add to your responses?

Charlotte Bosseaux may want to discuss your responses further. If you are happy for her to contact you directly, please leave your name and email address.

Please note that when Dr Bosseaux will be reporting the research in publications, conference papers, and guidelines. Your name will not appear in these outputs unless you have specifically requested not to be anonymous. You can discuss this further with Charlotte when she gets in touch with you about your responses. Thank you so much for your participation to this research!

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