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TRANSLATION TRAINING: THE USE OF AUTHENTIC PROJECTS

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Abstract

This paper aspires to shed light on the pedagogical aspects of translation and, more specifically, the training of novice translators. The aim of the paper consists of testing how translation is best taught via empirical channels and in conjunction with retrospective comments. The project under investigation was conducted in the Department of English Language and Literature of the National and Kapodistrian University of Athens (November 2021) and involved postgraduate students pursuing their master's degrees. The project, in which the students were involved, was authentic in that it was situated in realistic circumstances since they were requested to perform a real translation task for a volume to be published, reaching out to readers other than the course instructor. Students were initially asked to translate a text collaboratively. After the completion of the translation task, they were asked to critically reflect upon their translation practice by writing an essay and explicitly exploring the benefits of such a procedure. According to their comments, the use of an authentic project, in an otherwise theoretical class,

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paid off since they found that their perspective was broadened, and their practice became conscious throughout the different stages. More specifically, among others, they highlighted that their critical thinking was sharpened, their collaboration skills improved, and their self-reflection proved to be a powerful tool guiding their decision-making. The case study could be further enhanced if another type of text was chosen [literary extracts], another setting was selected [undergraduate courses] or more stakeholders would be involved.

Keywords: translation teaching, translation methodology, authentic project, new paradigm

1. INTRODUCTION

Nowadays, at a time when the field of Translation Studies has been firmly established around the world, it seems that the pedagogical aspects of it are still in the shaping. It appears that although teaching methodologies abound, they cannot always apply to all circumstances since an array of parameters can play a significant role in determining their efficacy. For this paper, the scope is narrowed down to the teaching of Translation theoretical components to postgraduate students. We have attempted to answer intriguing questions, like for instance, what is the best way to understand the theory of translation? how can students get some practical experience that will corroborate or refute its usefulness? is

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classwork enough to expose them to theory and its repercussions on practice? how can one accentuate the relation between the two ends of the same continuum? Taking all the above into consideration, the paper attempts to delineate how an authentic project was used to motivate our students, whether it proved to be useful, and to what extent it accomplished this.

There have been similar studies, perhaps of a larger scale, which have used other means, like portfolios (Amante, 2021), to check how useful they were in terms of developing Translation Competence be it communicative, professional, or strategic, among others (Orozco, 2000). There have also been studies that show how motivation on the part of the students is boosted by being involved in projects with publishable outcomes (González-Davies, 2017). The process followed in class and out of it is mind-opening as students work in small groups, need to collaborate, and take responsibility for the final product. Equally beneficial for students is getting the chance to use reflective thinking which helps them raise their awareness of issues that emerge when they translate (Kadiu, 2019). Pym's process experiments (2009) also point in the same direction with students airing their thoughts, registering their difficulties or charting their strategies to overcome problems. This is an area that applies to our small-

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scale research since the students' comments, as they are presented in the following sections of the paper, have been an effective tool to assess the difficulties they encountered. What all the above studies share is that alternative ways are strongly recommended for teaching translation students, raising their awareness of the translation process and assessing their performance.

The question, however, remains to be answered whether the specific authentic project we introduced to our students accentuated their critical thinking and whether it could further be used with other goals in mind, e.g. variety of stakeholders involved, a period available or variety of text types to be translated.

The small-scale study described in this paper was inspired by a postgraduate course in Translation and Intercultural Communication at the National and Kapodistrian University of Athens.¹ When planning the course, the main goal was to sensitize students to translation theories concerning culture

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that would eventually lead to an understanding of the professional translation process. Luckily enough, this objective was part and parcel of the official invitation our Department received from the Dean's office. More specifically, we were asked to engage in a translation project to present a work of art that would decorate the building in the School of Philosophy. The ultimate product of this translation project would be published in a bilingual volume (Greek and English) and would be widely circulated. Although it was the first time something like that had ever been implemented in the author's classes, the idea sounded intriguing.

2. THEORETICAL COMPONENTS IN TRANSLATION CLASSES FOLLOWING LEARNER/LEARNING-CENTERED TEACHING

The orientation of the Course of which this project formed a part was theoretical. However, the choice of theoretical components to an otherwise practical course was settled some years ago when readings from translation scholars like Gile (1995), Robinson (1997), Chesterman and Wagner (2002) give a definite answer pointing to their usefulness. They have contributed immensely in their ways to solidify the usefulness of theory in translation courses, whether at the undergraduate or postgraduate level.

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In what follows some of their most important views are outlined.

For instance, Gile (1995) lists the advantages of theoretical courses in the translation curriculum as follows:

Theoretical components in interpreter and translation training can contribute to better student understanding of phenomena, difficulties, and strategies, thus helping them advance further and faster and maintain appropriate strategies even after they have left school [...] Theoretical components should be: directly relevant to the students' needs, easy to grasp, taught after sensitization, recalled repeatedly'. (p. 20)

The idea of continuous and strenuous practice is complemented by intuition and theory according to Robinson (1997) who elaborates on the idea of “integrating conscious with subliminal teaching methods” (p. 3). In other words, he purports that “translators need to be able to shuttle back and forth between rapid subliminal translating and slow, painstaking critical analysis...” (ibid) which is a pattern that was both encouraged and followed in our small-scale research.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

In their book, Chesterman and Wagner (2002) give useful insights into the use of theoretical anchoring for novice translators. Wagner used to work as a translator and translator manager at the European Commission in Luxemburg and Chesterman used to teach translation theory at the University of Helsinki.

Their book starts in a rather surprising way when they write ironically: “‘Translation theory? Spare us...’ That’s the reaction to be expected from most practicing translators” (Chesterman & Wagner, 2002, p.1). The whole book constitutes a dialogue between the ivory tower (the theorists) and the wordface (the professional translators). The dialogue between the two authors covers a wide range of different translation situations such as the consideration of readership, the client who commissions the translation, the function of the translated text, the original author’s intention, norms in the source culture and the target culture, how visible or invisible the translator ought to be, etc. Every time a problem is discussed, the theorist attempts to view it through the spectacles of theory, while, at the same time, the professional translator gives feedback on the usefulness of a specific theoretical stance. Future and professional translators will find it extremely useful to become consciously aware of what they are doing and how. In Chesterman and Wagner’s (2002) words:

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[Theories are] [t]oo abstract. Interesting stuff, but we need a more explicit, concrete framework – a clear language in which we can talk about intentions, functions and effects to our clients, our readers, and our fellow translators. (p. 44)

Following all the above, the main intention of the author's theoretical classes has been to sensitize her students and expose them to critical thinking, to ask them to test the usefulness of translation theories by supporting their personal views. In other words, to get them actively involved. Students are often asked to judge the validity of each approach and see for themselves whether they can use it in practice. Getting involved is the pathway that helps students remember better. Personal commitment and hands-on experience are the best ways to actively engage them.

It is this actual and active involvement that was prominent in a volume edited by Venuti (2017). Most of the contributions in the volume are based on the tenet of social constructivism whereby teaching becomes learner-centered and the teacher turns into a facilitator who monitors the class exercises, assignments, and projects. Students are encouraged to take the lead and have hands-on experience. There are plenty of examples of good practice in this volume which relate to a wide array of texts: general

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texts, specialized texts, and literary texts together with a broader view of the status of the pedagogy of translation. Most of the authors in the book refer to Kiraly's (2000) work and in particular his book *A social constructivist approach to translator education: Empowerment from theory to practice*. In Kiraly's book, there is a major shift from teacher-centered, to learner-centered and learning-centered approaches (cf. review by Malena, 2003). The same idea is also adequately explored and elaborated upon by González-Davies (2017). She sets three main axes for translation students, namely, "*learner-autonomy* achieved through learners' decision-making, *awareness* achieved through reflection and interaction and *authenticity* achieved through first-hand situated experiences, simulation of a project that might actually be commissioned" (2017, p. 71, italics added for emphasis).

One can easily visualize that these three factors can be realized only in an encouraging and liberating environment. In such a non-threatening environment where experimentation is encouraged and not penalized or heavily criticized, the teacher "alternates his/her role as guide and expert with that of project coordinator" (2017, p. 73)

Additionally, and most importantly, Colina and Venuti (2017) subscribe to this approach to teaching

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translation and present the limitations of the old-fashioned transmissionist approach, whereby the teacher was the leader of the teaching process, “implying that s/he is in possession of knowledge, and s/he passes it down to the students” (2017, p. 204). In the past, the patterns of interaction were limited to ‘teacher and an individual learner’ or “teacher and the learners as a group”. In sharp contrast to this old school of teaching, the new constructivist epistemology is defined as a type of learning whereby “students are active participants in the lesson, classroom interaction is mostly between students and learning is collaborative and project-based.” (2017, p. 206). The authors also give an interesting twist to the way learners are exposed to theoretical concepts. They suggest that students “be taught how to read theory carefully and how to explore its practical implications” (2017, p. 214). One might say: easier said than done!

And this is exactly where the authentic project conducted comes into the picture. In what follows the nature of the project is going to be explained, the students involved and their background, the objectives of the project and the multiple benefits it had when seen retrospectively by reading the students’ comments.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

3. METHODOLOGY

3.1 Background to the project

The project outlined below took place during the Winter Semester of 2021-2022. It involved a group of 16 select postgraduate students who enrolled in a course called “Translation as Intercultural Communication”. The students had little to no knowledge of the basic concepts of translation. Therefore, it was decided to share with them some all-pervading notions, like Equivalence, Source Text and Target Text, Untranslatability, Free vs. Literal Translation, and All Writing is Translating, as they are presented in the influential book *Memes of Translation* (1997) by Andrew Chesterman. As they moved along a historical axis to cover some of these notions there was reference to important scholars and their work: Eugene Nida (1964), Peter Newmark (1988), Hans Vermeer (2004), Christiane Nord (1997), Lawrence Venuti (2004), Walter Benjamin (2004) and others. Their important scholarly contributions to the field of Translation Studies could, nonetheless, easily overwhelm inexperienced translation students. Anticipating the difficulty ahead, it was thought that the best way to turn theory into practice was to engage them in the translation project which was unexpectedly and fortunately offered to the Department of English

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Language and Literature (DELL), where that postgraduate course belonged.

DELL is situated in a building where all Schools of Philosophy are based. During the COVID-19 pandemic, it was decided to decorate the walls outside the Dean's office with scenes taken from Homer's *Odyssey* (see Appendix I). The outcome was considered a work of art and various professors from the departments of Archaeology or History were requested to provide their view on this artistic intervention. The articles produced were written in Greek and meant to be included in a bilingual volume and this was in trust assigned to DELL.

3.2. Objectives of the project

This invitation was considered a tremendous chance not to be missed. Therefore, the postgraduate students were involved in this particular authentic project with the following goals in mind:

- to produce a publishable piece of work;
- to reflect on the translation as a process and as a result;
- to draw connections with their theoretical background.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

3.3. Process of the project

After explaining to students the trajectory of their work, they were handed their texts and the names of the original authors. It was made sure that all of them would receive the same stretch of text (around 500 words each). In case the Greek articles were short they could work individually for their segment. If the article was longer, which was most of the time the case, some students had to collaborate with their classmates to finish the specific article. At a later stage, all students had to collaborate for proofreading purposes, homogenisation of style and final editing.

Once they had completed their part of the translation, they were allowed to talk to the original author of their respective article and clarify points that were unclear to them. In their discussions with the original authors, they also clarified the use of specific terminology. It was of paramount importance at this point of their project that the students saw for themselves that standardisation of terminology is a key issue in Translation. They also became aware that translators need to have a constant eye on keeping close to the standardised body of terms that belong to a certain discipline.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

At a later stage, they were asked to proofread their work although two students were appointed editors to the whole process. Additionally, a deadline was provided to the students thus simulating customary practices held in translation agencies worldwide. After finishing the actual translation job, students were required to reflect on their experience in a running commentary of around 2,000 words, in which they could argue, defend, or refute any pertinent issues they faced. The organization and content of their commentary are described in the section that follows.

3.4. The structure of the commentary

Students were given a very tight framework to produce their comments. This helped them organise their work most efficiently and it also facilitated the course instructor to be able to compare and contrast their answers. In what follows are the different sections of their structured commentary:

- i. Introduction
- ii. Short description of tasks - timeline
- iii. Commentary on 5 concrete examples they found particularly illuminating/challenging/demanding [see contents below]
- iv. Conclusions / General assessment of the project
- v. Bibliography
- vi. Appendix

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Students were explicitly asked to make sure that in section (iii) of their commentary they displayed the knowledge they had acquired during their lectures throughout the semester. More specifically they were encouraged to comment on:

- ✓ any theories about equivalence
- ✓ the text type of the Source Text they had to translate
- ✓ the purpose of the ST and that of the TT, if different
- ✓ the translation technique they employed [naturalising/alienating?]
- ✓ the audience they had in mind when translating [how did that have an impact on their decision-making? explication? compensation?] or the skopos of the translatum
- ✓ the sources they resorted to, be it paper sources, electronic sources, human sources [collaboration with peers and original authors], etc.

This section was student-centred *par excellence* in that the students had to assess what was worth sharing. The clear discussion of their points also offered a chance for meta-cognitive competence which, among other types of competence, is indispensable for all researchers and translators alike.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

4. DATA ANALYSIS

Students were very enthusiastic to embark on a project like this. They felt that they were responsible for such an important assignment, and they worked systematically for at least two months. From their comments come all the data presented in this paper. The data analysis is mostly qualitative and is tightly related to the comments they provided. These can be organized into five major categories to demonstrate the breadth of the advantages of such an educational strategy. These categories are listed below in a specific order judging from the frequency in which they appeared in the students' commentaries.

5. FINDINGS AND DISCUSSION

5.1. Strategy

Students detailed every step they took to complete the translation task at hand. As a result, they did extensive research on the subject, identified unfamiliar terminology, looked up terms in dictionaries or comparable materials, and employed many drafts that they continued to edit and proofread until the project came to an end. In other words, individuals independently chose a strategic plan that suited their needs. One of them reached the

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following conclusion: ‘I am inclined to believe that the role of the translator and her/his task do not constitute an easy course’. Naïve as this comment may sound, students could not conclude this unless they were actively and intensely involved in the translation process.

5.2. Social networking

Their tasks frequently necessitated support teams that would offer assistance or feedback as needed. The same Source Text was shared by two to three students in its entirety, but they only had to translate a small part of it. Collaboration and negotiation of meanings, practices, structures, style, and register were encouraged via a blog on our eclass platform to help with this kind of communication. This notion turned out to be a key element in this direction. Students would post questions and comments on the blog, and other students would respond with recommendations or clarifications. For example, one of the students was puzzled by the use of the equivalent term for the Greek word ‘*σύντροφοι*’. The given entries did not fit the specific context, so, a question was posted on the eclass blog to state the translation difficulty.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

Question: men, fellows or companions?

Good morning, everyone!

Throughout the text assigned to me for translation, I had to refer to Odysseus' *σύντροφοι* quite sometimes. My first choice was 'companions' but today I found out that in some other attempts of translation the words 'men or fellows' were used. What do you think about that? I also need to mention the fact that in some sentences I was between using 'companions' or 'sailors' - especially in cases where the narration was about sailing in the sea.

A: Good morning, Anastasia. In my translation of the Odyssey (by T. E. Shaw) I have seen "fellows" used often, and like you said "(his) men" as well. I personally like them, and I think I would try to alternate between 2-3 different words, depending on what fits the context best, not necessarily sticking to just "companions" all the time. I think "retainers" and "followers" were used too in a couple of places, but I'm not sure these would work in all kinds of context.

A: I agree with you. This is what I have decided to do, change the word accordingly. Thank you.

A: Hi, Anastasia! I didn't have the term "*σύντροφοι*" in my excerpt, but I remember seeing it translated as both "comrades" and "men" in the translated version of the Odyssey provided by gutenberg.org.

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

This is only a fraction of the problems and solutions that were published on the blog and were very useful to all students. In general terms, this type of social pedagogy felt like a helpful addition to their work reminding them that they were all working toward the same goal. There are more instances of these interactions (see Appendix II).

5.3. Collaboration with the original author

Apart from feedback gained by their peers, students had the opportunity to communicate with the original writer of the Source Text. Their translation task benefited from this dimension immensely. They received clarification on any unclear issues, and they felt confident knowing that terms were being translated following experts in a particular field of study. In the frame of this specific project, human sources were carefully chosen and in alliance with the spirit of teamwork and confidence. Under other circumstances, admittedly, human consultants can be hard to find or can be restraining [time- or language-wise]. Putting these restrictions aside, one of the students remarks on the excellent help provided, underscoring the fact that this chance was provided to her on an extremely rare basis.

‘Contacting the original author and discussing my group’s progress was, perhaps, the most helpful

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stage of the process. He [the original author] was incredibly polite and his input helped clarify some passages that I found difficult to decipher or translate accurately. On a personal note, his quick replies and reassuring demeanour did as much as his professional opinion on the translated passages to help me and make this project a positive experience. [...] I understand that exchanging emails and opinions with the original writer about translating their work is a rare occurrence in the industry and I am grateful that I had the opportunity to do it.'

5.4. Theoretical components

Students brought up in their commentaries how often a theoretical strand proved useful / mind-opening in understanding their decision-making when translating their texts. In what follows there are some examples of this enlightening process.

(1) 'I had to go back and interpret the skopos of the text, its intended purpose. Taking Katharina Reiss's Text Type theory into account (1984 in Venuti 2004), I realised that the text does not have to serve a single purpose after all. On the one hand, it is informative; it is an academic article, which accompanies the pictures painted at the School of Philosophy and it explains in a scientific way the techniques and styles the artist selected for the frieze, as well as the

research that had to be done before that and the methodology followed for the said research, along with an analysis of the epic. On the other hand, the text can also be considered expressive, since it includes the sentiments, thoughts and feelings of the painter regarding the artistic process. Therefore, I strove to ensure that both the linguistic meaning and its style are accurately transferred.’

(2) ST: “να ησυχάσουν σε μια αγκαλιά και να ριζώσουν βαθειά σε καλή χαρά”

TT: “to settle down in someone’s embrace and deeply put down roots in happiness born of good reason”

‘The aforementioned excerpt was particularly challenging due to the figurative language being employed, as the author makes use of metaphors and a synecdoche in order to evoke the mental imagery of settling down feeling warmth and happiness. In an attempt to produce a similar effect on the reader, I focused on dynamic equivalence (Nida, 1964) by employing the same figures of speech in my translation.

What was especially difficult to understand and translate was the collocation “καλή χαρά,” as it bears no exact equivalent in English. While trying to guess the intended meaning behind it and searching for similar English collocations in a multitude of traditional as well as online dictionaries, I stumbled

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upon “lasting happiness,” a term that I found natural and fitting, especially in conjunction with the concept of putting down roots and lasting for a long time.’

(3) ‘[...] I had to fragment complex sentences that abound in Greek texts into shorter and simpler ones, or choose different syntax in some cases, always attempting to make the end product as natural as possible. In a sense, I followed the idea of a target-oriented translation via a ‘naturalizing’ method (Schleiermacher 1813 in Venuti 2004), or domestication as Venuti (1995) would put it, in that I aimed for a fluently readable TT. At the moment I was not aware of these terms, or that Schleiermacher and Venuti actually preferred the opposite techniques (i.e. alienating and foreignization, respectively). I still stand by my choice, although this was one of the opportunities that this project offered me to consider and appreciate different viewpoints.’

(4) ‘[...] in terms of lexical equivalence, the translation went smoothly, without any untranslatable terms (Robinson, 1997; Bassnett, 2002), which would require research. The few obstacles I stumbled upon were easily overcome with the help of dictionaries and my colleagues. It was maintaining the dynamic equivalence that proved to be a challenge (Nida, 1964). I was

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concerned about transferring not only the linguistic meaning of the words, but also the emotive meaning. It was important for me that the Target Text carries the same tone and style as the Source Text. Although, at the beginning, I was torn between staying faithful to the Source Text or *domesticating* it (Schleiermacher 1813 in Venuti 2004), ultimately, I decided to stay close to the Source Text for my first translation and not attempt to take many liberties with it, which resulted in more of an overt translation. This, of course, raised the question of the intended audience. The text is a scientific article and addresses people of an academic background, with interests in the field of philology. Therefore, I felt that I should transfer the formality of the Source Text into the Target Text and not attempt to simply transfer the content, risking undermining it in the process, since the reading audience will be familiar with the topic, at the very least to some extent.’

In González-Davies' (2017) words, the students were able to see “the point of reading about translation and translating skills as they recognize that they need to know as much as possible to justify their decisions to potential clients and to each other” (p. 78) by the end of the assignment. Reading their opinions about something they had just been introduced to made us all feel quite proud. Gradually,

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they were capable of critically examining diverse theories and implementing them effectively.

5.5. Self-reflection

Commenting about what you do is completely different from really doing it. For the duration of their work on this project, the students were required to keep a journal. Most of them eventually shared how they felt about this procedure. They experienced a wide range of emotions, including relief, fascination, surprise, anger, happiness, contentment, and dilemmas. They also felt responsible and accountable for their translation decisions, proud, and closer to professionalism. Throughout the project, their emotions evolved. Although they might have started anxious or frustrated, these emotions eventually gave way to relief and professional duty.

Let them speak once more, in their own words:

‘The reflection of the whole experience [of] translating or attempting to translate could be painted with the colours of success and pleasure but at the same time would be characterised as extremely demanding and time-consuming. Every time a word was chosen another one would appear threatening to replace it and make the translator

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wonder whether being explicit or not would be helpful’.

‘All in all, I understood that translation is not only a transfer of words and ideas to another language, but that translators are in their own way creators, and I found myself having a new sense of respect towards them, from the translation of a text to cultural transmission and the excessive research that a translator must go through.’

‘[...] as I worked on translating the article and learned more about translation and its theories, I realised that I would have to change the way I approached this assignment, as the text’s purpose was not just to reflect my performance and give me a good grade. This time, the task at hand was an official translation of an academic text and meant to be published.’

This kind of competence or ‘meta-discourse’, to use Pym’s term (2009, p. 138), is essential as it draws on students’ further development in expressing their feelings and also partly assessing the usefulness of the endeavour.

6. CONCLUSIONS

The authentic project presented in this paper offers the opportunity to critically reflect on the process of translation and sensitise students on both theoretical and practical matters. Of course, with any small-

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scale study like this, there is room for improvement. In other words, there are aspects of the project that could be reconsidered and methods that were overlooked and could have been applied differently. For instance, the following could be used as input for future research:

- i. authentic editing standards might have been introduced to students to address proofreading needs
- ii. some roles could have been allocated to the formed groups to improve the workflow within each of the groups
- iii. students could ideally possess some theoretical background in Translation Studies, to avoid overwhelming them with new material that is at times hard to absorb.

Nevertheless, and despite these restrictions, the use of real-world projects in translator training seems to be of immense practical value. This can be seen in terms of the opportunities the students have to discuss their worries or frustrations with others, forging stronger professional ties with their classmates. Moreover, students through engaging in projects become more aware of their accountability for the results of their translation effort. This accountability is gradually shaped and can be seen at various stages of the project. It is especially

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

achieved through interaction and collaboration with their peers and other external partners. Their methodology settles to cater to the needs of the project at hand and can be fleshed out in minute detail. Another important perspective is that the practical applications of theoretical anchoring become clear and shine through the students' well-informed choices. Students have the chance to be considerate of the theoretical background they have acquired, and they can draw meaningful connections between theory and practice. Finally, students' work and toil are acknowledged. In this particular case their names were included in the publication which ensued their translation and this is duly repeated here.² Without the students' eager participation, this project could not have taken place or procured such rich and diverse data.

² At this point I would like to mention the names of all the students who took part in this small-scale project. I am grateful for their willingness to participate and their genuine enthusiasm.

Avastagou Anastasia, Argyropoulos-Theodoropoulos Evaggelos, Vasilaki Natalia, Kakonikou Eirini, Kolovou Aristeia, Koukounas Panagiotis, Koutrotsiou Flora, Kravvariti Christine, Mpavetsia Evdoxia, Papadopoulou Anna, Patras Athanasios, Plitsis Apostolos, Siastathi Dimitra-Athanasia, Tomara Aikaterini, Chionidi Sophia

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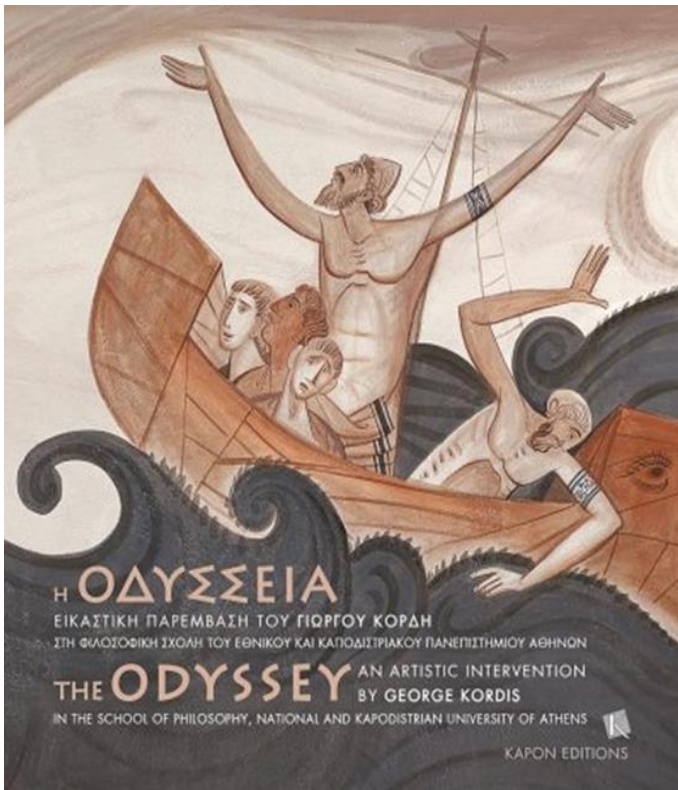
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APPENDIX I



The cover page of the bilingual volume produced by the postgraduate students.



Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

APPENDIX II

BLOG Q&A

men, fellows or companions?
Tuesday, November 2, 2021 at 11:30 AM
Good morning, everyone!
Throughout the text assigned to me for translation, I had to refer to Odysseus' 'σύντροφοι' quite some times . My first choice was 'companions' but today I found out that in some other attempts of translation the words 'men or fellows' were used. What do you think about that? I also need to mention the fact that in some sentences I was between using companions or sailors - especially in cases where the narration was about sailing in the sea.
Another thing I would like to share with you is that the name Odysseus was transformed into Ulysses by the Romans and this is what is mostly used and known today! Did you know that?
 1  0
Comments (5)
Tuesday, November 2, 2021 at 11:52 AM
Good morning Anastasia. In my translation of the Odyssey (by T. E. Shaw) I have seen "fellows" used

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often, and like you said "(his) men" as well. I personally like them, and I think I would try to alternate between 2-3 different words, depending on what fits the context best, not necessarily sticking to just "companions" all the time. I think "retainers" and "followers" were used too in a couple of places, but I'm not sure these would work in all kinds of context.

Tuesday, November 2, 2021 at 12:34 PM

I agree with you this is what I have decided to do, change the word accordingly. Thank you. What about the letters and numbers in the parenthesis? what would you use for (λ 20)? (Book 11, 20) or (Book XI ,20)

Tuesday, November 2, 2021 at 1:14 PM

As far as the rhapsodies and the line numbers are concerned, I used (Book XI, 20).

Tuesday, November 2, 2021 at 6:32 PM

Hi, Natasa! I didn't have the term "σύντροφοι" in my excerpt, but I remember seeing it translated as both "comrades" and "men" in the translated version of the *Odyssey* provided by gutenberg.org. As for "Odysseus" vs "Ulysses". I was aware of the alternative, but chose "Odysseus" for my translation. I guess we'll all have to agree on which

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

name to use since it appears in the majority of our texts.

Tuesday, November 2, 2021 at 8:28 PM

Yes of course this is the name that I also used - Odysseus. As for the numbers I agree with Natalia. I did exactly the same thing.

The verse of the rhapsody.

I would like to ask something that seems simple, but really confuses me. How can the letters in brackets that indicate the verse of the rhapsody be written in English? For example, how could I write (χ 39-40), (ψ 296), ($\rho\alpha\psi\omega\delta\acute{\iota}\alpha\ \psi$), ($\rho\alpha\psi\omega\delta\acute{\iota}\alpha\ \phi$) or ($\rho\alpha\psi\omega\delta\acute{\iota}\alpha\ \nu$) in English?

0 0

Comments (4)

Tuesday, November 2, 2021 at 8:29 PM

Aristea, I didn't have such examples in my text, but as I understand it, there are 24 rhapsodies in Greek, each bearing a letter of the Greek alphabet as its name. In English, the letters have turned into numbers and specifically Latin numerals starting from Book I (*Ραψωδία α*) and ending with Book XXIV (*Ραψωδία ω*), so you end up with 24 books/rhapsodies. For your examples in specific, (χ 39-40) -> (Book XXII, lines 39-40). (ψ 296) -> (Book XXIII, line 296), ($\rho\alpha\psi\omega\delta\acute{\iota}\alpha\ \psi$) -> (Book

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XXIII). (*ραωωδία φ*) -> (Book XXI) and (*ραωωδία υ*) -> Book XX). I really hope I didn't mess this up.

Tuesday, November 2, 2021 at 9:24 PM

I see that Natasa and Natalia omit the word "lines" and just go for (Book XXII, 39-40), so you might want to do that.

Wednesday, November 3, 2021 at 9:15 AM

Hello everyone! I have been facing the same problem. I think that omitting the word 'line' to indicate the verse might seem more professional.

Wednesday, November 3, 2021 at 12:28 PM

I agree with Christina on omitting the lines, at least this is what I have done!

Hey guys!!

I've translated the sentence "*Ήταν μια Οδύσσεια, η Οδύσσεια η εμή*" που έφτασε σε λιμάνι καλής χαράς και ελπίδας" as "It was an Odyssey, my Odyssey, that reached a harbour of happiness and hope".

What do you think about my translation? Could you think of any other way to translate "*σε λιμάνι καλής χαράς και ελπίδας*"?

Thank you :)

1 0

Comments (6)

Korda, D. (2023). Translation training: The use of authentic projects. *Current Trends in Translation Teaching and Learning E*, 10, 302 – 337. <https://doi.org/10.51287/cttl202310>

Monday, November 1, 2021 at 6:37 PM

No, I really like the way you translated it!

Monday, November 1, 2021 at 7:24 PM

I could not think of any other translation. I think it is the appropriate one.

Monday, November 1, 2021 at 9:03 PM

Wow! I like the repetition of "Odyssev" followed by the alliteration of the "h" sound in the way that you have translated the excerpt! It seems really poetic! :)
^ ^
_

Monday, November 1, 2021 at 10:08 PM

It sounds really good to me!

Tuesday, November 2, 2021 at 11:12 AM

Really like "harbour of happiness and hope", nice!

Tuesday, November 2, 2021 at 6:38 PM

Hi, Natalia! I really like your translation! I had to translate similar terms and had the same questions as you. For the title (*Η Οδύσσεια η εμή*), I am oscillating between "My Own Odyssev" or "My Odyssev." Ideally, I would like to talk to the author about this.