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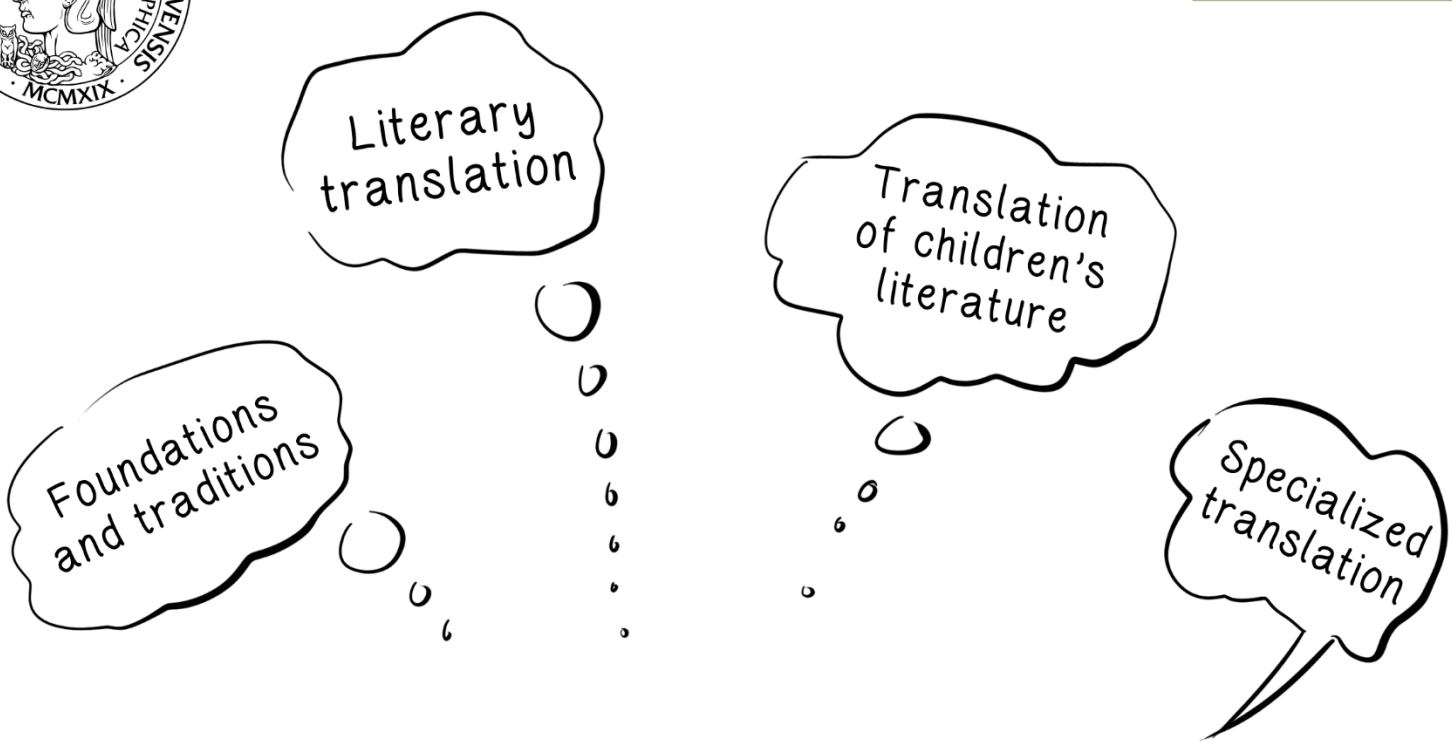
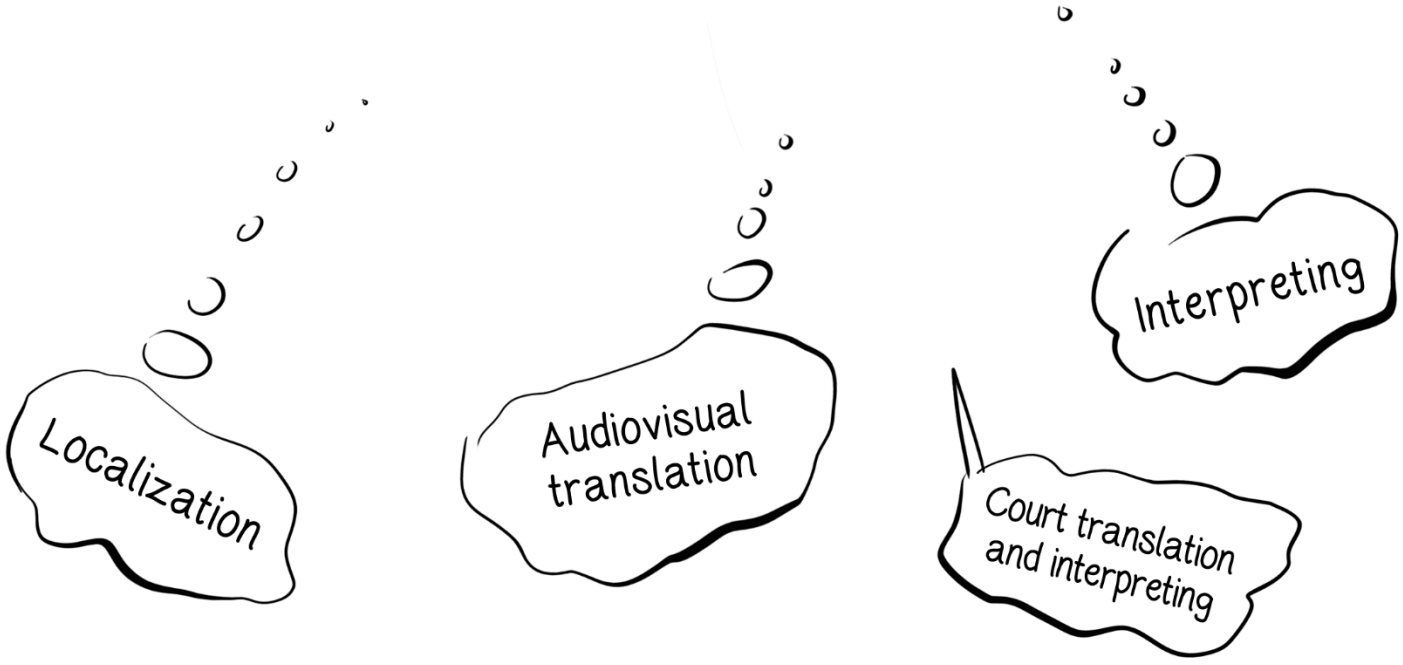


TRANSLATION AND INTERPRETING TRAINING IN SLOVAKIA



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Comenius University in v Bratislava, Faculty of Arts

Department of British and American Studies

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PREFACE

This is the second edition of the publication "Didaktika prekladu a tlmočenia na Slovensku" (Didactics of Translation and Interpreting in Slovakia), which is published in English under the title Translator and Interpreter Training in Slovakia. Three years have passed since the first publication of the book in Slovak (2018), and much has changed during this brief but quite turbulent period of time. In 2019, the study programme formerly known as "Translation and Interpreting Studies" was transformed into "Philology", which largely deconstructed translation scholars' efforts for the independence they had been striving for since the 1970s. In addition, the Covid-19 pandemic has impacted the process of teaching translation and interpreting disciplines, completely changing the current educational paradigm. We had to look for new ways of teaching so as to detract from quality as little as possible. The pandemic mainly affected interpreting disciplines, where interpreter trainers had to redesign and adapt teaching methods and curricula intensively. The new conditions of limited functioning during the pandemic manifested themselves, especially in the area of conference interpreting, which was affected to a much larger extent compared to the field of translation. In addition, a new discipline began to appear on the horizon - localisation - that students and the market are interested in, but we have not paid enough attention to it in the past. Therefore, we have decided to include a chapter on teaching localisation in this updated and extended edition. In addition to the new chapter, most authors have updated and supplemented their texts in accordance with the current state of research and knowledge in respect to new challenges lying ahead. The last three decades have brought significant and previously unimaginable changes to a great number of professions and fields. Translation and interpreting are undoubtedly among those fields that have experienced several such transformative waves. The environment in which translators and interpreters operate has been constantly changing and evolving, from preferred language combinations to the typology and structure of translated texts, and the advent of computer-assisted translation to new competency requirements for translators and interpreters. Their training changes in equal measure, albeit not as fast as translation studies.

This book attempts to take stock of the current state and starting points of translation studies at Slovak universities. We would also like to indicate the trajectories of the future direction of translation and interpreting programmes. We believe that after a period in which the definition of basic competence and knowledge frameworks for the training of translators and interpreters has often been delayed and improvised, it is appropriate to stop for a moment and, after thorough consideration of the strengths and weaknesses of translation and interpreting programmes, consider what the training of translators and interpreters should look like in the years to come. This analysis should reflect the current trends and requirements for translators and interpreters and, to some extent, also anticipate future developments in the Slovak market. This is all the more relevant because right now, we are at a critical juncture in a period of transformation that affects the fields of education and provision of services in general and translation and interpreting studies at a specific level. Missing the opportunity to reform and adapt educational programs can be crucial for the future of the

whole profession. Despite of describing the Slovak context, the book is intended for the international readership, who will be able to find parallels and differences with their own situation and possibly find some inspiration from what we have learned based on our experience and tradition.

The issue of updating and redefining the competence and knowledge framework for the education and training of translators and interpreters is also specific in that the fundamental changes in university programmes can only take place in five-year cycles set by the accreditation period. However, the changes brought about by developments in the translation and interpreting market require more dynamic responses from educational institutions. This is why it is desirable to create a more flexible training system for future translators and interpreters that would provide them with enough practical experience. Naturally, it is necessary to lay a sound foundation, especially in the form of various internships or practically focused courses and seminars. This has been done across the country, yet we still lack a unified systematic approach, which enable a systemic transfer from individual initiatives, towards a well-established and sound structure which would survive the individuals who created it. This concerns students as well as teachers. Translation studies has to be a lively scientific field that directly influences and reflects the development of culture and responds to current issues.

Translation as a discipline is currently taught at five Slovak universities. To various degrees, all their programmes are based on a theoretical foundation that was laid in the 1970s and 1980s. However, due to the quickly evolving nature of translation studies, institutions preparing future translators and interpreters often encounter a new crossroads and need to respond fast. The process of adaptation and updating also brings about a natural fragmentation of the field, which must reflect the increasingly fragmented thinking about translation and interpreting disciplines, such as community interpreting, audio-visual translation, and machine translation. The issue of combining education and practical experience plays a rather specific and increasingly important role in this process.

We welcome the fact that Slovak universities have begun to sspecialise in specific disciplines of translation and interpreting quite naturally. Although they all offer fully fledged translation and interpreting programmes, academic and teaching figures at individual universities tend to select disciplines within a broader translation spectrum. This is one of the main reasons why we decided to publish this book as a collective work of a group of authors from several institutions. As we have already mentioned, our ambition is to map the current starting points and get inspired by the most innovative approaches that individual Slovak teachers and translators currently offer. We applied these criteria when selecting the topics and especially the authors or author pairs that worked on this book.

At its beginning, we decided to thoroughly map the theoretical bases on two levels: historical (mapping the traditions in the way translation has been perceived throughout history) and contemporary (defining the direction and staffing focus of individual institutes and universities). Thanks to their rich experience, Edita Gromová and Daniela Müglová offer a relatively comprehensive overview of translation institutes and their focal points. The ensuing

chapters focus on specific areas of translation – ranging from literary to audio-visual translation – with each chapter striving to follow the basic structure and sorganisation of the text. Our goal is to identify the starting points and focus on general and specific recommendations for training of a given discipline with a special emphasis on their optimal inclusion into the teaching process, expected educational outcomes and, last but not least, the personality of the teacher. In this way, we focus on literary translation (Alojz Keníž), children's literature translation (Miroslava Gavurová), and technical translation (Zuzana Angelovičová and Marianna Bachledová). In Chapter 5, focusing on interpreting, Martin Djovčoš and Pavol Šveda tackle consecutive and simultaneous interpreting and the specifics of their teaching. Markéta Štefková analyses what is known as public service translation and interpreting, a cross-sectional discipline that combines both translation and interpreting. She semphasises the new emerging trends in the training and education of both public service and community translators and interpreters. Seventh chapter is devoted to the extremely dynamic field of audiovisual translation, Emília Perez and Lucia Paulínyová share their experience in the training of translators. The eight chapter brings insights into the relatively new field in the Slovak TS – localisation. Marián Kabát and Mária Koscelníková point to challenges of introducing such a subject to curricula of Slovak training institutions and show the path how to do it, in their opinion, properly. In the last chapter, Martin Djovčoš and Pavol Šveda summarise the book's main findings and propose some suggestions for future progress.

We would be very pleased if our book could serve as an inspiration and "catalogue" of successful and proven didactic models and approaches for all translation and interpreting programmes in Slovakia. It could help us innovate them so that they are based on the rich tradition of Slovak translation while also responding flexibly to the ever-changing and evolving field of translation and interpreting. Communication with students of translation and interpreting programmes, along with external signals from the customers of translation and interpreting services, suggest that it is necessary to demonstrate more flexibility than ever before. In the post-pandemic era, we observe a transformation of the demand side together with an evolution of delivery methods and performance of professional services. Given the low number of applicants for university studies, the relatively high number of graduates of translation and interpreting programmes, the generational replacement of the professional community, and the changing and growing demands on translators and interpreters, we believe that it is necessary to think about adapting individual study programmes to enable students to sspecialise in their chosen field and intertwine their studies with practical experience. However, we do not merely wish to discuss the field; we want to shape it as well. We believe that this book will contribute to a paradigm shift in the field of training of translation and interpreting in Slovakia and help us better define the forms of education of its future practitioners and theorists.

To conclude, we would specifically like to thank following colleagues and students who have participated in translating and proofreading this book: Paulína Grausová, Michaela Nogová, Adriana Pálffyová, Tomáš Eštok, Daniel Kruželák, Dominika Halmová, Lenka Forraiová, our excellent colleague John Peter Butler Barrer, a civil association LCT and our reviewers Soňa Hodáková and Matej Laš who did tremendous work to improve the chapters

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Martin Djovčoš and Pavol Šveda

1 FOUNDATIONS AND TRADITIONS OF TRANSLATION AND INTERPRETING TRAINING IN SLOVAKIA

EDITA GROMOVÁ AND DANIELA MÜGLOVÁ

The first chapter briefly outlines the development stages of translation and interpreting training in Slovakia. The goal is to demonstrate the differences in the former and current performance requirements for translators or interpreters, to introduce various authors and their works, which, over the past decades, contributed to advancing translation studies on a national level. Moreover, it presents the main academic disciplines approved by the Accreditation Commission for all universities offering education in the field of study 2.1.35 Translation and Interpreting. Since 2019, Slovakia divides fields of studies differently; the study programmes focused on translation and interpreting are now under 1.1.1 Philology. The chapter also includes specific areas that expand the translation and interpreting graduate's profile as per the current requirements. The reflections within this chapter form the stepping stone for other studies included in this monograph; studies focused on the translation and interpreting training in Slovakia in various translation activities.

1.1 CHANGES IN THE TRADITIONAL PERCEPTION OF THE TRANSLATION AND INTERPRETING PROFESSION

Chronological ontogeny of interlingual and intercultural mediation and later, the translation and interpreting profession shows that the occupation is as old as humanity itself. Investigating war conquests, more or less friendly tribal encounters, their deals and truces, the spread of Christianity and new cultural artefacts leads to the same conclusion; it was necessary to find a way to overcome cultural and language barriers. Before the invention of writing, this task was performed solely by an oral mediator. As writing was slowly spreading, and people were starting to observe the contrast between oral and written interlingual communication, the oral mediators' function transformed. Now, they were assigned to mediate communication in its oral (interpreters) or written (translators) form.

Every profession undergoes gradual development, transformation or at least modification of its makeup and the forms and tools it utilises evolve. Translation and interpreting is no exception. If truth be told, it is one of the best examples. This occupation is somewhat sensitive to the everchanging socio-political context and, frequently, to market dynamics as well. In order to develop from a vocation to the profession with its current social status, it has undergone countless, often radical, changes; it had its ups and downs, it was both revered and condemned. Continual systematic evolution is also marked by breakthroughs caused by

external factors. When one occurs, baby steps become giant leaps, which effectuate the radical innovation of methods, forms, and tools. In recent decades, cultural and civilising processes – predominantly modernisation and transculturalism, the concepts encompassed in globalisation – have been the catalysts for such changes in the translation and interpreting profession. Therefore, this chapter is dedicated to mapping the recent development and radical transformation in the perception of translation and interpreting profession, analysing new approaches to oral and written translation, evaluating new techniques and technologies and, last but not least, documenting how this evolution affects the current translation and interpreting training in Slovakia as well as in the rest of the world.

Before defining the translators' and interpreters' job description nowadays, an endeavour to identify the most impactful factors influencing the metamorphoses in oral and written transfer methods will be undertaken. The comparison of translators' past and present job descriptions distinctly highlights the differences in approaches to the source text, usage of new technologies, language variations, changes in proportional representation of translation direction, and editing. To make the text easy to digest, the individual factors are chronologically arranged into binary oppositions. The oppositions do not exclude one another; instead, they allude to the influx of new elements and their coexistence with traditional transfer methods. The most important binary oppositions include:

- **completeness vs selectivity**

Until recently, translators used to receive a complete source text, and their task was to create a target text of the same length (excluding censorship). Today, more and more clients and commissioners are asking translators to select information from the source text and create the so-called „gist" translation. Translators face a new task; they have to assign varying degrees of importance to the source text information and choose from it. Consequently, the translation proper is limited to the selected text segments. In contrast with the traditional approach to the transfer, translators now have to perform extra work. In addition to being accountable for translation adequacy, translators are also responsible for the text material selection. Hitherto, selective translation has been performed primarily in the European Union institutions; however, due to rationalisation measures, the number of clients requiring selective translation has been increasing. The literature on the subject often mentions segmentation or even fragmentation of translation work (Pym 1993, 2012; Gambier 2000; Gouadec 2000, Chesterman, 2005 etc.).

- **individuality vs teamwork**

The new era replaced the variables in the old imaginary equation: one translator = one text, or one translator = several texts, to create a new equation – one text = several translators. It is increasingly commonplace for translation agencies and publishers to solve tight deadlines by distributing work to multiple translators. Nevertheless, since organising and coordinating a team is no small feat, such transfer requires quality management and strong teamwork. Texts translated in this fashion have to undergo stylistic and formal editing.

- **traditional translation methods vs new technologies**

New technologies are one of the most critical factors contributing to changes in how translators translate. Gargantuan piles of paper dictionaries and encyclopaedias eventually migrate to computers, where they become digital glossaries and termbases. Translation memory (TM) records individual translated segments, and later, if a match occurs, it offers an already translated text to the translator. They are handy for remembering the translation equivalent to the term in the source text and always translating it the same way, thus ensuring terminological consistency. These technologies enhance computer-assisted translation (CAT). The denomination refers to software, which does not replace the translators like automated machine translation tools such as Google Translate; instead, it helps translators be more productive and time-efficient. Translation utilising translation memory software is increasingly more common, principally for technical texts. Technological advancement is closely tied to the dynamic development of specialisations, e.g., software localisation (target text is modified to fit language conventions and cultural particularities of the target language), terminology processing, multimedia information systems or audiovisual translation. These require translators to possess concrete knowledge and skills in computer science, corpus linguistics and terminology.

Naturally, new technologies established themselves in interpreting as well. In comparison to translators, interpreters use translation memories and termbases during the preparation for interpreting. Technological miracles also expanded the communication channels, thus disrupting the traditional local and temporal unit of the communication chain, i.e., speakers, interpreters, and audiences do not coincide. Some of the new interpreting forms have succeeded, others have not.

At the end of the 1990s, remote interpreting became widespread. It was used for virtual conferences, and at the edge of the millennium, it seemed that this method might be the future of interpreting. Now it is apparent that the dislocation of time and space between the individual links of a communication chain negatively influences the interpreting process. In spite of that, these days the popularity of remote interpreting has been increating because of Covid -19 pandemics. Traditional sight translation has transformed into so-called web screen interpreting, i.e., a transfer from a digitally presented database (cf. Kutz 2010, p. 71).

- **human vs machine translation**

More powerful computer technology means better machine translation, i.e., computer-automated translation without human aid or intervention. Machine translation in and of itself was not a recent invention. Its origins can be traced to the first half of the 1960s. The growing significance of machine translation can be attributed to the astonishing development of text corpora; they are crucial to the product's translation quality. First machine translators were based on bilingual corpora, and their sole function was to replace a word from the source language with a word from the target language. Later, the software based on parallel corpora could translate not only words but also phrases. A breakthrough happened when statistical machine translation (Google Translate) was introduced. Statistical machine translator is based on mathematical algorithms which generate translation based on exten-

sive databases of parallel texts. The latest invention, which the market has not yet fully absorbed, is neural translation. This type of machine translation is based on neural networks that are supposedly capable of capturing the deep structure of a text (see Absolon 2015, 2016, p. 14).

Despite a remarkable increase in machine translation quality, it is still incapable of achieving the same quality level as human translation, and it does not seem as though this is about to change soon. Ergo, machine translation does not constitute an existential threat to human translators. However, current translators can use it as a tool that produces a rough translation (draft translation). This way, translators can save time and dedicate the surplus to other parts of the translation process, making better use of their creative potential. Machine translation can also be applied to standardised text transfers with almost identical structure and content, for instance, to website translations, since this method can take some repetitive work off the translators' shoulders (compare with Munková 2013, p. 18).

- **editing human translation vs post-editing machine translation**

Heretofore, human translation has been edited by specialists and language editors whose job was to edit and revise translations prior to their publication. The fresh surge in demand for all translated literature made human translation editing untenable with regard to cost and time management. Consequently, translators lost feedback on their products' quality and the recipient (reader) is not guaranteed an edited translation that is up to par with the necessary quality standard. Human translations are evaluated somewhat haphazardly these days – the competition on the translation market determines what 'good' or 'average' is. Despite the (sometimes palpable) absence of quality without editing, translations produced by humans are still at least bound to be of acceptable quality. On the other hand, machine translation outputs need to receive human attention. The incremental approach seems to be the optimal solution to machine translation; it allows for human intervention in each translation stage – post-editing. The machine has to ask a human being to accept its translation decision. Rigorous post-editing is essential to obtaining publishable machine translations. This type of translation editing has become a crucial part of machine – human cooperation in translation practice. Thus, a post-editor becomes a language editor, terminology supervisor, and always has to keep an eye on content consistency between the source text and the machine-translated target text. Speed is a key prerequisite for post-editors because, despite all thoroughness, it is precisely the extra time that decides the battle between human and machine translation. As a result, machine-produced automated translation editing becomes yet another skill translators – post-editors should acquire (to learn more about translators – posteditors, see Pym 2012, p. 6; Absolon 2015, pp. 165–168).

- **non-competitive environment vs competition**

Until the 1990s, translators and interpreters in Slovakia had been relatively passive from the commercial and managerial standpoint (commission recipients). They usually had a guaranteed job (in a specific institution) with monthly payments regardless of the work they

did[1]. Extra work was rewarded with additional pay and sporadic financial and other benefits. Competition as a form of outside pressure was non-existent; it was present only internally; renowned translators were translating/interpreting more. Socio-political changes at the beginning of the 1990s gave birth to a competitive environment. Translators and interpreters could become freelancers (self-employed professionals or one-person companies), forcing translators to participate in the job market actively. Besides professional skills, freelancers are expected to have an entrepreneurial spirit, self-assertiveness, and a certain set of managerial abilities required to compete. These too are the new requirements that the traditional translators were not cognisant of or rather, they did not need to be aware of them to this extent.

- **prescribed and practised translation direction**

Globalisation in the translation market increased the demand for translations into foreign languages. The prescribed rule states that translators should translate in the following translation direction: foreign language → native language is considerably less respected. While Western countries consider this to be a recent phenomenon, in Slovakia, a country with fewer languages, this has been happening for years. It stems from the increased demand for translations into foreign languages and the insufficient number of translators who can translate, for instance, from Slovak (as a foreign language) into their mother tongue.

- **traditional vs contemporary genres and new media in translation and interpreting**

The information explosion created new genres and new digital texts in translated literature and revived the old ones. New demands on the translator are also emerging and translation competencies are expanding. Currently, all types of audiovisual translation are in full bloom: dubbing of dialogue lists, subtitling, voice-over. Dubbed or subtitled products form almost 80% of Slovak television production (cf. Gromová and Janecová 2012, p. 141). Recently, the demand for subtitling spiked even though Slovakia has always been dominated by dubbing (Janecová 2011, p. 59). Subtitling is perceptibly more prevalent in cinema, DVDs, and TV documentaries.

Other types of intersemiotic translation also enjoy an extraordinary rise in demand. Renewed interest can be observed in advertisement texts which have seen parabolic growth due to the contemporary socio-political conditions. They also attained new functions (social advertisements) and forms (internet advertisements, billboards, static and animated advertisement banners, etc.). Additionally, graphic novels (comics) maintain steady demand. Whether in print or audio form, multimodal translation based on the functional interconnection of visual and verbal elements means new challenges for translators. In some cases, it diversifies the role of a 'traditional' translator, who becomes a rewriter or text designer in the intersemiotic translation process, which means heightened requirements for translators' technical competence.

Positive development can be observed in the field of translation and interpreting for those with health disabilities; both translators and students are becoming more attentive to

[1] The obligation to work was embodied in the Constitutional Act of the Czechoslovak Socialist Republic of 1960 in Article 19, paragraph 2.

it (Perez – Zahorák 2016). This discussion revolves primarily around sign language interpreting and subtitling for the hearing impaired and audio description, i. e., the transcription of visual images into aurally perceptible spoken words for the visually impaired. Even though these are specific transfer methods, they have their legitimate place in translation studies.

In terms of interpreting, community interpreting grew to be its own branch despite being considered a part of court interpreting until the 1990s. Nowadays, ongoing migration emphasises its topicality on the translation job market. Freedom of movement caused an increase in another discrete type of interpreting – wedding interpreting. Due to the cost-saving and operational flexibility in the commercial sector, telephone interpreting is also gaining popularity. Since interpreters cannot observe their communication partners' somatic language (body language), the interpreting process is more demanding. Body language is one of the most important prognostic indicators which show the speaker's communication intent. Thanks to a more intensive exchange of cultural products, an upsurge in translation activities has been observed in theatre: translated summaries of plays, simultaneous interpreting of the performance, subtitling and parallel bilingual drama scripts.

- **original vs pseudo-original**

In comparison to the past, translators receive indirect translations more frequently. Globalisation tendencies caused almost every official text (e.g., the publications by the European Union institutions) to become a potential original source text to be translated into any member states' languages; therefore, translators often work with source texts that have already been translated. As a result of recurrent interpretation and natural differences in languages, this 'pseudo-original' may contain various translation shifts (meaning, language, etc.) from the first translation. Potentially flawed source texts hence become binding source material for transfer into other languages. The anonymisation of the original does not occur solely in texts produced by the European Union institutions; the same applies to other text genres as well. An excellent example can be found in marketing communication via advertisement texts, promotional brochures, leaflets, and manuals for the global market. Transfer through a different language (mostly English) or relay interpreting has found its way into translation too. Even though this is not directly tied to the anonymisation of the original, it is important to mention another phenomenon concerning source texts. Simply put, translators often find it challenging to translate because of inferior source texts. Thence, they have to adopt another skill – source text editing and revision (to solve this issue, the European Commission established a department dedicated to stylistic editing of source texts prior to their translation).

- **variability vs levelling ('nivelization')**

Internationalisation of source text is once again a novelty incited by globalisation. Essentially, it is stylistic editing which aims to 'deculturalise', i.e., to remove distinct cultural elements of the source text. One of the reasons behind culturally neutral translations is political integration – just like with institutional texts. It is a set of regulations and conventions in the EU institutions implanted in translating institutional and legal documents in the EU. Even though legal texts in the EU cover international law, which has its own terminology, there is

a problem concerning the adaptation of the EU political and civil law. Moreover, it is also challenging to integrate it into Slovakia's legal system so that the international legal terminology remains distinguishable from the national. Considering this, it is not recommended to search for Slovak equivalents to European legal terminology. Instead, translators should use calques (equivalents from a foreign language) or resort to a literal translation of terms (cf. Škrlantová 2005, p. 141). As opposed to functional equivalents, translators of EU's legal and institutional texts frequently use generalisations and hypernymic equivalents (cf. Rakšányiová and Štefková 2013).

International 'pre-editing' has some pragmatic advantages. It makes translating more straightforward and faster because the translators do not have to occupy themselves with cultural phenomena, which require creativity and deep insight into working languages' cultures. Conversely, an effort to uphold an independent, neutral style begets cultural levelling of the target text and translational sub-standardisation. Aside from informative texts, substandard translation indicates the translator's incompetence. A. Popovič is rather critical towards substandard translation of literary texts. Simultaneously, he accepts it to a certain extent, provided the text function is purely informative. According to him, substandard translation arises from the translator's insufficient preparation or professional/psychological shortcomings. Substandard translation does not fulfil a specific literary function. **In extreme cases, it solely fulfils its informative function of the original or its strictly pragmatic function from the reader's perspective** (authors' emphasis). On the lexical, morphological, and syntactical level, it feels monochromatic and clichéd. Additionally, the textual level reflects under-interpretation or expressional levelling. A demanding reader perceives such a translation as a deformation of the original or, in other words, a poor-quality product (Popovič 1983, p. 228). Strictly speaking, translators who decide to internationalise texts consciously forget about their cultural competence and creative potential. They choose a technocratic approach, rather than translation; their work resembles editing or technical writing.

These 'Ten Commandments' account for the most impactful turns in the translation and interpreting profession. They were generated by socio-political changes in Slovakia and nation-wide cultural and civilising processes, which redefined what being a translator means.

Specialised literature is increasingly less focused on the translator in the strict sense of the word; instead, it emphasises the expanding job description (Gouadec 2000; Pym 1993, 2012, etc.). Not only are translators just 'intercultural mediators', but also, for instance, 'creators', or rather 'manufacturers of multilingual documents'. The traditional perception of translators in terms of the range of services they provide is transforming immensely. Translators are becoming multi-professional experts. They no longer just translate, now they also know how to produce technical documentation, edit, process terminology, manage translation projects, and work in a team; albeit, one thing begs to be explained at this point. Diversification of the translation profession does not mean that it can be reduced to post-editing or technical editing. On the contrary, translators are continually expanding their competencies, and new skills make the profession more difficult. Each traditional translation competence (language, culture, research, interpretation, thematic) is irreplaceable in the contem-

porary translator's job description. However, other sub-competencies keep piling on, making the initial skillset more nuanced or extensive. Despite the lower language diversity due to English being a lingua franca, source and target language competencies are as crucial as ever.

As far as language competence goes, the time to improve inadequate knowledge of the native tongue and strengthen the ability to stylise the text adequately based on its genre has come at last. Even though literary translation is not the most sought-after commodity in the translation market, translators must possess the cultural competence to produce one. Translations grow older, just like their creators. Who is going to translate *Faust* into Slovak with such congeniality as M. Richter? Who will introduce *Hamlet*, *Onegin,* or *Don Quixote* to the future generations if both the texts and translators will be deculturalised? Cultural competence is not an exclusive feature of literary translation; it would be unprofessional to assume otherwise. The current demand for conscious deculturalisation of institutional texts in the EU or the need for partial (glocalisation) or total target text adaptation to the local cultural environment (localisation) in, for example, advertisement texts, paradoxically also requires some knowledge of intercultural differences. To neutralise a textual element, translators have to know whether it is culturally marked in the first place. Hence, translators must possess a broader cultural perspective, which can be achieved by obtaining a more profound understanding of international and national history of literature and translation and history in general, for translations play an essential role in the national culture. This statement has been both directly and indirectly alluded to by A. Popovič (1968, 1971, 1975) and later J. Ferenčík (1982), B. Hochel (1990), K. Kenížová-Bednárová (1995), A. Huťková (2003), M. Kusá (2005), L. Vajdová (2007), A. Keníž (2008), L. Franek (2012, 2016), K. Bednárová (2013). Without such knowledge, translators cannot even develop critical thinking, which is crucial when choosing an appropriate translation concept. Translators lacking critical thinking cannot adopt an (even critical) attitude towards their colleagues' work.

Research competence has been transforming too. Until recently, translators used mostly proven print sources; today, many live under an illusion that internet search engines such as Google have an answer to everything. The reality is different. The issue of fact-checking regarding terminology, data and other resources has been becoming more relevant than ever before. Translators need to master another skill; they have to be able to select valid information.

Interpretation competence is not just a part of literary translation; it is essential to the translation process itself, and it intersects all genres. Reflexive interpretation creates 'text about text'; in other words, a secondary text materialised through the target text's linguistic devices.

As a requirement of at least some basic knowledge about the topic to be translated, *thematic competence* is tremendously relevant these days. The multiplicity of genres caused by the Velvet Revolution changes poses more challenges for translators than ever before. Besides, the size of the Slovak translation market does not allow translators to discover their personal nuance.

If nothing else, the range of translator's professional skills has expanded in technical competence and market competitiveness, including direct, proper communication with a client. The ability to use CAT tools is vital for current translators. People need to realise that these tools do not replace translators; they support them. Machine translation post-editing is essential, whereas some editing is recommended for translations created using CAT tools.

The most critical requirements for the current translators can be summed up with two attributes: *speed and quality*. Unfortunately, today's translations often seem to stop at the first attribute (speed), and the second one, the more important one, is often forgotten. Speed at the expense of quality is also a double-edged sword for clients, and sooner or later, it will come back to haunt them. Although quality assessment criteria fluctuate depending on the writing genre, the goal of translation and interpreting training at universities is, among other things, to teach future translators to strive for quality. Every translation can be refined and high-quality or vice versa, whether one discusses world-class literary translations, documentary subtitles, institutional EU translations, or washing machine instruction manuals. The difference is in the translation process, translation techniques and strategies but not in the result. The introduction to this chapter states that the translation profession is sensitive to societal needs. All changes detailed in this section ought to be reflected in the future translation and interpreting training at universities. Therefore, the following subchapter is focused on the state of translation and interpreting training in Slovakia.

1.2 THREE PERSPECTIVES ON TRANSLATION AND INTERPRETING TRAINING AT SLOVAK UNIVERSITIES: THE PAST, PRESENT AND FUTURE

1.2.1 The past

Translation and interpreting training has existed in Slovakia for a good while. In fact, Slovakia included translation and interpreting as an independent academic field of study in 1970 – among the first in Europe. The first educational platform for aspiring translators and interpreters was the Institute of Translation and Interpreting (Inštitút prekladateľstva a tlmočníctva), which was established at the University of 17 November in Bratislava, a branch of its namesake in Prague. After the university closed in 1975, the Institute of Translation and Interpreting was transferred to Faculty of Arts, Comenius University (CU) in Bratislava. There it was established as a Faculty of Translation and Interpreting. The centres for theoretical research and translation and interpreting training in former Czechoslovakia were also founded there. Until the mid-1990s, CU in Bratislava was the only university in Slovakia to offer translation and interpreting training as an independent field of study. In 1997, Matej Bel University in Banská Bystrica followed in its footsteps. Then, in 2002, Constantine the Philosopher University in Nitra and, in 2005, the University of Prešov in Prešov joined as well. The same happened later at Pavol Jozef Šafárik University in Košice. The long tradition of specialised training in translation and interpreting has also influenced how this profession is perceived; as an autonomous profession with a certain social status.

1.2.2 The genesis of methodological foundations in Slovak translation studies

First and foremost, it is essential to emphasise that ever since its beginning, translation and interpreting training at universities has been synonymous with systematic theoretical preparation, which was based on the communicational/semiotic conception of translation represented by A. Popovič and a linguist and literary theorist F. Miko. Both scholars stood at the birth of the translation and interpreting field. The communicational/semiotic approach to translation based on Lotman's binary opposition *us – them* carried a modern aspect, which foregrounds that even though translator's decisions manifest on the textual level, there is a far broader, macro-textual, or rather cultural context behind them. The focus is on the reader and the external phenomena concerning translation (e.g., publisher's and editor's role); therefore, it includes the sociological aspects of translation as well. This theoretical model had been evolving predominantly during the 1970s and 1980s. At that time, the Nitra School was already established; it had been forming since the end of 1960s. Its prominent representatives created, systemised, and unified the terminological and categorial translation apparatus without which translation and interpreting would have never become a separate academic discipline.

The Nitra School still offers thought-provoking insights into translation research as communication in the broadest sense of the word (language, culture, literature, society) and interpretation methods developed by F. Miko and A. Popovič. Its methodological foundations and practical implementation models integrated the most novel directions and approaches in translation studies – pragmatic, cultural, and sociological directions. In doing that, it defined the primary task of each translator and interpreter; to maintain the expressive quality of the translated text, i.e., it should deliver an identical or, at a minimum, comparable effect on the recipient in the target culture/language. A deeper analysis of Miko's and Popovič's model Slovak and foreign translation scholars unravels common ground and parallels between the current direction of translation research, which influenced the perspective on the translation process and its products considerably: the Skopos Theory or Göttingen School. This inarguably demonstrates that Slovak translation studies stayed shoulder to shoulder with the Western theories and didactic models and even surpassed them in many ways. It is primarily about understanding translation as intercultural communication, as well as indications of a sociological approach to translation. Slovak translation studies did not enter the academia beyond the borders at that time due to the information embargo imposed by totalitarianism that would not allow it. Despite that, A. Popovič's and F. Miko's scientific legacy is so strong it managed to get behind the Iron Curtain as a bunch of sporadic studies published abroad. The impact of the Nitra School still resonates to this day. It has an entry in the monolingual dictionary of basic terms from translation studies *Dictionary of Translation Studies* (Shuttleworth and Cowie 1997, p. 112) and its important findings are included in a pivotal translation studies encyclopaedia *Routledge Encyclopaedia of Translation Studies* (eds. M. Baker 1998).

Without idolising its prominent representatives, it is important to mention two critical moments that incited the creation and further development of Slovak translation studies:

a) By creating a theoretical model and codifying translation terminology, the representatives made the scientific approach the basis for translation. It was a crucial and necessary step on the road to making translation studies an independent academic discipline. As a result, translation and interpreting were not considered a part of philological studies, at least not until 2019 when the situation changed. Before that, translation and interpreting were considered a separate field of study. Since 2019, the nomenclature regarding fields of studies changed and, unfortunately, translation studies took a step back. Translation and interpreting were once again transferred under the following field of study: 1.1.1. Philology. Hopefully, this administrative change is only formal, and the specific content of translation and interpreting will remain unchanged.
b) Communicational/semiotic translation conception provides a model of specific requirements for translation and interpreting training. Teaching and studying transfers from the source text to target text and culture differ from teaching and studying a foreign language or interpreting the original and translated text. These are just some parts forming the broader spectrum of translation training. Future translators should obtain skills and knowledge during a systematic and scientific-educational process, allowing them to realise the multidimensionality and processual character of translation. Moreover, the trainees should learn how to transfer aesthetic and factual information from the source to the target environment.

Fortunately, it is not only the translation scholars from the old generation, who were, as starting translation and interpreting pedagogues, or rather, as translation and interpreting students, formed under the scientific patronage of A. Popovič and F. Miko. The younger or even the youngest generation, untouched by the nostalgia of the past scientific glory, constantly finds novel ideas in Slovak translation studies' traditional thought.

1.2.3 Translation and interpreting training

The groundwork for translation and interpreting training – one of translation studies' subdisciplines – was constructed at the beginning of 1980s. It developed out of the desire to improve the quality of translation and interpreting training – a topic still worth discussing today.

Although A. Popovič is primarily considered a theoretician, he was no stranger to topics of translation teaching (he specialised in literary translation). One could even say that he was the first to innovate translation teaching methods. In one less frequently cited study published in Tübingen titled *From J. Levý to Communication. Didactics of Literary Translation,* Popovič states:

"When we planned the study of literary translation at the (former) University of 17th November at Bratislava in the years 1970–71, we refused an ancient practice of then-existing institutions for training translators. We concluded that mere practice and perfectionism in

the linguistic preparation of students was no longer sufficient for training translators of literary texts, that it was the communicational/semiotic conception of the literary text" (1983, pp. 101–102).

In the appendix to the study above, A. Popovič presented his ideas on literary translators' training. He reckoned it ought to contain linguistic and literary communication preparation, which converge at the intersection of the primary, stylistic preparation. The model's right side represents postgraduate, specialised forms of education, and it illustrates which area students can work in when they finish their training: translation, editing, translation criticism. The model also covers specific subjects and inter-literary relationships, which are essential for future translators. In conclusion, A. Popovič itemises communication didactics into four points:

1) To study translation, one needs to scrutinise foreign languages, literature, culture, and the Slovak language. The educational process should be balanced in terms of source and target language. The individual subjects should be interconnected; they should cyclically cultivate the curriculum and create a hierarchical structure, which would proceed toward the central stylistic preparation.
2) A translation graduate should be both an able practician and theoretician.
3) A translation graduate should not be a narrow language specialist; they should be well versed in literary science. Graduates can translate from foreign languages and perform intralingual translation.
4) The communicational/semiotic conception should be the common methodological foundation for translation training (compare with ibid., p. 104)

The unity of linguistic and literary preparation proclaimed in Popovič's didactic model emphasises that the translator becomes, as J. Rakšányiová put it, '…equal partner to the author of the original on the rational epistemological level' (see 1986, p. 395). As Rakšányiová noted (ibid.), it is evident that future translators need to be directed towards communicational/semiotic reasoning because the key to solving asymmetric relations on a lexical, grammatical, pragmatic, and stylistic level is to realise what interlingual/intercultural differences there are. These differences are inherent to translation due to the cultural dissimilarities (temporal and spatial), communication attitudes and situations in the target culture. In the translator's decision-making process, the semiotic aspect of translation represents the solution to the tension between the following antipoles: labelled – labelling, one's own – foreign, denotation – connotation.

Other researchers, not just J. Rakšányiová, have been inspired by this concept. They came from the field of translation and interpreting at the University of 17th November (later at the Comenius University's Faculty of Arts in Bratislava) and included Ján Vilikovský, Braňo Hochel (literary translation), Alojz Keníž, Taida Nováková and Milada Jankovičová (interpreting) and Jozef Mlacek (the Slovak language training for translators and interpreters). They have stated their ideas and conceptions in a myriad of scientific publications and studies. This chapter highlights the most impactful publications concerning translation theory and training, which aided the development of this subdiscipline in Slovakia.

When examining the general questions about translation and interpreting training at universities, one critical issue subsists in the first line: native and foreign language preparation. It should be noted that this profession requires a specific form of training. Based on his pedagogical experience from the University of 17th November and later Faculty of Arts of the Comenius University in Bratislava, J. Mlacek showed that when considering foreign language teaching alongside the Slovak language, balance between the two must be struck (1986, p. 385–397). He also noted that most centre on foreign language preparation, the knowledge of the target language; in this case, the Slovak language is taken for granted (ibid., p. 385). Translation training at universities provides trainees with the knowledge of the whole native language system and its components. Such insight allows adepts to be professional and creative as translators, editors, language or translation reviewers.

Furthermore, based on his observations from translation and editing practice, J. Ferenčík conceived the principles and rules of translation for Slovak translators in the 1970s and 1980s. These include *the principle of textual completeness, the principle of semantic equivalence, the principle of formal equivalence, the principle of good Slovak* (along with the principle of strictly purposive use of non-standard elements), and *the principle of semantic equivalence's primacy* over formal equivalence. Regarding the principle of good Slovak, Ferenčík said that *the School, considering its strong realistic character, was always subscribing to cultured, clearly standardised Slovak* (1982, pp. 58–66). Here, the solicitude towards the norms can be comprehended as an expression of the translation's and literature's cultural role. The native language (Slovak) element of training remains relevant today when the use of proper linguistic devices in translation is regarded more freely. Consequently, it should not be forgotten that "… only knowledgeable translators and editors with proper Slovak language understanding know how (…) to find harmony between the dynamic equivalence of the source and target text and the principles of solicitude towards the translation's language culture" (Mlacek 1986, p. 390).

Translation training is also connected to knowledge of translation methods, strategies, and individual translation decisions. When analysing these topics in Slovakia, it is necessary to mention the major works of Jozef Felix. He was not a translation theoretician, but several of his studies can be considered the groundwork for translation theory and history research in Slovakia. This was highlighted by J. Truhlářová (2014, p. 32), who, in this context, principally praises his essay *Čo s prekladovou literatúrou?* (What with the Translated Literature?, 1946) and *Slovenský preklad v perspektíve histórie a dneška* (Slovak Translation from the Prism of the Past and Present, 1968). She accentuates (ibid., p. 33) that J. Felix emphasised the role of translation in Slovak culture formation; he also described its most integral tasks. Then, J. Truhlářová underlines the fact that *…his original conception regarding translation and interpretation of a received product was born in the mid-1940s; it could be named 'historical translation method'.* Its core idea is to expound the author and the world in their entirety via reconstruction of all the original's qualities (if possible) through philological and, concomitantly, historically accurate literary, cultural, and aesthetic analysis of text and context (ibid. p. 33). The methods were addressed by A. Popovič as well when he mentioned … *the mode of translation realisation* or *translation technique* (1975). J. Vilikovský states that individual translators create

their methods based on their subjective dispositions (1986, p. 55). J. Vilikovský, following the broader analytical perspective on the translation history, describes reproductive and linguistic translation methods (ibid, p. 56). Derived from a broader analytical perspective on the history of translation, Vilikovský establishes three fundamental functions of translation in the target language: *informative function* (translation aims to introduce the reader to the given work and, frequently, to the foreign culture as well); *cultural function* (to reproduce the literary text as a cultural value); *topical function* (to highlight the topical elements of translation). If the information function prevails, the cognitive aspect becomes dominant, and the so-called methods of 'faithful' reproduction leading to word-for-word translation are preferred. The denotative element takes precedence over the connotative one. In terms of the attitude to language in literary translation, the important aspects include the level of cultural marking and the translator's ability to discover the right linguistic device with regards to the period. Nowadays, the functionality of translation is particularly emphasised in the reproduction process. Methods following functionality foster the creation of new translations, which conform to the current requirements (e.g., certain particularities in translation methods are being monitored in translations for European institutions). After all, as J. Vilikovský claims: *"the development of translation methods should not be taken as final, centripetal movement, as an effort to reach the perfect iteration, but rather as a historical, specific image of the socio-cultural demands" (*1986, p. 85).

J. Rakšányiová expands on the didactic element of translation training in detail. She places a particular emphasis on the translation process. Considering training, she divides the translation process into three stages: 1. *decoding*, 2. *interpretation,* 3. *recoding*. She accentuates that aside from having a command of both the source and the target language, translation requires a complete understanding of the original's significance and meaning. The discussion is then about the translator's ability to reproduce the recognised 'contents' of the source text (1986, p. 394). To manage the separate stages from the perspective of methodology, J. Rakšányiová recommends respecting fundamental didactic principles: trainees 1. *receive,* 2. *reflect on,* (i.e., active knowledge seeking and contemplation) 3. *use* the knowledge (ibid.). Therefore, J. Rakšányiová considers the following elements of translation training concerning non-literary texts (specialised translation) relevant; however, with some modifications, they can be implemented in all text types:

1) analysis of the relationship between language as a universal communication tool and the language of non-literary texts;
2) comparison of the literary, journalistic and non-literary texts with translations;
3) identification of text's contents (relevant information and redundant components);
4) observing terms' place in specialised translation;
5) analysing and naming concepts;
6) terminological problems;
7) tracking and comparing the onomasiological and onomatological term structure (source and target language confrontation);
8) forms of lexicographical tool utilisation during translation;

9) phraseological and syntactical questions from the confrontational perspective (selection, frequency, and distribution of linguistic devices in conveying extratextual relationships).

Many of the proposed elements should be subsumed under translation competencies proposed by the specialised group *European Master´s in Translation*[2], which was active under The Directorate-General for Translation from 2007 to 2010. The referential frame of professional translators' competencies included six referential competencies (translation service provision competence, informational, intercultural, thematic, linguistic, technical), which translators should adopt if they want to succeed in the job market. Compared to the traditional translation competencies, the number increased with the inclusion of the translation services provision competence, i.e., the competence to realise translation according to the client's needs. Additionally, there are higher requirements for technical competence, i.e., processing texts in various formats, using CAT tools, post-edit machine translation, etc.

1.3 TRANSLATION AND INTERPRETING TRAINING TODAY

Systematic research in translation and interpreting training has been evolving since the 1990s, and it peaks in the first decades of the new millennium. The primary catalyst has been, above all, substantial development of translation and interpreting training in Europe and the whole world caused by elevated translation and interpreting activity in the European institutions in addition to the higher requirements regarding translation and interpreting professionalisation. New forms of realisation, techniques, strategies, text types in translation, and specific modes of interpreting have also drawn from training. At the new millennium turn, translation studies saw a wide range of new interest areas with explicit or at least implicit overlap with translation and interpreting theory and practice. This publication's scope does not allow for an extensive analysis of the whole scale; it is impossible to mention all the authors. Thus, the following section is limited to the central interest areas and their protagonists.

Besides most of the authors from the previous paragraphs and those who continue to develop their thoughts and promptly answer the era-specific demands, the number of translation scholars inquiring into translation and interpreting theory, whether centrally or peripherally, has increased considerably. A. Keníž is one of these noteworthy translation scholars who dedicated themselves to translation and interpreting training. He represents an optimal symbiosis of a theoretician, pedagogue, and practising translator and interpreter. The monograph *Preklad ako hra na invariant a ekvivalenciu* (Translation as a Game of Invariant and Equivalence, 2008) is one of his most notable works from author's teaching and translation experience. Moreover, E. Gromová authored more extensive publications on translation and interpreting training. In her monograph *Teória a didaktika prekladu* (Theory and Didactics of Translation, 2003), the author focuses on comparative analyses of non-literary original

[2] A detailed analysis of EMT's competence frame can be found in the chapter Integrated teaching of specialised translation: foundations and methods.

texts and translations from the didactical perspective. The said topic is scrutinised in more depth in *Teória a didaktika prekladu odborných textov* (Theory and Didactics of Translating Non-literary Texts, 2000).

In her monograph *Preklad v teórii a praxi cudzojazyčnej výučby* (Translation in Foreign Language Teaching: Theory and Practice, 1995), D. Müglová, by considering didactic implications, elucidates the basic examples between translation as a methodological approach in foreign language teaching; translation as a separate element in the postsecondary forms of translation-oriented studies; translation as speaking skill in the translation and interpreting field. Implicit overlaps into translation and interpreting praxeology and training can be found in her university textbook *Komunikácia, tlmočenie, preklad alebo Prečo spadla Babylonská veža?* (Communication, Interpreting, Translation, or Why did the Tower of Babel Collapse?, 2009, 2018). E. Dekanová published a monograph about specialised translation training implemented to a particular language pair (Russian – Slovak) titled *Kapitoly z teórie a didaktiky odborných textov* (Chapters from the Theory and Didactics of Translating Non-literary Texts, 2009). She is also the editor of a collective monograph *Nová koncepcia univerzitného vzdelávania prekladateľov a tlmočníkov na Slovensku* (A New Approach to Translation and Interpreting Studies at Slovak Universities, 2010), which offers interesting didactical insights and it also contains the findings of the KEGA research project with the same name.

Actually, translation training and praxeology are somewhat connected. The change in market conditions is analysed in several research studies, which provide important stimuli for translation training as well. For instance, M. Djovčoš (2011, 2012) has focused on the sociological aspects of translation and translators today. His findings are summarised in the monograph *Kto, čo, ako a za akých okolností prekladá. Prekladateľ v kontexte doby* (Who, What, How, and under Which Circumstances Translates: Translators in the Context of Their Time, 2012). Using quantitative (questionnaire survey) and qualitative (analysis of authentic translations) methods, he managed to obtain valuable findings regarding translators, their environment, and the quality of translation in the present time.

In that respect, the monograph by J. Rakšányiová et al. *Úradný prekladateľ v slovenskom a európskom sociálnom priestore* (A Sworn Translator in a Slovak and European Social Space, 2015) is rather unique. It views translators or interpreters through the optic of legal discourse (the subject of their work) and as entities determined by the whole socio-cultural background. Reflections on the status of translation and interpreting in Slovakia in the context of the new cultural and civilising processes with didactic implications are detailed in the monograph by D. Müglová, E. Gromová, O. Wrede: *Herausforderungen der Globalisierung. Translationswesen in der Slowakei vor dem Hintergrund internationaler Kulturprozesse* (2020). Similarly, the monograph by A. Zahorák *Intercultural Aspect in Translation and Reception of Precedent Phenomena* (2019) also addresses cultural phenomena.

The transfer of legal discourse, especially from and to languages of limited diffusion and translation of institutional texts is the domain of M. Štefková's scientific endeavours. From the theoretical, praxeological and didactic perspective, the subject matter is also actively explored by J. Rakšányiová, Z. Guldanová, O. Wrede, J. Štefčík and J. Šavelová. O. Wrede, in

cooperation with K. Welnitzová and D. Munková, also examines a specific topic – effectiveness of machine translation post-editing for legal texts (2020).

Multiple translation scholars reacted to the increased demand for multimedia texts translation. Emília Perez and Lucia Paulínyová have been thoroughly researching audiovisual translation for several years. Its particularities with the didactic overlap are mapped in the edited volume *Audiovizuálny preklad 2: za hranicami prekladu* (Audiovisual Translation 2: Beyond the Borders of Translation, 2015). Making audiovisual works more accessible to those with visual or hearing impairment has also been on the translation scholars' radar. It yielded three publications: E. Perez *Titulky pre nepočujúcich ako špecifický typ prekladu* (Subtitles for the Deaf and Hard of Hearing as a Specific Type of Translation, 2015), the monograph by E. Gromová, S. Hodáková, E. Perez, A. Zahorák *Audiovizuálny preklad a nepočujúci divák. Problematika titulkovania pre nepočujúcich* (Audiovisual Translation and the Deaf and Hard of Hearing Audience: Subtitling for the Deaf and Hard of Hearing, 2016), and a detailed study by E.Perez, S. Klimková A. Zahorák *The Visual versus the Aural in Subtitling for the Deaf and Hard of Hearing* (2018).

The translation of intersemiotic discourse (advertisements) and graphic novels (comics) and its didactic potential is explored in multiple studies by E. Gromová and D. Müglová. An interdisciplinary perspective on machine translation on the theoretical and practical level is detailed in the monograph by D. Munková *Prístupy k strojovému prekladu* (Approaches to Machine Translation, 2013) and in the monograph co-authored by J. Absolon a K. Welnitzová *Machine Translation: Translation of the Future? Machine Translation in the Context of the Slovak Language* (2018). New translation competencies that are currently being implemented into translation and interpreting training are explored by J. Absolon (2015, 2016). The topic of EMT competencies implementation also resonates in the study by S. Hodáková (2020). A. Valcerová covers literary translation, in particular, poetry. In the monographs *Vzťah významu a tvaru v preklade poézie. Preklady poézie A. Voznesenského do slovenčiny a češtiny* (The Significance of Meaning and Form in Translation of Poetry: Translating A. Voznesenský's Poems to Slovak and Czech, 1999), *V labyrinte vzťahov* (In the Labyrinth of Relationships, 2000) and *Hľadanie súvislostí v básnickom preklade* (Looking for Relations in the Translation of Poetry, 2006), she focuses on the theoretical and practical aspects of poetry translation. The same literary genre is examined in I. Hostová's *Haugovej Plathová, Plathovej Haugová* (2013). A. Huťková's monograph *Štylistické zákutia prekladu a prekladania* (Stylistic Corners of Translation and Translating, 2014) and her other studies focus on the stylistic and lexical aspects of literary translation (prose) and increasing students' awareness about them. V. Biloveský, in his monograph *Termín a/alebo metafora? Preklad anglicky písaných neumeleckých textov s umeleckými prvkami* (Term and/or Metaphor: Translation of English-Written Non-Literary Texts with Elements of Literary Texts, 2005), principally attends to the topic of essayist text types and the function of figures of speech in non-literary texts. O. Wrede addresses e-learning education in her monograph *Odborný preklad v kontexte dištančného vzdelávania* (Specialised Translation in the Context of Distance Education, 2012).

Regarding translation theory and history, the scientists' scholarly works in the Translation Studies and Research Department at the Institute of World Literature SAS in Bratislava

cannot be omitted. Since the beginning of the 1990s, translation theory and history have been explored by a research team led by K. Bednárová, later M. Kusá, which focuses on research tasks related to translation theory and history, mostly in the Slovak cultural environment. Among the myriad of works, the ones considered to be crucial from the didactical perspective – translation theory, history, and criticism teaching – are mentioned in the following paragraphs. The series of edited volumes *K otázkam teórie a dejín prekladu na Slovensku I-III.* (On the Topics of Translation Theory and History in Slovakia I-III.) and the anthology of Slovak translation theory *Chiméra prekladania* (Chimera of Translating, 1999) edited by D. Sabolová certainly deserve attention. The latter examines the most important and thought-provoking breakthroughs throughout the evolution of Slovak literary translation theory. Other pivotal works by the Institute of World Literature SAS include, for instance, the monograph by B. Suwara *O preklade bez prekladu* (On Translation without Translation, 2002); M. Kusá *Preklad ako súčasť dejín kultúrneho priestoru* (Translation as a Part of the Cultural Space History, 2005); O. Kovačičová *Textové a mimotextové determinanty literárneho prekladu* (Textual and non-textual determinants of literary translation, 2009); L. Vajdová *Sedem životov prekladu* (Seven Lives of Translation, 2009); K. Bednárová *Dejiny umeleckého prekladu na Slovensku* (History of Literary Translation in Slovakia, 2013); M. Žitný *Severské literatúry v slovenskej kultúre* (North European Literatures in Slovak Culture, 2012) and *Súradnice severských literatúr. Konštituovanie severských literatúr, ich medziliterárne súvislosti a slovenská recepcia* (Coordinates of North European Literature: its Creation, Interliterary Context and Slovak Reception, 2013). Other notable publications include collective monographs edited by L. Vajdová *Myslenie o preklade* (Thinking about Translation, 2007) a *Myslenie o preklade na Slovensku* (Thinking about Translation in Slovakia, 2014), which belong to the recommended literature at Slovak universities and to compulsory literature for courses Theory of Translation and History of Translation for translation and interpreting students. L. Vajdová also edited an English publication *Present State of Translation Studies in Slovakia* (2013), which describes Slovak translation studies centres and institutions as well as Slovak translation studies bibliography from 1970 to 2012. Didactic overlaps can be observed in the monograph by L. Franek *Interdisciplinárnosť v symbióze literárnej vedy a umenia I a II* (Interdisciplinarity in Symbiosis with Literary Science and Art I and II, 2012, 2016). A bipartite dictionary *Slovník slovenských prekladateľov umeleckej literatúry 20. storočia* (The Dictionary of Slovak Literary Translators in the 20th Century, 2015, 2017) produced by the Translation Studies and Research Department at the Institute of World Literature SAS in Bratislava and its external co-workers led by O. Kovačičová and M. Kusá warrants a mention as well. It is a unique work, which assumes an important place in the Slovak cultural space. Due to its scope and information density, the dictionary can serve as an outstanding information source for research on the history of translation, intercultural relationships in the broader socio-cultural context, and translation and interpreting field.

In Slovakia, conference publications are quite established. Conferences are organised regularly by translation studies centres in Nitra, Bratislava, Banská Bystrica, and Prešov: *Preklad a kultúra 1-5* (Translation and Culture 1–5), *Preklad a tlmočenie 1-12* (Translation and Interpreting 1–12), and edited volumes from international scientific conferences are produced in Prešov. They contain many stimulating studies from translation and interpreting

training. Since 2003, there have also been regular edited volumes from the Summer School of Translation gatherings, which are an inspirational information source not just for practising translators and interpreters, but also for translation and interpreting students. The Summer School of Translation belongs to the traditional institutes of education for translators and interpreters. It was established by A. Popovič. The first gathering was organised in 1975 at the Faculty of Education in Nitra; it was named The Summer School of Original and Translated Text Interpretation. Other stimulating information sources include the anthologies of prominent Slovak and foreign translation scholars' works. These scholars contributed significantly to the creation and development of translation studies. Here, aside from the previously mentioned anthology *Chiméra prekladania* (Chimera of Translation), other anthologies deserve to be mentioned, such as the anthology of literary translation, compiled from selected works of Czech and Slovak authors (Hrdlička and Gromová, 2004); three anthologies about the specialised translation theory, compiled from selected works of Czech and Slovak authors (Gromová and Hrdlička, 2003; Gromová, Hrdlička and Vilímek 2007, 2010); two publications for translation and interpreting students; study materials containing selected older and newer studies about translation, which are regularly used in seminars: *Vybrané kapitoly z translatológie I a II* (Selected Chapters from Translation Studies I and I., Biloveský and Djovčoš 2010, 2013).

The following remarkable publications focus on the methods and strategies for interpreting teaching: T. Nováková's monograph *Tlmočenie – teória – výučba – prax* (Interpreting – theory – teaching – practice, 1993); *Komunikačná teória tlmočenia* (Communication Theory of Interpreting, 1980) and *Kapitoly z prekladu a tlmočenia* (Chapters from Translation and Interpreting, 1999) by A. Keníž, the latter co-authored with E. Ehrgangová. Empirical observations and the subsequent didactic reflections of practising accredited EU interpreters and, at the same time, pedagogues, proved to be greatly valuable. These include V. Makarová, P. Šveda, and T. Sovinec. V. Makarová summarised her experience in the monograph *Tlmočenie – hraničná oblasť medzi vedou, skúsenosťou a umením možného* (Interpreting – on the Borders of Science, Experience, and Art of the Possible, 2004). P. Šveda and T. Sovinec, renowned interpreters, try to merge training with their *a posteriori* obtained knowledge from interpreting practice and thus make academic translation and interpreting training more effective. They shared their insights in theses and numerous publications. For example, some of P. Šveda's contributions include *Cvičenia na rozvíjanie tlmočníckych zručností u študentov* (Student-oriented Exercises for Developing Interpreting Skills, 2014); *Vybrané kapitoly z didaktiky simultánneho tlmočenia* (Selected Chapters from the Didactics of Simultaneous Interpreting, 2016); *Translation from Consecutive to Simultaneous Interpretation Maintaining Quality in the Training Process* (2016). T. Sovinec wrote, for instance, *Rozhodujúce vlastnosti tlmočníka* (Crucial Qualities of Interpreters, 2012) and *Was macht einen Dolmetscher zum richtigen Dolmetscher?* (2013).

On the topic of interpreting training in business environment, M. Djovčoš wrote *Pragmatické kontexty a didaktika tlmočenia v obchodnom prostredí* (Pragmatic Aspects and Didactics of Interpreting in Business Environment, 2008). Consecutive interpreting, but also other, new types of interpreting (predominantly community interpreting) are, from the perspective

of theory and training, scrutinised by J. Opalková in a three-part university textbook *Komunitné tlmočenie* (Community Interpreting, 2013). Z. Bohušová dedicated the monograph *Neutralizácia ako kognitívna stratégia v transkultúrnej komunikácii* (Neutralisation as a Cognitive Strategy in Transcultural Communication, 2009) to emergency interpreting strategies.

Research findings on cognitive processes in interpreting have proved to be another extraordinary contribution to interpreting training. Several translation scholars have shown interest in this topic, for instance, J. Stahl, in conclusion to his monograph *Čo sa odohráva v hlave tlmočníka? Simultánne tlmočenie. Teoretické otázky a praktické odpovede* (What is Happening in the Interpreter's Head? Simultaneous Interpreting – Theoretical Questions and Practical Answers, 2014), openly discusses simultaneous interpreting training. M. Melicherčíková's dissertation contains unique research on the correlation between students' interpreting performance and selected cognitive characteristics *Súvislosti medzi tlmočníckym výkonom študentov a vybranými kognitívnymi charakteristikami* (The Relationship between Students' Interpreting Performance and Selected Cognitive Characteristics, 2016). Her follow-up monograph *Kognitívne charakteristiky a tlmočnícky výkon: "Súvisia spolu?"* (Cognitive Characteristics and Interpreting Performance: 'Is there a relationship?', 2017) also warrants consideration.

S. Hodáková has been exploring interpreting process through cognitive psychology for quite some time, offering her didactic recommendations, such as in *Funkcia pracovnej pamäti v tlmočení* (The Role of Working Memory in Interpreting, 2010), *Kauzálna neistota tlmočníka a jej vplyv na notáciu* (Causal Uncertainty and its Influence on Note-taking, 2015), *Einfluss der Motivationsrichtung auf die Qualität und Stabilität der Dolmetschleistung* (2020). Analogical topics can be found in M. Fedorko's *Využitie poznatkov kognitívnych vied pri výučbe tlmočenia* (Implementing Cognitive Sciencies' Insights to Interpreting Training, 2011). In her dissertation and publications, H. Antalová focuses on the introspective cognitive and evaluation methods for interpreting process. These include *Differenzierung zwischen analytischen und unanalytischen Verbaldaten in Retrospektiven Dolmetschprotokollen* (2010), *Inferenčné procesy pri simultánnom tlmočení* (Inference Processes in Simultaneous Interpreting, 2011). Somatic language forms an integral part of consecutive interpreting and the need to cover it also from the didactical perspective has been thematised by K. Welnitzová in her monograph *Neverbálna komunikácia vo svetle konzekutívneho tlmočenia* (Non-Verbal Communication during Consecutive Interpreting, 2012). Rhetorical and suprasegmental aspects in interpreting training form the core of the collective monograph *Tlmočník ako rečník* by S. Moyšová, S. Vertanová, M. Andoková and P. Štubňa (Interpreter as a Rhetorician, 2016). Note-taking in interpreting and the methodology of adopting it have been dissected by J. Lauková, J. Michalčíková, L. Machová, J. Šavelová.

The strategies on the development of interpreting competencies in both interpreting modes are analysed by J. Lauková, Z. Bohušová, E. Švarcová a J. Šavelová. In her research, D. Müglová explores the didactic potential of Miko's system of expressions in interpreting communication situations (2009, 2012, 2018). L. Machová made a significant contribution with her research which focuses on self-assessment tools for interpreting students. Recently, this topic has also been explored by K. Welnitzová in cooperation with D. Munková (2020). Z.

Bittnerová has researched corrective interpreting and so-called crisis management marginal interpreting situations. The particularities of literary text interpreting – an atypical genre for oral transfer, e.g., at theatres or film festivals – including its potential didactic implications, have been the subject of interest for multiple translation scholars, such as E. Gromová, D. Müglová, E. Perez, S. Hodáková. Step by step, the research on a specific interpreting mode – sign language interpreting – has been becoming more commonplace. This interpreting mode could become a new field of study; E. Perez and M. Arvensisová have been actively working on making it a reality.

This brief overview of topics in current translation studies also indicates that the individual authors approach the traditional problems with a fresh perspective; however, they concentrate on entirely new topics as well. These matters arrived on the sails of the current epoch, and they have already permeated or at least are trying to permeate translation and interpreting training.

1.4 INTERNAL STRUCTURE OF THE TRANSLATION AND INTERPRETING PROGRAMME

The macrostructure of the translation and interpreting programme is formed by two successive education levels: *Bachelor* and *Master.* These allow for cyclical, uniform knowledge development in graduates, and they respect the particularities of the Slovak job market.

The microstructure consists of specific courses, which, albeit with some modifications here and there, are the same for all translation and interpreting programmes at Slovak universities.

Since translation studies are an academic discipline with a broad interdisciplinary scope, it requires implementing common core courses for translation and interpreting students regardless of their language combination, thus ensuring that all students receive knowledge and skills essential to the profession. These courses are divided into several basic groups, and they are built on the core competencies for the first and second level of education as defined by the Accreditation Commission.

The first group of courses provides trainees with knowledge about: the field of translation studies; translation studies' metalanguage; literary and specialised translation theory; interpreting theory; translation criticism; interpretation skills and techniques; translation strategies and methods. The second group of courses focuses on developing *language competence* on all the levels of the native language (teaching through contrasting the native and foreign tongue) and text editing and editorial work. The third group of courses concentrates on improving the rhetoric, its content structure, language expressions, suprasegmental presentation, and somatic language (including the intercultural differences in its use). The fourth group centres on obtaining *thematic competence,* i.e., adopting the basal knowledge in those scientific fields, which translators and interpreters encounter most frequently: international and European institutions, economic and legal fundamentals.

The fifth group fixates on developing *technical* and *research competence*: computer science for translators and computer-assisted translation. The sixth group targets praxeology and

translation and interpreting ethics. It includes the introduction to client communication, rights and responsibilities of translators and interpreters, professional ethics, etc.

Specific language combination courses follow the common core courses; these improve the *language competence* in passive and active speaking skills. Such courses already include contrasting aspects conditioned by translation studies and intercultural phenomena. *Translation competence* develops macro-textual and micro-textual analytical methods used when working with a text. When it comes to translation, *translation competence* refers to the translation of different written genres and subgenres, including technical and linguistic particularities in audio-visual text transfers, translation strategies and methods, terminological equivalence and its pitfalls, etc. Additionally, in interpreting, this revolves around compression and condensation strategies, special mental operations, differences in processual aspects of consecutive and simultaneous interpreting, interpreting note-taking, etc. Students attain *cultural competence* by deepening their declarative knowledge of culture and realia based on their language combination. However, cultural competence is mainly acquired by developing mediation skills, recognising differences in thinking, and culturally determined behavioural patterns on verbal and non-verbal communication. Cultural competence can also be developed by studying history, history in general, history of translation and interpreting, and history of translation studies on a national and international level.

Specialised practical training is a separate part of translation and interpreting training at universities. Universities work with translation agencies, companies, institutions, or the universities themselves create opportunities for such training. New socio-political contexts naturally influence the particular forms of training provided to the future translators and interpreters. Along with the traditional classroom education, distance education (online courses) also occurs, especially in specialised translation training. It is a form of guided self-study predicated on physical learning materials and online mentors' guidance, usually via the educational platform LSD Moodle. In an attempt to provide interpreting experience that is as close to reality as possible, global simulation of authentic communication situations in specific interpreting modes have proved to be effective. Students take turns at speaking and interpreting. Their tasks are presented with regard to the study materials, knowledge of the simulated conference, and the communication situation's whole context. Trainees have space to work on authentic team-based translation assignments (e.g., subtitling documentaries for various institutions and film festivals), which, under the pedagogue's supervision, offer students a chance to work on a time-constricted commission.

The overview of the structure and some of the innovative forms show that translation and interpreting training is in its essence quite dynamic, and it can promptly react to the new conditions on the market. Some new approaches and technologies have already been implemented in training; however, there are still many structural, organisational, and content choices that can be made in order to make translation and interpreting training more effective.

1.5 THE FUTURE OF TRANSLATION AND INTERPRETING TRAINING

This subchapter offers some ideas on how the translation and interpreting training can come even closer to the market reality. At the same time, it showcases those areas of subject didactics which require prompt solutions.

- **Organisational structure**

The modular system has become a staple for translation and interpreting training in the European context. Its advantages are rooted in its flexibility; it lets students choose the modules that suit their personal preferences and specialise in a particular transfer method. The narrow specialisation is (or at least should be) a quality guarantee; however, it is also connected to one deficit on the Slovak translation and interpreting market – it decreases employability. The same argument applies to the teaching methods specialising exclusively on either translation or interpreting.

Nonetheless, the modular system works in post-secondary education in which translators can further specialise in modules concentrated on, for instance, translation of legal, institutional, functional, literary (poetic) texts or audio-visual translation, dubbing, subtitling, etc. In terms of interpreting, narrow specialisation is achieved via modules focusing on conference interpreting, legal interpreting, community interpreting, theatrical interpreting, sign language interpreting, etc.

- **Integration of new courses with respect to job market requirements**

The changed situation on the job market requires the implementation of new subjects prioritising *translation service provision competence*. For the most part, academic training has to reflect that translators and interpreters can be active on the job markets as independent professionals nowadays. They have to attract potential clients as well as plan and realise their transfer activity on their own. By introducing the course *Project Management,* trainees would learn to conduct professional activities from the client (ordering party) communication to the actual translation.

The information boom has made it difficult to estimate which sources are reliable, less reliable, or unreliable, and students often lack a helping hand that would guide them in this chaos. It is necessary to strengthen their research (information) competence. A new course *Information Management* could fill this gap. Additionally, collaborative translation is currently enjoying more and more recognition. The particularities of this translation type, its advantages and disadvantages could be covered by a course called *Teamwork*. In addition increased attention should be paid to CAT tools and postediting of machine translated texts.

- **The innovation of current courses' content with respect to the job market requirements**

It is necessary to strengthen transfer from native language to a foreign language in the courses *Translation, Consecutive Interpreting* and *Simultaneous Interpreting*; the current markets conditions require it. This is related to the Slovak language being less widespread, nobody learns it outside Slovakia. It is essential to focus more on compression strategies in the specialised translation training process, i.e., concentrating information in summarising and

annotative translations. Condensation strategies should be explored, i.e., deconstructing and simplifying complicated syntactic structures, omitting lexical redundancy, and creating hyperonyms. In interpreting, these techniques form an indispensable part of the oral transfer's processual aspect.

Translation and interpreting students must be reasonably prepared for pre-editing of deficient source texts and machine/collaborative translation post-editing. Closer cooperation with renowned translation agencies, translation (language) industry, and organisers of international conferences with translation services needs to be developed. This way, students can undergo practical translation training in the given translation agencies or institutions and practical interpreting training in proper forums.

- **How to improve training?**

One of the more severe shortcomings manifests in the lack of (self-)assessment tools for translation quality evaluation that vary depending on the different text type. Subjectivity can never be truly absent from the assessment; therefore, a range of intersubjective tools ought to be created. These would objectivise students' marks in the pedagogical process and aid students with autodidactic correction of their translation strategies. In interpreting, this gap was filled (at least on the self-assessment level) with research findings in L. Machová' dissertation (2016). Her self-assessment sheets are an excellent functional self-assessment tool for students' interpreting performance. Similar ventures would be more than welcome in other areas, of transfer activities, e.g. translation of popular-scientific texts.

Interdisciplinary empirical interpreting research in Slovak has begun only in recent decades. Despite this, stacks of exciting research focusing on the correlation between personal characteristics, cognitive aspects, memory, attention, etc., have emerged. Partial research is too scattered; it can be found in various graduate theses, studies, and scientific articles. Such research could advance interpreting training immensely. However, it would need to be aggregated first and subsequently dissected and adopted by didactics.

Slovakia acutely needs a monograph that would detail the training methodology of basic transfer activity types for translation and interpreting. Moreover, specialised didactics that concentrate on the particularities of translation of various text types and both interpreting modes are also missing. Hopefully, this publication is the first push on the pendulum that stirs the remaining parts to swing into action to create something in the field of translation training.

1.6 CONCLUSION

The ancient maxims of Slovak translation studies ought to be protected these days too. The high quality of translation and interpreting training needs to be preserved despite the current market trends, which force translators to de-culturalise and unify texts while mostly disregarding the translation's socio-cultural dimension. On the other hand, it would be shortsighted to ignore the demands of the largest translators' and interpreters' employers in academic training. These textual operations have little in common with how Popovič or Miko

perceived translation, but the market demands them adamantly. It seems that the best all-around option is not to posit *translation as a creative process* and *translation as a business activity* as two opposites but rather, the 'new' textual operation ought to be taken as an extension of the traditional translation training.

2 TRAINING OF LITERARY TRANSLATION

ALOJZ KENÍŽ

I have been teaching literary translation for more than forty years. The aim of this contribution, which is partly a collection of thoughts and essays from previous studies on this topic, is to try to explain the particularity of literary translation and what is important for students to focus on in order to understand it and ultimately be able to master it as translators.

2.1 THE ORIGINS AND TRADITION OF TEACHING LITERARY TRANSLATION

Until 1989, theoretical thinking about this type of translation had a significant impact on translation training. This training acknowledged, and to a certain point even followed, theoretical considerations and critique, which influenced it in the publishing field, both within the approbation of the translated text and the creation of the editorial calendar, since a well-established system of institutionalized literary education – which included literary science (academic institutions and university departments), literary critique (critical periodicals and regular columns in magazines and newspapers), literary education in schools, literary museums, literary enlightenment, libraries, and, above all, publishing houses – already existed.

All of these literary, socio-cultural, and publishing institutions and institutions of literary science were responsible for the permanent circulation of secondary literature concerning both contemporary and classical, and, of course, translated literary works. The thinking of the aforementioned institutions was always based on the original literary tradition and literary tradition of translation with regards to durability and constant values. Their thinking was based on the societal function of literature, which includes the enrichment of knowledge, aesthetic impact (a way of understanding beauty), emotional impact, and educational influence (i.e., the impact of literature on life). They popularized the adoption of the literary past in favour of original literary works as well as translations in favour of readers' reception and further literary education. This means that authors, readers, and translators were able to easily find out which works of original and translated literature were being published as well as how and where.

Take, for instance, the publishing house as an institution of literary education by means of a quote from the interpretative terminology of the work *Originál/Preklad* (Original/Translation):

> *[The publishing house] is responsible for the implementation of functions of literary education in society. A prerequisite for this implementation is the selection, analysis, evaluation, and ap-*

probation of literary texts for the circulation of communication upon the basis of ethical, aesthetic, and linguistic standards. In accordance with these standards, it eliminates from or integrates into circulation both present and past works (and both original and translated works). It takes part in the creation of 'classical inheritance' and the stabilization of literary tradition. At the same time, it participates in the creation of literary standards and literary taste, and influences the individual and collective reception of the work. On the other hand, by preferring certain texts, it advertises their author and helps with the differentiation of the literary process. (1983, p. 169)

Popovič created a true image of all the essential components, characteristics, and methods of translation from a communicative and stylistic point of view. In the introduction to *Teória umeleckého prekladu*, in which he also kind of apologizes for his "misdeeds" by defending theory, Popovič states: "I want to gradually uncover the fundamentals of translation, the rules of the game of communication between the author of the original and the translator, to describe the future journey to a beginning translator, and to mark it with corresponding signals" (1975, p. 9). This is a very brief yet dense indication of how a teacher of literary translation should act. Naturally, they have to determine the specific signals and make them fit for their work with students. After Czechoslovakia became a federal republic in 1968, Popovič was significantly involved in opening the Institute of Translation and Interpreting at the University of 17 November in Bratislava, where the discipline of translation and interpreting began to be taught – and had to be taught – upon the basis of something.

2.1.1 The goals of teaching translation and interpreting according to Popovič

When Popovič was creating his learning approach, he set goals that are still relevant in the current state of translation in Slovakia:

1) *To ensure that the education of fully qualified translators and interpreters in world languages for those fields of social life in Slovakia whose working conditions consist of continuous contact with foreign countries is built upon a scientific basis.*

In the field of interpreting, this goal was met. Over a ten-year period, Slovakia became self-sufficient, and Czech interpreters, who used to come to Slovakia to interpret until the early 1980s, were no longer needed.

2) To resolve the acute shortage of translators of literary texts in the coming years.

The situation in the field of literary translation has significantly improved, even though it is still not ideal. Publishing houses keep working with translators without an education in translation because even in that field they now often prefer quantity over quality. However, publishing houses are increasingly looking for graduates of translation and interpreting, and the names of the most promising students are sent to them. Based on our experience, they even ask aspiring translators if they have studied translation and interpreting, which is a significant shift after almost fifty years of the existence of this discipline. The translation of poetry, however, is becoming an endangered species, as only a small number of students are

interested in poetry. Even if someone is interested, they realize that they cannot devote themselves fully to it as they would not make enough to earn a living; this is why the translation of poetry is becoming just a hobby. The publication of dramatic texts in the form of books is very rare, and translations made for the stage are usually of a decent standard. In the field of audio-visual translation, quantity far exceeds quality. Whereas in the past this type of translation was the reserve of renowned translators, today anyone does it cheaply.

3) To provide postgraduate education for practising translators.

   This goal has not yet been met.

4) To provide the training of critics and theorists of translation and to develop scientific research on linguistic, stylistic, aesthetic, and praxeological problems of the translation process and translated literature.

Slovakia has a great number of theorists. This would surprise Popovič greatly, since in his time linguists and literary scholars (and, of course, practising translators) frowned upon the theory of translation; perhaps this is why the aforementioned postgraduate education never took off. Critics are in a similar situation to translators of poetry. If someone wants to be a critic, this can only be a hobby; not only will they not make a living, they will also make a lot of enemies in a small country such as Slovakia.

There is one more goal to add: the study of literary translation from the point of view of comparative literature; indeed, Ďurišin (1975) defined it as a central area. Its position in the system of comparative research of literature is evident primarily in its mediating function, which is one of the most important factors in the interliterary exchange of artistic values. According to Ďurišin (ibid.), research should focus on literary and historical functions of translation, and especially on the issue of equivalence in the analysis of translation solutions, determinants of style and form of translation, and individual forms of the translation specification of works of art, with translation being understood as a part of literary diachrony.

When looking at these goals through the prism of the opposition of the real and the ideal, their overall fulfilment could represent an ideal state in the field of translation if this theoretically developed idea of the ideal state also became socially accepted.

2.2 CURRENT PRACTICE AND REQUIREMENTS FOR GRADUATES

There is another important point to be mentioned in terms of educational activities: the generic concept of translation, which Popovič (1975) took from Ljudskanov and incorporated it into his theoretical conception. This means that all types of translation fall under one generic concept. They have the same linguistic essence, but, at the same time, they have an indisputable specificity which makes them different from each other. In terms of literary translation, it is specificity that is important. All types of translation have one goal in mind: to provide invariant information compared to the original. In all types, translation from one natural language to another is creative yet specific in its own way. In all types, both linguistic and non-linguistic approaches are necessary.

From what has been stated it is clear that students should be directed towards focusing on the aforementioned specifics of literary translation and the need for a thorough search for invariant elements in the translated work; furthermore, they need to realize that their work is creative, so it is necessary to work with textual and non-textual context.

2.2.1 Defining the role and mission of a translator of literary texts

In terms of translation training, it is important from the outset to define who exactly is a translator of literary texts. Above all, the translator is a creative subject of literary communication and its productive participant in the field of reproductive art. However, the translation process itself has all of the features of a creative act. The translator uses the source language for creative reception. Within this reception, they try to get from the original text that is being translated to the imagined or depicted reality in the artistic work; they try to understand the author's intentions. If one adopts the characteristics of the reproductive artist Marian Váross (1989) and applies them to the translator, one will find that the translator as a reproductive artist is an artistic subject when – thanks to talent and professional training – they can understand a work of art as an aesthetic object and a specific character structure and interpret it as such. The classification of a translator as an artistic or aesthetic subject remains questionable. The difference between them lies in the degree and type of talent they have. One could attempt to assert that a translator should be an aesthetic subject in any case. This means that the translator of a non-literary text or other purpose texts should, as much as possible, aestheticize the communicated content with adequate linguistic means, because working with language according to a certain aesthetic intention is similar to shaping or modelling any other material. That is why the translator often becomes an artistic subject with a strong artistic talent in the field of literary translation.

When a translator as a creative subject comes into contact with a foreign-language work for the first time during the reading process, they start to be attracted to the idea of its portrayal and presentation in their native language. Their pretext captures the reading experience, the peculiarities of the compositional process of the original author, and other inspirational stimuli. The architext includes the anticipated translation problems, the basic outlines of the future translation, the idea of specification, and the use of individual motifs. The translator stores the basic characteristics or indications of the solution in their memory. In the prototext, they plan the method of translation which they will proceed with while translating. The translator determines the time and place of the original work, thoroughly summarizes the characters and their relationships, and decides on the way they will communicate with each other. They decide how they will deal with slang, dialect, and other ways of expression, and they will basically try to put themselves into the characters' position and react and act like them, which, of course, has to be reflected in the linguistic aspect.

When the translator tries to put themselves into the characters' position – which is a part of the interpretive phase of the translation process – they try to think like the original author in a way and to understand their authorial concept. Based on this, they create their own outline, which should largely correspond with the authorial concept. Naturally, this is a difficult and perhaps unattainable requirement, but in theory it needs to be worked with. With all

this, they are preparing for the transition from reception to the stylistically adequate final production of the translated text.

Imagination has a key role in the phase of reception because it is connected to perception, memory, imagination, thinking, and emotionality. In this phase, the text as a whole is gradually decomposed into elements in a creative way, which means it is analysed and interpreted so that in the subsequent productive or stylistic phase these elements can be re-synthesized and assembled into adequate units of meaning. There is an important role in the translator's ability or willingness to remember all of the necessary coordinates of the original text. Another important part of the translation process is the memory of the text as a part of the translator's memory, upon the basis of which the translator shapes the approach that they will use while creating the translated text. The memory of the text becomes important when the reception phase ends, but it is just as significant during the phase of the preparation of the concept and during its execution in the creation of the translated text. At any point in the text, the translator should remember what they have already stated.

It is worthwhile noting that the division of the translation process into several phases is especially significant in terms of didactics, as these phases can be followed during teaching and the focus can be on the phase that is the biggest issue for beginning translators. It is common for students to say that they did not understand the original text but translated it anyway. In such a case, it is necessary to intervene immediately and not allow this method of translation by guessing. Interpreters use it in difficult situations, but they work in different temporal and spatial conditions; for translators of written texts, this is simply unacceptable. Students should be persuaded to become more initiative and creative, and to try and understand the text at any cost. It is even more common that students say that they understood the original text but did not know how to express its meaning in Slovak. This concerns the (in)ability to stylize in their native language, and this issue should be dealt with.

The author's work is followed by the translator's reception, which provides a finished work with real life and transforms it into objectified artistic structures, meanings, and values. In other words, the translator is basically creatively objectifying their own reception of the original in the form of a reproductive work of art to create a meta-original in the receiving culture, which represents the only original for most recipients. With their reproductive talent, they create a work of art based on the original text as an ontological original (independent and peculiar) reality.

It may seem that the reception process is quite difficult and especially tedious, and this is true; however, it is necessary for students to get acquainted with it and to keep emphasizing the creative nature of translation. This is a process that is not exhausted simply by the search for linguistic equivalents, even when this takes the translator a lot of time. As Levý (1963) correctly points out, the field of reproduced art includes precisely those moments of translators' activity which cannot be reduced to the practical application of comparative grammar and stylistics; they prevent translators from translating mechanically, forcing them to make at least some basic notes before translation, perform an initial analysis of the more complex passages, and capture all their semantic or aesthetic aspects on paper, even if only in points. It is only based on such foundations that they can then create the final version. For

instance, this is how translation pairs of a philologist and a poet work. The role of the philologist is to provide a consistent interpretive basis for the poet, who creates an artistic version based on it.

2.2.2 The stylistic and semiotic-communicative model of the translated text

In this situation, it is worthwhile recalling Miko (1970), who said that a text is not born experimentally by combining sentences and forming content from their semantics without the vision of a certain goal. The content of the text is given in a very global form even before the creation of the text as its reference definition and creative programme. Every writer should have one. Both during its reception and during its creation, the text is seen in sentences (and in their sequence) and that is why the memory of the text, and thus the memory of the translator, plays a dominant role here. Based on that, they create what Popovič (1975) calls the stylistic and semiotic-communicative model of the translated text. In the execution itself, they do not proceed by assembling the text; instead, they divide it into individual parts and sentences, since they form it into a specific shape that was prepared beforehand on the principle of the translation approach.

To give an example, one can look at the Oscar Wilde story *The Model Millionaire.* One of the possible translations of the title is *Modelový milionár,* because the title is based on wordplay. The final line is: "'Millionaire models,' remarked Alan, 'are rare enough, but, by Jove, model millionaires are rarer still.'" This particular situation deals with a millionaire dressed as a beggar willingly modelling for a painter, because he was buying all of his paintings. One of the possible translations could copy the structure of the English sentence, as frequently happens in Slovak translations: *„Milionár ako model," poznamenal Alan, „je naozaj zriedkavý, ale prepanájána, modelový milionár je ešte zriedkavejší!*" As we can see, the translation captures basically all of the meanings and even the wordplay with the word "model", but unfortunately it also captures the word order, and that is why it does not sound like colloquial Slovak. Since it is the last line spoken by one of the two main characters (the painter), the translator had to decide beforehand, while they were creating their concept, what kind of language this character would use and how expressive, emotional, striking, or figurative they would be. Another possible translation could be: *„Mať milionára za model," poznamenal Alan, „sa mi často nepritrafí, ale s modelovým milionárom som sa, prisámvačku, ešte nestretol!"* Another one could go like this: *„Milionár mi často ako model nestojí," poznamenal Alan, „ale s modelom milionára som sa, prisámvačku, ešte nestretol."* Yet another example is one that is not just based on the statement but on the overall context of the story: *„Milionár prezlečený za žobráka ma sem-tam poctí návštevou," poznamenal Alan, „ale milionár prezlečený za človeka sa mi akosi stále vyhýba."* This translation is a more direct expression of the meaning of the whole story, even though different means of expression were used; however, the title of the story would have to be changed in this case.

For another instance of translation, one can look at the first four lines of this story: "Unless one is wealthy there is no use in being a charming fellow. Romance is the privilege of the rich, not the profession of the unemployed. The poor should be practical and prosaic. It is better to have a permanent income than to be fascinating." In this case, the translator should

note that they need to translate this thought: a person does not need to be good-looking, they can daydream of romance if they are rich, but poor people do not have time for such nonsense. A poor person should think in a practical and prosaic way, because it is better to have a steady income than to impress others with good looks. Based on this description, there are multiple possible translations; all the translator has to do is pick one.

The first possible translation could be: Ak je človek bohatý, nemusí byť krásny. Romantika je výsadou bohatých, ale nie nárokom nezamestnaných. Chudáci by mali rozmýšľať prakticky a prozaicky. Je jasné, že je lepšie mať trvalý príjem, než byť očarujúci.

Another possibility is: Bohatý človek nemusí byť krásny, no celý život môže prežiť v romantickom rojčení, nezamestnaných taký osud nečaká. Chudáci by sa mali zaoberať praktickými a prozaickými činnosťami, lebo je lepšie mať stálu prácu, než ohurovať krásou.

And one could go on with more possibilities. This method of translation is emphasized mainly because during educational work with students who are to become translators in the future and have not had any practice in translation beforehand, the present author empirically reached the conclusion that nearly one hundred percent of them translated their first texts word by word – that is, mechanically – from which one can conclude that this is how every beginning translator would proceed, even those outside of school. It is important to note, however, that the mechanical method of translation meant here does not refer to the one that has been called faithful for centuries. Although that method is literal as well, it was philologically based on lexical semantic accuracy, especially during the translation of the Bible and classical literature. Although it was not very enjoyable to read, it brought a lot of new knowledge and was therefore creative to some extent.

One of the characteristics of creativity is the effort or ability to discover something new, to learn, and to bring new knowledge. However, students in the early stage of their studies or beginning translators are, to be honest, quite far from that.

2.2.3 Hypnosis of the original

In this context, it is necessary to mention the hypnosis of the original – this is a malady one experiences with students until their final year. The aforementioned literal translation is caused precisely by the fact that students are unable to detach themselves from the linguistic version of the original. They literally copy the syntactic constructions and expressions of the original, which creates a hybrid text based on Pavel Branko's (2014) *Slovglish*. In terms of the conflict between the original and translated linguistic expression, Popovič talks about a "constitutive shift". These are shifts in the translation at the linguistic level, i.e., at the grammatical and syntactic level. However, this is not a shift but rather a legitimate replacement of one grammatical category by another and one syntactic structure by another, which means that it is actually a substitution. This means that English noun expressions are replaced with verbs and the passive voice with the active; the English sequence of tenses or possessive pronouns or demonstrative pronouns is not adopted, and in many cases neither are modal verbs nor verbs such as *začať* (to begin), *zvyknúť* (to get used to), *zdať sa* (to seem), and so on (*začal plakať – rozplakal sa* [began to cry – cried], *zvykol robiť – robieval* [used to do – did]). This needs to be brought to the attention of students to make them realize they are working with two

different languages, that these categories are not to be confused, and that the resulting translation must meet all the requirements for an elegant and stylistically mastered Slovak text. **Translation should be a prime example of the culture of the word and should go beyond protecting the richness of the national language.**

Students resort to mechanical translation based on the hypnosis of the original because, according to Levý (1963), it is the most comfortable method; the reconstruction of the translated reality requires a creative receptive activity, supported by imagination, perhaps even fantasy – after all, creativity is often confused with imagination – and a thoughtful (reflexive) interpretation of the text.

Students are also led by the fact that in most theoretical essays about translation, it is mainly philological skills that are emphasized in terms of translation activity, because they can be easily graded, or often they are not philological, but rather communication skills in a foreign language, whereas the mother tongue often comes second (meaning "I worked as a babysitter in the United States for two years, so I could be a translator"). It seems that the general public (and publishers) often believe this to be true, and this also applies within the educational process with students in a translation environment. However, professional philological training fills only a part of the intellectual side of a translator's personality; there is also cultural knowledge, which is broader than things like intercultural competence, ethical stance and worldview. The training of translators therefore focuses mainly on gaining an education in languages and literature, which is accompanied by history and knowledge of societies, institutions, and customs. There is no doubt that this is all a part of the translators' skill set, but one needs to realize that translation is an extension of all of this.

2.3 A MODEL OF COMPETENCE FOR TRANSLATORS OF LITERARY TEXTS

In the Slovak theory of translation, a concept of communication competences has been established which includes linguistic, sociological, discursive, intercultural, and strategic competences. All these competences can be easily incorporated into Miko's and Popovič's concept of the translator's skill set, which is necessary to include when working with students and which needs to be built from the very beginning. It is a set of life experiences, knowledge (both philological and literary), sensory-emotional experiences, artistic experiences, and ethical qualities. This set also includes the literary education of a future translator, which means a system of functionally applied knowledge and an understanding of literary texts and the literary process. A part of this set is the translator's relationship to the transmitting literature, information about the reality displayed in the original, the developmental classification of the translated texts, the author's code, the reader's code, and the translator's relationship to the context of the domestic and receiving literature.

Literary education is closely related to reading – which has to be systematic, in-depth, evaluative, discursive, and ultimately focused on translation – and helps to build "reading culture". In *Čítanie 2008* (The Centre for Information on Literature), Rankov and Valček consider reading culture to encompass the active relationship of the reader to literature (especially to fiction), the objectively social and subjective reading assumptions of its reception,

and the mastering of the spiritual values of literature by reading literary works as an important factor in the development of personality and the increasing of cultural knowledge. One should note that, in addition to the mentioned spiritual values, the issue of linguistic culture is also important, which, of course, is amplified by reading and is inseparable from it, especially for translators. If a future translator wants to learn to creatively portray certain facts, they should learn from the best Slovak masters of the craft so that they can notice and write down how they portray things like specific artistic images, descriptions, interpretations, narratives, the language of characters, and the language of the author while they are reading. Neither traditional nor electronic dictionaries will ever teach them something like this. After all, this is how communication between masters and apprentices in all kinds of art has always taken place.

2.3.1 A high level of reading culture

The basic skill set of a translator must therefore include a high level of reading culture, which is built by systematic reading behaviour, habits, and experience. All of this affects the reader's overall perspective and the development of reading taste – which is a prerequisite for evaluative opinions and attitudes, and a deeper penetration into the structure of literary works and a more thorough interpretation of them – and it is a basic precondition for the next stages of the translation process.

The translator's reading culture also decides how their text will affect the reader, as they know the reading conventions of their community. This is the translator's anticipation of the reader. They always have to be aware of the fact that they are translating for someone else, and not for themselves, and that their level of information is higher than that of the reader. Miko (2011) talks about the author's or translator's head start over the reader. Therefore, the translator does not show off, but tries to match the reader's level of comprehensibility. When creating a text, they are careful when choosing the means of expression while also being critical of the choice of these means by the original author; the translator argues with them, so to speak. The translated work should meet certain expectations of the reader and satisfy their reading needs, including those in the field of linguistic culture. The purpose of translation communication should be to expand the taste of the reader and influence and improve the reader's culture and language level.

Mastering the translation process is not a process of learning syntax or American literature, nor is it spent looking for linguistic equivalents, although this does take the translator a lot of time. In this context, Levý (1963) clearly indicated that the field of (reproductive, A. K.) art includes precisely those moments of the translator's activity that cannot be reduced to the practical application of comparative grammar and stylistics.

Even after forty-six years of the academic education of translators and interpreters, it has not been possible to strengthen or influence translation awareness in society. Right now, the public still thinks, as has been mentioned, that anyone who even touches a language is a translator.

Despite this inconvenient situation, we have set the goal of training translators to be able to deal with all kinds of translation, assuming that if they can translate a literary text, they

would be able to handle other texts as well. This means that from the first year of tuition there is a focus on texts that are quite linguistically and stylistically demanding, and not stereotypical in any sense. There is a constant emphasis on the creative nature of the translation process to students, and they are encouraged to consciously, uniquely, and creatively deal with the mother tongue as their target language and master this area and be able to assess and possibly proofread texts translated by others, so they could become editors.

Continuous translation practice is necessary to acquire this skill, which is substituted during regular classes that begin in the first year as well as in extracurricular activities such as in the Prekladateľská univerziáda translation competition. Students are also encouraged to translate alongside their studies so that they can earn money and gain some experience in translation.

2.3.2 Phases of translator training

The ideal translation process takes into account everything needed for its execution in advance. However, it admittedly takes a lot of effort to force students to consistently look for and verify adequate meanings. As has already been mentioned, many negate their potential creativity with laziness, which is an obstacle to creative activity. The effort pays off, however, as students slowly begin to enter the world of various subtle meanings, embark on an adventurous journey of research and discovery of word fields, and gradually discover how wonderful language is, even their mother tongue, and how wonderful it is to work with it. This is almost a spiritual experience in the first phase of translator training.

The first phase of translator training focuses on practising the reception part of the translation process. Students first interpret the text as a whole and describe the parts they are translating; they have to imagine the reality depicted by the author. This is a way of trying to prevent a direct hypnotic transition from the original text to the translation. Students are given freedom in their expression, and they are even encouraged to create their own version based on the template, because it is known from experience that gradually the more they translate, the more careful they will be in their expressions; they realize what their mission is, but they stay creative.

They learn to focus on the depicted reality and not on its linguistic expression, since the interpreted reality can be expressed in several ways. If there are fifteen students in the class, and if a given section of a translation is translated by five of them, all the students see that almost all of them translated it a little differently and chose different means of expression. Immediately there are others who want to present their version. Sometimes barely thirty sentences are translated in a two-hour lesson. This is the goal, however, because students get to know the formability of language expression and the possibilities that language offers them as modelling material.

During this approach to the translation process, it is essential to move from simpler material to material that is more complex. The simpler material serves to make one understand the principle, whereas the more complex material serves to shape the corresponding creative talent. Journalistic and popular science texts are the usual starting points. The next phase

includes the interpretation of the original and the translation of, for example, children's literature and the subsequent translation of the text so students can then propose their own solutions. The last phase consists of full short stories, which students translate before discussing these translations in class. Basically, it must be said that this is a form of play and essentially fun. This is how we learn to translate. There is always an emphasis given to students that even though the translator is an aesthetic or artistic subject, they are also a cognitive, ethical, and political one. Today, translators cannot be picky; they have to translate everything that is offered to them. One learns something after each translation, which proves to be very useful in other assignments.

2.3.3 The two-level concept of teaching translation

Based on what has been said so far, we propose a two-stage model of teaching translation; however, it is not clear whether it can be implemented in the current situation. At any rate, a similar system worked very well in the early days of teaching at the Institute of Translation and Interpreting. The first two years would be taught as the first phase of translation training. Students would be acquainted with the basic principles of the translation process in practice, and in the course of this introduction they would be educated about the theory of individual methods, which means this theory would be put into practice so that students would already be able to understand its meaning and necessity at this stage and not reject it and consider it unnecessary in subsequent theoretical lectures. In the third year, students should be able to choose the direction of their further education in translation. They should be able to choose either interpretation and non-literary translation, or literary translation. Of course, their overall philological preparation would have to be changed accordingly. In the third, fourth, and fifth years, they would focus only on their chosen field.

2.4 THE PERSONALITY OF A TEACHER OF LITERARY TRANSLATION

As far as the teacher of translation or interpreting is concerned, it should be especially emphasized that their job is a combination of the essence of translation with theoretical reflection and didactic ambition at the same time. If they want to appear as an adequate teacher, it is necessary that they base their work on the above-mentioned combination of three aspects. First of all, they should actually translate or interpret in order to master their mother tongue, and this activity of theirs should be adequately assessed and evaluated.

Secondly, the teacher also has to master the issues of translation in theory in order to understand the principles of the translation process and everything related to it, master the terminology so that practical training can be supported by theoretical interpretation and reasoning, and teach the students all essential methods and principles of translation. It is simply inconceivable that translations should be judged and evaluated as something inferior. Only on the basis of their own creative activity and on the basis of their own examples of creative solutions to translation problems can teachers introduce students to this activity. It is a great mistake if translation is taught by those who have never translated or interpreted anything.

Thirdly and finally, the teacher fulfils their didactic ambition: they teach students how to translate. Right at the beginning, however, they have to answer the fundamental question: how and with what should they approach the students? How can they be motivated and encouraged to take translation and interpreting seriously so that it becomes a lifelong passion for them? How about answering the question: can you make a living from literary translation? (To be honest, no.) How can students be encouraged to further their studies? We strive to train new translators so that tradition is not completely forgotten, even though it is clear that today's society is not willing, or perhaps even able, to provide them with such working and financial conditions under which translators worked in the past. One can only appeal to their character and their spiritual and patriotic traits and, to a certain extent, to their willingness to sacrifice something for the benefit of Slovak culture. There is a tradition of this, and it can be confidently declared that there has been some success.

This is an approximation of an attempt to create a translator who should experience freedom and not stereotypes, and who must be aware of this and apply it in practice. Then they become the aesthetic subject that functionally and creatively approaches the given text, be it a literary or non-literary one. A very important feature for translators to have is a grounding in domestic linguistic and general spiritual resources, in traditions and in national culture – not in sources outside our culture. In this way, students are motivated not to be subject to negative external influences.

2.5 CONCLUSION

In conclusion, there are three opinions concerning translation activity which all represent Popovič's aforementioned signals, and which we use in marking the path ahead for beginning translators.

The first opinion is from Martin Luther: "We must not, like these [fools], ask the Latin letters (English today, A.K.) how we are to speak German (Slovak, A.K.). One must ask the mother at home, the children in the street, the man at the market, and listen to how they speak, and translate accordingly. That way they will understand and notice that someone is speaking German (Slovak, A.K.) to them."

The second one is from Hečko (1991): "Untranslatability is synonymous with little erudition and mental laziness." (As demonstrated, the aforementioned laziness is the plague of translators.)

The third opinion comes from ancient times: "The same thing that is in the original can be expressed more beautifully and better in another language." If young translators begin to follow at least these principles, we do not have to worry about the future of Slovak literary translation.

3 TRAINING OF THE TRANSLATION OF CHILDREN'S AND YOUNG ADULT LITERATURE

MIROSLAVA GAVUROVÁ

3.1 TRADITION AND STARTING POINTS FOR THE TEACHING OF THE TRANSLATION OF CHILDREN'S AND YOUNG ADULT LITERATURE

At the beginning of our chapter, let us ask a few obligatory questions that foreshadow the direction of our thoughts: How can we teach translation of children's and young adult literature better? Which model are we to choose and how to include this type of translation in the study program of translation and interpreting? Do these kinds of literary text need special attention at all or will they be covered by the theory and practice of literary translation? Since the question of translating literature for children and young adults is wide in scope, in relation to the subject of translation itself and to age-specific readers, our findings will necessarily be fragmentary and cannot aspire to a comprehensive grasp of this issue. Rather, they indicate some key points that need to be addressed when teaching translation, and perhaps refer the reader to another, more thorough and complex study of a specific issue. In designing this text, we relied on several theoretical works, which we supplemented with illustrative and, we believe, practical examples from the translations of books for children[3].

Before we start discussing the issue of translating children's and young adult literature it might be practical to define what the term children's literature actually means and how it is classified. **Literature for children and young adults** includes literary works that are intended for children and young adults or that are accepted by them as their reading (Čeňková 2006, p. 12). The term is often replaced by the term **children's literature** (ibid., p. 11) that we will also use here as a synonym of and in alternation with the term literature for children and young adults.[4]

Children's literature is understood as a "literature to which children respond; it relates to their range of experience and is told in language they understand" (Stoodt et al. 1996, p. 5). From adult literature, it differs primarily in the scope of life experience (ibid.). Aesthetic

[3] Examples quoted here are from Slovak translations of English books that have been translated in the course of time by the author of this chapter on her own, in collaboration with Ján Gavura or by Ján Gavura only. From the variability point of view, it might be perceived as too one-sided. It has to be pointed out, though, that in the pursuit of authenticity, these are real translation solutions from the first drafts of translation and from their subsequent editing. This approach was adopted as we had access not only to the originals that are also quoted here, but above all to the first draft translation manuscripts as well as the final versions of the translation. However, we believe that most phenomena and classifications can be applied to translation from other languages as well, not only in the direction from English to Slovak.

[4] The classifications of literature for children and young adults varies from country to country, sometimes not including young adults' literature. We work with the Slovak concept which treats children and young adults' literature together, within a single category, yet with differences between each other.

function of children's literature can be seen in its four priorities: cognitive, relaxing, didactic (educational) and imaginative function (Čeňková 2006, p. 12).

Although in the classification of children's literature, the age category is no longer considered a clear-cut criterion and the classification of children's literature itself is problematic (Žilková 1996, p. 29), still a correct estimate of the target reader's age allows the translator to assess what information needs to be clarified in translation (Kiššová 2011, p. 277). Some authors believe the literature for children and young adults is intended for readers of age 3–16 years (Čeňková 2006, p. 12).

There are plenty of taxonomies[5] that might differ in terms used to name each type and age group. For basic orientation we might use the following classification of children's literature:

1. **pre-reading phase** (younger pre-school age (1–3 years) and older preschool age (3–6 years).
2. **the reading phase** (younger school age (6–10 years) and older school age (11–15 years). (Kniazková 2014)

There is also a group of young adult readers (14–adult)[6] therefore the term **children's and young adult literature** is used as an umbrella term.[7]

A number of conference papers, studies, proceedings and monographs in Slovakia have dealt with the topic of translating children's literature. From many of them, we will mention just a few – not as a brief summary, but as a reference source for the partial questions that we can only outline here.

Among the first to turn their attention to translation of children's poetry was Ľubomír Feldek (1977). In reference to Feldek's concept of **translation of the principle**, the specifics of translation for pre-school children were addressed by Anton Popovič (1980). The issue of editing and finishing translations of children's literature was elaborated by Ján Ferenčík in his *Kontexty prekladu* (Translation Contexts, 1982). The dissertation thesis by Mária Kiššová *Paradigmy prekladu detskej literatúry* (Paradigm of Children's Literature Translation, 2009) also has a synthesizing character in relation to translation of children's literature, naming its specifics and exemplifying them. A number of conference proceedings have been dedicated to children's literature translation; e.g., the two volumes of the proceedings *Žánrové, poetologické a axiologické aspekty prekladov zo svetovej literatúry pre deti a mládež do slovenčiny* (Genre, poetological and axiological aspects of translations from world literature for children and young adults into Slovak; Stanislavová et al., 2012; Stanislavová et al., 2014), which both map the situation of this area in Slovak translated literature of the 1960s and 1970s. The position

[5] The question of the classification of children's literature according to age has not been solved to satisfaction, publishers tend to use their own criteria, cf. e.g. https://www.commonsensemedia.org/about-us/our-mission/about-our-ratings/bfooks [Accessed 2021-02-16.].

[6] Another classification names the following types and age groups of child readers: picture books (age 0–5), early readers (5–7 years), chapter books (6–9 years), middle grade (9–12 years), young teen (12–15 years), young adult (15–adult). Available online: https://www.writing.ie/guest-blogs/childrens-books-age-categories-and-word-counts/ [quot-2021-02-16.]

[7] For other complex classifications of child readership see also Obert (2003, 2009).

of translated children's literature in the context of national literature is discussed in the eponymous part of the collection *O interpretácii umeleckého textu* (On the Interpretation of Literary Text, 2011). Of course, partial findings are also present in other publications and discussion forums that systematically address translation of children's literature. The latest is happening within the project *Svetová literatúra pre deti a mládež v slovenskom preklade po roku 1990* (World Literature for Children and Young Adults in Slovak Translation after 1990), the output of which was a scientific seminar in 2016 and subsequently also a collection of the same name *Text a kontext prekladu literatúry pre deti a mládež na Slovensku po roku 1990* (Text and Context of Translation of Literature for Children and Young Adults in Slovakia after 1990; Mitrová and Rusňák, 2017).

The following topics are pivotal in translation of children's literature: **analysis of translation process, the degree of adaptation interventions,** and **the specificity of translation of children's literature** (Preložníková, 1991, cited in Gromová, 2011, p. 294). If translation is seen as a process that begins with the choice of the translated work, then in translator training it is important to pay attention also to this initial stage of the translation process and prepare a translation student for it. Children's literature translation enters the domestic literary environment as a factor mediating what develops and enriches the target cultural context (Vráblová 2015, p. 49) which novices of translation should be well acquainted with.

Although the initiator of a translation of children's literature is currently usually a publisher who is largely motivated not only by quality but also by commercial profit, the ability of potential translators to identify and appreciate literature of high aesthetic qualities should not be underestimated, as "aesthetic values, alongside humanist ones, do not change abruptly or do not change at all" (Gavura 2016, p. 60). At the same time, the translator should be well qualified to assess whether the book the publisher chooses is appropriate for a child reader. It should be remembered that children are vulnerable in their inability to critically evaluate harmful information, and adult participants in literary communication, i.e. author, publisher and translator, must anticipate the possible consequences of translating inappropriate works of children's literature (Koreňová 2014, p. 40).

Yet, in publishing process sometimes, in fact, the initiative for the translation can come from translators themselves who choose and offer to a publisher a work worthy of translating and publishing. The ability to make an appropriate choice of a translated work is an essential prerequisite for a successful translation process and is part of the overall translator's experience. As A. Keníž reminds us in this publication (cf. chapter 2.3), the experience of the literary text translator "also includes the literary education of a future translator, which means a system of functionally applied knowledge and an understanding of literary texts and the literary process. A part of this set is the translator's relationship to the transmitting literature, information about the reality displayed in the original, the developmental classification of the translated texts, the author's code, the reader's code, and the translator's relationship to the context of the domestic and receiving literature".

In general, therefore, there are differences between the focus of the original and the translated work that are caused by different publishing situations: translation works are

more dependent on predetermined publishing plans and strategies, which do not always flexibly reflect changed social situation (Karpinský 2015, p. 37). Z. Stanislavová emphasizes that "the translation policy is influenced by many factors: the cultural policy of the state and the level of democracy of culture, the thematic competence of translators, transnational personal or institutional (publishing contacts) are not negligible either" (2014, p. 183). Therefore, in the preparation of children's literature translators-to-be, attention must be paid to the issue of general outlook in the literature of a particular language community, knowledge of literary theory and knowledge that parallel translations of a particular work into other languages might exist.

3.2 CURRENT FORM AND SCOPE OF TEACHING CHILDREN'S LITERATURE TRANSLATION IN SLOVAKIA

Our survey shows that at present there are very few courses[8] solely dedicated to children's literature translation at Slovak universities that provide study programs of translation and interpreting. Although the syllabi and the state exams in this program often include literature for children and young adults and a couple of seminars within other literary or translation studies courses are dedicated to children's literature, it is not directly a translational aspect of this part of national and world literature. Our research shows that teachers in translation programs in Slovakia deal with this issue mostly in seminars of general translation disciplines, in effort to provide a comprehensive approach to literary translation. Therefore, by this study we wish to draw attention to the importance and specificity of preparation for the translation of this "**literature within literature**" (Július Noge's term for children's literature), as well as to propose the content of a course focused on the didactics of children's literature translation.

3.3 COMPETENCIES OF THE GRADUATE

The basic competencies of a children's literature translation graduate include, above all, **thematic, linguistic** and **cultural competence.**[9] Thematic competence includes several partial competencies, especially translation and literature competence. In some respects, children's literature translation overlaps with translation for adult readers' literature, so similar, simple rules apply: literary translation students must understand the source text, understand the author's style, and create a text that can work in the target culture (Vermeer 2007, p. 63).

On the other hand, compared to adult readers' literature, children's literature has its own specifics, which the translator should be aware of. Likewise, children's literature translation

[8] Inspired by this study there is a course of children's literature translation offered for translation students at the Faculty of Arts, University of Prešov, Slovakia. In the 2020/2021 academic year the course's first 20 undergraduates enrolled.

[9] A. Kenížˇ also mentions (cf. chapter 2.3) so-called communication competences that include "linguistic, sociological, discursive, intercultural, and strategic competences".

also differs from traditional literary translation in the linguistic and cultural aspect. Finally, one of the most professional, experienced translators, Oľga Kralovičová (2014, pp. 8–10) summed up the complexity of the role of the children's literature translator. "In children's literature, greater attention must be paid to the reader and his age, his views, to choosing adequate language, in particular in the direct speech that should sound authentic. With younger children as the target readers, cultural specifics need to be adapted more. [...]. And, for example, in English-speaking countries, especially in literature for older children, you will find many more vulgar expressions than would be bearable in our country." Thus, it turns out that the translation of this area of literature is never isolated as either a purely linguistic, translation or literary matter but it always exists in cooperation with (at least) these three dominant areas.

3.3.1 Thematic competence in children's literature translation

The thematic competence of the children's literature translator means awareness of the thematic specifics of this translation from a translational and literary point of view which include: A) specific/child reader; B) child's aspect; C) perception of the translation as an original; and D) genre specifics of children's literature translation.

A) Child reader

One of the basic specifics of children's literature, and thus subsequently of its translation, is the reader, known before the text originates (Ferenčík 1982, p. 116). In relation to that, A. Keníž speaks of the translator's reading culture, when the translators both know the reading conventions of their community and anticipate the reader (cf. chapter 2.3.1). This fact has special consequences not only for the translator, but, of course, also for the author and text editor.

For the **author** of children's literature, the central position of the child reader means that the representation of the theme "is carried out by such artistic procedures and means that are close to children's life experience, imagination and understanding" (Kopál and Tarcalová 1984, p. 11).

The **translators** of children's literature "have to be aware of the fact that they are translating for someone else, and not for themselves, and that their level of information is higher than that of the reader" (cf. chapter 2.3.1). Some authors (Sassová and Erzsová 2003/2004, cited in Gálová 2011, p. 276) believe that translation problems in children's literature books are identical to those of translators of adult readers' literature, only the way they are solved differs. Ľ. Feldek underlines that if we "translate for children, we assume that the addressee will never be curious about how the translation relates to the original. Our child addressee will always perceive translation as an autonomous work of art" (1977, p. 61). This means that translation for children should be conceived "in accordance with the tradition of domestic children's literature" (Ferenčík 1982, p. 121). However, in addition to the reader, the children's literature **translator** has one other dominant aspect in mind: the source text, and a compromise solution to this two-vector approach (source text – reader) should be sought (Hrdlička 2014 p. 32).

Not only for the translator, but also for the children's literature translation **editor**, the "reader's aspect should take precedence over the author's aspect" (Ferenčík 1982, p. 122), as "loyalty to the reader must be maintained even at the cost of partial disbelief to the author" (ibid.). Both the translator and the editor should use their experience, observe the scope of knowledge and the taste of the child reader in the target culture (cf. also chapter 3.3.3 on cultural competence in children's literature translation). Here, however, it should be mentioned that under the influence of various factors, especially the media, social media and various modern communication channels, the tastes of children and teenagers as readers of children's literature are constantly changing. Therefore, it is necessary to change the perspective of looking at today's child reader and "[to] reconstruct the aesthetic norms and conventions when evaluating children's literature as a whole" (Žilková 1996, p. 32).

Consequently, there is another important feature of children's literature translation: the primary and secondary **readers of the translation differ** (Kiššová 2009, p. 46). While the author and primary reader-translator are both adults (i.e., linguistically and literary more capable individuals), the literary work is translated for a younger reader. For this dual character and "schizophrenic" nature "the translator should not forget to adapt to children's perceptions and expressions" (Gálová 2011, p. 276). At the same time, however, "the author, as well as the translator and editor of this literature, always face the risk of being either too 'adult' and incomprehensible, that is, unattractive to a child or young adult, or – which is even worse – mentally and artistically infantile, which means primitive and unattractive to the reader as well" (Ferenčík 1982, p. 118). Moreover, the role of the translator is somewhat more complicated compared to the author: while the author of the original has the full scope of the non-linguistic reality at his disposal, the translator only the reality captured in the text (Popovič 1975, pp. 51–53).

B) Child's aspect

The specific reader of children's literature is also closely related to the aesthetic category of the **child's aspect**. In the theory of literature, the child aspect is understood as the specifics of artistic cognition and expression of reality in children's literature. "The term refers to the creative conception of an artistic image in a literary work based on the author's anticipatory concept of the child reader's world" (Kopál 1984, p. 7).

Texts intended for child readers "are characterized by playfulness, fantasy, optimism, even a certain simplicity, which is understood here in a positive sense as a specific non-redundancy of the means needed to achieve a certain effect" (Kiššová 2011, p. 320). Due to the presence of child's aspect, it is sceptically stated that the translators of children's prose "often lack the ability to adapt to a child reader's mental world, the ability to imitate a child's train of thought, playfulness, imagery" (Keníž 2011, p. 306).

– The **child's aspect of expression** means "respecting the interests and peculiarities of the child psyche in discourse towards children and in children's literature (i.e. tone of speech, choice of words, sentence constructions, motifs and composition, method and level of argumentation and development of the topic with regard to it)" (Miko and Popovič 1978, pp. 168–169).

However, next to the child's aspect, **the adult aspect** is also present in children's literature, and it depends on the author, his poetics and intention which aspect prevails (Kiššová 2011, p. 321). In addition, both aspects have an intrinsic spectrum character, and the continuum thus created is related to the children's literature differentiation according to age, which is reflected at different linguistic and text levels.

Very often in a part of children's literature the category of the idyllic is present, as one of the forms expressing the ideal state and arrangement of things in the world for children. It should be remembered though that the communicative value and the effect of the idyllic are "determined by the technique how the narrative is integrated into the context of complex literary expression" (Kendra 2018, p. 116). However, for older categories of reader, in some genres as well as with a different literary period, the idyllic is becoming systematically replaced by more real-life depictions.

The tendency to portray the world without idealization, with greater inclination towards reality and its negative aspects is also productive in children's literature. M. Žilková notes that, recently, particular attention when evaluating literature – and not children's literature only – was paid to ethical and aesthetic criteria (1996, p. 30) while the **category of amusement** was not taken into account. Amusement was often confused with playfulness even if these significantly differ (ibid.). If we don't look at the category of amusement as necessarily a non-aesthetic category and if we allow ourselves an alternative and unbounded approach, then "categorization into artistic and non-artistic (entertainment, commercial, etc.), age-appropriate or inappropriate, intentional or non-intentional literature, etc." will no longer suffice (ibid.). Loosening of boundaries and distinctions must be presented to translation students as one of the tendencies in the perception of children's literature itself and its translation. With the arrival of postmodernism in children's literature, the translator should be prepared to deal with such elements that previously were not very often part of children's literature discourse, as irony, (un)masked provocation, black humour, and even cynicism (Gavura 2010, s. 137). These means are mostly present in literary works for young adults as a method adopted by authors not only to approach the readership with the images and language they use but also to unmask children's cruelty.[10]

Crossover literature

Literature for children and young adults can be either **intentional** – primarily intended for children by its authors (see also Čeňková 2006)[11]; or **non-intentional**, which is primarily addressed to adult readers, but in its original or adapted form "it also meets the needs and expectations of child readers" (Kiššová 2011, p. 268)[12]. The latter is also called *crossover literature* representing the aforementioned loosening of boundaries and distinctions between adult and children's literature. *Crossover* literature is even more challenging to translate, as the translator is "faced with a difficult task; to make the text available to the target child

[10] Cf. e.g. poetry by the Irish poet Matthew Sweeney *Up on the Roof* (2001).

[11] Interestingly enough, the first intentional literary work for children in the world is believed to be *Orbis Sensualium Pictus* by Jan Amos Komenský. Its second edition was published in 1685 in Levoča, situated in the territory of today's Slovakia (Čeňková, 2006, p. 13).

[12] On translation of *crossover* literature cf. Kiššová (2011).

reader (which presupposes greater interventions in the text), but at the same time anticipate the adult reader" (ibid.).[13] Although *crossover* literature "includes adult fiction read by young readers (adult-to-child crossover), which has a much longer historical precedent, the term is often used to refer only to children's and young adult books that appeal to adults (child-to-adult crossover)" (Beckett 2017). Books may cross from child to adult or adult to child audiences, or they may be explicitly published for both audiences (ibid.).

The specific position of *crossover* literature is related to its character, as during the "first" reading the child mostly accepts the story level of the text, but the adult reader also perceives the author's second plan" (Žilková 1996, p. 30). *Crossover* literature includes popular fantasy literature, in which another factor that translation students should keep in mind occurs: "the current reception of children's literature translations is also characterized by a greater degree of readers' critical interest" (Kiššová 2009, p. 72). It is no longer the case that younger readers "do not know how to take a critical stand on the text they are reading. Therefore, publishers should take a more responsible approach to the quality of translations for children and young adults" (Gromová 2011, p. 298).

The child reader's critical interest is taken into consideration when distinguishing between the so-called **culture for teenagers** and **teen culture** (Žilková 1996, p. 29). While in **culture for teenagers** the main factor of intentionality is "the adult who determines what is appropriate for age and suitable for children and young adults"; in **teen culture**, on the other hand, "the decisive factor is the reader himself, who independently and voluntarily chooses and identifies cultural artefacts according to his tastes [...] and these do not always meet the criteria of intentionality" (ibid.).

C) Translation as original

As we have already mentioned, translation of children's literature is "different from the translation of other literary texts and needs to be approached differently" (Kiššová, 2009, p. 37). The basic distinguishing feature is the fact that children perceive the translation as if it were an original, and are not aware of its close relationship to the source text from a different literary and cultural setting (ibid., cf. also Feldek 1977, p. 61). As a child reader is not aware of the secondary, translational, nature of the text, the translator is thus offered more freedom in choosing target language equivalents.

However, this can also mean the risk of major translation shifts. The role of children's literature translators is therefore more difficult: "on one hand they must capture the author's idea of the original as adequately as possible, on the other hand they should adapt the text to the target culture so that [the target reader] has the same experience as the source reader" (Kiššová 2009, p. 48). Therefore, when translating children's literature, the so-called **translation of the principle** is applied, which manifests itself in such a way that the main function of the translation is "to inform the reader not so much of the original text created by the author, but rather of the principle the author used in creating his text" (Feldek 1977, pp. 66–

[13] As S. Beckett (2017) notes, crossover literature is "by no means a recent phenomenon, but it received a high profile and a great deal of media attention with the unprecedented success of J. K. Rowling's *Harry Potter* books in the late 1990s."

67). In such a case, translators act as if they were writing the original work – they prefer realities and allusions known to the target reader, they explain the hints from the original, they omit facts that the target culture and reader are not familiar with, etc. (Popovič 1980, p. 117).

Referring to the translation of the principle A. Popovič suggests that the translator should not emphasize partial elements of the text, but rather pay attention to "the unity of all components of the text while maintaining the invariance and communicativeness of the translation" (ibid., p. 120). Moreover, the higher the age of the reader, the less the translation of the principle is applied and the fewer shifts accompanying the translation of the principle (Kiššová 2009, p. 50). Thus, the translation strategy also changes depending on the child's age, broader literary education and reading experience (ibid.). Reading experience is also believed to form a child's reading habits and positive attitude to culture (Kaščáková and Jablonský 2014, p. 80).

D) Genre specifics of children's literature translation

Genres of children's literature depend greatly on the reader's age.[14] While the younger pre-school phase is dominated by poetry (songs, rhymes), from the age of three (older pre-school age), fairy tales, fables, simple stories, even small dramatic forms start to prevail in child readers' interest (Kniazková 2014, p. 57). In the reading phase, younger school children are interested already in children's encyclopaedias and short stories with themes from children's contemporary life. In older school age, there is inclination towards short stories and novels about contemporary life; but also historical and biographical prose, adventure books and science fiction, even travelogues and non-fiction (ibid.).

The specifics of children's literature translation include above all preserving the aesthetic value of the original, but also "preserving humour and comicality, translating puns and (il)logical language structures, as well as adequate translation of various substandard expressions related to a certain environment or a group of people (slang)" (Mazzaová 2008 cited in Gálová, 2011, pp. 278–279). However, the elementary principles formulated in this way should apply to any translation, not to children's literature only.

Children's literature texts often emphasize axiological universals – understanding and harmony in mutual coexistence, importance of family background, the child's sense of acceptance and appreciation. These values should be present in an appropriate form not only in texts for the youngest children, but also adequately processed in texts for teenagers, as values are also set and fundamentally formed in this age group. Referring to Gooderham, M. Kiššová states that "the moral dimension in children's books of all ages remains very important and should not be neglected" (2009, p. 37). Children's literature should and does participate in forming the child reader's values and the translator should be competent enough to maintain those values in the target cultural and linguistic environment.

In any case, when teaching children's literature translation, the chosen translation strategy must be adapted to the children's literature genre differentiation (e.g., whether it is a modern author's prose, folk tale, sci-fi literature, detective story, poem for children, etc.). It is because the genre is intrinsically reflected in the motives and the language used.

[14] For classification used here see Chap. 3.1

With **fairy-tale** being the fundamental genre of children's literature, there are several concepts of fairy-tale translation:

1) **translation as the creation of a functional equivalent** (balance between exoticization and naturalization);
2) **modernizing translation** (an effort to approach work at the current language level);
3) **archaizing-innovative translation** (increasing the aesthetic value of text via traditional means of expression, euphony, language rhythm) (Kovačičová 2009).

Children's poetry plays a rather specific role in children's literature from an early age, not only in form of simple rhymes but also sophisticated poems that have become the core of the children's literary canon. The translation of children's poetry is specific in many ways. It is because of the very nature of poetry in general; in poetry, we witness a specific form of communication. At first sight, it is no different from communication as presented in other styles; it also uses words. However, the way poetry uses words and the standards it imposes on them, is unique. Poetry brings not only factual information for logical cognition, but also mediates meanings for "soul". Using an aesthetically effective form, poetry is intended to evoke an emotional response. Poetry is therefore compared to music – and rightly so (Gavura 2009, p. 161).

Yet, at the same time, the findings prove "the ability [of children] to understand poetry is not satisfactory" (Kaščáková 2020, p. 108) and its translation might make things even more complicated. Therefore, proper attention should be paid to its adequate transfer for the target reader, with the focus on preserving unity of content (images, author's poetics, etc.) and form (rhyme itself being the most decisive criterion for identifying a text as poetry, cf. ibid.)

When translating children's poetry, the translator pays attention not only to the child's aspect, but also respects poetic conventions in the target literature and sound and rhythm specifics of the target language (in Slovak, for example, the stress is on the first syllable which naturally causes the dactylic and trochee-like diction of speech). For poetry translation, especially rhyming poetry, a versologically competent translator is of cardinal importance, preferably with their own experience in writing poetry. In rhyming poetry, "rhythm and rhyme, word play, and onomatopoeia, dominate, so it often happens that these things are not something peripheral in it, but are all in it," so much so that "not the content of the rhyme rhymes, but rhyme dictates the content of the rhyme" (Feldek 1977, pp. 62–65).

Translation of children's poetry is "a special type of translation – in which the rule of principle over the text also sometimes leads the translator to [an] inevitable end" (ibid., p. 60). While rhyming poetry for adults – and also for young people – seeks to break the rules to prevent the automation of rhythm and excessive clarity of sound components, poetry for children often uses them as a basic creative tool.

Therefore, in poetry translation **poetic adaptation** as a form of indirect translation is very productive, even if its critics are sceptical and believe that the adaptive method of translation can lead to certain shifts from the original and to different degrees of preservation of meaning (Vráblová 2015, pp. 55–57). Poetic adaptation is done in accordance with the translator's own poetics, translators often being poets themselves, cf. the Slovak poet M. Rázusová-Martáková's adaptive translations of Russian literature (ibid.).

The adaptation's assets lie in the fact that it brings the translation text closer to the target culture. To illustrate the previous statement, we present an excerpt from the translation of a collection of poems for children in T. S. Eliot's *Old Possum's Book of Practical Cats*, which was published in Slovak under the title *Šibalova príručka šikovných mačiek* (2014). In Slovak, the translator[15] had to replace the original author's concept of geographical references with Slovak counterparts that the target reader is more familiar with. At the same time, he had to respect the versological characteristics of the original.

Table 1: Complex substitution of the poetic concept

Old Possum's Book of Practical Cats (Eliot, 1967)	**Šibalova príručka šikovných mačiek** (Eliot, 2014)
You were fast asleep at **Crewe** and so you never **knew** That he was walking up and down the station; You were sleeping all the **while** he was busy at **Carlisle** Where he greets the stationmaster with elation. But you saw him at **Dumfries**, where he summons the **police.**	Zaspali ste už pri **Kysaku** a nevideli, že šiel z **vlaku** patrolovať po hale, akoby bol mravcom; driemali ste o svojich **plánoch**, kým on mal službu v **Margecanoch,** kde si odskočil na kus reči za výpravcom. A neďaleko **Popradu**, polícia si prišla po **radu**.

Another specific genre of children's literature is a **detective story for children and young adults**. It has the logical structure of a detective story, in which the crime is shrouded in mystery which is revealed together by the detective and a child reader. The necessary attributes of this genre are dramatic circumstances and the tension that a translator should preserve.

With postmodernism emerging on the literary scene, other literary forms also enter children's literature. Among them **comic strip** awakens notable interest among readers as a popular genre of children's literature. Although some works do not meet aesthetic and artistic criteria and are blamed for shallow portrayal of characters and simplicity of expression, it cannot be overlooked that many of them show significant positive moral attributes of the protagonists, often supplemented by "an outstanding visual experience of artistic form" (Žilková 1996, p. 31). Artistically valuable comic strips have their own poetics, work with puns and with a concise expression, which also places high demands on adequate translation.

Another very productive genre in contemporary literature for children is **creative non-fiction** (Stanislavová 2020). Its popularity is rising because of recent significant "fluctuations of aesthetic and artistic values in contemporary art [that] implies the need to shape the aesthetic sensitivity of children from an early age" (ibid., p. 98). Creative non-fiction has a hybrid character that interlocks narration and facts, as this genre mediates factual information via story-telling (Mazzeo 2012, qtd. op. cit.). Creative non-fiction aimed at child readers might therefore be another challenge for choosing an adequate translation strategy. As it represents a synergy of rational factuality with artistic interpretation, translators might be expected to combine the approaches of both technical and literary translation. If we take into account

[15] The poetry collection was translated by Ján Gavura (2014).

the child aspect that is present in creative non-fiction for child readers, translation students should definitely be well acquainted with this type of children's literature texts.

3.3.2 Linguistic competence of children's literature translators

The translator's ability to assess what information needs to be clarified in translation (Kiššová 2011, p. 277) presupposes both the cultural competence of translators (cf. chapter 3.3.3) and their ability to adapt the language of translation. A. Popovič emphasizes that translator[s] should respect the age and the corresponding mental development of a child reader, their capacity to process information and a child's linguistic competence (1980, p. 115).

Therefore, translation of children's literature depends not only on the **clarification of unknown facts** but also on the setting of the **appropriate lexical register**. The translator should carefully anticipate the addressee of the text, neither to simplify the target text too much nor to make it more difficult to understand than the source text.

The translation student should therefore have a good command of the target language recognizing subtle nuances of words, either as parts of a synonymous range, in which individual synonyms might differ to varying degrees from one other, in terms of:

a) **expressiveness** (negatively marked v. neutral equivalents);
b) **temporal stratification of lexical stock** (archaic/neological v. neutral equivalents);
c) **stylistic connotations and affiliation to a particular language variety**; spectrum of: neutral – standard – substandard – colloquial – social dialects (slang, jargon, argot) – territorial dialects;
d) **origin**; borrowed equivalent (*toast*) – adapted (*toust*) – target language equivalent (*hrianka*), etc.

At the same time, it should be remembered that these nuances might occur not only in isolation, but also in combination, e.g. positive expressiveness/emotionality + colloquiality; neologism + slang, etc. Of course, any translation, not just of children's literature, should reflect that translator has mastered the target language, which is usually their mother tongue, into which one translates. Yet A. Keníž warns against so-called **hypnosis by the original** (cf. also chapter 2.2.4), which "results precisely from the fact that students are unable to detach themselves from the language of the source text".

In fine-tuning their linguistic competence, translation students should be encouraged to focus on the following issues:

A) Word order principles

The translation student should master and respect three Slovak word order principles: a) functional sentence perspective/semantic principle, b) grammatical principle; and c) phonetic principle.

a) **Functional sentence perspective** concerns the sequence of the **theme** (**Th**, the basis) and the **rheme** (**Rh**, the nucleus). The unmarked sequence of these two elements is **Th – Rh**, which is an objective order. The theme comes as the starting point of the statement; and rheme as the most important part of the information at the end of the

statement. The reverse sequence **Rh – Th** means the word order is subjective and marked with emotiveness.

Ability to arrange sentence components into an objective word order is crucial in translation, which is a written discourse and cannot rely on suprasegmental features of the spoken utterances. Therefore, when the text follows semantic word-order principle (functional sentence perspective), new information comes at the end of the utterance and the sentence has a natural Slovak word-flow. However, if the source language has a fixed word order which the translator copies consciously or subconsciously, resulting in a literal translation that is generally acceptable in target language but at the same time it highlights the part that is not as important as the core. The following table shows how the first draft of a translation copies the original structure of the sentence and does not respect functional sentence perspective in Slovak.

Table 2: Functional sentence perspective in translation

	English source text	**First draft of translation**	**Final version of translation**
1.	Fancy Paddington having a passport all the time	Len si to predstavte, Paddington po celý ten čas **mal pas.**	po celý ten čas **pas mal**.[16]
2.	**It was your idea** to go abroad on holiday	To bol **tvoj nápad**, aby sme išli na dovolenku do zahraničia[17]	Ísť na dovolenku do zahraničia bol **tvoj nápad**
3.	Paddington peered **through the fence** at the men on the platform	Paddington sledoval mužov na pódiu **cez plot**	Paddington **cez plot** sledoval mužov na pódiu.
4.	until he heard a gruff voice call out "Come in" and then he pushed the door **open with his paw**.	Keď začul chrapľavý hlas zavolať „Ďalej", ~~**otvoril dvere labkou**~~.	Keď začul chrapľavý hlas zavolať „Ďalej" **labkou dvere otvoril.**
5.	there were two deep wheel marks to show **where it had been left standing**, Mr Curry's lawnmower was no longer anywhere in sight.	dokonca na mieste, kde predtým bola kosačka, zostali aj dve hlboké stopy po kolesách, kde predtým ~~**kosačka stála**~~	[....] hlboké stopy po kolesách na mieste, kde **stála kosačka**.
6.	he peered hopefully at the **works**.	s nádejou upieral ~~**na stroj zrak**~~	s nádejou upieral **zrak na stroj**
7.	Try standing up again," said **Mrs Brown anxiously**.	„Skús sa postaviť ešte raz," **znepokojená pani Brownová** vyzvala Paddingtona.	[....] vyzvala Paddingtona znepokojená pani Brownová.

b) **Grammatical factors** govern the order of the attributes in a noun phrase. One must be careful not to copy the original construction that has different inner structural rules to follow; rather apply the principles that govern the formation of noun phrases in the target language, e.g.:

[16] In the English translation, the sentence equivalents are the same for both sentences, as the English fixed SVO structure does not allow swapping the positions of verb and subject as Slovak does.

[17] This word order is also acceptable but more suitable for spoken utterances in which such suprasegmental features as the degree of stress, emphasis could be employed here.

- **Fudge Ripple's** five new kittens → ~~**Karamelkiných**~~ päť nových mačiatok → päť nových **Karamelkiných** mačiatok;
- What are you going to do with **all the money**? → Čo urobíte s **tými všetkými** peniazmi? → …so **všetkými tými** peniazmi?

c) **Phonetic factors** control the position of the enclitics (e.g., in Slovak *sa, si*) and the proclitics (in Slovak one-syllable conjunctions and particles as *a, i, že, keď*):

- *Paddington stood up → takže Paddington **sa** postavil → takže **sa** Paddington postavil* (in both sentences the meaning is the same);
- *navrhujem **si** dať prestávku → navrhujem dať **si** prestávku.* (in both variants the translation is the same: "I suggest to take a break.").

d) Position of subject in a complex sentence

Although rather as a practice, not as an "official" principle, the question of word order also concerns the position of the subject in the main and subordinate clauses within a complex sentence in Slovak. While in English it is natural to place the subject in the second, main clause, which follows the first subordinate clause with only a referring pronoun, in Slovak it is not a typical position. In Slovak if a verbal form is in the 3rd person sg., subject is expressed by an autosemantic word in the first sentence, and later in the next clause it is expressed via morphemes of a verb (Ivanová 2016, pp. 61–62) or it is present in the form of a pronoun referring to the subject. The following table shows the different position of the autosemantic subject in English (2nd, the main clause) and in Slovak (1st, subordinate clause).

Table 3: Position of subject in a complex sentence

	English original	**Literal translation**	**Correct translation**
1.	Before he took it out of the basket, **Paddington** hurried across the road and dipped his paws in a nearby horse-trough.	Predtým, než ju z košíka vybral, ponáhľal sa **Paddington** cez cestu a ponoril si labky do neďalekého žľabu pre kone.	Skôr než ju **Paddington** z košíka vybral, ponáhľal sa cez cestu a opláchol si labky v neďalekom žľabe pre kone.
2.	It was as he looked round for the mower in order to make some kind of a start that **Paddington** received his first big shock of the day.	Práve sa obzeral po kosačke, aby predsa len nejako začal, keď **Paddington** zažil prvý šok dňa.	**Paddington** sa práve obzeral po kosačke, aby predsa len nejako začal, keď zažil prvý veľký šok dňa.
3.	It was when he reached the top rung and peered over the edge into the loft that **Paddington's** worst suspicions were realized.	Len čo vystúpil na najvyšší stupienok a pozrel sa ponad okraj na povalu, **Paddingtonove** najhoršie obavy sa potvrdili.	Len čo **Paddington** vystúpil na najvyšší stupienok a pozrel sa ponad okraj na povalu, **jeho** najhoršie obavy sa potvrdili.

Regarding possessive adjectives, inappropriate position of the subject is even more visible. In the 3rd example in the Table 3, literal translation brings the subject only as a part of the possessive adjective (*Paddingtonove*) in the main clause which is unnatural in Slovak. Even if English displays the same sequence, in an adequate Slovak translation, the subject

must be explicitly mentioned first and later referred to it by a possessive adjective or possessive pronoun.

B) Collocations typical of the target language

It is obvious and logical that in the first draft of the translation, the source text is translated more faithfully to the original text and often copies its syntactic structure and lexical expressions. When editing a text by the translators themselves as well as later by the editor, it is mainly a matter of removing literal constructions and untypical collocations in the target text. These usually emerge due to strong ties to the source text, or due to insufficient linguistic competence. Therefore, when working on a translation, and especially for a child reader, special care should be taken to use collocations typical of the target language, as shown in the following examples:

- three big **scoops** of vanilla ice-cream → veľké ~~**kôpky**~~ vanilkovej zmrzliny → veľké ***kopčeky*** *vanilkovej zmrzliny;*
- ***Mr and Mrs*** *Cherry →* ~~***pán a pani***~~ *Čerešničková →* ***pán*** *Čerešnička a* ***pani*** *Čerešničková;*
- *the creamest milk →* ~~*najtučnejšie*~~ *mlieko → najhustejšie mlieko.*

To identify clumsy formulations and untypical collocations, it is necessary to have excellent linguistic competence, e.g. in the following sentence it prevents the insertion of the prepositional construction (*v pätách*) right before the reference *ktorý* which is unacceptable: *predieral sa pomedzi káble s Paddingtonom* ***v pätách****, ktorý…*

However, sometimes it is difficult to choose which translation solution is more adequate or sounds more natural, as both are relatively equally acceptable, e.g.:

- *keď sa pánovi Gruberovi zjavil na tvári zmätený výraz vs. keď sa pán Gruber začal tváriť zmätene.*

C) Idioms and figurative language.

Idioms are similar to typical collocations (see the previous **B section**) as they also have a fixed form; in addition to that, they also have a figurative meaning that should be preserved. Their translation must be free from the "dictation" of the original and if the idiomatic equivalent is chosen it should be typical for the target environment, e.g.: *hastily* ***touched***[18] *wood →* ***poklopal*** *na drevo* ("knock on wood").

Although idioms and figurative language in general also appear in adult literature, in children's literature translation the intellectual maturity of a child reader must be taken into account so the target idiomatic equivalent is understandable. It should be carefully considered which images a child can process and which register should be used. As Table 4 illustrates, the natural diction of Slovak translation can be disrupted by only subtle changes.

[18] to touch – dotknúť sa.

Table 4: Idiom translation

	Paddington At Large (Bond, 1998a)	**Už zasa ten Paddington!** (1st draft)	**Už zasa ten Paddington!** (Bond, 2017, final translation)
1.	Paddington must have been **born with green paws.**	Paddington sa isto-iste musel narodiť so zelenými **labkami.**	Paddington sa isto-iste musel narodiť so zelenými **labkami.**
2.	**Resting** on your laurels?	**Odpočívaš** na vavrínoch?	**Zaspal** si na vavrínoch?
3.	Unless he's got something up his **paw**.	Ibaže by mal niečo vo svojom medveďom **rukáve.**	Ibaže by mal niečo za **medvedím** lubom.
4.	Paddington's interest in gardening had lasted much too long for her **peace of mind.**	Paddingtonov záujem o záhradku trval už pridlho na to, aby mala **myseľ** na pokoji.	...aby mala **dušu** na pokoji Final translation: aby mala **srdce** na mieste

Commentary to the Table 4:

1) Sometimes, an updated idiom has greater impact on the reader than the original one. In the 1st example, the original idiom *to have green **fingers*** was updated by the author to the version *to have green paws* which was replaced by Slovak non-idiomatic *narodiť sa so zelenými labkami.*
2) Idiomatic expression *Resting on laurels* was, in the 1st draft, translated verbatim (***Odpočívaš**...*) and only later was it replaced by the proper idiomatic equivalent (*Zaspal si na vavrínoch?*)
3) The idiom *to have something up one's sleeve* was again updated for the character of Paddington Bear, with the word *sleeve* substituted by *paw*. The first draft equivalent compensated for the reference by adding adjective *medvedí* (*bear's*), preserving the reference to the original idiom with the word *rukáv* (*sleeve*). In the final version of translation, however, a proper equivalent idiom was used – *mať za lubom* ("to be up to something") – updated with the possessive adjective *medvedí.*
4) In the last example the idiom, *peace of mind* has a straight Slovak equivalent in the idiomatic phrases *pokoj **duše*** or *mať **dušu** na pokoji.* The translators first used a literal translation – ***myseľ** na pokoji,* only later did they replace it with the proper idiom *dušu na pokoji* ("to have peace of soul"). However, before printing, this idiomatic equivalent was replaced by the editor using a different idiom (*mať **srdce** na mieste* – "to be satisfied, content").

When translating idioms, special care must be taken to preserve the strength of the expression (the equivalents should match in the degree of expressiveness) and neither to strengthen nor weaken the expression in any way. However, the perception and evaluation of expressiveness in individual words is highly subjective, depending on the linguistic competence of a speaker (translator, editor, reader), which can make the translation and its editing more complicated.

D) Word plays/puns.[19]

Translation of word plays requires a lot of invention, creativity and courage from the translator to set oneself free from the (dictation) of the original. We do not have to emphasize that, during their translation training, students should be encouraged to develop their creativity and employ their imagination and invention in the translation process; although these prerequisites are rather innate and can be developed only to a limited extent. The following table lists some examples of word play in translation; the last three target equivalents (*Kvapkomyl*, *Panvica zázračnica*, *Ježižaba*)[20] are more inventive than their source text counterparts and reference to the linguistic-cultural specifics of the target culture. This can be viewed as an intensification of the expression, which is acceptable if it leads to a higher degree of playfulness in the text and helps the text get closer to the reader.

Table 5a: Pun/Word play translation

	Original pun	**Pun translation**
1.	Salt and Pepper **huffed** and **puffed**, and **scrimbled** and **scrambled**, and **rubbed** and **scrubbed**.	Soľ a Peper sa zvŕtali krížom-krážom, hupkom-dupkom, tam a sem a sem a ta.
2.	IT-DOESN'T-MATTER SUIT	VŠETKOJEDNO oblek
3.	Instant One-Dab Cleaning Fluid	Kvapkomyl
4.	Magic Non-Stick Frying Pan	Panvica zázračnica
5.	Old Dark Frog	Ježižaba

A pun is very often part of a broader context which the translator has to take into account.

Table 5b: Pun based on homophony

Pun based on homophony	**Pun translation based on homophony**
"You're having trouble with **your 'U' bends**, Mr Curry," "**Round the bend**!" spluttered Mr Curry. "Did I hear you say I'm round the bend?"	„Máte problém s **potrubím v tvare U**, pán Curry," zvolal Paddington. „**Otruby**?" zabľabotal pán Curry. „Počul som dobre, že mám v hlave otruby?"

As indicated in the previous paragraphs, the translator's ability to translate expressive words plays an important role in their linguistic competence. The issue of expressiveness is one of the most problematic in translating texts for children and young people, especially its negative pole (pejoratives). One has to take into account the norms and expectations of the target cultural environment. "In the Slovak context, there is a strong tendency to protect the

[19] We use both terms alternatively, as word play (also: play-on-words) is understood as a "a literary technique and a form of wit in which the words that are used become the main subject of the work"; pun being one of its types. A pun is a "form of word play that exploits multiple meanings of a term, or of similar-sounding words, for an intended humorous or rhetorical effect." Cf. https://www.askdifference.com/wordplay-vs-pun/ [Accessed 2021-02-11.]

[20] *Kvapkomyl* invokes the brand of a detergent; *panvica Zázračnica* is a reference to a famous Slovak literary character of an eponymous novelle *Panna Zázračnica* (*Magic Virgin*) by D. Tatarka; *Ježižaba* is a word play, a blend between a Slovak equivalent for a witch (*ježibaba*) and the Slovak equivalent for *frog* (*žaba*)

'purity of the language' for the child reader, and the translation of strongly expressive expressions is unusual and rare" (Kiššová 2009, p. 31). However, the degree of expressiveness of an expression can take various forms, and there are sometimes only slight nuances between different types of positively or negatively coloured expressions. The scope of this research does not allow for sufficient insight into all its aspects; therefore, we will selectively address only some of them, which might indicate a similar situation about others.

It should be remembered that while in Slovak expressive connotations are usually expressed synthetically by inflection; in other languages these connotations can be expressed analytically – by agglutination or lexically (e.g., the word *little* expresses diminutive semme in English). Expressiveness can be covered not only by lexemes, but also by other language levels – through marked syntactic constructions (cleft sentence, aposiopesis, prosiopesis, exclamation, repetitive constructions, pleonasms, etc.); using word classes expressing attitude (particles, interjections) or by punctuation which in graphic form reflects suprasegmental features such as sentence stress or emphasis.

In children's literature, there is understandably a higher frequency of **diminutive forms** (depending on the target reader and the formal specifics of the source language), which must be properly translated into the target language. However, it is necessary to choose the right degree and frequency of their occurrence, so that the text does not sound too infantile yet at the same time close to the children's word stock:

Table 6: Dimininutives

	The It-Doesn't-Matter Suit (Plath, 2014)	**Čarovný oblek Maxa Nixa (1st draft of translation)**	**Čarovný oblek Maxa Nixa (Plath, 2018, final version)**
1.	'It's not that I don't like whipping **eggs**,'	Niežeby som nerád šľahal ~~**vajcia.**~~[21]	Niežeby som nerád šľahal **vajíčka**…
2.	Bright as a butter	Bielučký ako **masielko**	Žiarivý ako **maslo**[22]
3.	mustard-yellow	~~**horčičkový**~~/horčicovo-žltý	**žltučký** ako horčica[23]
4.	a fat, yellow Winkelburg chicken	~~**tučnučká**~~, žltá winkelburská sliepka	**tučná** žltá winkelburská sliepka[24]

It should also be highlighted that a diminutive does not necessarily carry emotional charge; sometimes it is used to denote small size (e.g., *retiazka – necklace*) or it can express irony or negative attitude (*rečičky*) (Knittlová et al., 2010, p. 65).

When it comes to the issue of expressiveness, it has to be pointed out that translation of **intensifiers** requires a higher degree of variability in Slovak and lower repetition index (e.g. the English adverb *very* replaced by a variety of Slovak synonymous equivalents: *veľmi,*

[21] *vajcia* – neutral form, *vajíčka* – diminutive form

[22] *maslo* – neutral form, *masielko* – diminutive form

[23] Although even the equivalent *horčicovo-žltý* was used once in translation, the adjective with the diminutive form *žltučký* was used otherwise, to appeal to the child reader.

[24] The neutral form – *tučný* was used instead of the diminutive form *tučnučký* that might sound a bit infantile.

hrozne, strašne, ohromne, príšerne). To illustrate, in Table 7 we present other means of expressing intensity, while, in the English original, it was repetition of the intensifier, in the Slovak translation the meanings varied greatly.

Table 7: Intensifiers[25]

Expressing intensity by repetition	**Slovak equivalent**	**Characteristics of Slovak equivalent**
a **big big** house	velikánsky dom	augmentative suffix (*veľký → veliká-nsky*)
I took it **very very** easy	pekne pomaličky (nice and slow)	expressive intensifier with a diminutive suffix (*pomaly → pomal**ičky**)*
laugh and laugh	rehotať sa ("roar with laughter")	amplifying verb
it rained and rained	lialo ako z krhly ("It rained as from a watering can")	simile

The translator chooses equivalents based on the collocability of words in the target language, one's linguistic competence, experience, idiolect, etc. (cf. also Knittlová 2010, p. 91), e.g. ***staring*** *him in the face →* ~~*ktoré mu iba smutne **civeli** do tváre*~~ *→ ktoré naňho iba smutne **upierali** svoj pohľad/**hľadeli**.*

E) Interjections and exclamations

Interjections and exclamations are a specific issue in children's literature translation. As the child's aspect must be taken into account, these expressions cannot exceed a certain degree of expressiveness or taboo in the target culture (*Prepánajána, Páni, Prepánakráľa, Do kelu!*). Onomatopoeic words as a type of interjection imitating extralinguistic reality also differ in the source and target language, cf. the following examples:

- '**Pong**!' said Toaster → „**Šup**," povedal hriankovač.
- '**Brumm**,' Washing Machine cleared her throat. → „**Vŕŕ**," Práčka si odkašľala.
- '**Blrip! Blrip**!' exclaimed Coffee Percolator → „**Blup! Blup**!" zvolal Kávovar.
- '**Sss**. So would I!' sighed Iron. → „**Sss**. Aj ja," vzdychla si žehlička.

F) International words

Translation of **international words** requires careful consideration and knowledge of the latest borrowed words: the translation student should consider whether the borrowed word is already an integral part of the Slovak lexicon (e.g., *wafľovač*) or target language synonyms should be used instead of. The translator of children's literature should estimate the degree of modernization of the text as with too many adopted neologisms, aging of translation comes into play. If, for instance, the translated story has a historical setting, translators should not use such words that could sound foreign or too modern, e.g.: *He even had a fine pair of leather*

[25] Categories and their examples are adaptation of Czech equivalents, as quoted by Knittlová et al. (2010, p. 82) as equivalents of English repetitive constructions.

knickers. → adopted equivalent: *Mal dokonca aj pekné kožené* ***~~šortky.~~*** → domestic equivalent: *Mal dokonca aj pekné kožené* ***krátke nohavice***.

H) Territorial and social dialects.

When involving words from territorial and social varieties, their relevance in the specific text of children's literature must be assessed. The question of dialect translation is not so topical for children's literature texts, and as opposed to slang, dialect lexemes are rather rare in this type of literature. Nevertheless, it should be noted that translating the dialect of the source text with the dialect of the target language could cause undesirable connotations. In relation to that, the Slovak translation school mentions – and rejects – the so-called "mannered use of linguistic peculiarities in the form of needless use of dialect words" (Ferenčík 1982, p. 67). The position of the dialect might be different in the source and target language community; in some languages, dialects can be treated as a cultural value, elsewhere dialects are rather a manifestation of lower education or social status.

In texts for young people, however, more frequently words from social dialects, mostly slang, are used. Distinguishing between different shades of meaning and stylistic shades in slang lexicon requires perfect command of the target language, usually mother tongue. D. Knittlová, referring to F. Miko, states that the attempt to shock through slang is demonstrated by exaggerating expressive categories, metaphorical phraseologies, colloquial metaphors, irony, comicality and playfulness (2010, p. 105). These are also attributes that should be preserved in translational transfer.

G) Repetition index

When translating, it is also necessary to watch repetition index, which, unlike in technical texts, in artistic texts is usually not high, only if it is the author's strategy on which the whole text or motif is based. In the following sentence, the adjective *presný* and the adverb *presne* appeared next to each other, so the translator adopted a more variable approach towards synonymy of expression.

Table 8: Repetition index

	Paddington At Large (Bond, 1998a)	**Už zasa ten Paddington!** (first draft)	**Už zasa ten Paddington!** (final version, 2017)
1.	Mrs Bird **paid him strict market rates** for all his vegetables and although she kept a **careful note** of all his sales Paddington wasn't the sort of bear to take chances and he liked to make doubly sure by keeping his own **record**.	Pani Birdová mu za všetku zeleninu platila **presne toľko ako na trhu**, a hoci robila **presné záznamy** o predaji, Paddington nepatril k medveďom, ktoré veci nechávajú na náhodu, a tak si viedol aj vlastné **záznamy.**	Pani Birdová mu za všetku zeleninu platila toľko **ako na trhu**, a hoci si **zapísala každý predaj**, Paddington nepatril k medveďom, čo nechávajú veci na náhodu, a viedol si vlastné **záznamy**.

2.	From his position at the side of the stage **Paddington** looked even more surprised than Miss Flint at the sudden turn of events. **Mr Price** had explained the play very carefully to him and **he felt sure** no mention had been made of any character called Tidings.	Zo svojho miesta na boku javiska bol **Paddington** z náhleho zvratu udalostí ešte prekvapenejší než slečna Flintová. **Pán Price** mu dopodrobna predstavil celú hru a **bol si istý**, že ani slovo nepadlo o postave, ktorá sa volala Zvesť.	Zo svojho miesta na boku javiska bol **Paddington** z náhleho zvratu udalostí ešte prekvapenejší než slečna Flintová. **Pán Price** mu dopodrobna predstavil celú hru a **Paddington si bol istý**, že o postave, ktorá sa volala Zvesť, nepadlo ani slovo.
3.	Apart from a few grass cuttings stuck to his fur **Paddington** was none the worse for his adventure,	Až na pár stebiel trávy, ktoré sa **Paddingtonovi** zachytili na kožuchu, nestalo sa **mu** počas dobrodružnej jazdy nič.	Až na pár stebiel trávy, ktoré sa **mu** zachytili na kožuchu, sa **Paddingtonovi** počas dobrodružnej jazdy nič nestalo.

However, it should be kept in mind that sometimes repetition is justified, especially if similar referents occur in close proximity. The need to repeat the relevant noun is also shown in the 2nd example, in which the name Paddington was added when editing the first draft of the translation, even if it was not in the original, as it is not necessary to repeat it in the original English, yet in Slovak it is for the sake of clarity.

Index of repetition also concerns **reporting clauses** in direct speech. While in English a higher index of repetition of the verb seems to be permissible in introductory sentences of direct speech[26], in Slovak there is tendency for greater variability in these short utterances. From the genre norm point of view, the uniform translation of the English verb *say* with the equivalent *povedať* would be rather inappropriate in the target language, so synonymous verbs are used instead; next to *povedať* also *zavolať* (*call*), *opýtať sa* (*ask*) or more specifically where the context allows, *zašepkať* (*whisper*), *zamrmlať* (*mutter*), *oznámiť* (*announce*), *modlikať* (*beg*), *kričať* (*shout*), etc.

The following example shows Slovak verb variation (*povedal, prisvedčil, zasníval, hovoril*). Of course, we should take into consideration that the source English text is intended for developing readers, for whom word repetition index is intentionally high.

Table 9: Introductory sentences in English and Slovak

Frog and Toad are Together (Lobel, 1972)	**Kvak a Čľup sú spolu** (Lobel, 2009)
Frog was in his garden. Toad came walking by. “What a fine garden you have, Frog,” he **said**. “Yes,” **said** Frog. “It is very nice, but it was hard work.” “I wish I had a garden,” **said** Toad. “Here are some flower seeds. Plant them in the ground,” **said** Frog, “and soon you will have a garden.”	Kvak bol vo svojej záhradke. Práve šiel okolo Čľup. „Akú máš utešenú záhradku, Kvak,“ **povedal** Čľup. „Veru hej,“ **prisvedčil** Kvak. „Naozaj je pekná, ale stojí veľa námahy.“ „Keby som tak mal záhradku aj ja,“ **zasníval** sa Čľup.

[26] at least for younger readers

	„Vezmi si tieto semienka. Zasaď ich do zeme," **hovoril** ďalej Kvak, „a zakrátko budeš mať záhradku aj ty."

- **The most common translation errors**

Linguistic competence allows translators to avoid frequent **errors** that occur during translation. A. Keníž (2011) draws attention to the most frequent ones[27]:

A) Absence of the Slovak reflexive possessive pronoun svoj.[28]

Instead of the pronoun *svoj*, the Slovak personal possessive pronouns *môj* (*my*), *tvoj* (*your*), *náš* (*our*), *váš* (*your*), etc. are used inappropriately. This is often the influence of the source English which has no equivalent for the Slovak reflexive possessive pronoun *svoj*.

The influence of English source text is also demonstrated in the overuse of possessive adjectives or possessive pronouns in Slovak translations where dative case constructions would be more typical. This tendency copies the original constructions and replaces the possessivity of the original with the same type of constructions; while the target Slovak prefers dative case constructions in those contexts (see Table 10). However, such a substitution must be well considered on a case-to-case basis, it is not possible or necessary at all times, e.g. not in the 2nd example in Table 10.[29]

Table 10: Possessivity expressed by dative case

	English possessivity	**Possessivity adjective**	**Dative case**
1.	**Paddington's whiskers** began to droop in the steam	**Padingtonove fúziky** začali v pare pomaly, ale isto ovísať	**Padingtonovi** začali **fúziky** v pare pomaly, ale isto ovísať.
2.	a strange expression had come over **Paddington's face**	na **Paddingtonovej tvári** sa rozhostil udivený výraz	*Paddingtonovi sa na tvári rozhostil udivený výraz.

B) The redundancy of Slovak reflexive possessive pronouns.

On the other hand, when English possessive adjectives (*his*, *her* etc.) serve as a determiner it is not always necessary to replace them with a Slovak possessive pronoun. In the following cases (see Table 11), it is obvious that the object referred to by the reflexive pronoun *svoj* belongs to the subject of the sentence, so the pronoun *svoj* is therefore redundant.

[27] Categories from Keníž (2011), examples from our own translations.

[28] There is no English equivalent for the Slovak reflexive possessive pronoun *svoj*. It is used when possessive relation refers to the subject of the sentence/clause.

[29] The version with dative is clumsy in this context.

Table 11: Redundancy of Slovak possessive pronouns

	English original with possessive pronouns	**Omission of the redundant pronoun**
1.	so she turned **her** attention back to Paddington	...obrátila teda ~~**svoju**~~ pozornosť opäť na Paddingtona
2.	Apart from **his** old hat – which he was wearing, and **his** suitcase – which he would be carrying, there was **his** duffle coat	Okrem starého klobúka, ktorý mal na hlave, a kufríka, ktorý si chcel niesť, mal ešte ~~**svoj**~~ hrubý kabát.
3.	Paddington looked most upset as he picked up **his** suitcase	keď si Paddington vzal ~~**svoj**~~ kufrík
4.	Paddington was the only one who didn't join in for he was much too busy consulting **his** 'doings list'	Jedine Paddington sa nezapojil, lebo ho príliš zamestnával ~~**jeho**~~ „Plán výletu";
5.	he [...] then fixed Paddington with a steely look from beneath **his** bushy eyebrows	spod ~~**svojho**~~ hustého obočia venoval Paddingtonovi oceľový pohľad.

C) Literal translation, calque.

In translation training, it is often emphasized that translators should concentrate not on particular words, but rather on ideas behind them and transform them with constructions and collocations that are typical for the target language that are most often used in that particular context, e.g.: *I am sure* → ~~*Som si istý*~~ → *Určite...* (see above the part on collocations typical of target language).

Literal translation is at the same time related to **redundancy** that translators should avoid, having collocability of the target language in mind:

- Fill me up **with** my fragrant black coffee again! → naplňte ma znova ~~**s**~~ voňavou čiernou kávou.
- **inside** the tent → **vnútri** stanu → v stane ("**in** the tent");
- *vlastne ich tam bolo oveľa viac, než* ~~***bolo***~~ *na obrázku.* ("in fact, there were many more of them than ~~**there was**~~ in the picture")

Literal translation also concerns the English **sequence of tenses** that is often transformed verbatim to Slovak (cf. Table 12):

Table 12: Literal translation

English original with with sequence of tenses	Literal translation with sequence of tenses (past – past)	Correct Slovak translation without sequence of tenses [30] (past – present)
he **found** he **was beginning** to gather speed	**zistil**, že aj bez toho, aby šliapal do pedálov, ~~**naberal**~~ rýchlosť.	**zistil**, že aj bez toho, aby šliapal do pedálov, **naberá** rýchlosť.
he **stood** up… only to **find** to his surprise that the Admiral **was** nowhere in sight	na svoje prekvapenie **zistil**, že po admirálovi ~~**nebolo**~~ ani stopy	na svoje prekvapenie **zistil**, že po admirálovi **niet** ani stopy
Now that Mrs Bird **mentioned** it there **was** a very peculiar odour	aj pani Brownová[31] si **uvedomila**, že sa vzduchom ~~**šírila**~~ akási neurčitá vôňa	aj pani Brownová si **uvedomila**, že sa vzduchom **šíri** akási neurčitá vôňa

D) (Excessive) use of passive:

Translation students are often reminded that it is desirable to transform the English passive voice with Slovak active forms as it is generally believed that active voice is "more natural or frequent" in Slovak, e.g.:

– a map which **was spread** across the eiderdown on his bed. → mapu, ktorá bola rozprestretá → ktorú **mal rozprestretú** na posteli/mapu, ktorú **rozprestrel**…

However, translation training should emphasize that the Slovak preference for active voice and past participle in particular should not be generalized. Sometimes, the context does not allow active voice due to:

a) **ambiguous interpretation** of active construction when it is not clear who the agent and patient are;
b) **passive voice** is a part of a fixed phrase; active voice has a slightly different meaning (cf. ex. No 3 in Table 13).

Table 13: Passive vs. active voice

	English passive voice	Slovak active voice – ambiguous interpretation	Slovak passive voice
1.	which **were lined** on both sides by tall poplars	ktoré po oboch stranách **lemovali** vysoké topole[32]	ktoré **boli** po oboch stranách **lemované** vysokými topoľmi
2.	Mr Curry's **voice** shattered the morning **air**.	keď **hlas** pána Curryho preťal ranný **vzduch**	keď do ranného vzduchu **zahrmel** hlas pána Curryho

[30] Past tenses of the source text are replaced in the second part of the sentence with the Slovak present tense (*naberá, niet*).

[31] Mrs. Brown was mentioned in the previous sentence so she was added according to the context here.

[32] Here in Slovak it is not clear what is lined by what. In English, however, the translation of both sentences is the same.

3.	It was agreed/we [had] made up our minds	dohodli sme sa[33]	sme dohodnutí

E) Discrepancy between English noun phrase and Slovak verbal construction:

According to A. Keníž (2011, p. 309), while in English there is a tendency towards nominal expressions, Slovak prefers verbal construction, e.g.:

– There's a lot of smoke behind the raspberry canes. → Za malinčím ~~je **veľa dymu**~~ → **…sa husto dymí**.

Indeed, particular constructions cannot always be transferred with a construction of the same type. However, no rule should be generalized as sometimes noun phrases are preferred in Slovak due to **condensation of expression** (See Table 14) instead of a subordinate clause or literal translation. The choice between verbal and nominal construction depends on many factors and is neither straightforward nor unified.

That's why translation students should be reminded that, above all, they must approach each source text sentence as unique and no tendency should be generalized.

Table 14: Condensation of expression

	English original	First draft of translation	Final translation
1.	the policeman stood up to go	…keď sa policajt postavil, ~~**že už pôjde**~~	…keď sa policajt postavil **na odchod**
2.	Paddington considered the matter for a long time	Paddington si dal na čas, ~~**kým odvetil**~~.	Paddington si dal s **odpoveďou** na čas
3.	He doesn't say things like that **without a very good reason.**	také veci nezvykne hovoriť, ~~**kým nemá na to dôvod**~~	také veci nezvykne hovoriť **bezdôvodne**
4.	joined the group of street traders **surrounding** Paddington.	k skupinke pouličných predavačov**,** ~~**ktorí obkolesili**~~ Paddingtona	predavačov **okolo** Paddingtona;
5.	**He looks** as if he's trodden on something hot.	~~**Vyzerá**~~, **akoby** kráčal po niečom horúcom.	**Akoby** kráčal po niečom horúcom.

F) Logical errors

Illogical formulations can be identified when editing – both translator and editor have certain distance from the text during editing. The 2nd example in Table 15a was only seemingly correct in the first version of the translation, but the editor pointed out a logical error that "the voice" cannot "capture Paddington's gaze":

Table 15a: Logical errors

	English original	First draft of translation	Final translation
1.	a steaming mug of cocoa	~~**pariaci sa**~~ hrnček kakaa	hrnček pariaceho sa kakaa "cup of steaming cocoa"

[33] The difference between both constructions is well illustrated by their translation: *Sme dohodnutí* (*It is fixed.*) vs. *Dohodli sme sa* (*We have agreed on it*).

2.	The **man's voice** trailed away as **he** caught Paddington's eye.	**Mužov hlas** postupne zanikol, keď **zachytil** Paddingtonov pohľad.	Keď **muž** zachytil Paddingtonov pohľad, **jeho hlas** postupne zanikol.

Students should be reminded that when translating nouns of the same gender that are next to each other, the reference to them in the form of a pronoun must be clear in Slovak, otherwise the referent should be repeated to avoid ambiguity.

Table 15b: Similar referents in close proximity

English original	Slovak translation
Mrs Bird paused for a moment and sniffed the air as **she** and **Mrs Brown** turned the corner into Windsor Gardens. "Can you smell something?" **she** asked. **Mrs Brown** stopped by her side. Now that **Mrs Bird** mentioned it there was a very peculiar odour coming from somewhere near at hand.	**Pani Birdová** sa na chvíľu zastavila a zhlboka sa nadýchla. Práve s **pani Brownovou** odbočili na ulicu Windsorské záhrady. „Necítite nič?" spýtala sa **pani Brownovej**, ktorá pri nej zastala. Už aj **ona** si uvedomila, že sa vzduchom šíri akási vôňa.

Table 15b shows that it may not be clear what the highlighted pronoun *ona* refers to. Therefore, in such cases, it is better to repeat the referent so the utterance is not ambiguous.

G) Inappropriate archaization of expression:

Archaic expressions are usually the result of a time-lag between the source and target text, although it is recommended not to transfer "the archaic nature of the original text into the language of translation, unless it is the author's compositional intention"; mainly because the translation becomes obsolete sooner than the original (Kiššová 2009, p. 73). The reasons for the outdating of archaic translation may be numerous: change of ideology in the receiving culture, obsolescence of lexical and syntactic means of expression, change of readers' experience, etc. This is clearly visible when comparing two translation versions from different periods. Other reasons for archaization might be individual preferences of the translator based on his idiolect, e.g.:

– Mr. Gruber → archaic form: ~~**pánu**~~ Gruberovi vs. neutral form: **pánovi** Gruberovi.[34]

As we have shown in this short account, the importance of linguistic competence in the target language of translation is unquestionable. The reason for levelling of the target text at the stylistic level is seen in the non-observance of one of the principles of the Slovak translation school (Kovačičová 2009), the principle of good Slovak: to use cultivated language, to avoid excessive use of borrowings and needless use of linguistic peculiarities (Ferenčík 1982, p. 65). As translators need to be capable of defending their translation equivalents or language preferences before the editor of the translation (cf. chap. **3.5**), for translation students, linguistic competence is an essential prerequisite to master translation as such, and translation of children's and young adult literature in particular.

[34] The English equivalent is the same in both versions – *Mr. Gruber*.

3.3.3 Cultural competence in children's literature translation

It is generally accepted that translation "is no longer a clear transformation of a text from one language to another, but rather the creation of a target text that can work in a different context for recipients from a different culture" (Vermeer 2007, p. 61). The source culture can be specific in many ways; we recognize **material specifics** (realia, names of offices and institutions), **linguistic** and **cultural-contextual specifics** ("text properties conditioned by belonging to a certain culture and literary tradition", literary and cultural allusions) (Vilikovský 1984, p. 130).

Material specifics such as names of streets, rivers, newspapers or real people are quite a frequent phenomenon in poetry written in English (Gavura 2010, p. 136) and because it is not so much the case of Slovak poetry neither for adult nor for child readers, special attention must be paid to their transfer. The translator can choose the naturalization or adaptation approach and adapt the realities to those familiar to the target reader.[35] Moreover, they can opt for exotization and preserve the elements of the source culture because the presence of foreign elements makes the literary text more vivid. Realities not only bring about "exotic" otherness but also a more intimate picture of the author's inner world (ibid.). The decision which method to choose depends on the reader's age and comprehensibility of the source text (both being crucial elements in the translation process), so the functional approach to translation is clearly the path that the children's literature translator should take.

As **linguistic specifics** were discussed in many ways in previous parts of this chapter; here we will address a few points about **cultural-contextual specifics**. Those include realities like food, literary allusions, differences in educational or legal system, addressing phrases, brands, institution names, television programs in the source culture, etc. Different authors have different views on whether those should be present in texts for children and young adults: some reject them because they think a child reader finds it difficult to adopt them (Lathey, p. 7; cited in Kiššová 2009, p. 58); others suggest preserving them and warn against their excessive simplification or substitution, referring to the well-known fact that child readers perceive a literary work as an original, as an autonomous work of art (Feldek 1977, p. 61).

J. Ferenčík draws attention to the fact that in children's literature "the character of the reader, his psychological, intellectual, educational and experiential prerequisites are such that the direct transmission of all or only some foreign elements of the original [...] in the same extent as the translator can afford with the adult reader, could lead to weakening, or in some cases to a complete loss of the artistic and intellectual impression of the literary work on the reader" (1982, p. 119).

The anticipation of the child reader in translation thus includes "the need to bring the text of another culture closer to the target reader, which clearly requires more frequent interventions to the text of the original" (Kiššová 2011, p. 321). When aiming the translated work at the child reader it must be remembered that translation must correspond not only to the child or young adult reader but also in precise targeting of literature into which the text is transferred (Ferenčík 1982, p. 118). If cultural specifics go far beyond the experience of the

[35] As with translation of T. S. Eliot's poetry in chapter 3.3.1.

reader in the target culture, more complex as well as more extensive shifts are often inevitable and desirable.

The literary translator in general, but perhaps even more so with children's literature, takes into account the different linguistic and non-linguistic experience of the target reader. The translator has to mediate the reality as perceived by the source language, to the reader of the target culture (Knittlová et al., 2010, p. 92). For that, one chooses different strategies[36]:

a) **explication**: *The Guardian* → ***noviny*** *the Guardian*; ("the Guardian newspaper");
b) **omission**: might be positive for better understanding; but also negative, censorship of certain ideology (references to God or religion), e.g. censorship in Slovak translation of Andersen's fairy tales (cf. Bubnášová, 2014) or Montgomery's Anne of Green Gables (cf. Grozaničová 2014);
c) **substitution**: more general word with a wider scope of meaning is used (generalization), e.g. *Dr. Pepper* → *limonáda* (*lemonade*);
d) **analogy**: the replacement of buzzwords, cliché, greetings, addresses, units of measure, culturally specific names, etc. (*if you ask me* → *podľa mňa* (in my opinion); *The respected Miss* → *Vážená* ***pani*** *učiteľka* (*pani – Mrs, Madam*).
e) **internal explanatory note**: explanatory description should be as concise as possible so the text is not extended too much (Knittlová et al. 2010, pp. 92–96).

It is the cultural-contextual specifics that very often represent a challenge for the translator and their adequate transformation is one of the necessary prerequisites for a successful translation, especially for a reader with limited knowledge of the source culture.

Of course, such and similar cultural differences occur in the translation process between any pair of cultures in any direction of translation. When translating the traditional and iconic Slovak folk fairy-tales collected by Pavol Dobšinský (1828–1885), their published translation into English for an American child reader (Dobšinský 2004) had to deal with a few cultural discrepancies (Kniazková 2014) that, even if trivial, had to be adapted not to cause confusion to an American reader. Among others, it was the issue of sharing the same yard by two brothers that was typical in Slovak villages for centuries – *že to bolo na jednom dvore* ("as they lived in the same yard"). This was generalized into the less marked motif (*the two men lived so near each other*; cf. Kniazková 2014, pp. 60–61). The Slovak female proper noun *Hanka* was replaced in English translation by the generalizing equivalent *girl*, as *Hanka* could be misunderstood as the pejorative word *hunky* used for Austro-Hungarian immigrant workers at the beginning of the 20th century (ibid.). There would obviously be many other examples not only in the quoted translation, but in any translation because when two cultures meet there are always smaller or bigger discrepancies present between them.

[36] Strategies cited from Knittlová et al. (2010); the exemplification is from our translation.

3.4 FURTHER METHODS AND TECHNIQUES IN CHILDREN'S LITERATURE TRANSLATION

Translation training very often emphasizes a perfect command of the target language which is usually the mother tongue. However, in children's literature translation this requirement is perhaps even more insistent, as "the linguistic rendering of the story creates in the child reader a feeling for the mother tongue" (Keníž 2011, p. 307). Since theory of translation requires translation to follow the rules of communicativeness (Popovič 1980, p. 118), comprehensibility of the translated text should be the *condicio sine qua non*. Proper linguistic and stylistic processing of the world for child readers (Keníž 2011, p. 302) is essential.

Although in the previous chapters, we have already mentioned specific strategies for the transformation of problematic or relevant linguistic and cultural phenomena, at this point we want to draw attention to some partial issues that require a more comprehensive view. These include: a) **translation of proper nouns**, b) **translation of third language words;** c) **translation of intentional grammatical and spelling errors.**

3.4.1 Translation of proper nouns

Linguistic competence applies specifically to the category of proper nouns, fictitious as well as real. One of the principles of the Slovak translation school applies to the translation of proper nouns, "to transfer foreign names and titles in the original form, in the fixed transcription, except for characteronyms and nicknames" (Ferenčík 1982, p. 37).

When transferring proper nouns to the target text, it is important to maintain their actual meaning; that is "a set of associations associated with a given name" (Gálová 2011, p. 279). However, the use of particular proper nouns in any literary work, not just in children's literature, is usually not accidental, they are carefully chosen by the author and consequently the translator. Its purpose can range from plain reference, "reference to a specific feature of a character or place, to amusing the reader or evoking a certain emotion" (Kiššová 2009, p. 84). Therefore, the translator should keep in mind the multifunctionality of proper nouns and in translation consider whether their function is:

1. **informative** (provides the reader with basic information about the character);
2. **formative** (confronts the reader with the values that the character represents);
3. **emotional** (affects the reader's emotions);
4. **creative** (stimulates imagination);
5. **divertive** ("diversion function");
6. **aesthetic** (evoking an aesthetic experience) (Van Coillie 2006, p. 124; cited in Kiššová 2009, pp. 85–86).

Some of these functions are even more significant in children's literature, where names (*characteronyms*) very often have symbolic character and carry information about the character or their values. The translator should try to transfer this to the target text, while respecting literary conventions and the stylistic and genre norm of the target literature. One of them is the rule that if proper nouns do not represent hidden word plays or are not generally well-known, they should be kept in translations in their original form (Kiššová 2009, p. 63). In this

sense, the ratio between exoticization and naturalization is also relevant; "in the [sic] children's literature, the naturalization of names should prevail. Of course, once we start translating them, then we should translate all of them (not just one)" (Keníž 2011, p. 312). They are also translated when they are part of a longer name that is translated (Kovačičová 2009).

S. Gálová presents several concepts of translation of proper nouns: J. Levý's (1983)[37], Debus' (1997), R. Zimmer's detailed classification (1981) and D. Krüger's (2004); but she also suggests her own classification of translation procedures (Gálová 2011, pp. 281–286)[38]:

1. **transmission as a quote**, with a subcategory of **suffix adaptation** that involves the use of feminine nouns (*Mrs **Bird** → Pani **Birdová***) or diminutives (*Paddington **Bear** → **Medvedík** Paddington*)[39] as equivalents;
2. **transcription/transliteration** – adaptation of proper noun to Slovak phonetic rules (*Philadelphia → Filadelfia*);
3. **explicatory translation** – in the form of internal explanations, footnotes or a glossary:
   – *Salt's eyes widened → **škriatkovi** Soľovi sa oči zväčšili* ("**Pixie** Salt's eyes have enlarged");
   – *Tour de France → Tour de France preteky* ("Tour de France **race**").
4. **metonomasia** – literally translated names in which the common noun component is translated: *Portobello **Market** → Portobellský **trh**; Windsor **Gardens** → Windsorské **záhrady***;
5. **substitution** – substitution based on similar connotative and associative value: *Red Riding Hood → Červená čiapočka*;
6. **replacement** by parallel anthroponyms, exonyms or endonyms: *Michael → Michal*; *Dresden → Drážďany*;
7. **antonomasia** – replacing a proper noun with a common one if the object denominated by a proper noun is unknown in the target culture. Sometimes even in the source text common nouns are used with the function of a proper noun (*Frog*, *Toad*).[40]
8. **omission** – e.g. the influence of censorship by the political and social system;
9. **creative transfer** – "name pairs in which [...] the proper noun replaced another proper noun based on affiliation to the identical semantic field" (ibid., p. 286).

When translating proper nouns in a poem, the situation is all the more difficult because not only the characteristics of the author's poetics, but also the versological principles of the target language, as well as the linguistic and cultural specifics of the receiving environment must be respected. This is one of the reasons why in the following poetry for children by T. S. Eliot, the translator replaced English anthroponyms with frequented Slovak hypocorisms:

[37] According to J. Levý, proper noun translation uses three basic methods: a) translation; b) substitution; c) transcription and transliteration.

[38] Gálová's particular categories are illustrated using our own examples.

[39] *Medvedík* – "Little bear"

[40] Due to the lower euphony of equivalents in the target language (*Žabiak, Ropucha*) the proper nouns *Frog* and *Toad* were transformed using the interjections *Kvak* and *Čľup* respectively.

Table 16: Anthroponyms translation

Old Possum's Book of Practical Cats (Eliot, 1967)	**Šibalova príručka šikovných mačiek** (Eliot, 2014)
First of all, there's the name that the family use daily, Such as Peter, Augustus, Alonzo or James, Such as Victor or Jonathan, George or Bill Bailey[41] – All of them sensible everyday names.	Tak najprv všedné meno, akých je len zopár stovák, napríklad **Peter**, **Mišo** či **Kubo** vhodné je podobne Viktor, Juraj, Jonatán a **Jožko Novák** – meno na každodenné nosenie.

The ratio of exoticization and naturalization also comes into play when translating **toponyms**. E.g. if the proper noun includes a common noun (*road, lane*), it is questionable whether to use such a toponym quoted as a loan (*Appleton Lane*), or to add explicative Slovak equivalents (***ulica*** *Appleton Lane*), or rather to translate by naturalizing the noun phrase (*Appletonská ulička*). However, a statistical survey of translations suggests that, compared to the past, today "proper names are in most cases taken over in their original form" (Gálová 2011, p. 279), with the more complex experience of a child reader being the cause.

If toponyms are a part of word play, poetic image or a poem's leitmotif, the translator can proceed to a complex substitution. In the following translation, the translator substituted the original toponyms, familiar to the reader in the source culture (name of places on the river Thames), that would not evoke the necessary associations for the reader of the receiving culture (in our case Slovak). Therefore, the translator used toponyms naming cities on the river Váh instead; cf. Table 17[42].

Table 17: Translation of Toponyms

Old Possum's Book of Practical Cats (Eliot, 1967)	**Šibalova príručka šikovných mačiek** (Eliot,2014)
Growltiger was a Bravo Cat, who travelled on a barge: In fact, he was the roughest cat that ever roamed at large. From **Gravesend** up to **Oxford** he pursued his evil aims, Rejoicing in his title of "The Terror of the **Thames**".	Grutiger bol slávny kocúr, jeho svetom bola rieka, čln a veslá: bol to tiež najväčší mačací bandita, akého kedy táto zem niesla. Od **Hrádku** po **Mikuláš** raboval, nevedno, čo mal za povahu, právom sa preto tešil z prezývky „Postrach **Váhu**."
The cottagers of **Rotherhithe**	Chatári z **Ružomberku**
at Hammersmith	vo Vrútkach
the barge at **Molesey** lay	čln kotvil blízko **Púchova**
at **Hampton** he had gone	vyparil sa do **Dubnice**
behind the **Lion**[43]	pri Ilave

[41] Bill Bailey is a reference to a famous song from the music hall/Vaudeville era: 'Won't you please come home, Bill Bailey?'

[42] As it is a longer poem, we list only some toponyms for illustration.

[43] Although this is more a generic name for a pub rather than a town on the river, the translator opted for following the strategy of using toponyms the target reader is familiar with.

3.4.2 Translation of third language words

Linguistic competence is relevant when translating words that were borrowed in the source text from a language that is neither the source nor the target one (in our terminology, the third language). In children's literature, due to the reader's age and limited linguistic competence, they are usually only occasional, but via those words an important motif or character's origin are often displayed. Therefore, their adequate translation cannot be underestimated, especially when borrowed words are a part of word play and consequently other translation equivalents are dependent on it and have to be adjusted (cf. example No. 2 in Table 18).

Table 18: Translation of the third language words

	Paddington Abroad (Bond, 1961)	**Paddington na cestách (Bond, 2016)**
1.	"They're called **esca... esca**... something, Mr Brown," said Paddington, consulting his cookery book. "**Escargots**." "**Escargots**?" repeated Mr Brown, dabbing at his moustache. [...] "Henry!" exclaimed Mrs Brown. "Don't you know what **escargots** are?" "Well ... no," Mr. Brown replied. "It sounds familiar to me, but I can't say I know. Why?" "They're snails," said Mrs. Brown.	„Volá sa to **esca... esca**... čosi, pán Brown," odvetil Paddington a pozrel sa do kuchárskej knihy. „**Escargoty**." „**Escargoty**?" zopakoval pán Brown a poklepal si po fúzoch. „Henry!" zvolala pani Brownová. „Ty nevieš, čo sú **escargoty**?" „No... nie," odvetil pán Brown. „Znie mi to povedome, ale nemôžem povedať, že to viem. Prečo?" „To sú slimáky," povedala pani Brownová
2.	Madam Zaza jumped: "**Comment**!" she exclaimed hoarsely. "**Come on**?" said Paddington, looking puzzled.	Madam Zaza vyskočila. „**Comment**!" vykríkla chrapľavo. „**Ku mne**?" začudoval sa Paddington celý zmätený.

With a larger volume of text borrowed from the third language, the translator "should make sure that the number of passages in the foreign language is not too high. A glossary or footnote could be of some help to the reader, but their use needs to be carefully considered, as they are often disruptive in fiction texts" (Gálová 2010, p. 34).

3.4.3 Translation of intentional spelling and grammar errors

The category of linguistic competences also includes the translator's ability to adequately transform intentional spelling and grammatical errors, which, even if marginal or occasional, belong to author's strategy and must be given due attention. They can characterize or ridicule the character; via them, the author can evoke the reader's emotions about the character, etc. (Hrdlička 2014, p. 48). In texts for children and young people, their function may be also to entertain, engage the reader or be part of a **pun**.

The translation of intentional errors in the source text depends on the specifics of the grammatical and orthographic systems of the target language. Slovak, due to its inflective

character, can transform source grammatical errors with help of a different gender or different declension/conjugation form; spelling lapses can be "covered" by incorrect punctuation marks or unexpected position of the capital letter.

When translating intentional errors, M. Hrdlička (2014, p. 49) states three rules:

1. The error should have the same function and same impact in the translated text as in the original.
2. A comparable frequency of errors must be maintained in order to achieve the same comprehensibility of the original and the translation.
3. If possible, the type of error should be kept; possibly compensate it with a similar error.

Hrdlička, at the same time, admits that while the first two rules are compulsory to follow, with the third one, the translator is allowed some freedom. Table 19 illustrates compensation for intentional misspellings in M. Bond's *Paddington Helps Out* (1997a).

Table 19: Translation of deliberate spelling errors

Paddington Helps Out (Bond, 1997a)	**Paddington – pomocník na pohľadanie (Bond, 2014)**
Menue	Menue
Soop	Polieuka
Fish	Riba
ommlets	Omleta
rowst beef	pečené meso
Stew with Dumplings, Potatows	Zadusené meso s knedličkami – zemjaky
Brussle Sprowts, Pees	Ružičkový käl, hrášok
Cabbidge – Greyvy	Kapuzta – omádžka
marmalade and custerd	Lekvár a pudink
coffey	Káva

Another example when an intentional error is a part of word play is the expression *EYETINNERY BY PADINGTUN* (Bond, 1997b) instead of the correct form **Itinerary by Paddington* ("*itinerár*"). The English word-play here works with the homonymy of the first part of the word *eyetinnery* with the word *eye* and misspelling in the second part of the word. The translation dealt with this word play by replacing the letter *i* with the letter *y* in the word *itinerary*, and by compensating the paronymy of the words *Paddington* and *pudding* in the equivalent: *PUDINGTONOV YTYNERÁR*. Such intentional errors are usually not isolated, but they are part of a broader context; so other elements of the text must be adapted to the chosen solution, as the following quote shows:

Table 20: Translation of the deliberate mistakes

Paddington Abroad (Bond, 1997b)	**Paddington na cestách (Bond, 2016)**
Paddington wasn't quite sure about the spelling of **itinerary**, but though he had looked through all the '**E**'s in Mr Brown's dictionary the night before he had not been able to find it anywhere.	Paddington si nebol úplne istý, ako sa píše slovo itinerár, a hoci si včera v noci prezrel v slovníku pána Browna všetky slová na „**Y**", nevedel ho nikde nájsť.

3.5 CHILDREN'S LITERATURE TRANSLATION AS A COMPROMISE BETWEEN THE TRANSLATOR AND THE EDITOR

Finally, with the editor's interventions introduced to the translation, it should be emphasized that the so-called "umbrella" competence of any translator, both a novice and an experienced bard, is the capacity for self-reflection. Such capacity allows translators to look at the translated version from a different angle, from the editor's point of view, and provides them with the ability to adopt alternative solutions, which may not always be their first choice. This is one of the reasons why thematic and above all linguistic competence are prerequisites for good translation in general, including children's literature with all its specific features.

In discussions over translation drafts, an agreement between the translator and editor on a translation solution should be reached. The editing process of translation must take the form of a dialogue, both participants should be capable of justifying their option and at the same time be willing to compromise. The aforementioned linguistic competence provides translators with the ability to defend their idiolect preferences to an editor who might come up with their own, often synonymous, equivalents, e.g. as it is the case of Slovak absolute synonyms: *niekde* vz. *kdesi* ("somewhere"), *niečo* vz. *čosi* ("something"), *dole* vz. *dolu* ("down"), *obrátiť* vz. *otočiť* ("to turn"). To illustrate what translator – editor cooperation can look like, the following table shows the way it is done:

Table 21: Translation as a Compromise between Translator and Editor

	Paddington Marches On (Bond, 1998b)	**Kto zastaví Paddingtona?** (First draft with editor's interventions)	**Kto zastaví Paddingtona?** (Final version, Bond, 2019)
1.	Paddington opened one eye cautiously and found to **his** surprise	Paddington opatrne otvoril jedno oko a na ~~**svoje**~~ prekvapenie zistil	Paddington opatrne otvoril jedno oko a na **svoje** prekvapenie zistil
2.	at long last he settled himself near the branch	napokon **sa** mu podarilo usadiť ~~**sa**~~ blízko konára	napokon **sa** mu podarilo usadiť blízko konára
3.	I vote we take five minutes off and brew up a cup of tea.	Ak to mladý medveď dovolí, navrhujem dať ~~**si**~~ päťminútovú prestávku	…navrhujem **si** dať päťminútovú prestávku
4.	I must say the garden **is a picture** at the moment	Záhrada je ako z ~~**maľovaného**~~ obrázka	Záhrada je ako **na obrázku**[44]

Commentary to Table 21:

– ad **example #1:** Though the editor suggested omitting the reflexive possessive pronoun *svoj*, the translators did not accept it as in their opinion it would lead to an unnatural construction (**na prekvapenie*).

[44] Wilful change of the text by the editor that the translators were not aware of and did not agree with.

– ad **example #2**: In this sentence, we observe the phenomenon known as clitic climbing. The second clitic *sa* from the reflexive verb *usadiť sa* ("sit down") climbed to the previous verb (*podarilo sa*) and got absorbed by its clitic *sa*. So, even if the translators' version is perfectly acceptable, the editor preferred to opt for the 2nd clitic to be absorbed.
– ad **example #3:** The editor suggested changing the position of the clitic *si*; the translators did not agree with it and their decision was respected.
– ad **example #4:** The last example is most intriguing of all and is quoted here as an illustration what discussions between the translator and editor should definitely not look like. The translators' original version *ako z maľovaného obrázka* was, in fact, a combination of two idioms, so they agreed on deleting the adjective (*maľovaného*) and the final version should contain one idiom only: *z obrázka*. However, without the translators' knowledge, the editor arbitrarily changed the final construction to "*ako na obrázku*" that has a different, non-idiomatic meaning.

The lesson to be learnt from that is that the translator should make sure he has the final version of the translation at hand before being printed because they are the ones who are held responsible for the quality of the translation at the end of the publishing process. The highest imperative is that the result of the translation process should be quality communication in which all components will be attuned to and cooperate with each other.

3.6 COMPETENCES OF CHILDREN'S LITERATURE TRANSLATION EDUCATORS

In reference to the aforementioned necessary competencies of a student of children's literature translation, it turns out that the ideal teacher of this subject is the one who has a translation or linguistic education. In our education system, the study of foreign languages either in translation-interpreting or a teaching study program is usually composed of literary or cultural disciplines, which is, from the point of view of literary translation training, positive.

It is the prerequisite for the teacher of this discipline to be aware of the fact that, unlike domestic literature, translated literature enters a different literary or cultural tradition, which must be taken into account in translation. Likewise, literary education will enable the teacher to identify the fundamental differentiating features of literature for children and young adults that are relevant to artistic translation.

If we are talking about the ideal teacher of children's literature translation then, as in almost all translation disciplines, we cannot forget the assets of one's own experience with translation, preferably the translation of children's literature. However, it is not always possible to ensure this condition in academic settings, due to a certain marginality and the consequently limited experience of university educators with this subtype of translation. Therefore, at least basic experience with literary translation would be appropriate for the teacher

of children's literature translation that has many common features with literary translation in general.

3.7 CONCLUSION – VISION AND DIRECTION OF TRANSLATION TEACHING FOR CHILDREN AND YOUNG ADULTS

To sum up our observations: it needs to be emphasized that translators-to-be can act not only in the role of translator, but also in the role of editor of the translated text. In relation to that, J. Ferenčík creates a specific communication model of children's literature translation:

$$R_{Ch} - E_o - A - P - E_a - R$$

The model recognizes the editor in the role of text organizer (E_o) and text approver (E_a); similarly, the model distinguishes between a reader "limited to only children and young adults" (R_{Ch}) and a reader without any restriction (R) because "a real reader can be and very often is an adult reader with various reading interests" (ibid., pp. 117–119). The didactics of children's literature translation as part of the training of translators-to-be should therefore focus on making this adult reader competent for transforming the complex linguistic, cultural and genre specificity of children's and young adult literature.

Despite the specifics that we have pointed out, children's literature translation is very rarely included in translation study programs as a separate course. Yet for the very same reason, we recommend its inclusion either as a component of a separate subject, or at least within the syllabi of the subject of literary translation. This brief account could only outline the complexity of the issue of translating literature for children and young adults, yet we hope it will also help teachers to design the content of the eponymous subject and allow those who aspire to this type of translation to look "behind the curtain".

4 THE INTEGRATED MODEL OF TEACHING SPECIALISED TRANSLATION: THE BASE AND METHODS

ZUZANA ANGELOVIČOVÁ – edited and updated by MARIANNA BACHLEDOVÁ

This chapter presents **the integrated model of teaching specialised translation** (Kraviarová 2013, 2014).[45] Since its first implementation (2013), the model has been largely modified and updated based on new data, emerging needs, and teaching experience.

Specialised translation is defined as translation of highly specialised texts pertaining to different fields[46]. This study explains the context of the market environment requirements that need to be covered by the translator competences, and the way this goal can be achieved through the application of the model.

4.1 CURRENT PRACTICE AND GRADUATE REQUIREMENTS

The current results from sociologically oriented translation studies research suggest looking into the issue of specialised translation from two points of view: (1) quantitative-qualitative characteristics of translators in Slovakia (Djovčoš 2012; Djovčoš and Šveda 2017) and (2) requirements and demands from direct clients ordering translation services (Masárová 2012; Rácová 2016). In 2010, M. Djovčoš performed his first research into the sociological aspects of translation in Slovakia in 2010 and in 2015, he conducted a follow-up study[47].

In 2012, L. Masárová examined the direct clients' view on the quality of translation and T. Rácová replicated her research 4 years later, in 2016. These works (correlation of their results) allow the identification of intersection points and the uncovering of even more reliable information about the environment that the graduates of translation and interpreting studies (TIS) will enter. The data have not changed significantly over time: more recent studies are regularly compared to identify if updates are necessary.

The majority of translation and interpreting graduates who want to work in the field find employment in the area of specialised translation. M. Djovčoš's research of 2017 shows the main spheres of interest – up to 70.3% (62%) of translators focus on specialised translation only and 18.6% (24%) focus on both specialised and literary translation. Together, they amount for almost 90% of Slovak translators. The majority of the examined sample did not study translation – only 46% (44.8%) of these translators are formally qualified. The rest, i.e., 56% (55%) of translators are foreign language teachers and graduates of study fields focused

[45] It has been developed at the Department of English and American Studies, Faculty of Arts, Matej Bel University in Banská Bystrica (DEAS FA MBU).

[46] Based on the Integrovaná výučba odborného prekladu paper (2014).

[47] The results have been published by Djovčoš in 2012 and 2017 (follow-up research) respectively.

on economics, technology, natural sciences, etc. The research of L. Masárová (T. Rácová) indicates that 55% (59%) of direct clients choose the translator based on a recommendation. 41% (54%) choose the translation agency based on a recommendation as well. 28% (32%) choose the service provider from an online list of available translators.

When the clients were asked about the most important aspect signalling a translator's quality, only 13% (10%) referred to formal TIS education. The majority of respondents – 39% (34%) would opt for an experienced translator with university education in a field other than TIS.

The previous research findings can therefore be summarised as follows:

1. The majority of translators in the market do not have formal TIS education.
2. Clients do not perceive formal TIS education as a signal of quality and tend to pick a translator based on different attributes.
3. The client's idea of an ideal translator is a person with university education in a field other than TIS plus experience in translation.

Professional exclusion is a signalling mechanism drawing from the assumption that some members of a professional community are better than others (Pym et al., 2012). However, this mechanism has not been working in favour of TIS graduates, which indicates that professional aspects of translation may require more attention (besides linguistic and translation competences)[48].

4.2 COMPETENCES OF A SPECIALISED TRANSLATOR

Kraviarová (2013, 2014) has summarised the competence requirements of a new translator drawing from the results of the OPTIMALE study, L. Masárová's (2012) and A. Lafeber's findings. T. Rácová's (2016) findings have also been reviewed and with a slight update, they are still considered applicable. Based on the aforementioned research findings, the competences can be described as follows:

- A TIS graduate should be able to appropriately communicate with a client, identify their needs, and prepare a price quotation.
- The translator should read the material, develop an approach to text interpretation, perform reflective interpretation, and analyse the text to see how much time and effort will be necessary to translate it.
- The translator should be able to search and verify terminology, evaluate reliability of the sources, and consult any unclear terms.
- The translator should be fluent in their native language and capable of proper stylisation.
- The translator should be able to use CATs and be aware of their positive/negative impact on work efficiency and translation quality.

[48] However, it is important to point out that a generational change is taking place. The self-taught translators (a remnant of the 1990s when translation was a free trade requiring no professional training) are gradually replaced by TIS graduates (Djovčoš and Šveda 2017).

- The translator should be able to create a high-quality translation according to the client's needs. However, in practice, the client sometimes does not understand the necessity to adjust certain elements (e.g., syntactic shifts, correct terminology), therefore the translator must be able to explain their decisions in a comprehensible way.
- The translator should be able to develop and maintain a good reputation and business relations.

A number of breakthroughs can be observed in the conventional perception of translation competences (linguistic competence, translating competence, essential text interpretation, etc.). For example, technological competences (CAT tools) have gained special importance. However, practical teaching experience indicates that certain competences taken for granted by the academy still need to be addressed in translator training (terminology search and verification, navigating the Internet and dealing with information overload, critical recognition of the available resources, communication with the client, market competence, professional ethics, etc.).

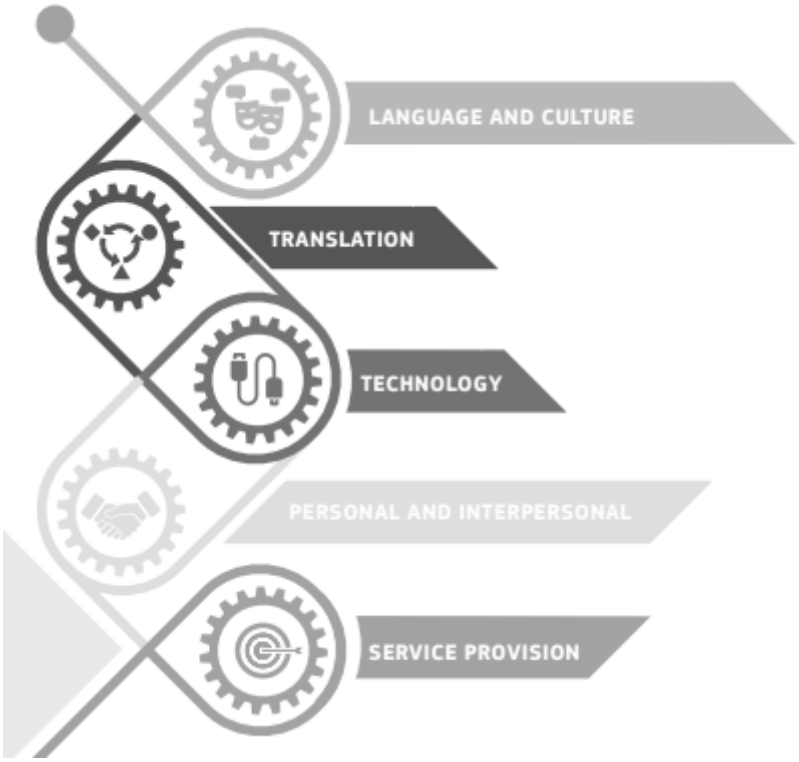

Figure 1: European Masters in Translation. Competence Framework 2017.

The findings overlap with the requirements for the translator's competences according to the EMT (European Master in Translation). Based on the available research, it is necessary to integrate (or enhance) the following elements in the teaching of specialised translation:

1. reflective interpretation of specialised text and translation analysis;
2. working with CATs;
3. quality assurance including (self)editing and proofreading;
4. working with terminological resources, efficient terminology search and verification;

5. project workflow;
6. practice – working on actual projects for real clients;
7. field specialisation;
8. translation praxeology and ethics (including professional and ethical aspects of machine translation post-editing).

4.3 THE INTEGRATED MODEL OF TEACHING SPECIALISED TRANSLATION (IMTST): DEFINITION, PREREQUISITES AND TEACHING METHODS

There is a consensus that secondary, higher-order competences (for example technical, subject-specific, or pragmatic) cannot be taught efficiently in separation from translation as is the case at many universities in the EMT (*European Master in Translation*) system. As a result, the graduates can provide high-quality specialised translation, use CATs efficiently and navigate both translation theory and praxeology, but they are not able to synthesize the information and apply it to real-life situations.

The Integrated Model of Teaching Specialised Translation (IMTST) represents a model of teaching specialised translation in a way that **enhances the higher-order competences** (after the prerequisites are completed).

The following subchapters will address the specific prerequisites, teaching methods, and the teacher's profile.

4.3.1 Prerequisites

Before applying IMTST, it is recommended to complete the following prerequisites[49]. However, even if they cannot be completed, IMTST should still be applied at least marginally.

Table 22: Integrated teaching of specialised translation prerequisites

IMTST Prerequisites IMVOP		
IMTST skill	**Necessary prerequisites**	**Usage/master level**
Reflective interpretation and translation analysis of a specialised text	1. translation theory 2. translation analysis 3. translation seminar (basic translation procedures and methods) 4. Slovak language 5. foreign language 6. comparative linguistic disciplines	1. excellent/advanced 2. excellent advanced 3. excellent/advanced 4. excellent/advanced 5. excellent/advanced 6. excellent/advanced

[49] A student optimally completes the prerequisites during their Bachelor studies and IMTST is applied in the Master studies.

Working with CATs	1. introduction to CATs	1. elementary/beginner
Quality assessment	1. editing 2. proofreading 3. Slovak language 4. automatic quality assessment 5. informatics (mainly working with text editor and	1. elementary/intermediate 2. elementary/intermediate 3. excellent/advanced 4. elementary/intermediate 5. elementary/intermediate
Terminological resources, methods of efficient search and verification	1. terminology 2. Slovak language 3. foreign language 4. informatics, working with the internet and PC	1. elementary/intermediate 2. excellent/advanced 3. excellent/advanced 4. excellent/advanced
Project workflow	1. all aforementioned prerequisites 2. communication	1. excellent/advanced 2. excellent/advanced
Practice	1. translation seminar 2. translation theory 3. editing 4. proofreading 5. Slovak language 6. communication 7. economic disciplines	1. excellent/advanced 2. excellent/advanced 3. excellent/advanced 4. excellent/advanced 5. excellent/advanced 6. excellent/advanced 7. elementary/intermediate
Knowledge base	1. general subjects 2. foreign language 3. Slovak language 4. terminology	1. excellent/advanced 2. excellent/advanced 3. excellent/advanced 4. elementary/intermediate
Translation praxeology and ethics	1. introduction to economic disciplines 2. ethics	1. elementary/beginner 2. elementary/beginner

4.3.2 Teaching methods

The approach to teaching focuses on the particular higher-order competences[50].

4.3.3 Reflective interpretation and text analysis in specialised translation

J. Vilikovský (1984) specifies interpretation as one of the translation process stages. Text interpretation is the first step to develop a translation approach and provide an appropriate translation. Although these authors focus on literary translation, the interpretation stage is of key importance in working with specialised texts as well. J. Dolník and E. Bajzíková (1998) distinguish natural and reflective interpretation in the process of text comprehension. They

[50] See *Integrovaná výučba odborného prekladu* (Kraviarová 2014). The information presented in this chapter has been updated and elaborated based on the findings and experience gained during seven years of IMTST application at DEAS FA MBU.

claim that natural interpretation should not be understood as an intentional activity, but as an unintentional and automated process of which the translator is not aware. On the other hand, reflective interpretation is an intentional linguistic activity of which the translator is aware. In result, the translator produces a new text "above" the original text. In general, natural interpretation is a part of linguistic behaviour, while reflective interpretation is a language activity (1998). In the translation process, reflective interpretation refers to intentional reading of a text with the aim to comprehend the invariant, clarify the unclear passages, and develop a translation approach. It includes syntactic, semantic and pragmatic text analysis (Djovčoš 2010). As a result, the translator understands the source text and has improved their knowledge of the given subject matter. The interpretation competence is the ability of a language user to identify the linguistic structure of a text and apply their knowledge to understand it (Dolník and Bajzíková 1998).

In the context of specialised translation, the translator's existing knowledge base may be insufficient, therefore external sources are used to achieve proper comprehension of the subject matter. It often happens while working with highly specialised texts. These sources include mostly parallel texts in the source and target languages, encyclopaedias, books and websites, but also freely available translation memories and databases (e.g. MyMemory, Glosbe, Linguee, DGT TMs). They offer bilingual resources and a variety of parallel texts. However, their degree of reliability should be properly evaluated. Therefore, it is important to teach not only how reflective interpretation is performed on specialised texts, but also how to verify the sources. This issue will be discussed later on.

Deliberate text analysis is a part of text interpretation. Ch. Nord's (1991) pre-translation text analysis method is still considered an appropriate teaching tool as it combines intratextual and extratextual analysis, i.e., it deals with the factors influencing the origin of the source text and their impact on its perception and translation. The **pre-translation analysis** precedes the text analysis itself. It helps the translator decide whether to accept the translation job to discover if it would probably exceed their skills. The translator should also consider whether the text is readable and complete (e.g., blurry scan, missing parts) and whether they are familiar with the topic enough to tackle it. They also analyse the availability of linguistic and terminological resources, and decide whether the deadline and remuneration is acceptable. Last but not least, they consider their own motivation to accept the job (Sofer 2006).

Based on the intratextual analysis, the translator **anticipates the problems** in translation. D. Müglová (2009) specifies them as content-related (difficulties with text comprehension), linguistic (terminology), cultural, and technical (formatting, software, etc.). In specialised translation, mainly **terminological** and **content-related** problems are expected. However, **cultural problems** are equally important. In technical texts, they include e.g. different number and date formats while in scientific texts, mainly different textual conventions and writing style require attention. K. Reiss' text typology (2004) can be applied to select an appropriate approach: according to the function, she distinguishes (primarily) operative, informative, and expressive texts. This method helps students preserve the text function and

prevents them from mindlessly copying the original style. Another issue is **technical problems**, some of them CAT-specific. Therefore, IMTST starts with a CAT course, which proceeds from a brief historical and theoretical background (Vinczeová 2019) towards a quick-start. During the first year of IMTST, honing software skills (MS Office – text formatting, tracking changes, macros) and technical problem-solving is purposefully included in the lesson plan, allowing the students to gain hands-on experience in tackling the problems (e.g., typical issues with CATs resulting from incorrect commands and program setup, OS and format incompatibility, OCR readability issues, rogue-tag removal, corrupt TM and TB repair, general troubleshooting, etc.). Students are also taught how to use search engines efficiently using special commands (Bachledová 2015).

Reflective text interpretation, in the context of contemporary specialised translation, no longer includes only working with the text at the level of comprehension. It is a broader concept in which conventional competence meets technical skills, intercultural knowledge, and pragmatic thinking.

4.3.4 Working with CAT tools

In a broad sense, computer-assisted translation tools (CATs) are **any computer tools which help the translator in their work** (e.g. text editor, Internet, spelling and grammar checker, e-mail, etc.). In a narrow sense, they are tools which use a **translation memory (TM)** (Bowker 2002; Vinczeová 2019). In this paper, the term "CAT" refers to the latter.

Beyond doubt, CATs provide numerous **advantages**: they are particularly useful in dealing with repetitive texts and large translation projects comprising highly similar texts. Besides their ability to automatically translate the repeating segments, one of their greatest advantages is their ability to help the translator maintain terminological consistency. They also save time by preserving the original formatting if used correctly.

On the other hand, they also have certain **disadvantages** observable mainly in beginner translators. Segmentation seems to decrease their ability to perceive the macrostructural context, which may lead them to produce non-cohesive or even incoherent translations. The translator sometimes focuses on a single segment and fails to perceive the context. Seven years of experience at DEAS FA MBU shows that inexperienced translators tend to manipulate the text mechanically and slip towards word-for-word translation (e.g. preservation of demonstrative pronouns undesirable in the target language, mindless repetition of the verb "to be"). The software environment seems to affect their ability to perceive the macrostructure. Around the world, a number of studies have been performed to investigate the effect of segmentation on the errors in translation (Dragsted 2004; Lee and Liao 2011; Vilanova 2004, In: Pym 2012). Although this phenomenon can also be observed in Slovak TIS students, a study has yet to be performed to confirm the observation.

Teaching CATs in IMTST requires that this fact has to be constantly pointed out and illustrated with examples. Students' attention should be directed towards the text as a whole, specifically pointing out the macro- and micro-stylistic links between segments. The importance of the context and the consequences of the translator's failure to follow it need to be emphasized. To do so, it is recommended to complement practical demonstration and training with

appropriate reading material such as Bowker (2002) and Vinczeová (2019), and direct students towards software guides, online courses, and how-to videos, which they can consult individually to train themselves in practical problem-solving.

4.3.5 Quality assessment

Quality assessment in translation includes **automatic quality assessment, editing, and proofreading** (in this chronological order).

Automatic quality assessment is performed using specialised tools, either built-in (CAT), or external (ApSIC Xbench). Again, in this stage, it is important to draw students' attention to the imperfections of the software tools, e.g. reported errors which are not errors in reality, although the software identifies them as such (pseudo-errors). The software is unable to "understand" the translator's translation strategy, approach, or certain cultural differences (e.g. morphological variation in complex terms unless saved in the glossary, phone number formatting, etc.). Despite certain caveats, this software is highly useful as it is able to detect numerous formal and even semantic errors (incorrect number format, missing parts, inconsistently translated terms, errors in numbers, etc.).

After automatic quality assurance is performed and errors are resolved by the translator, the proofreader performs the language and stylistic check of the translated text. However, D. Gouadec (2007) distinguishes *proofreader* and *editor* as different roles. A similar differentiation can be found in the Slovak theoretical and practical tradition (for example Ferenčík's concept of an editor who edits and proofreads literary texts in publishing houses). It has also been specified in the ISO 17100 international standard, which has replaced the EN 15038 standard. However, inconsistent terminology is still used across specialised literature (e.g. the terms editor, proofreader, and reviewer are used interchangeably). However, based on a careful comparison of the available definitions, ISO 17100 has specified the correct terms as **proofreader** and **editor** and defined them as follows: an **editor** has a command of both languages, compares the translation against the source text, focuses on factual accuracy and semantics, verifies the translation process and conceptual adherence, evaluates the overall translation adequacy, and takes the target recipient into consideration. On the other hand, a **proofreader** is responsible only for the stylistic and grammatical revision, and does not necessarily have a command of the source language, but should have an excellent command of the language of proofreading. **Technical proofreaders** represent an individual subgroup. They focus on checking typography in the target text. However, in practice, this task is often done by "ordinary" proofreaders during the so-called second proofreading.

During the course in specialised translation, students learn the difference between the editor and the proofreader in theory, then proceed to train the respective activities in practice. At first, they train in pairs (translator – editor; translator – proofreader), groups of three (translator – editor – proofreader), and finally in project teams. "Self-editing" and "self-proofreading" are taught as well; they represent two stages of quality assessment performed by the translator themselves, before they submit their translation to the editor, and finally, the proofreader.

The basic sequence of quality assessment tasks is being taught as follows:

1. automatic quality assessment of the translation performed by the translator;
2. self-editing;
3. self-proofreading;
4. editing performed by an editor;
5. proofreading performed by a proofreader.

Editing and proofreading classmates' translations is beneficial on several levels as students learn how to comprehend someone else's mental processes and identify errors resulting from their misunderstanding of the source text. They also learn how to provide efficient, yet polite feedback, accept and offer constructive criticism and advice, etc. Last but not least, they get used to the fact that translation has to go through several stages of quality assessment before it is considered ready for handover.

4.3.6 Terminological work

The work of a terminologist is closely connected to the translator's work. However, only few companies employ full-time terminologists. Usually, the translator is responsible for searching terminology and updating their own terminological resources (TMs). According to D. Gouadec (2007), the terminologist's job includes translation memory management e.g. maintenance and updating; creation of internal glossaries, terminology databases, and other resources; management of parallel documents; terminology extraction, etc. On the other hand, a freelance translator has to perform all these activities on their own, and the vast majority of internal translators in Slovak companies are in this position; in addition, the terminologist's role remains underestimated.

Terminological preparation starts with a brief overview of the relevant theory explaining the development of terminology as a scholarly field and its use in translation practice (Temmermann 2000) as well as morphosyntactic and lexical aspects of Slovak terms relevant for the translators (Masár 2000).

Explaining the necessity to verify all terminology is not enough for students to do it correctly from the beginning: it is a skill that needs to be honed. It is essential to exercise this skill deliberately and consolidate it. Therefore, the course combines individual/group work with in-lesson exercises. Students are required to perform translation analysis, and to extract and process terminology beforehand. Their task is to prepare a glossary for the given text, explain the process of searching and verification, and defend or correct their decisions based on the discussion. The glossary is created in a CAT-friendly form (e.g. Excel spreadsheet). In the next step, students create a project in a CAT, import the terminology, and proceed to translate the text in turns. A real-time discussion takes place. The whole class participates in peer-to-peer review, constructive criticism, and problem-solving. The teacher points out the problems and guides the students throughout the process of plausibility testing, knowledge acquisition (Gile 2009), and term verification.

The intensive course in specialised translation takes two years (Master's degree). Conceptually, it proceeds from individual work towards teamwork. In the final year, the translation project workflow is trained in a simulated environment (and later in real-life practice),

i.e., students are divided into groups and assigned specific roles within the project. The project terminologists are responsible for preparing parallel texts as well as glossary maintenance, verification, and updating. They communicate with translators, answer their questions, and help them solve terminological problems.

In connection with this competence, the need for **cooperation with a consultant** from the given field is of key importance. Consulting will be discussed later.

4.3.7 Project workflow

As explained, IMTST at DEAS FA MBU proceeds from individual training towards group work. During the first year of the 2-year Master's degree in translation and interpreting, IMTST focuses mainly on developing essential individual skills. In the final year of the Master's degree, project workflow training is given using teamwork simulation.

Project work in virtual teams represents the initial stage of the higher-order competence training: students have already learned how to perform reflexive interpretation, tackle a specialised text, and use CAT tools. The decision to incorporate project workflow into teaching of specialised translation is research-based and responds to the rapidly changing nature of everyday translation work. Nowadays, the conventional linear model of the translation process (Vilikovský 1984; Levý 1963) no longer suffices. However, it can be updated and modified to respond to the current needs of the state-of-art translation cycle such as text formatting, performing OCR, etc.[51]. A reliable translation agency employs project managers to manage the "additional" tasks while the translator's role is simply to translate the text. However, when working for a direct client, the translator has to perform all these additional tasks on their own to deliver a quality final product – a text that has been correctly translated, formatted, and completed according to the client's needs.

Additionally, communication now mainly takes electronic form (e-mail, social networks, specialised platforms, etc.). These modes of communication require specific skills and problem-solving procedures. Experience indicates that working in virtual teams can be a suitable teaching method. Communication within the team takes place online, on a specialised social network forum moderated by the instructor. Team meetings are held once a week during seminars. The goal of project work is for the students to perform specific roles as a team that they trained in previously. They learn from each other, exchange information, and improve their communication skills. Students also train in team problem-solving and decision-making with minimal teacher supervision during the process. The teacher is available for consulting, but avoids interfering, i.e., instead of managing the students, the teacher becomes their consultant, a back-up in the background. Students take on the roles of translators, proofreaders, editors, terminologists, project managers, and perform the translation assignment as a team. During the semester, two or more team assignments are completed and a new team is created every time.

The completed project consists of the following parts:

[51] For more information on project management see *Treba skúmať projektový manažment v preklade?* (Angelovičová 2016).

– team information (roles, time schedule);
– pre-translation analysis;
– glossary table;
– the translation itself;
– a brief final report from each member (pros and cons of teamwork, communication issues, etc.), however, it is not made available to all members, only the project TM can see them all.

Students receive both summative and formative assessment:

1) Summative assessment – every member of the team receives the same assessment for the group project. The final grade is calculated transparently based on all grades received during the course.
2) Formative assessment – the teacher takes time to thoroughly review the project, correct the errors, provide explanations, and refer to evidence. The goal is to identify specific aspects the students should focus on to improve their performance. The teacher also responds to the individual team members' reports.

The goal of this teaching method is to simulate the environment of a translation agency and create a certain tension, forcing the students to leave their comfort zones and tackle problems they may have been avoiding so far, e.g. defending their approach in front of others, accepting and offering criticism, managing their time efficiently, learning how to cope with poorly performing colleagues when forced to collaborate, etc. The whole team receives the same grade for their team effort, but work is precisely assigned to prevent less motivated students from relying on someone who will do the job instead of them to protect the overall grade.

4.3.8 Practice

For the purpose of real-life practice, a student translation company was established in 2012 under the auspices of DEAS FA MBU. Due to bureaucratic challenges, the team of teachers running the student company established a separate civic association in 2018 entitled Locutio, communication, translatio[52], which took over the project retaining the original principles, i.e., combing students with professionals in a team to provide translation and interpreting services. The goal is for the students to gain real-life practice, feedback, and mentoring, and link their education to the labour market.

Over the seven years of its existence, the project has gained stable clients from university departments as well as the external environment[53]. The majority of the clients' texts are of a specialised nature, e.g. scholarly papers and monographs on linguistics, pedagogy, physical education & sports, social work, etc.

[52] oz-lct.sk

[53] It regularly provides services to the Banská Bystrica City Office, Central Slovakian Museum, Envirofilm-Ekotopfilm Festival, Záhrada – Centre of Independent Culture, Puppet Theatre at the Crossroads, Banská Bystrica Scientific Library, etc.

The opportunity to gain practice in this project is tied to students' performance at translation seminars in their Master's degree studies (only Master's degree students are allowed to participate). The PM is their university translation teacher and keeps a detailed track of their performance for this purpose. The PM runs a virtual group, which accepts Master's students and allows the graduates to stay if they are interested. The purpose of the group is to facilitate communication (teachers involved in the project – students – graduates), share information and resources, and last but not least, bid for the translation assignments.

The project workflow can be described as follows:

1) After the client sends in their text, the PM analyses it (see 4.3.3). If the conditions are reasonable and the text is appropriate for the students' abilities, the PM calculates the quote. If the text is too difficult or the deadline too short, the client is rejected and forwarded to a database of professional translators.
2) The PM announces the project in the virtual group (topic, sample, length, deadline, team requirements). Usually, one translator and one editor cooperate. If the project is larger (e.g. a whole book), multiple translators are "hired", but the team is kept as small as possible. However, there is always a single editor to "put the text together".
3) The interested student(s) bid for the job. The PM checks their records to see whether they are ready to be trusted with a real assignment and accepts or rejects them.
4) If the PM finds a team, they inform the client that the job has been accepted.
5) At this point, there are two possible scenarios:
    a) If the students are accepted, they receive the text with resources if available (TMs, glossaries, parallel texts, etc.).
    b) If no students are interested in the job, the client is rejected and forwarded to a database of professional translators.
6) Students analyse the text and create a glossary. They submit it to the PM to prevent terminological errors before they start translating.
7) After the glossary has been checked, the translation process starts (translation, self-editing).
8) The translation is checked by the editor and handed back to the translator to accept/reject the changes.
9) The translator submits the final translation to the PM.
10) The PM contracts a professional translator/proofreader to perform proofreading/editing if necessary.
11) The PM finalises the text and sends it to the client.
12) The students receive the corrected version of the text to get feedback. If necessary or interesting, the PM shares the examples and problem-solving strategies with the whole virtual group (the translators are not named and shamed).

The whole project is voluntary, the teachers run the "company" in their spare time and without salary. Students participate voluntarily and do not get paid either. The money generated by this project is used to pay the professional editors and proofreaders who are respon-

sible for the quality, and re-invested back into DEAS FA MBU (publishing costs, invited lectures, conference fees, prizes for student competitions, etc.). It is completely transparent and annual reports are published at the project website.

Details about the first integration success using this teaching model can be found in *Prax v integrovanej výučbe odborného prekladu* (Kraviarová 2014). Detailed records on the project have been kept since its origin and a follow-up study is planned for 2022.

4.3.9 The study of the translated subject

The study of the translated subject does not involve formal study, e.g. university – it is a part of the *continuous professional development* (CPD), i.e. life-long learning. In Slovakia, CPD for translators is not formal. It is individual or organised by professional associations. The aim is for the translator to develop specialisation.

According to M. Djovčoš and P. Šveda, specialisation in the narrow sense is the ability to tackle a specific type of translation. This specialisation ideally moves translators from the financially unattractive market (low translation prices) to the premium market (high translation prices) (Djovčoš 2017). Pragmatic advantages of specialisation include:

1. **easier translation process** – the broader the knowledge in the field the translator has, the less time and effort they spend searching and verifying the terminology;
2. **time efficiency** – the time that would be otherwise spent improving the translator's knowledge base can be dedicated to translation itself, increasing the translator's income[54];
3. **higher quality of translation** – increased terminological accuracy, reliable understanding of the subject matter;
4. **a specialised translator is more valuable for the clients –** a specialised translator spends less time consulting because they are familiar with the given field. The client does not perceive the translator as a service provider anymore, but rather as a partner and a professional – someone who understands the subject matter.

This explains why so many active translators have a university education in fields other than translation. M. Djovčoš and P. Šveda (2017) are aware that the translators who studied e.g. law, medicine, or engineering have the opportunity to specialise and focus on a single market segment – apart from TIS graduates. These highly specialised translators have a great advantage, not only because they are well-versed in terminology, but also because they "speak the language" of the given field. On the other hand, TIS graduates need to study each subject they deal with. However, M. Djovčoš (2012) has emphasized that TIS graduates are stylistically universal and can cope with different kinds of texts, albeit they need to work harder on text interpretation. This universality can be seen as an advantage because it allows them to start in the mass market and develop specialisation over time (Djovčoš and Šveda, 2017).

[54] The research has also indicated that many literary translators earn a living by performing specialised translation and dedicate the rest of their working time to literary translation, which generates a much smaller income, yet provides professional satisfaction (Djovčoš and Šveda, 2017).

If a translator wants to specialise, they need to "learn how to learn". This ability to study and comprehend any subject is of key importance, therefore it is addressed by IMTST.

This skill can be practiced using the following methods:

1) comparative study of reliable parallel texts in the given field;
2) creating verified terminological databases (glossaries);
3) observing the current situation and development in the given field;
4) consulting with experts in the given field.

The last method is considered very efficient. **A professional consultant** can save the translator a lot of precious time and even recommend reliable study materials. Moreover, many experts know the terminology in their field in multiple languages. If a stylistically universal TIS graduate cooperates with a professional consultant, a high-quality translation can be created.

4.3.10 Translation praxeology and ethics

Nowadays, translation praxeology is taught at every faculty in Slovakia, whether as an individual subject, within another subjects, or in the form of lectures given by professionals from the external environment. However, certain[55] aspects of translation praxeology and ethics should be involved in IMTST as well and put into the proper context:

1. **Collegiality and competition** – a freelance translator does not have colleagues in the traditional sense, their colleagues are also their competition. It is important to discuss the boundaries between collegiality and competition, i.e. that it is unethical to steal a client from a translator who was busy at the time and directed the client to their colleague.

In general, it is desirable to maintain good professional relationships with other translators, not only because it improves the relationships within the professional community, but also because occasionally, even freelance translators engage in teamwork. IMTST should also point out the value of the opportunity to find a mentor, i.e. a more experienced colleague to learn from, ideally as early as during one's university studies. However, peer-learning is a part of CPD even if a mentor is not available. Membership in professional associations, CPD courses, conferences, and even community social events are great opportunities to build relationships with colleagues. The "I choose to excel, not to compete" mind-set is a good starting point.

2. **Community support** – besides the job and learning opportunities, active participation in the professional community and/or friendly relationships with other translators are healthier than suspicion. The sense of belonging and social support can be very helpful and ease the loneliness experienced by some freelancers working from home.
3. **Added value for the client** – a TIS graduate's added value can be their stylistic universality (Djovčoš 2012) and ability to process and manage a lot of information in a short

[55] The authors draw from their experience with IMTST in practice.

period of time ("to comprehend the subject"). In cooperation with a professional consultant, it usually allows for an excellent translation and satisfaction for both client and translator. However, students should learn how to "sell themselves" after they achieve the necessary level of expertise.

4. **Modesty and ethics** –TIS graduates may be quality translators, but there are many better translators in the market. Students need to understand this, the sooner the better. Modesty, self-reflection, and knowledge of their own abilities will allow them to choose what to focus on in practice and identify their own shortcomings that should be addressed. It may spare them many professional failures and disappointments. Moreover, it helps curb aggressive market behaviour.
5. **Pricing and pragmatic aspects of the pre-translation analysis** – students learn how to perform pre-translation analysis to identify the job difficulty level, calculate the volume, and determine appropriate prices**.** The concept of price dumping and its consequences for an individual as well as the whole professional community is explained**.** Translation market research (Djovčoš 2012; Djovčoš and Šveda 2017) results are used to give the students an idea of the current prices around the time of their graduation, but they are taught to keep track of the development and adapt. The necessity to seek a consultant in specific situations is emphasized as well as possible ways to reach one.
6. **Time-management** – self-organisation and time management skills are of crucial importance for every freelance translator. Besides specific time management techniques such as elimination, batching, or minimising distraction (Ferris 2016), time-management matrix (Covey 2017) and the importance of work-life balance is emphasized.

4.4 IMTST TEACHER PROFILE

The IMTST teacher must be an **expert in translation studies** in the first place and by all means: well-versed in translation theory, history and practice. They apply all this knowledge in teaching specialised translation. Secondly, the IMTST teacher must also be a **practicing translator** because an organic connection to translation praxeology and practice is of key importance. Their job includes assessment of students' translations, verification of terminology, strategies and translation approach, and last but not least, linking teaching to practice.

Ideally, the teacher should also be the project manager responsible for students' practice[56] because they are familiar with student translators and can filter out the students who have not yet achieved the necessary skill level. Erudition in translation, excellent **subject-specific knowledge, and command of both source and target languages** is a matter of

[56] The students' translation company at DEAS FA MBU referred to in 4.3.7 was established and managed by Z. Angelovičová who also taught specialised translation at the time. M. Bachledová (her former student) replaced her in both jobs in 2014 and continues her legacy to this day (2021).

course. Last but not least, the teacher must have the **technical competence** since IMTST includes a course in translation technology (CATs, QA) and related software (OCR, cloud-computing, online information security, etc.).

4.5 CONCLUSIONS AND VISIONS

In terms of market competition and its saturation, the method of teaching specialised translation is more important than ever before, because the demand for specialised translation is smaller than the offer[57]. Clients in this market have many options and are learning how to **distinguish and demand quality** (although the clients' concepts of quality range from terminology to language, stylistics, and even price). TIS graduates have an opportunity to succeed in the market, but excellent preparation, the ability to perform quality translation, and last but not least, compliance with work ethics are expected from them.

A change in the clients' motivation to hire translators seems to be taking place as well. In the past, the clients hired translators mainly because they could not speak a foreign language, but today, **they hire translators to save time**. Some clients actually can communicate in a foreign language in their field and would be probably able to translate the text themselves using correct terminology, although with questionable grammar and stylistics, but instead, they opt for a translator to save time. Clients **are getting better at evaluating the quality of the services they receive**[58], which increases the market demand for expertise instead of mere linguistic and translation competences.

Clients are also increasingly pressing for the use of machine translation (MT) because they assume it is significantly cheaper. It may be difficult for the translator to explain that it is not always the case. Even neural network-based MTs require high-quality and very specific input to provide quality output (Vinczeová 2019). Freely available MTs (e.g., Google Translate) are learning from a vast database of crowdsourced and largely unreliable data, therefore they are not very helpful in specialised translation. The point of MT is to save the translator's time, and unless it can perform the real time-consuming tasks instead of the translator, i.e., to search for and verify subject-specific terminology in the correct context, there is no reason to give in to this pressure and lower prices.

IMTST has been developed specifically to address the challenges presented in this chapter. It is regularly updated based on the most recent data, research findings and also teaching experience. Its aim is to train quality translators with proper professional as well as ethical competences.

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[57] Currently, no statistical verification of the Slovak translation market saturation is available. For now, this kind of research cannot be performed because the exact data on the quantitative and qualitative composition of translation service providers and their clients are not available. However, it is generally assumed that the Slovak market is saturated based on certain indicators (pressure to lower prices, individual signalling mechanisms, market fragmentation, outflow of translators to different employment sectors, etc.).

[58] These claims are not research-based, they draw from the shared experience of specialised translators discussed at professional forums.

5 THE CURRENT STATE AND FUTURE OF INTERPRETING TRAINING IN SLOVAKIA

MARTIN DJOVČOS AND PAVOL ŠVEDA

5.1 THE FOUNDATIONS AND TRADITIONS OF INTERPRETING TRAINING IN SLOVAKIA

Slovakia is no stranger to translation and interpreting training. The roots stretch deep; its institutional grounding is principally related to the creation of the University of 17 November (1970–1974) in Bratislava. Even though the university was not operational for very long, it produced graduates who are still active in the translation market nowadays who also help train their successors. Certainly, one could say that a renaissance of institutional translation and interpreting training was underway in the 1990s; it had started in Bratislava in 1973 and 1974 and then moved to other centres: Matej Bel University in Banská Bystrica in 1997 and 1998, Constantine the Philosopher University in Nitra in 2002 and 2003,[59] Prešov University in 2004 and 2005, and Pavol Jozef Šafárik University in Košice in 2007 and 2008. Individual institutions and the whole field had to react dynamically to the transforming social and cultural environment. The focus gradually shifted from literary translation to the translation of non-literary texts. In any case, interpreting was overshadowed by translation for a long time. Before 1989 there had been just one noteworthy and truly comprehensive publication, *Úvod do komunikačnej teórie tlmočenia* (An Introduction to the Communicative Theory of Interpreting) written by A. Keníž (1980). This book became the foundation for the didactics of interpreting in Slovakia, and it maintains this status to the present day.

In 1993 T. Nováková published several studies such as *Konzekutívne tlmočenie* (Consecutive Interpreting), *Tlmočenie: Teória – výučba – prax* (Interpreting: Theory, Teaching, and Practice), and *Simultánne tlmočenie* (Simultaneous Interpreting). However, after this period the preoccupation with the theoretical aspects of interpreting waned, and studies concerning interpreting were generally only found in edited volumes or at Slovak conferences. This could be why participants in many professional forums stated that systematic interpreting research in Slovakia was lacklustre (e.g Makarová 2004). The same statements appeared after 2000, even though V. Makarová's monograph *Tlmočenie: hraničná oblasť medzi vedou, skúsenosťou a umením možného* (Interpreting: On the Borders Between Science, Experience, and the Art of the Possible, 2004) represented a welcome exception. It attempts to interconnect theoretical and practical aspects of interpreting systematically; drawing from her own experience, Makarová provides a plethora of examples.

[59] Of course, translation studies in Nitra have a much longer tradition which began with their Centre for Literary Communication and Experimental Methodology. This chapter, however, predominantly concentrates on Translation and Interpreting as an officially accredited field of studies.

Recently, there has been a relatively rapid development in this field which is evidenced by extensive monographs and dissertations. They present existing knowledge and offer new perspectives on interpreting primarily through interdisciplinary cooperation with psychologists. Such endeavours have resulted in publications by D. Müglová (*Komunikácia, tlmočenie, preklad alebo prečo spadla Babylonská veža?* / Communication, Interpreting, Translation: Or Why Did the Tower of Babel Collapse? 2009); Z. Bohušová (*Neutralizácia ako kognitívna stratégia v transkultúrnej komunikácii* / Neutralization as a Cognitive Strategy in Transcultural Communication, 2009); J. Šavelová and M. Melicherčíková (*Simultaneous Interpreting*, 2013); J. Opálková (*Komunitné tlmočenie* / Community Interpreting, 2013); J. Stahl (*Čo sa odohráva v hlave tlmočníka?*/What is Happening in the Interpreter's Head? 2014); J. Michalčíková (*K vybraným aspektom konzekutívneho tlmočenia s notáciou* / Selected Aspects of Consecutive Interpreting with Notes, 2015); S. Vertanová et al. (*Tlmočník ako rečník*/The Interpreter as a Speaker, 2015); P. Šveda[60] (*Vybrané kapitoly z didaktiky simultánneho tlmočenia*/Selected Chapters from Simultaneous Interpreting Didactics, 2016); and M. Melicherčíková (*Kognitívne charakteristiky a tlmočnícky výkon: "Súvisia spolu?"* / Cognitive Characteristics and Interpreting Performance: 'Is There a Connection?', 2017).[61] There have been many other publications, including the first Slovak edition of this book (*Didaktika prekladu a tlmočenia na Slovensku* / Translation and Interpreting Didactics in Slovakia, 2018). The latest contributions to translation and interpreting training in Slovakia and the Czech Republic include *Nová cvičebnice pro rozvíjení kognitivních a komunikačních dovedností tlumočníků / New Handbook for Development of Interpreters' Cognitive and Communication Development* by S. Hodáková, V. Vilímek and J. Ráclavská, also *Interpreter Training – Experience, Ideas, Perspectives / Dolmetschtraining – Erfahrungen, Ideen, Perspektiven* (2020) and a collective monograph entitled *Changing Paradigms and Approaches in Interpreter Training: Perspectives from Central Europe* (2021) edited by P. Šveda, which maps the broader context of interpreting training in Central Europe. Especially worth noting concerning the Slovak context are the chapters by S. Hodáková *Motivational Structure and the Interpreter's Personality* and M. Melicherčíková and M. Dove *Interpreter Trainee's Performance: Motivation, Quality and Performance (an Empirical Study)*, which create a solid base for further consideration for adjustments of study programmes based hands-on empirical data.

In addition to the abovementioned publications, many stimulating doctoral theses have also been produced. These include, for example, *Hodnotiaci formulár ako nástroj tlmočníckej sebareflexie u študentov: Didaktické východiská* (The Assessment Sheet as a Tool of Students' Self-Assessment of Interpreting: Didactic Reflections, 2016) by L. Machová and *Retour a pilotáž, v rámci procesu výučby tlmočenia Slovensku* (Retour and Relay Interpreting as a Part of the Process of Interpreting Teaching in Slovakia, 2019) by M. Danišková. In her bachelor's thesis, L. Bobková (2013) analysed many interpreting publications in three distinct periods

[60] This is an edited dissertation entitled *Organizácia výučby simultánneho tlmočenia s dôrazom na tlmočnícke stratégie a terminologické postupy* (The Organization of the Simultaneous Interpretation Training Process with an Emphasis on Interpreting Strategies and Terminological Procedures, 2015).

[61] This is an edited dissertation entitled *Súvislosti medzi tlmočníckym výkonom študentov a vybranými kognitívnymi charakteristikami* (The Relationship between Students' Interpreting Performance and Selected Cognitive Characteristics, 2016).

(1979–1989, 1990–2000, and 2001–2013) and identified eighty bibliographical references. The most recent era has produced the most publications, proving a heightened interest among specialists in this field.

Nonetheless, there is more to it than just quantity. Recent research has been more systematic and methodologically accurate, which has resulted in more thought-provoking insights for the training and practice of interpreting. The focus has been on such things as the cognitive aspects of interpreting, community interpreting, and interpreting sociology. Over time a foundation for developing interpreting theory has emerged, which has allowed it to move from the peripheries of translation and interpreting research towards the centre of interest. However, questions concerning the actual impact of research on the educational process remains unanswered. This chapter aims to explore the reality of interpreting training at Slovak universities, graduate employability with respect to current market demands, and the sustainability of the present situation; then it proposes an archetypal training model (not only) for future professional interpreters.

5.2 THE CURRENT STATE AND SCOPE OF INTERPRETING TRAINING IN SLOVAKIA

In 2019 the structure of translation and interpreting training in Slovakia was classified under 2.1.35 Translation and Interpreting as part of a collection of fields of study compiled by the Ministry of Education, Science, Research, and Sport of the Slovak Republic (Accreditation Commission, 2002).[62] Since 1 September 2019, this description has been substituted with the description of Philology as a field of study. Whereas the original description of the field was vague, inaccurate, and confusing, the current description is rather woolly and contradictory. Since the new field of studies (Philology) has replaced a whole group of previously independent disciplines, its description is quite general. It does, however, mention interpreting training at all three levels of education (MESRS SR, 2019).[63]

In the 2020/2021 academic year, four Slovak universities – Comenius University (CU), Matej Bel University (MBU), Constantine the Philosopher University (CPU), and Prešov University (PU) – offered study programmes initially accredited for the Translation and Interpreting field of study. The leadership of the respective faculties was approached with a request to provide information on the organization of translation and interpreting training for the bachelor's and master's levels of education. To make it more straightforward for the reader, the following charts were created for both levels. It is essential to mention that this refers to study programmes for the 2019/2020 academic year; in order to maintain a reasonable degree of comparability, only those programmes provided by departments teaching

[62] www.akredkom.sk/isac/public/odbory/2/2.1/2.1.35.doc.

[63] During the 2018/2019 academic year, MESRS SR, in response to academics' and students' demands, approved the following addition to the field of study's name: 'translation and interpreting-oriented study'.

English or British and American studies were examined. Since all four universities offer English language training, the research is solely concentrated on practical courses (i.e., seminars and tutorials). Lectures and theoretical courses were omitted.

Table 23: Bachelor's degree – practical interpreting courses (compulsory and elective courses, P – proseminars, C – consecutive, S – simultaneous interpreting), time allocation – the number of lessons (L)

Bachelor's degree	1st year	2nd year		3rd year	
		WT	ST	WT	ST
CU			**2 L P**	**2 L C**	**2 L C** (2 L C)
MBU	(2 L P)	**1 L P**	(2 L P)	(2 L P)	
CPU			**2 L P**	**2 L**	**2 L** (2 L P)
PU	**1 L P**		**1 L C**	**3 L C**	

Table 24: Master's degree – practical interpreting courses (compulsory and elective courses, P – proseminars, C – consecutive, S – simultaneous interpreting), time allocation – the number of lessons (l)

Master's degree	1st year		2nd year	
	WT	ST	WT	ST
CU	**2 L S** (2 L C)	**2 L S** (2 L S)	(2 L S; 2 L C)	(2 L S; 2 L S)
MBU	**2 L S+C** (2 L C)	(2 L S; 2 L S)	(2 L S)	
CPU		**2 L C**	**2 L S**	**2 L S** (2 L P)
PU		(1 L C; 1 L S)	(2 L S)	

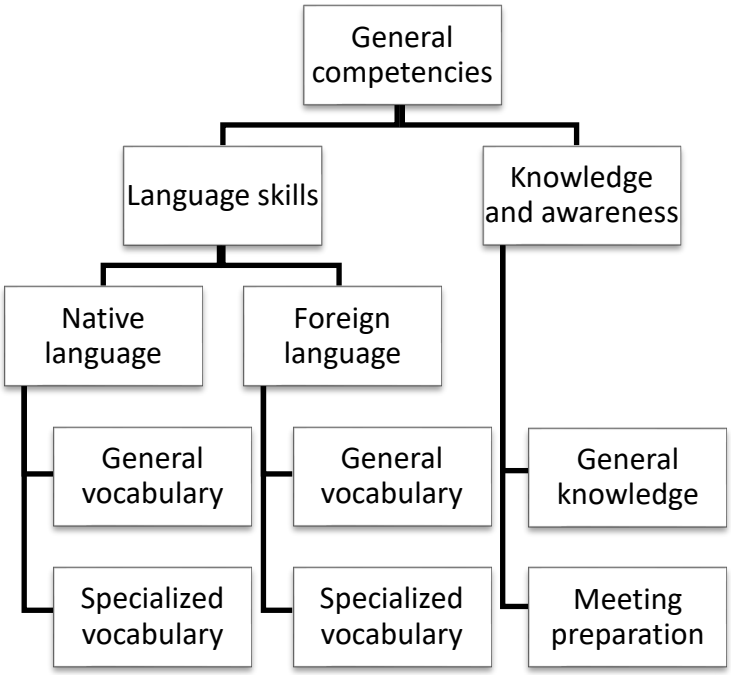
The tables present the range of compulsory courses (in bold) and elective ones (in brackets) offered in practical interpreting. Time allocation is expressed by the number of lessons, and the letters specify their categories: proseminars and similar lessons (P) and lessons dedicated to consecutive (C) and simultaneous (S) interpreting. After comparing the individual interpreting courses, it is apparent that all universities follow the established system with the exception of MBU, which prefers to have consecutive interpreting at the undergraduate (i.e., bachelor's) level. Furthermore, consecutive interpreting is often preceded by preparatory interpreting proseminars, and simultaneous interpreting is emphasized to a higher degree at the master's level. As an experiment, MBU introduced both modes of interpreting in combined classes for first-year students at master's level. It will be interesting to observe this new

structure's future results, especially compared to the traditional sequential model, where simultaneous interpreting follows on from consecutive interpreting.[64]

Secondly, the tables clearly show frequent breaks (or terms) during which interpreting training is interrupted. This happens mainly during the transition from the bachelor's to the master's level of education. Several prominent scholars in interpreting training (Seleskovitch and Lederer 1995; Sawyer 2004) state that such gaps are not ideal; they slow down the didactic process, which, in order to achieve the best possible results, should be as homogenous and continuous as possible. Moreover, considering the arguably insufficient time allocation for practical interpreting courses, it would be more reasonable to structure the training so that theory connects to practice and so that the synergy of individual processes would be supported.

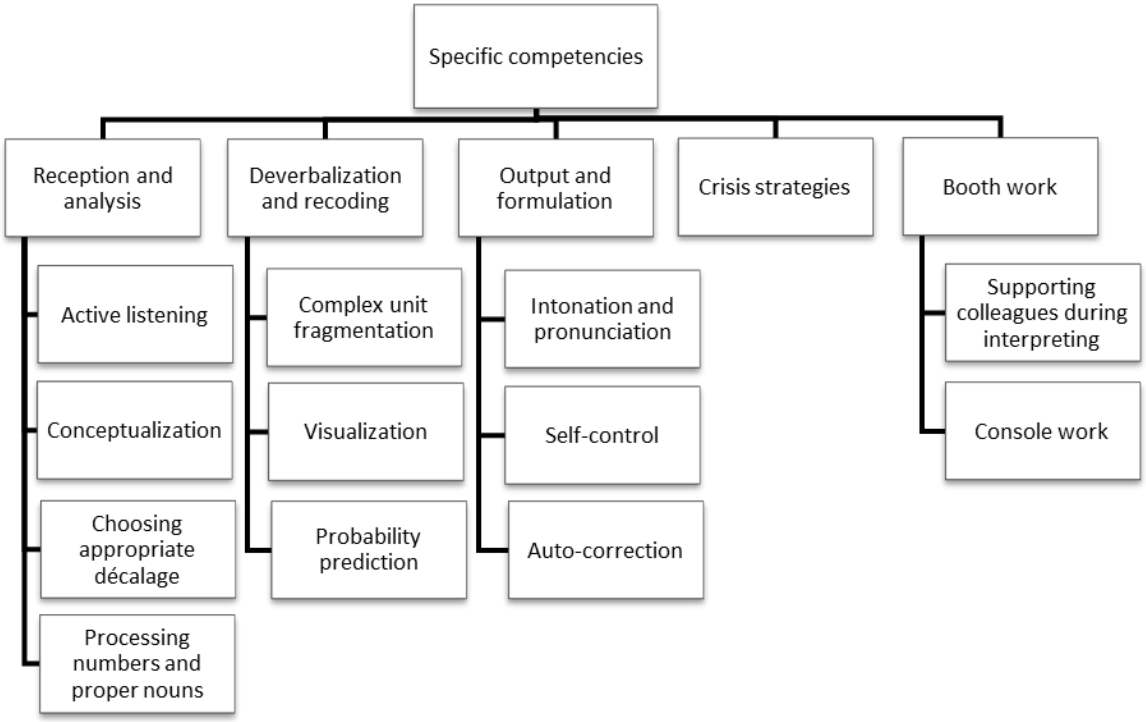
It is essential to realize that the acquisition process of interpreting competencies is long and complicated; it requires a mature individual who evolves during their studies. To better illustrate the competencies which interpreting students should acquire, the following table presents Šveda's summarizing models of general and specific competencies:

Table 25: General competencies (Šveda 2015)



[64] More information on the transition from consecutive to simultaneous interpreting can be found in the article by P. Šveda: *Prechod medzi konzekutívnym a simultánnym tlmočením a organizácia štúdia tlmočenia na Slovensku* (The Transition from Consecutive to Simultaneous Interpreting and the Organization of Interpreting Training in Slovakia, 2016).

Table 26: Specific interpreting competencies (Šveda 2015)



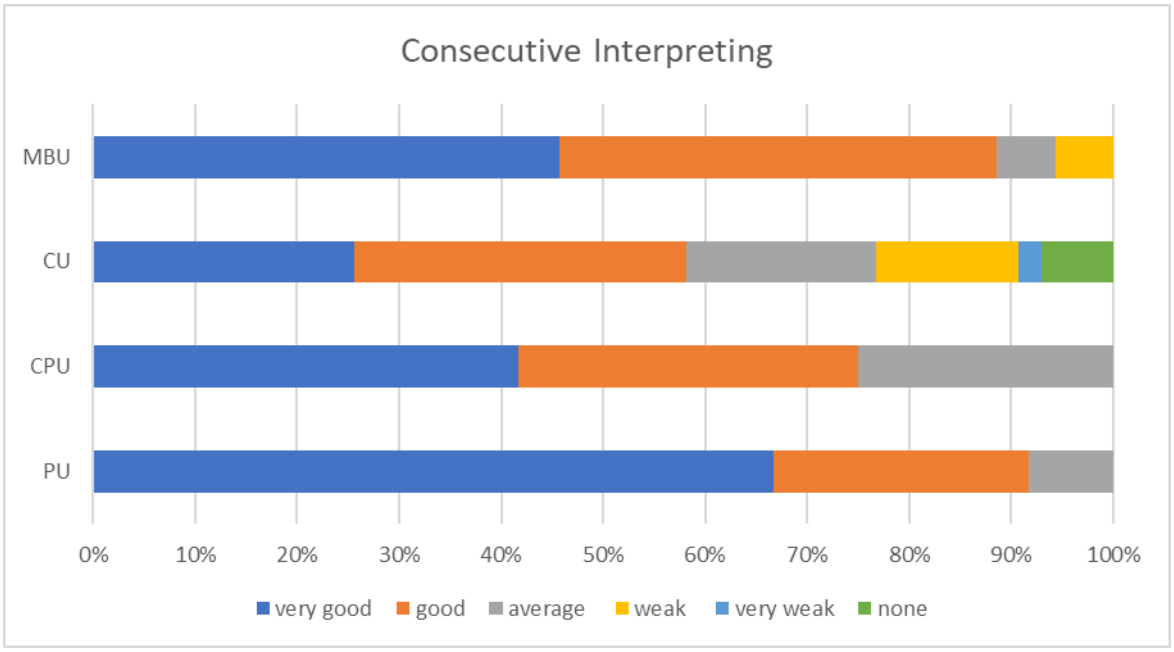
As the above indicates, the minimal time allocation for consecutive and simultaneous interpreting (compulsory courses) is at the absolute requisite minimum. This does not allow for the complete and permanent mastery of the competencies detailed above; in the best-case scenario, active students merely 'get a feel for it'. Almost no university offers consecutive and simultaneous interpreting courses (two lessons per week) for more than two terms. Such a scope does not enable students to experience the sufficient depth required for professional employment. In addition to this, it would be appropriate to examine the educational aims of the individual universities. For example, there is a difference between students being able to perform low consecutive tasks (interpreting a couple of sentences after the speaker falls silent) and high consecutive ones (interpreting for a longer time). More than anything, the scope and distribution of courses mapped in tables 23 and 24 indicate minimalist goals. On the other hand, a positive trend can be observed regarding the number of compulsory and elective courses. These are predominantly concentrated at the master's level, and they create an environment for students to deepen and expand their knowledge and skills. As a result, an environment supporting students' further specialization is created. In this context, some notable subjects include High Consecutive (CU), Conference Interpreting (CU), and Interpreting for EU Institutions (MBU).

A final matter that is not contained within the tables, despite its importance, concerns the acquisition of interpreting experience during studies. There have been several creative

approaches to this,[65] from offering student interpreting services for external clients through to a quasi-university translation agency (MBU and CU) and the frequent interpreting of lectures and events at an affiliated faculty (MBU and PU). The fact that individual universities are trying to provide options for talented interpreting students to test their skills in a real environment and then modify them is commendable.

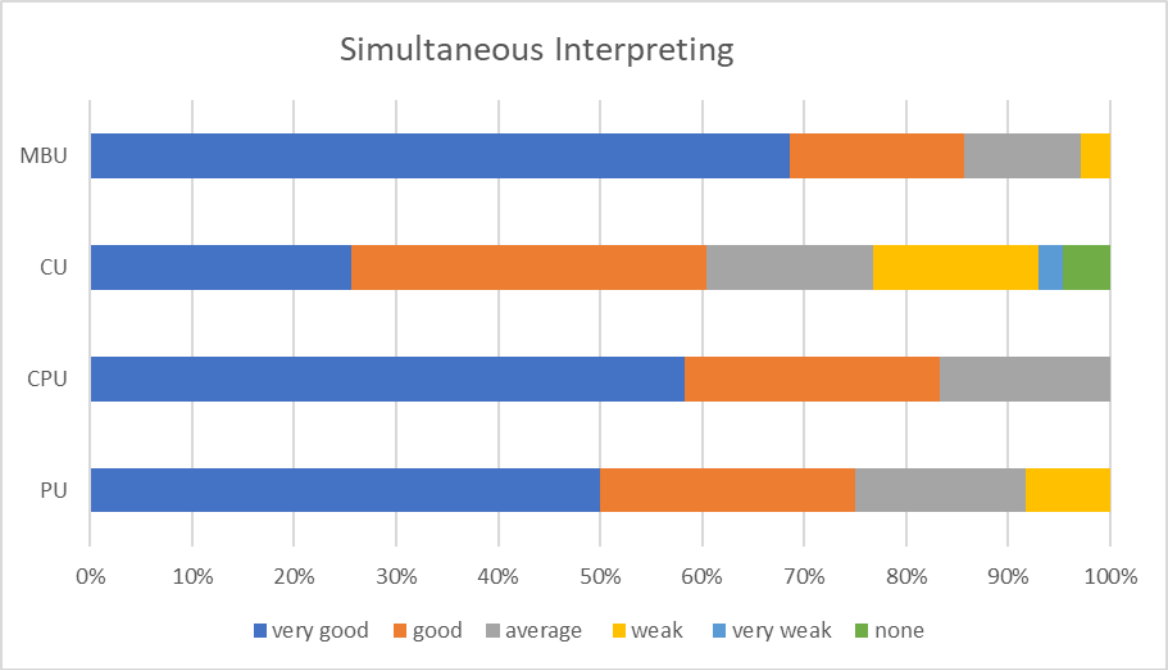
In summary, interpreting programmes in their current form (Table 23 and 24) do not allow for sufficiently intensive and detailed interpreting training with respect to current market demands. The number of lessons is at an absolute minimum, especially in the case of compulsory courses; training is not continuous and is spread over an arguably long period of time (three to four years). For sure, there are plenty of reasons why this is the case. Perhaps most importantly, there are not enough qualified teachers who are (or were) active interpreters and who are adequately proficient in translation theory and training to be able to properly share their experience with students. Moreover, there are not even enough classrooms at some universities. For students, one encouraging fact is the option to specialize through elective courses and the option to gain practical experience during their studies. A 2019 survey with 102 participants (final-year students of philology with a translation and interpreting focus at CU, MBU, CPU, and PU) illustrated the prevalence of a slightly optimistic self-assessment in both consecutive and simultaneous interpreting. It seems that among the four surveyed universities, CU students had the most critical approach to evaluating consecutive and simultaneous interpreting training.

Figure 2: How would you rate the quality of your consecutive interpreting training?



[65] More information about the system of practical interpreting training can be found in an article by P. Šveda and I. Poláček entitled *Medzi teóriou a praxou: hybridita v príprave prekladateľov a tlmočníkov* (Between Theory and Practice: Hybridization in Translation and Interpreting Training, 2017)

Figure 3: How would you rate the quality of your simultaneous interpreting training?



5.3 THE FUTURE OF INTERPRETING TRAINING IN SLOVAKIA

The previous section outlined the current state of interpreting training at Slovak universities. However, is it even worthwhile training so many future translators and scholars? How many of them truly want to dedicate themselves primarily to interpreting, and how many have the necessary prerequisites? Can interpreters succeed in the translation market?

Before these questions are answered, it is essential to examine the market conditions and connect them to potential future interpreting training. In 2017 the present authors published the first large-scale study on translation and interpreting market conditions in Slovakia. Subsequently, they supplemented the data from two surveys in 2015 with one large-scale survey in 2020. The following table shows how the ratio of interpreters has gradually decreased; for instance, by 2020 nobody was solely interpreting and the percentage of those who were mostly interpreting and translating had more than halved. Having said that, this data was likely influenced by the pandemic as many interpreters found themselves out of work.[66]

Table 27: Which category do you belong to in terms of the translation-to-interpreting ratio? (Djovčoš and Šveda, 2015 and 2021)

	2015	2020
I mostly translate and occasionally interpret.	42.2%	31.3%
I only translate.	30%	45.6%
I translate and interpret equally.	11.7%	13.7%

[66] SAPT. Preklad a tlmočenie v čase Korony (Hieronymove dni 2020), https://www.youtube.com/watch?v=l_SaB5WosnY.

I mostly interpret and occasionally translate.	10%	4.3%
I only interpret.	1.1%	0%
Other	5%	5.1%

The research findings indicate that interpreting in Slovakia is complementary to translation. On the other hand, this is not that surprising considering the 'seasonal' nature of interpreting and its cognitive load. The current pandemic could have caused a plunge in participants who primarily interpret, because the number of interpreting opportunities decreased considerably. Maybe this is why many interpreters also translate; however, those who interpret more than they translate charge more for interpreting than those who primarily translate and treat interpreting only as a side job. The majority of interpreting jobs were concentrated in the Bratislava region. The average number of interpreted days there reached 2830 in 2015, which is three times the number of interpreted days in the Prešov region. While no regional limits have been discovered for translation, these limits are truly palpable when considering interpreting. Even though there can be no real discussion about 'pure interpreters' in the market, the specialization in verbal or orthographic activities influences translators'/interpreters' decision-making processes; in other words, more professionalization means more responsible market behaviour.[67]

Despite the currently unfavourable situation, it still makes sense to engage in professional interpreting training, although perhaps only when it goes hand in hand with translation. In this context, it is appropriate to mention two surveys conducted by M. Melicherčíková. In 2016, she surveyed first- and second-year bachelor's students from MBU in order to identify their assumptions and expectations and establish a beginner translators'/interpreters' profile. One hundred and twenty-six students (63 first-year and 63 second-year students at the bachelor's level) participated in the survey; among other things, they were asked to state whether they wanted to concentrate on translating or interpreting in the future. It was discovered that 61.9% of the participants favoured translation (N = 78) and only 9.5% preferred interpreting (N = 12). A mere glance at Melicherčíková's research findings shows that students are not primarily motivated to become solely interpreters, which generally reflects the current state of the market. Such an ambition is found in only a small percentage of students. But what about the evolution of students' preferences over time? How many will be willing to become interpreters by the time they will have finished studying? A follow-up survey by Melicherčíková (2016), conducted as a part of her dissertation, needs to be examined in order to answer these questions. This research focused mainly on first- and second-year students at the master's level of studies. Aside from evaluating their interpreting quality through a propositional analysis and independent observers' assessment, and analysing the relationships between quality and cognitive style, she wanted to know how many of the seventy-nine students who had filled in the questionnaire were more inclined to become interpreters and how many wanted to become translators. Additionally, she wanted to know

[67] This information was confirmed in research by Djovčoš (2015), which revealed that translators who only translate charge more for their services.

whether the motivation to become an interpreter positively influenced interpreting performance. She discovered that more than half of the participants preferred translation and that based on self-assessment they believed that they were performing better in translation compared to interpreting (56%). Almost a quarter of all participants preferred interpreting and reckoned that they were better at it. Approximately 10% of students preferred interpreting and felt that they achieved comparable results in both translation and interpreting. In any case, after comparing students' performance, motivations, and other relevant variables, she concluded that only one-third of the motivated students met the quality standards for consecutive and simultaneous interpreting. This still does not mean that they would succeed in the job market since they also have to possess enough practical knowledge and 'be in the right place at the right time'.

Based on the above, it appears logical that providing interpreting in a separate, dedicated university course and at one or perhaps even more universities is pointless, and that such graduates probably couldn't succeed in the Slovak market. While the Slovak model of interpreting training alongside translation training appears to be ideal at first glance, this only appears so when one does not look any deeper. The current system often seems like it forces potential translators and interpreters to translate and interpret too little. Furthermore, those who do not want to interpret at all have to suffer through compulsory interpreting courses, which often results in stagnation for those who have the necessary prerequisites for interpreting and want to pursue it. How can this situation be solved? The answer lies in:

1) the specialization of universities
2) fewer compulsory courses and more specialized ones (students that want to translate and interpret can choose courses from both modules)
3) cooperation between universities and domestic student exchange programmes
4) tracking students' performance and supporting those who show promise in the initial phase of their studies

5.4 PROPOSING AN INTERPRETING TRAINING MODEL WITH RESPECT TO CURRENT CONDITIONS AT SLOVAK UNIVERSITIES

The previous section's suggestions overlap and relate to one another. This section examines them more closely and demonstrates what needs to be done in order to implement them. The specialization of universities would have to be undertaken in cooperation with all the academic institutions providing translation and interpreting training. Simultaneously, this would not necessarily mean that individual centres have to abandon the current system. Specialization would therefore occur in parallel with the current programmes. The specialized institutions would actively cooperate, and there could be a semestral inter-institutional student exchange system. In this way, students could visit a given institution specializing in their field as a part of their professional training. All centres would offer a 'core curriculum', and, in addition to that, each one would also select a specific area (e.g., literary translation; specialized translation, including CAT tools and post-editing machine translation; legal transla-

tion and interpreting; conference interpreting; and practical translation and interpreting experience). This area would enjoy extra didactic and academic attention and would provide students with an option to become masters in their given field. Semestral exchanges would occur predominantly at master's level. However, what should such specialized interpreting training look like? The necessary conditions have to be created throughout the bachelor's courses, during which students would need to start working on the fundamental prerequisites for interpreting. Several criteria would be examined and analysed, including students' talent and habit formation for the gradual expansion of experiential complex (e.g., keeping up with current affairs), memory exercises, and shadowing.

At this point, it would be appropriate to maybe take a step back and ask what the goal of such narrowly specialized interpreting training in Slovakia would be. It would significantly increase the graduates' quality and specialization; these graduates would be more than ready to face the job market. Nevertheless, could they succeed and make their living just by providing interpreting services? The Slovak professional interpreting market's size is more or less begging that universities train their students to translate and interpret professionally. How can this be achieved given the current study options, which, in most cases, fixate on two foreign languages, and given the majority of time being dedicated to the core curriculum? How can one avoid placing interpreting on the sidelines, as is often the case, and thus allow for training to reach the proper depth and scope?

The presented options offer some solutions. Options 2, 3, and 4 from the previous section can be implemented with little effort and can improve interpreting training, albeit not at a general but an individual level.

Increasing study programmes' flexibility in such a way so that it allows students to specialize at one or more universities and choose the subjects they have a natural preference for is seemingly the easiest to implement. However, history tells a different story. This process is not simple; there are various constraints and relics of the past that favour a higher number of compulsory courses. When considering the substantial multifariousness of the translation and interpreting market, with its continually fluctuating levels of supply and demand, and the dynamic development of new technologies, one cannot help but notice that the market does not require armies of identical translation and interpreting graduates but rather individuals who are continually developing their talents and skills.

In order to further contemplate the two levels of training and the potential specialization in interpreting, it is necessary to clearly divide (not only) interpreting training into two categories: (1) basic training that would be compulsory for all translation and interpreting students and (2) complementary interpreting training which would be aimed at those students that want to become interpreters. In this way, the conditions and specialization required by the programme's description would be maintained but would simultaneously create a suitable environment for students to grow and specialize further.

5.4.1 The scope of basic interpreting training

The fundamentals of interpreting for translation and interpreting students should offer a general introduction to consecutive and simultaneous interpreting regardless of their inclination and specialization. This would guarantee that all students receive the essential general knowledge and skills. Such knowledge and skills would not be enough for students to then provide professional interpreting services on the market, but they would allow them to get acquainted with both disciplines. As a result, they would perceive the disciplines' particularities (personal and knowledge-based characteristics required for consecutive and simultaneous interpreting) and a suitable environment would be created for them to evaluate their abilities and talents for both interpreting modes. In other words, the scope and time allocation for such compulsory interpreting courses should fulfil two objectives:

– They should provide a sufficiently large entry point for interpreting students to acquire the fundamental knowledge and skills required for further specialization and growth in both disciplines.
– For translation and interpreting students who are not planning on becoming interpreters, the course should provide a general introduction to the particularities of consecutive and simultaneous interpreting and a chance to test their skills.

What should this basic interpreting training look like regarding the study programme's organization, structure, and content? The answer to this is given in the following section, which describes some basic features.

5.4.2 The fundamentals of consecutive interpreting: its place and scope in the study programme

If this course is to introduce students to consecutive interpreting successfully, it should be taught in the second or third year of undergraduate studies. Most study programmes in Slovakia already do this. However, in order to make the course all about consecutive interpreting's practical aspects and techniques, it would be appropriate to precede it with a preparatory interpreting course that would last at least one term. Such proseminars or preparation for interpreting should, in terms of content, be concentrated on a fundamental analysis of spoken text in a foreign language, short-term memory training, the hierarchization of aurally received information, logical and structural text analysis, and the basics of public speaking (orthoepy). The skills obtained in this course are essential for interpreting and for any text work, and therefore they are useful for all students of languages and of the humanities as such.

After students obtain the necessary prerequisites, the process of consecutive interpreting training can finally start. Table 23 showed that most universities provide consecutive interpreting training over two terms following the standard time allocation: two lessons per week (ninety minutes), as is the norm for practical seminars. This time allocation per week is truly a minimum baseline for an effective and meaningful training process. To increase the training effectiveness and face-to-face contact between the students and the teacher, it is essential to limit the group size for practical seminars. Experience shows that no more than fourteen

students in one group is ideal. In bigger groups, the contact between the teacher and students becomes minimal, which negatively influences the didactic process. Another possibility is implementing block scheduling (e.g., a block of four lessons), which would allow students to develop more intensively and systematically, even though in this way consecutive interpreting training would have to be crammed into one term.

5.4.3 The fundamentals of consecutive interpreting: educational goals and course content

To achieve the goals stated in 5.1, the course content for an introductory course to consecutive interpreting should reflect the essence of consecutive interpreting and its modalities and requirements. Additionally, the course should contain interpreting into Slovak as well as the relevant foreign language. It is recommended to begin with interpreting into Slovak since students should react more promptly in their native tongue (see e.g. Gile 2009, Gillies 2019). The assumption is that the lessons would be dedicated to actual consecutive interpreting, because all the memory and analytical skills would have been developed in the preparatory proseminar. In that case, the educational goals for the introductory course to consecutive interpreting would be formulated accordingly:

> *The student can consecutively interpret up to three minutes of spontaneous spoken text containing general vocabulary in both working languages. They can apply the basic principles of consecutive note-taking and understand the specifics of consecutive interpreting as well as the strategies and methods used to resolve emergencies.*

This goal represents the absolute baseline of knowledge of consecutive interpreting for all translation and interpreting students. At the same time, it would not be out of place to state that it can be achieved with the rather limited time allocation (two terms and two lessons per week). In any case, this goal influences the content of other courses and even the term structure. Initially, attention should be shifted towards common topics and issues which only require general vocabulary and knowledge; the interpreted texts should also have a transparent and predictable structure. From an analytical and lexical standpoint, the bar should be raised gradually. When interpreting three minutes of spoken text, the students tend to have problems if they do not have practical and clear interpreting notes, especially if the speaking rate increases and more complex concepts, proper nouns, and numbers appear. More ambitious goals can only be achieved with more prolonged and more intensive training, which is addressed later on. The previously established consecutive interpreting objectives are also a deciding factor for setting the final state examination difficulty level if it includes consecutive interpreting.

The following represents a rough outline for the introductory course to consecutive interpreting. In the beginning, it is recommended to start with speaking-oriented exercises in Slovak and later in English. Students learn to structure their speech, manage 'physical hesitation noise' (meaning redundant hand/body movements), and organize their speech at the contextual level. After their interpreting performance, each student receives feedback from

the teacher and their classmates. The next phase sets the stage for consecutive paraphrasing. One student delivers the news in Slovak, and another student 'repeats' it in the same language. This exercise is considered an essential prerequisite for 'actual' consecutive interpreting because it develops several skills, including memory, text segmentation, and experiential competencies since the presented news reflect the current socio-cultural environment.[68] For example, students can prepare an overview of the current news from politics, culture, and sports; thus, they expand their set of experiential competencies and realize that they can interpret more flexibly thanks to it.

After students pass this phase, the next step is to concentrate on the fundamentals of consecutive note-taking. Once the basic principles are explained, a whiteboard can serve as a tool for the retrograde analysis of students' interpreting notes. It is also appropriate for students to compare their respective interpreting notes and styles, provide mutual feedback, and inspire one another. This allows them to learn something new every lesson and discover that everyone has a personal note-taking style and information processing technique. During this training phase, students should develop the practical ability to visualize meaning in the given context. At the end of the initial phase, it is recommended to start by interpreting simple PowerPoint presentations. Presentations help speakers maintain speech cohesion, and they help students by gradually lengthening the interpreted segments. It would be helpful if students experienced that interpreting longer segments with proper preparation is often better than interpreting shorter segments. Presentations can be combined with recorded speeches available in various online databases such as the Speech Repository and VOA Special English.

When transitioning to the second phase, that is, to actual training in consecutive interpreting, it is necessary to choose appropriate speeches. Teachers should carefully consider their students' capabilities and adjust the speeches to the appropriate level. The whole process requires a passionate teacher who is willing to adapt to every group and offer detailed feedback to each student. Most importantly, the role of experiential competencies in interpreting must be emphasized continuously, for instance, through recordings and students' self-assessment of their interpreting performance. Additionally, teachers should address students' interpreting strategies and explain when and why it is appropriate to use them. This is particularly important since students often master crisis and emergency strategies (e.g., generalization, linking, and omission) before beginning to concentrate more on fluency than on the speech content. This tendency has to be discovered right at the beginning, and the teacher should warn students about it. This initial (preparatory) phase thus increases students' fluency, even if it means that some information gets lost in translation; however, the second phase is fixated on the completeness and accuracy of interpreting. As in other fields,

[68] More model exercises focused on improving interpreting skills were presented by A. Gillies in *Conference Interpreting – A Student's Practice Book* (2013) and by P. Šveda in *Cvičenia na rozvoj tlmočníckych zručností* (Exercises for Developing Interpreting Skills in Students, 2014).

training in interpreting without feedback is pointless. The teacher has to track individual students' progress with respect to the norm, which can be above or below the group's average, and then sensitively assess it.[69]

5.4.4 The fundamentals of simultaneous interpreting: its place in the study programme and the scope of training

In terms of simultaneous interpreting, the situation is more or less the same. The only difference is that this interpreting mode comes after consecutive interpreting in almost all translation and interpreting study programmes in Slovakia. To start with consecutive interpreting, students would be required to attend the previously described proseminar. However, no additional preparation would be required to enter the simultaneous interpreting course; the consecutive interpreting introductory course and the given proseminar would be sufficient. The complexity and parallel nature of the performed activities are even more difficult in simultaneous interpreting, and even students who had not experienced any significant issues when interpreting consecutively often struggle considerably with simultaneous interpreting; therefore, the minimum scope of competencies for translation and interpreting students should be established with the utmost care.

Currently, simultaneous interpreting training begins in the first year of the master's programme at the majority of Slovak universities. The only exception is MBU, which offers an alternative model of combined consecutive and simultaneous interpreting training during studies at the bachelor's level and at the first year of the master's level.

The particularities of simultaneous interpreting and the complexities concerning the whole division of the attention process require students to spend a considerable amount of time grasping the core idea, or, to put it in a more conversational tone, to sit in front of a microphone as much as possible. Practical experience is essential in this case; therefore, two lessons once per week are truly just the absolute minimum. Even with a limited number of students (almost no university has more than eight interpreting booths in one classroom) during two lessons, the teacher can barely process all sixteen students and give them good feedback. Once again, block scheduling (three or four lessons in a row) seems like a more reasonable idea. This would allow students to practice individual skills and revise them in such a way so as to achieve progress within one session.

5.4.5 The fundamentals of simultaneous interpreting: educational goals and course content

Like in the sections concerning consecutive interpreting, this section attempts to define the course's main content and outline. The reader is reminded that the course's objective would not be to provide students with comprehensive training, after which they could become full-fledged interpreters. The course familiarizes students with simultaneous interpreting requirements and particularities, identifying in turn their talents and predispositions.

[69] There is a new interpreting textbook in the works which details the individual exercises and their implementation.

Training should therefore create an environment for students to familiarize themselves with simultaneous interpreting in both directions (from the native language to the foreign language and vice versa). The principal goals for this baseline level in simultaneous interpreting are as follows:

> *The student can simultaneously interpret up to ten minutes of text; they can interpret uncomplicated texts with neutral input variables or more terminologically demanding texts with prior preparation without any significant content or logical error from and into both of their working languages; they are familiar with the basic techniques, methods, and specifics of booth interpreting; they can cooperate; and they know how to prepare for simultaneous interpreting.*

This baseline level can be achieved within two terms with two lessons per week or within one term of intensive interpreting training. This assumes that the majority of course time is dedicated to interpreting, that the groups are of an appropriate size, that everyone gets a fair turn, and that teachers are able to provide feedback to everyone.

The length and difficulty of speeches should gradually increase as the introductory course continues. It is recommended to start with shorter speeches of five minutes of 100 to 120 words per minute on average (Gerver 1969). The speeches should concern general topics that do not require specialized vocabulary. The length and difficulty level of speeches should gradually increase to reach more than 120 words per minute, and the speech length should be somewhere around ten minutes. After some time, it is also recommended to use longer speeches of up to twenty minutes, allowing students to cooperate in interpreting booths, such as rotating in the booths and helping one another. Accompanying visual presentations are an exciting tool that can be used at the beginning of simultaneous interpreting training. This helps students learn how to work with the visual source of information, making processing more difficult sections easier.[70]

The approach to simultaneous interpreting and consecutive interpreting should be more or less the same; it is expected that the teacher shall command both interpreting modes' processual and cognitive particularities. It is recommended to begin with exercises that make students aware of the processual particularities of simultaneous interpreting. For example, MBU implements exercises based on an applied cognitive neuropsychological model[71] and 'yes/no questions and why questions' exercises directed at the division of attention, shadowing, and sight translation. Every lesson starts with mental preparation exercises that improve the brain's language and coordination centres. After that, students begin with interpreting texts containing neural input variables. The process is always the same: from more straightforward exercises to the more difficult ones.

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[70] More information on how to use an accompanying visual presentation in interpreting training can be found in Pavol Šveda's book entitled *Vybrané kapitoly z didaktiky simultánneho tlmočenia* (Selected Chapters from the Didactics of Simultaneous Interpreting, 2015).

[71] The exercises and their theoretical foundation are detailed in articles by M. Djovčoš and Z. Bešinová (2008) and M. Djovčoš and Z. Djovčošová (2013).

5.4.6 Complementary modules for consecutive interpreting training

Developing additional competence and skill in consecutive interpreting requires more intensive training and time. Complementary interpreting training aims to prepare students to meet and even exceed clients' and interpreting agencies'/mediators' demands. Therefore, the main objective of complementary consecutive interpreting training is defined as follows: the student can consecutively interpret seven to twelve minutes of formal or specialized speech; thanks to an efficient interpreting note-taking system, they can capture all the content-related information without disturbing the logical cohesion of the speech, and they can promptly resolve any potential emergencies.

This objective describes a phenomenon called the 'high consecutive', which is a variation of consecutive interpreting used during important and official events or in situations where the interpreter is expected to provide a strong performance. Students who want to pursue interpreting after they finish studying can receive appropriate training for such situations, and practical consecutive interpreting classes are the best way to this end. In this case, eight lessons of interpreting per week would be ideal. Once again, it is essential to keep the group size in mind. When longer and more challenging texts are implemented, the individual approach becomes even more critical. With longer speeches, the number of students who can interpret properly decreases significantly. Considering the time needed to analyse mistakes, provide feedback, and check interpreting notes, it is essential to limit the group size or prolong the classes.

5.4.7 Complementary modules for simultaneous interpreting

In terms of simultaneous interpreting, the situation is more or less the same. It is essential to create a suitable environment for intensive individual work with students. Moreover, considering the particularities of simultaneous interpreting, it is advisable to allow students to interpret for longer time intervals to build their endurance. Block scheduling and greater time allocation (eight lessons per week dedicated to simultaneous interpreting) need to once more be highlighted. These would allow students to adopt fundamental and complementary techniques, prolong focus, and divide and manage their mental capacities effectively. At the same time, it is also important to cultivate self-discipline in students; they should prepare before interpreting, create termbases, analyse texts, and research various topics. Courses with simulated conferences are suitable for this. Simulated conferences provide a discussion environment for students or external guests, which helps with simulating the situations interpreters face frequently. What then is the objective of complementary simultaneous interpreting training? The student can simultaneously interpret more specialized speeches and have more demanding content at a high level for more extended periods of up to twenty minutes; they understand how to work in interpreter booths, they are familiar with emergency strategies and techniques, and they know how to prepare for simultaneous interpreting.

The difficulty level of topics and speeches should gradually increase. Step by step, students should be trained to interpret for longer periods of up to twenty minutes and cooperate

effectively in an interpreting booth. As defined in section 4.5, the 'bar' should be raised continually to simulate everyday situations such as complex, fast, unpredictable, and terminologically dense speeches. Throughout this phase, it is recommended to organize simulated conferences and speeches with more challenging input variables (accent, speed, and terminological density), and teachers can simulate various technical problems such as a turned-off microphone, a broken data projector, disagreeable discussion participants, and interference from a ringing phone. Here it is still essential to record students and provide them with feedback.

5.5 OTHER ASPECTS OF INTERPRETING TRAINING

While some topics closely intertwined with interpreting training methodology have been described above, this section explores them in more detail. These topics are directly related to future interpreters' training quality, and therefore they require special attention.

5.5.1 Interpreting trainers' profile

Like in any other job or academic study programme, future interpreters must be trained by teachers who are (or at least were) active interpreters themselves. Not all course and study programme modules require teachers to have a recent and active professional experience with interpreting, e.g. doctoral students can teach some introductory courses and some theoretical or historical lectures can be well handled by retired interpreters or academics. However, for practical courses, this requirement is critical. The practical aspects of interpreting, current market demands, and experiences with a plethora of issues which can arise when interpreting (and solutions to them) are all insights that cannot be shared with students by any other means than by describing examples from one's professional life.

It is sometimes impossible to employ specialists who possess the necessary academic prerequisites and who simultaneously work, at least partially, as active interpreters. Nevertheless, there are always solutions; for instance, experienced interpreters can be included in the training process as external teachers and can be invited to practical interpreting classes. Universities need to be more attentive and flexible when it comes to securing specialist involvement and interaction with students. These specialists can guarantee authenticity and raw experience.

5.5.2 Speeches used in interpreting training

The last crucial aspect related to consecutive and simultaneous interpreting training is preparing speeches for interpreting. Proper preparation, structure, terminological density, and, last but not least, speech delivery all have a considerable impact on students' performance. They also influence the speed and intensity with which they acquire new skills and habits, and this affects the success of the whole training process.

Indispensable sources of speeches tailored for didactic purposes include the Speech Repository (a project by the EU Commission's DG SCIC) and Speechpool. Nevertheless, even

these sources are limited; they do not cover the whole range of speeches and topics, particularly not in the proposed expanded and intensified training. It is therefore necessary to prepare more speeches, especially in Slovak. Perhaps, it would be interesting to consider creating a joint national database of speeches that can be used in interpreting training. It is also recommended to engage students more. Students at CU regularly create speeches for their simultaneous interpreting training. MBU has a similar approach. This method forces students to study a given topic in more depth, and this also develops their speaking and presentation skills. For advanced students and in complementary interpreting training, simulated conferences and external speakers play a significant role in the whole process.

5.5.3 Practical interpreting training

It has been suggested that in order to provide effective interpreting training with respect to actual market conditions, it is vital to consider merging academic and practical training through various models which interconnect the education process with interpreting for real clients. Such practical training models are a part of compulsory courses at MBU, CU, and CPU. As a part of its translation and interpreting organization, MBU has been offering this type of training for the longest. The organization's official statistical data shows that from 2013 to 2018, ninety hours of simultaneous interpreting and sixty-four hours of consecutive interpreting were performed. Considering the number of students who would like to pursue interpreting after they get their degrees, this is quite an intriguing number. When interpreting simultaneously, a mentor (an experienced and professional interpreter) should always be present. This allows the student to learn from them. Also, the Praxeology of Interpreting course should be included as a part of this specialized programme; this course provides information on current market conditions, such as prices, competition, and what topics are being interpreted. CU is currently working on the translation aspects of practical training, and they are thinking about introducing interpreting projects as well. According to the available information, CPU is primarily sending its students to translation agencies to gain some experience.[72]

5.5.4 Distance interpreting and remote interpreting training

The COVID-19 pandemic has been an enormous stress test for interpreting training. The transition to distance learning has shown that most humanities subjects could continue with their education, albeit in a reduced form. The same applies to consecutive interpreting training, which has been delivered in a standard distance-learning environment. However, simultaneous interpreting training has been an exception. It is impossible to teach simultaneous interpreting via the standard distance-learning software of MS Teams or Zoom and Discord platforms used at Slovak universities; teachers have had to search for alternative solutions

[72] More on what is currently happening and on the types of practical training can be found in the article by P. Šveda and I. Poláček entitled *Medzi teóriou a praxou: hybridita v príprave prekladateľov a tlmočníkov* (Between Theory and Practice: Hybridization in Translation and Interpreting Training, 2017).

which would allow them to make up for the missing technical resources at least to some degree. Students recorded their simultaneous interpreting and, subsequently, sent their recordings to the teacher for analysis. Even though this unprecedented situation taught teachers and students to improvise and find unexpected solutions, it should be emphasized that this still reduced the whole scope of interpreting training. In an effort to find a solution, CU and MBU decided to order their own software solution tailored for interpreting training, and this was used for the first time in the summer term in 2021. This software should transport physical classrooms with interpreting booths to a virtual space, thus providing teachers with more or less the same options as in the physical classroom. Moreover, it is a suitable tool for introducing students to online interpreting, which will likely be the future of interpreting even after the pandemic ends. Naturally, it is necessary to wait for the first results of this format, but the initial stages seem quite promising.

The introduction of simultaneous interpreting has radically changed the interpreting profession, and the pandemic might form another significant milestone in its history. Many interpreted events have been transferred to a virtual environment, and, due to the utilization of remote interpreting platforms, interpreting study programmes will have to be updated. It would be too soon to jump to conclusions; nevertheless, even after everything comes back to normal, it can be expected that a lot of interpreting will be provided remotely. Of course, remote interpreting requires a specific set of skills, abilities, and habits which warrant a distinct didactic approach. Therefore, the universities offering interpreting training will have to dedicate a portion of tuition to remote interpreting training via various platforms. Additionally, they will have to train their students to acquire specific skills, particularly teamwork, relay interpreting, and intense multitasking.

5.5.5 Community interpreting training

Sandra Hale (2007) states that the most dominant form of interpreting is community interpreting, which is delivered in countless daily interactions of varying length between foreigners and state or regional administrations. It is no different in Slovakia. Unfortunately, at the time of writing, community interpreting training in Slovakia is only theoretical. Recently, M. Štefková (2019, 2020, 2021) and the anthropologist H. Tužinská (2020, 2021) have been exploring this topic. Both began with mapping the needs and norms in the field of legal interpreting, mainly from the perspective of foreigners in asylum proceedings (Tužinská, 2020); in addition to that, they examined the broader needs of foreign language communities, for example, a numerous group of migrant workers (Štefková 2020). CU and MBU have some projects in the preparatory stages that aim to explore community interpreting training and preparation.[73] It is necessary to say that this neglected and ignored topic requires more active and decisive steps that need to be taken soon. Even though the universities' initiative and effort to explore community interpreting and its training is noticeable, state authorities re-

[73] For example, the APVV-20-0452 project grant entitled "The Inclusion of Foreigners and Minorities by Translating and Interpreting their Languages in the Public Sector", which was submitted in 2020.

main largely resistant; it seems like there is not enough motivation to reform this field. Community interpreting and its research, training, and implementation in everyday life should be one of the principal tasks in intercultural communication in Slovakia for this decade. A genuinely developed and confident country is not afraid of language variance; quite the contrary, it respects and supports it by acknowledging the language minorities' right to communicate with state and regional authorities in their own language thanks to a system of well-prepared and available interpreters.

5.6 CONCLUSION

The Slovak interpreting training models with parallel education in translation have their place in the learning process with respect to the market conditions; nevertheless, they require more flexibility and better time allocation. Slovak universities have faced a particular challenge in the current pandemic with the boom of remote interpreting, which will probably become a staple of interpreting training. Another challenge comes with the departure from conference interpreting, which used to dominate the interpreting market and interpreting training structure. The sharp decrease in the number of organized conferences has been strongly reflected in the employability of interpreters. On the other hand, Slovakia has severe shortcomings in terms of its community interpreting training which need to be solved soon. These challenges can be solved at the local (universities) and inter-institutional level (cooperation between individual centres of learning). In any case, the increased effort to find a systematic solution to theoretical and practical aspects of interpreting training is a positive sign, and one can expect that this field will continue evolving in coming years.

6 LEGAL TRANSLATION AND LEGAL INTERPRETING –– FROM THE DEMANDS OF PRACTICE TO THE EDUCATIONAL MODELS

MARKÉTA ŠTEFKOVÁ

6.1 FUNDAMENTALS AND THE TRADITION OF LEGAL TRANSLATION AND INTERPRETING IN SLOVAKIA

Access to an adequate translation and interpreting service is one of the procedural rights of citizens and can significantly influence the course of proceedings before state authorities. In this chapter, we will provide an overview of the current state of legal translation and interpreting in Slovakia by connecting the theory to practice. We will build on previous quantitative research on the issue which we will connect with praxeological questions. Our goal is to provide the reader with a picture of this issue from multiple perspectives and to suggest incentives for the development of systematic education in this area. This type of translation is characterized by specificities that we identify through contextual analysis, translation and interpreting techniques, the market, and knowledge management, all of which need to be taken into account when considering the training process for legal translators and interpreters.

Translation and interpreting services for the state and public institutions in Slovakia are provided by translators and interpreters registered by the Ministry of Justice of the Slovak Republic. These translators and interpreters have previously been known as **official, sworn or court translators and interpreters.** Their services cover translation and interpreting in a range of typical domains of **public service translation and interpreting (PSIT), such as asylum procedure, social security and law.** In this chapter we focus on the practice and training of these translators and interpreters. Field research in this sector in Slovakia shows that it is broader than just the legal domain. However, the training and certification delivered under the auspices of the Ministry in practice focuses almost exclusively on that domain.

6.2 DEFINITION OF TERMS

Given that the translation and interpreting services provided by the state in the legal domain are often bound by national legislation, and that national regulations and practices vary considerably in this area, the international organization EULITA[74] has adopted the use of the umbrella terms **legal translation/legal interpreting**. In some situations, there is an overlap between the term legal translation at the national level and **institutional translation,** a type

[74] EULITA – European Association of Legal Translators and Interpreters, see: www.eulita.eu.

of translation that has begun to profile itself more clearly mainly on the basis of research on translation within the European institutions at transnational level and in response to multilingualism and its consequences for technical translation. It is clear that given the transnational nature of translation in the European institutions, this translation is characterized by certain specificities that are not reflected in the field of legal translation at national level.

The legal translation process, as implemented in practice in Slovakia, is subject to a much lower degree of conventionalization and institutionalization than at the transnational level. Nevertheless, this type of public service translation can draw on the results of institutional translation research and significantly improve its incentives in the use of language and translation technologies as well as knowledge management. We point to this fact mainly in order to show that the education of legal translators has a rich source of relevant theory at its disposal which should form the basis of preparation for the performance of this highly professional activity in practice. In addition to the above theoretical area of translation, education in this direction can also build on the knowledge of legal linguistics which has established itself as a separate discipline with an interdisciplinary and international dimension[75].

We also reflect on the context of public service translation and interpreting (also called community interpreting) that should be a part of the education of legal interpreters. The foundations of community interpreting were laid at the Canadian Critical Link Conference in 1995, where this type of interpreting was defined as interpreting in the context of law, health care and social services (Hertog and Van der Veen 2006, p. 11). The first major publications on community interpreting focused mainly on court, police, hospital and asylum procedures interpreting, as well as sign language interpreting. From the above, the considerable heterogeneity of this area is evident. An important step in defining community interpreting was the creation of ISO 13611: 2014 Interpreting – Guidelines for community interpreting standard, according to which community interpreting is a public service and is a two-way interpreting that takes place in communication situations requiring the speaking of different languages in order to make the public service available to a certain community[76].

Some recent publications on the theory and didactics of translation and interpreting define the terms community interpreting and court interpreting separately. However, the practice of legal interpreting, as defined by Act no. 382/2004 Coll. on Experts, Interpreters and Translators, clearly shows that the activities that are included under the term of community interpreting are performed by interpreters registered on the list of translators and interpreters of the Ministry of Justice based on the admission by public authorities and on the assignment from natural and legal persons.

[75] See e.g. outputs of the CAL2 or ILLA working group.

[76] The standard defines community interpreting as follows: "Community interpreting is public service interpreting, bidirectional interpreting that takes place in communicative settings among speakers of different languages for the purpose of accessing community services... Community interpreting may involve both private and public services provided by private or public interpreting service providers. Community interpreting is not limited to accessing social services and includes, for example, services to tourists and disaster victims." In addition to basic terms, it also defines the competencies of a community interpreter and other relevant aspects of this activity, see: https://www.iso.org/obp/ui/#iso:std:iso:13611:ed-1:v1:en.

D. Müglová defines court interpreting as a separate genre of interpreting, which is carried out exclusively in an institutional context and with a state authority as its client (2009, p. 199–200). Court interpreting is also defined by the publication *Tlmočník ako rečník* (Interpreter as a speaker, Vertanová, Andoková, Štubňa and Moyšová 2015, p. 95), which points to the problem of a court interpreter with interpretation and the connection of a court interpreter with an ethical code and describes the interpreter's professional examination. In addition to court interpreting, it also defines community interpreting[77]. According to the authors of the publication, the community interpreter has a special position as they are a mediator of understanding between representatives of state authorities and hospital employees, migrants and refugees et al. This type of interpreting clearly highlights the imbalance of power between the different communicants (ibid., p. 96).

J. Štefčík (2010) tries to provide a more precise definition of court interpreting. He defines it exclusively as interpreting in a courtroom while the term court interpreter has a more universal character because the scope of such an interpreter does not have to be limited to interpreting in courtrooms. It can also cover interpreting for a range of state authorities under which he also includes local authorities and therefore refers specifically to public authorities. He understands community interpreting as a related genre of court interpreting (pp. 12–13).

To date, the issue of community interpreting in the context of the Slovak Republic has been analysed most comprehensively by the trilogy *Komunitné tlmočenie v novodobej spoločnosti na Slovensku* (Opálková et. al, 2013, *Community interpreting in modern society in Slovakia*, translated by MŠ) and a recent monograph edited by Štefková, Kerremans and Bossaert (2020) – *Training public service Translators and Interpreters: a European Perspective* with a chapter on PSIT in Slovakia. With the didactics aspects of PSIT in Slovakia deals the article of Bossaert (2018). The publication by Opálková defines community interpreting as interpreting for migrants, while the authors state that the services of a community interpreter are used not only by refugees and asylum applicants but also by ordinary labour migrants, *expats* and tourists (ibid., p. 53). To some extent, the publication also addresses the position of legal interpreters in the context of community interpreting, while also pointing to the deployment of non-legal interpreters in the community context. It points to the absence of specialized courses or adequate training of those interested in community interpreting which should be focused on the targeted training of professional community interpreters (ibid., p. 54). The second publication contains a chapter on public service interpreting and translation (PSIT) in Slovakia deals with the social and political demarcation of the profession, the target groups, the legal entrenchment of the profession, the domains, and sectors in which PSIT services are provided. Attention is also paid to the possibilities of training, professionalization, and activities of public service institutions. The state of research in PSIT is briefly summarized, thereby focusing on projects and initiatives taken by the state, universities, and non-governmental organizations that are aimed at improving services in this field. Finally,

[77] It is based on the differences in the terms community – community and communitary which evokes the EU Community law which we consider, as well as the authors of the publication *Tlmočník ako rečník*, to be more appropriate.

based on the analysis of the current strengths and weaknesses of the PSIT sector in Slovakia, the chapter outlines the author's vision on possible further steps for the professionalization and institutionalization of PSIT in Slovakia, which could ensure the rights of every foreign citizen or linguistic minority in Slovakia and their chances of integration and full participation in society (Štefková 2020b, p. 125).

We conclude that the term **legal translation and legal interpreting** has been standardised in the specific Slovak context to mean the activity that covers CI, or PSIT and court interpreting.

6.3 PRACTICE AND MARKET OF LEGAL TRANSLATION AND INTERPRETING IN SLOVAKIA

In reality, neither institutional translation nor community interpreting are familiar terms to the client whether they are represented by natural persons or a legal representative. In principle, they distinguish only between legal translators/interpreters (those who are registered in a list of experts, interpreters and translators of the Ministry) and non-legal translators/interpreters who can be, in essence, anyone who acts as a translator or interpreter. The attribute 'legal' creates a hallmark of quality for the client although in reality, the interpreter may be anyone who has submitted a certificate of language proficiency and who has several years' experience. This experience may have come from previous employment in translation and interpreting services even though actual translation and interpreting may not have been performed. The minimum professional qualification, awarded after a minimum of 30 hours' study, covers the basics of legislation governing the activity of the interpreter and translator, methodology, the keeping of a personal register of translation and interpreting assignments, and the form and content of the act of an interpreter or translator.[78] The Ministry approves the curriculum of the minimum professional qualification course. The interpreter will also have fulfilled several formal requirements and passed an exam. This exam consists of an interview in the language and a short consecutive interpreting of a read text or a short situational interview with members of the commission with notation. Where a translation is used, a text of approximately one standard page into and from Slovak in the appropriate language combination is required.

The real-life contexts in which these translators and interpreters will later work as certified experts require knowledge of equivalence theory, comparison of conceptual systems of legal terminology and a sound understanding of social security systems, and public and state administration. They also need knowledge of compensatory translation procedures in case of equivalence inequalities, orientation in available terminological resources and the ability to evaluate the quality and usefulness of those resources. In addition to consecutive interpreting, legal interpreting requires orientation, training and practical skills in a wide range of interpreting techniques and the ability to use them flexibly and adequately in a specific

[78] for content of the minimum qualification course see Guldanová (2019)

situation[79]. The existing legislation states that the interpreter is obliged to undertake lifelong learning and improve his qualification to the extent determined by the Ministry of Justice, the Ministry has not issued any guidelines for the fulfilment of this duty and its implementation is not monitored.

Experience shows that the clients of these interpreting services have no idea what they should expect and demand from the interpreter. They have mostly no or only marginal experience with translation and interpreting and despite the fact that the client should be the controller of the communication, in reality, that control lies with the interpreter. Although the role of the legal translator and interpreter is primarily to satisfy the demand for translation and interpreting by state authorities, especially courts, prosecutors and the police, they receive assignments from other clients who, due to the importance of the communication, call the legal translator or interpreter to facilitate a range of situations. These include weddings, declarations of paternity, inspections of damage to property, interrogation of an asylum applicant, trade union conferences, inspections of the production plants, professional examinations by doctors and inheritance proceedings with a notary. Considering only legal translation and interpreting in its primary role of meeting the demand of state authorities, the spectrum of communication contexts and the need for an effective combination of interpreting techniques and translation procedures are huge.

6.3.1 Volume of legal translations and interpreting by languages in Slovakia

To give an overview of the volume of translations and interpreting for individual languages, we have listed the results of statistical research in the archives of the Department of Expert witnesses, Interpreters and Translators of the Ministry of Justice, processed within the TRANSIUS project[80]. These data complete the picture of the performance of the activities of legal interpreters in the conditions of the Slovak Republic. The data available at the Ministry show that approximately **850 translators** and **250 interpreters for 36 languages**[81] had been registered in the list of translators and interpreters. In addition to the number of translators and interpreters, we show the volume of translations and interpreting in 10 languages with the largest volume of acts for state authorities and other clients, i.e. natural and legal persons. These figures are based on the processing of data from the diaries of legal translators and interpreters[82].

[79] The spectrum of competencies required for legal translation and interpreting is discussed in more detail in subchapters 6.4 and 6.5.

[80] https://fphil.uniba.sk/Transius

[81] The number of interpreters and other relevant statistics for each language are available at: http://fphil.uniba.sk/fileadmin/fif/katedry_pracoviska/kgn/transius/vysledky_vyskumu_MS_SR/tabulka_a_grafy_web_transius_aktualne.pdf. At the time of the publishing of the chapter, no later data was available.

Table 28: Translation for year 2010

Language	Volume of translations for state authorities	Volume of translations for other clients	Total volume of translations for 2010
German	6002	37656	43658
English	3036	21770	24806
Italian	819	18282	19101
Hungarian	2092	9789	11881
French	842	5136	5978
Dutch	506	3010	3516
Russian	383	3008	3391
Polish	688	2535	3223
Spanish	95	1768	1863
Ukrainian	248	1611	1859

Table 29: Interpreting for year 2010

Language	Volume of interpreting for state authorities	Volume of interpreting for other clients	Total volume of interpreting for 2010
Hungarian	3238	565	3803
Russian	268	42	310
German	105	159	264
English	72	133	205
Polish	80	4	84
Ukrainian	62	3	65
Bulgarian	33	1	34
French	16	7	23
Italian	12	7	19
Dutch	7	10	17

The results of the analysis of extracts from the registers of assignments of translators and interpreters registered by the Ministry show that the volume of assignments for individual languages is not directly proportional to the number of speakers of the language, but rather related to Slovakia's business and political relations with countries where the language is used as official. In addition, the position of the language in the ranking of the volume of translation and interpreting activities also affects the status of the language in Slovakia. The significant predominance of Hungarian in interpreting is based on the language-political rights of the Hungarian minority in Slovakia. A larger number of translations for the Polish and Czech languages can be interpreted in a similar way, although their position in interpreting is probably much weaker due to the relatedness of Czech and Polish to Slovak. In terms of business contacts and the number of speakers residing in the Slovak Republic, we consider the results in the case of the Vietnamese or Chinese language to be surprising although the number of assignments in the researched period is very low. From our own experience, we can confirm that interpreting services also take place in languages for which no interpreter is registered, through a third language and by remote interpreting (via video-conference or by telephone).

In comparison, the situation in legal interpreting is significantly different when assessing the volume of assignments by state authorities and by natural and legal persons on the commercial market. Almost all acts on behalf of state authorities are assigned to interpreters registered by the Ministry. This situation can partly be explained by large discrepancies in the remuneration of translators and interpreters according to Decree no. 491/2004. This covers the remuneration, reimbursement of expenses and compensation for loss of time for experts, interpreters and translators compared to the normal tariffs on the translation and interpreting market, where translations made by registered translators, according to the decree, are rated higher than regular translations on the translation market in Slovakia. In the case of interpreting, the situation is the opposite. According to this decree, interpreting is valued approximately one third lower than the standard price on the interpreting market. Interpreters from less frequently needed languages often have to travel outside their place of residence for the purpose of interpreting for state authorities, and compensation for the loss of time spent on the road is inadequate compared to the interpreter's commercial remuneration. As a result, interpreting for the state institutions has become, for less frequently needed languages, a prestigious hobby for enthusiasts rather than work performed for money. For this reason, interpreters often prefer to work for non-state institutions; they prefer to work under open-market conditions for open-market rewards.

In addition to the total number of translation and interpreting services for individual languages, we were also interested in the large discrepancies in the number of assignments of individual translators or interpreters in one language group in terms of determining the volume of translation and interpreting services. During the amendment of the law, which included the separation of interpreters' and translators' activities, a number of authors expressed concern that this might cause a reduction in the number of interpreters available to state authorities[83]. However, according to the results of our research from 2010, almost half of interpreters registered by the Ministry did not perform any interpreting work at all. When processing the data, we discovered a number of interpreters whose volume of acts significantly exceeded the average. In the case of the Hungarian language, one interpreter performed more than 570 acts for state authorities in 2010[84].

[83] As stated by Z. Guldanová (2011), the coverage of the demand of state authorities for interpreting into less common languages proves to be a problem. This situation is, among other factors, a consequence of the conditions for the performance of interpreting activities set by the Act of the National Council of the Slovak Republic no. 382/2004 Coll. on Experts, Interpreters and Translators and on the amendment of certain laws, after the introduction of which many court interpreters decided to terminate their activities and to continue only as translators.

[84] Statistics and relevant graphical representations were compiled on the basis of data from the archive of the Ministry of Justice of the Slovak Republic. For a more objective interpretation of the data, we point out that zero values for some languages may also be due to the fact that translators and interpreters do not send transcripts of their assignment registers to the Ministry. The results of quantitative research are also distorted by the fact that many transcripts are not made in the prescribed form, so it is not possible to determine the observed data from them. This condition could cause more bias for some languages with fewer translators.

6.4 ASSIGNMENT HYBRIDITY

We stated above that the range of assignments in the context of legal translation and interpreting is very diverse and that there is also a hybridization of translation procedures and interpreting techniques that need to be used and appropriately combined in the performance of the legal translator and interpreter. A significant change of paradigm has been brought about by developments in language and communication technologies as well as in lifestyles, preferences in professional and private communication and by new forms of communication channels. The advent of these new channels has directly caused the diversification of the language services market in the context of legal translation and interpreting, which has inevitably broadened the professional profile of the legal interpreter. The market demands flexible translators who do not specialize only in a narrow selection of texts but are able to respond to specific requirements, orient themselves in highly professional terminology and, based on their interdisciplinary knowledge and skills, provide translation and interpreting for a wide range of clients.

On the one hand, new technologies in translation and interpreting practice bring an ever-increasing range of tools for systematic processing, storage and retrieval of terminology, analysis of text corpora or self-assessment and training of interpreting techniques, as well as a number of tools for targeted knowledge management and retrieval of information needed for responsible and reliable preparation. On the other hand, they ask the interpreter, translator and provider of other language services to deal flexibly with the skills and knowledge they acquired in the classical translation curriculum so that they can professionally deal with new forms of communication, networking and multidisciplinarity in today's globalized knowledge society. This development and the change in the way of communication directly cause the hybridization of communications and, consequently, the hybridization of approaches, procedures and techniques by which we transform these communications into the target language.

In Slovakia, legal translation and interpreting assignments are common, where the interpreter acts in proceedings where the participant is a witness or accused person and is informed about his procedural rights and obligations; subsequently, the participant receives a translation in writing. Another obvious hybrid form of translation and interpreting occurs during interpreting for a hearing, from which a resolution or judgment is issued on the basis of the minutes drawn up by means of interpreting. Alternatively, a judgment is subsequently received by a foreign language party in the form of a written translation. In connection with the ambiguity or otherwise of the definition of legal interpreting and translation and based on combining these activities in practice, we therefore agree with the opinion of Guldanová (2010) that the activities of legal interpreters and translators are somewhat complementary. Despite the fact that they are also two different activities from the point of view of the Act on Experts, Translators and Interpreters[85], it is very effective if one person performs these activities in one case or within one assignment for a state authority not only in terms of the

[85] Act no. 382/2004 Coll. on Experts, Interpreters and Translators and on the amendment of certain laws.

effectiveness of preparation for a specific task but also in terms of their hybridity. Occasionally, in the context of legal translation or interpreting, the interpreter or translator also encounters a request for an opinion on translation or interpreting, or for an oral summary of the source text or oral interpreting of the written text for direct inclusion in the minutes of the hearing.

To complete the overview of legal interpreting in practice, it should be noted that, especially in languages for which an interpreter is not available, a combination of these hybrid techniques is also used, such as interpreting an asylum applicant's videoconference interview via a third language. Here, it is appropriate to reflect on the competencies that an interpreter should have in order to provide quality performance in such a highly hybrid communication setting, taking into account the rights and needs of the asylum applicant[86]. Therefore, due to the needs of the clients or participants in this specific form of professional communication, legal translation and legal interpreting should only be performed by persons who can mediate seamless communication through different hybrid forms of interpreting and translation depending on the specific communication setting.

6.5 COMPETENCES OF A LEGAL TRANSLATOR AND INTERPRETER – A STARTING POINT FOR EDUCATION

Regarding the issue of specialized education for legal translators and interpreters, we offer our own view of the competencies that are necessary for the successful handling of a translation or interpreting act in the context of legal communication. From our point of view, they should be the starting point for the concept of their education. They depend on the purposes of these acts.

Based on a range of published views on the competencies of legal and community interpreters, including our own research (Štefková 2013, p. 123) and the competencies required according to the European Masters Translation (EMT), we summarize the required competencies of legal translators and interpreters as follows: a t**ranslation/interpreting competence; a language and text competence; a search competence and intercultural and technical competences**. The first two competencies mentioned do not need to be justified in the context of legal translation and interpreting. The translation competence consists of traditional knowledge in the field of technical translation based on the theory of equivalence, skopos, institutional translation, terminology and terminography and translation technologies. Interpreting competence is closely related to the acquisition and continuous training of skills in the effective deployment of appropriate interpreting techniques, as defined in the previous sub-chapter. From our point of view, language competence should correspond to C2 level according to the CEFR[87]. In the case of languages of limited diffusion or non-codified languages, the question of verification or certification of this language level remains open.

[86] For more on the issue of interpreting in asylum procedures, see H. Tužinská (2010).

[87] https://www.coe.int/en/web/common-european-framework-reference-languages/level-descriptions

Legal translation and legal interpreting cover a wide range of human activities, knowledge, industry, social life, and science. Therefore, it is not possible for the interpreter to be fully concurrent. They must be able to compensate for a shortfall in professional knowledge by the ability to search, analyse, evaluate, and recycle in a translation process. **Knowledge management** will greatly increase the efficiency and productivity of their work. It is essential that the interpreter systematically evaluates and preserves the knowledge gained, so that they can use it in the future. Systematic storage of Internet links, terminology management and the archiving of parallel texts can significantly enhance the quality and efficiency of preparation for interpreting acts.

In addition to knowledge management, the successful performance of legal translation and interpreting is based on sound **theoretical knowledge** as well as **practical skills**. Practitioners require knowledge of the requisite translation procedures and interpreting techniques, their appropriate use and combination and practical experience in terminology processing. All of these are essential for systematic storage and consistent use of translation equivalents in similar contexts. In connection with **terminological competence**, we point out that terminology is a science that has an interdisciplinary character and its application in the context of legal/juridical/community translation and interpreting is largely related to another essential competence. It is the **professional competence** which is focused on the knowledge of the legal system of the source and target country, the knowledge of the conceptual system of public administration and other specific terminologies that are relevant to a particular assignment. Some types of judicial and legal communications standardize all areas of social life, science and technology, i.e. they professionally affect not only the field of law but a wide range of other disciplines.

The issue of professional competence and the ability to compensate for the lack of professional knowledge in the area covered by the translated communication is directly related to the search **competence**. It is the ability to acquire and further process information, the ability to effectively acquire additional language and professional knowledge that is necessary to understand the source text and to produce the target text. This competence also includes experience with the use of retrieval techniques and the ability to apply appropriate strategies for the effective use of available information resources, as described in the introduction to this chapter under the heading of knowledge management.

Intercultural competence refers to the ability to make adequate use of knowledge of local rules of conduct, norms and values of a given language community and other cultural-specific aspects of source and target culture which are sufficiently elaborated in translation studies and therefore, we will not pay more attention to them in our interpretation[88].

Finally, we point to the last important competence from the initial chart – **technological knowledge**. The importance of this competence is growing especially in connection with the significant development of language technologies. It concerns the knowledge and ability to use technological aids in the translation process, so that the translator can professionally complete the translation in the required time, format, and quality. Therefore, the use of CAT-

[88] In Slovakia, see e.g. J. Rakšányiová (2005, 2009, 2010).

tools and the implementation of machine translation together with post-editing are necessary in some assignments. CAT tools also have an impact on the use of translation equivalents for legal concepts.

As with other professional activities, in addition to mastering the act, a number of other factors are important in legal interpreting. From our point of view, these factors include **contact with the client**. Since the relevant law does not recognise the activity of a legal interpreter as a profession but as an activity performed in addition to another profession, the translation and interpreting act takes place on the basis of appointments or assignments to state authorities. The interpreter carries out this activity through direct contact with the client or through a translation agency. We believe that it is necessary to focus on the entire spectrum of clients. In the case of state authorities, contact with the client is precisely defined by the relevant law but for natural and legal persons, as stated by law, it takes place by 'agreement'. In the case of legal persons, the most frequent clients of legal translations are translation agencies which mediate translations to final clients.

In addition to the above competencies, we consider two other factors to be essential in the context of the performance of legal translation, namely **the professional contacts of the legal translator and interpreter,** and **market competence**[89]. As this is a highly professional activity, contact with colleagues and experts with whom specific terminological or semantic issues can be consulted is very important. An integral part of translation is the analysis and interpretation of legal texts, often associated with the comparison of legal systems and systems of public and state administration. In this area, cooperation with lawyers and other professionals is an important part of solving translation problems.

In conclusion, we note that the last two competencies partially overlap with the competencies of project management and business according to the initial chart, which we consider to be superstructure, but not essential competencies for the performance of legal interpreting. Given the context in which legal/community interpreting takes place, it is necessary to point out other **personal preconditions, interpersonal relationships and ethical aspects** of this type of translation and interpreting, which illustrate the professional profile of a legal translator and interpreter but which, due to the limited scope of the chapter, we will not deal with in more detail[90].

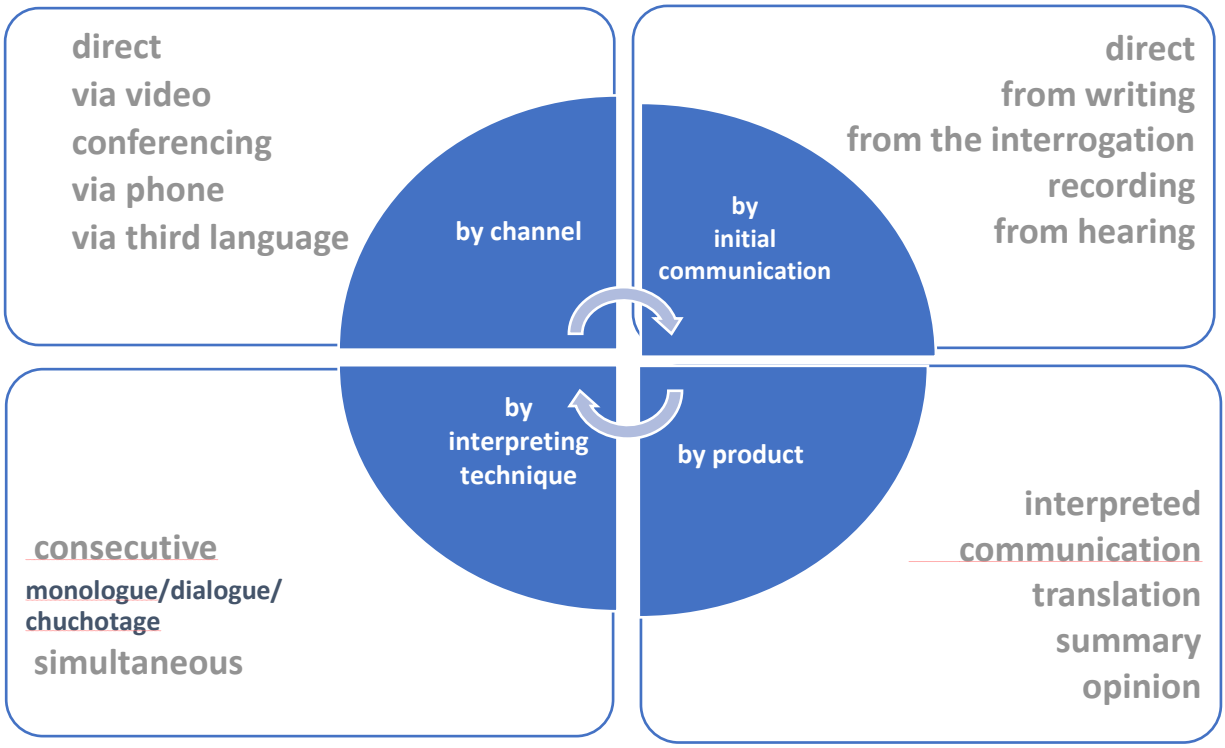
6.5.1 Interpreting techniques in legal interpreting

In connection with the competencies of the legal interpreter, we will try to partially classify the range of techniques used in legal interpretation in a variety of combinations. Classification could be the first step towards a systematic approach to the education and training of interpreters for legal or community interpreting. In the following scheme we use the techniques included in the glossary of terms of the publication which arose from the QUALITAS project (Giambruno, 2014, pp. 245–251) and the standard ISO 13611: 2014. The whole context of legal interpreting was schematically arranged according to the initial communication, the

[89] For more information on the issue, see M. Štefková (2014).

[90] For more on the issue, see J. Opálková (2013), M. Štefková (2014), H. Tužinská (2010, 2020).

channel through which the interpretation takes place, as well as according to the interpreting technique used and according to the final product provided by the interpreter, as follows[91]:



6.6 EDUCATIONAL MODELS

If translators and interpreters want to perform interpreting activities for state authorities, as well as for natural and legal persons in Slovakia and be registered in the list of interpreters and translators of the Ministry, they must pass a professional exam in addition to other formal requirements which should test their translation and interpreting competencies, knowledge of language and technical terminology. For decades, the activity of a legal translator was, incorporated into the activity of a legal interpreter who was obliged by law to translate and interpret in the case of registration, while only his translation competence was tested at the exam. This situation changed only with an amendment to the 2004 law which regulates the activities of legal translators and interpreters. Up to this day, no educational institution in Slovakia offers comprehensive education that would prepare candidates for this exam and the subsequent performance of translation and interpreting activities.

Currently, the education of legal interpreters focuses on the knowledge of partial areas of the Slovak legal system, on the content of the law regulating the performance of translation and interpreting activities for state authorities, on the knowledge of relevant decrees and on

[91] For comparison, we recommend a description of interpreting techniques in a community context according to J. Opálková (2013, pp. 65–69).

the ethics of the translation and interpreting profession. These are therefore primarily external aspects of the performance of translation activity. Some institutions also deal with the basics of the theory of technical translation in preparatory courses, but the courses are usually not focused on specific language combinations. Occasional training sessions map only selected, partial translation problems, especially in widespread languages.

However, these types of education, with the exception of the minimum professional qualification, are organized on a voluntary basis, so they are aware of their own shortfalls and the shortcomings of those interested in legal translation or practicing legal translators. Interest in these courses suggests that this self-reflection and interest in increasing professional competencies are relatively limited. A systematic evaluation of the quality of interpreting services on the basis of clearly defined criteria, which need to be defined on the basis of the quality requirements of the legal translation, would undoubtedly help to increase self-reflection. This area deserves the attention of the professional community, translation studies and practitioners of legal interpreting in cooperation with relevant experts. Therefore, we focus on quality management more closely at the end of this chapter.

An important role of universities is the professional education of translators and interpreters on academic grounds, increasing the quality and level of education but also further education of translators and interpreters – university graduates in order to increase the quality of translations of legal texts. From our point of view, it is these institutions that should take the initiative and build education modules that would reflect all the above aspects of the performance of legal translation and interpreting, taking into account the professional profile of the legal interpreter. Modules should be developed for a wide range of candidates for the performance of the activity of legal interpreter but also for practicing legal interpreters within the framework of lifelong learning.

Due to the specificity of this type of interpreting, these modules should be open to applicants not only from the ranks of translation and interpreting students but also to other interested parties (experts) with sufficient language competences and personal prerequisites. In the case of less common languages, education could also be offered to lay people who are interested in this activity.

These modules should be modelled on an accredited master's degree with the indication of the European Credit Transfer System (ECTS) and with a system of evaluation of acquired knowledge and skills. An applicant for such studies should therefore have a minimum university degree at bachelor's level. Education should focus in particular on the systematic building of interpreting competencies and the necessary theoretical basis in the field of translation studies. Linguistics and its subdiscipline terminology should also be included alongside training in relevant interpreting techniques and professional knowledge. This knowledge should include law, social sciences and society, all of which are essential for quality and reliable translation and interpreting services for a wide range of clients in the legal context. They are also highly relevant to the remaining competencies which we present in

subchapters 6.4 and 6.5.[92] In this case, it is essential to connect with practice and to the clients of legal interpreting who should be directly involved in the development of specific competencies.

Modules should be flexible enough so that students who already have knowledge of interpreting techniques and a theoretical grounding acquired in a previous accredited bachelor's or master's degree would not have to take courses focused on these skills but could focus on professional competence development. Experts with an extensive professional background could focus on translation procedures and interpreting skills, and terminological and technical competence.

A potential major challenge from the point of view of the organization of work within the individual modules would be the organization of practically focused translation and interpreting exercises tied to specific language combinations, especially with regard to the number of applicants and the profitability of such education.

Education modules should also reflect the white space in the practice of legal translation and interpreting which is to educate the clients and increase their awareness of the activities of a legal translator and interpreter. This would enable them to be involved effectively and purposefully in their work, to define the space necessary for them, to provide them with the necessary resources for their activities, to enable adequate preparation and to create suitable conditions for translation or interpreting.

The final report of the Directorate General for Interpretation's *Reflection Forum on Multilingualism and Interpreter Training* briefly defines the requirements for legal translators and interpreters and recommends training for trainers and lifelong vocational training[93]. However, the requirements for the education, training and competences for legal translators and interpreters are not clearly defined, they are only briefly outlined in national legislation concerning the performance of translation and interpreting activities. In response to this situation, several methods have been developed that suggest education and certification options for legal translators and interpreters focusing on combinations of less widely used languages. One of them, the method known as the four-phase process, we perceive as a framework procedure applicable not only to Slovak but to all languages and therefore, we deal with it in more detail. The second method we have chosen for inspiration is the method focused on combinations of less widely used languages also due to the fact that Slovak is one of the less widely used official languages of the EU.

Both methods need to be examined in the context of the conditions and practice of legal translation and interpreting in Slovakia when applied to the Slovak modules of education for legal translators and interpreters. At the same time, we emphasize that from our point of

[92] In this context, we refer to several publications that deal with specific exercises and techniques for the development of interpreting competencies in the legal and community context, such as J. Štefčík (2011), J. [92] Opálková (2013). In connection with the specific content of individual parts of education modules, it is possible to be inspired by well-established educational programs in the EU, e.g. at the University of Hamburg (https://www.aww.uni-hamburg.de/weiterbildung/sprache-kunst-kultur/dolmetschen.html) or so-called Postgraduate Center of the University of Vienna (http://www.postgraduatecenter.at/gerichtsdolmetschen/home/).

[93] https://eulita.eu/wp-content/uploads/files/Reflection%20Forum%20Final%20Report.pdf.

view, one person should not work in education and practice in both activities, i.e. as a translator and interpreter. However, reflecting the practice of proceedings, especially with law enforcement agencies, we perceive as optimal when in one case all translation and interpreting services are performed by one person. Research into the volume of acts in the field of legal translation and interpreting has shown that the volume of translations is several times higher than the volume of interpreting and it is therefore legitimate from our point of view if some applicants for this activity, also with regard to personal preconditions, specialize exclusively in translation.

6.6.1 The Four-phase Process Method according to C. Giambruno

The four-phase process of establishing legal translators and interpreters consists of the following phases: Find, Train, Test and Monitoring (Giambruno 2014, pp. 95–97).

The first phase focuses on finding people who are suitable candidates to work as a legal translator or interpreter.

The second, training phase involves the process of improving interpreting and translation skills through courses and mentoring from other, experienced legal translators and interpreters. Courses in this phase should focus on orientation in the issue of legal translation and interpreting, work ethics, legal systems relevant to the language combination, legal terminology, interpreting and translation techniques and the development of language skills with a focus on legal terminology. The author emphasizes the need for observation of authentic court proceedings and police interrogations in order to acquaint the applicant with the environment, functioning, participants of communication in legal discourse, the course of proceedings and types of documents.

The testing phase consists of two steps. The first is a screening test to determine the candidate's level of knowledge and readiness. If the candidate succeeds in the test of language competences in both languages, the ethics of the profession and the knowledge of legal systems are tested in the second step. Finally, interpreting skills come into play. At the end of the testing phase, a test follows, which is a prerequisite for the certification of a legal interpreter/translator.

In the last, **monitoring phase**, the evaluation of the performance of legal interpreters and translators plays an essential role.

6.6.2 Tandem method

Tandem method[94] courses take the form of courses aimed at practicing specific skills, such as sight interpreting, consecutive interpreting with and without an interpreting notation, chuchotage, translation of legal texts and knowledge of legal procedures relating to the performance of interpreting and translation activities. The courses consist of 10–12 study blocks of 10 hours per month. One block contains 6 hours focused on interpreting skills and

[94] The foundations of the method were laid by Danica Seleskovich in the second half of the 1950s with the aim of training the first interpreters in Arabic and French during the Suez Crisis. This method was gradually developed by experts at the Hochschule Magdeburg-Stendal and the University of Hamburg.

4 hours focused on related areas (communication and cooperation with public authorities, etc.). In addition, each course participant is required to complete an additional 300 hours of independent study during the course. The total time required for the course is 410 hours corresponding to 13.5 credits according to ECTS.

Attendees can be translators and interpreters from practice but also lawyers or candidates from a completely different field. The trainer of translation and interpreting skills must be an interpreter with extensive experience in the field of interpreting and the training of interpreters. Two-way interpreting starts as soon as possible. The trainer of translation and interpreting skills works in tandem with the trainer of language skills. The course focuses on less common languages.

The tandem method consists of two phases, the first of which focuses mainly on translation and interpreting skills. Only when the candidate has mastered the required level of the first phase, will he begin to focus on the accurate transfer of information. In the second phase, the method focuses on linguistic accuracy and terminological accuracy. The tandem phase begins after completing two or three blocks of the introductory phase. In addition, the first phase deals with communication techniques with regard to legal translation and legal interpreting and presentation techniques. The second phase focuses on interpreting and translation techniques with an emphasis on accuracy in the work of the legal interpreter or translator. During the third phase, the knowledge gained from the theory is applied in practice. Interpreting normally starts with interpreting from writing, continues with consecutive interpreting without notation, followed by consecutive interpreting with notation and then finally, chuchotage is covered. (Driesen and Pedersen 2011, pp. 152–153).

6.6.3 PACI – Introduction in PSIT

The lack of a sufficient number of professional interpreters for a wide spectrum of languages in Slovakia has resulted from the fact that there exists no educational establishment offering specialised interpreting and translation courses for those who did not study the discipline of translating and interpreting but have a good knowledge of a foreign language. The Erasmus+ PACI project (Professional and Accessible Community Interpreting, 2017–2021) focused on the training of interpreters in the field of community interpreting. The aim of the pilot phase was to develop a training programme for interpreting and translation in the public sector for the Dutch language, in order to motivate students to delve more deeply into these sub-domains of PSIT (Štefková 2020a, pp. 151–155).

The project consists of four e-learning courses, a set of PSIT-related multilingual glossaries, a monograph on PSIT training and practices in several EU countries and a didactic handbook serving as a vademecum describing all our ouputs linked together in one didactical trajectory, aiming for partners wishing to organise a similar preparation of translation and interpreting techniques in other language combinations. [95] The training programme combines e-learning modules with intensive translation and interpreting training during a training week. In order to obtain the necessary knowledge and skills, the participants follow four e-

[95] see links to the outputs: https://www.kgns.info/paci

learning courses in two semesters. At the end of the academic year there is an intensive training week in which the courses are evaluated and participants train in basic translation and interpreting skills in workshops aimed at directing the participants towards the possibilities of self-study and training. In addition to the knowledge of translation strategies and procedures, emphasis is placed on the use of relevant terminology and translation tools and the practical and ethical aspects of PSIT in countries of the language combination. It also looks at three domains of PSIT, selected as the most relevant, namely medical, educational and police settings. The four e-learning modules focus on PSI, PST, ethical and institutional aspects of PSIT and the relevant language technology for PSIT, such as translation software, terminology management software and corpus-based terminology tools (Bossaert 2020, pp. 140–144).

6.7 CONCLUSION: EDUCATION AS A BASIS FOR QUALITY MANAGEMENT

In the previous interpretation, we mainly focused on the process of legal translation and interpreting when considering the ideal model of education. Up to now, however, there has been no reliable and generally accepted guide for **evaluating the product of these activities**. One of the obstacles to setting general quality standards is the different view of individual participants in legal communication on the quality criteria of these acts. The development of a uniform and binding manual for the evaluation of the quality of translation and interpreting acts not only during exams but also in practice would make a significant contribution to objectifying the evaluation and provide practicing translators and interpreters with incentives for targeted self-reflection and elimination of shortcomings. In our view, such a manual should be based on the requirements imposed on the client by this type of activity in terms of communication objective and translation function and should set standards for achieving the quality of interpreting based on translation studies. These requirements need to be thoroughly documented and generalized so that they can be applied in the evaluation process. The individual criteria should be clearly evaluated with points that would reflect the importance of each criterion throughout the grid. The seriousness of linguistic and stylistic shortcomings needs to be considered in comparison with errors in disregarding the communication context and the function of interpreting.

Creating a generally accepted evaluation model would require the creative involvement of all stakeholders. Targeted quality management in the field of legal interpreting brings benefits not only for interpreters in the form of increasing their social status or strengthening their market position. The setting of quality criteria is also a means of objectifying the certification of interpreters, the accreditation of educational institutions and the improvement of interpreters' education. The clients are satisfied that they have received adequate quality for the money they have invested in the translation, and the translation itself fulfils its required role in legal communication.

7 INTEGRATION OF AUDIOVISUAL TRANSLATION TRAINING INTO A TRANSLATION STUDY PROGRAMME[96]

LUCIA PAULÍNYOVÁ AND EMÍLIA PEREZ

7.1 THE FOUNDATIONS OF AVT TRAINING AND ITS INTEGRATION INTO TRANSLATION STUDY PROGRAMMES IN SLOVAKIA

As pointed out by Díaz-Cintas (2008, pp. 3–4), the origins of audiovisual translation (hereinafter AVT) training in universities as a full-fledged translation studies sub-discipline trace back to the end of the 20th century, when the development of more practice-oriented teaching of translation in general was observed. AVT training that had previously been provided mainly in a vocational context started to find its place within university study programmes, resulting in a boom in AVT training in the first decade of the 21st century. This decade was characterized by significant development of the field in the academic environment – both in terms of research and training. Besides linguistic analysis of audiovisual texts and their translation, and the examining of audiovisual texts' multimodality, academics had started to focus on the individual problems of the theoretical understanding of AVT, as well as the peculiarities and requirements of translation practice, and subsequently on the preparation of future translators in the field.

With a slight delay, a parallel development was taking place in Slovakia, where the first AVT-related educational activities emerged from the needs of practice and individual professional institutions. Dubbing was (and continues to be) perceived as the dominant method of transfer of audiovisual works into Slovak, therefore the origins of AVT training in the country are related to the first dubbing teams and productions. In this context, a significant generation of dubbing professionals, represented by the school of Svätopluk Šablatúra, the pioneer of Slovak dubbing, was established. The school was established in the early 1960s in the first Slovak dubbing studio, located in the film studios of Bratislava – Koliba, and it produced an innovating generation of dubbing actors, directors and dramaturges, as well as translators and dialogue adapters. These were all practitioners unequipped with theoretical knowledge of AVT. Their know-how came from the experience of learning from their own or their colleagues' mistakes (see Perez, Brezovská and Jánošíková, 2021).

Until the end of the 20th century, only marginal interest was paid to the AVT training in the country. The change in the sociocultural context in Slovakia as well as the increase in the volume of foreign audiovisual content that had started in the middle of the 1990s after the

[96] This work was supported by Scientific Grant Agency VEGA under the project No. 2/0166/19 Translation as a Part of the Cultural Space History III. It is an edited, supplemented and updated version of: Paulínyopvá, L. – Perez, E. 2018: Výučba audiovizuálneho prekladu na Slovensku. In: Didaktika prekladu a tlmočenia na Slovensku. Bratislava: Univerzita Komenského. pp. 178-201.

establishment of private television networks affected the requirements and conditions of new translators' preparation (Perez, Brezovská and Jánošíková 2021). Over time, in addition to the activities of media practice, cooperation between practitioners united in professional associations and the university environment slowly deepened. The evidence of such cooperation is represented by several cycles of lectures and educational seminars, e.g. the literary translation-oriented workshops with a focus on dialogue adaptation for dubbing, subtitles and dubbing creation organized by Comenius University in Bratislava's Faculty of Arts together with the Slovak Society of Translators of Literary Texts; practical workshops on specifics in dubbing translation and translation of subtitles organized by Matej Bel University in Banská Bystrica; and seminars on script translation by the University of Prešov. The first solely AVT-oriented cultural-academic event the Atelier of Audiovisual Translation (2012–2015), organized by the Department of Translation Studies at Constantine the Philosopher University (hereinafter CPU) in Nitra, the Slovak Society of Translators of Scientific and Technical Literature and the Slovak Society of Translators of Literary Texts represented an important step in bringing AVT and media practice closer to academia. Over four seasons, this two-day event's speakers – Slovak translators, dubbing dialogue adapters, subtitlers, dubbing directors and dramaturges, as well as creators of audiodescription for the visually impaired and subtitles for the deaf and hard of hearing, introduced various aspects of creating Slovak versions of audiovisual content. The outputs from these events are captured in two publications dedicated to the key topics of its four seasons: *Audiovisual translation: Challenges and perspectives* (2014) and *Audiovisual translation 2: Beyond translation* (2015). The increased interest in AVT together with more distinguished research and training initiatives in this area cumulated in the first international conference on audiovisual translation in Slovakia entitled *Audiovisual translation: Dubbing and subtitling in the Central European context,* which took place in Nitra in 2016. In the second half of the decade, the Atelier project ended and was replaced by *The Summer/Autumn School of Audiovisual Translation,* organized annually by the Department of Translation Studies, CPU, Nitra. In 2021, the event included an individual train-the-trainers AVT and media accessibility section which represented another significant step towards specialized training of translators of audiovisual texts.

These educational activities also reflect a path to a more systematic and specialized training of translators in AVT and media accessibility at Slovak universities and its integration within translation (and interpreting) study programmes. In the last decade, AVT training has progressed from occasional lectures on dubbing and subtitle translation focused mainly on linguistic aspects of the transfer to practice-oriented training reflecting transfer, and the technological and professional aspects of an audiovisual translator's work.

7.2 THE CURRENT STATE OF AVT TRAINING IN SLOVAKIA

AVT training in Slovakia has been provided only at universities that offer translating and interpreting study programmes. This means five universities: Comenius University in Bratislava, Constantine the Philosopher University in Nitra, Matej Bel University in Banská Bystrica, the University of Prešov, and Pavol Jozef Šafárik University in Košice.

The first module in Slovakia dedicated strictly to AVT was introduced at the Department of Translation Studies at CPU Nitra. It was integrated as a permanent part of the study programme at MA level in the academic year 2011/2012, originally for students of translating and interpreting programmes who study a language combination with English, but later extended to combinations with German and French. In the beginning, the training focused mostly on subtitling, later also on dubbing translation and dialogue adaptation. AVT training at the department has continuously been expanding and currently offers two dedicated MA modules providing practice-oriented training in AVT and media accessibility. While the first two-lesson-per-week module is focused on dubbing translation, dubbing dialogue adaptation and interlingual subtitling, the second offers training in TV audiodescription for the visually impaired, subtitling for the deaf and hard of hearing and translation of audiovisual marketing copy and campaigns. The structure of the seminars reflects domestic market demands. It includes translation software training that is necessary for various types of AVT as well as training in different aspects of the translator's profession (ethical, economic, administrative, legislative). The department currently offers a wide variety of professional experience opportunities in both AVT and media accessibility, provided in cooperation with several film festivals, civic associations and cultural organizations. A positive aspect is that the portfolio of trainers in AVT in Nitra has also been expanding, which will support the sustainability of such training for the future as well.

A two-lesson-per-week module dedicated exclusively to AVT at Comenius University in Bratislava's Department of British and American Studies was introduced for the first time in the academic year 2012/2013. For the first three years, AVT training was provided as a one-semester semi-elective module, focused on translation of audio commentary, dubbing translation and dubbing dialogue adaptation. As a reaction to the enormous interest from students, in 2015/2016 it extended into a two-semester module with the second part allocated for subtitle translation. Students are acquainted with aforementioned AVT types both theoretically and practically. The seminars aspire to emulate the actual conditions of real practice and thanks to visits and discussions with professionals, students can become familiar with subtitling and process of creation of Slovak dubbed versions. Presently (academic year 2020/2021), the module is not being provided because of the absence of a qualified trainer.

A dedicated AVT module is provided at the Department of Romance Studies, Comenius University in Bratislava, in the Spanish and Portuguese section. It was first introduced for students of Spanish in the academic year of 2015/2016 as one of the semi-elective modules. It is a one-semester module, focusing primarily on subtitle translation and subtitling for the deaf and hard of hearing, but partially it also deals with dubbing translation. Students are introduced to the basic practical and theoretical knowledge from these areas. Before the launch of this module, the Department of Romance Studies offered a subtitling after-school club in the academic year 2012/2013 where students could attend introductory lectures followed by actual subtitling of short animated movies for the Fest Anča film festival. Attendance of the club provided credits as an extracurricular activity, or later for mandatory professional experience. For the students of Portuguese, the AVT module is provided for final-year students at BA level, focuses mainly on subtitling and lasts two semesters.

Other language departments at the Faculty of Arts of Comenius University in Bratislava do not offer a separate module on AVT. Students can learn the basics and theoretical knowledge about this type of translation only partially, in different translation modules, or at open university lectures and debates with professionals.

At the Faculty of Arts of Matej Bel University in Banská Bystrica, AVT is taught at some departments at MA level as well as via talks by professionals within the modules Praxeology 1 and 2 offered to all students of translation and interpreting. Students are introduced to basic theoretical and practical field knowledge using single-day workshops and debates. They can obtain more detailed knowledge on specialized modules offered by two departments. As a dedicated module AVT has been taught since the academic year 2011/2012 at the extent of two lessons per week. It was first opened at the Department of Romance Studies for the language combination Slovak and Spanish and focused on both dubbing translation and subtitling. The same department later started offering this module to students in combination with Italian and it focused mostly on dubbing, subtitling only marginally. AVT is offered also by the Department of English and American Studies as an elective module scheduled once a week. Students are introduced to theoretical and practical concepts of dubbing and subtitling, discuss subtitlers' social status and economic aspects of subtitling in various European countries. Practical training focuses on subtitling, within a one-lesson-per-week module. For a certain period of time, an AVT module was also offered by the Department of German Studies.

At the Faculty of Arts of University of Prešov, a dedicated semi-elective module consisting of two seminars and one lecture per week was initiated in the academic year 2015/2016. It focused on techniques and strategies of subtitling and subtitling for the deaf and hard of hearing, audiodescription for the visually impaired and use of voice recognition for automated recording and transcribing of English, Russian and Czech speech with subsequent post-editing. The availability of the module however depends on the personnel capacity of the department at any given time.

The Pavol Jozef Šafárik University in Košice is currently not offering a module dealing with audiovisual translation, nor providing AVT training as a sub-topic within a different translation module.[97] However, this was not always the case. Up until the academic year 2014/2015, there was a semi-elective module named Problems of Documentary Film Translation, aimed at translation of voice-over commentary.

There are clearly significant content and syllabus differences in AVT training in Slovakia. The mere existence of a module and its focus is determined mostly by the available personnel capacity of a department. Several representatives from various universities have confirmed that they would be interested in opening such a module, but their department is lacking a competent expert at the moment.

[97] Based on data collected in Paulínyová and Perez 2018. Up-to-date information is not available publicly and the authors did not receive any response from the programme representatives.

7.3 COMPETENCES IN TRAINING

When considering future translators' training in AVT, it is necessary to specify the necessary skills and requirements that arise from the current situation in the translation and media market, as well as to determine which translation competences should the specialized training focus on.

Several foreign universities offer a specialized MA degree study programme in AVT (e.g., University of Surrey, University of Leeds, City University of London, University of Roehampton, etc.), but in Slovakia AVT training is provided exclusively as a part of a wider translation and interpreting MA specialization – in the case of the vast majority of students preceded by a translation and interpreting BA degree. In the context of domestic market conditions, this aspect can be seen as a positive one, since students have the opportunity to acquire basic translator competences early in their studies, and develop them more specifically during more practice-oriented modules at MA level. We support Yves Gambier's comments that an AV translator's training should include all types of translator competences, because they are necessary for any translator regardless of the type of text they are working on – however that they should be trained in a way that allows the translator to apply them, for example in AVT (2003, p. 184). This is in our case supported also by results of a survey on the Slovak translators' field of expertise which shows that most of the audiovisual (hereinafter AV) translators in the country specialize in more than one specific translating activity (Djovčoš and Šveda 2017).

Like Gambier, we realize the importance of mastering the essential translator competences and skills, and we recommend that in our context AVT training should be approached as an extension of their training on specific AVT types. This is why we believe that given the form of AVT training at Slovak universities, AVT training should be integrated into MA studies after theoretical foundations and methodological principles of translation as well as basic translation skills and competences have been acquired. Since only one department in Slovakia offers an AVT module during BA studies, we can conclude that Slovak universities recognize this principle.

Translation competences can be specified based on the needs of Slovak media practice and market, as well as the more recently formed needs present in the European context. We base our perspective on more traditional approaches by Slovak experts on translation and translation training, as well as on recommendations by international expert groups and the specifics and needs of the translation profession itself. We implement traditional concepts of the Slovak school of translation such as the *translator's experience complex* defined by Anton Popovič (1983, p. 164) in respect to acquired translator's skills and experience, as well as later systematization of essential translation competences by Edita Gromová (2000, pp. 29–30). These can be reflected and developed in relation to newer models that have been outlined by international expert groups for translation training such as OPTIMALE – Optimising Professional Translator Training in a Multilingual Europe, as well as the subsequently developed recommendations of the expert group of the European Master's in Translation (2009), representing the updated translation competence model (2017). The competences are specified as follows:

- language and culture competence (transcultural and sociolinguistic awareness and communication skills)
- translation competence (strategic, methodological and thematic competence)
- technology competence (tools and applications)
- personal and interpersonal competence
- service provision competence

While the first three competences, and partially also the fourth one, reflect the competences of the more traditional school of translation, the last competence (service provision competence) represents its most significant expansion. It is defined as a competence focused on the translator-client relationship, on knowledge of practice, market and professional experience, on acquiring clients and the ability to communicate with them, as well as respecting the current standards and ethical codes. As we have concluded in previous publications (Janecová 2014; Paulínyová and Perez 2018), integration of this competence "reflects a shift in understanding translator performance, mainly towards the translation task/job, while understanding the set of translator competences as a set of skills, knowledge, personal predispositions and aptitudes needed to complete the task under/in certain conditions" (Janecová 2014, p. 54).

Of course, this is not a competence model designed specifically for the field of AVT, but rather for the field of translation in general. We believe that the last competence should be integrated into the syllabuses of all Slovak universities providing training in the translation and study programmes in general, as well as in relation to the specific translation activities. We monitored the relevance of this competence in connection to AVT specifically for the first time in our survey in 2013–2014, carried out among AV translators from Slovakia and abroad (see Janecová 2014). The objective of the survey was to learn more on how translator-client cooperation works, which is one of the key aspects when outlining practice-oriented training of future translators. The results of the survey showed that most of the AV translators in Europe (93%) cooperate with their clients as freelancers. The replication of the survey[98] in 2018–2019 confirmed this manner of operation, not only in the case of Slovak AV translators (see Djovčoš et al. 2020), but in Europe in general, with 89.5% of AV European translators stating they work as freelancers. This also accords with other conditions confirmed by the survey, related mostly to acquiring assignments and cooperation with a client (television, dubbing studios, localization companies), specifics in formal requirements and finalizing assignments (especially in the case of subtitling, subtitling for the deaf and hard of hearing and audiodescription) and with the administrative, economic and legislative peculiarities (entering into a contract, contractual terms and conditions, copyright laws, NDAs, taxes and levies, etc.).[99] This suggests that taking service provision competence into consideration when train-

[98] The survey "Audiovisual translation: translation competences and specialised training (practitioners – Europe)" was conducted in 2018 – 2019 by Emília Perez. The total number of respondents was 304, representing 25 European countries.

[99] Read more about the survey in: JANECOVÁ, E. *Audiovizuálny preklad: teória vs. prax.* In: Audiovizuálny preklad: výzvy a perspektívy. Nitra: UKF, 2014. ISBN 978-80-558-0572-6, s. 51-60.

ing future AV translators has its merits and should be reflected in specialized practice-oriented training in order to prepare to-be translators for successful performance on the market.

Specifics in AVT training should be reflected also when building on the traditional competences. The differences arise from the very nature of an audiovisual work (hereinafter AVW) which can be described as a hybrid work of art consisting of three main components: audio component, visual component, and linguistic component. The linguistic component is, in a way, an extension of the first two, because it can have a visual (textual inserts, subtitles) and/or acoustic form (utterance of the characters) (Paulínyová 2017, pp. 17–18). The term "hybrid work of art" refers to the fact that the translator has to work with two originals –audiovisual and textual. The audiovisual original is the original AVW (film/video) and the textual original is the original dialogue list, subtitle list or screenplay which is a transcription of the lines spoken by the characters in the original AVW. Both originals need to be correctly analysed and transferred. In case of any discrepancies between the two original versions, the translator uses the audiovisual original as referential, because that is the one being consumed by the viewer and even after the linguistic transfer from source into target language, its visual and audio components will remain unchanged (Paulínyová 2017, pp. 17–104). When it comes to AVT training, there are some differences in translation strategies that need to be pointed out to students. Given the duality of AVW, use of certain translating strategies is limited. The audio and visual components do not change during translation and that is why they inevitably pose as "bearers of the foreign". In other words, they are the agents of a foreign culture. In this context, AVT can never have a complete neutralizing effect (the content can never be fully converted to the Slovak cultural setting), and it is closer to the other end of the spectrum – namely exotization or creolization. Slovak trainers and researchers are also starting to pay attention to specific groups of viewers and the strategies involved, e.g. the case of child viewers or people with sensory impairment and therefore with limited media accessibility where this aspect becomes even more significant (see Perez 2016; Zahorák 2020).

From the point of view of the training process, we consider dubbing translation and subtitling to be the two basic types of audiovisual translation, with the remaining types representing further extensions. Therefore when describing translator competences and required skills in more detail, we focus predominantly on the two mentioned types of AVT.

Due to the specifics of dubbing translation, Slovak sound editor Gregor Makarian (2005) in one of the first more complex practical Slovak publications on AVT points out the necessity of the specific skill set needed by a AV translator. His recommendations on the profile of a dubbing translator fall into two categories:

- interpretation skills – the ability of overall interpretation of an AVW (identification of specific layers of a language, characters and the relationships between them);
- translation skills – ability to provide an objective transfer of all the original version's qualities (of the entire AVW), the ability to paraphrase the text and preserve the stylistics, and the overall sense of language (2005, p. 50).

When describing the skill set of a dubbing translator, Makarian assumes that the translated text will be post-edited by a dialogue adapter, which used to be a common practice in

the past. However, the current practice often differs and the entire process is usually done by a single person. Makarian also defines the skill set of a dubbing dialogue adapter, which can be once again divided into two categories:

- linguistic skills and competences – extensive vocabulary, functional use of synonyms, paraphrasing, instinct for the language and tempo of speech;
- interpretation skills – the ability to perceive the original text in its artistic unity, having sufficient psychological knowledge to encompass the mental processes of the characters and their development (ibid., p. 54).

When outlining a skill set for the training of future subtitlers, several aspects need to be added to the previous requirements. These include specific abilities of AVW interpretation, text meaning excerption, and the ability to condense the text and to create meaningful segments. These skills are essential for editing the text into subtitles and are an addition to the above-mentioned skill sets. Also essential is the technical competence, which is a crucial skill for a translator of subtitles, especially in comparison to other types of translation and their requirements for technical competence. As Pošta (2011, p. 11) points out, it is often formal considerations that steer the decision-making of the subtitler, whether it concerns the length of an utterance, text condensation, text editing, etc. Therefore we consider training in formal and technical text processing in subtitling to be a vital part of training.

The gradual integration of the service provision competence, as well as the evident need of building a technical competence in students of AVT, are not the only specifics of AVT training. Cultivation of translation competences also includes the analysis of the AVW, its multimodal character and its communication, interpretation methods of meaning congruence throughout the entire AVW, as well as the transfer specifics in various types of AVT. These will be elaborated upon in the following section where a proposed model of teaching AVT applicable to the Slovak system of university translator training is introduced and which could be adapted also to other similar contexts.

7.4 MODEL OF AVT TRAINING IN SLOVAKIA

In order to create an effective and valuable training structure, it is important to pay attention to the dynamically changing market demand and AVT profession, developing technologies and growing portfolio of broadcasters as well as the impact these factors have on consumers of translated audiovisual works. Given the specific character of AVT practice, as well as the general emphasis on increasing the accessibility of audiovisual communication in media to all audience groups, the integration of audiovisual translation training within other more general translation modules appears to be insufficient. The authors of this chapter believe that adequate training meeting the specific demands of contemporary media and translation practice in the region can be delivered only within the structure of a more complex and systematic training, provided (at least) via separate module/s on audiovisual translation and/or media accessibility.

As introduced earlier, a more complex approach towards AVT training within a general translation and interpreting degree in Slovakia can be observed only in two cases – the Department of Translation Studies of Constantine the Philosopher University in Nitra and the Department of British and American Studies of Comenius University in Bratislava, currently only provided at CPU Nitra. During the MA degree, two consecutive practice-oriented modules are offered, aiming to provide students with an opportunity to master subtitling and dubbing processes, develop skills and competences needed in various AVT contexts as well as to prepare them for successful performance on the AVT market. Using the experience from both departments as well as foreign teaching programmes, the authors present a model of basic AVT training that reflects the demands of translating and media practice in the region. This model combines both departments' suggested procedures applied in theoretical and practical training of to-be translators in Slovakia which can be further developed and adjusted in other institutions in the country or abroad. The AVT types are listed in chronological order since when it comes to the development of AV translators' key competence development, the following order has proven to be the most optimal.

7.4.1 Dubbing translation

The authors of this chapter recommend initiating AVT training in the region – where dubbing translation remains the dominant AVT mode – with translation of dialogue lists for dubbing. This allows the trainer to introduce the multimodal character of an audiovisual work, the specifics of its transfer into a different language and cultural environment as well as the basic spatial and temporal constraints of AVT, which can be later developed upon in the following phases of AVT training. In the case of a more general translation and interpreting degree, it is probable that most students have previously already taken several seminars on translation, classes on literary (prose) translation, possibly even drama translation where they could master the specifics of dialogue translation, such as typical form, euphonic syntax, ability to affect another character with words, provoke their reaction, maintain links between lines, create a written text intended for oral delivery, etc. If a student has an excellent command of the linguistic aspects of the AVW, what is left to specifically train in dubbing translation are procedures and strategies to make sure that the audio and visual components correspond with the linguistic ones. Therefore, the first thing to teach students is how to work with two originals – the audiovisual (the original AVW) and the textual (the original dialogue list or the original screenplay).

The starting premise is that a dubbing translator, as a decoder of a foreign AVW, shall preserve all aspects of the artistic dialogue with the viewer and help to transfer them into the target language adequately, naturally and faithfully. Semantic accuracy shall be stressed, since the translation in this case is often the first version of the text which will be further elaborated on in later processes (dialogue adaptation, recording and directing, editing, etc.). With other types of translation students are used to the translated text being more or less final and that after a few corrections by an editor, the text is handed over to the client. The situation in dubbing translation is different, and it is therefore necessary to constantly remind students of the collective nature of the dubbing process, its various phases and follow-

up procedures. In this context, we would like to point out additional specifics and procedures students should adopt:

- time-coding and formal standards of dubbing dialogue lists
- phonetic transcription of foreign and untranslatable words
- testing the translation via oral performance of the dialogues (it is vital to avoid using words that are hard to pronounce or easy to mishear, as well as to make the dialogues sound animated and spontaneous)
- offering translation alternatives (e.g. to puns or jokes that are based on a visual component)
- using translator's notes for clarifying ambiguous expressions, constructs, forms of address, etc.

In addition to practising dubbing translators' skills, we recommend familiarizing students with the entire process of creating Slovak dubbed versions of foreign audiovisual works. This way, students learn who can change their submitted translation and how, and they understand the needs of the other Slovak version creators who will work with the text they translated. As a result, the students will be able to apply all this knowledge and understanding into their future translations. The complex works by Jüngst *Audiovisuelles Übersetzen. Ein Lehr - und Arbeitsbuch* (2010) and Paulínyová *From paper to screen: Audiovisual translation creation process* (2017) can be insightful in this matter. However, probably the most beneficial experience is visiting a dubbing studio where students can see the actual transformation of a written text into oral form, which is significant in the early stages of training as well as in connection to the later stage of training dubbing dialogue adaptation.

7.4.2 Translation of voice-over commentary

After learning about and practising the specifics of dubbing translation, we suggest continuing with training in translation of voice-over commentary. In the case of Slovakia, the voice-over method is used only for some types of programmes, such as documentary films, reality shows, game shows, cooking shows and various TV singing or talent competitions. Voice-over is a method of transferring the linguistic aspects of an audiovisual work from one language to another, in a way that the final text delivered by actors creates an effect of authenticity. This is accomplished by keeping the original linguistic component but turning its volume down (or cancelling it) and overlaying it with the voice of a dubbing actor, without attempting lip synchronization as in the case of full, lip-synch dubbing normally used in the country. Since this type of AVT transfer is used mostly for documentary films in most dubbing countries, for training we recommend starting with simpler educational documentary films, later moving on to more scientific and terminologically dense ones.

Practice shows that the demands on AV translators are constantly expanding and they are often asked to work not only on the dubbing translation but also (and this applies mostly to documentaries) on dubbing dialogue adaptation. Therefore students ought to be trained in both processes. Starting dubbing dialogue adaptation training with voice-over commentary translation has proven to be effective, since there is not so much emphasis on qualitative

synchrony (articulatory and phonetic, i.e. lip-synch), and only on quantitative one (matching the length of utterances), which enables to proceed gradually with training. There is a simple method for matching the length of a translated line – reading the translated line out loud, in the same rhythm as the original one, balancing the amount of phonetically produced syllables. The original lines (especially when translating from English) are often shorter than the Slovak lines, and that is the reason for emphasizing the use of methods such as simplification, condensation, univerbization, generalization, omission, etc. On the other hand, sometimes (for example when translating from German) the Slovak translation is shorter than the original, and then we need to use the opposite methods – explication, specification, using longer synonymous words, more complicated sentences, etc.

Students practice quantitative synchrony at home, and then during the lesson, the trainer plays selected lines or sections, and a student reads simultaneously his/hers prepared solutions. The trainer and the students then review and discuss the used equivalents, matching the line length, etc. A similar method can be used when students are asked to record their texts over original soundtracks, but only where there has been consent from the author of the original work (e.g. in the case of department promo videos, own recordings, etc.).

With voice-over commentary translation, we recommend emphasizing and practising the following aspects:

- analysis of the speech of characters (e.g. spontaneous, imperfect, heterogeneous, non-standard, technical, slang) and the speech of the narrator (prepared, flawless, standard)
- use of adequate terminology (students can apply their knowledge from specialized translation)
- working with an aural text (often the dialogue lists for documentary films are incomplete and the translator should be prepared to deal with this kind of situation)

These should be seen as extension to the specifics and procedures pointed out in the dubbing translation training stage.

7.4.3 Dubbing dialogue adaptation

As mentioned in the section on translation of voice-over commentary, a translator of audiovisual content needs to meet a growing number of requirements, not only in the Slovak AVT market but also in the international context. In Slovakia, translators who can translate an audiovisual work and also adapt it for dubbing purposes have a better chance of succeeding. Until recently, dubbing dialogue adaptation has neither been trained systematically in the Slovak academic environment nor outside it. Dubbing dialogue adapters would share knowledge among them and would learn from the works of their more experienced colleagues, or their own mistakes. The data from our survey shows that dubbing dialogue adaptation is taught at two academic institutes – the Department of British and American Studies of Comenius University in Bratislava and the Department of Translation Studies of Constantine the Philosopher University in Nitra. As a result, for the first time in years the market is being entered by theoretically and practically trained dubbing dialogue adapters.

In training we approach dubbing dialogue adaptation as an artistic-technical activity in which the linguistic component is adapted to the visual and audio components, resulting in an authentic and natural text that is at the same time functionally equivalent to the original. With minor editing by a dramaturge, it functions as a screenplay for Slovak dubbing recording. When learning how to adapt dialogue lists technically, students are instructed to adapt them to the needs of the dubbing director, sound editor and dubbing actors by adding specific marks, abbreviations and notes describing camera movement (whether the actor's face is on screen or off screen), change in surroundings (interior/exterior), voice modification (suprasegmental features) and presence of written elements (texts, posters). The artistic aspect of adaptation means synchronizing the translated text with the lip movement, facial expressions and gestures of the original actors. Students should learn how to choose translation solutions that are compatible with artistic adaptation. This type of adaptation takes place on two levels: linguistic and non-linguistic. Quantitative synchrony (adjustment of utterance length and phrasing of sentences), qualitative synchrony (speech sounds adjustment for creating the articulatory match), and rhythm synchrony (matching the rhythm of original and translated sentences) belong to the linguistic level of artistic dubbing adaptation. Within their training, students learn to perceive rhythm and to assess rhythm synchrony by reading the text out loud. The non-linguistic level denotes adaptation related to facial expressions, gestures and movement. On this level, the emphasis is placed on harmonizing the adapted text and "body language".

When training dubbing dialogue adaptation, we recommend the following procedure:

1. **Building a theoretical base**
   Students should be introduced to basic theoretical knowledge about the function of dubbing dialogue adaptation, classifications of synchrony and its principles, as well as be acquainted with the specific technical marks and abbreviations used in Slovak dubbing dialogue lists (e.g. that "mo" denotes off screen; "/.../" as a mark for longer dramatic pause in an utterance, etc.).
2. **Practical training in dubbing dialogue adaptation**
   We do not recommend working with all three components of an AVW right at the beginning. Students should start with adaptation exercises with no audio or video. For an exercise with no video component, it is best to choose a simple dialogue. The students' job should be to adapt it qualitatively and quantitatively, i.e. preserving the structure (phrasing) and line length, and if possible, putting the same speech sounds (especially open vowels and labial consonants)at the beginning and end of each line. In this case, the students are not bound by the visual component, thus they are free to be more creative when learning the basic procedures of dubbing dialogue adaptation.
   For an exercise with no sound, the students can be tasked with creating (writing) a text to a scene of an AVW. We suggest using a section of a film in which body language, facial expressions and gestures play an important role. With this kind of material, it is easy to figure out whether the actors are e.g. arguing or having a pleasant conversation. The aim of this exercise is to notice the way the original actors open

their mouths and to think about which Slovak speech sounds, syllables or words can be used to replace the original ones, all while keeping the text well edited in terms of qualitative and quantitative synchrony.

3. **Translating and adapting the dialogues in animated films**
   After obtaining some basic adaptation experience and skills, we can move on to dialogue adaptation of selected AVWs. We recommend starting with animated films, since synchronization of mouth movements is not precise, even in the original. This makes them easier to practise on.
4. **Translating and adapting feature films and TV series**
   The next step is practising synchrony procedures and dialogue adaptation in a portfolio of feature films and TV series. These provide a source of practical exercise in various genres, contexts and situations.
5. **Adapting the dialogue translations of another translator**
   AV translators are often asked to adapt the dialogues of a work translated by their colleagues (e.g. in the case of languages other than the major European languages). We recommend practising this activity at the end of the dubbing dialogue adaptation training process. At first students can try adapting a dubbing translation from a language they can speak, and then from a foreign language they cannot speak.

Dialogue adaptation for dubbing is also characterized by the use of several marks and abbreviations, the notation of pauses, suprasegmental features, etc. It is therefore beneficial to demonstrate them together with pointing out potential translation problems and their preferred solutions on a whiteboard. The presented translations elaborated by the trainer and students serve as an impulse for starting a discussion.

7.4.4 Interlingual subtitling

Slovakia is traditionally a dubbing country, recently with increasing demand in subtitling (Perez and Jánošíková 2018; Perez et al. 2021). Although dubbing remains dominant in TV broadcasting, recent analysis reveals that the percentage of foreign audiovisual works offered by the main Slovak TV broadcasters is lower than 25%. In the case of streaming platforms and cinemas, foreign production predominates and subtitling is the significantly more common method of transfer (ibid.). Therefore training in both AVT types is vital. Based on our experience in this context, if applicable, we recommend scheduling training in subtitling once students are familiarized with dubbing translation and adaptation of dubbing dialogues. In this way the students already have sufficient knowledge of the basic features of AVT, screenplays and dialogues. They are familiar with the details of AVT transfer which need to be recognized not only from the linguistic aspect but also in congruence with the audio and visual components of the work. Preceding interlingual subtitling with training in dubbing translation and adaptation of dialogues appears to be beneficial in enabling students to better understand the depth of the semiotic structure of an AVW, their preparedness to search for linguistic equivalents and use paraphrasing, as well as the quest for multiple translation solutions. Similar to dubbing dialogue adaptation in synchronized dubbing, subtitles involve

challenges in dealing with both spatial and temporal constraints, reflecting the need to ensure adequate reception by the viewer. The suggested order of training stages however depends on the professional context and market demands in each country and we realize it might not always be feasible. Therefore if starting the training process with subtitling, or training just subtitling individually, we recommend starting with an introduction to the theory of multimodality, the semiotics of the AVW and the details of its transfer.

The premise for training derives from approaching subtitling as a translation process in which the translated text transfers meanings from the audio component of an AVW to the visual one (usually to the bottom of the screen), while the other elements of the audio and visual components of the AVW are respected, and the linguistic form of the original is preserved (Díaz-Cintas and Remael 2007, pp. 8–9). This approach points out the main difference between the goal of subtitling and what students aim to achieve in their dubbing translation and dialogue adaptation seminars, which is to create the illusion of a target-language original. It is important to point out that attempting to achieve this illusion or employ a wider scale of domesticating and naturalizing strategies is not ideal in the case of subtitling, since the foreignness of the subtitled work remains indisputable because of its audio and visual components. After an introduction and insight into the essential theoretical approaches of subtitling, classification of subtitles from linguistic and technical perspectives has proved to be a useful tool in broaching the differences in subtitling strategies and standards. It is important to bear in mind that in comparison with dubbing translation and dialogue adaptation where the procedures might not vary significantly across various media (or clients), subtitling possesses distinct characteristics related to the medium of transfer and the target viewer. Subtitling procedures and standards might vary among individual types of broadcaster and media (e.g. cinema, public TV broadcasters, private TV broadcasters, VOD), as well as the specific needs of various audience groups (child viewer, non-native speaker, etc.). These should be taken into consideration in training from the beginning when introducing the formal requirements of subtitles, making students aware of possible variations of standards in aforementioned contexts. In our case, we introduce all fundamental parameters based on more traditional approaches (based on Slovak TV and cinema subtitling) and then provide comparison with more modern, specific and innovative ones – national and international VOD broadcasters, DVD, films festivals. Even if the differences in formal standards between different types of media in some countries might no longer be significant, in the case of Slovakia they remain very notable.

When initiating practical training, the first tasks lie in interpretation of AVW's components and the three fundamental subtitling procedures:

- adequate condensation of meanings working within the temporal and spatial constraints of subtitles;
- segmentation of meanings in which adequate clustering of meanings in a sentence and subtitle facilitates the reception of an AVW;
- subtitle spotting and technical procedures required in the creation of subtitles with respect to the needs of the target audience, medium but also client.

These should be practised on works of lower density and speed of speech as well as a lower amount of problematic terminological and cultural content, moving towards more demanding and complex works. The choice of genre and materials to work with should also provide the opportunity to tackle various linguistic, cultural and expressive challenges in translation of subtitles (e.g. cultural references, song lyrics, textual and graphical elements, vulgarisms, multilingualism and dialects, etc.). Procedures should then always be practised according to individual subtitling standards in the country, starting with ones with more limited spatial and temporal possibilities – in our case Slovak TV broadcasting standards, which have guidelines for significantly lower reading speeds and characters per line – moving continuously to standards in subtitles for cinema and DVDS, film festivals and VOD with significantly different parameters. In this way trainees become aware of and sensitive towards the differences in subtitling for different clients and audience groups and become able to adapt their procedures accordingly.

In this respect, it is perhaps obvious to stress the importance of technical competence training. With the growing requirements expected of subtitlers in the region, their technical skills are perceived as an integral part of their job, not only in the private but also public broadcasting sector. While in the past (in Slovakia, the not-so-distant past) it was sufficient for translators to submit a text file with typed lead-in times and translated subtitles, the current practice is different. A translator is expected to master precise spotting methods, to be able to convert and use various subtitle formats, as well as to be familiar with further technical processing of subtitles. This is the reason why we recommend integrating technical competence into subtitling training from the very beginning, using available subtitling software. It's important to realize that integration of software into subtitling training is not purely a question of developing technical skills. It enhances the understanding and mastering of the main features of translating and creating subtitles, also from a linguistic point of view. Pošta (2011) emphasizes the connection between translating and the technical dimension of subtitling as well, pointing out that a technically skilled translator working with software is more sensitive towards the spatial and temporal constraints influencing their linguistic translation choices. These become natural to the student as they learn to create subtitles more holistically when they are not additionally edited by a technical editor as often happens e.g. in the case of TV.

Furthermore, a translator with a more complex set of skills is always more likely to succeed on the market. It is also important to point out that we are focusing on the fundamentals and there is more to be added, especially in terms of automatization, recognition software and post-editing processes. Although these are still not widely used in Slovak AVT practice, we expect that the profession's development on an international level will bring these phenomena also into our region shortly and thus should become reflected in the Slovak academic environment. The structure and character of Slovak translation (and AVT) training provides fruitful conditions for further development in this area, since several automation tools and post-editing processes have been to a certain extent included within translation seminars (Djovčoš and Perez, 2021). Integrating them into more specialized training might further improve the skills of the trainees in this area.

7.4.5 Subtitling for the deaf and hard of hearing

Although subtitling for the deaf and hard of hearing (hereinafter SDH) has not been a prominent feature of media practice in Slovakia, growing demand and changing EU legislation in this area suggest that increased demand for qualified and technically skilled subtitlers will occur in the near future. Such subtitlers should be trained in more advanced subtitling procedures but also in applying the complex interpretation skills needed when creating subtitles for the heterogeneous group of recipients with very specific needs. Therefore besides specific technical and (intersemiotic) translation skills, training in this area should start with an inquiry into the world of the deaf and the hard of hearing and the particular facets of their reception and communication. These should be introduced in connection to previously obtained knowledge on the multimodal character of audiovisual works and the way audiovisual works communicate with their recipients.

Learning about recipients' needs from a linguistic, cultural and receptive point of view provides the basis for choosing the appropriate transfer procedures and strategies. In this context, there are many publications that offer an insight into the world of the deaf or the hard of hearing and that can help the training process. In Slovakia, there are two foundational publications: Roman Vojtechovský's *Introduction to the World of the Deaf* (*Úvod do kultúry a sveta nepočujúcich,* 2011) which presents the end recipient's needs, and *Audiovisual translation and a deaf recipient* (*Audiovizuálny preklad a nepočujúci divák,* 2016) by Perez et. al which points out the particularities of the creation and reception of subtitles for a deaf and hard of hearing audience. Many valuable English-written sources can be found in *A comprehensive bibliography on subtitling for the deaf and hard of hearing from a multidisciplinary approach* by Pereira and Uzquiza (2010). There are also many valuable publications works focusing on specific issues in SDH relating to reception, reading speeds and formal characteristics of subtitles and current trends (e.g., Romero-Fresco 2015; Matamala and Orero 2010; Zárate 2021). An important source of information to take into account are national standards on SDH and the available recommendations and guidelines of individual broadcasters. Theoretical knowledge should be applied to practical training with a focus on the following aspects:

- Identification of the key audio meanings (key sounds that are necessary for understanding the plot and that are not visually expressed).
- Specifics of reception of the subtitled work by a deaf and hard of hearing recipient (saturation of the visual component, reading speeds).
- Formal processing of SDH (principles of sound labelling, of conveying emotions, distinguishing characters, noting suprasegmental features, etc).

Similar to interlingual subtitling we recommend practice of these on increasingly more challenging AVWs, providing the opportunity to become acquainted with methods and solutions in various specific aspects, such as terminology, cultural references, specific sounds, music transfer, etc. This should be reflected also bearing in mind the possibly differing requirements of transfer media and broadcasters.

This type of subtitling brings us back to the importance of developing technical competence, since the formal processing of the subtitles has a direct effect on the end recipients

and their experience. In this case, being trained to work with subtitling software that allows more advanced editing of the subtitles is essential. There are several options for professional software that can be integrated into the training process (e.g., WIN-CAPS, OOONA, Toolkit, EZ Titles, etc.), some of them with good programmes for academia training. Freeware might also provide solutions, at least in terms of basic SDH training, for instance the use of Aegisub, which enables wider subtitling parameters and editing portfolio than basic subtitling freeware. Again, we need to highlight the current trend towards automation in the work of subtitlers, especially speech recognition and re-speaking which currently are rather scarce in Slovak media practice, but based on observations of European trends we expect they are going to be used more and more often. Therefore we recommend their continuous integration into the education process after mastering the fundamentals of subtitling, at least at a basic level.

7.4.6 Audio description for the visually impaired

Parallel to subtitling for the deaf and hard of hearing, audio description is a type of audiovisual translation that from the recipient's point of view substitutes one of the three components of an audiovisual work. Within this process, a describer attempts to verbally represent meanings from the visual component of the audiovisual work and transfer them via the audio component. The challenge again lies in anticipating the recipient's needs; therefore the training process should not only involve the strategies and characteristics of audio description creation, but also provide insight into the world and communication specifics of the target audience. So far, there are not any advanced publications or materials dedicated to this process available in Slovak, however many useful resources for training can be found across Europe and the USA. From our experience a very useful resource when starting translator training in this area is the complex guide *An Introduction to Audio Description: A Practical Guide* (2016) by Louis Fryer which introduces the specifics of the creation and reception of audio description. Similar potential is offered by Joel Snyder's *The Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications of Audio Description* (2014), and many other up-to-date publications on audio description. Again, it is important to reflect the specifics of the national context, ideally based on available standards, guidelines and recommendations from practice.

When providing basic AVT training in all the presented AVT types, we believe that the procedures and strategies used in the creation of audio description are the most complex, and therefore we recommend scheduling it last. The training process should focus on the following phases, again with a similar approach and focus on various possible scenarios regarding the genre and topic of the AV work, its character, or the viewer:

- Interpretation of the audiovisual work.
- Identification of the key meanings at the visual component.
- Identification of the possibilities of transferring meaning to the audio component.
- Choosing the strategies for transferring the meaning (lexical, syntactic and stylistic, with respect to the type of recipient – e.g. child viewer/adult viewer).

– Transfer of meaning with respect to time and spatial constraints as well as the expressive load of the work.
– Performing the audio description aloud to verify the accuracy of the chosen strategies.

In some regions the final phase might be concluded in real production, i.e., recording the audio description. This reflects the common practice in some European countries where the audio describer – who is the most familiar with the work – often turns into the narrator of the audio description. In such cases the competences are expanded to even include the skills needed for artistic recitation.

Another factor entering the audio description equation is technical competence, even though it may not be immediately obvious in this context. In our region, a common practice is to use subtitling software that allows the creator precise timing of audio description sections. It is clear how wide the portfolio of the AVT translator is, and how reciprocally useful the skills obtained in (at least) basic training in all main AVT types can be.

7.5 THE AVT UNIVERSITY TRAINER

In the previous sections we pointed out that initiation and provision of modules focused on AVT training depend on staff expertise at an institution. The Slovak example suggests that AVT training as a part of a more general translation and interpreting degree is not necessarily a priority in the degrees on offer (even in a basic form) and once an institution loses an expert trainer in this area, AVT modules are just not offered further on. On the other hand, it might not always be easy to find such experts in the academic environment, and thus it is very important that current AVT trainers develop the necessary training skills and expertise in their younger colleagues. Of course, an ideal AVT trainer should be an experienced audiovisual translator with a skill-set including training skills, ideally oriented towards both theoretical and practical aspects. Such a trainer would also be the best candidate to pass on training expertise to future AVT trainers. Another option in the case of lacking an expert in academia is to contract directly an external professional, but given the current Slovak university system and its requirements for staff with academic qualifications, this would unfortunately not be an easy undertaking.

A trainer of AVT should primarily be a motivated and well-rounded pedagogue to be able to pass on practical and theoretical knowledge to students. They should be acquainted with the latest (in our case) Slovak and foreign theoretical concepts and should be able to adequately familiarize students with them. Knowledge of Slovak as well as foreign literature and methodologies is essential. High-quality sources in the field of AVT and media accessibility are provided thanks to several successful projects and initiatives from abroad (e.g., ADLAB PRO, Centre for Accessible Media and Culture OPEN, ILSA, etc.). Using them can potentially boost the standards of domestic education in this field and bring them closer to European standards. In the domestic context, a trainer of AVT should be familiar with other modules'

curricula, to be able to recognize the competences the students already have and enable them to apply them and expand them further.

Also beneficial is active involvement and contact with the profession, if not as a practitioner then via contact with professional organizations, active professionals and market representatives. Thanks to this a trainer can systematically modify a syllabus to accurately reflect the current state of the profession, provide insight into the latest developments, train the latest procedures and even foresee upcoming requirements. In addition, inviting professionals into the classroom and providing professional experience and platforms for gaining contacts can help students obtain useful information and help them to establish themselves on the market.

7.6 DISCUSSION AND CONCLUSIONS

The recommended training procedures we introduced in this chapter can serve as a guide to initiating the provision of basic AVT training within a broader translation studies curriculum. They reflect the requirements of translation and media practice, as well as competence and training models in the region, adding tips and observations from the personal training experience of the authors of this chapter. The main premises for training are outlined on the basis of the latest competence models, specifying the particular skills required, emphasizing the importance of technical competence and integrating the *service provision competence*, which underlines the indisputable need for training of students to ensure their successful performance in the market. We focus on the characteristics of the presented types of AVT, and the specifics and approaches to their training in providing both theoretical and practical preparation in the field. Also described are particular training procedures enabling students to master the linguistic, cultural as well as technical aspects of a task, which can be applied in various contexts.

In order to familiarize students with the profession, in addition to the basic training model we recommend integrating simulations of real situations, working on real translation tasks and provision of contact with practice. This approach can be integrated into the standard training process, using collaborative didactic models that require a group of students with assigned roles (e.g., translation, editing, proofreading, dialogue/subtitle synchronization, etc.) who jointly work on a translation project. Rotation of the assigned roles during the learning process will offer clear understanding of the workflows, improve their understanding of the translation process's individual steps, as well as encourage critical thinking on the assigned tasks. In-class training can be extended by working on real translation projects which can be acquired by volunteering for real clients or via internships (e.g., film festivals, film exhibitions, campaign videos for the environmental or cultural sector, etc.). Such activities can also deepen cooperation between university and media practice which can lead to improving AVT training in respect to current trends in this very dynamic profession.

8 TRAINING LOCALIZATION

MARIÁN KABÁT AND MÁRIA KOSCELNÍKOVÁ

8.1 INTRODUCTION

Nowadays there are plenty of brands communicating in Slovak, be it Microsoft software or an advertisement for Vanish detergent. Being close to target customers, speaking to their culture through the product, and having a global reach is the goal of most companies aiming for profit and success. Slovakia is no exception, and you can find plenty of websites with a Slovak mutation. Indeed, it is now rare to find consumer goods or services without a manual[100] or in-bound software in Slovak. Slovakia is a small country of 5.5 million inhabitants. It used to be a part of Czechoslovakia (1918–1939, 1945–1992), and Czech is the closest language to Slovak and is regarded as an "understandable language" under Slovak legislation.[101] Depending on the profitability of the market, the similarity of languages might stimulate companies to localize in the language with a greater impact, which is particularly the case in video game localization (Chandler 2020). In terms of certain software and websites of video game distribution services (Steam),[102] non-gaming applications (Duolingo),[103] audiovisual media providers (cinema and Netflix), and books, Slovak consumers must either rely on Czech solely or have Czech provided as an option alongside Slovak (e.g., Koscelníková 2017; Perez and Jánošíková 2018). Slovakia is a country with a less widely spoken language[104] (Ethnologue, 2020), and the chances for a product having Slovak localization are subject to heterogeneous, unspecified, and always original circumstances.

The position of Slovak in relation to Czech, as well as the lack of localization training at universities, leaves Slovak translation students with fewer opportunities to train in localization compared to their international counterparts, e.g., United Kingdom (Bernal-Merino 2015, pp. 230–233). The lack of experienced trainees might result in using automated or partial localization, or not using a professional for localization; this can be seen on several Slovak websites[105] with services offered in poor Slovak or a mixture of Slovak and Czech, Slovak and English, and so on.

[100] Section 8(1) of Act 270/1995 on the State Language requires the use of the state language in user manuals. Source: https://www.zakonypreludi.sk/zz/1995-270. Accessed on 29 January 2021.

[101] Act 270/1995 on the State Language.

[102] See the "language" section. Slovak is missing and the closet language is Czech: https://store.steampowered.com/. Accessed on 1 February 2021.

[103] See the "language" section: https://www.duolingo.com/. Accessed on 1 February 2021.

[104] Being 143rd on a list of the top 200 most spoken languages, and having seven million users, Slovak can be considered a less widely spoken language. Ethnologue: https://www.ethnologue.com/guides/ethnologue200. Accessed on 29 January 2021.

[105] Examples of bad practice: https://www.prezdravie.sk/; https://www.imageskincare.sk/HISToRIA5; https://donaulab.sk/. Accessed on 21 January 2021.

Localization involves translation, and to make a good localization one must be adequately trained and skilled. Although not many works on localization are published in Slovakia, localization is not a completely unknown phenomenon in Slovak research and training environments.

8.2 SLOVAK RESEARCH ON LOCALIZATION

Localization is today understood as "one of a number of interdependent processes and cannot be fully (or correctly) understood without being contextualized in reference to them" (Dunne 2006a, 4). The GILT process includes globalization, internationalization, localization, and translation. The whole concept represents the strategy of a company that wants to successfully expand abroad. However, the term localization appeared in translation studies (and Slovak translation studies as well) already in the seventies.

The first mention of localization in the Slovak environment comes from the work of the Slovak co-founder of the Nitra translation school, Anton Popovič, in *The Theory of Literary Translation* (*Teória umeleckého prekladu*, 1975). However, localization is only mentioned here as a part of shifts in the macro-stylistics of a text which can be made during the translation of a literary work and drama, which is understandable given that the use of computers and software products became widespread only from the 1990s (Výpočtové stredisko SAV 2012). Popovič references the work of Katharina Reiss (*Möglichkeiten und Grenzen der Übersetzungskritik* 1971) and defines localization as "an adaptation of thematic elements of the original connected with the locale of the original [...] aiming to meet the conventions of the recipient" (Popovič 1975, p. 278);[106] however, localization at that time referred to different text types (drama and literary works) to the current understanding of the localization process, which is related mostly to the translation of software products whereby localization is understood as a linguistic, content, cultural, and technical adaptation of the original to the target locale (O'Hagan and Ashworth 2002; Fry 2003; Pym 2004).

The increased use of computer technology in Slovakia led to the first comprehensive article on localization, written by Vladimír Benko and Alexandra Rajčanová, as part of a collection of works from a young linguists' colloquium in 1998 explicitly mentioning the localization of software products. They defined the notion of localization as a process of changing lexis, and they emphasized that it was a complex process with translation being just a part of it. Despite it looking like an aspiring starting point for research on localization and for localization training, there is no direct mention of Benko and Rajčanová's research on localization when it comes to Slovak translation studies, and only the translation of electronic media is mentioned (Gromová 1998; Huťková 2003; Gromová 2009).

Benko and Rajčanová (1998) pioneered research on the localization of software and non-software products in the same year as when the first comprehensive book on localization, *A Practical Guide to Software Localization* (1998), was written by Bert Esselink. The two works were published independently, and the authors did not know about each other's work.

[106] The authors' own translation here and throughout.

As an overall term, localization encompasses the translation process yet does not name it directly, and this might be the reason why Slovak scholars did not consider localization to be a branch of translation studies (Gromová and Müglová 2005). Nonetheless, due to the globalization of various brands and companies, localization was touched upon in works on the translation of operative/utility/advertisement texts by prominent Slovak translation studies scholars (e.g., Gromová 2003; Müglová 2009; Rakšányiová 2012). The struggle to have localization accepted as a new term among Slovak translation studies scholars coexisted with promising attempts by Slovak researchers (Smolík 2009; Jožio 2015) who either had experience with software products, were practitioners working for software companies, or had worked as localization providers.

Unfortunately, it is possible that many Slovak works researching or involving localization could be hidden under terms such as "software translation", "translation of technical/pragmatic/operative texts", "translation of information technologies", "translation of computer terminology", and "audiovisual translation" (Smolík, Šoltys, and Tomášik 2003). Early research on localization, which does not name localization explicitly, is yet to be discovered since it could have been published in conference proceedings which are not necessarily available online.

In terms of localization practice, the first practical experience with the process in Slovakia might have been the localization of the Microsoft Internet Explorer 3.0 browser in 1996[107]; indeed, only then did the first Slovak localizers (the term "localizer" is used here and throughout to denote a translator of software products) start to gain experience in this field. Since many companies required the maintenance of confidentiality, information on localization could be provided either in the form of an interview with the localizer (a programmer or translator) or during conferences. Unfortunately, such insights were provided only eleven years after the first comprehensive work on localization and they appeared in published materials from the Specialized Translation 4 seminar (Odborný preklad 4, 2009). Several articles on the aspects of localization were presented there (Dudová 2009; Tihlárik 2009); however, some of them lacked a thorough list of references or were in a form of captions to PowerPoint presentations. Nonetheless, this represented a probe by Slovak translation studies into the world of localization and its practitioners. It was a promising start, and interest in localization started to increase in the early 2010s.

After 2010, research on localization started to increase and was undertaken from multiple viewpoints. The approaches varied, since localization still did not have any comprehensive work that might have served as the foundation for further research. The insufficient acknowledgement of localization by the rest of the translation studies sparked an interest by audiovisual translation researchers who expressing the need to give localization greater attention (Želonka 2012; Dlhošová 2012; Janecová 2014).

After incessant remarks about the lack of localization research, a boom in localization research then started, and since 2014 research has been conducted regularly. Researchers

[107] An interview with Slovak localization agency director Radoslav Tihlárik, 2002: https://zive.aktuality.sk/clanok/10383/chcete-vediet-ako-sa-preklada-windows-do-slovenciny/. Accessed on 22 January 2021.

have slowly started to define the core characteristics of localization that would justify its place as a standalone discipline. Indeed, localization started to be frequently written about in Slovakia at the end of the 2010s (Marčanová 2018; Koželová and Kuľbak 2019; Kabát 2019, 2020a, 2020b; Koscelníková 2020).

8.3 LOCALIZATION TRAINING IN SLOVAKIA

Despite the increase in Slovak research on localization, there are only two localization courses taught at Comenius University, both of which were established only recently; localization theory is mentioned on two courses on translation theory at the University of Prešov and during one seminar at Matej Bel University.

There are five Slovak universities teaching translation studies (University of Prešov, Constantine the Philosopher University, Matej Bel University, Comenius University, and Pavol Jozef Šafárik University) and the Institute of World Literature at the Slovak Academy of Sciences trains doctoral students, but none of them provide comprehensive training in localization despite its established tradition in the international environment. Despite these circumstances, some localization strategies can be found in courses teaching the translation of non-literary and literary texts, and aspiring localizers can obtain the necessary grounding in traditional translation courses. Nonetheless, a specialized course would prepare them much better.

Another area where localization could be studied is informatics. One possible discipline where localization could be taught is software engineering, where a course on localization could inform students about possible localization practices when developing a software product. Unfortunately, neither of the two institutions providing tuition in this field – the Slovak University of Technology and the School of Economics and Management of Public Administration – has a localization course, not even as an elective subject.

It is worthwhile highlighting the emergence of game studies and game design courses at several Slovak universities (e.g., the University of Ss. Cyril and Methodius and the University of Žilina) which teach some aspects of localization, but other courses of game studies and game design, such as at the Academy of Performing Arts and the Slovak University of Technology, do not touch upon localization at all. In addition, there are several high schools teaching game development as well as several independent initiatives.[108] Slovak high school and university environments reflect an increased interest in video games and underline the need for dialogue between localization academics and practitioners that would enrich both sides.

Some additional localization training or information flow can be obtained from various international associations. Slovak localizers can either join international associations like the Globalization and Localization Association (GALA), the International Game Developers' As-

[108] An article published by Slovak Game Developers' Association, 2021, "20 Ways of Studying Game Development in Slovakia" (20 možností ako na Slovensku študovať tvorbu videohier) https://sgda.sk/education/?fbclid=IwAR04YqeacUpaHGvnWHO1UbH6hMFq4TGQM3RWX6FzRXAmBeX9SSf0ls5VTK0. Accessed on: 22 January 2021.

sociation (IGDA), or the Entertainment Globalization Association (EGA); there is also the Digital Game Research Association (DIGRA),[109] which is aimed specifically at video game localization researchers and which quite frequently organizes various seminars and workshops on different aspects of localization. Additionally, there are specific international conferences like LocWorld for international business, translation, localization, and global website management, and events and consultation services offered by the Localization Institute; there is also Fun for All for video game localization researchers.[110] In Slovakia, there are events like Game Days, which is organized by the Slovak Game Developers' Association (SGDA), but this mostly deals with video games. The SGDA publishes market statistics and informs researchers and practitioners in the field of video game localization about current events and options for further research, and it even connects people directly with Slovak game developers.

As it stands at the moment, localization training is slowly emerging in Slovak translation studies; this momentum could be used to create a dialogue among the various training institutions and perhaps establish localization as an optional course on specialized translation at more than just one institution. In this way, future graduates would at least know what to expect from a localization assignment that they may come across as translators, given that working as a full-time localizer in Slovakia is probably only possible in localization agencies or software development companies.

8.4 THE COMPETENCES OF SOFTWARE TRANSLATORS

In order to develop any type of dialogue on localization, professionals need to be trained. Given that the localization of software products can be considered to be a specialized type of translation, students' competences need to be trained in a different way compared to the translation of literary and non-literary texts, and the competences and training should, as in any field of translation, reflect the current state of best practice and the localization market, even if there is no statistical data on the Slovak localization market as yet.

The competences of software product localizers described in this part are based on competence models of other Slovak translation studies scholars (e.g., Angelovičová 2018; Keníž 2018; Gromová and Müglová 2018; Perez and Paulínyová 2018; Koželová 2018; Gavurová 2018) as well as on competence models by leading scholars in localization (Kiraly 2000; Dunne 2006b; Jimenez-Crespo 2013; O'Hagan and Mangiron 2013). Several of these competences are reflected in the 2009 EMT model and partially in the 2017 EMT Competence Framework and 2003 PACTE model on competences and sub-competences.

[109] The websites of the organizations stated in the article are as follows: GALA website, available at: https://www.gala-global.org/; IGDA website, available at: https://igda.org/; EGA website, available at: https://egassociation.org/; and DIGRA website, available at: http://www.digra.org/. Accessed on 2 February 2021.

[110] The websites of the localization conference organizers are as follows: the LocWorld website, available at: https://locworld.com/; the Localization Institute website, available at: https://www.localizationinstitute.com/; and the Fun 4 All conference website, available at: https://jornades.uab.cat/videogamesaccess/. Accessed on 3 February 2021.

We consider these competences to be key in localization training:[111]

- translation competence
- language competence
- intercultural competence
- info-mining competence
- strategic competence
- technological competence
- thematic competence
- translation service provision

As localization courses are part of the master's study programme in Slovakia, students are expected to already have a basic translation competence which can form the foundation for further training in localization. This is supported by O'Hagan and Mangiron (2013) as well as Kiraly (2000), who consider this to be a prerequisite for other competences as well as a time-saver, since the teacher does not need to explain the basic principles and methods of translation during training. It is therefore expected of students that, among many other things, they will be able to analyse a source text, formulate a translation strategy, be able to work with supporting materials (e.g., dictionaries, corpora, and terminological databases), and be able to argue for their own translation solutions. The other competences might seem self-explanatory, especially considering the 2009 EMT model, but they are specific given the facts that Slovak is a fusional and less widely spoken language and that localization considers the whole product and all interconnected texts it includes (e.g., user interface, help, and marketing texts related to a single product).

Language competence, for example, plays an important role when dealing with variables connected with numbers: the English sentence "You selected <0> items" needs to have a different structure in Slovak, as both the nominative and genitive cases are used to denote the total amount of selected items (the nominative plural is used for two to four items and the genitive plural is used for five and more items). In order to create a grammatically correct sentence, the localizer would need to change its structure to something like "Vybrali ste položky (<0>)" (back translated as "You selected items (<0>)"). This difference in language structure – a constitutive shift (Popovič 1983) – needs to be explained and taught throughout the whole course. This is because these structural differences are quite frequent in localization from English into Slovak, and they tend to be the most problematic for students, who are often used to translations where they can freely conjugate all sentence elements (i.e., sentences without variables). Another issue in localization are character limits when the localizer needs to create a translation that fits a given number of characters and therefore needs to be either altered or shortened (e.g., some words need to be left out).

Since a localizer needs to consider extralinguistic elements as well, intercultural competence needs to be taught and localization students need to think of these elements. A basic change when localizing a video game into Slovak is the change the localizer can make in a sentence such as "You can play this game on the bus or subway" when they translate it into

[111] For full explanation of each competence, see Kabát 2020c.

Slovak as "Túto hru môžete hrať v autobuse alebo vlaku" (back translated as "You can play this game on the bus or train"). This cultural adaptation – or thematic shift (Popovič 1983) – is a result of the fact that there is no subway system in Slovakia. On the other hand, elements like dialects, vulgarisms, or other cultural references in video games are highlighted and not removed (O'Hagan and Mangiron 2013). The localizer can also suggest changes on the design level (e.g., a change of colour or icon design); however, it needs to be noted that the localizer can only suggest these changes and that their implementation depends on the developer.

Info-mining competence is closely related to the ability to look up information in parallel texts and check its fidelity. It is also important that a localizer can look up information and tutorials on different CAT tools as developing companies can have their own custom tools that a localizer is required to use alongside software products which can help them gain more context.

Strategic competence in localization allows a localizer to make decisions based on the context or the lack of it. A segment like "Align everything" can be the name of a command or a dialogue window, but these two parts of a software product have a different grammatical form in Slovak (commands use verbs in the infinitive and dialogue windows use verbal nouns) and the localizer needs to presuppose the context based on the surrounding text strings; however, without either visual context or additional information by the developer, the localizer can never be totally sure about the presupposed context. As a result, they often translate without any context.

Technological competence is closely related to info-mining competence. A localizer should be able to quickly learn how to use new software and technologies (e.g., different spellcheckers, quality assessment tools, terminology checks, and machine translation). Another important aspect of localization is the use of various file formats (e.g., .xliff, .tmx, and .lspkg) and a localizer needs to be able to work with these file formats, or be able to quickly look up how to work with them, which ties technological and info-mining competences together. Last but not least, a localizer should have at least a basic knowledge of programming logic in order to understand different tag sequences (e.g., and).

Thematic competence means that a localizer understands localization (e.g., the position of localization within the GILT[112] process; the difference between translation and localization; and the different people who take part in the localization process – localization managers, terminologists, translators, and proofreaders). A localizer should also be able to specialize in a field of localization; however, due to the small market size in Slovakia and a lack of professional translators of software products, such specialization in localization is not possible at the moment.

Finally, a localizer should also have a command of soft skills. They should be able to communicate with clients, determine what the clients need, and provide that service; therefore, translation service provision plays an important role in the survivability of a localizer on the market. A localizer should also be knowledgeable about rates (per word or standard page and per hour), and they should be able to handle ethical problems that could arise during localization or communication with a client.

[112] GILT stands for globalization, internationalization, localization, and translation.

We believe that these key competences should also play a role in the training process of future localizers, and they should be integrated into the various assignments and exercises the students need to complete during the localization courses, as this will prepare them for the market and different situations that can arise during localization.

8.5 A LOCALIZATION TRAINING MODEL

Given the current state of the language services provision market (where localization is playing an increasingly important role, since the market is continually growing, see Marking 2020) and the rising demand for localization services, the training of future localizers should be a part of translator training programmes. It is best if courses on localization are standalone courses at higher levels of study (i.e., master's level) as this presupposes that students already have some translation competence.

At present, localization in Slovakia is only taught at the Department of British and American Studies of the Faculty of Arts at Comenius University. There are two practical courses on localization at master's level: the first is taught during the winter semester and the second during the summer semester. These courses assume that students have garnered some translating competence from other translation courses, given that there are no prerequisites. The following model is based on experience from the localization courses. It combines the training of practical localization skills through various exercises and assignments and the practical teaching of localization theory and specifics. The focus of the model is on practical skills and the fostering of the above-mentioned localization competences. The model can be divided into two parts: general assignments on various localization issues and team projects.

8.5.1 Localization-specific Issues

Assignments with localization-specific issues are exercises the students complete prior to class, which is when they are discussed. These assignments are aimed at various issues that can arise during localization and at fostering different competences. They should deal with the following issues (they do not have to follow this order strictly, but they should be intertwined):

- Basic variables and tags: students should familiarize themselves with basic variables that substitute single words and tags that denote formatting. It is important to explain what variables and tags are and how they function in a software product, as variables can present the biggest issue during localization. Through translation exercises, students should familiarize themselves with the use of variables in Slovak as they often appear in the singular nominative case, and students need to change sentence structure based on this fact. In this way, the students can work on their language and strategic competences.
- Plural forms: following basic variables, variables with plural forms should be introduced (initially simple plural forms, where one variable is replaced by one plural word, and then complex plural forms, when a variable can denote different plural

forms). In the case of translation from English into Slovak, this requires basic programming knowledge. Given the fact that Slovak is a fusional language, it has two plural forms (three with decimals) and students should train structuring sentences in a way that creates grammatical sentences with both plural forms: an example of this can be found in the description of language competence above. Another problem is variables with complex plural forms that require basic programming skills, as such a variable in English would only contain the parameters "one" and "other"; in Slovak, the parameters "few" and "many" need to be added. The students can enhance their language, strategic, and technological competences during these assignments.

- Other types of variables: these can include variables for selecting something from a database or variable compounds (when two or more variables follow each other). Although these are not as frequent as the other types, it is good for students to experience them in a learning environment. These exercises once again foster language, strategic, and technological competences.
- Text fragmentation: text fragmentation can occur either during the export of text strings from a software product or during segmentation in a CAT tool. Students need to familiarize themselves with the fact that text strings in a CAT tool during localization do not necessarily follow each other as they do in a real software product, and that the context the text strings provide can be fake (e.g., a sentence begins in segment 1 and ends in segment 5, while segments 2, 3, and 4 are not related to the sentence in any way). Such exercises improve language and strategic competences, as well as info-mining competence, since students need to look for and verify context out of their source texts.
- In-context translation: even though localization is often done without any visual context, and therefore most of the assignments should be done without visual context as well, an exercise where students translate a software product with visual context might help them better understand the process of localization and the various components a software product contains; the students would have to search for them to find the text strings they are supposed to translate. This exercise can include character limits, so the students see what happens if their translation is too long, and some graphic elements that would need to be localized (e.g., colours or icons) which would provide room for discussion on how localizers can suggest changes to these elements. An assignment like this would, in addition to the already mentioned competences, improve intercultural competence.
- Subtitles and dubbing: software products are often accompanied by audiovisual elements (e.g., video tutorials or story elements in video games). It is therefore important to practice the translation of subtitles – which is sometimes done without any visual cues when localizing and therefore makes for an interesting exercise – and dialogues for possible future dubbing.
- Machine translation post-editing: Since machine translation and post-editing are often integrated in the localization process, students should also train in this skill. The

teacher can introduce various machine translation engines and post-editing guidelines and then let the students try them out on various exercises. This would improve info-mining, as students would need to look for in-depth information on various machine translation engines or post-editing guidelines, and it would improve technological competences as students would need to implement their findings in CAT tools.

- Using different CAT tools and file formats: CAT tools need to be an integral part of each assignment. It is also advisable to use different file formats for assignments and not just Microsoft Word. Notepad (.txt) and Microsoft Excel (.xls and .xlsx) are used quite often in localization. Some assignments can also be done in free CAT tools that are not taught at the university (e.g., Matecat or OmegaT) whereby students would not be given any information on the tool and part of the assignment would be for them to learn how to use it. This would help with their info-mining and technological competences.
- Language quality assessment (LQA): students should also gain experience in revision through in-context revision, which can be combined with linguistic testing, the proofreading of translations by peers, and the filling out of LQA sheets used in the industry. By examining the translation of their peers, students can improve their own language competence, and by verifying the translation decisions of their peers, students also improve their info-mining competence. A style guide can also be used during the LQA in order to train students in working with a supporting document. A style guide can be used during other exercises as well.

These are the core assignments of this model of localization training. It is important to re-emphasize that the above issues are not dealt with separately during the courses and that they are intertwined. Discussions take part during each class, machine translation post-editing is taught alongside in-context translation, and each assignment contains some forms and a number of variables. The students can work on several competences each week, and they deal with assignments similar to what they will come across in the field.

8.5.2 Team Projects

The second part of this model is made up of localization team projects which are based on the work of Kraviarová (2014), Esqueda and Stupiello (2018), and Esqueda (2020). Students are divided into smaller groups (group sizes depend on the number of enrolled students, but four is preferable), everyone is assigned a role with different tasks and responsibilities, and the students work together on an assignment as a team.

The roles can switch with each new project or each week, and they are based on the mostly searched professionals in the localization industry (adapted from Bernal-Merino 2008, 2015):

- Localization managers: this role represents a contact point between the teacher and the whole group. They receive the files that need to be localized along with any context the client (in this case, the teacher) provides and come up with a quote for the

project. They create a localization kit that they distribute among the other team members. The task of the localization managers is to relay messages among different team members – although the students know who has which role assigned in order to simulate anonymization, they can only communicate through the localization manager – and ask the client questions if any arise during the assignment. In the end, the localization manager finalizes the task and sends the translation along with any other required files to the client.

- Terminologists: these students perform a terminological analysis of the original text and create a terminological database for the translators and proofreaders. They are the first ones to work with the actual text and localization kit, and they can ask for more context if it is needed.
- Translators: they are responsible for the biggest part of the work as they translate the file. They are expected to work with a translation memory system and the terminological database provided by the terminologist.
- Proofreaders: they check the translation for any possible errors the translators might have made, and they correct them. They check for grammar, spelling, and terminology errors; they also perform fact-checking and translation quality checks.
- Linguistic testers: in the case of bigger groups and an open-source software product, the teams can also have a linguistic tester who checks the language mutation of the product. They check things like every line, dialogue, and menu of the product to see if there are any errors or truncation problems due to previously unknown character limits.

The workflow of the team project is in the following order: the client (teacher) sends the assignment (the text in a selected format, e.g., .docx, .xlsx, .ini, .html or any other, with various localization-specific issues that were trained during the first part of the semester) to the localization manager, who generates a quote based on the word count and accepts the project. The localization manager creates a localization kit and sends it to the terminologist, who then filters the important terminology and finds suitable terms in the target language. The terminologist sends the terminology database to the localization manager, who adds it to the localization kit and sends it to the translator; the localization manager can also prepare the file for translation in a CAT tool if a cloud-based tool is being used. The translator generates a translation of the file using all the context they have and can find in other sources. After the translation is finished, the translator returns it to the localization manager, who sends it to the proofreader for a checking of the text for any types of mistakes before having it returned. If a linguistic tester is also a part of the team, they receive the software product with the implemented language mutation (the implementation can be done by the localization manager, or the localization manager can ask the client to implement it) and check the software product as a whole and perform corrections of any errors. The final product is then received by the localization manager, who finalizes the task and sends it back to the client. It needs to be added that if any of the members have any questions for the client regarding the project, these need to be sent to the localization manager, who relays them to the client.

Such a project cycle can be performed within a week if the chosen software product has a low text density. In the case of products with more text, terminology, and a requirement for more creativity, students can switch their roles at various checkpoints during the project (e.g., per week or per number of words translated). This allows students to experience each role during the course at least once.

Team projects should be implemented in the second half of the semester, since students need to familiarize themselves with the different intricacies of localization already mentioned in the first part of the model. The use of such a role play method teaches the students to communicate with a potential client and with other team members; it also fosters responsibility, since the result of the project depends on each member. Finally, students get to familiarize themselves with different professional roles of the localization process and gain at least some basic experience in each of them, which can later help them in the job market.

8.5.3 Applying the Model

It is advisable to train students in localization based on this model in later years of study (during the master's programme), when they already have experience with other types of translation. It is advisable for the students to have some basic audiovisual translation experience as well, although this is not required as subtitling and dubbing do not make up the core of the model.

It is best to divide localization training based on this model into two semesters (e.g., one semester focusing on website localization and team projects and the other semester on non-gaming software and video game localization). The exercises and assignments should be chosen based on whether the seminars are independent or the first one is a prerequisite for the second. (If they are independent, translating variables needs to be explained in both semesters.) It should also be noted that all translation exercises should be translated using CAT tools.

The individual assignments can be grouped or divided based on the teacher's preference to form a desired sequence of exercises for the whole semester (e.g., training text fragmentation with basic variables, in-context translation with post-editing, plural forms with character limits, and other types of variables without visual context). At least four weeks of a semester should be used for team projects, so that each student experiences each role; this model is based on five teams with four students in each one. Team project translation exercises can relate to the already mentioned problems of localization and finish up with LQA exercises where each student can work with one of the team project translations from a different team. Non-gaming software and video game localization can use open-source software so students can see their translation implemented in the software and perform linguistic testing. At least one class should prepare students for subtitling and dubbing. The various translation exercises should be accompanied by discussions on theoretical and practical localization issues.

At the end of the two-semester course on localization, students should first and foremost be able to analyse a software text. They should know how to deal with different variables and

be prepared to handle issues arising from a lack of context. They will have had some experience in subtitling and dubbing for a software product and they will know how to handle basic localization project management, terminology work, proofreading, quality assessment, and linguistic testing as well.

The model can be used to teach localization of any software product (websites and gaming and non-gaming software) as it can be altered accordingly to the needs and possibilities of the teacher and university. If a university does not have a CAT tool available, it can use any freely available online CAT tool, or if a teacher only has experience translating websites, they can alter the exercises and projects to focus on website localization only. This makes the model adaptable and applicable at any training institution.

8.6 THE TEACHER OF LOCALIZATION

As localization is a specialized type of translation, the teacher plays an important role in the process of teaching localization. The teacher should be a good instructor and a practising professional in the field because personal experience can enrich the course.

Being a good instructor means that the teacher should be able to communicate the importance of the different tasks, assignments, and exercises the students are supposed to complete during the course. The teacher should also know about the latest market developments and newest theoretical sources (both domestic and international), and they should be able to introduce them to the students and explain their importance regarding market practices. It is also advisable for the teacher to familiarize themselves with the teaching materials of other translation courses at the same institution in order to know to what extent the different competences mentioned above should already be acquired by students, and in order to be able to build upon them during localization courses.

It could also be helpful if the teacher had some programming knowledge, although this is not required. This would help in explaining software logic to students, and the teacher could even create their own software product to use during exercises. This software could be helpful in teaching students the different parts of a user interface, or it could familiarize them with different types of texts a software product can contain.

Being a practising professional means that the teacher is familiar with localization practices and has first-hand experience. Thanks to this, the teacher can create a syllabus that reflects market practices and provides the students with the latest information and localization technologies and techniques. This also means that the teacher can use texts for assignments that they translated during their own practical experience, given that the texts are not protected by non-disclosure agreements. Such a teacher should be able to prepare students for the present localization market.

8.7 THE FUTURE OF LOCALIZATION IN SLOVAKIA

The expansion of applications, as well as the omnipresence of globalization and the need to expand to many countries, has shown us that Slovak society appreciates and uses software that is localized into Slovak and that it would be unthinkable not to have software available in one's own language at these times (e.g., operation systems, social media, antivirus software, communication platforms, and entertainment software).

The debate on the perception of whether Slovak is a language which localization should be performed in occasionally occurs on many fora, and a thorough sociological survey among Slovak recipients of software, and of Slovak in media in general, needs to be done in order to show the tendencies of Slovak consumers and to create a foundation for future debates on localization into Slovak. A survey on practices of Slovak video game localizers could be another missing probe that could develop the debate on video game localization into Slovak. An anthology of current research on localization in Slovakia would also be welcomed. But to bring about change in the localization practices into Slovak, professionals need to be trained, since some software products (especially video games) are only fan translated.

The next decade and increased interest in research on localization in Slovakia might mean that the Slovak localization environment will finally take its first steps to reaching out and discussing localization at a first conference on localization. Judging by the heterogeneous understanding of localization and the different approaches towards localization as a process, method, and product, there is a lack of communication between researchers and practitioners and of interdisciplinary dialogue between institutions teaching applied informatics, game studies, and translation. A connection between them could finally develop space for teaching localization at more institutions, since the phenomenon has already been researched for twenty years in the international environment.

9 WHAT DOES THE FUTURE HOLD FOR TRANSLATION AND INTERPRETING TRAINING IN SLOVAKIA?

MARTIN DJOVČOŠ AND PAVOL ŠVEDA

In this book, we have strived to map the current state of the teaching of translation and interpreting in Slovakia and the prospects for its future development. We closely examined the situation in the teaching of translation theory and literary translation (including of children's literature), technical translation, localization, audio-visual translation and interpreting. Translation criticism and the history of translation undoubtedly deserved their own chapters as well, but we were unable to include them in this book due to time constraints on the part of the experts in these fields. We do not, however, consider teaching these disciplines to be futile. On the contrary, we regard the knowledge of one's own history and the critical evaluation of one's own work to be the foundation for training graduates, whose purpose upon leaving school should not be to earn a fortune but rather to contribute to the responsible and ethical conduct of their colleagues and successive generations.

It is safe to say that the translation and interpreting training in Slovakia is not in its infancy. We are not starting from scratch. As we have seen, there is a rich tradition that many institutes have endeavoured to build on. Slovak academia, however, seems to have been resting on its laurels and now the time has come for some catching up. Generational transition has played a significant role as well, when a strong generation of Anton Popovič's students (Alojz Keníž, Jana Rakšányová, Katarína Bednárová, and others), who have defined and shaped the way we think about translation and interpreting in Slovakia to a substantial degree, then looked for their successors among theoretical and practising translators and interpreters. This book pays homage to already developed concepts and frameworks and introduces a certain generational programme for the future development of translation and interpreting training in Slovakia through the lens of a younger generation of authors.

When contemplating the current situation in translation teaching, we think that to enhance its quality it is important to update, re-evaluate, experiment, and reject dogmas; this was also one of our goals. In addition to mapping the current situation in the field, we tried to look into the future and propose solutions that might help Slovak TS training "keep up the pace" and which will hopefully ensure it does not ease up after the pandemic is over. If nothing else, we shall at least learn about each other and decide how we want to set ourselves apart and what we want to collaborate on.

Moreover, in the context of the current changes affecting the external environment that at the beginning of the third decade of the new millennium have a fundamental influence on the work of teachers, academics, and practitioners of translation and interpreting, contemplating the future direction in the teaching of translators and interpreters appears to be inevitable. The most significant changes are the dynamic demographics of translation students

(Šveda and Poláček 2017; Šveda 2021); changes in the demand and supply of translation services (Djovčoš and Šveda 2017); and the Covid-19 pandemic, which has forced us to seek new ways and solutions. As often happens, universities take longer to adjust; however, the need for a change is more evident with every passing day.

9.1 THE OPTIMAL MODEL FOR TRANSLATION AND INTERPRETING TEACHING

The current situation in translation and interpreting teaching is best defined by the Description of the Philology Study Programme, which many authors were dealing with in their respective chapters. It is also the reason why contemplating the division of translation and interpreting studies into two separate degrees, or the Y-track model (Sawyer 2004), which is commonly used abroad, appears to be quite challenging in Slovakia. We must add, however, that as opposed to the relatively chaotic and prescriptive model of the 2.1.35 Study Programme, the 2019 Philology model currently in use offers more space for the development and gradual diversification of study programmes aimed at translation and interpreting.

We assume that the current and more flexible structure of study programmes (which have also decreased in number) shall offer universities more room for discovering new paths and choosing their focal points. At the time of writing, the study programmes of all four universities were virtually identical. This is because they were formed under previous regulations. However, we believe that there is more room for change and diversification in each study programme. Each of them is undoubtedly a living organism that keeps evolving and changing and which is formed externally through formal criteria, organization, and social situations as well as internally with the help of teachers, students, and the curriculum and aims of each lecture and seminar. It is precisely this system of variables, where we can see room for both smaller and more radical changes that can push translation and interpreting teaching even further. We outlined them in more detail in their respective chapters but would like to summarize at least some of the recommendations as formulated by the authors of each chapter. For more clarity, we will split these recommendations into thematic sections.

9.1.1 The overall organization of the study programme

Despite the discussion on the overall organization of translation and interpreting studies in Slovakia having lasted for years, a consensus has still not been reached on what the new teaching format should look like. The authors of the individual chapters of this book cover this topic to some extent as well. There is a general agreement that the position of Slovak as a smaller language is relatively specific, and it is therefore impossible to compare to the study formats of translation and interpreting used at American, British, Russian, or French universities. This is also true for the often discussed possibility of splitting translation and interpreting into two individual disciplines students could study after completing a joint pro-

gramme (e.g., at bachelor's level). This Y-track model would, however, certainly not be a rational solution, particularly for smaller languages. Research by Martin Djovčoš and Pavol Šveda (2017 and 2020) has demonstrated that a substantial majority of translators and interpreters in Slovakia depend mainly on translation, which is why there is no point in considering splitting up translation and interpreting studies. Instead, we could talk about offering translation programmes and combined translation and interpreting programmes.

What we think has to change is the internal organization of translation and interpreting studies. We believe that a clear definition of the knowledge and skills a graduate should have acquired during their studies and a clear and realistic definition of the basic knowledge and skills, combined with an adequate amount of flexibility and adaptability, as the translation and interpreting market keeps evolving constantly (e.g., machine translation, respeaking, and distance interpreting), would allow universities to design better study programmes which are tailored to the needs of the translation market and the demands of students, while also remembering where we all come from. We certainly do not wish for our translation and interpreting study programmes to be reduced to extended linguistics and literature programmes (Lacko 2017). On the contrary, it is important that they be dynamic in their coverage of the current developments in the field on both the national and international levels and that they allow for the dynamic requirements employers and clients have on the graduates. However, we do not think that universities should be mere servants of market. We believe they have a potential to modify it and improve it, but they must do so in cooperation with the "real life".

There is one significant change that we would like to highlight that is likely to be present in all the chapters of this book – the possibility of specialization at the master's level of studies. Our colleagues in Banská Bystrica are currently testing this format. Over the last few decades, translation studies has developed both vertically and horizontally. It is therefore desirable for students to have the possibility to specialize in individual translation fields (e.g., literary translation, audio-visual translation, and interdisciplinary studies that would allow for further specialization in technical translation) after obtaining comprehensive and profound basic knowledge at the bachelor's level of studies. This would, however, require an organization of the bachelor's level of studies that would provide students with sufficient basic knowledge and create a framework for the more flexible master's level of studies. Such bachelor's programmes should be comparable across all Slovak universities, as this would make it easier for students to transfer schools when transitioning from a bachelor's to a master's level or even within individual levels (e.g., a one-semester exchange programme). The new accreditation currently in progress will hopefully allow us to modify the programmes and adjust the curriculum in a way that would satisfy the needs of the translation and interpreting market of today.

9.1.2 New courses and study formats

As we have demonstrated throughout this publication, the easiest way to innovate and update the translation and interpreting study programmes is to add new courses and update the con-

tents of existing ones. The natural technological development and the evolution of requirements in the translation and interpreting market are both strong reasons for such a change over time.

In Chapter 4 we introduced a rather comprehensive system of Integrated Technical Translation Teaching (ITTT). We believe that introducing this system of teaching and the instruction of future translators that focuses on the translation process as well as on working with CAT tools, quality assurance, and project management will make them into professionals and will provide them with knowledge and skills applicable in other fields. This system also integrates a whole spectrum of knowledge and skills the contemporary market expects them to have that are also mentioned in the requirements for the content and thematic focus of university translation programmes set by the European Commission Directorate-General for Translation. We have addressed these in several places in this book. The introduction of integrated translation teaching into the proposed concept affects the organization and structure of practical translation courses and has a significant impact on the teaching of CAT tools and their use, translation praxeology, and potential translation practice. The introduction of such a teaching model integrates and interconnects individual subjects into an internal complementary model and allows students to use the knowledge and skills they acquired in one subject in others as well.

In addition to integrated translation teaching, we have mentioned several examples of subjects in other disciplines that could be included in the study plan. Here are some of them:

- Audiovisual translation: suitable at the master's level of studies as a follow-up to translation courses (see Chapter 7)
- Children's literature translation: an elective or compulsory-elective course as a follow-up to the literary translation course (see Chapter 3)
- Legal translation: suitable as a training course for future legal translators and as a follow-up to translation courses (see Chapter 6)
- Localization: suitable as a follow-up to translation courses and an opportunity to specialize (see Chapter 8)
- Conference interpreting: suitable at the master's level of studies as a follow-up to the simultaneous interpreting course (see Chapter 5)
- Long consecutive interpreting: suitable at the master's level of studies as a follow-up to the consecutive interpreting course (see Chapter 5)
- Public service interpreting: suitable as a training course for future public service interpreters and a follow-up to interpreting courses (see Chapter 6)
- Translation practice: this course can have many forms and shapes but should be focused on interconnecting academia and translation practice and allowing students to use their acquired knowledge in real translations and real interpreting

The proposed courses stem more or less directly from the suggestions stated in the individual chapters. It is not an exhaustive list of courses and is only an outline of how we can open and invigorate translation studies, particularly at the bachelor's level. We believe that the horizontal differentiation of translators' and interpreters' work calls for adequate space

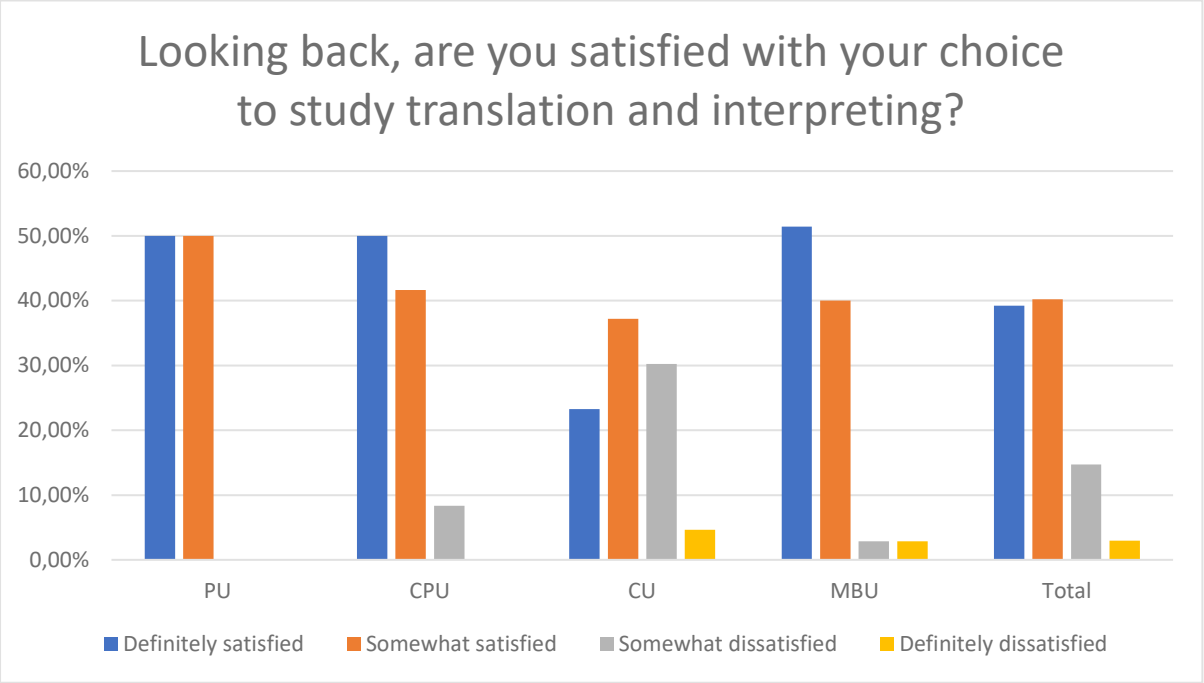
for the specialization of students at the second level of studies. At the same time, the importance of teaching literary translation should not be forgotten. Slovakia has the largest number of professionals precisely in this field, and they mainly come from the tradition of the Slovak translation school. Training in this field, however, is in decline as the position of literary translation in society stagnates. With respect to this issue, the market and practical aspects should not be disregarded as graduates are already entering the market with a high translation competence but zero market value. When they find out what the situation is really like, they decide to choose a different career path. When trying to find their place in the literary translation market, their best chance is the Prekladateľská Univerziáda translation competition, which provides the first real contact with publishers and their requirements on quality. In her diploma thesis on the reactions and preferences of direct customers of translation services, Tatiana Rácová (2016) discovered that out of a sample of 115 respondents (out of a set of more than 1600) 34% preferred experienced translators with a degree in a different field than translation and interpreting, and 28% did not consider a degree a relevant signal and only cared about experience. Only 10% of respondents considered translators with a degree in translation and interpreting to be a sign of quality assurance. That is why we should really start thinking about what to do next, how to present what we do at universities to customers of translation services, and how to do it more effectively.

Customers, however, have to realize that universities cannot force their students and graduates to choose a specific part of the translation market or prepare them for all of the parts. Students and graduates shall decide that for themselves based on their preferences. Employers should provide them with training for a particular job.

When we consider the other side of the coin, which are the preferences of students, we see that their motivation to become professional translators is relatively high. In their survey from 2019, Pavol Šveda and Monika Tužinská mapped the attitudes and satisfaction of translation and interpreting students from a sample of 102 participants in the final year of their studies (Comenius University, Matej Bel University, Constantine the Philosopher University, and the University of Prešov). As the sample represented 62% of all students in that particular year of studies, the discoveries of the survey can be considered relevant and an accurate representation of students' attitudes.

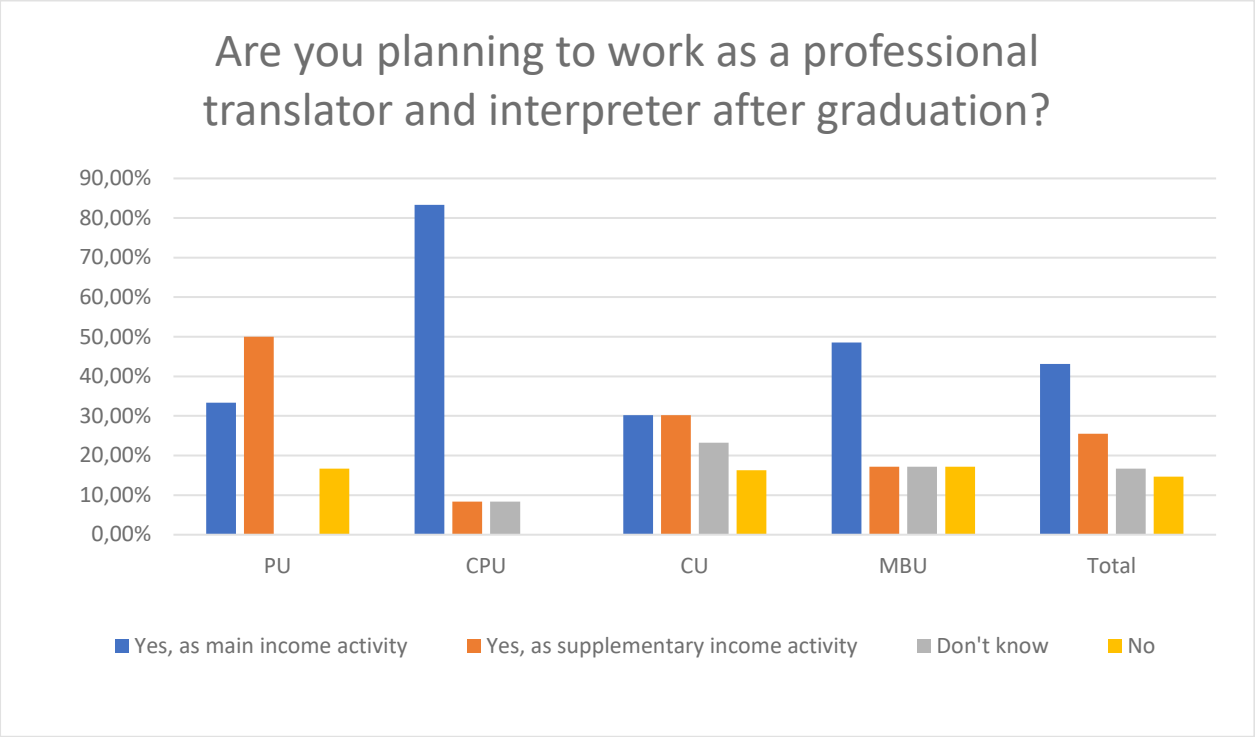
Monika Tužinská (2020) analysed the survey results in more detail in her diploma thesis. We would like to mention some of the most significant results, the first being the overall satisfaction with the choice of studies. In Figure 4, we can see that the majority of senior students were satisfied (39.22%) or somewhat satisfied (40.2%) with their choice. Students definitely dissatisfied (14.71%) and somewhat dissatisfied (2.94%) made up a substantial minority. The most satisfied students came from the University of Prešov, and those who were somewhat dissatisfied tended to come from Comenius University.

Figure 4: Student satisfaction with T/I training



We believe that satisfaction with the choice of studies coincides with the motivation to find their primary or secondary employment in translation and interpreting. We therefore asked senior students about their professional plans after graduation. When asked whether they were planning to become a professional translator or interpreter after graduation, 43.3% answered that they planned for their main income activity to be translation and interpreting and 25.49% planned it to be their supplementary income activity. Another 16.67% of respondents were undecided, and 14.71% said that they were not planning to translate and interpret professionally. Out of the four schools, Constantine the Philosopher University's students appeared to be the most motivated as there was not even one student who did not want to work in translation and interpreting.

Figure 5: Students' career plans



9.1.3 The teacher as a person

In several places in our book, we emphasized the need to interconnect the academic and practical aspects of translation and interpreting. This applies to both the organizational aspect of the studies and individual courses and the personality of the teacher. When it comes to practical translation and interpreting seminars, we repeatedly emphasize the need for a teacher to have practical experience in translation and interpreting themselves. Our own experience tells us that this condition also has its downsides. It is not easy to cope with the workload and time pressure of being a teacher, an academic, and a translator/interpreter all at the same time. Equally problematic is the search for enough teachers who would be interested in and suitable for becoming researchers as well. Nevertheless, we believe that in the case of practically oriented seminars, being at least partially experienced in the field is an essential requirement for a teacher to successfully transfer knowledge and skills to their students.

That being said, we certainly would not want to ostracize and marginalize teachers who are not professional translators and interpreters. Naturally, there are several courses where not being practically involved in translation and interpreting serves as an advantage for the teacher, such as those with a theoretical and critical specialization. Examples include the history and theory of translation and interpreting, translation criticism, and other similar courses.

9.1.4 Requirements for students

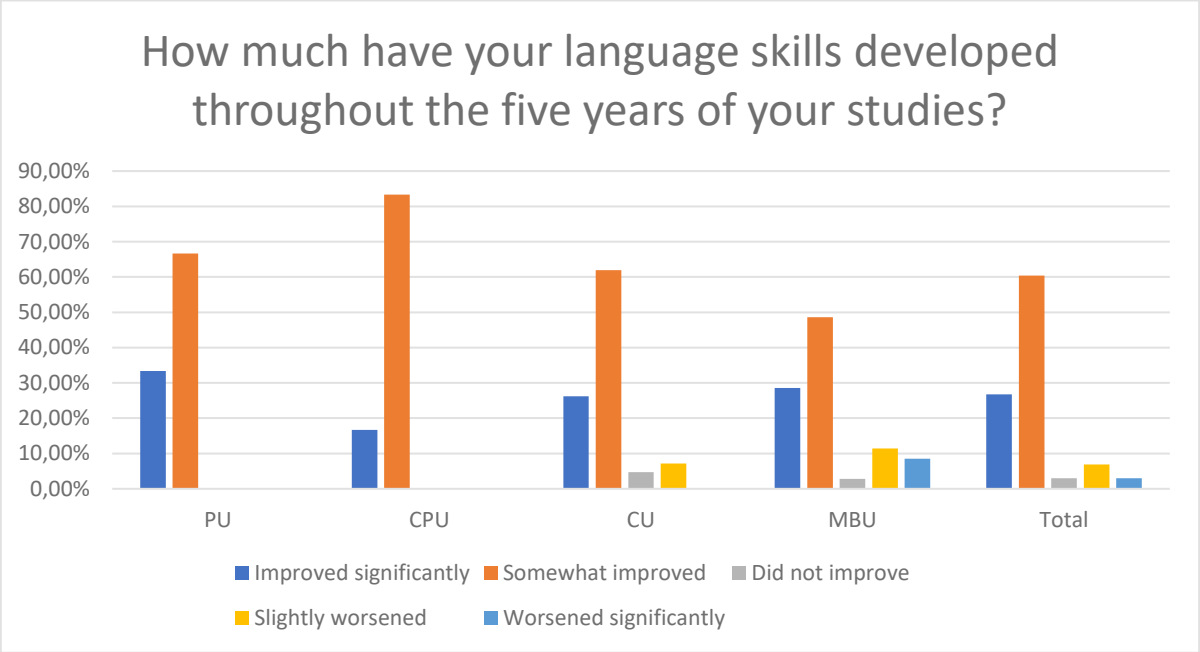
The last but equally important aspect of translation and interpreting study programmes' adaptation is the consideration of the changing requirements for students' language skills and knowledge at both the beginning and the end of their studies. P. Šveda and I. Poláček (2017, p. 332) stress the fact that the number of graduates from philological disciplines is growing despite the fact that the overall number of people in the respective age group is declining. With a reduced number of high school graduates alongside an unchanged (or increased) number of spaces for university applicants, it is only natural that the requirements for applicants are changing as well. The number of universities that admit their students selectively is decreasing, and subsequently these universities soften their requirements for language skills and core knowledge (Šveda and Poláček 2015, p. 64).[113]

There is also a specific problem in language skills assessment that stems from the different positions of the more widespread and the lesser-used languages which are difficult to compare. The level of language proficiency among applicants for undergraduate studies varies greatly with every individual student as well as among the languages in the offered study combinations. As a rule, the students of widespread languages (such as English and German) are admitted to university already possessing proficient language skills. Those who apply to study less widespread languages are admitted with zero language skills. It is therefore unrealistic to expect that both groups of students would graduate with the same level of knowledge and skills; thus, the expectations at the end of the bachelor's and master's levels of studies should be adjusted proportionately to the initial level of language efficiency, as should the curriculum and the management of their respective courses.

In the above-mentioned survey, the senior students of translation and interpreting programmes were also asked a question aimed at the development of their foreign language skills ("How much have your language skills improved throughout the five years of your studies?") In their answers, we can find a rather positive assessment and predominant satisfaction: 26.7% of the students claimed that their languages skills had "improved significantly", and 60.4% of them said that their skills had "somewhat improved". By contrast, 6.9% indicated that their skills had "slightly worsened" and 2.9% thought they had "worsened significantly". The most positive reviews among the universities came from Constantine the Philosopher University and the University of Prešov, while the majority of students experiencing a decline in their language skills attended Matej Bel University.

[113]See the article *Trendy v posudzovaní talentových predpokladov pre štúdium tlmočenia* (Trends in the Assessment of Talent Requirements for Interpreting Studies) by Pavol Šveda and Ivo Poláček (2015) for more details on the evolution of requirements for applicants.

Figure 6: Language skills development



Although a vast majority of students noticed an improvement in their foreign language skills, we doubt that it would be realistic to expect the graduates of translation and interpreting studies to have full command of the foreign language at the C2 or C1 levels, especially when looking at the languages that students started to learn from scratch in their first year. This subsequently influences the question of the translation and interpreting studies' directionality, by which we mean the question of interpreting from and into the foreign language. A question presents itself as to whether it would not be more beneficial to teach translation and interpreting in languages with a lower starting level in a reduced format. This could be achieved, for example, by only teaching passive translation and interpreting (from a foreign language into Slovak). We believe that in the future it is going to be imperative to adjust the management and educational goals of the study programme in such a way that would allow for more flexibility with regard to varying language skills, as well as the aforementioned horizontal specialization of students at the master's level of studies.

Besides language skills and knowledge, we need to discuss the question of general knowledge. In the above-mentioned survey among second-year students at the master's level of translation and interpreting studies, the students expressed a desire to acquire knowledge from various fields of the humanities, such as political science, law, economics, and political geography. The growing requirements for the knowledge and skills that surpass the standard amount of translation and interpreting skills call for a new set of skills and knowledge. We could call this "general knowledge" and "research and consultation skills". General knowledge encompasses a solid grounding in literature, history, law, economics, political geography, and international institutions. We think that there should be an introductory course in these disciplines that would teach students basic terms and concepts. Research and consultation skills refer to competences in using a wide spectrum of references, terminology databases, and other sources necessary for translation and interpreting.

The functional scheduling of courses that would provide students with these skills and knowledge requires that they be concentrated at the bachelor's level of studies. At first glance, the list of disciplines and courses might seem long; however, we believe that many already existing courses could simply update their content and structure so that they provide students with the desired competences.

9.2 THE LONG-TERM POSSIBILITIES OF THE STUDY PROGRAMME'S FUTURE DEVELOPMENT

As we have mentioned, the situation in the education of translators in Slovakia is not necessarily critical. We are building upon a firm foundation, but if we fail to reflect the changes around us and fail to seek new and more effective ways of teaching, our existence might easily end up being futile. We mentioned that programmes can be adjusted, either by making changes in the courses' contents or by changing their structure, curriculum, and the offer of elective subjects so that they could better react to the changing structure of demand in the translation and interpreting market. If we preserve the status quo, the field as such might cease to exist in Slovakia or its significance might be minimized. With Slovak being a rather small language, it is going to be important to follow trends in translation and interpreting teaching coming from EU institutions. The EU is a significant advocate of multilingualism and a prominent customer of translation and interpreting services. As such, it has a strong position in defining standards in education. In translation, this position belongs to the EMT (European Master of Translation); in interpreting, the standards are defined by the EMCI (European Master in Conference Interpreting) consortium. At the time of writing, only Constantine the Philosopher University met EMT requirements. Regardless of membership in both consortia, the reflection of these standards should play an important role in defining the competence framework of Slovak universities.

In Chapter 5, we presented the following options for the possible future direction of translation and interpreting studies. Their aim is to create space for the more efficient teaching of translators and interpreters in Slovakia and deal with the rather large number of translation and interpreting study programmes.

1. Specialization of universities;
2. Fewer compulsory courses and more specialized ones (with students that have no preference between translation and interpreting being able to choose courses in both streams);
3. Cooperation between universities and national student exchange programmes;
4. The monitoring of students' performance and the encouragement of those who demonstrate a talent for a certain discipline in the first years of studies.

The suggested options, as we noted earlier, overlap and are closely related. Thinking about the new conception, we are trying to take possible scenarios of future development into ac-

count and prepare for a possible decline in the interest in studying translation and interpreting and a decline in the employment rates of graduates. Let us look at the individual possibilities of development.

The specialization of universities would have to be achieved through the cooperation of all the universities that produce translators; at the same time, individual institutes would have to abandon their existing systems. Specialization and existing programmes would therefore exist simultaneously. There would be active cooperation between the specialized institutes. We also propose a system of one-semester inter-institutional exchanges of students who would visit an institute providing training in disciplines they would like to specialize in. All institutes would offer both general and specialized courses in different disciplines (e.g., literary translation; technical translation, including computer-aided translation and post-editing machine translation; legal translation and interpreting; conference interpreting; community interpreting; and translation and interpreting praxeology). They would engage in these disciplines beyond the standard rate both academically and didactically and give students the possibility to become skilled professionals in the respective areas. One-semester exchanges would happen predominantly at the specialized master's level of studies. Our current experience with remote learning opens up the possibility of double degree programmes and student exchange programmes in a completely new perspective. With remote and hybrid teaching, we can consider a more flexible combination of study programmes. Students would also be able to transfer to a different university for the master's level of studies based on their specialization. They would enrol after finishing their bachelor's degree, the contents of which would be largely similar. Such a development, however, requires new and specialized master's programmes.

We should not forget about the employability of the graduates of these specialized master's programmes. Considering its currently low employability, we think that only studying interpreting would be futile. The limited size of the Slovak market for professional interpreting requires universities to produce graduates capable of both translating and interpreting at a professional level. The same approach would be desirable with respect to translation and interpreting studies in languages that in the context of the Slovak translation market cannot be considered as big. Miroslava Melicherčíková's research, conducted in 2016 on a sample of 126 students in their first and second year of translation and interpreting studies at the Faculty of Arts at Matej Bel University, suggests that 61.9% of respondents preferred translation to interpreting. Only 9.5% preferred interpreting, 11.9% were inclined to both equally, and 15.1% did not have a preference. At the beginning of their studies, students who stated they would prefer translating wanted to specialize as follows: out of 78 respondents, 20 chose literary translation (25.6%), 28 respondents chose translation of non-literary texts (35.9%), 8 respondents chose both (10.3%), and 22 respondents stated that they had not yet decided (28.2%). Their responses clearly indicate what groups of students we can expect to apply for each specialization. Naturally, in order to reflect these values in practice, we would have to conduct this type of research at all universities offering degrees in translation and interpreting.

Another variable that we should also take into account is the market share of individual translation types desired by customers. Analysing the findings, we could design ideal programmes that would reflect the students' preferences and market demand. There is, of course, no guarantee that these will not change over time. The situation in the market when a student begins their studies will definitely be different than when that same student graduates, especially in the field of information technology. A flexible design of the proposed model would, however, be able to promptly react to external influences.

We therefore see partial solutions in Options 2 to 4. We think that these are easier to implement and can lead to an improvement in the training of future translators and interpreters, albeit on an individual level rather than a national one.

Option 2 proposes an increase in the flexibility of study programmes so that students can specialize at one or more universities and choose courses based on their preference, and it appears to be the easiest to implement. However, experience tells us that such a process is not easy, and pressures along with long-term habits tend to lead to a high ratio of compulsory courses. Nonetheless, we believe that the diversity of the translation and interpreting market, the ever-changing scheme of supply and demand, and the speed with which technologies progress do not call for masses of identically trained translation and interpreting graduates but rather for individuals who keep developing and constantly cultivating their natural predispositions and preferences.

This option creates a space for greater flexibility in the preferences and interests of students and in the current staffing options of departments. It is natural that the teaching staff and their particular academic and pedagogical specializations naturally change and develop. A higher level of freedom in the composition of the study programme would thus allow individual institutes to respond more flexibly to the interests of students and take into account the current staffing possibilities of departments.

Option 3 – a system of cooperation between universities and the establishment of an exchange programme – toys with the idea we described in Option 1 (i.e., the specialization of individual universities, where students would not have to leave their university but could move to another institution for a semester, for example, during their master's studies, where they could obtain the specialized education which their home university does not offer). Such an option would, of course, require the willingness of all schools involved, a degree of unification of the form of the master's programme, the coordination of activities, and, last but not least, a change in the existing Slovak legislation.

To a large degree, Option 4 describes a good practice that already exists at many universities. Talented and motivated individuals have the chance to specialize and develop their predispositions within the current scheme and particularly through activities that go beyond compulsory and elective courses. By this, we particularly mean internships during studies, participation in the Prekladateľská Univerziáda translation competition, pro bono translation and interpreting, and interpreting alongside teachers or other experienced interpreters. Many translators and interpreters today have found their way to jobs thanks to this kind of support.

As we have mentioned before, we believe that a lot of times in the last decade the development of translation and interpreting as disciplines has surpassed the possibilities and limits set by this framework for the content structure of study programmes in multiple ways. In the future, it will be necessary to consider not only the necessary changes but also the possible diversification of study programmes, such as at the master's level (e.g., specialized literature and literary translation programmes, or programmes combining legal studies and translation and interpreting studies).

9.3 THE RAMIFICATIONS OF THE PANDEMIC AND REMOTE TEACHING

The Covid-19 pandemic is undoubtedly the greatest event to affect our personal and professional lives. When the pandemic came in the spring of 2020, almost every country was caught off guard. Taking into consideration the translation and interpreting training, the greatest challenge we were facing was transitioning into remote teaching. While the spring semester of 2020 could be considered improvised, the winter semester of 2021 witnessed a complete transition into the online environment. Similarly to Ivana Čenková's (2020) description of this experience, the transition into remote teaching proved to be especially difficult in the case of interpreting. The absence of effective tools, especially for the simultaneous interpreting training, forced teachers to improvise. Course activities that require the presence of real interpreting booths had to be compensated with students' recordings, an autoanalysis of their own performances, and other techniques which could simulate the authentic interpreting booth's experience only partially.

On the other hand, every crisis instigates innovation and research. This can also be applied to our experience with the pandemic, which, at the time of writing, has not yet ended. All in all, after the initial shock and paralysis, initiatives began that helped do things such as develop a virtual interpreting lab. The authors of this book also took part in these initiatives. This trend in teaching follows the trends set by the field itself. While the pandemic control measures affected translation only to a small degree, in the case of interpreting, the fundamental paradigm of the physical presence of interpreters at the venue has shifted. The enormous increase of interest in remote interpreting (see Nimdzi 2020 and Olsen 2020) has led to a practically complete transition of interpreting events into the online environment. This also greatly affects the performance of interpreters themselves, which was briefly described in Chapter 5.

9.4 FINAL SUMMARY

In conclusion, we would like to once more highlight two phenomena that intersect throughout the entire book. The first phenomenon is the ever-changing and ever-developing environment of translation and interpreting, be it on the professional or academic levels. Technological developments, globalization, and socio-economic and political changes, as well as many other factors, influence and shape demand, supply, and requirements placed

on graduates of translation and interpreting. The response of universities is very often way too slow, partly due to external constraints but also partly due to their own resistance to change. The other phenomenon, however, which we believe connects the authors of this book and their contributions, is a passion and belief in the meaningfulness of the profession and its underlying mission. Thanks to this enthusiasm, we can overcome existing limitations even today and bring about innovations and improvements. We believe that this book is a collection of innovative and progressive ideas that developed over time at individual universities. In the areas where we do not present specific solutions, we try to ask questions and pave the possible ways forward. We believe that by sharing successful methods and collectively thinking about solving the problems that all the universities in Slovakia face to some extent, the translation and interpreting training in Slovakia can make progress.

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