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Teaching Ethics and Examining Interpreters in Film

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Introduction

Teaching community interpreting in Australia is a thriving academic pursuit due to the fact that migrants make up almost 25% of the population. A program in community interpreting attracts a wide range of learners interested in employing their bilingual skills in a wide variety of settings ranging from government to legal and medical. No matter what the setting might be community interpreters in Australia are bound by a code of ethics. This code was devised by the Australian Institute of Interpreters and Translators (AUSIT) and the National Authority for Translators and Interpreters (NAATI), in consultation with industry, and was endorsed by the profession in the early 1990s. Today, any professional test or academic exam in interpreting and translation must include a section on professional ethics.

Pedagogic experience has shown that teaching professional ethics is not an

easy task because students, literally speaking, come from all walks of life and thus have different levels of education, professional backgrounds and life experience. Typically, a class in community interpreting taught at a technical college in Australia, for instance, would attract students who are migrants and almost all were born and educated overseas. Students tend to have a diverse profile which would increase the challenge of introducing the concept of professional ethics due to their education, age, gender, work experience, personal maturity and life experience. (Gamal 1998)

The challenge of teaching professional ethics is to create an opportunity for students to test the code of ethics through real-life situations. This has been a bone of contention since all training is completed within the safe walls of a classroom with no exposure to the real world at schools, hospitals, police stations or government departments: where community interpreting actually takes place. Students tend to think of ethics as a mere list of principles and their definitions need to be memorized for the sake of the final exam.

Understanding ethics

It is relevant to note that the notion of professional ethics is viewed through several perspectives: cultural, legal, religious as well as a list of professional dos and don'ts. This is consistent with the wide spectrum of a varied life experience among the students. Very few (usually the younger or those older but without the experience of belonging to a profession) would see the Code of Professional Ethics as a framework that guides professional behavior to an agreed standard and is not meant to be policed by an authority but adhered to by the practicing professional themselves.

Pedagogic experience has shown that students tend to regard professional ethics as a dull theoretical subject better dealt with through the memorization of the definitions of the major principles in the Australian Code of Ethics.

These major principles are: professional conduct, confidentiality, competence, impartiality, accuracy, employment, professional development and professional solidarity. The notion of memorizing the definitions is perpetuated by the fact that the subject of professional ethics is examined by four questions (two in each language) and the subject is compulsory, an added pressure. To complicate the issue further, the initial teaching and sample questions designed by NAATI followed the unfortunate formula of:

> A context, followed by a "what would you do" question and a request for explanation. For example: You are interpreting at the Family Court for a woman seeking custody of her children. The husband approaches you and asks you to pass a letter to his wife.
>
> What would you do and why?

This formula of "What would you do and why?" has been popular for a long time in NAATI accreditation tests. Candidates and subsequently students developed the natural fear for these questions and adopted the cautious attitude of "denial." This means that the question will be answered in the negative and the reason cited for this is the typical answer "because, according to the Code of ethics it would be a breach of confidentiality."

What perpetuated this approach is the high failure rate among candidates who sit for NAATI examinations. A large number of them realized that doing the one-year program is a safer way of obtaining the hard-to-get accreditation by examination. Yet, they carried the contagious fear and loathing for professional ethics questions with them. The general attitude of students has become too cagey and without applying common sense, life experience or logic to the question. It became obvious that student strategy in answering the ethics question is: Negative answer followed by a disclaimer. The omnipotent disclaimer has been "because it contradicts the Code". Thus, the answer would be: "I will not do that because it contradicts the code of ethics"! And,

depending on their understanding of the code they may cite a relevant principle of the eight listed in the Australian code. More often than not, it proved to be a stab in the dark: it contradicts confidentiality, if not, neutrality or credibility or simply the entire code of ethics.

Against this background, it became obvious that students needed to observe real interpreting situations where the element of professional ethics comes into play. The only way to attain this is to do real interpreting in the community. However, the enthusiasm quickly faded due to liability concerns conducting curricular activities outside of campus as well as the other professional dilemma of not being able to have more than one or perhaps two students observe at doctor's surgeries, police stations, school meetings or social security appointments. To complicate matters further, privacy laws and personal rights, would also diminish the chances of students being present to observe real-life interpreting or take part in supervised interpreting. Thus logistics, venue limitation and legal constraints would ultimately make court interpreting the only venue that is possible for students to observe. However, this is also carried out without supervision and students tend to get bored quickly and end up inflating the number of their observation hours. To overcome this, course management requires another written assignment where students "comment" on their "passive"observations without having interpreted a single word.

Teaching ethics in a vacuum

It is therefore obvious that due to administrative and academic constraints the teaching of community interpreting tends to be "virtual" confined to the static but secure four walls of the classroom. The training does not take place where interpreting actually and realistically takes place such as at schools, hospitals, social security offices, police stations, doctor's surgeries, courtrooms or hospitals. This tends to have negative results on interpreting pedagogy.

When trainees meet the same teachers every time in every class, the element of difference in settings and diversity of people becomes a foreign concept. Students tend to believe that their lives as community interpreters will be a routine one: interpreting at the same place, for the same client with the same professionals asking the same questions. Very few appreciate that community interpreting is far from being a regular and routine job.

Thus, professional interpreting ethics, as an academic subject, ends up being taught in the sterilized environment of a classroom. While it is up to the (experienced) teacher to design stimulating questions, develop interesting contexts and provide challenging examples, the reality remains that within the current situation of classroom-based community interpreting training, the instruction is delivered through the traditional "transmissionist" mode as Don Kiraly (2000) aptly describes it. The result is that students develop a phobia for the ethics questions, approach them as tricky questions to be handled with the utmost care which unfortunately tends to revolve around the negative approach of "No, I will not do that because it contradicts the Code" and without even thinking about what is involved in the given context.

Professional experience, whether at professional development seminars or observing new practitioners in action has clearly shown that most (former students) have forgotten the Code of Ethics. Their understanding of professional ethics is now being shaped by their evolving professional experience and their deformed formative experience. Since interpreters are not required to display the Code during practice it is expected that they are fully aware of what the principles are and their "interpretations" in different contexts. It is not the definition of the eight principles that is at stake here but the interpretation of the principles. For example, what does the principle of Conflict of Interest really mean? And, how to reconcile the fact that an interpreter, essentially a migrant, is already accredited and therefore deemed professional but at the same time may have some involvement in the matter by virtue of being a member of a close community?

Watching films in the interpreting class:

There are several films in which interpreters and translators feature prominently.[1] The use of such films has direct implications for the teaching methodology and assists teachers in contextualizing their lessons and objectives. The lack of real and professional contexts which are usually attained by training in the field places serious limitation on the value and relevance of the teaching. Furthermore, there are very few professional contexts where students can be present, physically, to observe either their teachers or other professionals at work. The reluctance by course management to organize field work deprives the teaching program of attaining the professional edge that makes pedagogy not only professionally relevant but also psychologically credible. Against this pedagogic background cinema appears to have a promising effect. (Gamal 2007b) Films can assist in imparting the extra-linguistic issues and skills closely related to the work of translators and interpreters such as: fluency in the native tongue, second language acquisition, culture, real life experience, practical issues relating to translation and interpreting, professional development and, most significantly, professional ethics.

The use of films in both the academic teaching (pre-accreditation) and professional (post-accreditation) training of community translators/interpreters has been a regular practice and interest of mine over the past 30 years. This is in addition to newspaper cuttings where translators and interpreters feature more prominently and become visible. The use of such cuttings have been instrumental in providing context for further explorations of linguistic matters as well as reflection on professional issues. Another source that quite often

1) Translators and interpreters in film has been an interest of mine for over 30 years. I maintain a database of films in Egyptian cinema that examine the life, work, situation, context, style and genre of translating, interpreting, speaking foreign languages.

supplemented the teaching is the examination of interpreters in pictures. The seating of the interpreter, the use of two interpreters at VIP settings, the dress code for interpreters, body language and the portrayal of professional interpreters in the media is a source with great potential for translation pedagogy and academic research. Of all these sources, cinema is the one source that has been shunned and dismissed as a tool in both the translation and interpreting class. Cronin (2009 XI) rightly argues that the use of film in the translation classroom has been unfairly neglected:

> ... but how often does translation teaching make use of the extraordinarily rich intertextual resources that is cinema to illustrate or reflect on these issues. How often is cinema incorporated into the teaching of translation in light of the fact that contemporary students have a strikingly highly developed audio-visual literacy from an early age?

There is no reason to dismiss the use of films in interpreting class as a waste of time! The argument that students should be listening to the teacher, doing role play or reading more on the theory of interpreting is a weak and futile argument. Such comments are the usual fodder for rejecting the use of film in the class which sadly relegates the entire program into a make-believe experience in fake settings. Cronin, once again, warns that such a significant and visible medium should not be neglected: "to ignore one of the most important intertextual resources of people living in the modern world is a kind of blindness bordering on folly." (2009 XI)

Cinema reflects popular culture and one of the themes that cinema likes to portray and even to dwell on is the concept of foreign experience. Such is usually expressed through the image of the interpreter/translator, the use of foreign language or simply the foreign locale as a backdrop for the main plot. Almost every national cinema has a scene or two where the national culture comes into contact with a foreign/other culture.

Egyptian cinema

Egyptian cinema, for instance, has employed the theme of foreign languages time and again and provides ample opportunities for the treatment of foreign languages: from speaking European languages to translating and interpreting into and from Arabic and most insightfully portraying foreigners speaking Arabic.[2] Since its inception, Egyptian cinema portrayed the interpreter in a rather comic light focusing more on the semantic and superficial difficulties of the act of interpreting such as choice of words, literal translations, faux amis, double entendre and mispronunciation. Yet, over the years, I have built a database of 115 Egyptian films that have major scenes to use in the interpreting and translation class. These scenes would stimulate enough discussions to examine the not-yet-experienced situations of community interpreting and the more abstract issues of professional ethics. Arabic interpreting students, particularly within the Australian context, benefit a great deal from a rich repository of films that examine interpreting, translating, dialects, second language acquisition, third language proficiency, skills in interpreting, the position of interpreters in society and the value of possessing superior native linguistic skills. (Gamal 2007b)

Arabic interpreters in Australia come from a wide geographical area spanning the Arab world from Casablanca to Kuwait. The 3000 mile radius reflects not only dialectical differences but social, cultural and geopolitical differences that actually enrich the Arabic community interpreting class. In addition to the regional differences in spoken Arabic, there are also diglossic differences between written and spoken Arabic which affect the delivery of community translation and interpreting in Australia (Gamal 1993). While, Lebanese and Egyptian varieties of Arabic have been the two predominant

2) The use of scenes where foreigners speak in Arabic has very relevant pedagogic implications to students of interpreting and translation as they point to subtle issues of dialect, diglossia, grammar and lexis.

varieties in community interpreting in Australia, Iraqi Arabic has become an emerging variety of Arabic in the past decade and a half. In this case, Egyptian cinema, as in the Arab world, becomes a galvanizing force by serving as a lingua franca which is understood, appreciated and spoken by all (Buscombe 2003). Egyptian cinema provides a rich repertoire of films with numerous situations that can, if properly utilized, provide the interpreting instructor with teaching material and relevant resources to bring the more abstract literature on interpreting into life where students can see, experience, discuss and reflect on practice: something which the current teaching methodology sorely lacks.

Egyptian cinema has a long tradition of presenting the image of the interpreter which is played by numerous actors such as Naguib Al Rihani, Abdessalam Al Nabulsi, Ismail Yaseen, Adel Menem Ibrahim, Amin Hinaidi, Adel Menem Madbouli and Adel Imam. It is also interesting that in 115 films in the database so far, only twice did women play the role of the interpreter. In addition to films, the personal database also includes plays some of which explicitly revolve around the translation/interpreting theme such as Hello Shalabi and Love airport. The treatment of translation/interpreting themes in Egyptian cinema remains a field yet to be examined.

Selecting films for discussions:

There is no doubt that translation and indeed interpreting pedagogy has been revolutionized, in the past fifteen years, through the use of digital technology. Translation scholars such as Gambier (1994, 2001), Dias Cintas (2004) and Orero (2004) have pointed out the increasing role technology and particularly audiovisual technology plays in the teaching of translation and interpreting. Newmark (1988) points out that for theory to become meaningful a good example must be cited. The ability to cite examples presupposes

first-hand experience that's usually attained in real life situations or through discussions with practitioners, professionals and the very people who use interpreters, the clients. The latter is an area that remains to be examined in the literature on community interpreting. Although clients would not be able to comment on the linguistic ability of their interpreters, the purpose of measuring and examining their opinion is nevertheless important. Other linguistic issues such as the level of explications, the ease and comfort following the interpreter's delivery, the interpreter's dialect in Arabic are among the other issues that need to be examined. Of the extra-linguistic issues are the voice, manner, attire and even personal hygiene particularly in the age of Swine Flu. Attire is rather significant since interpreters do not have a common uniform, a professional badge or even a standard ID card. [3] This tends to detract from the professionalism of the industry and ultimately reflects negatively on the profession. With interest in cinema, teachers and trainers alike can select films that suit their learners' needs. In community interpreting, particularly in Australia, where the program usually attracts students with rich and varied profiles, a well-selected and researched database of films can galvanize the interest of interpreting students and help provide contexts for discussing an interpreting-related issue.

The eight-point list of professional ethics which interpreting students in Australia are examined on can suddenly come to life when films are matched to contextualize the main principles. This may be supported by newspaper cuttings where ethical questions are raised and examined particularly in other professional settings.

One of the central issues in community interpreting, in Australia and elsewhere, is the use of children as interpreters (Gray 2009). This is a major area that remains to be largely unexplored in Community Interpreting Studies.

3) Interpreters in Australiause the NAATI card, the Community Relations Commission (the largest government employer), a private agency card or simply their own business card. It is not unusual for an interpreter to possess all cards.

While the mechanics of using children to interpret for parents are easily understood, the professional implications must be sufficiently appreciated by trainee interpreters. In Spanglish (2004), a young Mexican girl plays interpreter for her single mother as the two make their way into the United States. The film appeals to community interpreters as the context portrayed in the film is relevant, credible and interesting. The film is introduced with a series of questions designed to stimulate interest and discussion on the implications of using children as interpreters. Although children interpret each day for their parents and will continue to do so, it is imperative that community interpreters realize the implications should children carry out the exercise in some contexts such as in domestic violence, sexual assault, family court, serious accidents, hospital settings or any tense situation where the child's commonsense and logic may be impaired. In addition to the use of newspaper cuttings,[4] the personal experience of some members of the class who have school age children and who may have used their children as interpreters are also examined and discussed. Spanglish is used to draw attention to how children interpret and the class is invited to focus on the body language of Cristina Moreno (Shelbie Bruce), the young interpreter. This is further developed into discussing the significance of body language in interpreting. With feedback from students, the exercise is wrapped up with a contrasting scene from an Egyptian film showing an interpreter at work and the class is again invited to examine the significance of (Arabic) body language to the interpreting act.

Since all interpreting students have experienced foreign culture first-hand, with some having experienced a third or fourth culture by virtue of having travelled or lived in a third/fourth country en route to Australia, the element of extra-linguistic features of interpreting assumes greater relevance. To examine

4) I am grateful to Rachael Gray from the Garden City Telegram, a journalist and a court reporter, for her kind assistance with a report on the use of children as interpreters in the State of Kansas.

these features and to heighten students'awareness of the socio-cultural context of interpreting Lost in translation (2003) is employed to stress the significance of interpreting as a social act focusing on the extra-linguistic differences that make the work of interpreters so valuable and so challenging. The film contrasts different cultural values and also casts light on the work and image of interpreters.

The examination of interpreters in military film is an equally significant area that is useful in the context of community interpreting (Gamal 2010). Notwithstanding the major difference of interpreters working under violent conditions, are subject to different "rules of engagement" and a different code of ethics, there are films that shed light on the social task of the interpreter. In the Australian film Paradise Road (1997) the Japanese interpreter plays a very significant role and while exhibiting the pressures of working in a violent setting he also demonstrates the noble and humane nature of the interpreting task. The interpreter demonstrates, through body language, all the extra-linguistic skills instructors attempt to teach: from getting the meaning right, observing impartiality, maintaining professional calm, achieving the balance of power and more significantly self awareness. The film is rich in linguistic content (five languages represented) and cultural content bringing Australian and Japanese (war) cultures face to face and it is here that the role played by the interpreter draws attention to the very importance of the individual who carries the message between two persons who are unable to communicate directly, neither physically nor metaphorically.

In Merry Christmas Mr Lawrence (1983), which equally presents the task of interpreting in violent conflict shows the interpreter working in a legal setting. The military court interpreter provides a rare example of examining the way film directors represent foreign languages in film. The contrast between Asian and European cultures is brought to the fore in this film which employs the two languages cleverly: while English is the predominant language of the film, Japanese is also spoken. There is also a Japanese-English interpreter, a

European who speaks Japanese fluently and a hint of Korean. Such films present an invaluable resource to the interpreting class and instructors should be encouraged to adopt more and similar films in the interpreting (and translation) class.

Interpreters in film 101:

Increasingly, translation and interpreting educators have been calling for a stronger link between theory and practice. Organizing a practicum for graduating students has proved to be both complex and costly for academia to arrange and to supervise. Against this background, a course on Interpreters in Film appears to have a potential for helping educators to close the gap of little of no practical work.[5)]

However, it must be stressed that unless the instructor is willing and able to teach the course it will amount to no more than just watching a movie (Gamal 2008). This course invites the instructor to be more of a mentor and less of a teacher transmitting knowledge. They are expected to have genuine interest in film, sufficient field practice and the ability to link theory to practice through professional examples.

Initially, the program can build its database with American films and gradually investigate the national cinema for films (or even plays) which include good examples of interpreters at work. In the case of English/Arabic class, the list is already more than adequate with sufficient number of films. Worksheets may be prepared in advance and they are designed to stimulate discussions and not to end up being a 3000-word essay or an examinable subject. It is rather an opportunity for students to learn how to reflect on the

5) I am indebted to Professor Susan Lawrence from the University of Nebraska-Lincoln for her thoughts and ideas on using a similar program called Doctors in film.

situation before them; a valuable professional trait they will need later in their professional life. While academia is obsessed with measuring progress through essays, term papers and exams, the fact remains that sometimes the pedagogy must give way to the time-honored practice of mentoring where an apprentice learns the secrets of the métier by observing, asking, listening to and engaging the ma tre. Assessment may be developed alongside participation in class discussion, research skills, short quiz or oral presentation. It is equally interesting that in interpreting classes very little attention is given to developing students' extra-linguistic skills such as: public-speaking skills, voice training, and breathing exercises, working while standing and not sitting behind a desk as most of the learning is currently carried out.

Films in this training program are tailored to suit the learner profile and therefore are updated by the second week in the academic term after the new recruits have been officially admitted.

Course structure:

Interpreters in Film, is initially structured to be delivered over one semester.[6] It can be expanded and retailored to meet special requirement such as the training of medical, military or court interpreters. Once again, the Arabic-English interpreting program is sufficiently resourced and other languages may have to invest in researching their respective national cinemas. The course has three levels relating to language, language and culture and interpreting/translation. The larger the database and the wider the interest of the instructor the greater the value of the program will be.

6) Semester length varies from academic institution to another. Here it is assumed that the semester length is the Australian university semester of 14 weeks.

Level one: Language in film: (Duration 4 weeks)

Typically, the program begins with the light-hearted examples of representing language in film. The objective is to introduce students to linguistic issues in film, sharpen their analytical skills and to develop debating techniques. This is usually achieved through films such as A fish called Wanda (1988) and the French film OSS 117 Le Caire nid d'espions [OSS 117 Cairo Nest of Spies] (2006) which highlight students' awareness of foreign languages. Egyptian cinema offers a large repertoire of films in this category. The films serve as an introduction to the examination of foreign languages either in the same cultural milieu or on foreign soil. The list in this introductory level, tends to be larger, and covers the theme of language acquisition rather well.

Level Two: Language and culture: (Duration 4 weeks)

Films in this category are more complex as they tend to engage the cultural framework rather than simply focus on linguistic features. They are more subtle and require multiple viewing by the students. This level also requires more work and interest by the instructor in order to analyze the cinematic features such as plot, sub-themes, cultural and historical references and non-verbal references such as music, costume, décor and other items that are not explicitly mentioned in the dialogue. For instance, Russia House (1990) engages and directs students'attention to the influence of the mother tongue on the interpreter's language.

There are more films in this category both in English and in Arabic as cinema quite often deals with the mechanics of linguistic exchange and the work of linguists.

Level Three: Interpreting and translating (Duration 4 weeks)

The third category is that of the specialist films that require students to

carefully watch the film more than once. Again, depending on the instructor's level of interest, the exercise could be very stimulating and relevant. It is in this category that ethical issues are usually presented and examined. Films such as The Interpreter (2005) and Windtalkers (2002) are introduced and examined in more detail. Quite often, the contexts in these films are too complex for the uninitiated: those with little professional experience, life experience or personal maturity. An understanding of the code of ethics as well as an appreciation of military culture would result in making these films relevant and useful.

It is true, however, that most of the films in this category are war movies. Yet, this should not be a deterrent against using the films. They provide an excellent context and opportunity to examine interpreters, as professionals, at work.

Delivery

Pedagogic experience shows that a weekly class of three hours over one semester is sufficient for the delivery of this course in a way that satisfies academic requirements. This means that the learning outcomes are achieved. By the end of this course students will be able to:

Identify ethical issues presented in certain contexts
Relate the Australian Code of ethics to issues discussed
Engage in debates on ethical issues
Compare AUSIT Code to other codes in other countries/professions.

The course can be delivered as a separate module in the training of undergraduate students, postgraduate studies or in the training of professional interpreters. There is sufficient material to engage even the experienced practitioner through well-developed discussion protocols.

Assessment

Assessment in this course can take the shape of several activities: participation in class discussions, researching other films or documenting the scenes. There is also a technical side to assessment which, and depending on the technical acumen of the students, may include any of the following: creating DVDs using film editing programs such as Nero or Roxio, other digital tasks such as ripping and burning scenes, creating/researching online files on YouTube. Students will never seize to surprise their instructors with their technical prowess. Engaging students through tasks they are already good at would stimulate and maintain their interest. The purpose of the course is not to end up with a mountain of essays to mark but, essentially, to develop and to practice the oral skills of public speaking, debating, listening and reasoning: the very skills interpreters will use on a daily basis.

It is a fact of life that not all students have the same cognitive abilities or even similar epistemic interests. Therefore, the film should not be used as a tool to test students on film facts but, rather, on their interpretation of the ethical dilemmas and the ethical issues raised in the film context. All students, the talented as well as the challenged should all be assisted in identifying the ethical dilemmas and encouraged to debate the professional concerns evident in the film. Cinema is a reflection of life and must be viewed as such.

Evaluation

The main objective of this course is to provide professional contexts for the examination of ethical issues that influence the work of interpreters/translators. Unless the film is carefully chosen, with questions and argumentation carefully planned before hand and the worksheets sufficiently

prepared students and course management will not only miss the point of the entire course but also miss out on the potential this course has. Discussing film is akin to discussing literature or the media; it requires professional and personal maturity on the part of the instructor. Failure to see this is likely to result in the whole exercise being viewed as a night at the movies with little room for taking the whole exercise seriously.

The course can, and indeed must, be reviewed constantly, in accordance with the changing profile of the learners. Therefore it is significant that the instructor should have keen interest in film and should continue working on the database regularly, updating it with additional and modern films that suit the age of their students. This course is not designed to be taught "theoretically" by watching the film then writing an essay: rather it requires a great deal of organization and effort by the instructor to engage their students, point out the ethical dilemmas and know how to argue the points at hand and most significantly, how to link the films selected for examination in the entire course together.

Teaching this course may appear to be teacher-centered yet it does not have to be. Like teaching any subject, instructors will develop practical skills to manage the class and, with experience in teaching it, will acquire the techniques to invite students to contribute and turn the discussion into a fruitful forum for all to share and learn.

While some academic institutions may find this course a luxury they cannot afford it may take some time and convincing to highlight the immediate benefits of running this course as a module per se or as an alternative to the module of field practice. Pedagogic experience has shown that the practicum module, more often than not, is wasted academically as institutions attempt to save money on the teaching but allowing students to go on "observation" clocking hours that are at best of useless value and at worst of dubious activities.

Despite initial reluctance by the course management at the technical college

to allow the use of films in the interpreting class on a regular basis, the success of the activity proved to be popular with the students. Sometimes, course managements need a little bit of time to come to grips with the changing world: as technology change, students change and the teaching methodologies will have to respond to these changes.

Further research

The earlier tradition of using NAATI examples of ethics questions created a tendency among candidates that ethics is a serious issue best seen in religious or legal light. This approach of examining ethical issues such as "conflict of interest" as religiously permissible or legally allowable tends to deprive students the opportunity to debate the concerns raised by the professional situation. It was noticed that the biblical tradition of the Ten Commandments as well as the Islamic principles of halal/haram (admissible/inadmissible) had a noticeable effect on Arabic interpreting students. Therefore, it would be interesting to examine the dilemma among students from different cultural and religious backgrounds particularly in Asian societies.

The Australian code of ethics, and not unlike many other countries, does not distinguish between translator and interpreter ethics. It would be interesting to examine other countries or professional institutions' code to see how they approach the distinction. The American Translation Association, for instance, refers explicitly to translators/interpreters and to employers of translators/interpreters in their code. A comparative study of ethics, with ample examples by the instructor, is likely to heighten students' awareness of professional ethics. Codes from other interpreting specializations such as court interpreters, health interpreters or police interpreters, if examined diligently, could focus on professional contexts that students need to be aware of prior to commencing their professional practice.

The proliferation of translation master programs, in the past fifteen years, has also seen the incorporation of In other words (Baker 1992) in the curricula as the basic text for teaching and/or extra reading. Perhaps, no other book has had such an influence on the teaching of translation in so many countries. Since its introduction in 1993 to the Australian market through the teaching of the Arabic Community Interpreting program at Granville College of TAFE, the book has now become part of the making and training of almost all Australian translators and interpreters. Yet, the issue of the book's teaching methodology appears to be problematic. Unlike other teaching textbooks that preceded it such as Vinay and Darbelnet's, Nida's, Catford's and Newmark's and even Bell's and Hatim and Mason's, Baker's examines meaning and the way it is constructed. I have been fascinated to learn how other academics use the book in Australia and in other countries. Different teachers have different teaching styles and the book is sometimes underused through unimaginative teaching practices as well as the inescapable administrative chores imposed on academics that negatively impact on using the book. Baker (2009) expressed her interest in producing a revised edition by adding a chapter on translation ethics to her book.[7] This would undoubtedly add a much needed dimension to translator training and practice.

Finally, in Translation goes to the movies, Michael Cronin (2009) examines "translating" issues through the work of interpreters. In all his examples, the movies selected for an in-depth examination, the image is consistently that of the interpreter and not of the translator. Even when the film title itself refers to translation as in Lost in translation, the image is that of interpreting and the interpreter. This is perhaps due to the greater visibility of the interpreter as contrasted to the rather traditionally hidden, marginal and more often than not dull image of the translator in popular media. There are, however, other films

7) Personal communication during professor baker's talk at the University of Western Sydney in July 2009.

that examine the life, work and tasks of the translator, forensic linguist and the general linguist whether in modern times or in the framework of archeology and particularly Egyptology. Such films would equally enhance not only the image of translators but positively contribute to classroom discussions of the ethical issues relevant to the work and life of translators. At the end of his introductory remarks, Cronin offers not an epitaph but an invitation for scholars to carry out research in this fascinating resource. Indeed, I can only add that no one will live long enough to watch all films in all genres in all languages.

Conclusion:

The successful teaching of professional ethics requires a high level life experience on the part of learners in order to appreciate the principles listed in the code of ethics. In addition, teaching material should simulate real-life contexts as close as possible particularly when it is impractical to take the entire class to a hospital, police station or government department. The use of film in the interpreting class has a great potential to assist instructors in designing contexts for teaching and discussing the various principles in the professional code of ethics. I have argued that a stand-alone module called "Interpreters in film"could be developed to provide the much-lacking real-life contexts for teaching community interpreting.

Every national cinema has, to some extent, dealt with foreign languages, interpreting and translation and there are good examples to be found and discussed in the interpreting class in almost every language. Since film provides a unique medium for simulating life, such resource should be fully utilized in the community interpreting class. Educators, and researchers alike, are invited to examine the use of films in the interpreting (and translation) class with less reluctance and more interest. After all, it is the image of the ethical professional interpreter which we are trying to instill in our students

and trainees that is presented in one of the most influential audiovisual media: cinema.

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[Abstract]

Teaching Ethics and Examining Interpreters in Film

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In Chapter 125 of the Book of the Dead, ancient Egyptians had to announce their innocence by a form of a negative confession: that they did not commit any of the 42 offences listed as major wrong deeds. These sins varied from murder to being deceitful, stealing, causing people to suffer, committing adultery, blasphemy or blocking the waters of the Nile. This is the earliest code of ethics as we know it today. However, ethics take different forms and shapes and tend to be guided, and indeed influenced, by the level of sophistication societies have reached. In this paper, the task of teaching professional ethics to interpreting students will be examined. It will focus on the experience of teaching interpreting ethics at a technical college within the context of community interpreting in Australia. Essentially, it will present the experience of being expected to teach ethics to students who have had no practical experience in community interpreting and without the opportunity to get out to the real world and see how ethics are not only observed but also challenged. The paper will then examine the attempt to make up for the lack of practicum by creating contexts through the use of film in the interpreting classroom. Finally, the stakeholders' evaluation of the entire experience will be assessed.

▸ Key Words: professional ethics, Australia, community interpreting, AUSIT code of ethics, Egyptian cinema, interpreters in film, film literacy.

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