

# ROMANI-TRANSLATION HANDBOOK

Version 1.0



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## The Purpose of This Handbook

The content of this handbook has benefited substantially from the Romani translation workshops and Summer Institute organized by the Jean Monnet Chair during the three-year mandate (2020-2023) at Concordia University in Montreal. It addresses various publics: translators, interpreters, educators, students, and any person or entity who may be interested in learning about translation in Romani contexts. It is designed simply as an introductory first step to the subject and not as a comprehensive translation manual or academic textbook. In the most general terms, and aligned with the conceptual frameworks of the two workshops and Summer Institute, it contextualizes the Romani language from within a translation perspective, introducing it as a living language which like many others depends on translation and interpreting for important, sometimes critical, moments of communication. As is the case for many minority languages, translation and interpreting requests and needs tend to go hand in hand due to more limited resources and expertise. At the same time, it is important to note that many Romani translators do not translate solely into or from a Romani language dialect. They are often called on to translate into other non-Romani languages spoken by individuals in Roma communities. As such, their expertise encompasses familiarity with Roma cultural, social, political, and economical contexts, all of which are intimately entwined with the translation activity itself.

The layout of the handbook is straightforward. It is divided into nine very short “chapters”, four of which focus on specific subject areas. [Chapter 1, The Romani Language, History and Standardization](#), opens with a text written by Dr. Ian Hancock for the pedagogical purposes of this handbook. [Chapter 2, Translating the Romani Language and its Sociolinguistic Realities](#), presents a discussion on translation of the Romani language in terms of its sociolinguistic language realities. [Chapter 3, Romani Cultural Translation](#), focuses on the Romani context and aspects of culture that intersect with language in translation within minority contexts, a subject that has increasingly been dealt with in translation studies literature with regard to other linguistic groups. [Chapter 4, Professional Translation Practices for the Romani Context](#), reflects on the professionalization of translation and terminology in terms of resources, studies, and areas of professional self-assessment that could prove beneficial for the Romani translation context. Chapters 5-8 present, along general lines, four different subject areas of translation, with relevant examples and discussion that follow a conventional “translation brief” template. They include [5. Translating for the Public Sector and the Romani Context](#); [6. Translating News and Journalistic Media in the Romani Context](#); [7. Translating Audio-Visual and Multimedia Communication in Romani](#); and [8. Translating Literary Writing in Romani](#). Using a common template, each of these chapters presents a way to proceed for analyzing a source text, preparing for its translation, considering its linguistic and cultural challenges and different strategies, and proposing a target text. [Chapter 9, Translation Technologies for Translating and Language Learning](#), discusses the Romani language in relation to the general translation technologies currently available and which can be used as aids both for translating and for teaching various levels of the language. Four appendices conclude the work. The first, [A1. Romani Resources for Translators and Interpreters](#) presents a select list of Romani resources that may help serve as a foundation for a Romani translator’s

“toolkit”. The second, [A2. Oral History Best Practices for Interviewers, Translators, and Interpreters](#), includes resource URLs and a selected passage on oral history best practices created by the Centre for Oral History and Digital Storytelling. They are applicable not only for interviewers but also for translators and interpreters on oral history research projects. The third, [A3. Attribution and Translating and Adapting the Handbook for Local Contexts](#), explains attribution and how to proceed with translating and adapting this handbook in other languages for local contexts. The fourth, [A4. ROMTRA References](#), provides URLs for information on Concordia’s Jean Monnet Chair and online content from the Jean Monnet Chair’s ROMTRA program. The language of this handbook adheres to principles of “plain language” – for practical reasons. Beyond aspiring to introduce some basic ideas of translation study and practice in a clear way, it intends to serve as inspiration for potential translation into other languages, with examples that can be relevant and adapted or easily substituted in languages other than English. Please see [Appendix 3](#) for important details.

It is worth reiterating that this handbook is offered as a modest “first step” for introducing basic translation concepts and practices in relation to Romani language translation and to non-Romani language translation in the Romani context. Our hope is that subsequent versions will evolve into a more comprehensive work (or works) that will not only serve Romani translators but also inspire other minority language communities to consider developing their own. We invite you to visit the university website to read more about the ROMTRA workshops and Summer Institute and view the programs and recordings. The relevant links are provided in [Appendix 4](#).

I wish to acknowledge, with deeply heartfelt thanks, the generosity and support of all who kindly shared their knowledge and contributed to making the Romani-Translation Summer Institute a success. Instructors, presenters, moderators and discussants: Branko Đurić, Carmen Ruschensky, Dalibor Tanić, Gyula Vámosi, Hedina Tahirović-Sijerčić, Hristo Kyuchukov, Ian Hancock, Laurence Jay-Rayon Ibrahim Aibo, Mária Vámosiné Pálmai, Orhan Galjuš, Philippe Caignon, Renée Desjardins, Rita Kothari, Şebnem Susam-Saraeva, Sherry Simon, and Ugo Ellefsen; Participants: Alice Lemercier, Chantal Hillaire, Daniel Bunda, Geneviève Bujold, Hannah Zimmerman, Harshita Bahl, Kamila Kamala Galjuš, Nicholas Stylianesis, Océane Chalifoux-Chabot, Sophie Gagnon-Styrczula, Sonia Styrkacz, Yanush Panchenko; visiting attendees Mary Edwards, Nazik Deniz, Thomas Acton, and William New; Assistants: Langon Conway, Milena Pereira, and Ugo Ellefsen; and for support to Lela Savić for the journalism and media panel and to Cosimo Calabrò for the cooking segment assistance.

Debbie Folaron, Jean Monnet Chair 2020-2023  
 “Multiple Roles of Translation in Minority Multilingual Romani Contexts” (ROMTRA)  
 Concordia University, Montréal, Québec, Canada

## INTRODUCTION

### Introducing Romani

Romani is a diaspora language of Indian origin, spoken today by approximately half of the *ca.* twelve million Romanies worldwide. It exists in several dozen dialects. Although a core of pre-Western words and structures is shared amongst them, the dialects have adopted different words and grammatical features from various languages-in-contact over the past millennium. Some dialects are more widespread than others. Initiatives are underway to help support their survival. They include regional codifying and standardizing efforts and international collaboration between Romani specialists to develop a common written language. Because it is not an official institutional language of government and education in a Roma country, Romani speakers inevitably learn the national languages at school and work in the countries they live. They are then by default bilingual or multilingual, with different levels of proficiency in oral and written communication. The number of monolingual Romani speakers is very small, usually restricted to children and to those living in more remote communities. International communication among Romani peoples occurs in the different Romani dialects, in a variety of national languages, and in English as well. Against the backdrop of such linguistic diversity, there is a wide range of translation practices that carry on. Whether in written (translation) or oral (interpretation / interpreting) mode, translation plays an important role in different communication settings – be it in formally structured venues or informally, for languages and dialects alike.

### Introducing Translation

Translation is one of the world's very oldest activities. Whether used for commercial purposes, or when migrating and settling in a new land, or in times of war and peace-making, it contributes to negotiations and mediation during encounters between diverse social groups communicating in different languages. Although individual translator commentaries have existed for centuries, the formal academic discipline of translation studies emerged internationally only as recently as the 1980s. Over the past fifty years, it has grown into the "inter-discipline" that we know today – the result of leveraging many different disciplinary perspectives and methods to examine and reexamine the concept and act of translating. Roman Jakobson's influential 1959 essay "On Linguistic Aspects of Translation" presents three main kinds of translation: intralingual (interpretation of verbal signs by signs in the same language); interlingual (interpretation of verbal signs by signs in another language); and intersemiotic (interpretation of verbal signs by signs of non-verbal sign systems). More often than not, "translation" has been conceptualized and discussed in professional sectors and academic circles on the basis of certain assumptions. That is, the languages used for interlingual translation have generally been presumed to be codified and standardized in their grammar and orthography and able to be analyzed according to established conventional criteria and written traditions – all with the support of published dictionaries, prescriptive grammar books, style guides, and textbooks for language learning.

## Thinking Romani Translation

In this handbook, we focus principally on translation from an interlingual perspective, with aspects relevant to inter-dialect translation; in other words, as an “interlinguistic transfer procedure comprising the interpretation of a source text and production of a target text with the intent of establishing a relationship of equivalence between both” (Delisle et al. 1999, 188). At a minimum, translation presupposes bilingualism. However, as illustrated throughout the handbook, it also entails using bilingual skills that go beyond reading for purposes of pleasure or information and writing to express oneself. To begin with, we present some of the terms and conventions used in the translation domain to talk about translation academically and professionally; some basic ones are:

Source text (ST)	Text or content which is used to produce a translation.
Target text (TT)	Text or content produced by translating a source text.
Source language (SL)	The language of the ST.
Target language (TL)	The language of the TT.
Language pair	The two languages used in a specific act of translation.
Language direction	The positions of two languages in an intended or completed act of translation, expressed as <i>from</i> SL <i>to</i> TL, or depicted by arrows, e.g., EN→ES (from English to Spanish); ES→EN (from Spanish to English). If more detail is needed, it can be further designated by region, e.g., EN-US or EN-UK, and ES-AR (Argentine Spanish) or ES-MX (Mexican Spanish), reflected by their corresponding <a href="#">ISO</a> codes.

Translators (and interpreters) typically indicate their proficiency in each of the languages they work with. The letters A, B, and C are used to designate which of their “working languages” they consider to be active and passive. For example, if a translator has English as her mother tongue and is fluent in French, Spanish, and Italian, then she will likely consider English as her active “A” language *into* which she would translate. Her other languages may rank as “B” or “C” *from* which she would translate.

A Romani translator whose mother tongue is the Romani-Lovari dialect and whose national language of education (“second mother tongue”) is Hungarian, for example, conceivably has two “A” languages, *from* which and *into* which she can translate, depending on the subject matter of the translation assignment. She could plausibly present her working language pairs as ROM-Lovari→HU and HU→ROM-Lovari. Additionally, if she assesses the level of her third language, Romanian, to be a more passive “B”, then she could indicate RO→ROM-Lovari and RO→HU as well. In other words, she is able to read and understand Romanian but not use it as a language *into* which she would translate. A translator’s assessment of their own language abilities is critical. Romani translators and interpreters have various combinations of their “A”, “B”, or “C” languages, with Romani often used as both SL and TL in actual translation work. These variables make for unique translating and interpreting contexts.

Within the translation landscape of the world's *ca.* 7,000 languages, “major” and “minor” languages experience very different circumstances and realities. For a long time, the translation industry and academic translation studies have tended to prioritize “major” languages, i.e., world languages with a certain status and value within the global economy and national languages that are officialized within nation-states. The rapid development of internet and computing technologies in the 1990s and early 2000s brought more language combinations into the digital sphere. Two trends prevailed. On one hand, international companies and agencies, as well as governments and businesses, increasingly “localized” their content, products, and services for use in areas of the world where linguistic and cultural nuances and local contextual frames of reference had to be reflected more clearly in translation. Conversely, “internationalization” increasingly became an option for them as well, when translations need to serve in more than one geographical area. For example, an “international Spanish” devoid of localisms could be used for Spain, Latin America, and Spanish-speaking populations in other countries. Translators and interpreters working in major languages are more common, in part thanks to a plethora of existing materials in their languages, translator training programs, and translation technology software designed for them.

The terms “minor”, “minority”, “minoritized”, and “less translated” languages are used in translation studies to refer to those languages which, like Romani, are considered neither as “majority” demographically nor hegemonic socially or politically. They are rarely included in official language policy or in the lists of languages selected for inclusion in commercial strategies that target lucrative markets. Moreover, in a world that is increasingly connected digitally, the presence of all languages in the digital spheres of information and communication is not only critical, but also a matter of linguistic and cultural survival for future generations. The power of English is a major variable. It has grown to become a worldwide lingua franca and often serves in translation as an intermediary or “pivot” language when certain combinations of language pairs are not readily available. In the European Union, English has been retained as an official language for this reason, even though it is not the official native language of any one EU country. For “minor” languages, these realities mean that translators will also translate into their non-native “B” or “C” languages, according to local needs and circumstances. There is also the matter of specialization. In addition to translating general texts, translators typically specialize in a few specific domains. “Specializing”, or gaining expertise, in a subject area’s terminology, concepts, and discourse takes time – as it does for anyone in their own native language. Certain subject areas dominate for certain language pairs and directions in translation. They tend to reflect the needs and trends of a language’s position and power in social, cultural, political, and economic spheres. Some examples include patents, financial documents, films, life sciences, pharmaceuticals, tourism, and so on. In matter of fact, the subject areas for translation are as diverse as the whole spectrum of human communication.

Every language’s situation is unique. Its position regionally or globally, in addition to specific conditions of its use and demand are due to multiple factors: demographics, in-country institutional and infrastructural support, and the value attributed to it by societies

and economies, among others. In sum, language – and by extension translation – is never solely a linguistic affair; rather, it is social, cultural, political, and economical, all of which are tightly interwoven with individual and collective identities. Specialization is contingent on a whole host of linguistic power relations. The reasons that underlie the decisions on which languages to use for translation are guided by these factors, thus contributing to how a language is positioned within the overall translation landscape.

### References and readings:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia : John Benjamins Publishing Company.

Jakobson, Roman. 2012 (1959). “On Linguistic Aspects of Translation.” In *The Translation Studies Reader. 3<sup>rd</sup> Edition*, edited by Lawrence Venuti, 126-131. London and New York: Routledge.

### Romani translation terminology – version 1.0 – credit: Gyula Vámosi (2024)

English	Romani
source language	teliàrimaski ćhib
target language	resimaski ćhib
source text	teliàrimasko teksto
target text	resimasko teksto
language pair	ćhibiako źuto
language direction	ćhibiako dromipe
translation	boldipe
interpreting	rinćhibiàripe
text type	tekstosko țipo
equivalence	molkućipe

Literal translations:

teliàrimaski ćhib [language of descent/language of departure]

resimaski ćhib [language of target]

teliàrimasko teksto [text of descent/departure text]

resimasko teksto [text of target]

ćhibiako źuto [pair of language/language’s pair]

ćhibiako dromipe [language’s direction/direction of language]

boldipe [turn/rotation/turning]

rinćhibiàripe [giving language a rasp]

tekstosko țipo [text’s type]

molkućipe [value worthiness/worth the same value]



## CHAPTER 1 – The Romani Language, History, and Standardization

### ROMANI

Romani is spoken by populations on every continent except Antarctica but has never been spoken in the land of its origin. This last fact makes it unique amongst the world's truly diasporic languages.

The story of why this apparently anomalous situation exists is both fascinating and controversial, and rests upon the fact that the details of the provenance and history of its speakers are only now beginning to fall into place. Those details had been lost by the Romanies themselves early on, leaving the way open for often bizarre speculation by outsiders.

Perhaps a half of the total world Romani population of *ca.* 12 million speaks Romani, which exists in a wide variety of dialects. They live mostly in Central and Eastern Europe and in North and South America and by isolated communities elsewhere, e.g. in Harbin, China, to which families from Russia have migrated. They refer to themselves by a number of different endonyms (self-ascriptions)—*Kalé, Romanichals, Roma, Romungre, Sinti, Manush, &c.*, the Romani word being *endania* (sg. *endani*)—but are better known by the exonyms applied by the outside world: *Gypsies, Gitanos, Zigeuner, Tziganes, Cikani, Gitans, Zingari, Cingene, Yiftos, Sipsiwnau* and so on; but regardless of what various labels the different groups use for themselves, all share one adjective in common: *Romani*, and using the collective *Romani people(s)* or *the Romanies* circumvents much journalistic confusion.

### **History**

The Romanies' ancestors first began to show up in south-eastern Europe during the late Byzantine period, somewhere between 1200 and 1300 AD. They were arriving from Anatolia, though not as one; indications are that there was a steady, ongoing migration of Romani-speaking groups (as well as of members of other non-Romani populations) from Asia Minor across into Europe; the capital, Byzantium (Constantinople, now Istanbul) straddled both continents after all, but—based on linguistic data—there seems to have been three major Romani exoduses, the earliest travelling the furthest and reaching Europe's northern and western fringes (Germany, Scandinavia, England, Spain), where the varieties of Romani spoken there fall broadly into one of three major dialect groups. By 1500 AD a Romani presence had been reported from nearly all parts of Europe.

The Europeans didn't know who the Romanies were, other than that they had come into the West from outside. As the first Europe-wide "people of colour" they were physically distinctive, and also dressed differently, they were evidently neither Christian nor Muslim, and they spoke a language that nobody recognized. Furthermore, they seemed reluctant to let outsiders get too intimately involved with them. When asked who they were, their

answers were evasive. There are in fact records indicating that in one or two instances Romanies when questioned were actually able to say where they originated, but that information never became disseminated, and was eventually forgotten by the Romanies themselves. We have a better understanding now of why a whole people should have “lost” its history, as will be explained below.

For the Europeans, those early Romani populations were associated with the Byzantine Empire, and (later) with the Ottoman Turks. The Byzantine (Eastern Roman) Empire lasted for nearly a millennium; its citizens were called *Romi* or *Rumi* by its Islamic neighbours. The word *Rom* could well have been acquired here, rather than having been brought from India.

The Byzantine Empire was multi-ethnic, though Greek was its common language, and it was Christian, though other religions were tolerated there. One of the Christian sects was the Manichaeans who, because of their exclusionist behaviour, acquired the nickname (in Greek) *Ἀθίγγανοι*, meaning the “hands-off” or “untouchable” people. Pronounced *atsingani*, the same nickname also became applied to the Romani population because of its similar avoidance of socializing with outsiders. In various forms the word has provided common labels in several European languages to refer to Romanies.

Another Byzantine word applied to Romanies was *Αἰγύπτιοι* “Egyptians,” although *why* remains unclear; it became widely used in Europe (*cf.* “Gypsy,” earlier “*gypcian*”), even leading to related exonyms such as “pharaoh’s people” in Romania and Hungary. The association of Romanies with Egypt has become deep-rooted, even being believed by some Romani groups themselves.

Every single one of those names, however, is wrong. Like calling Native Americans “Indians,” they reflect a mistaken assumption about a people’s identity made by outsiders. Only now is the word *Roma* being used for Romanies, though this word too bears examination.

Romani is an Indian language. This fact was realized by western scholars in the 18<sup>th</sup> century after its similarities with (probably Hindi or Urdu) were fortuitously recognized. The revelation created great institutional interest; spurred by European colonization overseas, the Enlightenment saw an increase in the study of non-western peoples, cultures, religions and languages and the emergence of new academic disciplines. Presumably originally from India, what were Romanies doing in the West? Why did they leave? When? Did they have a country? Why did they occupy so marginal a place everywhere in Europe?

The first widely-disseminated hypothesis appeared in a book by a German, Heinrich Grellmann, which first appeared in English in 1808. In it he argued that because the “Gypsies” performed menial tasks and could be found everywhere making a living as musicians, they must descend from the lowest of the four Indian castes, the *Shudra*—those who matched that way of life in India. The “Gypsies,” then, were just doing what they’d always done. And yet it seemed anomalous that a people speaking a daughter language of the noble Sanskrit should now occupy so lowly a place in European society.

However, this still didn't explain how they made it all the way from India to Europe, or when or why they left. This part of the puzzle was provided by an English officer named John Harriott who was then stationed in India. In an essay which was published in 1830 he wrote that he had found the answers in the *Shah Nameh* ("The Book of Kings"). This was an account of Persian history written by the poet Firdausi in the 11<sup>th</sup> century and in it, the section dealing with the 5<sup>th</sup> century Sassanian Dynasty contained the following story: the daughter of Bahram Gur, the shah of Persia, had married an Indian prince named Shankal. On the occasion of a visit to his father-in-law, Shankal noted that the shah's subjects all seemed miserable, and so he promised that when he returned to India, he would send back ten thousand (another account says 12,000) musicians to liven up the Persian citizenry. He did so, but after a year (in 439 AD) Bahram lost patience with them and sent them all away. Harriott's argument was that since there was nothing in *The Book of Kings* to indicate that they all returned to India, they must have continued to move westwards, and eventually arrived in Europe.

This fit nicely with Grellmann's Shudra idea. Then, in 1844 it was pointed out in a short note by another German scholar named Brockhaus that a social division within the *Shudra* caste was known as the *Dom* or *Domba*, people who did the lowliest of menial tasks, and who begged and entertained. He noted that the "Gypsies'" actual name for themselves was *Rom*—practically the same word. In fact, a couple of Indian words which had the /d/ sound did have the [ɛ] sound in their Romani equivalent. The same connection between *Dom* and *Rom* was made independently years later in 1873 by the American Charles Godfrey Leland, who wrote a number of popular and imaginative books about Romanies.

As the 19<sup>th</sup> century progressed other suggestions were proposed, but the *Shah Nameh* story remained the conventional explanation. It is still repeated as such in books appearing as recently as 2014.

By the early 20<sup>th</sup> century, the question had begun increasingly to focus on the Romani language. There were two main hypotheses, first that it had developed from the Central dialect group in India, or second, in the North-Western group. The debate was between John Sampson and Ralph Turner. Each believed that the ancestors of the Romanies had left India as a specific people speaking a specific Middle Indic (*i.e.* pre-11<sup>th</sup> century) Indian language, some time in the ninth century.

During the last decades of the 20<sup>th</sup> century, a small group of academics, all of them of Romani descent, began to re-examine this entrenched history of their ancestors. Why would a group of a few thousand Indians have left India in Harriott's 5<sup>th</sup> century and remained with their language and identity intact for the next seven centuries somewhere in the Middle East before coming into Europe? Why were there no Arabic or Turkish words in early Romani? Besides, professional groups such as entertainers or craftsmen do not survive and move over huge distances without protection; they typically attach themselves to protector-groups such as armies or big merchant caravans.

Their point of the team’s investigative entry was linguistic; not a new idea—in 1870 Alexander Paspati wrote in his monumental work on Romanies in Ottoman Europe that the clues to Romani history were revealed in the language.

A useful teaching metaphor that I use for this is an *onion*. An onion grows bigger layer upon layer, with the deepest layers being the earliest. If we examine the vocabulary of the Romani language, the very first layer, at the heart of the onion, is Indian. The next layers include one after the other words from such languages as Phalura, Persian, Kurdish, Armenian, Greek and so on all acquired along the way, reflecting the geographical route taken by the Romanies’ ancestors as they came westwards out of India. There is a handful of words from Burushaski, a tiny language spoken in a small area in the Himalayas; there are two or three words from Georgian, spoken in the Caucasus; there is one from Tatar; clues like this help plot a route on the map.

This lexical detective work doesn’t just provide geographical clues; social and historical evidence is to be found there too. The word meaning ‘ocean’ or ‘lake’ in some dialects is *doryavo*, but this is the Persian name for the Caspian Sea (*Deryav*), the first large body of water met with on the journey out of India. The route taken must have been on the Silk Road along its southern shore. Christianity was first encountered when our Hindu ancestors met the Armenians: “Easter,” “incense” and “godfather” are all Armenian words. The word for Shiva’s trident (*trishula*) became the word for the Christian cross (*trushul*); the word for a Hindu holy man (*rishi*) became the word for a Christian holy man (*rashay*); because of a structural resemblance, the Indian the word for “battlements” (*kangura*) became the Romani word for “church” (*khangeri*). Metalworking terms are almost entirely Byzantine Greek; only “gold” and “silver” retain their Indian forms and meanings.

Not every dialect has all of them but taken together there are nearly eight hundred Indian root-words in modern Romani. They can easily be grouped semantically, *i.e.* into sets of words that pertain to the same thing. Almost none has to do with farming, for instance, so we might conclude that the ancestors or the Romanies were not farmers. Significant numbers, however, have to do with warfare, and because they are all Indian words, they have been a part of the language—and thus the people—from the very beginning. The words for various weapons (*spear, dagger, arrow, hatchet, trident, battle-axe*, and the word ‘*weapon*’ itself) and for military engagement (*encounter, stab, defeat in battle, plunder, soldier, prisoner of war, civilian*), are all Indian.

Romani shares its earlier (“proto-Romani”) history with other Indo-European languages, which in some of its branches lost the neuter gender category of nouns. Like those branches too, we divide them diachronically into Old, Middle and New developmental periods, and just as the Romance languages lost their earlier neuter category, redistributing them into either the masculine or the feminine sets, so many of the Indian languages did so too, during the transition from Middle Indic to New Indic, around the year 1000 AD.

Romani has two grammatical genders, like Hindi and Panjabi and other New Indic languages, having only masculine and feminine nouns and pronouns. Furthermore, the

redistribution of the earlier neuter nouns in Romani matches their redistribution in those languages still spoken in India. If it had been taken out of India before the 11<sup>th</sup> century, it would presumably be a three-gender language today. Assuming, then, that the exodus occurred no earlier than *ca.* 1000 AD and knowing that the Romanies were already arriving in the West by the 13<sup>th</sup> century, we are left with a window in time to account for—the years between leaving India and arriving in Europe.

Using the warfare-related words to investigate further, an examination of India's eleventh-century military history immediately reveals an intense period of confrontation between 1000 and 1027 AD with the invading Ghaznavids. Mohammed of Ghazni, attempting to expand his empire eastwards, invaded India in a great many raids, in most of which he was victorious. Indian leaders assembled their own armies from various ethnolinguistic populations, both the fighters and their service providers (camp followers), but Mohammed won most of the encounters, taking hundreds of Indians as prisoners of war, forcing them to fight as *ghulams* ("slave soldiers") and establishing Islam in the areas that are Pakistan and Kashmir today. The same account—of their ancestors' having left India because of the Ghaznavid raids never to return—is told today by the Banjara people in India.

Because Romani contains homonyms from various different Indian languages, and contains a substantial number of words from Persian, the administrative language of the Indian armies, it may well have emerged in its earliest form as a compromise military lingua franca, a levelled *koïné* for use in the camps where many languages and dialects came together and the need for a common means of communicating was necessary. The Urdu language is supposed to have originated in this way; *Urdu*, cognate with "hoarde," in fact means "army camp."

The Ghaznavids were also trying to expand their empire to the west, and were doing battle with another Islamic people, the Seljuqs. In 1038 AD the Seljuqs defeated the Ghaznavids and, following mediaeval military practice, freed the prisoners of war to use for their own side. They may also have been joined by free Indian militia, mercenaries and artisans; there was a considerable Indian representation in the Seljuq world.

In 1071 AD the Seljuqs, moving further west and continuing to extend their territory, defeated the Kingdom of Armenia and established the Sultanate of Rum at the eastern end of the Byzantine Empire. Some Seljuqs—and presumably some Indians with them—were conscripted into the army of the Byzantine Order of St. John and were known as *Τουρκόπουλοι* (Turkopouloi).

An Islamic presence in eastern Anatolia made it easier for other Muslim populations to encroach, in particular the Osmanli Turks who, over time, moved closer and closer to Europe, chipping away at Byzantine territory, finally taking the city in 1453 AD and extending their Ottoman Empire yet further west into the Balkans.

Having arrived in Anatolia the mixed ethnolinguistic group of Indians became settled and through intermarriage the various native Indian languages became lost as children were

learning the *koiné* as their mother tongue. Surrounded by Greek, its grammar and vocabulary became extensively hybridized; after its Indian lexical content, the next largest contributor to the Romani lexicon is Greek, amounting to several hundred words. And as the language crystallized, so the Indians, first arriving as a professionally-defined group, gradually became an ethnically-defined one.

The formation of the Romani people and language did not happen quickly, nor did the Indians cross into Europe all at once. The earliest groups to leave Anatolia have fewer Greek words their dialects and have Indian words missing elsewhere. Having crossed into Europe, the different groups migrated in different directions, encountering different European languages. Today, Romanies in Spain have been separated from Romanies in Slovakia, for example, for hundreds of years and by hundreds of miles. Their ancestors left Asia at a time when Romani identity was still happening. No wonder, then, that Romanies today are not able to present a cohesive account of group history.

Nevertheless, *all* Romani populations share the same history right up until the various moves across into Europe; group histories only began to differ once in the West. Paradoxically, Romanies as a people whose language, culture and genetic history is ultimately Asian have *only* existed in the West, and this fact underlies the difficulties European governments are confronted with in accommodating their Romani minority populations.

The last of the big mediaeval moves into Europe was the result of the Ottoman takeover of the Byzantine Empire. Still adhering to their military association, Romanies were accompanying the Turkish armies as service providers during their expansion into Europe, especially in the manufacture of weaponry and building materials. Once in the Balkans, so indispensable were they as craftsmen that demand for their skills became excessive and, as one theory holds, they began to move away, distancing themselves from their Ottoman overseers. To prevent the loss of their labour-force, laws were introduced turning a people who were once employees into possessions and making escape punishable by death; the Romanies were now slaves.

Romani slavery existed for more than five hundred years in the principalities of Moldavia and Wallachia, today Romania. Following its abolition in the mid-19<sup>th</sup> century, the freed slaves who were able left Romania via the closest foreign border: those to the east into Russia, those to the west into Serbia and so on. Many remained in those countries, while others travelled yet further reaching North and South America by the turn of the 20<sup>th</sup> century. They are known collectively as Vlax Romanies, and today are both the largest and geographically the most widely dispersed of all Romani populations. For this reason, especially since the advent of the Internet, Vlax Romani is gradually becoming the variety of choice for international use. It exists in a number of dialects, but its *Lovari* dialect is emerging as the one learnt even by activists whose own is not Vlax.

In Romani-speaking communities, the language is transmitted solely generationally. The only fora in which it is “formally” taught are the occasional summer schools such as those

that have been held in Spain and Hungary and in graduate programs at (very few) universities, limited by the general unavailability of Romani-speaking teachers and the specialist interest of those seeking to learn it. In some communities it is intentionally withheld from the children, being seen as an obstacle to advancement within the larger society, and yet the repercussions of doing this are considerable. The parents' mastery of the national language (Slovak, Romanian, Bulgarian, &c.) may be limited, and an ethnolectal variety that is equally vulnerable to stigma is thus perpetuated. And learning to speak the national language does not lessen the discrimination that Romanies endure in such countries, where physical appearance and socio-economic factors still keep barriers firmly in place. Becoming "de-ethnicized" means that while an individual remains marginalized by the larger society, he can no longer fit easily in his own. In too many places, Romani culture is perceived by the outside world as the culture of poverty.

Most Romanies today have minimal (or non-existent) literacy skills, and if they do, they are in the language of the country rather than in Romani. For some groups, better termed "non-literate" rather than "illiterate," literacy (at least during pre-Internet times) has traditionally been regarded as an open door into the non-Romani world, the *gadjikaniya*, and has been avoided. For a greater number, access to proper schooling is the factor. In many parts of Europe Romani children are placed in special schools for the mentally disabled, essentially day-care facilities that provide little by way of education, in societies that do not yet acknowledge the necessity of bilingual and bicultural educational curricula.

There remains a great distrust of outsiders acquiring Romani, since it has meant either trouble or other interference, or exposure to the outside world. In the case of the former, there are elderly Sinti Romanies who recollect purported sympathizers during the Third Reich who had learnt their language but who then used the information against them. In the case of the latter there is a growing awareness of the study of our language by academics who write their books and dissertations and secure the accruing benefits without giving anything back. Sinti are known to visit libraries and purloin any books about "Zigeuner" that they find there on the shelves.

A newer generation now acknowledges that the language cannot be hidden. There are many grammar books and dictionaries (over two hundred in the Romani Archives in Texas alone) and on-line courses; anyone who wants to learn it, can. Nevertheless, the number of fluent, non-Romani speakers remains extremely small, and law firms are constantly searching for interpreters to assist in asylum cases.

A unified, common dialect is absolutely essential for a diaspora population, which today numbers some twelve million throughout the world. But our ancestors did not come through the Himalayas bringing words for computer or solar panel. Such new concepts require new words to express them, and this means creating a standardized Romani, a dialect understood by everyone.

The future of Romani—like all aspects of our people—cannot be generalized in a single statement. It is too soon to list Romani as an endangered language overall, but it depends

on which group, and in which place; undeniably it is disappearing in some communities. In some countries its place has been taken by “para-Romani” varieties (see appendix), essentially the national language with a lesser or greater Romani-derived lexical content. Yet even in those countries there is a growing interest in learning the lost ancestral language. Where programmes exist to reintroduce the language, there are those who argue that it makes more sense to teach the widely-used Vlax dialect rather than to resurrect the now lost local variety. The post-1989 westerly drift of Vlax Romanies from eastern Europe has introduced the language into some areas—notably Hungary—where it had become lost.

The survival of the language has been stronger in some places than in others. Predictably, it has continued to be used in those communities most insulated from the non-Romani world such as the Vlax, who were segregated by over five centuries of slavery in the former Romanian principalities, or by the Sinti. The Bayash (Ludar) Romanies descend from the house slaves, on the other hand, now speak a variety of Romanian rather than Romani. In other places, notably Hungary and Spain, 18<sup>th</sup>-century legislation made it illegal to speak Romani. There are those who maintain that if you cannot speak it, you are no longer Romani; one cannot participate in the *kris* (or *krisi*), the Vlax internal legal tribunal which must be conducted in our language; switching to English invites immediate reprimand. Language is the vehicle of culture, most conservatively maintained amongst those groups who also best maintain the mother tongue. For example, the kinship shared by the two fathers of a married couple is fundamental for Romanies, who have a word for them: they are *xanamika*. English has no need for a separate word to express such a “co-father-in-law” relationship. I have many times heard parents complain that their young children don’t speak Romani properly, only to encounter those same children now grown, speaking it fluently. As long as we exist as a distinct population in our many and varied groups, Romani will continue to be spoken by some people, somewhere.

### **Standardization**

The Romani language, as well as Romani identity, crystallized at Europe’s doorstep, in Anatolia. Up to this point, the ingredients—Indian, Dardic, Iranian, Armenian, Greek—were unevenly shared by the emerging new people, a coalescence of speakers of all those languages.

Coming into the West was not a single event; various groups crossed into Europe at different times, in perhaps three major movements. The separation of the Romani language into its various dialects thus dates from the time of its very origin.

Although retained unequally, the “core” lexicon, which consists of words from the ingredients mentioned above, exists in every single Romani dialect, and taken altogether amounts to some 3,000 items, no single dialect having them all.

Once having arrived in Europe, the early Romanies moved off in different directions, losing touch with each other and becoming separated by distance and time. The still-forming



language continued to expand, but its speakers had recourse only to the languages spoken around them. This meant that those in Romania adopted new words from Romanian, those in Germany from German, and so on—and along with external influences affecting language, they were also affecting Romani *culture*.

Those differences over the following centuries not only widened the gulf separating one dialect from another, but also the identities of the speakers of those dialects, since one's *endani* (sub-group) is generally associated directly with its dialect: you are a Kalderash if you speak the Kalderash dialect, and a Lovari if you speak Lovari Romani.

The mid-to-late 20<sup>th</sup> century saw great changes in the Romani world, politically in the map of Europe, and the internet. The latter was the perfect diaspora medium for a diaspora people, and it generated an increased concern for unity as a people in the face of the ongoing discrimination that every *endani* faced. It highlighted the fact that speakers of one dialect could understand speakers of another only poorly. Misinterpretation was—and is—common, and it was sometimes necessary to use a non-Romani language instead in order to communicate. It was obvious that a kind of Romani ought to exist to obviate so serious an obstacle to ethnic unity.

The need for this has been discussed by e.g. Wolf and Gilliatt-Smith (both 1960) and Kochanowski (1983), and a couple of attempts have been made to accomplish it. The most elaborate attempt was made by the non-Romani linguist Marcel Courthiade (1986, 1991, 2009), who oversaw the publication of dictionaries, grammars, primers and other works written in it, using a morphophonemic alphabet of his own creation. Another attempt is that of Selahetin Kruezi (2008, 2014), who also proposed his own orthography.

The first step, beyond the actual creation of an international “Common Romani,” must be to assemble a critical mass of linguists, administrators, &c., who are in agreement as to its form, including its orthography. Such a consensus will not be easily achieved, since each *endani* believes its own dialect to be the best. This is important, since not all Romanies everywhere will ever learn, or be disposed to learn, such a dialect in any case, and may associate it with a “linguistic elite” composed solely of those who have learned to use it. Its adoption must come from the bottom up, and local community spokespersons must be the conduit to the people.

Using existing means of education, the propagation of such a standard will be very unevenly achieved. Sedentary, already literate Romanies, such as predominate in eastern European countries, will have a far better opportunity to acquire such a standardized dialect. For illiterate and nomadic Romanies, the task would be very much harder.

### ***Addressing the problem***

#### ***Selection***

There are only two workable options available in selecting a standard dialect: the creation of an artificial Union variety, or the selection and cultivation of a dialect that already exists.

There are arguments to be made for each of these, and arguments against each. In order to tackle the problems of standardization, it is necessary first of all to determine which dialect or group of dialects is to constitute the basis for the new standard, whether it be an a priori or an a fortiori choice.

According to the model proposed by Haugen (1966), the *initial* stage in language planning is selection, and it rests primarily upon social and political considerations. Romani exists in some 60 dialects, which fall into five or six branches.

Although these share a high proportion of common grammar and lexicon, because of the fragmentation of the population in Europe, there are also far-reaching differences apparent amongst them. These are the result of the external, rather than internal, factors mentioned above. Some varieties of Romani have become so attenuated that their morphosyntax and phonologies belong now to other languages; examples of these have been discussed by Hancock (1984), Krinková (2015), Sechidou (2015) and others.

Such varieties would not be considered from a structural perspective, although they may contain items that are lexically valuable. Internal factors, on the other hand, account for natural divergence: for the development of /h/ from /s/ in some Northern Romani dialects, for instance; for vocabulary loss, such as *ther-* 'have' in the Vlax group; or for morphological reduction, such as loss of the first and second person singular and plural emphatic subject pronouns in all but Welsh Romani and dialects in the Southern branch. These could be usefully incorporated.

It is unlikely that an artificially created dialect, perhaps a linguistic reconstruction of Proto-Romani such as that attempted by Schultz (1974) or Higgie (1984), would attract much support. It will be interesting to see the extent to which reconstructed Iberian Romani, such as that used for a translation of the Spanish Constitution (Heredia 1989) has been learnt by Kale Romanies in Spain. The varieties of Romani used most extensively for purposes of documentation at the present time are Central Vlax (such as Kalderash), the Erli dialect of Balkan Romani, and the Slovak variety of Central Romani. Each supports a growing number of local literatures. Sinti Romani dialects have diverged to such an extent that it has been suggested that two standards would be needed. The dialects spoken in Poland and the Baltic countries are also distinctive.

But elsewhere in Europe, as well as in North and South America and in Australia, it is Vlax that appears to serve as the vehicle for the widest communication, since its speakers are most widely scattered geographically. All Romani-language materials published in the United States are in *Kalderašicko*, as well as most of those being published in Europe. There are more contemporary grammars and dictionaries available for Vlax than for any other dialect, and more unpublished theses and dissertations. It is quite clear that, for the most widely applicable practical use, a Kalderaš-based dialect would be the logical choice for a standardized dialect. Balkan dialects differ from Vlax more than conservative Central dialects do, and their geographically restricted use argues against their adoption. The differences between Vlax and Central dialects can be minimized with only a small risk of

creating too artificial a dialect native to no one; differences which are primarily phonological and lexical.

### **Codification**

Haugen's (1966) second stage is called codification, defined by Fishman *et al.* (1971: 295) as dealing with "the normalization (standardization) of regional, social, class or other variation in usage via the preparation of recommended (or 'official') grammars, dictionaries, orthographic guides, etc." Kenrick had already addressed the question of orthography in 1981, and did so again at the Fourth World Romani Congress, which was held in Warsaw in April, 1990.

The Romani Union's language commission (*O Kòlo le Alomasqe la Rromana Óhibaqe*), however, voted upon an orthography created by Marcel Courthiade that was meant to serve for his proposed standardized dialect. It introduced features found in other languages, such as the Spanish inverted *¿* before questions, < θ > from Greek, < ç > from French, < ć > from Croatian, < rr > from Albanian and < ʒ > and < ʒ̣ > from the International Phonetic Alphabet. However, while this morphophonemic, multi-dialectal orthography works, and while many publications appeared in it, its impracticality as a system for the average Romani speaker made its existence short lived. It was criticized by Kruezi (2014: 268-9) who offered suggestions of his own, including the adoption of < q > to be read either as [k] or [tʃ] depending on dialect.

The owners of Romani are its everyday speakers, and not the academic specialists. Because of e-mail, and the hampering effect of having to find and insert diacritics, spellings based on English orthography is very often used — < ch > for [tʃ], < sh > for [ʃ] and < zh > for [ʒ]. This works for speakers of the language but is less precise for learners, since it does not, for example, distinguish retroflex from non-retroflex affricates, e.g. [ʃel] 'hundred' vs. [ʒel] 'smallpox.' In Mateo Maximoff's publications (e.g. 1991) he indicates retroflexion with < j >: < šel > / < šjel >.

Even if a Vlax dialect, say Russian Kalderaš, were to be selected as the basis for a new standard, there should ideally be a complete grammatical and lexical study based upon all of the Romani dialects from which to draw, in order to supplement the base dialect selected. Vlax has a number of forms lacking in some other branches, such as causative and inchoative verbs, but it has lost in turn the thematic comparative construction, for example, and supplementation or replacement of these should ideally be with thematic (that is, pre-European) models.

### **Lexical expansion**

Although the Vlax dialects have the greatest number of overall speakers and are most widely found around the world, their lexicons have suffered as a result of the over five centuries' exposure to Romanian on the slaveholding estates. Nearly half of the words in the Gjerdmann & Ljungberg dictionary (1963) are from that language.

There are a number of ways in which the base lexicon might be augmented: (a) coining, (b) incoining, (c) phrasing, (d) native retrieval, and (e) foreign adoption.

Coining is the creation of a new word entirely, not a common technique in Romani, or else employing a metaphor, e.g. *drakhin* or *drakhalin* ‘Internet,’ with its base meaning being “grapevine.” Another is *mačho* ‘fish’ for the calf muscle, because of its shape.

Incoining is already a widespread mechanism for lexical expansion in Romani. This involves combining already existing morphemes in the language in innovative combinations either having no exterior model, or else being calques on another language. Examples are American Vlach *šúdro-bákso* ‘refrigerator’ (*lit.* ‘cold box’) and *gadžéngo pléso* ‘public’ (*lit.* ‘place of the gadže’).

Phrasing involves replacing a single, athematic (non-native) item where it has become lost, with a descriptive phrase employing native vocabulary. Examples from American Vlach include *glínda te dikhén palál* ‘rear-view mirror’ (*lit.* ‘mirror that you [use to] look behind’) and *mášina kaj ramól* ‘typewriter’ (*lit.* ‘machine which writes’).

Native retrieval has been used for a number of developing languages, such as Malay and Hebrew, and consists of reviving obsolete words from the historical native stock to augment the contemporary lexicon. For Romani, this would mean the resurrection of Prakrit or Sanskrit words; it would then remain a problem as to whether such items would retain their Sanskrit form or be modified according to the rules of change that have produced modern Romani phonology, in which case a created word for ‘freedom’ directly adapted from Sanskrit *mṛḍīká*) would have the form *\*mareko* in Romani, and not *\*merdika*. This presupposes considerable linguistic sophistication on the part of a linguistic committee whose task it would be to select and modify such items. An alternative has been proposed by Kochanowski (1971: 76—77), who suggests modern Hindi as a lexical reservoir for Romani, one example he offered being *almari* (< Hindi *ālmārī*) for ‘cupboard;’ The Hindi word, however, is an adoption from Portuguese (*armário*), and is not Indian.

In the dictionary of his own standardized dialect, Courthiade includes *pustik* ‘book’ from Hindi as well as the word *mesto* ‘free,’ presumably from an (unspecified) Indian language. It should not be surprising that, despite the stereotype, there is *no* thematic word for ‘free’ or ‘freedom’ in any dialect, for which only adoptions from European languages exist—e.g. American Kalderaš *frijimós*, Russian Kalderaš *slobuzénja*, Sinti *frajipen*).

Foreign adoption means simply the acquisition of new lexical items from any athematic source. Kochanowski (1971) again suggests that international vocabulary be adopted and, where these are insufficient, words common to French and English be incorporated, in each case made to conform to Romani grammar. This is already happening in the European dialects, where it is not always possible to identify the immediate source of such widely occurring items as *tiléfono* ‘telephone’ or *mikróskopo* ‘microscope’. The choice of Vlach is particularly useful in this regard, since it has both a thematic and an athematic

grammatical paradigm, any new items already having their morphological behaviour determined for them.

But while it is true that both French and English have wide international currency, neither is commonly heard in eastern Europe, where pan-Slavicisms would seem to be a more logical source to supplement the language.

To obtain an idea of the proportion and character of the noncore lexicon of Romani, a breakdown is provided here of two different paragraphs chosen at random from letters that have been sent to me. In each, the noncore items are italicized, and the spelling remains as received:

Balkan, from southern Yugoslavia:

Bičhalava tuke jekh *foto-kopi* katar o *žurnali* i *Arena*, kai vakerela o *Prof. S.J. baš* i *Indija* —kaj vov arakhla o *M.D.* ano *London*, kaj i *Indija* vazdinda amari *rezolucija* ko *U.N.O.*, taj so ka kerel, so rodel, o Duito *Kongreso* ani *Ženeva* avutno berš.

Vlax, from Trieste:

Sayekh mangav tutar tay me či bičalav tuke *šoha* khanči. Te *trubul* tu vareso, te na lazes, *numa* motho. Si tu kodi *knyiga* karar o *V.* tay *M.* pa e čib le *Lovarengi* ando *Ungriko*? Te niči, bišalav tuke *fotokopiya* te kames; but *interežnyime* si.

Of the two passages, non-native elements constitute about 20 percent of the whole, though over half of this consists of proper names. Of the remainder, the majority may be considered to be “international vocabulary,” (*foto-kopi*, *fotokopiya*, *žurnali*, *rezolucija*, *kongreso*, *interežnyime*), three are grammatical particles (*šoha* ‘never’, *numa* ‘but,’ *trubul* ‘need’), and one a local adoption from Serbian (*knyiga* ‘book’), with which a native form, *lil*, alternates.

Thus, less than a tenth of the vocabulary is derived from external sources in these passages, exclusive of proper nouns. In less conservative dialects the percentage is much higher; thus, in the following sample of French Sinti, some 40 percent of the lexicon represents accreted material:

Mē am trin *nebudj*, žjam te rodas *šáfreba* ačas kek. Ijo “*Jean-Jean*”, bišštar beršengro, “*Niglo*,” bišjek *un* o “*Ratam*,” bišberšengro čače morš, *lédige* čáve. *Mémke hart šáfreba* darā *gar*, *šafráxa fort*. Vejam so *fus* trianda panč *kilomēngri* ano foro. Ačam *gar* o rášaj, *krat* dui *batríja un* i *pisla* sastar *pur* te xas i kotar māro.

Of the 3,600-item glossary of Swedish Kalderaš by Gjerdman & Ljungberg (1963: 193—396), some 1,750 words, or almost 48 percent of the total, derive from non-native sources, overwhelmingly from Romanian. But, as the authors point out (1963: xx), “the vocabulary originally brought by the Gipsies from their Indian motherland is, despite its paucity, of much greater significance. For this is, after all, the material from which the principal

features of the Romani language are derived.” In this respect, it compares with the Anglo-Saxon component of modern English, some 28 percent according to dictionary count, but as high as 85 percent in ordinary discourse.

### **Conclusion**

A number of representative Romani dialects from the most widespread or numerically most important branches could be selected. This would include a conservative dialect of Vlax (such as Lovari or Kalderaš), as well as Balkan (such as Erli), Central (such as Bašaldo), and Northern (such as Sinti).

All foreign material (lexical, phonological, morphosyntactic, &c.) could be removed from each of these representative dialects, and codification made of the remaining thematic material.

Features absent in the natural dialect selected as the base of the Standard could be supplemented from other dialects where they exist.

A standard lexicon could be developed using the techniques outlined above.

That it be made clear that such a dialect would not replace existing dialects but would coexist with them.

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## CHAPTER 2 – Translating the Romani Language and its Sociolinguistic Realities

Study of the diverse social aspects of human language and its use is traditionally the domain of sociolinguistics. A person’s use of language, e.g., pronunciation or the choice of certain lexical items, can signal not only where they are from but also how they choose to identify with or dissociate from different social groups (Dawson, Hernandez, & Shain 2022). The very language a person uses has its own history, containing tracks and traces of its past. This history is intimately bound to how it first emerged and how it has been used and passed on by its speakers. Human language has always been one of linguistic fluidity, characteristically changing with historical circumstances and being transformed by human creativity, impact from external languages, and social contact with others. Historical linguistics examines the changes that have occurred (and continue to occur) in a language over time. For the Romani language, this has meant analyzing the existing dialects and understanding how they are used, what they have in common, and how they differ from one another. From a translation perspective, both the history of a language and how it is used provide clues that are potentially valuable for translation choices and strategies that seek to respect or underscore a language’s unique history and character. These clues show how its linguistic mechanisms have specifically evolved over time; how it has been “exported” through activities of colonization, proselytization, political exploits, trade and commerce, and migration; and how translations into or out of the language have resulted in the passage of information, ideas, and artistic and literary expression across linguistic borders.

Contributing to both the “Romani Language and Translation Workshop” (2021) and the “Romani-Translation Summer Institute” (2023) were Romani linguists Dr. Ian Hancock and Dr. Hristo Kyuchukov, both of whom shared insights on the Romani language research that has been at the heart of their lifelong work. From this work we learn that once differences in dialects are measured and analyzed, Romani, or more precisely *Romanes*, is one language that encompasses them all—albeit configured quite differently than many other languages. In basic terms, the language is composed of three types of material, i.e., that which is (1) retained, (2) eroded, and (3) accreted (Hancock 2023). In other words, the “core of direct retention” for all Romani dialects holds the primary linguistic, cultural, and genetic input that has been retained from India since the beginning; the eroded material is that which has been worn away over ten centuries of existence outside India, and the accreted material is that which has been acquired from external languages and cultural practices during that time (Hancock 2023). Because there was no single mass exodus of any one specific group of Romani speakers from India, it is necessary to turn to a more complex history of migration and multiple other reasons for a more complete explanation of the language’s evolution once outside of India. Some key points suffice for our purposes here. As outlined by Dr. Kyuchukov during the first session of the Summer Institute (2023):

- A number of researchers have investigated how Romani peoples left India and the migration routes they might have taken, with some of this work aided by linguistic clues provided by evidence of earlier versions of the language.



- “Proto-Romani” would likely have been a part of the Indic [Indian] languages during their transition period to the “New Indic period” [New Indo-Aryan] in India around the 8<sup>th</sup> and 9<sup>th</sup> centuries CE.
- While some Indian groups, referred to as the “Dom” and “Lom”, migrated to areas of the Middle East and Central Asia respectively and were influenced by regional languages there, the “Rom” groups reached the European continent.
- Early Romani is assumed to have been spoken in territories of the Byzantine Empire, in Anatolia and in the Balkans, with [Byzantine] Greek influencing Romani on the lexical, syntactic, and morphological levels.
- After the Byzantine empire fell [1453 CE], the language experienced different internal developments in phonology, morphology, and lexicon due to its contact with Turkish, Slavic languages, Romanian, Hungarian, and other languages in contact as Romani groups migrated and settled throughout Europe.
- The dialects of the Romani language thus have certain grammatical and lexical elements from the “East” (Indian languages like Hindi and Punjabi, along with Persian and Armenian picked up during migration) and from the “West” (Byzantine Greek, Balkan languages, and ultimately adoptions from European languages, including those carried into the Americas and elsewhere by colonization).
- Historical circumstances can lead to extended periods of a language’s contact with other languages, increasing the chance of their influence on it. For Romani, it was in Romania, when for a period of 500 years Romani peoples living in the Romanian principalities of Wallachia and Moldavia were subjugated as slaves until it was abolished in the 1840s and 1850s – after which many migrated to the Americas. Thus, one way of classifying the Romani dialects has been to distinguish those in prolonged contact with the Romanian language (i.e., “Vlach/Vlax” group) from those which were not (i.e., “non-Vlach/Vlax). The Vlax Romani group includes dialects such as Kalderaš [Kalderash], Lovari, Gurbeti, and others.

Although there is not complete agreement by all linguists on how to classify the Romani dialects, the dialect classification factsheet (<https://rm.coe.int/factsheets-on-romani-language-6-0-dialects-dialectology-i-/1680aac45f>) posted by the Manchester Romani Project / Yaron Matras on the Council of Europe website has been used by many.

The following dialect information has been selected and extracted from it and set up in this table:

DIALECT CATEGORY	DIALECTS	SPOKEN IN ...
BALKAN (Southern Balkan 1)	Arli Erti Mečkar Sepeči Ursari Crimean Romani Zargari	... Macedonia, Kosovo, Greece, Serbia ... Bulgaria ... Albania ... Greece, Turkey ... Romania ... Ukraine ... Iran

BALKAN -ZIS (Southern Balkan 2)	Drandari/Drindari Kovački Kalajdži Bugurdži	... northern and central Bulgaria and Macedonia
SOUTHERN VLAX	Gurbet Džambazi Kalburdžu Čergar	... Serbia, Montenegro, Croatia, Bosnia-Herzegovina, Macedonia, southern Romania, Bulgaria, Greece, Albania, Turkey
NORTHERN VLAX	Kelderaš (Kalderaš) Lovari Čurari Mačvaja	... Romania, Moldova, Hungary, Serbia, and in migrant communities worldwide
SOUTHERN CENTRAL	Romungri Vend Burgenland Roman	... Hungary, Slovakia, northern Slovenia, eastern Austria, Ukraine, Romania
NORTHERN CENTRAL	East Slovak Romani Bergitka Romani	... Slovakia, Czech Republic, Poland, Ukraine
NORTHWESTERN	Sinti-Manuš Finnish Romani Kaale	... Germany, Austria, France, Italy, Netherlands, Belgium, Finland
NORTHEASTERN	Polska Romani Northern Russian (Xaladitka) Lotfitka Lithuania	... Poland, Lithuania, Latvia, Estonia, Russia, Belarus, Ukraine
OTHER	+English Romani Welsh Romani +Spanish Romani Catalonian Romani Errumantxela (Basque Romani) +Abruzzian and Calabrian Romani +Slovene Romani (Istriani, Hrvati or Dolenjski) +Iranian Azerbaijan, Zargari, Romano	... United Kingdom  ... Iberian peninsula  ...Southern Italy  ... Slovenia  ... Iran and Azerbaijan

With so much diversity and so many different dialects being spoken by different populations within different countries, how does a Romani translator or interpreter proceed? Although the history of the language demonstrates that the dialects share a core of common features of the same language, how to concretely manage their differences in a practical way, considering the fact that every group of speakers will likely identify with its own way of speaking and view itself as “better” and more genuine than others? Moreover, what frames of reference within linguistic, cultural, social, educational, and political

contexts are associated with a particular dialect and the location of its speakers? What is the potential for a misalignment to occur between these frames and interrupt the flow of communication or provoke a misunderstanding? These are the kinds of questions that Romani translators (and interpreters) inevitably will ask themselves as they consider the range of options for words and phrases from which to choose for any particular communication event.

They are questions that were addressed in a variety of ways by the Summer Institute's Romani participants as well, most of whom were familiar with more than one dialect than their own. "Our language is our country", noted the experienced Romani interpreter Orhan Galjuš, and "we normalize and formalize our position through our work" (2023). In the end, the general consensus within the group was that to know more than one Romani dialect and their languages-of-contact is an effective way to prepare Romani translators and interpreters for managing the loanwords, calques, phrasing, and neologisms that reflect their dialectal differences. Assessing and understanding the frames of reference used by an interlocutor or writer of a text when communicating is a critical priority. It not only helps translators and interpreters ensure successful communication; it also contributes to normalizing an "intra-Romani" language space that can serve as a linguistic tool when participating in international fora and global spaces.

Without any centralized body, government, or institutional infrastructure supporting the creation and maintenance of the language, the question of how to codify and standardize Romani is one that has preoccupied a number of linguists for several decades. The matter of Romani standardization is discussed in [Chapter 1](#). It clearly impacts translation and interpreting activities as well. As discussed by Dr. Hancock during the Summer Institute's session on standardization, there are as many challenges as there are possibilities. Some takeaways include:

- Having a standard variety of the language is necessary but it is not viewed as a critical matter for most Romani people who are dealing with other essential and urgent priorities. There are practical, on-the-ground realities.
- Standardization raises the issue of orthography and questions about which alphabet and phonological distinctions and representations to use for written Romani.
- Due to internet and the global presence of English, a sort of basic spelling that uses combinations of English-language letters without phonetic accents for Romani has been emerging.
- Although there is nothing inherently wrong about taking from another language (e.g., only 28% of English words is directly traceable to "Old English"), Romani does have plenty of words from which to draw. There are legitimate Romani words in all the dialects, with certain dialects retaining some of them while others have dropped them. They can be introduced or re-introduced in those dialects that no longer have them.
- According to which and how certain core features have been retained in a dialect, the very same word can end up having different meanings in different dialects,

resulting in semantic confusion. Should several interpretations of a same word be included in a standard, even when some dialects don't have the word?

- Neologisms created on the basis of a particular language-in-contact can end up being just as mysterious as words from another Romani dialect that is unfamiliar.
- Romani is unusual in that it has two separate grammars and speakers know [intuitively?] how to handle new words. Neologisms like *patrin* and *alavari* have been easily adopted. (Dr. Kyuchukov notes how his research shows that very young Romani children rapidly learn to use Hindi words in verbal tenses on the basis of their native Romani knowledge).
- Using Vlax as a basis on which to standardize could be an option; however, nearly 40% of its words are Romanian, thus not easy or possible to understand for some groups.
- Some Romani speakers are averse to learning and speaking another dialect. Choosing one over the others can be perceived as it having a competitive edge, and sometimes incurs scorn or abuse from other dialect speakers.
- Standardization will ultimately depend on the writers, poets, and people using the language, and not solely on linguists.

A lively group discussion ensued on a wide variety of current communication practices, ones that include speaking, writing, interpreting, and translating in Romani, bringing to light a number of observations, interesting possibilities, commentaries, and potentially viable propositions. For instance:

- New words and new ways to form words morphologically could be adopted by drawing from the Indian languages, both old and new. The *Multilingual Romani Dictionary* [Romani→Hindi, English, French, Russian] by Weer Rajendra Rishi, published in 1974 in Chandigarh, India, could serve as some inspiration.
- New words could effectively be created by extending the meaning of existing Romani words, for example, *zor* → *zoraripen* for “strength” and “power”.
- Digital technologies and AI could potentially be used one day to extract patterns from corpora and data sets in multiple Romani dialects (using texts that are both natively produced and translated), thereby creating a “standard” by machine. It could help to sideline some of the political disputes.
- Since many Roma want to learn a local dialect, dictionaries could present the local Romani word, with an international Romani term alongside it for those who are more advanced and want to learn both.
- Given every child's capacity to learn languages, a written Romani dialect could be introduced in primary school alongside a standardized form of Romani acceptable for the region, so both could be learned.
- Kalderash Romani (Vlax) has often ended up functioning as a “default lingua franca” dialect for online social networking platforms, website localization, and the Pentecostal church movement.

- Although there is no universally accepted codified written form or standard variety, an “international Romani” has also been emerging in practice at EU meetings in Strasbourg and Brussels.
- One proposal would be to put together a rough grammar with as much native grammar as possible and an agreed-on spelling system, and then flesh out words and preliminarily test it on one another.
- Standardization involves many decisions, some of them political, some of them practical (how many dialects does a Romani person realistically need to learn?), and some of them linguistic (Would one be based on Indian languages or an existing geographically widespread dialect, or one that is AI-generated?).
- “We have a responsibility to make our history visible” (Dr. Kyuchukov). It is important to continue writing and publishing in Romani no matter what the dialect is, not only because it keeps the dialect alive but also because it documents and preserves it. Some of this is through translation. The Romani curriculum proposed by the Council of Europe in 2007 unfortunately was only translated by Sweden, into 4 dialects.
- Ideas could potentially be found in other language standardization experiences like those for Inuktitut, or for Scots, and Turkish in the past.
- One problem for Romani is that linguistic arguments are being made and generalized on the basis of a single academic’s knowledge of a particular dialect and presuming that it is better or more valid than others.
- Since literacy is spreading, it is not as difficult to associate a more standard variety with the written word. It is possible to learn a written one and a spoken one.
- Comparing words and ways of saying things in different dialects is fun and we should keep the fun!

In the end, translation is a process of reflection and decision-making for translators of all languages. For every communication situation, they ultimately need to decide on which language variety to use and how to use it, and subsequently be able to justify or explain why they’ve made those decisions. They can make use of a wide variety of acceptable translation techniques (e.g., explicitation) and rely on their “toolkit” of resources for training and practice. It includes grammars, dictionaries, lists of terminology and collocations (i.e., co-occurring words that typically appear together to create certain meanings), and sets of parallel documents (i.e., SL / TL text pairs from different subject areas). All these resources are useful for gaining experience, cultivating expertise, and learning how to manage the language of diverse genres, discourses, text types, and sociolinguistic contexts and registers.

For Romani translators, familiarity with the history of the Romani language and with Romani language resources, especially in the absence of a standard language resource on which to rely, serves as an aid not only for translator practice, but also for translator education and research. A Romani translator’s “toolkit” of sorts can be developed from resources on and in the Romani language. Bilingual word lists are one source. Historical evidence shows that the language was documented as early as the 17<sup>th</sup> century. Other fundamental resources are bilingual and multilingual grammars and dictionaries. Since the

18<sup>th</sup> and 19<sup>th</sup> centuries, many of them have been created between different languages and Romani dialects. Ostensibly, and appearing late in the 19<sup>th</sup> century, the first dictionary written by a Romani speaker was in Hungary [Ferencz Nagy-Idai Sztojka 1890?]. Among the diverse grammars to be found, some works by Romani linguists are oriented toward “standardization”. They include *A Handbook of Vlax Grammar* (Hancock 1995), which aims to provide a basis for an international Vlax dialect, and *Gramatika e rromane čhibaki* [Grammar of the Romani language] (Đurić 2005), which aims at a regional standardization of Balkan Romani dialects. Additionally, Romani language learning materials of many types and in different languages and dialects continue to be developed, from printed works to radio programs or audiovisual lessons online and on YouTube. Web sources with content translated into Romani potentially serve too, for creating bilingual and multilingual parallel corpora for translation purposes. Some potential sources include the digital RomArchive, the Barvalipe Roma Online University (ERIAC), the Romani Archives and Documentation Center (RADOCC), the R.E.D.-Rrom, as well as the Council of Europe’s Curriculum Framework for Romani and European Language Portfolio with information translated into various languages and dialects. (See [Appendix 1](#))

Some tips on dictionaries from *Romani Language Dictionaries. An annotated critical bibliography* (Husić 2019, 2-5):

1. Language dictionaries tend to fall into two broad categories according to the compiler’s intent, namely descriptive and normative.
2. Descriptive dictionaries describe the lexicon of a language as it is actually spoken, and often include etymologies.
3. Normative dictionaries are intended to help choose “appropriate” words for speaking and writing, and may suggest preferred spellings, pronunciations, and grammatical forms.
4. The form of verb presented in dictionaries is most frequently third person singular, as the Romani verb does not have an infinitive form.
5. The transitive and intransitive equivalent will usually show different verb-stem forms, e.g. *phagel* (transitive) ‘He/she breaks [something]’ and *phagjovel* ‘It breaks [down]’.
6. Lexical collocations include idioms, fixed expressions, proverbs, and so on.

Finally, from a research perspective, there is no language that has probably *not* been translated in some oral or written mode throughout human history. Translation “happens” when people unfamiliar with each other’s linguistic-cultural contexts find themselves having to interact in any act of communication – from the exploration expeditions and commercial exchanges of antiquity to the online social media conversations transpiring today in a world interconnected by technologies. The ways translators translate in different languages, places, and times contribute to our overall “translation literacy” and to our

global understanding of how human differences are encountered, managed, and potentially bridged. In no small way, the experience of the translator influences both the prescriptive and descriptive domains of translation research and the body of knowledge that constitutes translation and interpreting studies.

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Matras, Yaron. 2002. *Romani. A Linguistic Introduction*. Cambridge: Cambridge University Press.

### Useful translation terms:

#### Source:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia : John Benjamins Publishing Company.

**Calque:** A translation procedure where a translator transfers a source language word or an expression encountered in the source text into the target text using a literal translation of its component elements. [...] (p. 122)

**“False friend”:** A word in a given language whose form resembles a word in another language, but the meaning of the two words or one of their senses is different. [...] (p. 140)

### CHAPTER 3 – Romani Cultural Translation

“Culture” – although the word is seemingly easy enough on the surface to define, its complexity has inspired hundreds of writings in an attempt to do so, including in translation studies. In the actual act of translation, cultural references and assumptions play distinct roles in different types and genres of communication to be translated, from marketing brochures to medical information to literature. How should they be handled when translating? Culture’s intimate link with language can force the act of translation into a double bind, one of needing to negotiate an incommensurability of languages and cultures while knowing that concrete choices ultimately still have to be made.

As noted by Harding and Carbonell Cortés (2018, 1), over the past four decades the focus of translation studies has shifted from one of translation viewed primarily as an exercise in contrastive linguistics to one of a communication context steeped in myriad, complex interlinguistic and intercultural processes. This shift has opened critical areas for research from a translation perspective. They include investigating source and target translational relationships in terms of cultural representations and narratives, cultural identities and traditions, power relations, and majority/minority agency. In this chapter, we will consider Romani cultural translation in four parts: (1) general ideas about culture in translation; (2) cultural implications in minority languages; (3) specificities of culture in the Romani context; and (4) a cultural focus on music and food in the Romani context.

- General ideas about culture in translation

For a long time, translation was considered to be a relatively straightforward, almost mechanical, process of decoding text encoded in one language and of re-encoding it in another language. Ostensibly, its underlying assumption was that languages have a comparable correspondence and equivalence possible between their linguistic and cultural units. The source language and target language publics also tended to be conceptualized as homogenous groups more or less aligned with how their national identities were defined by the nation-states. In everyday parlance, “culture” is usually assumed to refer to a group of people’s shared and common features, embodying their customs, practices, traditions, beliefs, values, and knowledge – all of which are tied to language. When viewed in terms of how they are organized as political entities and linked to territory (e.g., nation-states), groups also share specific historical frames of reference that cover many aspects of life: social institutions, legal frameworks, economies, educational structures, and others, all of which guide or govern societal relations. While idioms, phrases, proverbs, expressions, icons, and symbolic meanings are obvious cultural references, others can be more subtle but equally as powerful.

All of these contextualization parameters have an impact on translation and interpretation. For one, even when the same language is used in more than one country, it is informed by a different set of cultural (and political, social, economic) contexts and references. For example, “Medicare” in the U.S. and “Medicare” in Australia and Canada refer to different ways of conceptualizing and providing health care within the countries’ respective systems of health. This knowledge must be understood by translators and interpreters so they can



adjust accordingly in the translation. Societies are also changing. Modern modes of digital communication and transportation have reconfigured the demographics of many societies, bringing together a more diverse set of people due to migration, employment, travel, and other reasons. These changes create new types of power relations and challenges as a result. The global/local dynamic manifests itself in myriad ways. For example, habits, customs, and practices from one locale are brought into new locales by immigrants and gradually become hybridized over time, creating new iterations of cultural expression. From another perspective, although cultural practices introduced by globalization and social media on a global scale have been adopted and adapted by users in diverse locales around the world, they are nonetheless permeated with local understandings and contexts that are a result of their own local histories, experiences, and socio-political frames of reference. From yet another vantage point, commercial and marketing campaigns of international companies can end up perpetuating existing cultural stereotypes and value judgements or even exploit them for other gains, with local nuances being misrepresented or entirely lost.

While translators and interpreters are regularly advised to take into account cultural differences when translating for the target public, it is worth remembering that cultural framings are complex and multiple, even for any one person, with individual identities and relationships (familial, social) impacting the way the world is seen and understood. Disentangling the complexities of “culture” has been an important objective of much recent translation and interpreting research. As Katan and Taibi note in *Translating Cultures* (2021), “culture” is a combination of ongoing and dynamic life processes for all groups of people everywhere, making it impossible to view as something static and fixed in time. For Sarah Maitland, the interlingual translation model itself is one that allows us to discover how people and ideas are encountered, interpreted, and transformed, in a relationship with difference that leaves neither side unchanged (2017, 28). “Translation”, the embodiment of both language and culture, is ultimately a reflection of how we live with and manage difference. Investigating the intercultural communication and mediation dimensions of translation and interpreting are critically important.

- Cultural implications for minority languages and translation

“Culture” is tightly intertwined with language at all levels, from proverbs to company office domains. It was amply discussed from various angles during the Romani language and translation workshops and Summer Institute in Montreal, with some sessions focusing specifically on language and culture in minority contexts.

Throughout her session at the Summer Institute and drawing on the many diverse linguistic and cultural histories and realities of her native India, translation studies scholar Dr. Rita Kothari discussed the multiple “states” of translation as experienced from the perspective of minority groups. From the start, she noted that the very fact that some people are “minoritized” by others means calling into question the motives and reasons why certain power relations exist among different linguistic and cultural groups. As underscored by the Irish translation studies scholar Michael Cronin, “minority” is not intrinsically an expression of an essence but rather always a *relation*, with languages historically having

their status changed by being displaced and marginalized (i.e., “minoritized”) due to conflict, migration, border changes, and other reasons (2019, 334). Elaborating more concretely, Dr. Kothari drew attention to three aspects of minoritization through the optic of multilingualism in relation to translation.

-First, to live monolingually can be considered a position of “privilege” in the sense that members of a minority community *need* to learn other languages for reasons of economic opportunity, cultural security, and participation in existing majority language institutions. (Cronin would argue that because of this need to translate, all minority languages are therefore “translation cultures”.) The constant state of the self “being” and interrelating ontologically in multiple languages and in translation (however it is defined) constitutes a distinctive vantage point from that of a monolingual majority language speaker. In the case of India, there are hundreds of languages and thousands of “dialects”. The first official language, Hindi, is in reality one normalized out of a heterogenous group of languages, while the second official one, English, manifests as different versions, each one with the shadow, or *chaya* (छाया), of an Indian language or dialect lingering over it. Moreover, to think of translation as an act that intentionally focuses on differentiating languages on the basis of their differences has traditionally not been part of the Indian historical imagination. Rather, moving between “different languages” was conceptualized and took the form of adjusting and adapting to different multilingual communication contexts. This concept changed when the British colonial classification of dialects differentiated them from languages, and the word *anuvad* (अनुवाद) was designated for “translation”.

-Second, she considered how living multilingually means many things on different levels. “We inhabit our languages and they inhabit us.” They have an affective dimension. Affectively, the languages we know and the words we hear, read, speak, and write are embodied by feelings and emotions. Relationships with each one of them are different. From a minority perspective, the majority gaze that falls on a minoritized person is often internalized, provoking shame (which, however, can later turn into pride) and other feelings. It is often incumbent on minority groups to make themselves “legible” to the majority population, by “translating” themselves to the mainstream world.

-Third, translation is a very intimate act. Culture is embedded in languages, and translating languages brings culture to the fore. Some examples are illustrative. The Gujarati word for “self”, *jata* (જાત), also means “caste”. The Sindhi script can evoke different affiliations and responses in post-partition times. Written in Devanagari or in Perso-Arabic, the language can evoke either a relationship to Hindi and Hinduism or to Urdu and Islam. At the same time, translation can also be a “golden compromise” for managing the asymmetrical power relations of languages. On one hand, writing in one’s minoritized language is always desirable. On the other hand, translating from it also allows one to speak to others, exposing oneself to the mainstream gaze that denies it visibility. The burning question for minorities is: On whose terms to recast oneself in translating? “While we reach out to mainstream readers to make ourselves legible through translation, should it not also be imperative for readers to seek us out, taking steps in our direction to know us too?”

- Cultural specificities in the Romani context

The cultural implications for translation in minority language contexts have been a source of reflection as well for the independent Romani researcher Dr. Hedina Tahirović-Sijerčić in her translation practice and research on the Gurbeti (Vlax) dialect in Bosnia-Herzegovina. She notes:

-Because the Romani language (*Rromani čhib*) is not attached solely to one specific homeland but rather spoken by communities in up to fifty countries, it has a status of “minority” language everywhere in the world. Its multiple dialects and associated languages-in-contact, along with its neologisms, adopted words, and grammatical leanings on various other national grammars by users, make it uniquely “translational”. Culture is also translational, whether it be understood as the “source culture” (SC) or “target culture” (TC) during translation transfer. On the one hand, Romani culture derives from the different cultural practices and realities that exist within different Romani groups. On the other hand, what connects these many differences is the feeling of *romanipe* (“Romani-ness”). Tied to a shared history and the same origins, it underlies the cultural interconnections within Romani identity. What are the ramifications of this unique history of language and culture on Romani translation practice and on Romani translators?

-To start with, translation and interpreting studies and practices can neither rely on a precept of homogeneity nor assume the existence of generalizable conceptual categories for language (SL or TL) and culture (SC or TC) in the Romani context. While clearly a “nation” can be defined as “a large body of people united by common descent, history, culture, or language” (Oxford Dictionary 2023), the “nation” of Romani peoples is not unified by inhabiting a common country or territory geographically or politically. In fact, they live in “minoritized” and asymmetrical linguistic, cultural power relationships with mainstream majority groups everywhere. As a result, bilingualism and multilingualism are characteristics of Roma whose mother tongue is a Romani language dialect but whose language of education and literacy is that of their nation-state. And dialects linguistically adopt from the surrounding nation-state languages. For communication purposes, Roma navigate “in between” dialectal differences and their respective contact languages while in the presence of Roma speaking or writing in other dialects. A similar route occurs for cultural beliefs, practices, and expressions. Romani cultural expressions revolve around different beliefs, behaviours and traditions of local groups, all of which need to be understood in a communication context. This dynamic navigational strategy is “translational” and it manifests what Dr. Sijerčić calls “the Roma dilemma of feeling in-between” – in between different Romani ways of being and in between different national languages and cultures. How, then, to conceptualize translation and an effective translation strategy? Or in Kothari’s words, *on what terms* do we as minorities make ourselves “legible”?

In reality, the quest for a translation method that is generalizable for all language pairs and directions is a challenging one, especially when we consider the vast range of types, genres, and styles of multilingual human communication worldwide. One can question

whether this quest is even desirable. Historically, ancient scholars and later translation studies largely would accept that translator approaches to the act of translating span a continuum that ranges from free “sense-for-sense” to literal “word-for-word”. The 19<sup>th</sup> century German philosopher Friedrich Schleiermacher’s recommendation that a translator either bring a ST writer’s linguistic-conceptual world closer to that of a TT translation’s reader or bring a TT translation reader’s linguistic-conceptual world closer to that of a ST writer, led to these approaches being formulated as “naturalizing” and “alienating”, respectively. They were later reformulated by the U.S. translation scholar Lawrence Venuti as “domesticating” and “foreignizing”. In other words, after considering the criteria and purpose for which a translation has been commissioned, a translator chooses whether to adapt and assimilate the ST into a TL public’s familiar frames of reference and linguistic-cultural norms or to resist a ST’s fluent assimilation into the TL by compelling TT readers to “brake” and experience the foreign through a variety of translation strategies that draw attention to the ST’s linguistic and cultural elements.

The general translation method proposed by the French-Canadian linguist Jean-Paul Vinay and French linguist Jean Darbelnet is one that has endured. Their *Comparative Stylistics of French and English-A methodology for translation* (1995; 1958 French edition) contrasts and compares the stylistic elements between French and English in close contact with each other and presents two methods. The first, “direct translation”, comprises three translation procedures: borrowing, calque, and literal word for word. The second, “oblique translation”, comprises four others: transposition, modulation, equivalence, adaptation. Vinay’s and Darbelnet’s method served as a source of inspiration for Dr. Sijerčić when she undertook, as general editor, to transcribe the Čergaš Gurbeti transliterations of 547 Bosnian Romani short stories (*paramici*) collected by Rade Uhlik from 1926 to 1967 and to then revise their translations into Bosnian by Romani translator Ruždija Russo Sejdović. After analyzing and comparing the Romani ST and Bosnian TT, she devised a translation strategy that she terms “raw sense-for-sense”.

-The strategy exemplifies what she calls the Romani feeling of belonging “in-between”, in that translation is neither solely word-for-word nor entirely sense-for-sense. At the same time, it embodies the goals of reasserting the language and reaching out to encourage readers to learn more. It is a flexible strategy that guides both the translator and translation process in two ways. That is, it strategically retains specific SL expressions in the TL translation (“foreignizes”), while allowing for a certain deviation that naturalizes (“domesticates”) the source culture into the target culture of the TT. By “retaining” certain expressions, it “preserves” the original language in its translation and by “deviating” from other expressions and vulgarisms it makes the ST culture more comprehensible in the TT culture. As a translation strategy, the “raw sense-for-sense” translation strategy is handled by the translator to shift and alternate while translating, according to the linguistic and cultural needs of both the source and target languages and cultures. As she notes, it supports the linguistic vitality of the Gurbeti dialect and its speech, and invites readers to learn, study, and research it. She summarizes the key steps taken throughout the duration of the project:

- Determine the purpose and readership of the translation.
- Analyze and research the Romani transliterations as they were done at a certain time and place.
- Adapt the transcriptions in a standardized form of writing Romani (in this case, Rajko Đurić's regional standardization for Romani in the Balkans).
- Analyze specific linguistic phrases, terms, and expressions in the text.
- Select and analyze specific cultural elements in the text.
- Make decisions about how to treat the cultural elements in translation, including (1) those dealing with stereotypes (both positive -but romanticized- and negative ones) that can potentially lead to facile generalization and categorization of all Roma everywhere, (2) swear words and vulgarisms that are used naturally and normally, (3) expressions and terms of endearment (e.g., use of the word "eat") that could lead to misinterpretation.
- Decide which translation procedures should be used (in this case, the "raw sense-for-sense" strategy).

She also proposes skills and aptitudes that a quality Romani translator should have:

- A very good education in at least two languages and two cultures (majority and Romani).
- General knowledge about Romani dialects and languages and how and where they are used.
- General knowledge about Romani groups and their cultures, traditions, customs, and religions.
- A very good capacity to recognize all the specific expressions of speech and language in their mother tongue.
- A very good capacity to recognize and understand how the Romani words are "colored" by loanwords and neologisms from contact language(s) and majority language(s).

Finally, she stresses the importance of working with "consultant-translators" on Romani translation projects, reiterating that both Romani and non-Romani writers and translators need to be aware that the Romani community is far from being homogeneous in language, identity and social position. Their differences, along with their individual emotions and expressivity, are an integral part of cultural translation. Due to the diversity of the Romani language, culture, and customs in different geographical areas, translators and consultant-translators need to cooperate mutually in order to achieve adequate linguistic and cultural equivalence and a good quality translation. She observes, too, that self-translation is widely practiced in the Romani context. Writers who translate their own original creative work do so in a cognitive space where the original and the self-translation constantly interact and complement each other. On one level, an intracultural and intercultural dialogue exists in relation to Romani readers, while at another level, the original and self-translation act in an intercultural dialogue as two independent creative works in relation to non-Romani readers. All these factors need to be considered.

- Cultural focus on music and food in Romani context

Two cultural areas that are increasingly being investigated in translation studies concern music and food. The Summer Institute provided opportunities to consider both in the Romani context.

In the area of music and multimodal translation, translation studies scholar Dr. Şebnem Susam-Saraeva raised several issues that were later exemplified in an analysis of a Turkish music video that relies on stereotypical Romani elements. Music has always been an important expression of culture, popular culture in particular. When examining a musical video clip as a cultural production through the lens of translation, we can look at how it is created and circulated, who is involved, and which elements are translated, adapted, appropriated, or rewritten. A subtitled music video (or one whose subtitles are generated by auto-captioning functionalities) is multimodal. It can be analyzed by focusing on its visual components, its narrativity, its musical score, and its textuality through the lyrics of the song – both in the original SL and the TL translation. What genre conventions are used and what are the audience expectations? How does reception by different language publics compare when music is translated into languages other than the original? Since music videos travel with ease across borders through today's online platforms, how are their meanings re-composed and adapted for different linguistic and socio-cultural and socio-political contexts? How do languages and linguistic practices like bilingual or multilingual code-switching interface with cultural expression and identity politics? For these questions, multimodality and sociological approaches in translation research can prove productive and insightful.

From the perspective of Romani music, Dr. Hristo Kyuchukov provided an example that resonated with nearly all the Roma attendees. Taking the example of lullabies and songs sung to very young Roma children, he highlighted two fundamental cultural characteristics. The first contextualized how Roma children learn their mother tongue. That is, children are exposed to hearing the complex language, grammar, and syntactic structures of the Romani language as spoken by adults and through a special kind of communication whereby the mother chooses not to explain new words to her children first but rather puts them in situations where they are induced to discover and learn for themselves. In so doing, they learn about the world. Lullabies, songs, and poems are the means by which the language is learned at a very young age. Second, he took the example of an old traditional Romani song, *Talaj phruna* [...], sung and performed in Balkan countries. This 19th c. Serbian Roma song (whose lyrics and context were published in the Swedish writer Gunilla Lundgren's anthology, *I denna vida värld*) is performed in different countries in different ways, with the text remaining almost the same (Kyuchukov 2018). He then presented an Indian lullaby, *Chanda Re Chhuoe Rehna*, performed in the classic Indian film *Lajwanti* (1958) and compared it to similarities in the song *Sov, sov mo čhavo* [...] performed by the Roma music group Angelo Malikov Ensemble. A last example given was the song *Mori Shej, Sabina* [My daughter, Sabina] composed by József Balogh and recorded by the Hungarian Roma music group Kalyi Jag. The melody was recognized by many, even though versions differed from country to country through the different dialects. Finally, he discussed how

Romani songs are very rich in metaphors, which led to the Summer Institute attendees recognizing they had certain metaphors in common across their own dialect groups. One salient feature is the abundant use of body parts in cultural formulas and expressions of love.

In the area of food and cuisine, a translation perspective using culture as a lens proved insightful for making connections to a variety of social practices. Dr. Renée Desjardins explained how food defines and shapes individual and social identities, and how it can act as a *lingua franca* among different groups who have settled and made their homes within communities elsewhere. In concrete practical terms, she noted how translation itself is inherently a part of public health and nutritional communication, with food policies and nutritional guidance all needing to be translated. Additionally, because of globalized chains of food production and distribution, there is a need to translate labels and product descriptions as well as related documentation. However, food is also social. The popularity of food-related social media content has been steadily rising among users, along with food-related shows that appear in translated audio-visual demonstrations and shows online. In many instances, food proves to be a way of obtaining validation of one's cultural heritage.

Preparing and sharing food is a very important element of Romani culture as well. With whatever means one has, food is prepared not just for oneself but also for others who may possibly visit or stop over. The conversations around food and culture took place as Mária Vámosiné Pálmai and her two assistants prepared a traditional Romani stew live on camera in the university's 4<sup>th</sup> Space kitchen. With Gyula Vámosi narrating in Romani and consecutively translating into English in the manner of a seasoned interpreter, we not only heard descriptions of the recipe's ingredients but also shared in following the steps of the recipe bilingually live as they were carried out. There were opportune moments as well for the attendees in the room to share family customs and compare dialects while waiting for dinner to cook. The focus in this session was on traditional Romani life. In traditional Romani communities, life revolves around belonging in relationships and family networks. Customary rules, i.e., *pachiv*, guide social values for greeting, eating, behaving, cooking, cleaning, marrying, bringing up children, and interacting with elderly and *gadje* (non-Roma). When internal disputes arise, a Romani *Kris* (tribunal) might be called to help settle them. As the cooking segment came to a close and dinner drew near, more words were exchanged in Lovari, Kalderaš, and Romungre, followed by an impromptu Romani language rap. A beautiful way to weave language, culture, tradition, food, music, and translation all together!

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#### Source:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia: John Benjamins Publishing Company.

**Equivalence:** The relation of identity established by a translator between two translation units whose discourse function is identical or almost identical in their respective



languages. [...] Note – Equivalences always result from an interpretation with the goal of extracting the sense of the specific source text in the context of the specific purpose that has been defined for that text. They are established using a combination of language knowledge and world knowledge with reference to the source text, taking all communication parameters into account. [...] (p. 137)

**Translation procedure:** A method applied by translators when they formulate an equivalence for the purpose of transferring elements of meaning from the source text to the target text (e.g., adaptation, compensation, borrowing). [...] (p. 191)

**Translation process:** The cognitive activity where translators establish interlingual equivalences between texts or text segments. Note 1- During this complex operation, the translator proceeds in a more or less conscious and methodical fashion to interpret and analyze the features of the source text, to apply translation procedures, to explore the resources available in the target text, to select the appropriate options for re-expressing the ideas expressed in the source text, and to verify the equivalents chosen. [...] (p. 191)

**Translation strategy:** A coherent plan of action adopted by translators based on their intention with respect to a given text. Note 1 – It applies globally to any given text and is distinguished from ad hoc decisions such as those regarding the application of various translation procedures. Note 2 – Depending on the situation, translators may adopt a strategy of adaptation or of literal translation, or they may change the text type or modify it as a function of the perceived needs of the target audience. [...] (p. 192)

## CHAPTER 4 – Professional Translation Practices for the Romani Context

Becoming a translator, or training to be one, occurs in many ways. Although the field of translation has been professionalizing at a rapid pace over the past few decades, there are still many translators who learn by practice and experience, guided by their own personal processes of reflecting on their work, understanding what strategies work best in their working language pairs, and revising and updating their skills as they go. “Best practices” are an accepted set of guidelines or procedures based on experience that have proven to be effective and put in place by professionals and experts in certain domains in order to achieve high quality outcomes for their work. They are supported in many different ways: credentials and certification bodies; academic courses within educational institutions; training programs; codes of ethics issued by associations and organizations, conferences, and networks of peers who provide advice and guidance. Even when one has the requisite bilingualism and mastery of two or more languages, it takes time to sort out and internalize the most effective techniques and procedures for actual translation. Resources also vary depending on the languages being worked with. For example, although some populations are high in number demographically speaking, the languages they speak may not yet have benefited from the development of significant written resources that would aid translators of these languages in their translation tasks.

### Professional Associations

On an international level, the International Federation of associations of translators, interpreters and terminologists (FIT) is a federation of professional associations of interpreters, translators, and terminologists working in diverse areas (e.g., literary, legal, scientific, public service, media, academia). Its objective is to link existing associations of translators, interpreters, and terminologists and to promote recognition of the profession and enhance its status in society. ( <https://en.fit-ift.org/about-fit/>)

Regional, national, or local associations may be members of FIT – for example, the American Translators Association (ATA) in the U.S. (<https://www.atanet.org/>), the Institute of Translation and Interpreting (ITI) in the U.K. (<https://www.iti.org.uk/>), the Ordre des traducteurs, terminologies et interprètes agréés du Québec (OTTIAQ) in Quebec, Canada (<https://ottiaq.org/>), as well as FIT Europe which has members of associations at the national level (<https://fit-europe-rc.org/en/about/about-fit-europe/>), among others. These associations are very valuable in providing up-to-date information about the profession and advocating for its recognition and status – including pathways to accreditation and certification.

### Translator Education and Training

Education and training for translators is an area that has also been expanding, with programs and resources configured for specific regions and their needs. Academic curricula are designed to provide skills and knowledge in particular language pairs for general translation and for specialization in subject matter that is commonly dealt with in those languages. Although a single international listing of *all* academic and training

programs does not exist, the Canadian Translators, Terminologists and Interpreters Council (CTTIC) does maintain one that is quite comprehensive (<https://www.cttic.org/translation-and-interpretation-education/>). It is also possible to search for programs by individual countries and languages. Another resource is to consult the websites of translation studies organizations, such as the European Society for Translation Studies (EST) (<https://est-translationstudies.org/>), the International Association for Translation and Intercultural Studies (IATIS) (<https://www.iatis.org/index.php>), and the Canadian Association for Translation Studies (CATS) (<https://www.act-cats.ca/en>), among others. An important way to keep abreast of ongoing research in the field is to attend on-site and online conferences. A useful resource is the list of conferences (and calls for papers, new publications, and bibliographies) is the EST website: <https://est-translationstudies.org/resources/list-of-conferences/> and <https://est-translationstudies.org/resources/translation-studies-bibliographies/>.

### Translator Training Curricula

For majority languages that have well established translation programs and infrastructure, the translator education curricula focuses on a number of key areas. The **first** has as its objective to cultivate excellent critical reading and interpretation skills in the languages *from* which students translate, and to perfect translating and writing skills in the language *into* which they translate. Translators must be avid readers and excellent writers with a range of writing skills that can deal with different text types in diverse contexts. They also need to refine their skills as revisers. In many professional scenarios, a translator's translation is subsequently reviewed and revised by a translator with revision experience.

The **second** has as its goal to perfect research skills. A significant amount of time gets invested by translators to research, verify sources, and make decisions as to which information and terminology is appropriate for the translation project underway. As noted by Dr. Philippe Caignon's in his session on terminology, terminology tasks alone make for one third of a translator's work. In Quebec, where OTTIAQ endows the title of certified terminologist to those who meet requirements based on their studies and experience, terminological work and research support the Translation Bureau and contribute to French language planning. Its primary goal is to ensure accurate and consistent use of terminology for effective communication and the dissemination of knowledge in diverse domains.

The aim of the **third** area is to introduce areas of specialization, with practice on texts that are exemplary of the language and context used in relation to certain subject areas, for example, legal, medical, literary, scientific, and so on.

A **fourth** angle to the curriculum focuses on the broader translation context. It includes not only an introduction to academic translation studies but also an overview of the business and profession of translation, including how translation projects are managed and how translation technologies can be used. A main component of this area is now artificial intelligence and machine translation.

Finally, within minority language contexts, especially for those where multiple dialects are in use, it is also possible to cultivate specialization in the linguistic and dialectal history and sociolinguistics of a language in order to work as a reference source or consultant. For example, in the Interpreter/Translator training program at Nunavut Arctic College, students learn to write and perfect their Inuktitut writing skills in both the Roman (Latin) and Syllabic systems, in addition to studying the “Structure of Aboriginal Languages”. They examine the phonological and syntactical differences between the major dialects and sub-dialects and learn about differences in vocabulary.

### **Creating and Developing a Translator’s “Toolkit”**

Professional translators know and follow certain rules and norms, some of them long established by codes of ethics, “best practices”, and supported by their organizations and associations. Translation scholar Douglas Robinson lists some of the salient ones as “the translator’s authorities” in his work *Becoming a Translator* (2012, 206-208). They include:

- Legislation governing translation
- Ethical principles published by translator organizations and unions
- Theoretical statements of the general ethical / professional principles governing translation
- Theoretical studies, often corpus-based, of specific translation problems in specific language situations, comparative grammars
- Single-language grammars
- Dictionaries, glossaries, and terminological databases
- Previous translations and other materials obtained from clients, agencies, databases, and libraries
- Expert advice and information from people who have worked in the field or have some other reliable knowledge about it.

Resources such as these are rarely plentiful, and sometimes do not exist at all, for translators working in minority languages—including in Romani. However, they can be created and gradually grown over time. For example, starting a collection of bilingually paired texts, such as an English ST or TT and a Romani ST or TT, could be useful for later analysis by translators and researchers. What translation techniques and strategies were used and were they effective? Which texts are representative of a certain subject area in a certain dialect? What types of problems tend to emerge during the translation process? What terminology tends to predominate? Analyzing and making observations about the bilingual texts collected for corpora is valuable and can potentially begin to answer these kinds of questions. Translator forewords and commentaries are also insightful. Likewise, organizing terms to create curated bilingual and multilingual lists can be useful not only for clients but also for other purposes. For example, companies such as Microsoft spent years creating and refining lists of terminology and their translations. Its purpose was not only to harmonize the different translations submitted to them by translators but also to maintain terminology uniformity in their software applications, menus, interface, and the like, so users would not get confused.

## Assessment and Self-assessment

In addition to the evaluations that professional and academic translation sectors provide, there are also initiatives and resources in place to help translators self-assess. Without self-assessment, and because feedback from clients tends to be quite rare, translators need to monitor and review their skills and knowledge on a regular basis. For linguistic skills, the Council of Europe portal has posted a self-assessment grid according to the levels of proficiency described in the *Common European Framework of Reference for Languages* (CEFR). The grid is currently translated into thirty-two languages: <https://www.coe.int/en/web/common-european-framework-reference-languages/table-2-cefr-3.3-common-reference-levels-self-assessment-grid>.

“Translation competences” are also being addressed. For example, the European Master’s in Translation (EMT) Competence Framework (2022) designates five principal areas of competence in translator education: language and culture (transcultural-sociolinguistic awareness and communicative skills); translation (strategic, methodological and thematic competence); technology (tools and applications); personal and interpersonal skills (generic “soft skills”); and service provision (awareness of clients, users, and understanding of project management and quality assurance). The CEFR level of language for translation students is set at C1. ([https://commission.europa.eu/system/files/2022-11/emt\\_competence\\_fw\\_k\\_2022\\_en.pdf](https://commission.europa.eu/system/files/2022-11/emt_competence_fw_k_2022_en.pdf)). In addition to the existing Framework for Translation Levels A & B, the EFFORT Project recently proposed (May 2023) a Common European Framework of Reference for Translation – Competence Level C for Specialist Translator. The descriptors, which are translated into ten languages, focus on the following areas of specialization: Economic/Financial; Legal; Literary; Scientific; and Technical. An online self-assessment tool is also provided. <https://www.effortproject.eu/> (Level C) and <https://www.effortproject.eu/framework-for-translation-levels-a-b/guide-to-using-the-framework/> (Levels A & B).

From an ethical perspective, self-reflexivity has become an important component of translator education and research. Language and cultural practices change over time, as does research. Self-reflexivity is a critical examination of the self in terms of one’s own practice (e.g., as a translator, reviser, interpreter, educator, or researcher) whereby one’s own processes and procedures are assessed in order to address and improve on them. In research, it makes visible one’s own implications in the research process. Self-reflecting on one’s positionality also allows for more nuanced judgements, decision-making, and the implementation of certain strategies. A translator’s method can thus be adjusted as need be. In translator education, students and junior translators are encouraged to learn how to assess their own skills and abilities, taking into account the time and experience necessary for achieving better results more efficiently. Some relevant questions: How solid is my linguistic and cultural expertise in the source and target languages I work with, and how can I improve? What implications does my way of translating have on the translated text and the target audience? How much control do I have on the final version of a translation before it circulates? Ultimately, it is up to translators to make decisions that will help them deal not only with translation problems but also help them grow professionally.

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#### Source:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia : John Benjamins Publishing Company.

**Interpretation:** A translation procedure where translators attribute a relevant meaning to words and segments in the source text, as well as to entire texts, by using their situational knowledge in order to extract the sense. Note – the word is also used to refer to the act of oral language mediation. (p. 148)

**Linguistic competence:** The translator's ability to manipulate language by first comprehending and then reformulating the sense of the source text. [...] [It] involves mastering at least three skills: the dissociation of languages, the application of translation procedures, and writing the target text. This process takes place on three levels: the interpretation of the text, adherence to writing conventions, and the maintenance of textual coherence. (p. 152)

**Methodological error:** The result of a failure to apply translation principles, translation rules, or translation procedures or of a disregard for professional practice and usage, which can lead to a language error or a translation error in the target text. (p. 158)

**Misinterpretation:** A translation error where the translator misunderstands the text or lacks general cultural knowledge, with the result that a word or segment from the source text is given an entirely erroneous sense from that intended by its author. (p. 159)

**Parallel text:** (1) A text that represents the same text type as the source text. [...]; (2) A text that treats the same or a closely related topic in the same subject field and that serves as a source for the [right word] and terms [...] and stylistic information. (p. 166)

**Revision:** A detailed comparative examination of the translated text with the respective source text in order to verify that the sense is the same in both texts and to improve the quality of the target text. (p. 175)

**Translator's intention:** General approach that is adopted by a translator in producing a text and which results in the choice of a particular translation strategy. Note – Translators coordinate their personal judgement with the constraints of the translation. (p. 196)

## Introduction to “Focus” Section (Chapters 5-8)

When reading a text or content with the purpose of translating it, translators make use of an additional set of skills beyond those used when simply reading for pleasure or information. They read the SL text closely and carefully to the best of their ability and interpret its sense on the basis of how meanings are generated by the text. They then tap into the “situational knowledge” they have acquired in the subject matter and from the ST context in order to fully comprehend the work. The preparation for translation entails SL text analysis *and* contextualization *and* trying to understand when, why, how, where, by whom and for whom it was originally written and communicated. Envisioning the TL text –the translation—in context is next. Where, when, why, and how will the translation be used and/or published? Who is the intended target audience? Is it for a local, regional, or international public? Which language variety should be used? By mentally envisioning the TL text in relation to the existing SL text while they read, they are able to pick out and flag potential challenges having to do with the terminology, expressions, and cultural undertones that need to be addressed before they make their translation decisions. Analyzing the SL text before starting to translate helps translators translate more fluently and creatively during the translation process.

### Consider these areas when analyzing the SL text for translation

**Type of text:** Texts are generally classified according to subject, genre, function, intention, or discourse. Familiarity with the characteristics and protocols of each is useful; for instance, the differences between a political speech, personal webpage, company report, or a reference work. “Parallel texts” in the TL can be used to guide the translation of the SL text. They indicate how subject matter, terms, and specific kinds of discourse associated with certain text types are used in both source and target languages. Decisions need to be made as to whether or not the TL text type should be “equivalent” to the SL text type in terms of its function and intended target readers. For example, when translating a health care pamphlet, how do SL and TL features compare in their respective health care settings? Or, for academic writing, how do natively written SL texts and TL texts carry out their respective discourses in a same discipline?

**Type of language:** The kind of language used in the SL text depends on the context and goals intended for communication with the projected audience. Translators first ascertain whether it is in “standard” form or an international form, or in a vernacular or dialect. For example, a general website text written in an “international French” may be more justifiable if the intention is to reach a variety of francophone areas such as France, Africa, the Caribbean, and Canada, whereas a local government policy would be written in the language variety needed by users of the text in their own locale. Increasingly, texts also conform to principles of international “plain



language”, which recommend clarity and a straightforward writing style.

(<https://plainlanguagenetwork.org/plain-language/what-is-plain-language/>)

**Register:** Refers to the variety of language that a language user considers appropriate for a specific situation or subject, the tone of delivery, and the techniques used to deliver the language (Chriss 2006, 200). Register has social undertones and ramifications and should be aligned with the communication situation and the expectations of the target audience.

**Tone:** Refers to the attitude, emotion, or feeling conveyed in a text by its writer and their use of different terms and stylistic procedures. Tone is dependent on genre, audience, and communication situations.

**Style:** The ways language and its meaning are expressed is as distinctive to a translator as to a writer. It is the result of a series of choices in decision-making that are subsequently interpreted by readers for meaning. Style may conform to certain norms within linguistic, literary, or cultural systems (Boase-Beier 2020).

**Linguistic features:** Characteristics of a language and its use. In the context of translation, many features of the ST can be examined during analysis: register; verbal tenses; vocabulary; syntax; punctuation; phrasing; expressions; literary devices such as simile, metaphor, allusion, hyperbole, irony, imagery, and so on.

**Text/genre conventions:** Common features typically used for certain texts and genres. For example, poetry often uses rhyme, rhythm, verse; and an informational technical manual can have instructions and illustrations.

**Multimodal features:** Features like text, images, motion (video), and audio that are combined within a framework to create meaning. A multimodal “text” has content that combines and uses the modes of sounds, images, and spoken and written words to communicate meaning.

**Cultural expressions:** Expressions that result from individual and social creativity and which refer to symbolic meanings and shared values that express aspects of cultural identity.

**Terminology:** Special words or expressions used in relation to particular domains, subjects, activities, organizations, etc. A term may be composed of more than one word. It is a meaningful lexical unit.

**Format:** In basic terms, it is the way in which text or content is arranged or laid out, taking into account size, shape, design, and other organizational parameters.

**Communication purpose:** The reasons why a language is being used. It may be to convey information, or designed to convince or motivate, or to state facts or share knowledge. It answers: “What is being communicated, to whom, and why?”.

**Readership/audience:** People who intend to read, listen to, or watch certain content that has been prepared for their consumption. Assumptions are sometimes made, e.g., a children’s storybook that targets youngsters of a certain age group.

**Confidentiality/privacy conditions:** The process and obligation to keep a transaction, information, content, and data secure and private. Confidentiality (or Non-Disclosure) agreements are very often used in transactions between requestors (e.g., direct clients or translation agencies) and providers of translation (i.e., translators).

**Regulations and standards:** Translators (and interpreters) are often asked to comply with specific regulations and standards in their translation work. When translating documentation on medical devices or for financial services, they are expected to adhere to relevant legal directives and regulatory acts. Today’s translation work entails generating and exchanging digital data and metadata. The GDPR (General Data Protection Regulation) is European legislation requiring that personal data and information be protected. (<https://atc.org.uk/wp-content/uploads/2021/06/EUATC-GDPR-and-Personal-Data-in-Translation.pdf>)

**IP (intellectual property):** Intellectual property refers to creations of the mind such as inventions, literary and artistic works, designs, symbols, names, and images. It has three main forms – patents, copyright, and trademarks – all of which are protected by law(s). (<https://www.wipo.int/about-ip/en/>)

**Translation technology:** Today, there is a wide range of translation technology products. Translation technology involves using computer software and other tools to support translation processes. Since the 1990s translators have been using “computer-aided translation” (CAT) software to assist them in translation. More recently, they also use “machine translation” (MT) software, which automates the whole translation process. Both are used to help streamline and manage various processes of multilingual translation and localization.

**Translation assets:** In professional translation, assets refer to bilingually aligned texts (“bitexts”), bilingual glossaries, terminology databases (“termbases”), and translation memories (“TMs”). Bitexts and TMs rely on segmentation algorithms to segment texts (e.g., into sentences or phrases), match them bilingually, and store them in a database. They automate translation suggestions from this repository when a translator translates a new text that has similar content (e.g., an updated version of website content or documentation). Translators and their clients determine who will hold the IP rights of the assets associated with the translation.

## Consider these areas when strategizing for translation

### Translation Techniques

#### Source:

Vinay, Jean-Paul and Jean Darbelnet. 1995. *Comparative Stylistics of French and English. A methodology for translation*. Amsterdam and Philadelphia: John Benjamins Publishing Company. (Translation of *Stylistique comparée du français et de l'anglais. Méthode de Traduction*.)

- **Compensation:** The stylistic translation technique by which a nuance that cannot be put in the same place as in the original is put at another point of the phrase, thereby keeping the overall tone. (p. 341)
- **Explicitation:** A stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation. (p. 342)
- **Implication:** A stylistic translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning. (p. 344)
- **Loss (Entropy):** The relation between the source language and the target language which indicates the absence of message constituents in the target language; there is loss (or entropy) when a part of the message cannot be conveyed because of a lack of structural, stylistic or metalinguistic means in the target language. (p. 345)

### Translation Procedures

#### Source:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia : John Benjamins Publishing Company.

- **Adaptation:** A translation procedure where the translator replaces a socio-cultural reality from the source language with a reality specific to the culture of the target language in order to accommodate the expectations of the target audience. [...] (p. 115)

- **Amplification:** A translation procedure where the translator uses more words in the target text than were present in the source text in order to re-express an idea or to reinforce the sense of a word from the source text whose correspondence in the target language cannot be expressed as concisely. [...] (p. 116)
- **Borrowing:** A translation procedure where the translator carries over a word or an expression from the source text into the target text, either because the target language does not have a lexicalized correspondence, or for stylistic or rhetorical reasons. [...] (p. 122)
- **Collocation:** Two or more frequently used words that can be consecutive or non-consecutive, that form a unit of meaning, and that are accepted by common usage. [...] (p. 125)
- **Direct transfer:** A translation procedure where certain elements of information in the source text that do not require interpretive analysis are reproduced more or less unchanged in the target text, employing orthographic modification where necessary. [...] (p. 134)
- **Economy:** The result of a translation procedure consisting of the reformulation of an utterance or text segment in the target language using fewer words than were used or required in the source text. [...] (p. 136)
- **Expansion:** An increase in the amount of text that is used in the target language to express the same semantic content as compared to the parallel segment in the source text. The expansion factor is a numerical value that indicates the difference in length between the target text and the source text and that is based on the statistical analysis of many translations. [...] (p. 139)

Each of the four chapters (5-8) in the following section adheres to a similar format that includes: (1) brief introduction; (2) illustrative translation excerpt(s); (3) depiction of the translation scenario with the aid of a focus template; and (4) points of note to consider.

The **focus template** functions along the lines of a checklist that translators can use to contextualize the SL text in preparation for decision-making and translation. It is divided into four main sections: (1) translation brief; (2) source text analysis; (3) target text output; and translation quality check. It can serve for teaching, self-training, or for work practice.

In the best-case scenarios, translators will be provided with a **translation brief** on-the-job by those who contract them for translation services. In not-so-ideal circumstances, translators should try to obtain some of this information by communicating directly with those who request the translation or with intermediaries such as project managers in translation agencies or language services companies. In professional contexts, a formal

translation brief includes details about the purpose or function (“*skopos*”) of the translation, its intended users or readers, and specific instructions needing to be followed, e.g., legal / technical regulations, stylesheet, and terminology. It can include practical matters such as format and delivery date and agreed-on compensation. Depending on the length of a translation job and its deadline, more than one translator may need to work on the assignment, with the final translated version needing to be “harmonized” for style.

The **source text analysis** is a preliminary assessment of the source text (ST) done by the translator. The **target text output** is a preliminary target text (TT)-oriented plan that takes into account features that will remain similar to the ST and features that will differ or need to be adapted in the TT. The **translation quality check** (QC) comprises two types of review of the final translation. The ST-TT linguistic review compares the ST and TT bilingually for any translation errors, additions, or omissions. The TT-only review entails reading only the translation without comparing it to the ST and proofreading it for any typographical or formatting errors. This step ensures that monolingual readers of the TT will be able to read it fluently and be able to act on the information they read. If the TT is a literary translation, then readers should be able to appreciate the work’s stylistic and aesthetic effects.

**Important note:** The information indicated in the focus template is either culled from contextual information already provided online or is entirely hypothetical for the purpose of example. It is not indicative of the real details and in no way reflects the actual circumstances of production. The categories in red are strictly hypothetical.

#### FOCUS TEMPLATE:

- |   |
|---|
| <p><b>I. TRANSLATION BRIEF</b></p> <ol style="list-style-type: none"> <li>1. Title of ST:</li> <li>2. Author(s) and/or publisher of ST:</li> <li>3. Date of ST production:</li> <li>4. Country of ST production:</li> <li>5. Language of ST:</li> <li>6. Basic text type/genre:</li> <li>7. Format of ST (print/online...):</li> <li>8. Communication purpose of ST:</li> <li>9. Readership/audience intended for ST:</li> <li>10. Language(s) of TT:</li> <li>11. Communication purpose of TT:</li> <li>12. Readership/audience intended for TT:</li> <li>13. Format of TT:</li> <li>14. *Confidentiality/privacy conditions:</li> <li>15. *Regulation conditions:</li> <li>16. *Use of translation technology:</li> <li>17. *Copyright/IP:</li> <li>18. *Format of delivery:</li> <li>19. *Deadline:</li> </ol> |
|---|

## II. SOURCE TEXT ANALYSIS

1. Function of ST in communication context:
2. Specific features or conventions associated with ST text type/genre:
3. Register and tone of ST language:
4. Style of ST language:
5. Multimodal features (audio and/or visual elements):
6. Cultural expressions:
7. Terminology assessment (specialized terms, loan words, neologisms):
8. Layout (columns, word limits):

## III. TARGET TEXT OUTPUT

1. Function of TT in communication context:
2. Specific features or conventions associated with TT text type/genre:
3. Register and tone of TT language:
4. Style of TT language:
5. Multimodal features:
6. Cultural expressions:
7. Terminology choices:
8. Layout:

## IV. TRANSLATION QUALITY CHECK

1. Translation review of ST and TT (translation error check):
2. TT-only review (check for appropriateness):

### References and readings:

Boase-Beier, Jean. 2019. *Translation and Style 2<sup>nd</sup> Edition* (Translation Theories Explored series) London and New York: Routledge.

Cragie, Stella and Ann Pattison. 2018. *Thinking English Translation. Analysing and Translating English Source Texts*. London and New York: Routledge.

Delisle, Jean and Hannelore Lee-Jahnke and Monique C. Cormier, eds. 1999. *Translation Terminology. Terminologie de la traduction. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia: John Benjamins Publishing.

Malmkjær, Kirsten, ed. 2018. *The Routledge Handbook of Translation Studies and Linguistics*. London and New York: Routledge.

## CHAPTER 5 – Focus: Translating for the Public Sector and the Romani Context

### 1. Introduction and discussion

Given the full range of possibilities for human communication in diverse contexts and subject areas, translators tend to specialize in certain domains in addition to work that is considered generalist. One area of specialization is translation for the public sector. The scope and kinds of material needing to be translated for this sector vary in different countries and locales. Broadly speaking, the “public sector” can include content produced by various government agencies and institutions, social services, and material from the health, education, and justice systems. In some countries, the need for translation arises from official language policies. In Canada, English and French are both official languages. The European Union abides by an official policy that includes 24 languages: Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish and Swedish. For its part, the European Charter for Regional or Minority Languages (ECRML) is designed to protect and promote regional and minority languages in education, courts, administration, media, culture, economic and social life, and cross-border co-operation (<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/the-objectives-of-the-charter->). In some countries, official certification processes exist for translations and for translators (and interpreters). Officially certified translators are duly qualified to provide translations for governments and may have their own stamp or seal.

Many public sector translation jobs are also currently placed within the categories of “public service translation” (Taibi 2023) and “community translation”, which comprise professional, non-professional, and volunteer translators. Community translation has distinctive characteristics that reflect how communication must also address matters of accessibility, quality, language variations, and diverse levels of literacy (Taibi 2018). Local situations need to be taken into account, including differences in socio-economic realities between social groups and linguistic and terminological gaps between mainstream majority and minority languages. Crucially, a main objective of translation for the public sector is not only to comply with official policy but also to provide minority social groups with the means to equitably access public service information so they are able to responsibly participate in society and with public institutions. Translations need to be “user-centered” and tailored to the needs and sociolinguistic and socio-educational realities of diverse populations within society. In many areas of the world, funding and training resources for adequately providing these translation services can be quite limited. There is a shared responsibility amongst translators, policymakers, public institutions, and universities to strive for supportive policies and adequate training opportunities (Taibi 2018). Translation for the public sector involves a variety of text types in different national, regional, and local contexts. They include documents, applications, online content, forms, manuals, correspondence, records, brochures, dossiers, reports, announcements, and presentations. They are contextualized in a wide variety of areas, for example, housing, employment, and immigration.

## 2. Translation excerpt:

**TEXT: “Teacher’s handbook”** (source: [https://www.coe.int/en/web/language-policy/documents-and-tools-in-10-language-versions#Teachers\\_handbook](https://www.coe.int/en/web/language-policy/documents-and-tools-in-10-language-versions#Teachers_handbook))

The example below is situated within the context of the *European Language Portfolio* (ELP) (<https://www.coe.int/en/web/portfolio/introduction>) which is a formalized program that includes three components: a language passport, a language biography, and a dossier that can be managed by individual language learners. The goal of the ELP is to support EU objectives of plurilingualism and interculturalism. The following sentences have been selected from the online “Teacher’s Handbook” and aligned to illustrate paired segments between the English and Romani versions.

<b>English ST:</b> <a href="https://rm.coe.int/using-the-european-language-portfolio-for-romani-teacher-s-handbook/16805a2abb">https://rm.coe.int/using-the-european-language-portfolio-for-romani-teacher-s-handbook/16805a2abb</a>	<b>Romani TT:</b> <a href="https://rm.coe.int/sar-teres-buki-pal-e-evropako-chibako-portofolio-vas-i-romani-siklj/16805a2abc">https://rm.coe.int/sar-teres-buki-pal-e-evropako-chibako-portofolio-vas-i-romani-siklj/16805a2abc</a>
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<b>ENGLISH Source Text</b>	<b>ROMANI Target Text (=translation)</b>
<i>Excerpt: page 4</i>	<i>Excerpt: page 4</i>
1. The Framework is based on 11 themes which reflect the typical language needs of students and teenagers while, at the same time, take into account the history, traditions and lifestyle of Roma people and Romanipe.	1. Le Sičarimasko plano si les ke baza 11 teme kaj sikaven e tipično čhibake mangimata katar e studenturja thaj e terne, thaj sa ande kodoja vrjama, lel samate i historia, e tradicije thaj o romano živismasko modo thaj o Romanipe.
2. In addition to the theme-based descriptors, there are ‘Global benchmarks’ which describe language proficiency in general.	2. Pašal e temake deskriptorurja, maj si ‘globalno reperurja’ kaj sikaven e čhibako žanipen ko generalno nivelu.
<i>Excerpt: page 23</i>	<i>Excerpt: page 23</i>
3. Objective: To examine traditions relating to hospitality and the entertainment of guests or visitors.	3. Objektivu: Te eksaminin pes e tradicije phangle ko hospitaliteto thaj o phiravipen e gosturjenca kaj avile.
4. Method:	4. Metoda:
5. Brainstorm the concept of hospitality, identifying experiences that students have had where they gave or received hospitality.	5. Den дума pal o hospitaliteto thaj roden e experience kaj sas e studenturjen kana sikavde vaj primisarde hospitaliteto.
6. Talk about how guests are made welcome, or not, in the majority culture.	6. Den дума pal sar keres e gosturjen te ovel lenge mišto vaj na ande mažoritetaki kultura.



7. Students write an account of the traditions relating to hospitality in their own homes.	7. E studenturja xramosaren jekh deskripcija pal e tradicije pangle ko hospitaliteto ande lengo kher.
8. Teacher reads a story or other text that emphasises the importance of hospitality in the Roma community.	8. O sikljarno ginavel jekh teksto kaj sikavel kozom vašno si o hospitaliteto ande romani komuniteta.
9. Students write (a) a comparison of the norms of hospitality between cultures, (b) a description of typical Roma hospitality, (c) an essay about the importance of hospitality in a community or in society in general.	9. E studenturja xramosaren (a) jekh komparacija pal sar si o hospitaliteto maškar e culture, (b) jekh deskripcija pal o romano tipično hospitaliteto, (c) jekh eseo pal kozom vašno si o hospitaliteto ande jekh komuniteta vaj generalno ande societeta.

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project that entails translating the ELP “Teacher’s Handbook” from English into Romani. The full versions of the English ST and Romani TT are posted online at the URLs indicated in the highlighted row of the above table. The translation brief considers translation of the full document. The selected sentences are only for purposes of illustration.

#### I. TRANSLATION BRIEF

1. **Title of ST:** *Using the European Language Portfolio for Romani. Teacher’s handbook*
2. **Author(s) and/or publisher of ST:** Dr. Barbara Lazenby Simpson, Trinity College, Dublin, Ireland, for the Council of Europe, Language Policy Division
3. **Date of ST production:** no date posted
4. **Country of ST production:** Ireland (Dublin) and France (Strasbourg)
5. **Language of ST:** English
6. **Basic text type/genre:** informational; educational
7. **Format of ST:** online
8. **Communication purpose of ST:** to inform and serve as educational tool for educators and students
9. **Readership/audience intended for ST:** English language version for educators and Romani language students aiming at levels A1, A2, B1, B2 of the *Common European Framework of Reference for Languages (CEFR)* within the framework of the *European Language Portfolio* and *Curriculum Framework for Romani*
10. **Language(s) of TT:** Romani
11. **Communication purpose of TT:** to inform and aid teachers and students with focus on the Romani language

12. **Readership/audience intended for TT:** Romani language version for educators of Romani language students aiming at levels A1, A2, B1, B2 of CEFR within ELP and *Curriculum Framework for Romani* (Note: Other language versions of the teacher's handbook include Lovari, North Central Romani, and Czech, German, Greek, Serbian, Slovak, and Slovenian)
13. **Format of TT:** template same as ST, and to be uploaded online
14. **Confidentiality/privacy conditions:** pop-up privacy policy to accept or decline, in accordance with European GDPR, i.e., "Privacy on this site. We collect and process your data on this site to better understand how it is used. If you accept, we'll collect and use your data for analytics. For more information, see our privacy policy."
15. **Regulation conditions:** style sheet and GDPR compliance
16. **Use of translation technology:** post-translation alignment and translation memory creation for subsequent updated versions of the translation
17. **Copyright/IP:** property of the Council of Europe, Language Policy Division
18. **Format of delivery:** Word document and PDF file
19. **Deadline:** 7826 words @ 1500 words per day = 5 days. Due in 1 week.

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** to inform educators and serve as educational tool for teacher and students of the Romani language within the framework of the *European Language Portfolio* and *Curriculum Framework for Romani*
2. **Specific features or conventions associated with ST text type/genre:** contextualized within European institutional framework and using terms, concepts, and acronyms that are Euro-centered
3. **Register and tone of ST language:** formal, informative, educational, professional
4. **Style of ST language:** short sentences/statements, concrete, direct
5. **Multimodal features:** diagrams and images for illustration of material are included in the complete text
6. **Cultural expressions:** no
7. **Terminology assessment:** simple, commonly used vocabulary
8. **Layout:** pdf document accessible by hyperlinked URL

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to inform educators and serve as educational tool for supporting Romani language students within the framework of the *European Language Portfolio* and *Curriculum Framework for Romani*
2. **Specific features or conventions associated with TT text type/genre:** should comply with European institutional framework terms, concepts, and acronyms for uniformity with other language versions

3. **Register and tone of TT language:** formal, informative, educational, professional
4. **Style of TT language:** short sentences/statements, concrete, direct
5. **Multimodal features:** diagrams and images for illustration of material are included in the complete text; text in the graphics will need translation
6. **Cultural expressions:** no
7. **Terminology choices:** simple, commonly used vocabulary
8. **Layout:** once textual elements in the images are translated, they will need to be inserted in the existing graphic file or be recreated from scratch

#### IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked

#### 4. Points of note to consider:

- ✓ Which group of Romani dialect speakers does this Romani translation target?
- ✓ Which terms in the text will be included in a bilingual termbase for this client?
- ✓ Is there a quality assurance mechanism in place to gather feedback from Romani users of the translation in case revisions or updates need to be made?

#### References and readings:

Cortés, Judy. 2024. *Introduction to Educational Interpreting and Translation. A Guide to Effective Practices*. Columbia: Culture and Language Press.

Taibi, Mustapha. 2023. "Public service translation: critical issues and future directions." In *The Routledge Handbook of Public Service Interpreting*, edited by Laura Gavioli and Cecilia Wadensjö, 106-122. London and New York: Routledge.

## CHAPTER 6 – Focus: Translating News and Journalistic Media in the Romani Context

### 1. Introduction and discussion

News and journalistic media products play a crucial role in our contemporary information sphere and constitute a developing area of specialization in translation studies research. Media and journalism production now occurs in a mixed environment of print and digital media platforms, with content created both by professional and non-professional actors able to target general and specifically defined publics. There has long been a symbiotic relationship between journalism and translation, with translation used as a means to extend information and communication flows beyond one's linguistic borders. It continues to be the case today as the media sphere incorporates new translation technologies like machine translation and ChatGPT which are increasingly accessible and used by the general public. The translation practices and norms in place for news media differ from those of literary and artistic translation by opting to prioritize the specific communicative purposes and expectations of target receivers over literal fidelity to source texts. The differences in functions between the source text and target text can result in translations not always being in a direct one-to-one correspondence with their source. Indeed, both source and target texts may be written in a mix of different sources that include segments from parallel texts and information able to contextualize the news more adequately in its new media environment. In other words, "translation" in this context means translating, rephrasing, editing, clarifying, and adapting to local norms and style so that the content is understandable by target audiences – a form of "domestication" for consumption.

The role of Romani language journalism and media has been critical for Romani peoples. Its early history was centred in the Balkan countries, particularly in Belgrade. Although conventional media like newspapers were printed, radio and then television proved very important for connecting with Roma audiences. Their main goal was to inform *and* educate Roma in the Romani language. Several important themes arose and were discussed on the intergenerational panel moderated by Dalibor Tanić at the Summer Institute. Each of the discussants had solid experience in journalism. The first theme dealt with the general relationship between mainstream media and Roma-led media. Mainstream media has tended to focus on Roma issues in a selective manner, while Romani media has sought both to inform Roma communities on matters and news of interest to them *and* to inform them with news about what is being reported in the local, regional, and international mainstream news. The second theme taken on by the discussants concerned the role of the "Roma journalist". All agreed that the fundamental professional mandate of journalists is to aim for objectivity and truth. However, because the general Roma population needs support, Roma journalists invariably have an additional mission, one of producing journalism that can also inspire Romani communities to aim for conditions of a normal life. All were in agreement that balancing these two roles can sometimes be a challenge. First and foremost, one is a journalist, but one is also a Roma journalist. The third theme focused on how to reach specific target audiences. On one hand it is important for Romani media to reach Roma communities, but it is just as important to inform the mainstream public. Romani journalists thus cater to two publics: Roma and mainstream. Indeed, much

thought goes into planning and organizing programming in the Romani language; for example, calculating the length of time, timeslots, type and duration of music segments, and the content itself. An added challenge is to determine the proportion of content to be given in the Romani language and in the local national language when targeting the Romani audience. Fourth, similar to other language media and mainstream media, the rapidly evolving technologies have given rise to new types of platforms and opportunities to consume media and news via internet. Social media trends show that consumers seek out the news and information they are most interested in, which leads to the question of how best to attract media consumers to one's platform. What do Roma care about? What are they interested in? Does the young generation of Roma connect with traditional media like previous generations do?

Some examples were presented. Orhan Galjuš described Radio Patrín, and how he used the Romani word *patrin* to connect an old meaning and use of the word to the creation of a modern type of communication. Branko Đurić described his position of editor-in-chief at Romani TV with the National Broadcasting Company in Belgrade, and proposed that Roma journalists should consider integrating various types of media into one large media platform that would have something for all. One idea, for example, would be to create a section of the platform where users could consult information that was relatable to them, e.g., where to buy and sell iron scraps at the best prices. After some reflection on the importance of developing a regional professional association of Roma journalists, the conversation then turned to a discussion on the Romani dialect situation, with hope being expressed that one day there would be common agreement on a standard version that could be learned and used alongside other dialects. All agreed that the most important goal is to strive for everyone being able to understand each other. There are already grammars, dictionaries, and language experts to turn to. As another example, Dalibor Tanić explained how he built the media portal *Newipe* in Sarajevo by focusing on three main pillars: information; education; and activism. For the educational pillar, translating articles *about* the Roma language into Romani has been a critical way to inform and educate Roma. By using and translating both regional languages and Romani, he has been able to reach a wider public. Finally, the young generation of Romani attendees from North America and Europe proposed that not only social media be used but also that the language used be easily understandable. They note that media outlets should serve as a way to empower, to give voice, and to portray what it means to be Roma and have pride in the things for which they can be proud.

## 2. Translation excerpt #1:

**TEXT: Press release excerpts from online newspaper *Roma Times*, section “Šutka News”**

The example below provides selected sentences from two bilingual press releases in the online *Roma Times* portal section “Šutka News”. Šutka (Šuto Orizari) is a predominantly Roma administrative unit with Romani as an official language located in Skopje, capital of the Republic of North Macedonia. The sentences have been selected from the online news portal and aligned to illustrate paired segments between the English and Romani versions.

<p><b>ENGLISH ST:</b>  <a href="https://www.romatimes.news/index.php/en/categories/sutka-news/6806-students-and-teachers-in-shuto-orizari-learned-about-climate-change-and-environmental-protection">https://www.romatimes.news/index.php/en/categories/sutka-news/6806-students-and-teachers-in-shuto-orizari-learned-about-climate-change-and-environmental-protection</a></p>	<p><b>ROMANI TT:</b>  <a href="https://www.romatimes.news/index.php/ro/categories/sutka-news/6805-o-sikle-thaj-o-nastavnikoja-an-o-uto-orizari-sikljoven-sine-ba-o-klimatsko-trampe-thaj-protectiva-e-d-ivdipaskere-trujalipaske">https://www.romatimes.news/index.php/ro/categories/sutka-news/6805-o-sikle-thaj-o-nastavnikoja-an-o-uto-orizari-sikljoven-sine-ba-o-klimatsko-trampe-thaj-protectiva-e-d-ivdipaskere-trujalipaske</a></p>
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<p><b>ENGLISH Source Text:</b> Students and teachers in Shuto Orizari learned about climate change and environmental protection</p>	<p><b>ROMANI Target Text (=translation):</b> O sikle thaj o nastavnikoja an o Šuto Orizari sikljoven sine bašo klimatsko trampe thaj protectiva e dživdipaskere trujalipaske</p>
<p><i>Excerpt: no page</i></p>	<p><i>Excerpt: no page</i></p>
<p>1. At least 150 Roma students from primary and secondary schools in Shuto Orizari participated in workshops to improve their health, climate change and environmental protection. [...]</p>	<p>1. Majhari 150 sikle Roma tari fundavno em maškarutni škola an Šuto rizari lele than ki praktika k lačharipa olengere sastipaske , k klimatsk trampeem protectiva e dživdipaskere trujalipaske.</p>
<p>2. Workshops to raise public awareness and to improve students' capacities, knowledge and skills on the connection between climate change, a healthy living environment and improving health were held in the secondary school "Shaip Yusuf" and in the elementary school "Brothers Ramiz and Hamid" and "July 26th". [...]</p>	<p>2. O praktike ko vazdipa e sate gindake thaj lačharipa kapacitetia , džanlipa e siklengoro knektirime e klimatsko trampende , sasto trujalipa dživdipaskethaj majšukare sastipa realiziringja I maškarutni škola “Šaip Jusuf” em k fundavuutne škole “ Brakja Ramiz I Hamid” em “26 juli”. [...]</p>
<p><b>ENGLISH ST:</b>  <a href="https://www.romatimes.news/index.php/en/categories/sutka-news/6462-skopje-remembers-exactly-60-years-ago-the-city-was-hit-by-a-devastating-earthquake">https://www.romatimes.news/index.php/en/categories/sutka-news/6462-skopje-remembers-exactly-60-years-ago-the-city-was-hit-by-a-devastating-earthquake</a></p>	<p><b>ROMANI TT:</b>  <a href="https://www.romatimes.news/index.php/ro/categories/sutka-news/6461-o-skopje-ikerel-ki-memoria-angleder-60-ber-a-i-diz-sine-astardi-bare-phuvjakere-tinanibaja">https://www.romatimes.news/index.php/ro/categories/sutka-news/6461-o-skopje-ikerel-ki-memoria-angleder-60-ber-a-i-diz-sine-astardi-bare-phuvjakere-tinanibaja</a></p>
<p><b>ENGLISH Source Text:</b> Skopje remembers: Exactly 60 years ago, the city was hit by a devastating earthquake</p>	<p><b>ROMANI Target Text (=translation):</b> O Skopje ikerel ki memoria: Angleder 60 berša I diz sine astardi bare phuvjakere tinanibaja</p>
<p><i>Excerpt: no page</i></p>	<p><i>Excerpt: no page</i></p>
<p>1. On this day - July 26, 1963, the people of Skopje woke up to the greatest natural disaster that befell the city. At 5:17 a.m.,</p>	<p>1. Ko avdisutno dive – 26 juli ko 1963 berš e skopjancon džangavgja baroo phuvjakoro tinaniba . Ko 5:17 o časo tinangja I phuv koo Skopje 6,1 premal o Rihter digra</p>

the ground beneath Skopje shook with a magnitude of 6.1 on the Richter scale.	
2. The earthquake left behind ruins, claimed 1,070 lives, and injured around 3,000 people. Over 200,000 residents were left homeless. But it also turned Skopje into a city of solidarity – humanitarian aid for the reconstruction of the city arrived from all sides. [...]	2. E phuvjakoroo tinaniba kergja baro zijani ko khera , mule 1070 dżene, a paše 3000 sine ratvarde. Upreder 200.000 ačhile bizo khera. Numa o Skopje špalo odva uloo diz taro Soolidariteto – humano suportto te šaj te nevikeren e dizja em o humanoo suportto resel sine taro sa o riga. [...]

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project that entails translating two news items from the *Roma Times* “Šutka News” section from English into Romani. Because the news portal has content in three languages, the SL designated as English here may have first been used to translate from Macedonian. The full versions of the English ST and Romani TT are posted online at the URLs indicated in the highlighted row of the above table. The selected sentences are for purposes of illustration only.

The translation brief considers translation of both news items in their entirety because they share information in common. Any information that differs is separated by two forward slashes, i.e., //.

#### I. TRANSLATION BRIEF

1. **Title of ST:** Students and teachers in Shuto Orizari learned about climate change and environmental protection // Skopje remembers: Exactly 60 years ago, the city was hit by a devastating earthquake
2. **Author(s) and/or publisher of ST:** Ramuš Muarem, journalist
3. **Date of ST production:** 10 January 2024 // 26 July 2023
4. **Country of ST production:** Republic of North Macedonia (Skopje)
5. **Language of ST:** English (original possibly Macedonian)
6. **Basic text type/genre:** news item
7. **Format of ST:** online
8. **Communication purpose of ST:** to communicate local news from Šutka
9. **Readership/audience intended for ST:** Readers of “Šutka News” in the *Roma Times* who can read English, but who also can access content in Romani and Macedonian languages
10. **Language(s) of TT:** Romani
11. **Communication purpose of TT:** to inform
12. **Readership/audience intended for TT:** Readers of “Šutka News” in the *Roma Times* who can read Romani, but who also can access content in English and Macedonian languages
13. **Format of TT:** online

14. **Confidentiality/privacy conditions:** none
15. **Regulation conditions:** style sheet from news bureau; possible TT word count restriction
16. **Use of translation technology:** none; can possibly translate in content management system like Joomla!
17. **Copyright/IP:** *Roma Times* news bureau retains IP rights
18. **Format of delivery:** Word document to editorial office of *Roma Times* which will format the translation in compliance with bureau style guide
19. **Deadline:** 181 words //262 words, for same-day delivery

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** to inform readers of local news and events
2. **Specific features or conventions associated with ST text type/genre:** short news items
3. **Register and tone of ST language:** journalistic, informative
4. **Style of ST language:** reader-friendly, concise, fact-based
5. **Multimodal features:** photos with no text embedded
6. **Cultural expressions:** no
7. **Terminology assessment:** any adaptation of names or existing translations for official terms needed for the translation?
8. **Layout:** text accompanied by photos on webpage integrated in the online *Roma Times* format, with navigational menu in three languages

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to inform readers of local news and events
2. **Specific features or conventions associated with TT text type/genre:** short news items
3. **Register and tone of TT language:** journalistic, informative
4. **Style of TT language:** reader-friendly, fact-based
5. **Multimodal features:** same photos as ST with no text embedded
6. **Cultural expressions:** no
7. **Terminology choices:** verify translations of names and places in case they already exist
8. **Layout:** text accompanied by photos on webpage integrated in the online *Roma Times* format, with navigational menu in three languages

## IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked



#### 4. Points of note to consider:

- ✓ How do the two journalistic styles compare for the Romani versions?
- ✓ Are any adaptations being made in the translation for local readers?
- ✓ Who are the target audiences for both the English and Romani versions?

#### Translation excerpt #2:

#### TEXT: Press release on academic book publication in online newspaper

The example below provides selected sentences from a press release about an academic book publication announced in the online newspaper *Phralipen* whose headquarters are in Zagreb, Croatia. The newspaper is published in Croatian, English, and Romani. The sentences have been aligned to illustrate paired segments between the English and Romani versions.

<p><b>ENGLISH (/CROATIAN) ST:</b>  <a href="https://phralipen.hr/2020/12/21/refleksije-o-povijesti-zenskog-romskog-pokreta/">https://phralipen.hr/2020/12/21/refleksije-o-povijesti-zenskog-romskog-pokreta/</a>   <a href="https://phralipen.hr/en/2020/12/21/reflections-on-the-history-of-the-romani-womens-movement/">https://phralipen.hr/en/2020/12/21/reflections-on-the-history-of-the-romani-womens-movement/</a></p>	<p><b>ROMANI TT:</b>  <a href="https://phralipen.hr/ro/2020/12/21/refleksije-katar-historikano-romano-dzuvljano-muvmento/">https://phralipen.hr/ro/2020/12/21/refleksije-katar-historikano-romano-dzuvljano-muvmento/</a></p>
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<b>ENGLISH (/CROATIAN) Source Text:</b> <b>Reflections on the history of the Romani women's movement</b>	<b>ROMANI Target Text (=translation):</b> <b>Refleksije katar historikano Romano džuvljano muvmento</b>
<i>Excerpt: no page number</i>	<i>Excerpt: no page number</i>
1. The book [...] highlights the role of Romani women's politics in shaping equality related discourses, policies, and movements.	1. O lil [...] sikavela i rolja savi so si ki romani džuvljani politika ko oblikuibe o diskursi, turli politika thaj muvmento phandlo jekajekhipasa.
2. In the book, the four editors and over twenty authors have offered a review of women's Roma associations and intersectional feminism through eleven chapters divided into three parts.	2. Gijate o štar redaktorke thaj pobut katar biš auktorke ko kava lil kerde jek dikhlaripe ulavdo ko trin kotora.
3. As they themselves stated in the introductory part of the volume, many of the authors began working together after the fall of the Berlin Wall, in the mid-1990s.	3. Sar so korkori vakjerde ko khuvinako kator, pobut katar auktorke lije te keren bukji barabar palo peribe e Berlineskere duvareske ko mašjkar katar 1990-ta.
4. As activists or their supporters, they have engaged in building spaces, platforms, and dialogues that contribute to Romani women's local and transnational	4. Sar aktivistke ja sar aktivistke seve so den nesavo dumo, angažirisajle te tamirisaren than, platforma thaj dijalog save so den kontribucija ko romano džuvljano lokalnikano thaj

mobilization in Central and Eastern Europe.	transnacionalnikano mobiliziribe ki Maškaruni thaj Purabali Evropa.
5. However, it should be noted that the fall of the Berlin Wall did not necessarily mark the beginning of the Romani women’s movement, as they have been expressing their opinions and taking positions even before this historic event.	5. Sar te si zaruri si te phenel pe kaj e Berlinesko duvaresko pheripe ni nišankerda e Romanjengo muvmento soske von sikavena sa salde pe gndipa thaj kerena sa pe stavora thaj anglal kaja historikani čipota.

### Translation scenario and focus template:

For this example, we envision a translation project request to translate a news item about the recent launch of an academic book from English into Romani. The news item may have been translated first from English into Croatian, and Croatian may have been used as a “pivot language” to translate into Romani. The excerpt above is segmented by sentence and numbered only for purposes of illustration. The full versions of the English ST and Romani TT are posted online at the URLs indicated in the highlighted row of the above table. The translation brief considers translation of the complete news item.

#### I. TRANSLATION BRIEF

1. **Title of ST:** Reflections on the history of the Romani women’s movement
2. **Author(s) and/or publisher of ST:** Selma Pezerović, managing editor and journalist for *Phralipen* based in Zagreb
3. **Date of ST production:** 21 December 2020
4. **Country of ST production:** Croatia
5. **Language of ST:** English
6. **Basic text type/genre:** press release for newspaper
7. **Format of ST:** online
8. **Communication purpose of ST:** news item announcing publication of a new academic book by a major publisher
9. **Readership/audience intended for ST:** Trilingual version of the article targets Croatian, Romani, and English readers, likely academics and activists, interested in contemporary intersectional research on gender and women in the Roma movement
10. **Language(s) of TT:** Romani, Croatian version also posted online
11. **Communication purpose of TT:** news item announcing publication of a new academic book by a major publisher
12. **Readership/audience intended for TT:** Trilingual version of the article targets Croatian, Romani, and English readers, likely academics and activists, interested in contemporary intersectional research on gender and women in the Roma movement
13. **Format of TT:** online

14. **Confidentiality/privacy conditions:** possible non-disclosure agreement (NDA) if translation work is outsourced
15. **Regulation conditions:** style sheet from news bureau; possible TT word count restriction and press release format compliance
16. **Use of translation technology:** none
17. **Copyright/IP:** *Phralipen* news bureau retains IP rights
18. **Format of delivery:** Word document to editorial office of *Phralipen* which will format in compliance with the news bureau style guide
19. **Deadline:** ST = 1,311 words @ 1,000 words x day = 2 days. Due in 2-3 days. [Note that translation = 1,295 words]

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** to inform academics and activists interested in contemporary intersectional research on gender and women in Romani contexts
2. **Specific features or conventions associated with ST text type/genre:** press release announcing academic publication and summary of content
3. **Register and tone of ST language:** informative, journalistic, academic, formal
4. **Style of ST language:** discursive, formal, lengthy sentences, academic terminology
5. **Multimodal features:** no, except for photo of book provided by *Phralipen*
6. **Cultural expressions:** no
7. **Terminology assessment:** contemporary “technical” academic terminology
8. **Layout:** approximately ten paragraphs on webpage integrated in the online *Phralipen* format; trilingual versions all accessible on same page

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to inform academics and activists interested in contemporary intersectional research on gender and women in Romani contexts
2. **Specific features or conventions associated with TT text type/genre:** press release announcing academic publication and summary of content
9. **Register and tone of TT language:** informative, journalistic, academic, formal
3. **Style of TT language:** formal, direct, economical
4. **Multimodal features:** same photo of book provided by *Phralipen*
5. **Cultural expressions:** no
6. **Terminology choices:** native Romani words or based on neologisms?
10. **Layout:** twelve paragraphs on web page integrated in the online *Phralipen* format; trilingual versions all accessible on same page

**IV. TRANSLATION QUALITY CHECK**

1. Translation review of ST and TT (translation error check): checked
2. TT-only review (check for appropriateness): checked

**4. Points of note to consider:**

- ✓ Which terms in the English ST should be selected to create a bilingual termbase?
- ✓ What translation techniques are appropriate for this kind of text?
- ✓ What writing techniques were implemented in the ST?

**References and readings:**

Bielsa, Esperança. 2020. "News Translation." In *Routledge Encyclopedia of Translation Studies. 3<sup>rd</sup> Edition*, edited by Mona Baker and Gabriela Saldanha, 365-370. London and New York: Routledge.

Zanettin, Federico. 2021. *News Media Translation*. Cambridge: Cambridge University Press.

## **CHAPTER 7 – Focus: Translating Audio-Visual and Multimedia Communication in Romani**

### **1. Introduction and discussion**

The specialized branch of translation studies that focuses on translating and subtitling films and digital content is usually referred to as “audiovisual translation” (AVT) or “multimedia translation”, both of which include important aspects of “accessibility” and “localization” in research on subtitling, dubbing, and voice-overs. There is no question that contemporary digital culture and rapidly evolving technologies have extended the reach of audiovisual, multimodal content into many corners of the world. There are new forms of interaction between producers of content and its consumers. Individuals are able to create and upload audiovisual content online due to the availability of subtitling software and functionalities, and they can do so on their own without needing to have recourse to professional services. This is evident not only on websites, but also on various social media platforms, ranging from YouTube to Tik-Tok. These factors have an impact on multilingual communication and on translation, most visible in the domains of information and entertainment.

Technological change inevitably brings about social, cultural, and even linguistic changes as well. Benefiting from proliferating practices online, interdisciplinary research on multimodal human communication in the digital sphere has been growing rapidly. Inserting the additional layer of another language through a translation lens provides us with another way to conduct analysis. Moreover, multimodal translation is important for certain aspects of videogame localization. For all types of audiovisual content, both the affordances offered and the constraints experienced by the medium’s materiality provide us with interesting new ways to (re-)conceptualize translation. Assistive technologies created to respond to accessibility needs when dealing with multimodal environments are also critical. Ultimately, the fundamental questions around translation remain the same. Who is the audience? Why and how is the content produced? How do users engage with the content? How inclusive and representative is it? However, new questions emerge as well. What is the role of data privacy when considering user feedback and input in a public online setting? And, in a global marketplace dominated by English as the main source language, how are minority language groups making use of the current multimedia functionalities to represent themselves on their own terms and to participate more fully in a global information sphere that is now overwhelmingly digital and online?

Many of these questions were addressed during the Summer Institute, both in the sessions on Roma films and documentaries and on music and multimodal translation that took place in the 4<sup>th</sup> Space public forum and in the practical hands-on AV translation and subtitling session conducted in the computer lab. For the lab session, the training was organized around two pillars. The first entailed a discussion about the formal features of captioning and subtitling, the functionalities of subtitling software, the concepts and challenges involved in producing subtitles, and the conventions used and the standards implemented for professional work. The second entailed a hands-on practice session with

the open-source software Subtitle Edit with participants using a short Romani-language video clip posted on the Romani site KaskoSan.org.

Notably, the area of subtitling contains some special terminology. For example, intralingual subtitling and interlingual subtitling are two major types of subtitling. Intralingual (or closed captions) refers to subtitles produced in the same language as the on-screen AV content. It is also used for viewers who are deaf and hard of hearing. Interlingual subtitles mean that the subtitles are translations of the original source language content. In both cases, the subtitles themselves usually appear in 1 or 2 lines on the lower part of the screen, with each line able to contain up to 40 characters, including spaces. Other descriptive information may also be inserted. When working with subtitling software, the timecodes indicate the locations of utterances within their respective frames, which are synched with the subtitles and images.

## 2. Translation excerpt #1:

**TEXT: YouTube clip:** <https://www.youtube.com/watch?app=desktop&v=BRovWxO7oYo>

The bilingually aligned script below illustrates an example of a multimedia video clip. In it, the KaskoSan Roma Youth group performs the ‘*Gelem Gelem*’ Roma anthem with the Voice Assembly at Primrose Centre based in the UK. The importance of song and music in many facets of Roma life and culture is very visible. This song (Đelem, đelem) was written and set to a traditional folk melody by the Serbian Roma musician Žarko Jovanović in 1949. It was later adopted as the Roma “anthem” by delegates of the first World Romani Congress in 1971. The song’s lyrics have been adapted by Roma in different countries and reflect their diverse dialects, scripts, and orthographies. (e.g., Gelem, Đelem, Djelem, Dzelem, Dželem, Jelem). It is often sung on April 8<sup>th</sup>, International Roma Day, when Romani peoples around the world recognize, celebrate, and honour their history, language, culture, and heritage. KaskoSan is a charitable organization founded in 2009 by East European Roma living in the UK. Its mission is to inspire critical thinking on Roma inclusion and to nurture *romanipe*, understanding, and pride in Roma identity. (<https://kaskosan.org/>)

<b>ROMANI Source Text (=subtitled transcription):</b> <a href="https://www.youtube.com/watch?app=desktop&amp;v=BRovWxO7oYo">https://www.youtube.com/watch?app=desktop&amp;v=BRovWxO7oYo</a>	<b>ENGLISH Target Text (=subtitled translation):</b> <a href="https://www.youtube.com/watch?app=desktop&amp;v=BRovWxO7oYo">https://www.youtube.com/watch?app=desktop&amp;v=BRovWxO7oYo</a>
<i>No page</i>	<i>No page</i>
1. Gelem-gelem lungone dromenca	1. Roaming-roaming, I’ve been roaming long roads
2. Maladilem bahtale Rromenca	2. I’ve been seeing blissful Roma people
3. Hey Romale katar tume aven?	3. Roma people where is it you come from?
4. Le tserhantsa, bokhale chaventsa	4. Living in tent, children starve on long roads

5. Aaaaa-y Rromale	5. Heeeey Roma people
6. Aaaaa-y chavale	6. Heeeey Roma youth

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project request for a small multimedia translation. These kinds of projects typically require transcription, translation, and subtitling. In this case, it entails transcribing and subtitling the Romani original and translating and subtitling the English translation of the short video “KaskoSan Roma Youth Performing ‘Gelem Gelem’ Roma anthem with the Voice Assembly @ Primrose Centre”. The transcribed excerpts for both languages in the above table are segmented by sentence and numbered only for purposes of illustration. The full multimedia version is accessible online in the YouTube URL indicated above the highlighted row.

#### I. TRANSLATION BRIEF

1. **Title of ST:** “Happy Roma Day! From UK Roma Youth @KaskoSanLtd & The Voice Assembly” video
2. **Author(s) and/or publisher of ST:** originally authored by Žarko Jovanović, adapted for this video by Gyula Vámosi
3. **Date of ST production:** 2023
4. **Country of ST production:** UK
5. **Language of ST:** Romani
6. **Basic text type/genre:** short video clip
7. **Format of ST:** YouTube platform
8. **Communication purpose of ST:** to celebrate international Roma day and to circulate the performance of Roma youth singing Gelem Gelem
9. **Readership/audience intended for ST:** general viewing public
10. **Language(s) of TT:** English (subtitles)
11. **Communication purpose of TT:** to celebrate international Roma day by circulating the YouTube video clip which can be shared on social media around the world
12. **Readership/audience intended for TT:** general viewing public and Roma worldwide
13. **Format of TT:** YouTube platform
14. **Confidentiality/privacy conditions:** privacy options selected by the KaskoSan group
15. **Regulation conditions:** none
16. **Use of translation technology:** translation subtitling software
17. **Copyright/IP:** IP property of the organization commissioning subtitles of English translation
18. **Format of delivery:** subtitled video file compatible with YouTube platform
19. **Deadline:** 1 week

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** video clip to be released in bilingual format to celebrate international Roma day and to circulate the performance of Roma youth singing national anthem
2. **Specific features or conventions associated with ST text type/genre:** audio and video, with subtitled text needing to fit within parameters of the clip for proper viewing
3. **Register and tone of ST language:** celebratory, informal, pride
4. **Style of ST language:** musical, upbeat, festive
5. **Multimodal features:** audio, visual, textual
6. **Cultural expressions:** symbolism of anthem
7. **Terminology assessment:** not difficult
8. **Layout:** video clip uploaded to YouTube platform

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** video clip to be released in bilingual format to celebrate international Roma day and to circulate the performance of Roma youth singing national anthem
2. **Specific features or conventions associated with TT text type/genre:** audio and video, with subtitled text needing to fit within parameters of the clip for proper viewing
3. **Register and tone of TT language:** celebratory, informal, pride
4. **Style of TT language:** musical, upbeat, festive
5. **Multimodal features:** audio, visual, textual
6. **Cultural expressions:** symbolism of anthem
7. **Terminology choices:** not difficult
8. **Layout:** video clip to be uploaded to YouTube platform – with or without comments activated?

## IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked

### 4. Points of note to consider:

- ✓ Ensure compatibility between different software applications and file formats.
- ✓ When posting subtitles of two languages, decide whether or not they will be differentiated from each other by using different font types or sizes.
- ✓ Ensure that the number of words used for the translation will fit on the screen and adapt if they will not; decide whether or not a text of the SL lyrics will be posted in the “comments” section.



**Translation excerpt #2:**

**TEXT:** YouTube clip: [https://music.youtube.com/channel/UC4riWDoS7423-xhcr2lnl\\_g](https://music.youtube.com/channel/UC4riWDoS7423-xhcr2lnl_g)

**Song:** *Mori Shej, Sabina / My daughter, Sabina*

This very popular song was composed by József Balogh for his daughter and performed by Kalyi Jag Group, a Hungarian Romani folk music ensemble. According to the website lyricstranslate.com, the English translation they have uploaded was composed from the online comments and submitted by “Ilgaz.Y”. Both the Romani lyrics and English translation are posted in their entirety side by side. (<https://lyricstranslate.com/en/mori-shej-sabina-my-beautiful-sabina.html>)

<b>ROMANI Source Text (lyrics):</b> <a href="https://music.youtube.com/channel/UC4riWDoS7423-xhcr2lnl_g">https://music.youtube.com/channel/UC4riWDoS7423-xhcr2lnl_g</a>	<b>ENGLISH Target Text (translation):</b> <a href="https://lyricstranslate.com/en/mori-shej-sabina-my-beautiful-sabina.html">https://lyricstranslate.com/en/mori-shej-sabina-my-beautiful-sabina.html</a>
<i>No page</i>	<i>No page</i>
1. Mori Shej, Sabina	1. My daughter, Sabina
2. Buter káj egy berseszki szán,	2. You are only just one-year-old,
3. Móri drágo piko séj,	3. Little, tiny dear daughter,
4. Vorbisz mánge káki-koki,	4. You are chattering to me,
5. Móri drágo piko séj.	5. Little, tiny dear daughter.
6. Áj mori séj, mori drago pikonyéj,	6. Oh daughter, my dear tiny baby,
7. Álálalá.....	7. Alalala.....

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project request for a small translation subtitling project of song lyrics from Romani into English. In this instance, the Romani lyrics to the selected song, “*Mori Shej*”, are not subtitled on the YouTube screen where the music is played. There is only the LP record cover image. However, the lyrics are popular and can be searched online, and found in a variety of transcriptions and spellings according to the language and/or dialect of the person who posts. The transcribed excerpts for both languages in the above table are segmented by sentence and numbered only for purposes of illustration. The URLs for the ST on YouTube and the TT lyrics selected from the Web are indicated in the highlighted row. Because the client (fictitious!) has asked for subtitles, the translator will need to be familiar with a subtitling software and be able to submit the subtitled work in a correct file format to the client.

## I. TRANSLATION BRIEF

1. **Title of ST:** “Mori Shej, Sabina” song
2. **Author(s) and/or publisher of ST:** Composed by József Balogh; Performed by Kalyi Jag Group, a Hungarian Romani folk music group
3. **Date of ST production:** 1995
4. **Country of ST production:** Hungary
5. **Language of ST:** Romani
6. **Basic text type/genre:** folk song
7. **Format of ST:** audio, Romani text lyrics
8. **Communication purpose of ST:** to entertain
9. **Readership/audience intended for ST:** Roma public, general public
10. **Language(s) of TT:** English
11. **Communication purpose of TT:** to entertain
12. **Readership/audience intended for TT:** general English-language public
13. **Format of TT:** English text lyrics and subtitled English language file
14. **Confidentiality/privacy conditions:** possible non-disclosure agreement signed between translator and project manager
15. **Regulation conditions:** specifications provided by the project manager
16. **Use of translation technology:** subtitling software
17. **Copyright/IP:** cleared for project manager by holder(s) of the IP rights
18. **Format of delivery:** text file, subtitled translation file
19. **Deadline:** 1 week

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** to entertain, make Romani music known to Roma public
2. **Specific features or conventions associated with ST text type/genre:** upbeat rhythm in this performance of the song, tender lyrics
3. **Register and tone of ST language:** mix of tender emotion and upbeat rhythm
4. **Style of ST language:** simple emotional expression
5. **Multimodal features:** static image of LP record cover
6. **Cultural expressions:** no
7. **Terminology assessment:** not difficult
8. **Layout:** audio with static image, YouTube platform

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to entertain, make Romani music known to English-language public
2. **Specific features or conventions associated with TT text type/genre:** upbeat rhythm in this performance of the song, tender lyrics
3. **Register and tone of TT language:** mix of tender emotion and upbeat rhythm

4. **Style of TT language:** simple emotional expression
5. **Multimodal features:** static image of LP record cover
6. **Cultural expressions:** no
7. **Terminology choices:** not difficult
8. **Layout:** audio with static image, YouTube platform, placement of English subtitled lyrics to be determined

#### IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked

#### 4. Points of note to consider:

- ✓ Ensure compatibility between different software applications and file formats.
- ✓ When posting subtitles of two languages, decide whether or not they will be differentiated from each other by using different font types or sizes.
- ✓ Ensure that the number of words used for the translation will fit on the screen and adapt if they will not; decide whether or not a text of the SL lyrics will be posted in the “comments” section.

#### References and readings:

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## CHAPTER 8 – Focus: Translating Literary Writing in Romani

### 1. Introduction and discussion

Literary writing and translation have served as a foundation for prolific theorizing and conceptualizing on translation due to the large volume of corpus available to researchers in multiple languages. Literary writing exemplifies unique authorial styles, creativity, and diverse ways of using vocabulary and literary devices to express fictional worlds and emotions while managing the subtleties and complexities of language itself. Traditional genres of literary writing include poetry, short story, novel, drama, and fictional and non-fictional prose (e.g., biography). Literary writers use a wide variety of different literary techniques and devices. They include allegory, alliteration, characterization, figurative language, hyperbole, imagery through words, irony, metaphor, metonymy, oxymoron, parody, personification, rhyme scheme, satire, soliloquy, symbolism, wordplay, and many others. Literary translators should not only be familiar with literature in general; they should also have the skills necessary for examining and analyzing the literary work they have to translate. Several questions can help guide this process. For example,

- Who is the author? What is the author's background and literary output?
- How does the author's particular literary style compare with others writing during the same time period or from the same area?
- Is the author's work characteristic of contemporary literary trends in the language?
- Does the author conform to genre conventions or choose to break with them?
- What literary devices and techniques does the author use to create the work?
- How does the author's use of language inform their particular aesthetic?
- What historical, geographical, social-cultural contexts should be accounted for?
- What was the intended impact of the ST writing on its readers?
- Have any of the author's works been translated before?

Once literary translators have contextualized the author and the work through reading, analysis, and research, they consider translation strategies. Depending on the purpose of the literary translation project overall, they can devise strategies along a continuum that runs from "source-oriented" to "target-oriented", or from "faithful" to "free". Because "faithfulness" to the ST and its author can be judged according to different sets of criteria, translators may opt to explain their strategies and choices in a preface, foreword, or an essay. They may decide to "domesticate" or "foreignize" part or all of the author's work in order to signal its foreignness to a domestic readership. They may choose to highlight aspects of the author's work for ideological purposes and need to explain their own positionality and approach clearly for the TT readership. They may need to take into account whether an author or writer self-translates or if the translation will be published alongside parallel to the original. In sum, they rely on their own linguistic, literary, and world knowledge in relation to ST and TT and on their ability to understand and interpret the author's text in these contexts. They can then base their decision-making on sound criteria that will guide their stylistic, lexical, and textual preferences while translating with respect

to the literary translation project and to the TT readership for which the translation is intended.

## 2. Translation excerpt #1:

### TEXT: The short story *The Great Sermon Handicap* by P.G. Wodehouse

The short story "The Great Sermon Handicap" was published for the first time in 1922 for *The Strand* magazine in London. It has been translated into 57 languages. Volume four of the 1991 publication by James H. Heineman, Inc. in New York contains the original English work and the translations into Esperanto, Pidgin English, French Creole, Papiamentu, Finnish, Hungarian, Basque, Welsh, Breton, Irish, Gaelic, and Romany [Romani]. As stated by Heineman in his foreword to the volume, "the purpose of this series is to follow [this] one story into many languages that we may not only enjoy Wodehouse's word-wizardry as it journeys from country to country, but also see how the nature of a language brings a particular sense of humor and a sense of critical analysis with it." (1991, xiii)

The Romani translation into the Kalderaš Vlach dialect was done by the well-known French Romani author Matéo Maximoff (ca. 1917-1999).

<b>ENGLISH ST:</b> <i>The Great Sermon Handicap</i> by P.G. Wodehouse, published in Volume IV by James H. Heineman, Inc., New York 1991	<b>ROMANI TT:</b> "Ei Kursa – Ei Mai Lungo Molebina" by Matéo Maximoff, published in <i>The Great Sermon Handicap</i> by P.G. Wodehouse in New York by James H. Heineman, Inc. in 1991
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ENGLISH Source Text	ROMANI Target Text (=translation)
<i>Excerpt: page 1</i>	<i>Excerpt: page 139</i>
1. It was most infernally hot.	1. Sas sasem yekh tatimo bengesko.
2. As I sat in the old flat one night trying to muster up energy enough to go to bed, I felt I couldn't stand it much longer:	2. Yekh riat kai bašavas ande murho kher ternimasko, zumavav te thav sa ei zor te žiav te sovav, maziol mange ke mai naštiv.
3. and when Jeeves came in with the tissue-restorers on a tray I put the thing to him squarely.	3. Kadia, kana o Žeeves dias andre le pimasa te zuriarel ma thodine pe yekh tiari, me phenav leske bi te dav rigate:
4. "Jeeves," I said, wiping the brow and gasping like a stranded goldfish, "it's beastly hot."	4. -Žeeves, phenav me, vi khosav murho čikat ai phurdav sar yekh mašio lolo avri ande peski butela, sasem tato si.
5. "The weather is oppressive, sir."	5. -0 tatimos siguro si pharo, manuša
<i>Excerpt: page 20</i>	<i>Excerpt: page 153-4</i>
6. I don't know when I've experienced a more massive silence than the one that followed my reading of this cheery epistle.	6. Me či zianav dekin kerdem ei speriansa de yekh te na dav дума dekin me gindem kado šukar lil.
7. Young Bingo gulped once or twice, and practically every known emotion came and went on his face.	7. O terno Bingo xasal duvar vai trivar, ai šai te phenas sa ei dar avile ai geletar yekh pala avreste pe lesko mui.

8. Jeeves coughed one soft, low, gentle cough like a sheep with a blade of grass stuck in its throat, and then stood gazing serenely at the landscape.	8. O Žee- ves xasal pharimasa, tele ai kovles sar yekh bakro kai si les yekh sulum ande o fundo la korhako, porme vo bešle bi te mistil pe te dikhel avri vorta.
9. Finally young Bingo spoke.	9. Eta o terno Bingo del duma.
10. "Great Scott!" he whispered hoarsely.	10. -Anav žiuklesko, yekh paramiči pasledno mai anglal te žiastar!

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project request to translate the short story “The Great Sermon Handicap” by P.G. Wodehouse from English into Romani. The Romani version will be included in a volume with translations into several other languages. The excerpt above is segmented by sentence and numbered only for purposes of illustration. The translation brief considers translation of the complete work.

#### I. TRANSLATION BRIEF

1. **Title of ST:** *The Great Sermon Handicap*
2. **Author(s) and/or publisher of ST:** P.G. Wodehouse
3. **Date of ST production:** 1922 / 1991
4. **Country of ST production:** UK and U.S.
5. **Language of ST:** English
6. **Basic text type/genre:** short story
7. **Format of ST:** in print
8. **Communication purpose of ST:** to entertain as a literary work
9. **Readership/audience intended for ST:** literary scholars, academics
10. **Language(s) of TT:** Romani
11. **Communication purpose of TT:** to entertain as a literary work in Romani translation and for comparative translation purposes
12. **Readership/audience intended for TT:** literary scholars, researchers, academics who read the Romani language
13. **Format of TT:** in print
14. **Confidentiality/privacy conditions:** possible non-disclosure agreement for translator
15. **Regulation conditions:** style sheet use; in-house review by publisher after submission by translator
16. **Use of translation technology:** none
17. **Copyright/IP:** rights to republish in English and translation rights for other languages in agreement with Wodehouse literary estate and other literary agents acknowledged
18. **Format of delivery:** Word document
19. **Deadline:** negotiable between translator and publisher

## II. SOURCE TEXT ANALYSIS

1. **Function of ST in communication context:** to entertain as literary work
2. **Specific features or conventions associated with ST text type/genre:** short story or tale; dialogue
3. **Register and tone of ST language:** literary, humorous, various registers and tones depending on individual characters
4. **Style of ST language:** a mix of speaking styles in dialogues according to individual characters; UK English
5. **Multimodal features:** none
6. **Cultural expressions:** yes
7. **Terminology assessment:** some words more familiar in UK context
8. **Layout:** in print with illustrations that have captions

## III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to entertain as a literary work in the Romani language
2. **Specific features or conventions associated with TT text type/genre:** short story or tale; dialogue
3. **Register and tone of TT language:** literary, humorous, with various registers and tones depending on individual characters
4. **Style of TT language:** a mix of speaking styles in dialogues according to individual characters need to be distinguishable in translation
5. **Multimodal features:** no
6. **Cultural expressions:** yes, with expressions typical of UK English speakers needing to be adapted for the Romani translation
7. **Terminology choices:** words to be oriented towards one particular Romani dialect or for a more “global” reach?
8. **Layout:** in print with illustrations, with captions that may or may not need translation, to be verified with publisher

## IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked

### 4. Points of note to consider:

- ✓ **Has the ST writer’s aesthetic / literary style been transmitted in the TT?**
- ✓ **What aspects of the ST writing could have been difficult in translation?**
- ✓ **How were the ST literary devices managed in the translation?**
- ✓ **Style sheet for dialogue markings and other punctuation to be changed from the ST to the TT.**

**Translation excerpt #2:****TEXT: The book *From coppersmith to nurse: Alyosha, the son of a Gypsy chief*, by Gunilla Lundgren and Alyosha Taikon**

This excerpt is selected from the book *From coppersmith to nurse: Alyosha, the son of a Gypsy chief* by Gunilla Lundgren and Alyosha Taikon. The book tells the life story of Alyosha as told to Gunilla Lundgren, who edited it for publication in Swedish (1999) and later in Romani (2002). It was translated into English by Donald Kenrick and was published in 2003 by the University of Hertfordshire Press in a bilingual Romani-English edition on facing pages so it could be used as an aid for non-Roma learning the language and by Roma wishing to read books in their own language. Alyosha's dialect is Kalderash Romani. The Taikon family has held a leading position in Swedish Romani life since arriving from Russia in the 19th century. (2003: xi) It is part of the *Interface Collection* developed by the Gypsy Research Centre of University René Descartes, Paris, with its English editions published by University of Hertfordshire Press.

<b>ROMANI ST:</b> Jekm Kakaviari Auilo Infirmer Aljoša, o Šiav le Birevosku, by Gunilla Lundgren and Alyosha Taikon, published by Centre de recherches tsiganes (Paris) and University of Hertfordshire Press (Hatfield) 2003	<b>ENGLISH TT:</b> <i>From coppersmith to nurse: Alyosha, the son of a Gypsy chief</i> , by Gunilla Lundgren and Alyosha Taikon, published by Centre de recherches tsiganes (Paris) and University of Hertfordshire Press (Hatfield) 2003
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<b>ROMANI Source Text: Muřo dad</b>	<b>ENGLISH Target Text (=translation): Dad</b>
<i>Excerpt: page 12</i>	<i>Excerpt: page 13</i>
1. Muřo dad buřolas Miloř.	1. Dad was called Milosh.
2. Gařjikanes phenelas peske Johan Dimitri Taikon.	2. His official Swedish name was Johan Dimitri Taikon.
3. Vo arakhadjilo ando Ungriko numa areřlo ande řusia kana sas řinořo.	3. He was born in Hungary and came to Russia when he was very small.
4. Vo delas дума pe eřta řiba : řomanes, řusiska, polřiska, lettiska, niamtsiska, finlandesiska, ai řvediska.	4. He spoke seven languages: our own language – Romani – of course, Russian, Polish, Latvian, German, Finnish and Swedish.
5. Bisterdem ke vi denamarkiska ai norvegiska řjanelas; kudia si inja řiba. [...]	5. He also knew Danish and Norwegian so that made nine. [...]
<i>Excerpt: page 12</i>	<i>Excerpt: page 13</i>
6. Muř dad sas prinřardo sar jekh řačo ai godjaver manuř. [...]	6. My father was known as an honest and clever man. [...]
7. Muřo dad řjanelas but paramića.	7. Daddy was a great storyteller.
8. Sa Kadia but paramića řjanelas sar sodi ratja si ando berř.	8. He certainly knew as many stories as a year has nights.



9. Ratjako kana phandavasas o tivoli ai le gažje žjanastar khere, atunči našasas ame le glati ando veš te anas kaš te šai keren jag.	9. In the evenings when the fair was closed and the Swedes had gone back to their homes, we young ones would run amongst the trees and collect wood and twigs for a fire.
10. Onivar miazolas ke bi la jagako či žjan le paramiča.	10. It was as if there had to be a fire if the stories were to emerge.

### 3. Translation scenario and focus template:

**Translation scenario:** For this example, we envision a translation project request to translate one chapter (“Dad”) of the book *From coppersmith to nurse: Alyosha, the son of a Gypsy chief* from Romani into English. The excerpt above is segmented by sentence and numbered only for purposes of illustration. The translation brief considers only the chapter.

<p><b>I. TRANSLATION BRIEF</b></p> <ol style="list-style-type: none"> <li>1. <b>Title of ST:</b> “Dad”, chapter 2 excerpt, <i>From coppersmith to nurse: Alyosha, the son of a Gypsy chief</i></li> <li>2. <b>Author(s) and/or publisher of ST:</b> Gunilla Lundgren and Alyosha Taikon</li> <li>3. <b>Date of ST production:</b> 2003</li> <li>4. <b>Country of ST production:</b> UK</li> <li>5. <b>Language of ST:</b> bilingual Romani-English</li> <li>6. <b>Basic text type/genre:</b> life story told as tale</li> <li>7. <b>Format of ST:</b> print</li> <li>8. <b>Communication purpose of ST:</b> to inform, entertain, tell a story</li> <li>9. <b>Readership/audience intended for ST:</b> general public, Romani and English language readers</li> <li>10. <b>Language(s) of TT:</b> English</li> <li>11. <b>Communication purpose of TT:</b> to inform, entertain, tell a story</li> <li>12. <b>Readership/audience intended for TT:</b> general public, Romani and English language readers</li> <li>13. <b>Format of TT:</b> in print</li> <li>14. <b>Confidentiality/privacy conditions:</b> possible non-disclosure agreement for translator</li> <li>15. <b>Regulation conditions:</b> review by publishing house</li> <li>16. <b>Use of translation technology:</b> none</li> <li>17. <b>Copyright/IP:</b> publishing and translation rights negotiated with publishers</li> <li>18. <b>Format of delivery:</b> Word document</li> <li>19. <b>Deadline:</b> 1 month</li> </ol> <p><b>II. SOURCE TEXT ANALYSIS</b></p> <ol style="list-style-type: none"> <li>1. <b>Function of ST in communication context:</b> to inform, entertain bilingually</li> </ol>
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2. **Specific features or conventions associated with ST text type/genre:** life story in form of short tale with biographical information included
3. **Register and tone of ST language:** literary, humorous, mix of lighthearted tone with some serious undertones
4. **Style of ST language:** conversational, lively, informal with serious
5. **Multimodal features:** photos and drawings alongside text
6. **Cultural expressions:** yes
7. **Terminology assessment:** informal, factual, historical elements
8. **Layout:** in print with illustrations and photos; no need to replicate

### III. TARGET TEXT OUTPUT

1. **Function of TT in communication context:** to inform, entertain bilingually
2. **Specific features or conventions associated with TT text type/genre:** life story in form of short tale with biographical information included
3. **Register and tone of TT language:** literary, humorous, mix of lighthearted tone with some serious undertones
4. **Style of TT language:** conversational, humorous, some serious passages
5. **Multimodal features:** photos and drawings alongside text
6. **Cultural expressions:** yes
7. **Terminology choices:** informal, factual, historical elements
8. **Layout:** in print with illustrations and photos; no replication

### IV. TRANSLATION QUALITY CHECK

1. **Translation review of ST and TT (translation error check):** checked
2. **TT-only review (check for appropriateness):** checked

#### 4. Points of note to consider:

- ✓ **What aspects of the ST writing could have been difficult in translation?**
- ✓ **Has the ST writer's aesthetic / literary style been transmitted in the TT?**
- ✓ **Would knowing that the ST and TT will be published side by side have an influence on the translation?**

#### References and readings:

Acton, Thomas and Julia Blandfort. 2018. "Matéo Maximoff." In *Romarchive*: <https://www.romarchive.eu/en/collection/p/mateo-maximoff/>

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Maximoff, Matéo. "El Kursa – Ei Mai Lungo Molebina." In *The Great Sermon Handicap* by P.G. Wodehouse, edited by James H. Heineman, 139-154. Volume 4. Illustrated by William Hewison. New York: James H. Heineman, Inc.

Wodehouse, P.G. 1991 (1922). "The Great Sermon Handicap." In *The Great Sermon Handicap* by P.G. Wodehouse, edited by James H. Heineman, 1-22. Volume 4. Illustrated by William Hewison. New York: James H. Heineman, Inc.

## CHAPTER 9 – Translation Technologies for Translating and Language Learning

The emergence and ongoing evolution of digital technologies since the 1990s has had a profound impact on many areas of professional and community translation work. There are many ways they are useful for working within the information and communication technology environment we live in today. With the volume of translation work steadily on the rise, and the speed with which information must be updated, the technologies serve to automate and maintain uniformity whenever possible. For example, a multilingual website that regularly updates its SL content benefits from translation technology that can easily retrieve and use previous TL translations and translated terminology so that coherence between successive versions of the site is maintained for visitors and users.

In professional translation sectors, “computer-assisted translation” (CAT) software suites typically have at least five functionalities that allow translators and translation project managers to: (1) align texts bilingually; (2) create and use bilingual or multilingual terminology entries; (3) translate differently formatted content (e.g., html, xml) safely in an environment that protects the markup tags (e.g., <heading>) needed for proper display in Web-based settings; (4) create translation memory databases that can algorithmically search, find, and suggest bilingually matched segments; and (5) connect to machine translation “engines” that propose automatic translations from their associate repositories (e.g., Google Translate, DeepL). More recently, GPT-technologies (e.g., ChatGPT) are being added. As such, professional translators have many different channels of input that they “orchestrate” while translating. Many of these tools are also used by users who translate non-professionally. Open source and diverse proprietary versions of the tools are more available now than ever before, for use in an increasing number of languages. They prove useful for fan-based collective translation projects, rapid translations for humanitarian and crisis situations, and crowdsourcing initiatives implemented by companies, NGOs, and community organizations alike. They are also gaining some traction in communities whose languages are threatened and for which the tools can be used to learn and revitalize them.

During the Summer Institute session devoted to translation technologies, there were opportunities to contemplate how they might be used for the Romani language context and to discuss the challenges that could potentially arise. Led by Ugo Ellefsen and Debbie Folaron, the session took place in the computer lab where the mainstream CAT tools (RWS’ Trados Studio and MultiTerm) are installed for teaching and student practice. Files were prepared in advance and posted on the student password-protected learning system (Moodle). They included a bilingual English-Romani (EN-ROM) alignment of the text on Swedish Roma Katarina Taikon’s biography from the RomArchive online portal; a translation memory created from the EN-ROM alignment; a 10-word termbase containing selected words from the text; and a fictitious update with modifications to the current English version of the text. The session’s participants then accessed the local installations of the CAT tools in the lab to open the files. They were asked to translate the modified update version of the text into Romani using the suggestions offered to them from the translation memory and termbase.

The discussion that followed the practical exercise addressed several important points:

1. The mandatory language settings that must be selected for the software to display languages correctly did not contain “Romani” in the drop-down list. Thus, participants needed to think about the scripts used in the Romani text they were working with. In this case, “Romanian” was chosen.
2. The keyboards in the computer lab have a Canadian French layout which was unfamiliar to participants. Some chose to work with it more slowly while others explored the option of searching for and using a “virtual keyboard”.
3. A possible exercise for a subsequent session on the CAT tools would be to practice editing a Romani SL text, which would give participants a chance to review and revise it in addition to translating it in another language or dialect.
4. Comparing the algorithmically segmented English-Romani alignment was important pedagogically as it was immediately evident what techniques the translator had used while translating and allowed participants to discuss other potentially good options for translation.
5. The aligned texts, translation memory segments, and bilingual termbase provided participants with concrete opportunities to analyze, critique, and reflect on the SL text and TL text translation, in addition to sparking ideas about using it for advancing one’s language skills.

The consensus was that more Romani content should be created in digital format for use in contemporary translation tools. To do so, however, would also mean deciding on criteria to be used for creating the Romani language corpus. These decisions connect to critical issues of scripts (Latin/Roman and/or Cyrillic, Greek, etc.), the diacritical markings used in different languages and Romani dialects, and dialectal lexical variation. In the meantime, if files are prepared in advance for pedagogical use, they can potentially be used for teaching and learning the language and creating exercises that improve translation competence.

Although not contextualized or displayed as a screenshot with the CAT tool itself, the two bilingual alignment examples that follow help to illustrate the concept.

**Bilingual corpus example #1:** extracted from the YouVersion Bible.com website, section “Easy English Bible” <https://www.bible.com/bible/2079/GEN.1.EASY>.

“Easy” refers to a simplified English version that can also be used effectively for translation into other languages. It is worth noting that theoretical reflections on Bible translation have made a profound contribution to translation studies research, in particular through the work of American linguist Eugene Nida and the Nida Institute. The Bible (from the Greek *biblia* [books]) was recorded mainly in Hebrew and Greek, with a few passages in Aramaic between the 11<sup>th</sup> c. BCE and 2<sup>nd</sup> c. CE (Blumczynski 2020, 40) and its translations into so many languages has allowed researchers to analyze multilingual versions semantically, lexically, and stylistically, all of which provide insight into the translation process.

The translation into Kalderash Romani in this excerpt was done by the well-known Romanian Roma writer Luminița Cioabă in 2020 from the Cornilescu version of the Romanian Bible. Rights are held by the British and Foreign Bible Society and the

Interconfessional Bible Society of Romania. Here we see how the translator has combined SL segments into one TL segment, allowing for better flow and expression.

<b>Source text: English</b> ( <a href="https://www.bible.com/bible/2079/GEN.1.EASY?parallel=3114">https://www.bible.com/bible/2079/GEN.1.EASY?parallel=3114</a> )	<b>Target text: Romani</b> ( <a href="https://www.bible.com/bible/2079/GEN.1.EASY?parallel=3114">https://www.bible.com/bible/2079/GEN.1.EASY?parallel=3114</a> )
God looked at what he had made. He saw that it was good.	O Dell dikhlea kã kadea 85ut isas lași.
Then God said, ‘The land will cause plants to grow. There will be plants with their seeds and trees with their fruits. Each kind of plant and tree will have its own seeds and fruits.’	Pala kodea o Dell phendeas: „Te del e phuw zălenimos, čear sãmînčasa, kastpoamenča, kai te avele rodo pala lengo anav kai te avele lendi sãmînča pe phuw.”
And what God said happened.	Thai kadea sas.
God said, ‘There will be lights all across the sky. They will make the day different from the night. They will show the seasons, days and years. The lights in the sky will give light to the earth.’	O Dell phendeas: „Te aven varesar luminătorea ando than le čerehko, kaste den rigate o des la reateatar: on te aven sar le sãmhuri kai te sîkaven le čirurea, le des thai le barși; Thai te dičion le luminătorea ando than le čerehko, kaste străfeal e phuw.”
God put all these lights in the sky to shine their light on the earth.	Dell lašardeale ando than le čerehko, kaste străfeal e phuw.

**Bilingual corpus example #2:** extracted from the website

<https://www.translationromani.net/en>

The multilingual *Translation Romani* website was created with support from the *Fonds Québécois de la recherche sur la société et la culture* (FQRSC) grant for “*Établissement nouveaux professeurs-chercheurs*” (2007-2011). The website was launched in 2011. The translation into Kalderash Romani was done by Canadian Roma writer, lexicographer, and translator Ronald Lee in 2011. He uses an English-based spelling with no diacritical marks. Here we see how the translator was confronted with contemporary translation technology terminology and long sentences in the English source text. One option for translators, as indicated here, is for them to provide a descriptive term or proposed term, when possible, followed by the SL text term.

<b>Source text: English</b> ( <a href="https://www.translationromani.net/en/translation/technology/translation-technologies">https://www.translationromani.net/en/translation/technology/translation-technologies</a> )	<b>Target text: Romani</b> ( <a href="https://www.translationromani.net/rom/e-tolmachimaski-rrazuma/tolmachimos-hai-teknologiyi/tolmachimaske-teknologiyi">https://www.translationromani.net/rom/e-tolmachimaski-rrazuma/tolmachimos-hai-teknologiyi/tolmachimaske-teknologiyi</a> )

<p>By way of simple analogy, much as office suite programs and software deal with the basic demands that arise from office functions and performance, i.e. communication and correspondence, word processing, data collection and retrieval, Web publishing, calculations and presentations, so do a wide range of translation workspace applications -- known as Translation Environment Tools (TEt) or Computer-Assisted Translation tools (CAT)-- correspond to the diverse processes needed to perform translation-specific work.</p>	<p>Pa prosto anologiya, vi but sar programurya ofisange kidimata programurya hai komputeriyeske programurya len sama katar le bazutni mangimata kai anklen katar ofisake funktsiya hai kerimata, kadya si komunikatsiya hai lila, prochesimos swatonengo, kidemos datango thai irimos, Publikatsiya pe miriyazha, sokotimata thai prezentatsiya, vi sar ekh buflo dometo tolmachimaske bukyake-thanenge aplikatsiyi - zhangle sar Translation Environment Tools (TEt) vai Computer-Assisted Translation tools (CAT) - korespondin-pe kai diferentni prochesurya kai trobul te kerel tolmachimaske-spesifikno buki.</p>
<p>These specialized tools and technologies allow translators to query and retrieve data at the term, collocation and segment levels through terminology databases, concordancers and translation memories.</p>	<p>Kakale spesyalizime aparati hai tekhnologiyi meken tolmacha te pushen hai te irisaren data-ka-termo, collocation hai nivelurya segmentonengo katar terminology databases, concordancers thai translation memories.</p>
<p>They provide functionalities for translators to create alignments, to consult previously translated content, corpora and parallel documentation, and to handle electronically formatted content while protecting code and tags.</p>	<p>Provyantin funktsyonaliteturya vash tolmacha te keren alignments (wortomata) te dikhen sa-gata kerdine tolmachime kontenturya, korpurya hai parallel documentation (paralelno dokumentatsiya), thai-vi te lel sama ilektrikoskone formatime kontento ka ekh-fyalo vryamy arakhen kodo hai tagurya.</p>
<p>They assist translators in maintaining high quality professional work, despite heavy workloads, fast turnaround times and multiple, often complex, file formats.</p>	<p>Azhutin tolmacha te ingaren vuche kwalitetoske pramatno buki kana si len phari bukyake ladimata, fugo amboldimatange vakturya thai but, butivar hamime, file formats (dosariyenge formaturya).</p>

### References and readings:

Blumczynski, Piotr. 2020. "Bible, Jewish and Christian." In *Routledge Encyclopedia of Translation Studies. 3<sup>rd</sup> Edition*, edited by Mona Baker and Gabriela Saldanha, 40-46. London and New York: Routledge.

Folaron, Debbie. 2022. “Technology, technical translation and localization.” In *The Routledge Handbook of Translation and Technology*, edited by Minako O’Hagan, 203-219. London and New York: Routledge.

Rothwell, Andrew, Joss Moorkens, María Fernández-Parra, Joanna Drugan, and Frank Austermael. 2023. *Translation Tools and Technologies* (Routledge Introductions to Translation and Interpreting series). London and New York: Routledge.

Toninato, Paola. 2018. “Ronald Lee.” In *RomArchive*.  
<https://www.romarchive.eu/en/collection/p/ronald-lee/>.

Walker, Callum. 2023. *Translation Project Management* ((Routledge Introductions to Translation and Interpreting series). London and New York: Routledge.

Zahova, Sofiya. 2018a. “Luminița Mihai Cioabă.” In *RomArchive*.  
<https://www.romarchive.eu/en/collection/p/luminita-mihai-cioaba/>.

—. 2018b. “Katarina Taikon.” In *RomArchive*.  
<https://www.romarchive.eu/en/collection/p/katarina-taikon/>.

### Useful translation terms:

#### Source:

Delisle, Jean, Hannelore Lee-Jahnke, and Monique C. Cormier (eds.). 1999. *Terminologie de la Traduction. Translation Terminology. Terminología de la traducción. Terminologie der Übersetzung*. Amsterdam and Philadelphia : John Benjamins Publishing Company.

**Pedagogical translation:** A mode of translation practiced as an exercise for the purpose of learning a foreign language. Note – In language pedagogy, these exercises are designed to enrich vocabulary, to promote the assimilation of new syntactic structures, to verify comprehension and to assess the acquisition of new vocabulary. Note 2 – Pedagogical translation is practiced equally both into the student’s dominant language and into the foreign language. The preferred translation strategy is literal translation of phrases out of context and of text fragments (sometimes fabricated texts), analyzed from a comparative point of view. (p. 167-8)

**Segmentation:** The identification of the translation units or terminological units, either during the text interpretation stage in order to comprehend the sense, or as a verification procedure while checking equivalences. (p. 176)

**Translation unit [TU]:** A text segment consisting of a single word, a phrase, a whole sentence, or even more than one sentence, which a translator treats as a single cognitive unit in establishing equivalence. (p. 194)



## APPENDIX 1 – Romani Resources for Translators and Interpreters

### ***Selected references on Romani language grammars, dictionaries, and literature***

Courthiade, Marcel and Melinda Rézműves. 2009. *Morri Angluni Rromane Čhibăqi Evroputni Lavustik. Első Rromani Nyelvű Európai Szótáram. Cigány, Magyar, Angol, Francia, Spanyol, Német, Ukrán, Román, Horvát, Szlovák, Görög*. Budapest: Fővárosi Önkormányzat Cigány Ház-Romano Kher.

Đjurić, Rajko. 2012. *Standardizacija romskog jezika*. Sarajevo: Udruženje Kali Sara Romski Informativni Centar.

Đurić, Rajko. 2005. *Gramatika e Rromane Čhibaki. Nakhadipe pe rromani čhib*. Belgrade: OTKPOBEHE.

Đjurić, Rajko. 2002. *Die Literatur der Roma und Sinti*. Berlin: Edition Parabolis.

Hancock, Ian and Siobhan Dowd and Rajko Djuric (eds.). 1998. *The Roads of the Roma – a PEN anthology of Gypsy writers*. Hertfordshire: U. of Hertfordshire Press, on behalf of PEN American Center.

Hancock, Ian. 1995. *A Handbook of Vlax Romani*. Columbus: Slavica Publishers, Inc.

Hübschmannová, Milena and Hana Šebková and Anna Žigová, compiled by. 1991. *Romsko-Český a Česko-Romský Kapesni Slovník*. Prague: Státní pedagogické nakladatelství.

Husić, Geoff. 2019. *Romani Language Dictionaries. An Annotated Critical Bibliography*. Lawrence: University of Kansas Libraries.

Lee, Ronald. 2011. *Rromano Alavari. Inglezitska-Kalderashitska. Romani Dictionary. English-Kalderash*. Toronto: Magoria Books.

Lee, Ronald. 2010. *Rromano Alavari. Kalderashitska-Inglezitska. Romani Dictionary. Kalderash-English*. Toronto: Magoria Books.

Lee, Ronald. 2005. *Learn Romani. Das-dúma Rromanes*. Hertfordshire: U. of Hertfordshire Press.

Matras, Yaron. 2002. *Romani. A Linguistic Introduction*. Cambridge and New York: Cambridge U. Press.

Matras, Yaron and Anton Tenser (eds.) 2020. *The Palgrave Handbook of Romani Language and Linguistics*. Cham: Palgrave-Macmillan.

Proctor, Edward. 2008. *Gypsy Dialects. A selective annotated bibliography of materials for the practical study of Romani*. Hertfordshire: U. of Hertfordshire Press.

Sarau, Gheorghe and Ministerul Educatiei Si Cercetarii din Romania. 2005. *I Rromani Chib Thaj Literatúra (1-4)*. Bucharest: Editura Sigma.

Tahirović Sijerčić, Hedina. 2013. *Rromano Alavari. Gurbetcko – Englecko / Englecko – Gurbetcko. Romani Dictionary. English – Gurbeti / Gurbeti – English*. Toronto: Magoria Books.

Tahirović Sijerčić, Hedina. 2009. *Rromane Paramicha. Stories and Legends of the Gurbeti Roma*. Toronto: Magoria Books.

### **Selected online resources**

- ROMLEX: <http://romani.uni-graz.at/romlex/> and <http://romani.uni-graz.at/romlex/lex.xml>
- Open Access *Romani Language Dictionaries. An annotated critical bibliography*. (Husić 2019):  
<https://kuscholarworks.ku.edu/bitstream/handle/1808/29413/Romani%20Language%20Dictionaries%201755-2019%20Annotated%20Critical%20Bibliography-%20Geoff%20Husic.pdf?sequence=9&isAllowed=y>
- Dialect classification (Manchester Romani Project, Yaron Matras) (<https://rm.coe.int/factsheets-on-romani-language-6-0-dialects-dialectology-i-/1680aac45f>). The online document provides a complete information sheet from which the category labels and descriptions in the table in Chapter 2 have been selected.
- RomArchive: <https://www.romarchive.eu/en/>
- Barvalipe Roma Online University: <https://eriac.org/barvalipe-roma-online-university/>
- European Roma Institute for Arts and Culture (ERAC): <https://eriac.org/>
- Romani Archives and Documentation Center (RADOC): [https://radoc.net/radoc.php?doc=about\\_ian\\_hancock&lang=ry](https://radoc.net/radoc.php?doc=about_ian_hancock&lang=ry)
- R.E.D.-Rrom: <http://www.red-rrom.com/home.page>

## APPENDIX 2 – Oral History Best Practices for Interviewers, Translators, and Interpreters

### Oral History References

We wish to acknowledge and thank the Centre for Oral History and Digital Storytelling [COHDS] at Concordia University, Montréal, for creating these protocols and resources and for allowing their use for educational purposes such as the creation of this handbook.

<https://storytelling.concordia.ca/projects-item/webinar-introduction-to-oral-history-and-interviewing/>

[https://storytelling.concordia.ca/wp-content/uploads/2021/01/PSC-Consent-Form\\_Oct-15-2012.pdf](https://storytelling.concordia.ca/wp-content/uploads/2021/01/PSC-Consent-Form_Oct-15-2012.pdf).

<https://storytelling.concordia.ca/resources/other-resources/>

<https://storytelling.concordia.ca/resources/ethics/>

Sample consent forms and interview guides:

<https://storytelling.concordia.ca/resources/ethics/#toggle-id-2>.

As for many other minority communities, speakers of minority languages are often asked to participate in academic research projects. More often than not, they are tasked with having to translate and interpret both linguistically and culturally between community members and researchers.

Some components of a research project may also entail interviews. Dr. Steven High, founder of COHDS at Concordia University, defines and describes the main ethical principles underlying ethical review and interview processes in his online text (n.d.) “Research Ethics”, from which portions have been selected and figure below.

#### Obtaining Informed Consent

Interviewees must agree to participate. But to do so they need to know what the project is about and what you intend to do with the audio-video recording and with their words. Will future researchers have access to the recordings? Ethics is a lot about diffusion. The written consent form has been the traditional means of ensuring that informed consent is respected. At COHDS, our consent forms are right-of-use agreements rather than copyright agreements. This is an important distinction. We recommend that the consent forms should be designed so as the interviewer and the interviewee *both* have to sign it. It is also good practice to sign two copies, leaving one copy with the interviewee. The signing of the consent form often occurs at the outset, before the audio or video recorder is turned on. But it is good to return to the consent form at the end, to ensure that the interviewee is still comfortable with her or his choices. Increasingly, oral historians are going beyond the consent form, exploring new ways of negotiating ongoing consent.

## Mitigation of Harm

Revisiting the past may prove deeply emotional or distressing for participants. Researchers' experiences of listening to these stories may also prove painful. The publication, reinterpretation and dissemination of participants' stories may also be an upsetting experience. To address these issues, oral historians should consider what resources are available from area social workers, counsellors and psychologists (be it a helpline, community support, or access to a university counsellor). This contact information can be attached to the interviewee's copy of the consent form, as a matter of normal practice. No stigma is therefore attached to this. Researchers may also consider the ways in which their methodology might provide additional support to participants. Multi-session interviews, for example, insure a return visit. It is crucial that you don't simply take what you need and leave. At COHDS, interviewees should receive a thank you note and a copy of their recorded interview. Should interviewees opt to remain anonymous to others, it is necessary that researchers deliver on the promise. [...]. At COHDS, we suggest that you transcribe anonymous interviews – sending the edited transcript to interviewees who can further cut the parts that expose them before signing off on what is now a public transcript. The original interview recordings are then destroyed.

## Right of Withdrawal

A participant may choose to end the interview at any time and may ask that the recording of the interview be destroyed. This right to discontinue should be discussed with interviewees before the start of the interview and be included on the consent form. Later requests to alter the interview or the terms under which it was made available to researchers should be honoured. Practically speaking, however, this cannot be applied retroactively but to subsequent usage. [...]. As true elsewhere in the world, university research ethics review is predicated on the idea that researchers and human subjects are two distinct groups of people who inhabit different places. Accordingly, the interaction between the two can be regulated and policed in advance. University ethics also assumes that the faculty member is in control of the research process: that they "own" the process and its products. True community–university collaboration destabilizes these assumptions. Increasingly, the interview is part of a longer continuum of research and research-creation. This text has focused on the interview, but the issues raised apply to other storytelling spaces and arts or performance-based methodologies being practiced by COHDS affiliates. How informed consent, mitigation of harm, sharing authority, confidentiality, authorship, and the right of withdrawal function in practice in these other spaces also need to be thought through in advance.

A fundamental subsequent step to interviewing and transcribing oral histories and testimonies is archiving and making information available to the public. Oral history materials need to be adequately stored, processed, maintained, and made accessible according to archival standards and best practices (Oral History Association 2019, <https://oralhistory.org/archives-principles-and-best-practices-overview/>).

## **Romani Context**

The *Testimonies of Roma and Sinti* database, published by the Prague Forum for Romani Histories at the Institute for Contemporary History, Czech Academy of Science, exemplifies how the materials were curated and processed for an online digital environment and made available through the creation of a searchable database. The navigational space and menus are translated in Czech and in English.

<https://www.romatestimonies.com/>

## APPENDIX 3 – Attribution and Translating and Adapting the Handbook for Local Contexts

### LICENSE CC BY-NC-SA



The educational work **Romani-Translation Handbook Version 1.0** © 2024 by Debbie Folaron is licensed to Debbie Folaron under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-nc-sa/4.0/), except for Chapter 1 and where otherwise noted. Chapter 1© 2024 is licensed under a CC-BY-NC-SA license to Ian Hancock. We would be grateful if you could inform [debbie.folaron@concordia.ca](mailto:debbie.folaron@concordia.ca) if any part of this handbook is reviewed, revised, adapted, or translated into other languages.

As the first publication of its kind, the **Romani-Translation Handbook Version 1.0** is written with the intention of inspiring further updates and translations, which can be subsequently posted on the ROMTRA webpages of the Jean Monnet Chair on the Concordia University website. The template used in chapters 5-9 of the handbook take its inspiration from the many translator training guides that have been published over the years to teach students aspiring to work as translators of major languages. Other language versions may cover subject areas that are more relevant to translation in their specific language pairs.

## APPENDIX 4 – ROMTRA References

### **Jean Monnet Chair at Concordia University:**

<https://www.concordia.ca/research/chairs/jean-monnet.html>

### **Jean Monnet Chair courses taught:**

<https://www.concordia.ca/research/chairs/jean-monnet/teaching.html>

### **ROMTRA:**

<https://www.concordia.ca/research/chairs/jean-monnet/research.html>

### **ROMTRA events:**

<https://www.concordia.ca/research/chairs/jean-monnet/news-events.html#events>

### **Workshop 1 event announcement:**

<https://www.concordia.ca/cuevents/main/2021/10/14/romani-language-and-translation.html>

### **Workshop 2 event announcement:**

<https://www.concordia.ca/cuevents/main/2022/07/06/romani-experiences-contexts-of-translation-interpreting-and-ethics.html>

### **Summer Institute event announcement:**

<https://www.concordia.ca/cuevents/main/2023/06/20/romani-translation-summer-institute.html>

### **Sessions scheduled at 4th Space:**

<https://www.concordia.ca/cuevents/offices/provost/fourth-space/programming/2023/06/20/romani-translation-summer-institute.html>

Full program: <https://www.concordia.ca/content/dam/concordia/next-gen/4th-space/docs/RTSI-Schedule-Updated.pdf>

### **Recordings:**

<https://www.youtube.com/playlist?list=PL5pdApUWmJ1zRDq2DuEGiT6qlaB4yKo4z>