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CHARTERED INSTITUTE OF LINGUISTS

The Linguist

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CHAIR OF COUNCIL'S NOTES

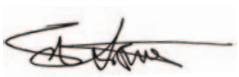
For CIOL there are at least three points in the year when, for reasons of tradition or operational need, a new year begins. One of those is a cultural new year rooted in religious or social custom and, as we know, this can vary considerably. For many of us, it would be 1 January in the Gregorian calendar. For our many members who observe Chinese, Orthodox, Islamic, Jewish or other traditions the new year begins at other times.

You may wonder why new years are in CIOL's thoughts at the moment. Well, we just held our Annual General Meeting (AGM), one of the two annual points when we think of the start of a new year for operational reasons – the other being the financial year, which for CIOL runs from September to August. Not entirely dissimilar to the way different cultures have their own particular seasons and festivals, CIOL's constitutional and financial years have their own seasonality with fixed points, none more prominent than the AGM. (In fact CIOL comprises two constituent legal entities, so we have two AGMs – our qualifications arm, CIOLQ, is governed by an educational trust board with its own AGM.)

The CIOL AGM sets the counter for the beginning or completion of the terms of service of members elected to CIOL Council. As a professional and qualification-awarding body, we set rigorous standards not just for those who sit our exams and seek qualification as linguists, but also for those members who put themselves forward to play roles in the governance of our Institute. Those who serve on Council do so in the knowledge that they can serve for a term of three years, renewable for one further term. I have long believed in renewal in governance bodies. After working in voluntary environments for over 30 years, I am convinced that term limits for governance role-holders are essential to ensure the organisations they govern benefit from a regular supply of fresh thinking, heterogeneous perspectives born of diverse backgrounds and experiences, and renewable personal energy!

At our most recent AGM in April, members voted overwhelmingly to approve the changes Council proposed to both the language and, in a few cases, the substance of the rules governing CIOL. These changes were largely to replace some archaic and occasionally confusing language, and to make the texts leaner and their meaning clear and unambiguous. Changes to the substance of certain rules were also approved. While these were mostly minor revisions, they included a shift of responsibility – from the AGM to Council – to approve changes to membership fees. Since Council bears a responsibility within its oversight to maintain the financial wellbeing of CIOL, it seemed logical and a sensible move to give it a proper hand-hold on this important financial lever.

I was gratified by the clear signal of support for CIOL's leadership and confidence in its governing Council at the AGM. As I enter my third and final year as Chair of Council, I am more than satisfied that our governance is fit for purpose and that those who serve the Institute by providing that governance do so in the best interests of CIOL and its members. Long may this continue.



Steve Doswell

EDITOR'S LETTER

When I was learning Spanish in Guatemala a quarter of a century ago, communications from the language school were addressed to 'Compañer@s' and I quickly learnt that the *arroba* (@) was commonly used to avoid the generic masculine. The problem, of course, was that there was no way of pronouncing this modification, making it useful only in writing.

Cut ahead to today and Georgia Meakins looks at the progression of inclusive grammar in gendered languages such as Spanish and French, towards attempts to make them gender neutral (p.16). In doing so, she reveals the new grammar that linguists need to be aware of in their work.

Listening to Aston University's excellent *Writing Wrongs* podcast on forensic linguistics recently, I learnt more about the ways media reporting on scams increases the sense of shame that victims often feel, which can make it harder to extricate themselves from long cons. Translators are particularly targeted by work-related scams that rely on 'sunk costs' (here, an investment of time and energy). Refusing to let the scammers get her down, Charlotte Hale-Burgess reveals what she learnt from the experience on page 8.

Also in this issue are articles on approaches to translating Shakespeare in Chinese (p.18); the collaborative, sleuth-like work of CLIL translators (p.10); and advice on using metrics and performance data to prove your worth to clients (p.30). Finally, if you've ever wondered what it takes to be an influencer, Jonathan Downie provides some insights, and makes a plea for more linguists to get involved (p.14).

Miranda Moore

Share your views: linguist.editor@ciol.org.uk

News *The latest from the languages world*

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Public service pivot

Why language provision may be at a crossroads following a public inquiry into court interpreting

The publication of the House of Lords Public Services Committee report 'Lost in Translation? Interpreting services in the courts' is a significant moment for language services in crucial public services. On the one hand, easy headlines paint a picture of unsustainable costs associated with language provision. On the other, human tragedies – and legal rulings – remind us that cost savings can be a false economy (or worse).

This spring *The Telegraph* ran with 'Taxpayers spend £8m a year on interpreters for benefits claimants' and 'Taxpayers to foot bill for translators to help social housing tenants'. *The Spectator* joined the critique with '£1m spent on 2024 Jobcentre translation services'. These are certainly attention-grabbing headlines and are designed to elicit controversy.

Equally alarmist headlines show the disasters that can happen when language services are lacking in legal and healthcare settings. *The Telegraph* declared 'Judge used Google Translate to speak to African asylum seeker' in a case which ended up having to be adjourned as "no interpreter could be found". *The Mirror* told the heartbreaking story of Kate Boddy, who had to tell her own father that he had terminal cancer as the NHS failed to provide a BSL interpreter. Similarly, a deaf woman in Brighton was unable to access a dentist due to a lack of BSL interpreting.

Scratching the surface reveals a more complex discussion about the tension between ensuring rights are respected and the costs this can entail, as well as the systems, rules and quality assurance to facilitate this, including pay and conditions for interpreters and translators. Even the *Telegraph*'s sub-header, explaining that the government's 'DWP is paying out an average of £250 per call to give advice, with some languages having fewer than a million speakers', begins to show the complex reality of providing equitable public services. As services attempt to meet users' legal requirements, this might involve hard-to-find (and more expensive) solutions.

The issue is discussed with more nuance in the specialist press, with some interesting pieces in medical outlets. For example, industry figures considered research

What the papers say…

The INDEPENDENT

Donald Trump Orders English as Official US Language – Here's what that means, 2/3/25

The order, announced Friday and signed on Saturday, grants government agencies and federally funded organizations the option to discontinue offering documents and services in languages other than English… Critics view it as a divisive tactic fueling fear and potentially hindering access to essential services and democratic participation. The shift in policy raises questions about the future of language accessibility in vital areas such as immigration, voter registration, and healthcare.

The Guardian

After Decades Studying Spanish, a Chatbot Language Tutor is Helping Me Lift My Game, 24/3/25

I'd never attempt such an ambitious sentence with a human, but Christian, an AI chatbot, gets me… Whenever I interrupt Christian to ask grammar questions, I get some of the clearest explanations I've ever been given… So will I say *adios* to [my tutor] Maria? I will not. As much as I enjoy Christian's company, he's no Maria. Maria is funny, charismatic and irreverent.

BBC FUTURE

The People Who 'See' Foreign Languages: How synaesthesia can help language learning, 25/2/25

Writing music felt a lot like a language to me, as I 'saw' the colours of the sounds in a similar way. I also studied French, German, Spanish and linguistics – the colour of language helping me to remember words as well as the patterns of grammar… [Synaesthete Smadar] Frisch developed a colour coding system to help her learn new languages fluently and quickly. Studying languages no longer felt confusing but "organised", she says.

News

evidence to reach sensible recommendations about appropriate use of translation tech in high-stakes settings in two *Health Tech World* articles: 'Why common translation tools won't cut it in medtech' and 'Jumping the tech hurdles in remote language interpretation'. "After all, a single mistranslation can delay approvals, prevent market entry, or even put patients at risk," they pointed out.

Meanwhile Dentistry.co.uk ran a piece highlighting "dental professionals' legal obligations around language barriers" alongside "some strategies for communication with patients who do not speak English". The point about legal obligations is key. Often, when tested in the courts, attempts to save money by withholding language services are found to be unlawful. This was the case with teenager Niamh Braid, who took Fife Council to court for failing to provide her with a BSL interpreter in class, and won the case.

Baroness Morris of Yardley published an opinion piece in *The Law Gazette* ('Justice must not get lost in translation') discussing the many issues identified by the House of Lords Public Services Committee. Crucially, she concluded "these problems are solvable", outlining recommendations for a 'roadmap' that includes preparing the courts both organisationally and physically for the responsible use of AI tools in the future.

UK speech decline

The parlous state of languages education in the UK is well documented, but recent data shows a wider – and deeper – crisis emerging in the population's speech and language skills. Teachers have been reporting a rise in the number of pupils starting school with poor speech and language. The phenomenon has been blamed on the impacts of Covid lockdowns in early developmental stages, compounded by cuts to early-years funding and wider struggles with the cost of living.

Writing in *SchoolsWeek*, Jane Harris, CEO of Speech and Language UK, argued that schools can do more with regard to language and its role in mental health. She quotes research showing "45 per cent of young people referred to mental health services struggle with core language skills, such as making inferences, interpreting ambiguity and understanding figures of speech." In March, the Royal College of Speech and Language Therapists (RCSLT) called for an increase in the number of therapists as demand has surged by 30% recently.

Absent from much of this discourse is recognition of the role of languages and multilingualism in our society. We know that learning other languages, and supporting bilingual children to learn their home/heritage language, is beneficial to children's English literacy, resilience and academic achievements, and has lifelong benefits for brain health, including protection against dementia and recovery from strokes. Yet support for bilingual children in schools is often poor, while language and intercultural skills training in the NHS is not always prioritised. Furthermore, the UK's approach to speech and language therapy has been challenged as being too strictly benchmarked to standard English, as discussed by the University of Greenwich's Warda Farah at the NALA (National Association of Language Advisers) Annual Conference last June.

This is a complex area which will benefit from a broader discussion of the relationships between language, cognitive health and social integration.

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In the media

PHILIP HARDING-ESCH

In March, the long-awaited interim report of the Curriculum and Assessment Review in England was published. Although vague on the details – the final report is not due until the end of the year – some priority areas are emerging, generally building on previous reforms rather than wholesale change. For languages, there are concerns that the possible abandonment of the Ebacc, which encourages schools to prioritise languages GCSEs, could lead to renewed downward pressure on languages in schools.

Baroness Coussins, Vice-President of CIOL, told the *i* newspaper: "If the review is serious about 'high standards for all', it should be serious about 'languages for all'." According to David Blow of the Association of School and College Leaders (ASCL), the most important factor determining the future of languages in schools will probably be Ofsted's decisions about how it will judge schools on the curriculum.

In Scotland, the review of the Curriculum for Excellence is underway, prompting active discussion among educators and researchers about the future for languages. The *TES* reported on the University of Strathclyde's symposium addressing the decline in uptake there, while *STV News* highlighted the loss of over 20% of Scotland's language teachers since 2008.

The *TES* also published a series of think pieces exploring different visions of what the future of languages scholarship should look like in UK universities. While *BBC News* covered Gwynedd Council's plans to phase out English-medium streams from most of its secondary schools, making Welsh the sole language of instruction.

The Guardian published a glowing review of Laura Spinney's *How One Ancient Language Went Global*, which tracks the evolution of Proto-Indo-European, describing it as "The fascinating story of the ancient words that survive in the mouths of billions of speakers today."

Philip Harding-Esch is a freelance languages project manager and consultant.

Inside Parliament

Philip Harding-Esch reports on the outcomes of the House of Lords Inquiry into interpreting in the courts and the Westminster Language Challenge

The House of Lords Public Services Committee published its report 'Lost in Translation? Interpreting services in the courts' following an Inquiry which lasted several months. Chaired by Baroness Morris of Yardley, the Committee found significant issues with the current arrangements for the provision of language services in the courts.

Baroness Morris said that "significant problems across the end-to-end process of the provision of interpreting services in courts mean that the current system is ineffective and presents a significant risk of people suffering disadvantages during hearings because of language barriers".

The Committee timed its Inquiry to coincide with the Ministry of Justice's renegotiation of a new contract for language services, in the hope and expectation that lessons learned will shape the new arrangements. The Government was expected to respond to the report in May 2025 and the Committee have requested progress reports on the implementation of its recommendations from September 2025 onwards.

TOP MARKS FOR EFFORT

Clockwise from top left: (L-r) Duolingo's Tamsin Thomas, Adam Thompson MP, APPG Co-Chair Tonia Antoniazzi MP, APPG Vice Chair Darren Paffey MP, APPG Co-Chair Baroness Coussins, Alex Mayer MP, Duolingo's Michael Lynas, Cat Smith MP and CIOL CEO John Worne; Tonia with Duo the Owl; competition winner Cat Smith and Tonia present the prize money to Girl Guiding; and Cat makes a speech

In happier news, the Westminster Language Challenge, run by Duolingo with the support of the All-Party Parliamentary Group (APPG) on Modern Languages, reached its conclusion on 29 April. Cat Smith, the Labour MP for Lancaster and Wyre, was crowned the overall winner, having chosen to learn French on the app. She pipped runner-up Adam Thompson to the post in the final days, while Alex Mayer came a close third. The MPs for Erewash, and Dunstable and Leighton Buzzard have been learning Welsh and German/French respectively.

The winning MPs nominated local charities to share £20,000 of prize money at an event in Parliament. Lord Frost, a French graduate himself, took the prize as the winning peer. Over 80 MPs and 120 peers took part.

Research carried out by Savanta had previously revealed that just 13% of current MPs speak a foreign language – a 35% decrease in the last 20 years – but 74% would if given the chance. This event has been a great success in raising the profile of languages in parliament and revealing an infectious enthusiasm for languages (and a competitive streak!) among parliamentarians.

The APPG looks forward to engaging with as many linguistically minded MPs and peers as possible in future, across a range of policy areas.

TL Philip Harding-Esch works on behalf of CIOL to provide the secretariat to the All-Party Parliamentary Group on Modern Languages.

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The perfect trap

"I knew it was a scam – but I needed it to be real." Charlotte Hale-Burgess examines a growing problem

When I left a successful sales career to become a freelance translator, I brought with me a sense of purpose, excitement and the (potentially dangerous) need to prove myself. I had made a bold decision to follow a long-held passion and turn it into a career, and I was staring into the face of an unknown stretch *sans* salary. I was sure I had the skills and experience to build a business that worked for me, but the industry was new and I found a brick wall in the space where I'd imagined a mountain of job offers to be.

No matter how much professional experience you have, nothing prepares you for the quiet desperation that can creep in during those first uncertain months. You just need that first paid project and the proof that you made the right choice. So when the opportunity arrived – big project, suspiciously great rate, urgent deadline – I knew, somewhere deep down, that it wasn't quite right. And I said yes anyway.

The voice I ignored

I had set myself up on a few freelancing portals as per the usual advice, but perhaps a little too quickly. I hadn't taken the time to understand how other professionals were putting themselves out there. And then I was contacted by someone who told me they had a project for me. Finally! The communication was off, sure, and the spelling and grammar were questionable, but I wrote that off as English not being their first language.

The contract they sent over was little more than a hastily thrown together Word document, and the email address was ambiguous. I searched for the business online and found almost nothing. I knew that wasn't a good sign. But I also knew what I wanted this project to mean: the beginning. So I waved away the myriad red flags in front of me. Maybe they didn't have a strong digital footprint. Maybe it really was an urgent project. In my previous job, I'd worked with lots of small companies that were not hugely tech savvy, so I ignored the hesitations, silenced the voice in the back of my head and told myself: this could be it.

What made it all the more disorienting was that the work itself was real. The text was detailed and nuanced, the kind of material I'd always hoped to work with – intellectually satisfying and full of linguistic challenges. I spent hours immersed in it, choosing words with care, consulting dictionaries and researching specialist terms to ensure accuracy. I wasn't just delivering a service, I was building something with integrity.

And that's what I keep returning to: the effort was genuine. I didn't cut corners or take it as a test run. I treated it like the beginning of my professional identity in this new field. I poured my energy, training and focus into that document, thinking about how it might be part of my portfolio, how I'd speak about it to future clients. I believed, or at least convinced myself, that this was the start of something.

Even as I sent it off, a part of me still hoped for validation – a 'thank you', a note of appreciation and a prompt payment. It soon became clear, however, that that was not going to materialise. Sure, there was a certain payment dance to be had – they did at least answer me, telling me how to receive my well-earned funds. Of course, they could only pay through their 'portal' (which was quite clearly an online bank account), which required a $150 deposit to open, or by bank transfer, but only once I had sent them that same $150 to 'process the payment'. At that point, all hope was lost: I would not be paid for my time but I could at least avoid sending the scammers any money.

What that moment revealed

I realise now that just because the context was false it doesn't mean the experience wasn't of value. I did translate that text. I did navigate different terminology challenges, stylistic decisions and lingering self-doubt. That project, fake as it may have been on their end, was a milestone on mine. And oddly enough, it was proof of something I needed to learn: that I could do the work, even when no one was watching. And that's what made me a translator – not the invoice, not the client, but the work itself.

What I've come to understand is that starting over, even from a place of strength, requires a certain vulnerability. You want to prove you were right to walk away from the security you had. You want to prove it to others, but more than anything, to yourself.

That urgency can blur the line between belief and self-deception, but it also gave me clarity. Because after that experience, I couldn't pretend that this new chapter wouldn't come with its own rules and, ultimately, its own risks. I could no longer coast on instincts from my previous field.

Ironically, had that same communication been presented to me as a lead in my sales career, I would have dismissed it as a scam after just one glance and laughed it off with a colleague. There's a certain exposure to starting something new, and a tendency to run before you can really walk. I realised I had to start learning what it truly meant to work as a translator – not just as a freelancer but as a business owner.

What made it all the more disorienting was that the work itself was real. The text was detailed and nuanced

What I do differently now

These days, I still want to believe in people. I still hope for opportunities that feel exciting and validating. That part of me – the one that thrives on connection and negotiating – isn't gone. It's the same part that made me good at sales: building trust quickly, reading the room and following instinct, and I know now that I need to use it in this new industry just as much.

In sales, speed was often an advantage. In translation, discernment is. I've had to relearn what it means to evaluate a lead, not only in terms of revenue, but in terms of respect, reliability and mutual value. It might sound like a cynical approach, but what that scam forced me to do wasn't just protect my work but take myself seriously as a translator with a value. That's what I come back to when the inbox is quiet and when I need to walk away from something that feels too good to be true.

Scams, unfortunately, are part of the freelance landscape. I've since been contacted by several other similar schemes, which I now know to discard. Here's what I've come to live by:

- Never hand over a completed project without a clear, agreed-upon payment structure. It's not rude, it's responsible.
- Be wary of cheques, wire transfers or payment methods that feel outdated or vague. Scammers rely on confusion.
- If someone wants to work with you, they should be willing to use a verifiable email address or legitimate platform. A real client won't resist clarity.
- Don't be afraid to ask for references, or better yet, talk to other translators who have worked with the client. You're not being difficult, you're doing your homework.
- Use a contract, even for the 'small' jobs. It's not about the money, it's about the principle.

That early scam taught me something I couldn't have picked up in any course or certification: how to own my worth from the start. And if you've been burnt, or you're afraid you might be next, then know this: one misstep doesn't make you naive, it makes you human.

Right for students

Keri Griffiths, Kelsie Pettit and Rachel Bland explore misconceptions about the translation of CLIL learning materials, and the risks of getting it wrong

For the uninitiated, what is CLIL?

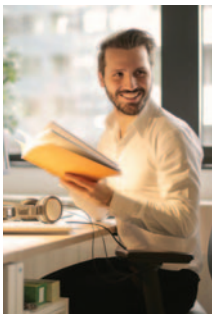
CLIL (Content and Language Integrated Learning) is an umbrella term coined in the 1990s by a team of experts researching different ways of accelerating language learning. It refers to different methods of learning a subject through a foreign language. Now an international phenomenon, it is used in a wide range of learning environments, from corporate settings to schools.

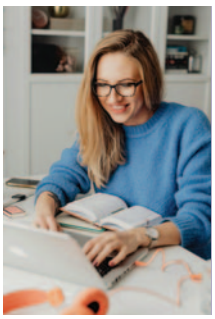
For school children, CLIL can be particularly enriching because it gives students a more natural environment in which to learn the language. They connect with the language at a deeper level when exploring a topic relevant to their own experience and needs.

Tell us more about the link between CLIL and translation...

In Spain, translators have played a vital yet somewhat hidden role in CLIL since the bilingual education programme was introduced 20 years ago. With some schools teaching a range of subjects to their Spanish pupils in English, teaching materials had to be made available in both languages, which led education publishers to outsource the translation of textbooks originally produced in Spanish. It soon became clear that a straightforward translation was not fit for purpose, as pupils' levels of competence in English varied greatly.

For Spanish pupils to stand a chance of having an engaging and productive learning experience, the English they encounter in the classroom must be pitched at their level. Simple word replacement under the guise of translation doesn't cut it. Enter specialised CLIL translators with ELT (teaching English to speakers of other languages) experience, the ability to translate creatively and the nous to make bold translation choices.





COMPLEX WORK

CLIL translation involves good general knowledge, experience in language teaching, excellent research skills and close collaboration among translators and editors

What subject areas do you encounter as CLIL translators in the Spanish market?

It depends on the region because autonomous governments in Spain can shape their own bilingual curricula to include region-specific content. We work on subjects from across the primary and secondary curricula, such as geography, history, maths and the sciences, including social science. We could be working on early-years music one day and final-year physics the next.

Our projects include traditional textbooks and content for digital learning platforms. The latter is particularly interesting. In that setting, pupils are likely to be more in control of their learning in terms of the pace at which they progress and the level of teacher supervision. These considerations have an impact on the way we structure the English translation, because the ultimate goal is to ensure pupils are supported, whatever the learning format.

Sounds like you'd be good in a pub quiz!

We've certainly picked up lots of random facts about different subjects, and good general knowledge helps. But that only gets the CLIL translator so far. If we had to distil what we do down to a set of core skills, those would be the doggedness of a researcher, the precision of a science writer, the critical mind of an editor, the clarity and adaptability of a teacher, and the creative flair of a literary translator.

General knowledge always comes in handy but this is not generalist work. One of the most common pitfalls we see in CLIL translation is a lack of proper terminology research, and a consequent failure to identify differences in use between the source and target languages.

Can you be more specific?

One example that stands out are the terms 'circle' (*círculo*) and 'circumference' (*circunferencia*). Circumference is more technical in English, so whereas Spanish will happily 'draw a circumference' we can't do that in English. The debate between the translation and editorial teams on that project resulted in a quite detailed entry on the matter in the project style guide and an explanatory note added to the textbook.

When care is not taken to find the correct terminology, grave errors creep in, such as the use of 'ceiling' and 'wall' for the upper and lower bedding planes (or surfaces) of a sedimentary stratum (*techo* and *muro* in Spanish), or the use of the literal translations 'raw' and 'elaborated' sap instead of 'xylem' and 'phloem' sap (*savia bruta* and *savia elaborada*).

There are also a number of cases where concepts taught in Spain do not correspond to those taught in British schools. One of these is the *vertiente (hidrográfica)*, which refers to an area of land where all the rivers flow into a specific sea. It stretches from the mountain peaks to the coast and can cover a very large area. Spain is divided into three *vertientes*. The concept has no standard translation in English and is commonly mistranslated in British English.

Another example is that of the three *funciones vitales* taught in biology: nutrition, reproduction and interaction/sensitivity. In translation should one refer to 'life processes', even though that term encompasses seven processes, not three, or would a literal translation of the Spanish term be the right way forward? Such complex decisions must be discussed and taken in collaboration with the editor.

How should translators deal with these kinds of complex problems?

The strategy for dealing with terminology issues is always the same: stop, question all terminology, do the research and make a case to the editorial team for the correct usage of the term in whichever variation of English you are working with.

Could you tell us what else is involved in adapting a text for CLIL?

Successful CLIL teaching depends on significant adaptation of the original content. First and foremost we simplify the content without dumbing down key concepts. Knowing when not to adapt is just as important. Sometimes a publisher will prefer to stick to Latin-based scientific terms owing to their similarity to the Spanish. For example 'spermatozoon' and 'ovum' instead of 'sperm' and 'egg', which is what you'd typically see in a UK science textbook.

There is also the question of what to do with the names of Spanish monarchs or geographical locations. Editors often prefer to maintain the Spanish names, but then what do you do with Catalina de Aragón, who is well established in English as Catherine of Aragon? And what about Charles V, Holy Roman Emperor, who was also Carlos I of Spain? There is no single right way of approaching these problems.

CLIL translation is a continuous process of decision-making and consultation with editors. We need to consider how to approach certain concepts, as well as what we need to add or remove from the text, what needs restructuring, then how to restructure it. Pupils learning through the medium of English as a second (L2) or even third (L3) language need enough

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ENGAGING CONTENT

Materials should inspire young learners as poorly translated content may set their learning back, or put them off language learning altogether

linguistic footholds. Some of these footholds are in the form of grammar notes or vocab boxes; others are less obvious.

Do you have to work to the Common European Framework of Reference for Languages (CEFR)?

Yes. The CEFR provides standardised guidelines on language achievement. We deliberately choose which language structures to use and weave them artfully into the text. One of the most common stylistic guidelines in CLIL projects is to avoid the passive voice in English. Ok, fine, so how to do that? Some shorter sentences can be flipped around but others might need a complete rewrite to create something coherent and natural in the target language.

Another common guideline is to use shorter sentences. Again, this is not always simple. First we identify which parts of a long-winded sentence contain key information and which parts can be safely cut. We might have to completely restructure what is left. It's not just a case of chopping up the source sentence into smaller pieces.

Translators with previous ELT experience in the same language combination tend to be even better at this work. Their first-hand knowledge of why pupils struggle with certain aspects of the language feeds into the translation process, helping pitch the finished product to pupils' expected level. Familiarity with how CLIL materials are actually used in the classroom is also a big help. Many subject teachers are not language teachers. The English ability across teaching staff may vary, so teachers need considerable language support too, in the form of linguistically accessible teaching notes.

This is sounding a lot like transcreation...

We'd argue that all translation is really transcreation but that's a topic for an entire article!

What about AI and machine translation?

CLIL translation is not a good candidate for machine translation (MT). We need to consider this from the perspective of both translators and CLIL translation buyers. Translators hoping that AI or MT will save them time are likely to be disappointed. We're talking here about the work of CLIL translation, not translation-adjacent tasks where AI may prove useful. In our experience, the level of adaptation required renders MT engines and GenAI not just unhelpful but a hindrance.

CLIL translation buyers duped by the false promise of cheaper, faster translation must consider the potential impact on their end users. Teachers and pupils assume the English content in the CLIL lessons is pitched to their level as well as being technically accurate. What are the risks when this is not the case? Pupils struggle with the content and lose motivation, or pick up mistakes that have to be unlearnt later on. Young learners may think they are the problem when the real problem is the way the content has been presented to them.

What does the future hold for CLIL translation?

It's common knowledge that children who are exposed to language immersion may have improved cognitive skills, perform better academically and enjoy better job prospects in our global economy. Governments know this so there is a demand for CLIL translation, but CLIL translators need to remain flexible. The subjects on offer change, and the demand for new materials is cyclical and very much linked to legislative changes that dictate the overall structure of the education system in a country or region.

For pupils to reap the benefits of a bilingual education, teachers need support to deliver the programme and the CLIL material must be fit for purpose. That means putting skilled translators in the driving seat who know how to optimise the user experience.

IMAGES © PEXELS

EASE OF USE

CLIL materials need to work for school students and for teachers of non-language subjects, who may not be fluent in the language of instruction

The trailblazers

Victoria Walsh on Rena Stewart, the Bletchley Park linguist who translated testimonies for the Nuremberg trials and Hitler's will

Sometimes, a love of languages can last a century. Rena Stewart (1923-2023) was a linguist who became a Bletchley Park girl, translated Hitler's will and blazed a trail for women at the BBC World Service. Growing up in the Scottish village of Lundin Links, Fife, her first love was reading, particularly poetry. This led her to study French and German at St Andrews University, where she was excited to gain access to "a whole new world". Perhaps she envisaged a world of poetry, but in fact she would enter the worlds of the military and journalism.

On graduating, in 1943, she decided to "do something about the war" and signed up with the ATS (Auxiliary Territorial Service). Because of her German language skills, she was assigned to Bletchley Park (the centre of code-breaking), where she worked on secret German messages. Her job wasn't translation, but she worked in German.

She received decoded messages, filled in any gaps and made them readable (for intelligence analysts), noting any actions taken. It was taxing work and the messages were usually quite dull. However, she did work on one message from a Field Marshal Kesselring that was due to go directly to Hitler. That one she found "absolutely fascinating".

At the end of the war, Rena and her Bletchley Park friends were sent with the Intelligence Corps to the Bad Nenndorf interrogation camp in Germany, where they translated the statements of captured Nazi officers. It was serious stuff, pertaining to life and death, and to the Nuremberg Trials that began shortly after their arrival.

While there, Rena and her Bletchley pal Margery were given a top-secret extra task: to translate Hitler's will. The women were awe-struck by the responsibility and proceeded with great care. They discussed every word and every nuance, focusing in particular on the term *kleinbürgerlich*. This related to the not-too-luxurious lifestyle that Hitler wanted to bequeath his family. The dictionary said 'lower middle-class'; they opted for the anglicised 'petty-bourgeois', but worried that this might infer an unintended pejorative feel. Thus, they reinserted *kleinbürgerlich* in brackets.

Rena and Margery didn't breathe a word of their mission, and didn't know what had happened to their work. However, in 1947, the bestseller *The Last Days of Hitler* by Hugh Trevor-Roper was published, and within the book Rena found their 'petty-bourgeois' translation. Other translations had been done, but Rena was pleased to note that theirs was the 'definitive' version. She admitted: "There was a certain pride in realising that it had been an acceptable piece of work."

Rena had not intended to become a linguist; she had always wanted to work in the media. So on returning to the UK, she joined the BBC World Service. Unable to discuss her secret work experience, she started as a lowly clerk in the Eastern European and German departments. She spent 10 years listening in to Russian Cold War broadcasts (albeit in English) and worked her way up to become the first senior woman in the newsroom.

The skills and determination she developed in her previous roles served her well in journalism. Although she was no longer a linguist, at the World Service she loved being surrounded by translators, foreign colleagues and other cultures. Even aged 100, she still listened to her beloved Lieder – her favourite was *Morgen!* by Richard Strauss. At the end, she emphasised wanting to be remembered as a good journalist, but she would definitely agree that languages played a huge part in her success.

Victoria Walsh is a writer, linguist and communications professional. Her book *The Story of Rena Stewart*, published by Pen and Sword History, is out now.

VIDEO MADE THE LANGUAGE STAR?

Could linguists become influencers like people in other fields? Jonathan Downie tries to widen his social media reach

While YouTube has made stars of engineers, scientists, artists, food experts, and even people who video themselves unboxing things, language professionals have not done so well. Sure, there are channels on language learning, some on linguistics, and even one or two on interpreting and translation, but these are hardly taking the world by storm. I wondered why. And then it hit me. Look at any channel on translation and interpreting and one thing is clear: we are making videos for people who are already like us.

Search for 'conference interpreting' and, apart from a couple of videos from *Wired*, you will find videos made by interpreters (or trainers) for interpreters. And the presentation style is very professional but not very engaging for those outside our world.

I decided to try something different. Inspired by Will Flannery, an ophthalmologist posting funny short videos on the US healthcare system under the name of Dr Glaucomflecken, I decided to start making my own shorts of less than 60 seconds covering the realities of interpreting, with some humour mixed in. I posted them to my Integrity_Languages Instagram feed and my Inside Interpreting and Multilingual Church YouTube channels. Here's what I found.

CONTENT CREATION ISN'T EASY

The first thing I found was that having a constant stream of ideas is hard. For every day when I can reel off four video ideas before the kids are out of their pyjamas, there are others where my ideas pile consists of notes like 'something to do with pastry' or 'some speakers are annoying sometimes'. The reality is that even a one-minute video takes time to script, set up, edit, and then re-edit when I realise I said the wrong word.

Initially, I decided to release a short video every week, no matter what. That hasn't happened. From flu to norovirus, and from needing mental health days to being short of ideas, I haven't kept to my schedule. Just finding a quiet time and space to record can be tricky when you have young children. Another factor is that some ideas don't work in short form. I recently made a much longer video, of around 17 minutes, on a revolution that happened in interpreting in the 1990s. I cannot do justice to that in 60 seconds but I can take the time to get it right.

THE ALGORITHM MAKES NO SENSE

I have learnt one hard lesson. I have videos that took hours of planning and detailed editing. Largely, those videos have done poorly. Yesterday, I recorded a video on the way back from taking a toddler to the park. The sound was basic, the framing was strange, there was no real script, and it was only 17 seconds long. As I write, that video has been viewed over 1,300 times.

I have no explanation for that. I have played with thumbnails, altered titles, looked to follow on from video ideas that worked, and even tried some clickbait. None of those things seems to make much difference. Algorithms are odd and don't so much reward effort as they reward consistency.

But that makes things better for us. You never know who will see your videos. While it would be nice to say that being on YouTube had led to a large sponsorship deal and a new career, that isn't my story. My biggest aims were simply to bring the realities of interpreting to YouTube in an entertaining way, and to reach people who might not know much about it.

It turns out that I might be succeeding at that. Alongside comments from fellow interpreters, I have comments where people have told their stories of being roped into interpreting or of relying on interpreters. Others have commented on how important and skilful interpreters are. I have even had discussions with people who think human interpreting is dying. People interested in studying interpreting have said that the videos have inspired them.

I might think I am just making silly videos about interpreters' greatest fears ("I'd like to begin my keynote speech with a joke") or entertaining things to say during sound checks ("to reduce carbon emissions, Vin Diesel is to be renamed Vin Solar Power"). But it turns out that I am helping people see interpreting in a new light, creating space for them to tell their stories, and prompting monolinguals to think differently about careers in languages.

It's not quite worldwide reach, but it's an important start. I can pin my value to the vagaries of the algorithm or I can keep trying and keep creating, knowing my videos are helping people, even just a few.

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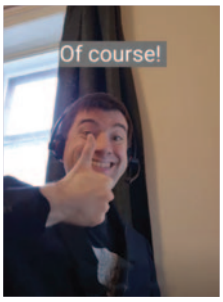

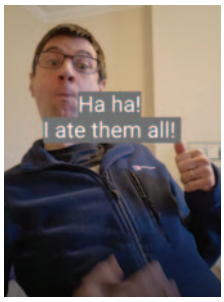

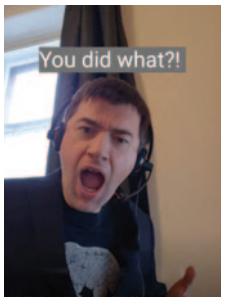

AUDIENCE ENGAGEMENT

Stills from Jonathan's YouTube short on 'essential conference interpreter hand signals'

IS IT WORTH THE EFFORT?

With all the effort that goes into creating videos and results that vary widely, why do I keep going? And why on earth am I working on a longer video project? There are a few answers and they are also reasons why I would like more people to join me.

The first is that scripting, shooting and editing videos can be fun. Changing costumes and playing the role of all the speakers who make interpreting more difficult, wearing my best 90s clothes and trying to rap, and even dressing up as four different kinds of conference interpreter – all that is fun. It creates space to play and it introduces me to new people. Editing all that into videos that fit the strict requirements of YouTube and Instagram is another interesting challenge, especially since I rarely get my lines right first time.

The second reason is that we all have things that we wish clients would do better. Our current ways of doing client education are mostly boring and ineffective. Few people are convinced to avoid using Apple AirPods for their keynote speech by reasoned arguments about frequencies and latency. A video about AirPods making you sound like a Dalek is much more effective. People can laugh and learn at the same time. If we get the humour right – being entertaining and not mean – we can teach in 55 seconds what would normally take weeks to explain.

Finally, our industry public relations have not been that great. We have rightfully fought to be seen as professionals and sometimes that makes us seem aloof. We have rightfully fought to be seen as experts and sometimes that makes us sound elitist. We have rightfully fought for government recognition and that has sometimes meant leaving our clients' desires behind.

AI companies, tech firms and startups have come to dominate the conversation about languages. Language professionals like us will never equal the marketing budget of Google or Apple, or even of a well-funded startup, but we can match them for creativity, insider knowledge and passion. If we are going to have any say in the future of our professions, we need to start changing the conversation and explaining to the wider world what it is we actually do.

WHY YOU SHOULD GIVE IT A GO

The harsh reality we all face is that we have to change how people see our work or we soon might not have any work at all. I recently came across a client who felt that interpreters were basically interchangeable so they chose whichever interpreter was the cheapest, rather than who was best suited for the assignment. It doesn't take much imagination to think that one day soon clients might imagine that humans and machines are interchangeable too.

Without solid advice on the language sector, presented in an entertaining, engaging way, people will make poor decisions. Unless we stand up and create engaging content for new audiences, our voices will be sidelined, perhaps permanently. So, what should we do?

This month, I want to challenge you to produce one video of less than a minute that provides an insight into your work. Avoid just talking to the camera. Maybe go for a walk or script a little dialogue. Feel free to take ideas from any of my feeds or from any channel you like to watch. It's time for language experts to show we understand public communication too.

Gender evolution

Is it possible to make French gender-neutral? Georgia Meakins explores the challenges and the politics

Inclusive writing has swept across many languages in recent years as a direct result of the ever-diversifying debate surrounding gender equality and trans rights. In English, the pronoun 'they' has experienced a dramatic and permanent two-fold shift in usage. On the one hand, it has been adopted by the trans community for those who do not identify as either a man or a woman, as an alternative for gendered 'he/him' or 'she/her' pronouns. On the other hand, its use to refer to a person whose gender is unknown or irrelevant is also increasing to avoid the generic masculine, which has long received criticism from feminists.

However, in other languages, the desire to neutralise gendered language is not so easily realised and the debate goes much deeper. Attempts to adapt such languages have shaken them to their foundations, leaving linguists to question where they stand when presented with a text for translation.

When working with Romance languages such as French and Spanish, most nouns are gendered, and have traditionally been used in the masculine when referring to mixed-gender groups. However, many institutions, conscious of the growing aversion to the generic masculine, have incorporated 'inclusive writing', where a slash or point is used to include the feminine: *Il/la serveu·r·se* or *El/la camarero/a*, equivalent to 'the waiter/waitress'.

While this practice is often shunned by linguistic authorities such as the Académie Française, its use is widespread, and translating with it is rarely a problem for linguists. However, while 'inclusive language' seeks to treat men and women equally, it isn't inclusive of everyone. It isn't neutral. How, in a heavily gendered language such as French, could one express non-binarity?

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Neutral language is easily achieved in English: 'waiter/waitress' becomes simply 'server' or even 'Front of House staff'. Meanwhile, in recent decades, Spanish has seen a rise of alternative endings, such as -e, -x or -i rather than the gendered 'o' for male and 'a' for female (with -e being the most common in my experience). So *camarero/camarera* becomes *camarere*, and Latina/Latino becomes Latinx. Generally, inclusive Spanish speakers quickly get used to these alternative endings.

A bigger challenge with creating neutral endings comes from French. Thanks to the work of feminist activists such as Élianne Viennot, inclusive writing that uses middle dots to include the feminine ending is commonplace (much to the chagrin of the Académie). However, many feel that it can complicate reading when there are many dots (*les rédact·eur·ice·s français·es*) and end up having the opposite effect in being completely ignored. This, coupled with the lack of trans inclusivity, has led to the advent of *langage neutre* – neutral language – particularly among young French-speaking trans communities on the internet.

This revolutionary concept aims to reconstruct the French language around the goal of creating a neutral form of many nouns and grammatical markers. Starting with neopronouns, the most common is *iel*, a combination of *il* and *elle*, which could be considered equivalent to the English 'they'. A range of other neopronouns, such as *ol, ul, ælle, al, ille* and *ael*, are also in use. Best practice is to ask for an individual's pronouns rather than making an assumption.

These pronouns represent the fluid, non-standardised nature of French's *genre neutre*,

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BEYOND INCLUSIVE

Feminist activism drove de-masculinised language, challenging the idea that the masculine can be used generically for all genders

yet some have made attempts to create a standardised system of neutral French grammar. The most famous is likely the Système Al, designed by Alpheratz in 2018, which has since been subject to suggested amendments by theorists like Florence Ashley. The Système Al is thus named as it champions the neopronoun *al* over *iel*. It presents some neutral neologisms that have been widely accepted in trans circles.

The reason this total reconstruction is necessary is that French often has words that are morphologically very different between the masculine and feminine, such as *beau* (m) and *belle* (f) for 'beautiful', and words that are only recognised as feminine by the addition of an 'e' at the end and the pronunciation of the final consonant, such as *étudiant* (m) and *étudiante* (f) for 'student'.

In both cases, there is no obvious neutral form, as there often is in Spanish, so completely new words or endings must be created. For the first scenario, combination words such as *belleau* (*belle* + *beau*) or *danseureuse* (*danseur* + *danseuse*; 'dancer') are employed, or a new ending is invented, as is the case with *lectaire* (n; 'reader'), rather than *lecteur* (m) and *lectrice* (f). These suffixes can be learnt and replicated with other words (e.g. *auteur* (m), *autrice* (f), *autaire* (n); 'author'), and thus could very feasibly represent new grammatical rules.

In most cases, however, the neutral is easier to formulate. When words are only differentiated by the pronounced final consonant, such as with *étudiant/étudiante*, Système Al suggests using a pronounced -x, -t or -s (sometimes spelt -xe or -te to reinforce the pronunciation) to create *étudianxe* (n). This is followed by several French-speaking organisations, including the Canadian LGBTQ+ charity Egale.

Similarly, an -x is often used in words where the pronunciation is identical between the masculine and feminine but the spelling changes, e.g. *joli* (m), *jolie* (f), *jolix* (n; 'pretty'). Other homophones, like *employé/employée*, are spelt with an *ae* ending (*employae* [ɑ̃.plwa.je]) both in noun forms and in gendered verb structures.

There are many proposed alternatives to all manner of gendered grammar elements (see the table below). Once one has learnt these new grammatical rules, it is quite simple to create neutral sentences: *Lu danseureuse s'est levae tard, mais sa famille l'a attendux pour sortir* ('The dancer woke up late, but their family waited for them to leave').

Some may view these changes with hesitancy, or see them as an 'aberration' (to use the Académie's term for inclusive language), but keeping up with such innovations is vital for translators and interpreters, as we need to be able to recognise and understand language in all its expressions. Furthermore, as a linguist, one of my greatest joys is in moulding, bending and pushing language to its limits; seeing what we can do with it.

It is my belief that language is the lens through which we understand the world – we cannot fully conceptualise something we do not have words to express; we cannot truly discuss concepts with imprecise vocabulary. Why, otherwise, do we spend so much time compiling our glossaries? We want to do justice to what another wishes to convey.

The existence of these new grammars not only poses a riveting linguistic exploration but also validates, and brings expressibility and visibility to, whoever wishes to employ them in their lives. While the people developing and using variations of neutral French are certainly a minority, I would recommend readers look at grammars such as those proposed by Egale[1] and Alpheratz,[2] as they are more comprehensive than most and truly fascinating in their differences and justifications.

To conclude, I invite the reader to reflect on their own position. Would you use gender-neutral language in your work? Why? What if it became more mainstream? We usually translate inclusive French into neutral English (*les étudiant·e·s* > 'the students'), but in the inverse what would you choose? The generic masculine, inclusive writing or neutral language?

Neutral grammar alternatives

	Gendered singular	Neutral singular	Neutral plural
Definite article	Le/la	Lu/lo	Les
Indefinite article	Un/une	An	Ans/des
COD	Le/la	Lu	Les
COI	Lui/elle	Lu	Leur
Demonstrative	Celle/celui	Céal	Çauz

Notes

1 https://cutt.ly/alpheratz
2 https://cutt.ly/egale

The Bard of China

Saihong Li considers how translators have moulded Shakespeare's plays to resonate with Chinese audiences

Shakespeare, one of the most enduring figures in global literature, continues to transcend barriers of time, language and culture. In China, he has captivated readers and audiences since *Macbeth* was introduced to the country in 1919, serving both as a gateway to Western literary traditions and as a complex challenge for translators.

As Alexa Huang notes, translating Shakespeare's works involves "not just a local adaptation of a global icon but a reciprocal exchange that reshapes both the source and the target cultures".[1] The question of translatability – how faithfully Shakespeare's language, poetic forms and thematic depth can be represented in a fundamentally different linguistic and cultural framework – lies at the heart of these efforts.

Though his works were popularised in 1919, the earliest introduction of Shakespeare to China often occurred through Western missionaries and relay translations. Notable examples include Lin Shu's 海外奇谭 (*Hai Wai Qi Tan; Strange Tales from Overseas,* 1903), an interpretive translation from Charles and Mary Lamb's *Tales from Shakespeare*, and Tian Han's relay translation from a Japanese version of *Hamlet*, which appeared in 1921.

Lin Shu's approach was shaped by his "aesthetic preferences" and desire to "ignite the curiosity and aspirations of readers".[2] This allowed him to transform Shakespeare's titles into entirely new names that captured the essence of the plays' main plots and conflicts while appealing to Chinese readers. For instance, *The Tempest* became 飓引 (Ju Yin; 'A tempestuous cause'), *Romeo and Juliet* was rendered as 铸情 (Zhu Qing; 'forged love') and *Twelfth Night* appeared as 婚诡 (Hun Gui; 'marriage tricks'). These early adaptations were often abridged and simplified, focusing on certain themes while omitting complex poetic structures to ensure the tales were accessible and intriguing to Chinese audiences.

Direct translations into Chinese emerged in the 1920s, marking a pivotal moment in establishing Shakespeare's place within Chinese literary culture. Zhu Shenghao, a key figure of this period, translated 31 plays, 27 of which were published before 1949 despite wartime challenges. His translations skilfully balanced fidelity to the original language with readability, blending poetic elegance and Chinese literary sensibilities,[3] and establishing Shakespeare's relevance in Chinese discourse.

The Maoist era marked a significant shift in Shakespeare's reception. His works were reinterpreted through a Marxist-Leninist lens, with plays repurposed to critique feudalism and capitalism. Productions of *The Merchant of Venice* emphasised class struggle and the moral corruption of the ruling elite, aligning with the political narratives of the time.

Translators and directors often adapted Shakespeare's language and themes to serve educational and propagandistic purposes, illustrating how ideological filters can shape the translatability of his works. These adaptations demonstrated the flexibility of Shakespeare's plays to take on new meanings in different cultural and political contexts.[4]

Oh, Luomiou, Luomiou: blending styles

In the post-Mao era, beginning in the 1980s, Shakespeare translation and scholarship expanded dramatically as China's cultural and intellectual landscape opened up. The Chinese Shakespeare Society, founded in 1984, and the *Journal of Shakespeare Studies*, established in 1986, provided platforms for scholarly engagement.

New translations brought a modern linguistic perspective. Gu Zhengkun's translation of Hamlet's famous soliloquy, "To be, or not to be, that is the question", as 生存还是毁灭, 这是一个问题 ('to live or to die, this is a question') concisely captured the existential dilemma using a modern Chinese idiom.[5] Liang Shiqiu's rendering of Juliet's iconic "O Romeo, Romeo, wherefore art thou Romeo?" as 哦, 罗密欧, 罗密欧! 你为何是罗密欧? ('Oh, Luomiou, Luomiou, why are you called Luomiou?') reflected a poetic sensibility while preserving the line's lyrical beauty.[6]

This era also saw innovative performances that blended Shakespearean drama with traditional Chinese art forms. *Macbeth* was adapted as a Kunqu opera, where the haunting rhythms and stylised movements of traditional Chinese performance enhanced the play's themes of ambition and guilt.[7]

Such creative interpretations demonstrate how Shakespeare's works can be both translatable and untranslatable: while universal themes of power, betrayal and moral conflict remain intact, their expression undergoes profound cultural transformation. Chinese productions often incorporate local performance traditions, such as Peking opera or Kunqu opera, to present Shakespearean narratives in a familiar aesthetic context.

The texts are deeply rooted in Elizabethan England's social, religious and political contexts, which often make the references unfamiliar or irrelevant to a Chinese audience. Translators frequently replace biblical allusions or feudal imagery with references to Confucian, Daoist or Buddhist traditions. For example, Hamlet's "Something is rotten in the

HTTPS://CREATIVECOMMONS.ORG/LICENSES/BY/2.0/DEED.EN; 陈文 雪候鳥座

state of Denmark" was adapted by Jiao Juyin in 2016 as 天下大乱, 礼崩乐坏 ('all-under-heaven is in chaos, rituals and music are in ruins') under the late Qing Dynasty. This reflects Chinese concepts of disorder and moral decay, ensuring the line's impact is preserved while its cultural frame is shifted.[8]

These adaptations illustrate the translator's role not just as a linguistic intermediary but as a cultural bridge, reshaping Shakespeare's works to speak meaningfully to a different audience. This blending of Eastern and Western elements allows audiences to connect with the stories on multiple levels, highlighting universal themes while celebrating cultural distinctiveness.

To be or not to be: differing approaches

Translators have developed creative strategies to address linguistic and cultural challenges. Translations of Hamlet's infamous worm-eating conversation by Zhu Shenghao[9] and Gu Zhengkun[10] provide a fascinating comparison. Both translators engage with food-related imagery to convey the tone and meaning, but their stylistic choices highlight different aspects of Shakespeare's universality and cultural specificity.

Zhu leans heavily into formal and poetic language. He renders "Your worm is your only emperor for diet" as 蛆虫是全世界最大的饕餮家 ('Worms are the world's greatest gluttons'), emphasising the worms' unbridled consumption and symbolic role as equalisers in death. His use of 饕餮家 ('gourmets' or 'gluttons') invokes a sense of literary gravitas, maintaining the philosophical undercurrent of the text without veering into overt social or political commentary. This approach preserves the universal message about the inevitability of death and the cyclical nature of life.

CULTURAL ADAPTATIONS

A Kunqu opera celebrating playwrights Tang Xianzu and William Shakespeare, who both died in 1616

In contrast, Gu adopts a more accessible and conversational style, embedding subtle political commentary into his choice of words. His translation, 蛆虫才是餐桌上的大王 ('Worms are the true kings of the dining table'), not only conveys the original's irony but also adds a layer of authority to the worms, presenting them as rulers over the ultimate feast. Gu's simpler version ensures clarity while conveying the core theme of mortality's levelling power.

By adapting Shakespeare's works to fit the Chinese linguistic and cultural framework, translators and performers have demonstrated the universality of his themes across vastly different societies and historical periods. This underscores the adaptability of canonical texts, showing how literature can evolve and take on new meanings as it enters new cultural contexts. In turn, these reinterpretations enrich the global appreciation of Shakespeare, encouraging a more nuanced view of his plays, not as fixed relics of a particular time and place, but as living works that continue to inspire and challenge audiences worldwide.

Notes

1 Huang, A (2009) *Chinese Shakespeares: Two centuries of cultural exchange*, New York: Columbia University Press, 2

2 Ji, R and Feng, W (2023) 'Shu Lin and the Earliest Image of Shakespeare in China'. In Saenger, M and Costola, S, *Shakespeare in Succession: Translation and time*, Montreal: McGill-Queens University Press, 286

3 Joubin, AA (2021) *Shakespeare and East Asia*, Oxford: Oxford University Press

4 Tian, M (2008) *The Poetics of Difference and Displacement: Twentieth-century Chinese adaptations of Shakespeare*, Hong Kong: Hong Kong University Press

5 Gu, Z (2016) *The Complete Works of Shakespeare*《莎士比亚全集》, Beijing: Foreign Language Teaching and Research Press

6 Liang, S (1994) *The Complete Works of Shakespeare*《梁实秋译莎士比亚全集(全40册)》, Beijing: People's Literary Publishing House

7 Li, X (2020) 'When *Macbeth* Meets Chinese Opera: A crossroad of humanity'. In *Multicultural Shakespeare: Translation, appropriation and performance*, 21(36), 55-68

8 *Ibid;* and Zhang, Z and Robertson, CA (2023) 'Lyric Reflection: Translating the script of a kunqu *Romeo and Juliet* into English'. In Saenger, M and Costola, S, *Shakespeare in Succession: Translation and time*, Montreal: McGill-Queens University Press

9 Zhu, S (1978) *The Collected Works of William Shakespeare*《莎士比亚全集》, Beijing: People's Literary Publishing House

10 *Op. cit.* Gu 2016

Conference

Panel highlights

CIOL experts on navigating change in the language professions

ON THE PANEL: *(l-r) Mariam Aboelezz, Dom Hebblethwaite, Steve Doswell, Vasiliki Prestidge and Anita Van Adelsbergen*

The final session of the Chartered Institute of Linguists Translators Day 2025 featured a panel of CIOL Council members discussing the evolving landscape of the language industry. Hosted by Chair of Council Steve Doswell, they focused on the impact of AI and machine translation, and the enduring value of professional linguists.

Anita Van Adelsbergen, Vice Chair of CIOL Council and Chair of the CIOL ED&I (Equality, Diversity and Inclusion) Committee, emphasised the importance of specialisation for translators. Drawing from her experience working with direct clients in specialised fields including equestrian journalism, dogs, yoga and Ayurveda, she observed that AI has had a limited impact on her work. "If you know what you know and are able to put the value of that across to your clients, AI isn't so much of a big deal," she noted. This is illustrated by the opportunities that have come her way by being in the right places at the right times (most recently at Crufts dog show) and being ready to network and connect anywhere – including in the airline queue!

Dr Mariam Aboelezz, lecturer in Arabic translation studies at the University of Liverpool, addressed the challenges and opportunities in translator training. She emphasised the need to tackle AI questions head on, noting that while some translation jobs are being affected by machine translation and generative AI, these technologies also create new opportunities. "In 10 years' time, we will take for granted that translators know how to use AI, and it will be integrated into most translation work," she predicted, stressing the importance of removing stigma around appropriate and ethical use of AI in educational settings and preparing students to be lifelong learners.

Vasiliki Prestidge, Director of Greek to Me, highlighted how technology is reshaping translators' daily work. "The way we perform the work has changed," she explained, describing how many translators now navigate multiple technology platforms and client systems on any given day. She noted that translators increasingly need to become technologists, understanding how to use various tools that aren't always translation- or translator-friendly. Vasiliki also shared an insight from a venture capitalist who told her the translation industry has "already been living in the future, but in the past" as translators have been experiencing for over a decade what other professionals will encounter in years to come.

Dom Hebblethwaite, Head of Membership at CIOL, noted that translators – compared to many other professions – are uniquely positioned to adapt to AI advancements having successfully navigated previous technological transitions from translation memory (TM) to machine translation (MT). He also noted a growing trend among translators of working directly with clients rather than through language service providers.

The panellists discussed the emerging skills required for modern linguists, with Anita emphasising that translators need to develop

their business acumen and self-knowledge: "It all comes down to knowing who you are and what you are selling." Mariam highlighted project management as a valuable transversal skill for translators, including for freelancers managing their own work. The panel agreed on the enduring value of the human element in translation, with cultural sensitivity, personal accountability, emotional intelligence and ethical awareness being areas where human translators continue to stand apart.

Despite the challenges, the panel expressed optimism about the profession's future. They encouraged translators to embrace their unique roles as 'cultural bridges' and to continue developing their skills – including in technology – in an ever-evolving industry. As Dom observed, "Nobody loves a robot," underlining the enduring value of human creativity and judgement that remain central to quality translation and client relationships.

Expanding horizons

CIOL's Online Conference complemented the in-person events, bringing together the diverse interests and specialisations within our profession, accessible to participants regardless of location. Gwenydd Jones MCIL CL, a freelance translator, editor and writer with expertise in training translators, shared her insights on the art of translation. Michael Lynas, UK Country Director for Duolingo, along with colleagues Audrey Kittredge and Sharon Wilkinson, explored how AI is supporting the future of language learning.

Ethics featured prominently in Ibrahim Kadouni's presentation on professional standards and real-world challenges in interpreting, providing attendees with both theoretical understanding and practical strategies to navigate complex ethical situations. Rounding out the event, John Worne spoke on the value of lifelong learning of languages and Dr Norma Schifano from the University of Birmingham presented on 'Crossing Borders: What happens when languages meet', exploring the fascinating effects of language contact on linguistic evolution.

Just rewards

Celebrating outstanding colleagues whose contribution to languages is unparalleled

In the presence of our Patron HRH Prince Michael of Kent and Honorary President Baroness Coussins, CIOL recognised outstanding achievements across the language profession. Natalie Ko received the DPSI Award for her Cantonese interpreting skills after achieving a distinction in all five units. The DipTrans Award went to Ross McCalden (German-English), while María José Piñón García (English-Spanish) earned the CertTrans Award, both gaining distinctions.

The David Crystal Award recognised two champions of languages in education and wider society: Mark Critchley, former Director of Durham University's Centre for Language Study, and Philip Harding-Esch, who provides the secretariat for the All-Party Parliamentary Group on Modern Languages and co-developed the Languages Gateway UK portal with Mark. For the second time, the Threlford Cup was awarded to GCHQ for their significant contributions to languages through recruitment, development and advocacy, including schools outreach and leadership of the cross-Government Languages Group.

AWARD WINNERS

Philip Harding-Esch (below left) received the David Crystal Award for outstanding contribution to languages along with Mark Critchley (bottom left). After an entertaining opening speech, Prince Michael of Kent presented Natalie Ko with the award for best DPSI candidate (below right). GCHQ won the Threlford Cup and are proudly displaying it at their building in Cheltenham (bottom right)

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GCHQ

Conference

Energised and inspired

Find out what language professionals had to say about CIOL's Translators Day and Interpreters Day

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Clockwise from top: lexicographer Susie Dent talks to John Worne; Vasiliki Prestidge joins the expert panel; networking after the awards ceremony; and the packed auditorium

The recent CIOL Conference Season 2025 brought together linguists and language professionals for two days of inspiration, networking, and professional and personal development at the impressive Convene venue in central London. Here is a collection of what people had to say on LinkedIn after the events.

From Translators Day, many selected the 'in conversation' session with CIOL Vice-President and author Susie Dent as a particular highlight. As Stephanie Martinez-Hill observed, Susie delighted the audience with some of her favourite words and phrases, including 'hingum-tringum' (feeling barely presentable) and 'respair' (fresh hope, recovery from despair). "I could listen to Susie Dent talk for hours," remarked Chloe Jones, who appreciated Susie's observations on gendered language, including "negative adjectives that are exclusively directed at women".

AN ENLIGHTENING EVENT

Stella Hodkin's presentation on behalf of CLEAR Global and Translators without Borders, focusing on AI challenges and language inclusion in development and crisis settings, was also widely appreciated. Business development was another key theme, with Vasiliki Prestidge and Ilenia Goffredo delivering practical advice on building client relationships. As Chloé Bianéis noted, these "tips and positivity" were "key, and timely, to grow as individual businesses and to elevate our visibility and reputation together as a profession".

Highlights of Interpreters Day included Michelle Deeter's talk on content creation for interpreters, and Diana Singureanu, Sabine Braun and Constantin Orasan presenting findings from the EmpASR project, exploring how interpreters can be better empowered with AI and automatic speech recognition. Katie Santos' insights on career expansion opportunities in education, tourism and accessibility were also much appreciated.

A panel discussion featuring ITI CEO Sara Robertson, Mike Orlov from NRPSI, Sue Leschen and John Worne addressed the state of public service interpreting (PSI) in the UK. While acknowledging the debt of gratitude we owe PSIs for the difficult and traumatic work they can be exposed to, the panel highlighted the joint advocacy work by all the UK's professional bodies, which fed into the House of Lords inquiry into interpreting in the courts.

Beyond the formal sessions, attendees valued the networking opportunities. As Xenia Andriuta reflected, "The conversations over coffee, reconnecting with colleagues and meeting new professionals who share the same passion… are just as valuable as the formal sessions." For newcomers like Chloe Jones, the conference provided invaluable connections with experienced colleagues, while seasoned professionals like Barbara Grigoletto appreciated the "insightful discussions on our role as translators and linguists in this AI-driven era".

As Mariana Bejenari summed up, attendees left "feeling inspired to be more active and proactive" in their work, equipped with fresh insights, strengthened professional connections and a reminder of how much our common love of languages connects our whole community.

A life with languages

In English and Latvian, Agnese Ruska describes how her passion for languages became a vocation, and why she is dedicated to supporting her local Latvian community

Dzimusi Padomju Latvijā, esmu augusi bilingvālā vidē, tāpēc brīvi pārvaldu latviešu un krievu valodu. Jau agrā bērnībā man radās interese par valodu daudzveidību, un tieši tā aizsākās mans ceļojums valodu apguvē. Kad Latvija atguva neatkarību, sāku mācīties angļu valodu un daudz ceļoju, kas būtiski uzlaboja manas valodu prasmes.

Mans ceļš uz tulkotājas profesiju bija dabisks – sākotnēji valodu zināšanas bija nepieciešamība, kas ar laiku pārtapa aizrautībā. Tulkošanas pieredzi uzkrāju jau kopš 1999. gada, sākot kā sekretāre-tulkotāja, bet oficiāli kā tulkotāja strādāju kopš 2007. gada. Pirmā tulkošanas biroja redaktores man iemācīja, ka izcila tulkojuma pamatā ir kvalitāte, precizitāte un jēgas saglabāšana. Šī pieredze kļuva par pamatu manām profesionālajām prasmēm.

Vēlāk ieguvu bakalaura grādu mārketingā. Studiju laikā ne tikai izpratu komunikācijas sarežģītību, bet arī ieguvu teorētiskas zināšanas un praktiskas iemaņas zīmolvedībā, mērķauditoriju analīzē un pārliecinošas valodas pielietošanā. Tas man ļāvis veiksmīgi darboties ar mārketinga tekstiem – tulkot un radoši pielāgot saturu, ņemot vērā kontekstu un kultūras īpatnības.

Tehnoloģiju attīstība ir būtiski mainījusi arī tulkotāja profesiju. Dažas pārmaiņas ir vērtīgas, tomēr citas apdraud cilvēcisko faktoru, kas ir neatņemama kvalitatīva tulkojuma sastāvdaļa. Esmu pieredzējusi nozares attīstību, tāpēc skaidri apzinos gan šī darba priekšrocības, gan izaicinājumus. Latviešu valodas sarežģītā gramatika rada papildu grūtības mašīntulkojumā: teikuma jēgu ietekmē vārdu locījumi un relatīvi brīvā vārdu kārtība. Turklāt nozares tekstos bieži sastopami idiomātiski izteicieni un specifiska terminoloģija, kas var radīt neskaidrības un neprecizitātes automātiskajos tulkojumos.

Kopš 2017. gada dzīvoju Apvienotajā Karalistē, kur aktīvi atbalstu latviešu un krievu valodā runājošos. Viņi nereti sastopas ar valodas barjerām, kas apgrūtina piekļuvi sociālajiem pakalpojumiem un juridiskajai palīdzībai. Esmu veltījusi daudz laika brīvprātīgajam darbam – sniedzot atbalstu un padomus, īpaši juridiskos jautājumos. Izjūtu patiesu gandarījumu par to, ka spēju palīdzēt tik daudziem cilvēkiem. Šī pieredze

mani iedvesmo turpināt aizstāvēt un pārstāvēt viņu intereses un vajadzības.

Born in Soviet Latvia, I was immersed in a bilingual environment, becoming fluent in Latvian and Russian. This duality enriched my childhood, fuelling a desire to explore linguistic diversity and shaping my lifelong journey in language learning. After Latvia regained independence, I started to learn English and travelled a lot, which enhanced my proficiency.

My journey into the translation profession highlights a natural linguistic evolution from necessity to passion. Starting as a secretary-translator in 1999, I got my first official translator job in 2007. My early experience at an agency was instrumental in shaping my skills, thanks to the exceptional editors who emphasised quality, accuracy and meaning.

A degree in marketing deepened my appreciation for the complexities of communication. It equipped me with theoretical knowledge, practical skills, and an understanding of branding, target audiences and persuasive language. This opened opportunities for me to engage in translation/copywriting of marketing projects, allowing me to creatively adapt content to resonate contextually and culturally with the target audience.

The profession has evolved significantly with technological advancements – some beneficial, others threatening the human touch that is essential to high-quality translation – and I recognise both the advantages and the challenges of that. Due to its complex grammar, Latvian presents additional challenges for machine translation. It has a rich system of inflections for nouns, verbs and adjectives, and a flexible word order that can affect meaning. Additionally, industry-standard conventions may incorporate idiomatic expressions and context-specific terminology, which can lead to ambiguities and inaccuracies in automated translations.

Since moving to the UK in 2017, I have actively supported Latvian- and Russian-speaking people, who often face language barriers that hinder access to essential social services and legal assistance. I have dedicated a lot of time to volunteering, primarily by providing free legal support. Witnessing the positive impact of my efforts brings me immense fulfilment and inspires me to continue advocating for their needs and aspirations.

An idiom for all

Why phrases tell us as much about our shared human experiences as they do about our differences. By Antonio Muñoz Barragán

Phraseology, which includes idioms, proverbs and other types of set phrases, is known to pose a challenge to translators due to the specific properties these structures convey. But despite huge differences among diverse languages, phraseological units also reveal a lot about what disparate cultures have in common.

Symbols and anthropological perceptions have shaped human thought in very different languages. There seems to be a common source of knowledge that pervades traditional and folk wisdom, which arises in phraseology. Studying idioms, proverbs and phrases reveals a corresponding reference to life events in different languages, showing that beyond our diversity we have similar experiences.

If we want to find idioms or proverbs that carry the same meaning around the world, we should start by looking for something that is close to human experience everywhere. It is logical that the more culturally relevant a word or expression, the more difficult it is to find an equivalent word or phrase in another language.

To illustrate this idea, let's take the example of birds, which are known the world over and have always been seen as a symbol of freedom and, sometimes, of transience. They fly and get away from us easily, appearing in figurative expressions as metaphors for freedom. The phrase 'free as a bird' has the equivalent *libre como un pájaro* in Spanish, *libre comme un oiseau* in French, حر كالعصفور (*hur k'aleusfur*) in Arabic and *frei wie ein Vogel* in German. All use the same vehicle to express identical sense thanks to the universal perception of birds as free beings.

In contrast, Chinese has a saying that makes use of a longer and more poetic metaphor: 天高任鸟飞 (*tiāngāorènniǎofēi*). As often happens, this is just the second part of a binary structure whose full expression is 海阔凭鱼跃, 天高任鸟飞 (*hǎikuòpíngyúyuè, tiāngāorènniǎofēi*; 'the oceans are boundless and let fish jump, the sky is vast and lets birds fly'). This adage also implies the value of opportunity and is a good example of how context has to be considered for a proper translation.

Another seemingly universal concept is that some opportunities don't arise often and have to be grabbed as soon as they show up. The idea of seizing the right moment is expressed in 'a bird in the hand is worth two in the bush', with the equivalent *más vale pájaro en mano que ciento volando* ('a bird in the hand is better than a thousand flying') in Spanish, *un tiens vaut mieux que deux tu l'auras* (lit. 'one "you have" is worth more than two "you will have"') in French and *meglio un fringuello in mano che un tordo in frasca* ('better a finch in the hand than a thrush on the branch') in Italian, with the variant *meglio un uovo oggi che una gallina domani* ('better an egg today than a hen tomorrow'). We can date this back to Latin: *sola avis in cavea, melior quam mille volantes* ('a bird in a cage is better than a thousand flying').

One heart?

A very important concept in all cultures is the heart. An organ that pumps blood and is linked to our emotions, it has inspired philosophic and poetic ideas that are embedded in phraseology. In ancient cultures, the heart was not only the vehicle of emotions but also the sea of the spirit and moral personality, and thus of intelligence. That is why we say 'listen to your heart', *écoute ton coeur* (Fr) and *escucha tu corazón* (Sp) with exactly the same form and meaning.

To convey the idea of memorisation, we learn 'by heart' instead of with our brain. French has a similar expression, *apprendre par coeur*, while in Arabic we have حفظه عن ظهر القلب (*hifizah ean zahr alqalb*), which can be translated as 'memorising by heart'. The equivalent in Spanish is (*aprender*) *de coro*, which is a phraseological fossil, since it contains a lexical unit (*coro*) that is found only in that idiom, which is very rarely used. It has the same root as the word for heart: *corazón*.

The Spanish verb *recordar* ('remember') also has the etymological sense of 'going back to our heart', in search of our memories. Something similar happens with the Portuguese *de cor* and the verb *decorar*, which means 'decorate' but also 'remember'.

You may be thinking that most of the languages above are related, and that is why we find similar meanings, but if we look at a very different language, we see similar references to the heart associated with intellectual activities. In Chinese, the character

for heart is 心 (*xīn*), which has the longer expression 心脏 (*xīnzàng*). In some sentences, and with the appropriate context, this can also be translated as 'mind', 'thought' or 'soul'.

心 can be a whole character but also a radical – i.e. a graphical component of a more complex sinogram. When 心 becomes a radical it takes the form of 忄 or 灬. Examples include 回忆 (*huíyì*; 'memory'), 性格 (*xìnggé*; 'personality'), 懂 (*dǒng*; 'understand') and 聪明 (*cōngmíng*; 'clever'), where the heart radical 灬 is located under other strokes. Radicals give us clues about the meaning of a sinogram or information about how to pronounce it. These examples all contain the heart radical and all relate to mental activities.

If we restrict our attention to idioms, we see again that the heart is creating a sense related to our mind or spirit. For example, 一心一意 (*yīxīnyīyì*) can be literally translated as 'one heart, one idea' to indicate a very concentrated attitude towards whatever we are doing. 全心全意 (*quánxīnquányì*) is equivalent to 'to one's heart's content', implying the culmination of one's desires.

When in Rome…

Understanding phraseology helps us adjust to different communicative situations. As we say, 'when in Rome do as the Romans do' or *à Rome, fais comme les Romains* (Fr). Although other languages convey this same idea, this is a good example of phrasemes that use different metaphors in different languages. Spanish uses the more literal *donde fueres, haz lo que vieres* (lit. 'wherever you go, do what you see others do'). The expression employs an anachronistic tense that is restricted to legal language today, but (unlike *de coro*) it does not sound old-fashioned because the idiom is still in common usage.

Arabic has the phrase دارهم ما دمت في دارهم ارضهم ما دمت في ارضهم (*daruhum ma dumt fi darihim, arduhum ma dumt fi ardihim*), which can be roughly translated as 'while you are in their home, do as they do in their home; while you are in their land, do as they do in their land'. In Chinese, the meaning is conveyed by 入乡随俗 (*rùxiāngsuísú*), which can be approximately translated as 'when entering a new land you should follow their customs'.

The literal equivalences provided here serve to illustrate how different languages convey the same phraseological meanings. However, translators typically use a corresponding idiom in the target language whenever possible, rather than a literal translation. This approach ensures that the translation sounds natural, even if sometimes the frequency of use or linguistic register is not the same in the two languages. It is, of course, interesting and challenging when the target language does not have an idiom for a given phraseological unit in the source language, but the overlap in idiomatic expressions between languages is more common than we tend to think.

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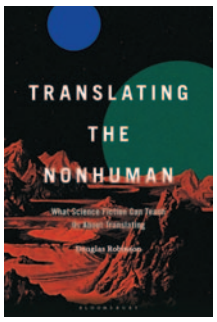
JUST A PHRASE

Many metaphors and idiomatic phrases are surprisingly similar across very different cultures, including (clockwise from above) a bird in the hand is worth two in the bush; to learn something by heart; when in Rome do as the Romans do; and don't judge a book by its cover

Books

Translating the Nonhuman

Douglas Robinson



Bloomsbury 2025
162 pp;
ISBN
9798765112847
Hardback,
£75

Subtitled 'What science fiction can teach us about translating', *Translating the Nonhuman* raises the simple question as to why, in so many sci-fi stories, space monsters either seem to be able to speak English, or the explorers use some simple device (of the sort becoming widely available today) in order to make themselves understood. Science fiction, of course, has a long and respectable history of inventing endless pieces of equipment, and creating a plethora of social situations with which to evaluate current issues.

The great advantage of sci-fi is that anything is possible in the world as created by the author. So in the works referred to in *Translating the Nonhuman* there can be devices like discorporaphones and vibra-guns, and the 19th Amendment of the US Constitution might have been abolished two centuries earlier in order to create a feminist dystopia. It is also interesting to see the way in which contemporary world views can come through – the colonialist way in which many of the spacemen seem to view aliens is a case in point.

Douglas Robinson has made a speciality of the issues arising from communication placed far into the future. The book concentrates on three key titles that focus on this particular topic: Samuel R Delaney's novel *Babel-17* (1966), Ted Chiang's novella *Story of Your Life* (1998), which was made into the film *Arrival* in 2016, and the redoubtable Suzette Haden Elgin's *Native Tongue* (1984). Elgin created her own alien language, Láaden, for the book – the first in a dystopian trilogy – with its own grammar and was disappointed that it did not spark the public imagination in the way that Klingon did.

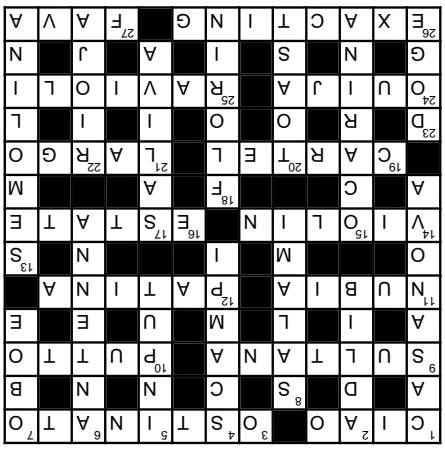
Translating the Nonhuman encourages the reader to follow up on the novels cited (which will be available through inter-library loan). Each title is analysed in enormous detail in its own chapter, with a rigorous analysis of language in the context of sci-fi, though in places the argument is clouded for the general reader by the use of such specialised terms as 'psychosemiosis' and 'acritical dubitability'.

This is a very erudite work, drawing heavily on the linguistic theories of thinkers such as Charles Peirce and George Mead, and philosophers such as Maurice Merleau-Ponty and Jacques Derrida. The Sapir-Whorf Hypothesis, whereby the structure of a language influences the world view of the speaker, is also referred to in detail. Though the topic is covered comprehensively, this is really a work for the more specialised reader.

Professor Tim Connell Hon FCIL

Crossword answers

Crossword, page 34.



Technology

Caption that: can AI aid subtitlers?

Panayiota Vatikioti trials subtitling tools Stellar, Limecraft, Happy Scribe and Trint

What would happen if we took a video and used AI software to autogenerate subtitles in different languages with accurate timecodes? Would we have subtitles, created in minutes, ready for consumption? Most professional linguists who are experts in the creation of subtitles would argue that the process is not that simple. With the explosive growth of AI technologies in the world of localisation, the language industry is undergoing a seemingly endless process of trial and error. Most language professionals now have some understanding of both the shortcomings of AI in the localisation of various types of texts, and the ways it can be a benefit.

As a translator who specialises in subtitling, as well as other areas, I am keen to find out if and how AI technologies might improve consistency and increase productivity when dealing with large volumes of subtitles that need to be translated within specific timeframes. Of course, I also want to determine the

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potential shortcomings of these tools. In order to find out more about how we might use AI in subtitle creation, I have been testing transcription, translation and content creation tools in Greek and English, specifically Trint, Limecraft, Happy Scribe and Yella Umbrella's Stellar.

Some of these tools, such as Trint, were initially created to transcribe interviews and speeches before being developed to support every stage of content creation, including subtitling. Others, like Limecraft and Stellar, were made to support subtitle creation mainly for broadcast media. The features I tested were transcription and translation: transcription of English speech into English subtitles, and translation of English speech into Greek subtitles.

I asked each tool to transcribe, translate and timecode five documentaries in the historical and true crime genres. Within a few minutes I was able to export the output in SRT (SubRip Subtitle) format. I then compared the subtitles created by the AI tools to subtitles created in the traditional way.

It is important to note the limitations of my tests, which mainly concern time and language. I was only given access to the tools for a limited period, but I felt that the time I had was more than enough. I am able to test only two languages – English and Greek – as these are the languages I am fluent in. The results I gathered for Greek were very revealing, but it would be interesting to find out how the systems deal with languages from different language families. For instance, would they work better for Germanic languages as opposed to Afroasiatic languages?

Transcription issues

Although I focused mainly on Trint and Limecraft, the results for transcription were surprisingly similar across all the tools. There were a high number of mishearings, particularly in cases where there are sounds in the background and intense dialogue. For instance, in a scene where two women are walking in the mountains in stormy weather, one says "I'm cold", which Trint transcribed as "I'm calm". The software performed better when there was a narrator telling the story rather than action with dialogue.

Line breaks are a very frequent issue; sometimes there are four-, five- or even six-line subtitle segments which cover the face of the speaker on screen. In this respect, Limecraft's output was closer to the standard guidelines (i.e. a two-line maximum). This was to be expected given that Limecraft is specialised in video production, whereas tools like Trint are more specialised in transcription and subtitling for other industries, such as newsroom workflow and content creation.

A further problem is that dialogue is not presented in dialogue format – for instance, there is no dash at the beginning of a dialogue line. On the positive side, timecodes are remarkably accurate, but that doesn't mean that timecode adjustments won't be needed after any line break errors are corrected by a human editor.

Translation results

Incorrect line breaks are to be anticipated, even with traditional subtitles. What I found more interesting was the translation of content. The AI is surprisingly accurate when translating simple phrases. For instance, Trint correctly rendered "Good morning, I hope you had a lovely time yesterday evening" as Καλημέρα, ελπίζω να πέρασες όμορφα χθες το βράδυ.

However, when it comes to metaphors, local slang and cultural references the translation is, predictably, too literal and the sentences do not make sense in most cases. For instance, the word 'catfish' (i.e. pretending to be someone else online)

Technology

was translated as γατόψαρο, as in the species of fish.

The software is even less consistent when it comes to the translation of acronyms. In most cases they are left in English. Instead of being rendered correctly as ΚΑΡΠΑ, CPR (cardiopulmonary resuscitation) is left in English or translated as KPP, an acronym that has no meaning in Greek. Similarly, the AI tools do not consistently transliterate the names of people and places. The same tool will leave the name Cheryl in English at times and transliterate it as Σέρυ at others. I hypothesise that other non-Latin languages, such as Arabic and Macedonian, could face similar issues.

Do the tools help?

Among my tentative conclusions from this testing is that, despite the noted issues, AI-assisted technologies can greatly facilitate the translation of subtitles, especially when dealing with large volumes of media content. I found that when it comes to synchronising the subtitles with the video, the results are astonishingly accurate. I can already see how AI could aid the laborious task of manual synchronisation, significantly reducing the amount of time it takes. Which tool to choose will depend on your field of work. For TV and film, tools like Limecraft, Happy Scribe and Stellar, which are designed for this type of output, may be the best option.

At the same time, when it comes to content, the intervention of professional linguists is paramount. This is especially true when it comes to cultural references and slang, which require cultural knowledge and a sensitive approach to language. The sharp increase of content in the media industry, combined with the extremely demanding timeframes for subtitle production, requires us to re-view, re-visit, re-think and re-design the current localisation production models with the help of AI. However, to achieve efficiency, consistency and quality, it is essential that human expertise remains at the heart of the process of subtitle creation.

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Battle of the apps: language learning

Anna Rioland tries out three of the most popular platforms to see which one comes out on top

Duolingo, 43 languages, Free (with ads); premium £4.99 pcm/£48 pa

Memrise, 23+ languages, Free (limited content); premium from £4.50 pcm/ £79.99 pa; lifetime subscription £254.99

Babbel, 14 languages, From £48 for 3 months/£96 pa

Readers of *The Linguist* do not need to be persuaded of the importance and benefits of learning new languages – it is our passion and our livelihood. In recent years, the field of language learning has seen a seismic shift fuelled by digital technology, with mobile apps emerging as a popular tool. For professional linguists, language teachers and translators, this phenomenon is a source of both opportunities and questions: How effective are these tools beyond the beginner stage? What pedagogical models do they adopt? And where do they succeed or fall short compared to traditional instruction?

As the global demand for multilingualism continues to grow – driven by international mobility, migration, digital communication and the multilingual workplace – language learning apps are increasingly being used not only by casual learners but also by students, teachers and professionals seeking supplementary or flexible practice. While no app can replace classroom-based learning or linguistic immersion in a country where the language is spoken, many offer structured, adaptive and increasingly sophisticated systems based on principles from second language acquisition (SLA) research.

As a language teacher (German, French and Russian), my students often ask me if there is a language learning app that I would recommend, so I decided to test some of

Technology

the most popular platforms, starting with Duolingo, Memrise and Babbel. I focused on their pedagogical structure, linguistic scope, pricing models and distinctive features.

Duolingo

Duolingo was founded in 2011 by Luis von Ahn and Severin Hacker at Carnegie Mellon University. The purpose of the project was to provide an accessible means to learn languages. Initially, the founders considered a non-profit organisation model, but it was not sustainable. Originally conceived as a dual-purpose platform for language learning and a digital text translation service, the US-based app quickly pivoted to focus solely on education. It has since grown into one of the most downloaded education apps worldwide, and in the first quarter of 2025, it had 130 million active users.

Duolingo uses short, interactive lessons that blend translation, matching games, quizzes, and listening and speaking exercises. These are presented in a colourful, gamified format. Users earn XP (experience points), maintain daily streaks and unlock new units as they progress. They can compete in leagues with names like Bronze, Silver, Gold, Sapphire, Ruby and Emerald. The app is structured in themed levels, covering CEFR levels from beginner to C2.

One of Duolingo's strongest advantages is how engaging and motivating it is. The app makes language learning feel like a game, which encourages consistency and habit formation. It is especially well-suited for casual learners or those starting a new language from scratch. With its extensive language selection, it also gives learners access to less commonly taught languages, for example Finnish, Esperanto, Scottish Gaelic and Zulu. It stands out for its accessible, gamified approach and generous free version. Few apps offer such a broad selection of languages and full access without a subscription.

Memrise

Memrise was founded in 2010 by Ed Cooke, a Grand Master of Memory, Ben Whately and Greg Detre, a cognitive neuroscientist. The London-based platform focuses on vocabulary acquisition using visual memory aids (mnemonics) and spaced repetition (an evidence-based learning method proven to increase memorisation rate). It incorporates video clips of native speakers using everyday language in real contexts, conversation practice with AI, sentence builder exercises, pronunciation practice, grammar lessons, verb conjugation drills, role-play sessions, and cultural and language tips.

In addition to its official language offerings, Memrise historically hosted a vast library of community-created courses – custom lessons made by users that could be shared publicly. These courses covered both well-known and lesser-studied languages, including endangered, classical and even constructed languages. Notably, these courses became instrumental in language revitalisation efforts by indigenous and minority language communities. Although Memrise announced in 2024 that these community courses would be migrated to a separate platform (community-courses.memrise.com), they remain an important part of the company's legacy and impact.

Memrise offers learners the ability to hear natural speech in varied accents through short, real-life video clips. This makes it particularly effective for developing listening skills and memorising everyday phrases. It also employs proven memory techniques, which are helpful for retaining new words and phrases quickly. Unlike other apps that rely heavily on translation or computer-generated audio, Memrise uses native speakers to expose learners to how the language actually sounds in casual use. It is particularly beneficial for auditory and visual learners who want exposure to conversational language.

Babbel

The Berlin-based company was founded in 2007 by Thomas Holl, Toine Diepstraten, Lorenz Heine and Markus Witte. They were initially building an online music platform when a casual conversation about learning Spanish gave them the idea to build an online language learning tool.

The Babbel app offers a structured experience with an emphasis on real-life conversation skills. Its curriculum is backed by research, and lessons are designed by linguists and follow a logical progression. Learners can refine their pronunciation skills, reading and writing, and do revision sessions (known as 'Review'). Lessons are structured in levels following the CEFR framework from A1 to B2, making it a great option for those working towards proficiency.

The main advantage of Babbel lies in its depth and structure. It provides thorough grammar explanations and useful everyday dialogue from the start. The lessons are practical and focused on helping learners apply language skills in real-world scenarios, such as ordering drinks or attending a job interview. For some languages (including Spanish, German and Italian), Babbel also offers live online group and private language classes, which give the opportunity to practise the language in a classroom setting.

Babbel differs from more playful apps like Duolingo by offering a traditional lesson structure. It is well-suited to learners who are serious about making long-term progress and want to understand the grammatical foundation of the language they are learning.

Which app to choose?

The three platforms reflect different approaches to digital language learning: engagement and accessibility from Duolingo, authenticity and mnemonic depth from Memrise, and structured progression with linguistic rigour from Babbel. Each app can support language learners on their journey in different ways, helping them to create learning habits and acquire vocabulary, grammar, pronunciation and listening skills. As a language learner and teacher, I think that apps work best when combined with practice either in live language classes or in real-life settings. I am now trialling other leading platforms, so watch this space for my next review.

Anna Rioland MCIL CL is a localisation expert and foreign languages tutor at City Lit with a passion for languages and technology.

Pitching our worth

Using metrics and corporate speak to make the case for localisation to clients in language they understand

MELANIE MORAWETZ

As localisation specialists in 2025, we are navigating a landscape of relentless, unforgiving change. What once felt like steady, incremental progress in CAT tools and neural machine translation (NMT) has collapsed under the massive weight of Generative AI (GenAI). The pace is dizzying, and keeping up with the developments feels like a chess game where the rules rewrite themselves mid-move.

With innovation roaring ahead, there is quiet power in deliberately reconnecting with the roots of localisation. We want to make content accessible, foster connections and gently dissolve boundaries. It is easy to see why many perceive GenAI as a silver bullet, particularly those with limited exposure to localisation workflows, but clients need to understand that forcing users to engage with poorly localised products is like running an iOS app on Windows 95: clunky, glitchy and alienating.

From backseat driver to VIP

Translation professionals now stand at an unexpected juncture. Seasoned linguists uniquely understand what 'making content accessible' really means: the difference between mass availability and the craft of making words resonate. This is not a call to reject natural language processing (NLP) advancements outright, but for the localisation industry to loudly position itself as a business priority, moving from the human-in-the-loop to the human-at-the-helm model, and framing it as the obvious strategic choice through compelling, strategically aligned communication. If successful, perhaps this could even phase out monolithic post-editing machine translation workflows.

In a turbulent environment with paper-thin margins, business leaders carry the weight of keeping their companies afloat. That kind of responsibility forces tough and often uncomfortable decisions. Concurrently, in the volatile political landscape, language is no longer a corporate asset but a survival tool, serving as a shield and weapon for organisations across industries. In a time when a single phrase can generate regulatory blowback and destroy reputations, words have never been more business-critical.

As linguists, we deeply understand the dangers of linguistic erosion. Therefore we must first acknowledge the legitimate business pressures driving automation. Next, we must re-learn how to translate our value into terms that resonate with those who measure success in metrics and margins, not collocations and reading flow.

A competitive edge

Paradoxically, we excel at adapting content for diverse target audiences yet struggle to articulate our own value in boardroom terms. Focusing on word count or cost-per-word is a surefire way to stay off the radar of decision makers. They do not lose sleep over misplaced idioms – they care about market capture, customer lifetime value and regulatory survival.

To shake up the narrative, freelancers must move beyond the 'vendor' label and be seen as strategic partners offering predictive cultural intelligence. Instead of accepting black box translation assignments, we need to pitch projects where clients share performance metrics, opening the door to continuous conversations about 'return on investment' (ROI). ROI is a key business metric that helps leaders evaluate the effectiveness of an initiative by comparing its benefits to its cost. Demonstrating strong ROI in localisation is crucial for securing executive buy-in and long-term investment.

Just as businesses conduct audits of technical debt, companies of all sizes can benefit from auditing their linguistic debt to reveal the financial risks involved in not localising adequately. Technical debt refers to the long-term cost of choosing quick IT fixes over robust solutions. Similarly, linguistic debt accumulates when localisation is delayed or underfunded, causing inconsistent messaging and expensive corrections. While the risks are especially pronounced for global organisations or those frequently launching products across regions, smaller businesses expanding into a new market can also benefit from this process.

For hesitant clients, we must proactively demonstrate the time saved by hyper-local transcreation, which enables them to avoid costly rebranding. A model communication to educate clients (which can be adapted to specific fields) might read: "We typically see 2-3 post-launch review cycles per market when rigid machine translation post-editing is used on creative assets. Each round takes X hours and involves content, brand and legal teams, often adding 1-2 weeks per region. You are not just paying for copy, you are buying faster market entry, less internal churn and stronger customer resonance."

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In order to thrive, in-house localisation teams must push for direct visibility into key performance indicators (KPIs) and tie localisation efforts directly to their organisation's business goals. KPIs are measurable values that help organisations track progress towards specific objectives. They provide teams with a data-driven way to evaluate success and guide strategic decisions. As localisation teams are not always visible at the strategic level, collaboration is essential.

Start by requesting KPIs like local revenue growth (e.g. annual recurring revenue), conversion rates (the number of users taking a desired action, such as purchasing or signing up) and average order value (the average amount spent per transaction). In the context of larger companies, partnering with regional marketing and sales leads can help link localised content releases with spikes in market-specific revenue.

To prove the value of localisation, ask about the changes that have happened since content was localised:

- Conversion rate: How many more visitors completed desired actions? This reveals how effectively localised content drives users to act.
- Acquisition: How many more prospects have become customers? This highlights how tailored messaging outperforms one-size-fits-all content in local markets.
- Customer retention: What percentage of customers keep paying over time? This is a strong indicator of how local experiences build more lasting loyalty and trust.
- Bounce rate: How many fewer users leave without acting? A lower bounce rate signals that users feel instantly understood, which poor localisation often fails to achieve.
- Lead generation: How easily has interest been generated? Culturally relevant messaging generates more interest than generic global campaigns.
- Market penetration: How deeply has the business infiltrated the target market? This data gives a strong indication that localisation enables meaningful entry and growth in local markets.

Another useful metric is the net promoter score (NPS), typically tracked by marketing teams, which reveals customers' willingness to recommend products. By comparing NPS data before and after localisation, we can demonstrate the direct impact of our work on customer advocacy. Sentiment analysis tools analyse large corpora (e.g. reviews) to assess neutral, positive or negative sentiments.

Further valuable metrics include organic social shares, brand mentions, decreased support tickets and app store ratings. A monthly 'Localisation Impact Dashboard', using tools like SimpleKPI or Airtable, could spotlight key metrics such as revenue uplift, increased customer satisfaction and reduced error rates. By visualising these data points in one centralised view through graphs, tables or maps, stakeholders can quickly grasp the contribution of localisation to business performance, moving beyond anecdotal success stories to provide clear data.

Further tools for insight generation include Google Analytics and Matomo (metrics tracking), Microsoft Clarity (visual behaviour tracking), Brand24 and Mention (social listening and brand monitoring) and BuzzSumo (content and social analytics).

Using tools effectively

We must acknowledge that relying solely on human translation for all digital content is not scalable. The Pareto principle holds true: 80% of impact comes from 20% of activity. Our top-tier skills belong where they matter most – on mission-critical content for high-stakes audiences. To protect this focus, we should challenge the inefficiencies that drain time, starting with outdated quality assurance (QA) practices, which often generate up to 90% false positives. Instead, intelligent translation assistants powered by Agentic AI are emerging, such as RAGs (retrieval-augmented generation). These models provide more contextual feedback, empowering us to refine our work while maintaining seamless consistency across projects.

Equally, incorporating workflow automation tools like Blackbird or Writesonic can replace hours spent on Excel sheets and search engine optimisation (SEO) work. Maybe it is even time to consider a rebrand, transforming localisation teams into agile International Experience Departments?

The call to action for CEOs is clear: invest in localisation teams as SWAT units. For translators, the message is to partner with and outsmart GenAI, but never surrender to it. Pitch like a Chief Financial Officer and demonstrate that your work multiplies budgets, not just polishes words.

TL Melanie Morawetz is a Senior German Localisation Specialist at Planview, where internationalisation and localisation are deeply embedded.

Letters *Email linguist.editor@ciol.org.uk with your views*

Translation teaching in the MENA region

Educators and scholars have long scrutinised the teaching of translation and interpreting in universities and educational institutions, but until relatively recently no fixed strategies have been put in place, especially in the Middle East and North Africa (MENA). This is in contrast to the many well-experimented strategies and theories for teaching foreign languages. English, French, Spanish and Italian comprise the largest proportion of the language services market in the Arabic-speaking sphere, particularly in Egypt and the Arab Gulf. However, the teaching of translation and interpreting there has only recently witnessed calculable developments.

People study translation, interpreting and linguistics with the aim of working as professional linguists, yet in the MENA region it has always been difficult to find professors and scholars who work as professional translators and interpreters. This has created a gap between academic education and job market requirements.

The lack of well-trained, professional instructors has impeded the development of specialised translation and interpreting courses. The teaching process typically starts with the instructor giving students excerpts of press texts (mainly political and economic) to translate, but they do not usually provide constructive feedback. The same applies to teaching interpreting: because of the lack of instructors who work as interpreters, teaching depends on theoretical concepts, with minimum practical approach to the subject.

There is a shortage of research on teaching translation and interpreting in Arabic. Research papers are often requirements for promotion or academic diplomas, but these mainly focus on the process of translation and interpreting without considering how to teach the subjects. This limits instructors' ability to propose modern methods of teaching to help students to qualify for the language job market. Instructors, lecturers and even professors of translation and interpreting tend to rely on ready-translated texts in lecturing and testing.

These factors combine to widen the gap between what students learn in educational institutions in many parts of the MENA region and the requirements they need to fulfil the needs of the job market. It also limits their ability to develop the much needed academic books on translation and interpreting.

Furthermore, the materials used are rarely updated to a contemporary context, so students might be asked to translate an economic text tracing back to World War II rather than a text with more relevance today.

Due to the widening education-work gap, language service providers (LSPs) struggle to find sufficient numbers of qualified and well-trained linguists in many MENA nations. Having students depend on machine translation (MT) without performing any type of machine translation post-editing (MTPE) paves the way for an even deeper problem with professionalism and codes of conduct. Fresh graduates are shocked to discover that they are not qualified to be hired by the smallest LSPs.

It is essential that academic institutions integrate recent technological developments into the curricula, including but not limited to AI, computer-assisted interpreting/translation (CAI/CAT) tools, specialised translation and interpreting, localisation, caption generation in subtitle translation, and use of sophisticated remote interpreting platforms. Teaching translation/interpreting without providing the necessary legal framework for translators and interpreters, in terms of language, translation and intellectual property laws, should be unthinkable.

Many MENA universities need to develop their human resources to the point that their professors and lecturers become adaptive to the changes around them. To attract professional and seasoned instructors, I would suggest using benchmark employment and promotion criteria.

Experience as a professional translator and/or interpreter, and ever-evolving professional development, should be among the requirements, along with academic research and published papers. I would also recommend that the career portfolio of instructors incorporate feedback from students, rather than only from peers.

No educational institution that teaches interpreting should be without consecutive interpreting laboratories and simultaneous interpreting booths. Some thrifty strategies, like partnering with global providers, can make these facilities more affordable for cash-strapped institutions.

It is also advised that MENA universities establish a common framework that aims to harness the experience of foreign universities in teaching specialised translation and interpreting, and exchange expertise. This necessitates a transparent and clear statement of intention by every education institution regarding its needs, requirements, challenges, opportunities and potential.
Mohamed Amer

And a group of linguists is…

The winner of the Chartered Institute of Linguists contest to find a collective noun to describe language professionals was announced at its Awards event in March. From a shortlist of ten, CIOL's Awards & Recognition Committee, Council and Educational Trust Board determined that 'a glot of linguists' was the most apt phrase. Andrew Bruce and Justin Koprowski beat more than 40 entries to the prize: tea at the House of Lords with CIOL Vice-President Jean Coussins and CIOL CEO John Worne.

"This is all about fun – but with a serious message too," said Baroness Coussins, who came up with the initiative. "Creativity, wit and wordplay are skills that linguists have in abundance, thanks to our exposure to other languages and cultures." She is pictured with Justin (left) and Andrew (right) in one of the galleries at the Lords.

A third boothmate?

Nothing beats the joy that conference interpreters feel when they're handed a speech beforehand, whether translated or not. This feeling of readiness is sometimes underestimated. Being aware of what will be discussed in advance, preparing and creating a glossary if needed, and making a list of dignitaries attending the event and how to address them… that feeling is priceless.

AI is on the verge of making this level of preparation ubiquitous through closed captions and subtitling, and it seems that RSI (remote simultaneous interpretation) is the first step in this trend. Since the pandemic, RSI assignments have grown exponentially with organisers realising that it's an effective way to reduce costs. Now, with the likes of Zoom and Otter.ai, closed captions (CC) and subtitling are becoming much more accurate.

Of course, this accuracy depends on multiple factors: speaking speed, accent, enunciation, topic, technicalities, sound quality and language pair, with Romance languages yielding the best accuracy so far. However, when the topic is general and the presenter is a native speaker delivering their speech at a natural pace, CC delivers a decent result in most cases.

If the speed and accuracy of subtitling continue to improve, we may soon welcome a new 'boothmate'. But what will AI-human interpretation look like, and will conference interpreters turn into de facto editors, editing texts on the fly? There is no doubt that having CC or subtitles would make an interpreter's job easier. It's like always having the material at hand. Instead of chasing organisers and speakers before an event to send their presentations, AI could provide interpreters with a real-time written text to use as additional material.

This could be especially helpful in business, budget and economic meetings and events, where speakers rattle off a gazillion numbers per second. An interpreter would be able to read these numbers while focusing on condensing the ideas being presented.

Platforms that were founded to match organisers with interpreters have already started providing full AI or hybrid interpretation services for international conferences. For instance, KUDO's AI speech translation was used at the 2024 World Congress of Philosophy in Rome, providing interpretation into English, Chinese, German, French, Italian, Russian and Spanish. However, the use of fully AI-driven services is still limited.

We might be in an intermediate stage – one that allows us to leverage AI without being replaced by it, at least for now. AI could become an additional tool in the conference interpreter's toolkit, providing visual references and condensing talking points. This could be incredibly useful, especially when no material has been provided or when an assignment was rushed. This may take some time to materialise, but with recent advancements it is increasingly likely that we will need to make room for a third boothmate.
Nassim Barakat

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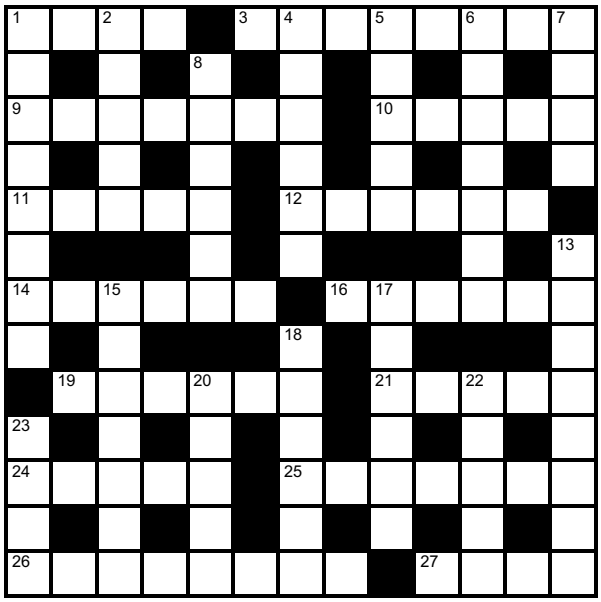
Crossword no.38

Solution, page 26.



Many of the clues are to words derived from one European language.

Across

1 It's hello and goodbye! (4)
3 In music, it's a stubbornly repetitive motif. (8)
9 Muslim ruler's favourite fruit. (7)
10 A plump little boy from the Renaissance. (5)
11 A region along the Nile covering parts of Egypt and Sudan. (5)
12 A film caused by exposure to air. (6)
14 The smallest member of the string section. (6)
16 Perfect car for the Italian Summer. (6)
19 A trading bloc cooperating to maintain high prices. (6)
21 A slow movement. (5)
24 Can you use it to contact spirits? Emphatically yes! (5)
25 Square pasta cases with a filling. (7)
26 Apparently being precise is challenging. (8)
27 An Italian bean. (4)

Down

1 Italian ladies' man. (8)
2 To improvise. (2-3)
4 Seafood, also known as Norway lobster. (6)
5 Russian leader is garbled when fed into the computer. (5)
6 Insect's feeler. (7)
7 A double-reed woodwind instrument. (4)
8 Thinly sliced sausage. (6)
13 Granules rejected in milling process can make a pudding. (8)
15 Wind instrument, from Italian, 'little goose'. (7)
17 It starts the digestion process. (6)
18 Formerly a 2 shilling coin. (6)
20 Hot bread eaten to wish someone good health? (5)
22 Red Spanish wine. (5)

CONTRIBUTORS

Rachel Bland

Based in Murcia, Spain, Rachel Bland MCIL taught English primarily to young learners for over a decade before turning to translation and editing. She carved out a niche in the field of CLIL, and now works on textbooks and digital materials for primary and secondary education. *See p.10*

Jonathan Downie

Jonathan Downie is a consultant church and conference interpreter, researcher, and speaker. He is the author of *Interpreting Wit: Humour fresh from the booth* (Lulu, 2025), *Multilingual Church* (William Carey, 2024), *Interpreters vs Machines* (Routledge, 2019) and *Being a Successful Interpreter* (Routledge, 2016). *See p.14*

Keri Griffiths

Born in the UK but a resident of Spain for over 25 years, Keri Griffiths MCIL is an experienced teacher of English as a foreign language. She went solo as a freelance interpreter and translator over 15 years ago. Communication and language learning are at the heart of all of her professional pursuits. *See p.10*

Charlotte Hale-Burgess

Charlotte Hale-Burgess is a writer and translator who recently stepped away from a ten-year sales career in the wine trade. Now focused on language and storytelling, she has her own business combining deep industry knowledge with wine writing and translation, helping producers and publications communicate with clarity to the English-speaking world. *See p.8*

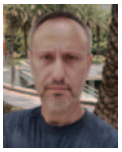
Saihong Li

CIOL Council member Dr Saihong Li FCIL CL is a Senior Lecturer in Translation and Interpreting Studies at the University of Stirling, Scotland. Her research interests are interdisciplinary and encompass cultural studies, sociolinguistics, psycholinguistics, corpus linguistics, and translation studies. *See p.18*

Georgia Meakins

Georgia Meakins ACIL holds an MA in Interpreting and works as a freelance Spanish-English-French interpreter/translator specialising in sustainability and renewable energies. She is a member of the CIOL's Equality, Diversity and Inclusion (EDI) Committee; georgiameakins.com. *See p.16*

Antonio Muñoz



Antonio Muñoz Barragán is a Spanish language tutor at the University of Nottingham Ningbo China (UNNC), with experience of teaching at other Chinese universities. He speaks five languages, and his research focuses on comparative phraseology and typological linguistics. *See p.24*

Kelsie Pettit

Kelsie Pettit MCIL CL is a translator, editor and project manager specialising in education, medicine and linguistic validation. She's an advocate of plain language and of cutting clutter from academic publications. Kelsie has worked on print and digital content for Spain's major bilingual education publishers. *See p.10*

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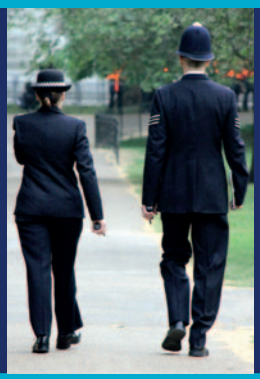

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