

Preface

The idea for *Multimodal Insights into Translation and Interpreting Studies* emerged from a series of lectures delivered at the International Congress on Academic Studies in Translation and Interpreting Studies organized by Translation and Interpreting Department of Bolu Abant İzzet Baysal University (BAIBU-ICASTIS) in collaboration with the Continuing Education Application and Research Center (BAIBU-SUYAM) between 29 September-2 October, 2022. This book sets out to provide stimulating discussions and an integrated display of information as a reflection of a range of theoretical approaches in translation and interpreting studies.

Over recent years, the field has expanded considerably, and the scholars of translation and interpreting studies have initiated the proliferation of new concepts, strategies, and approaches resulting from the ongoing contact and communication of translation and interpreting studies with a variety of disciplines, from literary studies to linguistics and from cultural studies to sociology. This interest and motivation of scholars working within the field enabled the revivification of new challenges, new routes to explore, and new perspectives to inquire into in translation and interpreting, which contributed to widening the horizons and borders of the field. Accordingly, in line with its *multimodality* aspect, the book is designed to embody contemporary understandings and innovative thinking within the well-established research area of literary translation on the one hand and the sociological approach to translation and interpreting, which has become a salient field of study as of the 90s onwards in translation and interpreting studies on the other; and relatedly, the progression of ideas in the book follows this path.

Multimodal Insights into Translation and Interpreting Studies is divided thematically into three parts: discussions on semiotics of translation, paratextual and peritextual analysis in literary translation, and professionalization of translation and interpreting to illustrate the diverse spectrum of translation and interpreting both as a scholarly praxis and a professional field of expertise making strides on the continuum of professionalization from the perspective of the sociology of professions. The first three chapters contribute to the discussions on semiotics of translation within the framework of watermark translation, creative translation in art history, and feminist criticism. Chapters four and five draw on translation and literary analysis, examining the function and relevance of paratexts (and specifically peritexts) in the translations of literary works. The final three chapters shift the focus from literary translation to the

sociological approach to translation and interpreting, where readers are introduced to certain professionalization activities carried out in Türkiye with a view to different community interpreting settings as well as comparative analyses of Türkiye and abroad, based on the European and National Qualifications Frameworks and national occupational standards in translation and interpreting.

The first chapter grew out of the plenary lecture of Prof. Dr. Sündüz Öztürk Kasar at BAIBU-ICASTIS. In the study, Öztürk Kasar revisits the concept of watermark translation, which she coined in 2012 within the framework of semio-translation studies and subsequently developed in various publications. The concept of watermark translation refers to a text that reflects a foreign socio-cultural and linguistic context produced through a translation accomplished in the author's mind. The text features a foreign place with its own toponyms and hydronyms, represented by its historical figures and cultural markers. Given the richness of the concept and the diversity of the texts that apply to it, the author proposes a typology of watermark translation in six categories based on cross-linguistic and cross-cultural psychic translation, the motivations for the production of the text, the textual genre, the temporality of the text, the number of places referred to, and the extension of the mental translation in the text. The second chapter, derived from the plenary speech of Prof. Dr. Magdalena Nowotna, focuses on the translation of artistic forms both within a single plastic system and from one system to another. For her analysis, she takes two well-known examples of creative translation in art history: *Victory of Samothrace*, an ancient statue representing Nike, the Goddess of Victory in Greek mythology, and Leonardo da Vinci's *Mona Lisa*. For *Victory of Samothrace*, Nowotna analyzes the statue bearing the same title, as well as the drawings entitled *Anthropométries* by Yves Klein, which interpret the ancient statue in blue, and the painting entitled *Désir de vie* by Claude Barroüé. As for *Mona Lisa*, Nowotna studies three paintings that reconceptualize Da Vinci's painting, Zbigniew Herbert's poem inspired by the same painting, and the translation of the poem from Polish into French. The third chapter by Burcu Demirel Günarslan analyzes the signs of objectification of women in the novel *Kafamda Bir Tuhaflik* [A Strangeness in My Mind] by Orhan Pamuk from a feminist perspective. Analysis of the source text yields fifteen contexts with implicit or explicit signs portraying women as the objects of patriarchy. These signs in the source text are compared to the English and French translations of the novel based on Öztürk Kasar's (2021, p. 28) Systematics of Designification in Translation to evaluate different kinds and levels of meaning transformations with their potential results.

In Chapter four, Mesut Kuleli investigates the peritexts in the post-apocalyptic novella titled *The Scarlet Plague* by Jack London based on Gérard Genette's

taxonomy of paratexts. Besides the peritextual analysis of the original novella based on prefaces (or postfaces), notes (as footnotes and endnotes), and images (illustrations in the main text), thirteen Turkish target texts of the novella translated and published between 2020 and 2022 at the peak of COVID-19 period are also analyzed to compare the functions of those peritexts for the source and target text readers. The analysis of the translated texts reveals varied translator decisions for the translation of the peritexts, and translator decisions for peritexts are discussed in relation to the Corona crisis. The author also offers a basic scheme built around the terms of temporality, spatiality, and relatability of the text to be translated that may enhance the decision-making process in the translation of literary texts through a conscious examination of peritextual elements. In Chapter five, Javid Aliyev explores the dynamics between the national literary canon and world literature, focusing on Canadian wilderness writing, particularly the works of Ernest Thompson Seton and his realist animal short stories. Engaging with David Damrosch's concept of countercanon formation, Aliyev examines how Seton's works were incorporated into the Soviet literary sphere through translation. The study investigates Seton's relative disregard for the national canon and demonstrates how he gained prominence in the Soviet world literature canon. It also analyzes the role of paratexts accompanying Soviet translations of Seton's writings, exploring their significance in the process of importation, appropriation, and countercanon formation. Aliyev reveals how these ideologically manipulated paratexts, including introductions and book reviews, contributed to establishing Seton's position within the Soviet world literature canon.

The main discussions covered in Chapter six were held at the Panel titled "Professionalization in Translation and Interpreting Profession" at BAIBU-ICASTIS. In this chapter, Alev Bulut and Aymil Doğan present a thorough overview of community interpreting in Türkiye, focusing on different settings that are unique to the Turkish context, such as the interpreting programs designed for the Syrian refugees and the organization of Emergency and Disaster Interpreting (Afette Rehber Çevirmenlik- ARÇ) within the Association of Translation and Interpreting-Turkey established right after the devastating earthquakes that occurred in 1999 in the Marmara Region of Türkiye to aid the need of interpreting during disaster times. Delivered at the concurrent sessions of BAIBU-ICASTIS, the origin of Chapters seven and eight was a presentation investigating the incorporation of the National Occupational Standard for Translator/Interpreter (Level 6) into the course structure diagrams of translation and interpreting departments in Türkiye. To compare professionalization facilities carried out for translation and interpreting profession in Türkiye and abroad, Nazan Müge Uysal and Ensa Filazi take a closer look at two European countries, namely the UK and Germany. As the establishment of occupational

standards and qualifications is linked to the European Qualifications Framework (EQF), the authors utilize the EQF as a reference point for the comparative analysis in their studies and further examine facilities pertaining to the establishment of national occupational standards and referencing vocational qualifications for translation and interpreting to the national qualifications frameworks and the EQF. In Chapter 7, Uysal presents a comprehensive analysis of the procedures for the development of national occupational standards for translation and interpreting in Türkiye and the UK. To this end, a comparative analysis of the occupational standards developed for the translation and interpreting industry (and translation and interpreting profession) in these countries is revealed to explicate the similarities and differences in the structure and content of the occupational standards. In parallel with Chapter 7, in Chapter 8, Filazi deals with the current position of the translation and interpreting profession mainly in Germany and in some other German-speaking countries, namely Austria, Belgium, Switzerland, and Liechtenstein, and seeks to explore the framework of qualifications and the relationship between the occupational field of translation and interpreting.

As mentioned in the details above concerning the spectrum of research that constitutes the book, most of the chapters come out to stand as an extension of academic discussions covered at BAIBU-ICASTIS. The book provides insights into contemporary fields of translation and interpreting studies, in line with its multifaceted nature. We are grateful to all the authors who have helped with the making of this book. We would also like to thank Prof. Dr. Sündüz Öztürk Kasar and Assoc. Prof. Dr. Mesut Kuleli, in particular, for their unique contribution and invaluable support to the editorial processes. We hope the book proves a useful resource and highlights the way forward for translation and interpreting scholars.

Didem Tuna Küçük¹ & Nazan Müge Uysal²

Book Editors

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Typologie des traductions en filigrane au prisme de la sémio-traductologie¹

Sündüz Öztürk Kasar²

Résumé :

Ce présent travail étudie une notion proposée en 2012 en sémio-traductologie et développée ultérieurement : c'est la notion de traduction en filigrane. Il s'agit d'un texte qui reflète un contexte socio-culturel et linguistique étranger produit par le biais d'une traduction accomplie dans la pensée de l'auteur. À dire plus clairement, la traduction en filigrane est un récit de l'ailleurs et dans ce récit, l'ailleurs est tout d'abord une géographie étrangère nommée par ses toponymes et hydronymes propres, décorée de ses institutions et établissements ayant leur propre appellation et peuplée par des personnes nommées également dans leur langue. Ensuite, cette géographie a sûrement une histoire reconnue par ses figures : personnalités, événements et monuments historiques. Enfin, cet ailleurs est un espace marqué culturellement : Des signes qui témoignent la façon de vivre de la société de cet ailleurs constituent une catégorie très variée. Il s'agit donc de transporter ces éléments d'une langue à l'autre dans une traduction préalable qui s'accomplit dans l'esprit de l'auteur. Depuis notre première publication sur ce sujet en 2012, nous avons travaillé sur plusieurs corpus qui illustrent cette notion. Au fur et à mesure que nos travaux se multipliaient, nous avons constaté la grande richesse de la notion de traduction en filigrane qui s'applique à une grande diversité de textes. Aussi tâcherons-nous de proposer dans ce travail une typologie à six catégories suivant l'orientation de la traduction psychique interlinguistique et interculturelle, les motivations de leur production, le genre textuel, la temporalité du texte, le nombre des lieux référés et l'extension de la traduction psychique dans le texte.

Mots-clés : Sémiotique de la traduction, sémio-traductologie, typologie des traductions en filigrane, traduction en filigrane, pseudo-traduction

Typology of watermark translations through the lens of semio-translation studies

Abstract

This study examines a concept proposed in 2012 in semio-translation studies and subsequently developed: watermark translation, which is a text that reflects a foreign socio-cultural and linguistic context, produced through a translation

¹ Ce chapitre a été rédigé à partir de la conférence plénière donnée à *International Congress on Academic Studies in Translation and Interpreting Studies* (BAIBU-ICASTIS) organisé par l'Université Bolu Abant İzzet Baysal du 29 septembre au 1er octobre 2022.

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La vie des formes ; *traduire l'expérience*¹

Magdalena Nowotna²

Résumé :

Ce travail est une réflexion sur différentes transmissions, à savoir celles des formes picturales dans la chaîne des actes créatifs appelée aussi traduction intrasémiotique car elle se situe à l'intérieur du même système sémiotique (exemple « la Victoire de Samothrace » et ses traductions par Yves Klein) ; celles des formes picturales dans le passage vers la représentation verbale de cette transmission (analyse critique) ou encore la traduction poétique d'un tableau d'un peintre célèbre (telle l'interprétation poétique du tableau La Joconde (Mona Lisa) de Leonardo da Vinci par un poète polonais). Ces formes sont appelées traductions intersémiotiques car elles engagent deux systèmes sémiotiques différents en l'occurrence pictural et verbal. En ce qui concerne la traduction dans son acception générale, je m'appuie sur la théorie phénoménologique des instances énonçantes de Jean-Claude Coquet concernant l'analyse de l'original, ainsi que sur les considérations fondamentales de Roman Jakobson et Algirdas Julien Greimas qui concernent la typologie des traductions incluant l'interprétation, ainsi que sur certaines critiques d'art ou autre transmutation d'une représentation (inscription de l'expérience humaine) vers l'autre.

Mots clés : Traduction intrasémiotique, traduction intersémiotique, instances énonçantes, vie des formes, grammaire conceptuelle

Life of forms: Translating the experience

Abstract

This work is a reflection on various transmissions, i.e., pictorial forms in the chain of creative acts, also known as intrasemiotic translation because it takes place within the same semiotic system (e.g. "The Victory of Samothrace" and its translations by Yves Klein), pictorial forms in the passage to verbal representation of this transmission (critical analysis), or the poetic translation of a painting by a famous painter (e.g. the poetic interpretation of Leonardo da Vinci's Mona Lisa by a Polish poet). These forms are called intersemiotic translations, because they involve two different semiotic systems: pictorial and verbal. As for translation in its general sense, I rely on Jean-Claude Coquet's phenomenological theory of enunciating instances concerning the analysis of the Original, as well as on the fundamental considerations of Roman Jakobson and Al-

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Objectification of Women in Literature across Cultures: The Case of *A Strangeness in My Mind*¹

Burcu Demirel Güinarslan²

Abstract

Throughout history, patriarchal system has consistently favored men over women, relegating women to the second status through marginalization and demonization. This struggle for otherization of women is also evident in literature, reflecting the social mindset. Hence, norms and discourses that benefit from and, at the same time, encourage the objectification of women have become prevalent in both daily language and literature. This study addresses a specific scenario involving signs and meaning transformations that contribute to the objectification of women in a literary text that spans across three diverse cultures, suggesting that the discourse of objectification towards women can be reproduced in another language, that is translation, by moderating or intensifying this malpractice. The moderating or intensifying extent of this reproductive process through translation can be established by making informed decisions by literary translators. Seeing that patriarchy is the norm in all world cultures, reproduction of the object status of women, even in the most distant cultures, requires translators to make informed decisions. The aim of this study is to analyze the signs on objectification of women in Orhan Pamuk's novel titled *Kafamda Bir Tuhaflık (A Strangeness in My Mind)* from a feminist perspective. Analysis of the source text yields fifteen contexts with implicit or explicit signs portraying women as the objects of patriarchy. These signs in the source text are compared to the English and French translations of the novel based on Öztürk Kasar's (2021) "Systematics of Designification". Evaluation of the translations of these fifteen contexts reveals transformations in meaning both in English and French target texts. It is concluded that a clear command over the extent of meaning transformations in translation can be considered the key to making informed translator decisions.

Keywords: Literary translation, systematics of designification in translation, women as the object, feminist perspective, *A Strangeness in My Mind*

¹ This study is derived from the MA thesis titled "(Anti)feminist signs and their reproduction in literary translation: The case of *A strangeness in my mind*" by Burcu Demirel under the supervision of Assoc. Prof. Dr. Mesut Kuleli in Translation Studies MA Program, School of Graduate Studies, Istanbul Okan University.

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Translation of Peritexts vs. Peritexts of Translation: *The Scarlet Plague* Revisited for (post-)apocalyptic Gloss

Mesut Kuleli¹

Abstract

The aim of this study is to analyze the peritexts in the post-apocalyptic novella titled *The Scarlet Plague* by Jack London based on the terms and concepts relating to paratexts coined by Gérard Genette. Besides the analysis of the original novella for peritexts like prefaces (or postfaces), notes (as footnotes and end-notes), and images (illustrations in the main text), thirteen Turkish translations of the novella translated and published between 2020 and 2022 at the peak of COVID-19 period are also analyzed for translations of the original peritexts and peritexts of the translated texts. While the original text does not contain a preface or authorial notes, the analysis based on Genette's term paratext shows that in-text images abound in the text to help the readers visualize the apocalyptic (year 2013), immediate post-apocalyptic (years between 2014 and 2072), and post-apocalyptic (year 2073) events or phenomena. These images are considered significant in reaching the meaning universe of the original text for the readers of the 1910s and 1920s. Analysis of the translated texts reveals varied translator decisions for translation of the peritexts. Translator decisions for peritexts are discussed in relation to the corona crisis declared as a pandemic in the year 2020. As a result of the analysis, this study suggests a basic scheme for literary translators to make informed decisions on the translation of peritexts, built around the terms *temporality*, *spatiality*, and *relatability* of the text to be translated.

Keywords: Peritext, literary translation, post-apocalyptic fiction, translator decisions, *The Scarlet Plague*.

Introduction

Long gone are the days when no one was in a position to envisage brighter times than they had experienced? Constantly hearing or seeing the news of novel pandemic risks and the vulnerability of human beings to any such far-reaching predicaments, we cannot help but accede to the gravity of this susceptibility. The gloomy days that the whole world witnessed and felt to the bones as of the outbreak of the COVID-19 pandemic only about five years ago are freshly remembered as the norm(al) of our lives. Losing their beloved

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Nature Writing, Translation, and Countercanon Formation: Ernest Thompson Seton in Canadian and Soviet Literary Canons¹

Javid Aliyev²

Abstract

The existing literary critical models of Canadian identity have been predominantly anthropocentric, neglecting the rich tradition of nature writing and its contributors in the Canadian literary canon. Despite being an influential forebearer of this genre, Ernest Evan Thompson Seton (1860-1946) remains overshadowed within the Canadian literary canon, receiving only passing comments in theoretical literature and popular anthologies. However, his position in the Soviet canon of world literature was quite different, as he is considered a noteworthy example of “countercanon formation” (Damrosch, 2006, p. 50) in this context. This paper explores the dynamics of comparison between the established national canon and world literature, focusing on Seton's countercanonization process through the translations of his works in the Soviet literary sphere. By delving into the possible reasons for his disregard in the national literary canon, this study aims to demonstrate how Seton gained prominence in the Soviet world literature canon. During the Soviet period, Seton's fame as a writer of “animal stories” and his distinct naturalist aesthetics played a significant role in conveying Marxist-Darwinist theoretical principles to a wide audience, particularly children. To support this analysis, the role of paratexts, which ideologically prepare the readers for interpreting the text and guide them toward the “correct” understanding of Seton's works within the Soviet context, will be examined in this study. By analyzing existing paratexts that accompanied Soviet translations of Seton's writings, this study will explore their significance in mediating the process of importation, appropriation, and countercanon formation of Seton within the Soviet world literature canon.

Keywords: Canadian literature, countercanonization, Ernest Thompson Seton, paratexts, Soviet literary canon, translation

Introduction

This may come as no surprise that “the long nineteenth century” characterized by the progression of revolutionary ideas also corresponds to the formation of

¹ An earlier version of this study was presented at the “Version/Subversion II: The canon reloaded? Translation and its discontents” conference on literary translation held in October, 2022 at the University of Porto.

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An Overview of Community Interpreting in Türkiye: Field and Training¹

Alev Bulut², Aymil Doğan³

Abstract

Community interpreting aims to facilitate communication for uneven foreign people such as immigrants, refugees, and asylum seekers with language barriers during their interaction with especially the public services in the country they are obliged to survive. The provision of the services for this need can be fulfilled in various ways and methods available in that particular country, depending on its managing capacity. However, the quality and sustainability of these interpreting services, which are launched in emerging situations, can be improved in time through restructuring and various types of in-service training. In this chapter, you will find our first hand observations and experiences in the field as two academicians with background in interpreting, professionalization of community interpreting, and design of interpreter training programs for refugees and other community contexts.

Keywords: Community interpreting, community interpreter training, conflict and warzone interpreting, court interpreting, emergency and disaster interpreting, healthcare interpreting, tourism interpreting.

Introduction

Throughout history, communication has been a problematic issue due to the language barrier between the natural language users living in a country and the newcomers who do not speak the language of that country. Thus, the ones in the host country who happened to learn its language in one way or another enabled communication between the newcomers and inhabitants. However, from the early stages of the recorded history through our times, interpreters were trained through various means to serve mainly to the heads of tribes or states. However, the system for the community interpreting involving various branches was established in time (Doğan, 2003, pp. 9-24). In the general sense, trained community interpreters are hard to find by the community; thus, in most cases the people, naturally available nearby, speaking languages of the two communicating parties, helped the people in need of getting rid of the

¹ This book chapter is based on the published text of the panel presentation given at BAIBU-ICASTIS, Sept. 29-Oct.1, 2022.

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A Comparative Study on The National Occupational Standards in the UK and in Türkiye: Translation and Interpreting Profession as a Case in Point¹

Nazan Müge Uysal²

Abstract

National Qualifications Framework (NQF) has turned out to be a “global phenomenon” today, with around 150 countries involved in the development and implementation procedures of NQF. NQF procedures have brought about studies and facilities pertaining to the description and classification of occupational knowledge, skills, and competences in the scheme of national occupational standard/s (NOS). A vast majority of countries are in the process of delineating occupational qualifications and designing NOS for a wide range of occupations on the labor market currently. Though one of the most important objectives in NOS (and NQF) studies is the exploitation of these documents on the market and educational settings, it has been reported that authorization of NOS does not guarantee that it will be utilized by the end-users in the industry, academy, or other related fields effectively. Bridging the gap between the development of NOS and its implementation and use in relevant settings seems to be an overriding concern in this field. To that end, this study aims to elaborate on the development of NOS in the UK -as a prime example in NQF and NOS studies, especially in English-speaking countries- and that of NOS in Türkiye -considered a “transition country” putting a lot of effort in the process of developing and implementing NQF and NOS successfully”- comparing the models used for designing NOS. Thereafter, a comparative analysis of NOS developed for the translation and interpreting industry (or translation and interpreting profession) in these countries has been revealed to explore the similarities and differences in the structure and content of the occupational standards.

Keywords: European Qualifications Framework, Instructus Skills, National Occupational Standards in Interpreting, National Occupational Standards in Translation, National Occupational Standard for Translator and Interpreter (Level 6), UNESCO, Vocational Qualifications Authority

¹ The origin of this chapter is the oral presentation titled “Çevirmen Ulusal Meslek Standardı’nın Ülkemizdeki Mütercim ve Tercümanlık/Çeviribilim Bölümlerindeki Yeri: Çeviri Eğitiminde Çevirmen Adaylarını Standart ile Tanıştırıyor muyuz? [The Incorporation of the National Occupational Standard for Translator/Interpreter (Level 6) into the Course Structure Diagrams of Translation and Interpreting Departments: Are Future Translators and Interpreters Informed about the Standard?]]” presented at the concurrent sessions of BAIBU-ICASTIS, Sept. 29-Oct.1, 2022.

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Der Qualifikationsrahmen für ÜbersetzerInnen und DolmetscherInnen im deutschsprachigen Raum¹

Ensa Filazi²

Abstrakt

Innerhalb der Europäischen Union gewinnt die Standardisierung der Berufe an Bedeutung. Die Grundfreiheit nach Art. 48/1 EGV gewährleistet die Freizügigkeit der ArbeitnehmerInnen. Demnach haben EU-BürgerInnen grundsätzlich das Recht, in jedem EU-Land ihren Beruf auszuüben. Der Europäische Qualifikationsrahmen (EQR) dient dazu, die Qualifikationen eines Berufes europaweit einheitlich und transparent bestimmen bzw. vergleichen zu können, um zwischen den Ländern die Mobilität zu gewährleisten und den Einzelnen die Möglichkeit zu geben, sich durch lebenslanges Lernen fort- und weiterzuentwickeln. Obwohl der Qualitätsrahmen in vielen Berufsfeldern durchgesetzt wurde, bestehen immer noch wesentliche Lücken in den selbstständigen Berufszweigen. Im deutschen Qualifikationsrahmen (DQR) ist der ÜbersetzerInnen- und DolmetscherInnenberuf auf Niveau 5 eingestuft, obwohl die erfüllbaren Kompetenzen auf diesem Niveau weiterhin nicht definiert sind und die Festlegung der Qualifikationsstufen sich in der Bearbeitungsphase befindet. Der ÜbersetzerInnen- und DolmetscherInnenberuf könnte auch im Qualifikationstyp des Niveaus 6 eingestuft werden, da nach Aussage des Hauptausschusses des Ministeriums für Bildung und Forschung noch offen ist, ob eine Neuordnung erfolgen soll bzw. eine Fortbildungsordnung erforderlich ist. Insgesamt ist der Qualifikationsrahmen ein wichtiger Schritt zur Förderung von Qualität und Professionalisierung im Beruf. Der vorliegende Artikel untersucht den Stand des Übersetzer- und Dolmetscherberufs in den deutschsprachigen Ländern. Dabei liegt der Schwerpunkt auf dem Qualifikationsrahmen und seiner Beziehung zum DQR-Niveau 5. Die Berufe des Dolmetschens und Übersetzens bedürfen innerhalb der EU einer Standardisierung. Das Ziel besteht darin, eine gemeinsame Grundlage zu ermitteln, um den Beruf EU-konform zu gestalten.

Schlüsselwörter: ÜbersetzerInnen- und DolmetscherInnenberuf, Qualifikationsrahmen, DQR-Niveau 5, Standardisierung, Kompetenzverständnis.

¹ Der Impuls dieses Kapitels geht auf den mündlichen Vortrag mit dem Titel „Çevirmen Ulusal Meslek Standard'ının Ülkemizdeki Mütercim ve Tercümanlık/Çeviribilim Bölümlerindeki Yeri: Çeviri Eğitiminde Çevirmen Adaylarını Standart ile Tanıştırıyor muyuz? – [Die Rolle des Nationalen Berufsstandards für ÜbersetzerInnen (Niveau 6) in den Abteilungen für Übersetzen und Dolmetschen/Abteilungen für Translationswissenschaften der Türkei: Stellen wir den ÜbersetzerInnenkandidat der Übersetzungsabteilungen den Standard vor?], der auf den gleichzeitigen Sitzungen von BAIBU-ICASTIS vom 29. September bis 1. Oktober 2022 vorgestellt wurde.

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