

附件二

评审简表

申报单位（盖章）：自由职业译员

申报人姓名：曾琼

语种：英语

拟评资格：译审

审核人签字：

一、基本情况及主要经历

姓 名	曾琼	性 别	女	出生年月	1984 年 6 月	参加工作时间	2007 年 7 月	现行政职务		无
最高学历	研究生	毕业学校	伦敦都市大学		所学专业	国际会议口译	毕业时间	2019 年 10 月	学位	硕士
现专业技术职务（资格）		一级翻译	取得时间	2020 年 12 月	同级专业技术职务取得时间		2020 年 12 月	从事本专业年限		18 年
专业技术工作起止时间		工 作 单 位			从事何种专业技术工作		取得何种专业技术职称		取得职称时间	
2007 年 7 月~至今		自由职业口、笔译员			中英会议口译、笔译		CATTI 英语一级笔译、一级口译		分别为 2020 年 12 月、2023 年 12 月	
年 月~ 年 月										
年 月~ 年 月										
年 月~ 年 月										
年 月~ 年 月										

年 月~ 年 月				
年 月~ 年 月				

注 1：审核人请在首行签字并在表首加盖公章。

注 2：“同级专业技术职务及取得时间”是指由其它专业技术职务转评为翻译专业技术职务人员，其原专业技术职务取得时间。

二、任现职（取得现资格）以来的工作业绩

1. 承担重点项目情况

序号	重点项目名称	本人负责部分	级 别			项目进行时间	出版单位及时间	完成情况及效果
			地市级	省部级	国家级			
无								

2. 获奖情况（填地市级一等奖、省部级一、二等奖，国家级一、二、三等奖）

序号	获奖题目	奖项名称	获奖级别及等级	颁奖单位	获奖时间	本人承担内容
无						

三、任现职（取得现资格）以来完成工作任务情况

审定稿字数（万字）	
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(口译人员请提供担任国际会议、大型会议等翻译任务的情况)

自取得现职业资格以来，本人所参与的会议口译工作简述如下：

参与“2025 年全球贸易投资促进峰会”、“2025 年亚洲基础设施投资银行（亚投行）成立 10 周年大会”、“2024 全球智慧教育大会”、“2024 年世界卫生组织高级别全球环境与健康论坛”、“2023 年第四届国际工业信息安全大会”、“2023 年金砖国家市场监管与反垄断国际会议”、“2022 年第二届亚洲女性发展与合作论坛”、“北京 2022 年冬奥会”、“2021 国际公共交通大会”、“2021 世界 5G 大会”等；

在会议口译工作过程中，所共事的机构包括 UNDP（联合国开发计划署）、UNEP（联合国环境署）、UNIDO（联合国工发组织）、WHO（世界卫生组织）、OECD（经合组织）、UNESCO（联合国教科文组织）、全国人大、外交部、商务部、财政部、发改委、人社部、住建部、工信部、教育部、民政部、文旅部、最高人民法院、卫计委、税务总局、国资委、食药监总局、广电总局、反垄断局、国家外国专家局、中国对外友协、北京市政府、多国驻华使馆、中国对外友好交流团、外国访华代表团、智库、研究机构、高校、行业组织、大型国企、跨国公司、文化机构等；

工作场景包括外事会见、学术论坛、演讲讲座、培训课程、商务谈判、国际仲裁、案件调查、实地考察、走访调研、竞标陈述、庆典仪

式、人物专访、记者会、电视直播等；

所涉话题和行业包括国际援助、国际发展合作、国家政策法规、宏观经济、前沿科学、高等教育、金融、财税、投资、保险、交通、汽车、航空、船运、环保、能源、地质、油气、矿产、通信、高新科技、精密仪器、尖端制造、工程机械、建筑、法律、仲裁、法律、司法、咨询、卫生、医药、农业、食品、传播、文化艺术、设计、影视、体育、时尚、慈善等；

四、任现职（取得现资格）以来发表、出版的译著（文）或论文

[illegible]

注 1：凡是合译的译文、译著或论文必须写明被推荐人在合译中所承担部分（章节或起止页数），并在申报材料中附上出版单位开具的证明函。

注 2：译文或论文必须是发表在省部级以上公开发行的报纸或期刊上，内部刊物上刊登或使用的，相应单位盖章证明方可提供。

五、出国进修情况

进修起止时间	国 家	内容及专业
2018 年 9 月~ 2019 年 10 月	英国	伦敦都市大学，国际会议口译硕士
年 月~ 年 月		
年 月~ 年 月		

六、国内进修情况

进修起止时间	进修内容及专业
年 月~ 年 月	无
年 月~ 年 月	
年 月~ 年 月	
年 月~ 年 月	

七、出国工作情况

工作起止时间	任务
2007 年 7 月~ 2020 年 1 月	先后赴美国、加拿大、斯里兰卡、意大利、德国、比利时、瑞士、牙买加、巴哈马、英国、毛里求斯、坦桑尼亚等地完成口译工作。
年 月~ 年 月	
年 月~ 年 月	
年 月~ 年 月	

八、单位推荐意见（1000 字左右）

单位负责人签字：

单位：（盖章）

年 月 日

注 1：本页必须加盖单位公章。

注 2：“单位推荐意见”主要按照《翻译专业职务试行条例》中相应等级任职条件的要求对申报人的水平、业绩给予评价和推荐。

翻译从业心得

Having worked as an interpreter and translator for almost a decade, the more practical experience I gained, the more I feel awed by the craft of the language skills and non-language strategies that are applied synchronously and constantly throughout an interpreting session.

First and foremost, interpreting is a language activity for the purpose of communicating ideas and thoughts originally expressed in another language than the mother tongue of audiences of the interpreted speech. So the instrumental role of language proficiency, both the native language and the learned second language, cannot be overestimated in interpreting. But simultaneous interpreting never stops there, as it is known that implementation of interpreting requires specialized skills that are supplementary to language skills. In other words, non-language processing skills or strategies bear on the success of an interpreting session. When it comes to strategies employed in interpreting, the number is not small. They can be cognitive ones such as split-mind, they can be more generic such as forecasting. But no matter what strategies are wielded, the

ultimate goal is to come up with an interpreted discourse that are as much faithful (including accurate, complete) and “familiar” to the audience as possible.

While the requirement of being faithful is more straightforward to understand, sound “familiar” is less so and represents a higher-level faithfulness. To deliver a “familiar” rendition to audiences involves the utilization of adaptation as a strategy in particular, though it is not restricted to such a single factor. Adaptations, also known as “free translation/interpreting”, occur when interpreters substitute the cultural realities of the original language as there is no reference to that in the target language. Adaptation is conventionally understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length. As such, the term may carry numerous vague notions such as imitation, rewriting, and so on. The golden era of adaptation was in the seventeenth and eighteenth centuries, the very free translations carried out during this period were justified in terms of the need for foreign texts to be adapted to the tastes and habits of the target culture, regardless of the damage done to the original. The nineteenth century witnessed an aversion to this

'infidelity', but adaptations continued to predominate. And in the twentieth century, the proliferation of technical, scientific and commercial documents has given rise to a preference for transparency in translation/interpreting with an emphasis on efficient communication, this could be seen as licensing a form of adaptation which involves rewriting a text for a new readership.

But as to if adaptation is a text resulting from translative operations, why can't it be called translation? A surmise can be because of its overall distortion, falsification of the source text and deviation from literality in such a way that the resulting text is so globally distant from the source text. Besides this, adaptation can also constitute a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships, in this process some pieces of information are either removed or added, thus making the resulting text richer or poorer than the source text, creating a departure from the source text. While it is possible to classify definitions of adaptation under specific themes, such as translation technique, genre, meta-language and faithfulness, it is inevitable that these definitions tend to overlap. The best-known definition is that adaptation is a procedure which can be used whenever the context referred to in the original text does not

exist in the culture of the target text, thereby necessitating some form of re-creation. And the rest presents adaptation as a global departure from literality with the aim of achieving the same effect that the work originally had, but with an audience from a different cultural background. A critical study of these definitions reveals two dimensions of thought about adaptation: one is that adaptation is a reworking of an existing text either in the same language or in another language with the intention to produce a target text that cannot be considered as a translation but can be traced to a source text; while the other one is adaptation represents a translation technique that is used locally during a translation exercise to solve a problem of the source text's cultural item or situation that does not exist in the target language culture.

Adaptation is relevant because, firstly, it's the requirements of the target audience, which means the speech stock of a country may be lacking in some aspects of the original speech, this may necessitate the adaptation of foreign spoken discourse to meet the needs of this category of audience. Secondly, scant language similarity exists, as there is a tendency to adapt when dealing with a language that is much further away from the source language than a language which is grammatically much closer. As far as I'm concerned, the most

common conditions to resort to adaptation comprise: 1) Cross-code breakdown: where there are simply no lexical equivalents in the target language; 2) Situational inadequacy: where the context referred to in the original text does not exist in the target culture; 3) Genre switching: a change from one discourse type to another; 4) Disruption of the communication process: the emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content or presentation. As to how adaptations are normally carried out in interpreting, modes of adaptation, the procedures used by the adapter can be classified as follows: (1) Transcription of the original: word-for-word reproduction of part of the text in the original language; (2) Omission: the elimination or reduction of part of the text; (3) Expansion: making explicit information that is implicit in the original; (4) Exoticism: the substitution of stretches of slang, dialect, nonsense words; (5) Updating: the replacement of outdated or obscure information; (6) Situational equivalence: the insertion of a more familiar context than the one used in the original; (7) Creation: a more global replacement of the original text with a text that preserves only the essential message or functions of the original.

To achieve these, there are four basic types of adaptation that can be adopted, namely collocation adaptation, cultural adaptation, literary adaptation and ideological adaptation. Respectively, collocation adaptation is the way in which words are used together regularly. It indicates restrictions on how words can be used together, and it is well-known that collocation is a difficult factor for anyone learning a foreign language. There seems to be no reason for certain collocations, as regular dictionaries are of little help in interpreting collocations, thus the interpreters often have to resort to adaptation. In cultural adaptation, culture is a broad term that may cover many things related to people's lives. It may be defined as the total set of beliefs, attitudes, customs, behaviors, social habits, etc. of the members of a particular society. And it is also expected that translators are bi-cultural as well as bilingual, and they are the bridge not only between two languages but also between two cultures. As to literary adaptation, simultaneous interpreters have taken into consideration the cultural divergence while interpreting a piece of literature from one language into another. Last but not least, ideological adaptation refers principally to sensitive topics in a particular culture in the context of translation, like religion or sexual themes.

These four conditions can simultaneously exist and lead to two major types of adaptation: namely local adaptation caused by problems arising from the original text itself and limited to certain parts of it, and global adaptation, determined by factors outside the original text and involves a more wide-ranging revision. In the case of local procedure, adaptation may be applied to isolated parts of the text in order to deal with specific differences between the language or culture of the source discourse and that of the target discourse, hereby the use of adaptation as a technique will have a limited effect on the discourse as a whole, provided the overall coherence of the source discourse is preserved. This type of adaptation is temporary and localized as it does not represent an all-embracing approach to the interpreting task.

In a situation of global procedure, adaptation may be applied to the discourse as a whole. The decision to carry out a global adaptation may be taken by interpreters themselves or may be imposed by external forces as it constitutes a general strategy aiming to reconstruct the purpose, function or impact of the original text. Adaptation, be it local or global, inter-lingual or intra-lingual employs one or more of the following techniques: (1) Transcription of the original, transcription is the act of listening to a speech and converting

it to a spoken document; (2) Omission or addition is another technique of adaptation that involves omitting some parts of the source discourse which in the judgment of the adaptor, are not relevant to the target audience. By this technique, the adaptor can also proceed by adding some materials that are not in the source discourse just to meet the expectations of the target audience; (3) Expansion is a technique that has to do with the explication of source information to make it more explicit to the target audience; (4) Updating entails substituting an ancient language or cultural items of a source discourse by the modern one, to make it accessible to modern audience; (5) Situational equivalents is an adaptation technique that involves replacing source text cultural items or situations with other equivalent items or situations in the target language culture; (6) Domestication is a technique that entails replacing specific cultural items or concepts in the source language with target cultural items or concepts in the way that meets the need and understanding of the target language audience; (7) Recreation, here adaptor gets inspiration from the source discourse and reproduces a target discourse that maintains only the themes of the source text and deviates from it in terms of style and register. It only preserves the most essential information of the source text.

Despite the wide range of methods supporting an adaptation effort, there remain some constraints confronting adaptation, the most obvious ones count (1) The knowledge and expectations of the target reader where the adapter has to evaluate the extent to which the content of the original text constitutes new or shared information for the potential audience; (2) The target language where the adapter must find an appropriate match in the target language for the discourse style of the original text and look for coherence of adapting modes; and (3) The meaning and purpose of the original and target texts. When tentatively comparing the “translation” element in interpreting and adaptation, it is mostly the two ways of communicating a message that is being compared. In many cases it is impossible to translate a text without making an adaptation due to the concern that “literal” translation of the message would cause a loss of all or part of the meaning for the target audience. Some argue that adaptation is necessary precisely in order to keep the message intact (at least on the global level), while others see it as a betrayal of the original discourse maker. For the former, the refusal to adapt confines the reader to an artificial world of “foreignness”; for the latter, adaptation is tantamount to the destruction and violation of the original text.

Attempts to make a distinction between the “translation” dimension in interpreting and adaptation have been on for a long time. The basis of the distinction appears to be the degree to which a discourse that has been rendered into another language diverges from the source: if it seems so close as to be recognizable, then it can be classified as a translation, but if it starts to move away from that source, then it has to be deemed an adaptation. The issue of knowing when a target discourse has to be considered as adaptation or translation is examined by considering types of discourse. It has been observed that with some types of text, despite the departure from their literal translations and all the modifications of source discourse items, the target discourse is still considered as a kind of adaptation. However, there are some other discourses that do not tolerate certain modifications that affect them globally. These are literary discourse. Once the style, the genre, register, characters and the settings of the source discourse are modified to suit the target discourse audience, the discourse ceases to be a translation, but an adaptation.

It is a well-known fact that in order to obtain a perfect “translation” in interpreting, one must go beyond the superficial meaning of the words, and it is therefore important to know when to adapt a message when an

expression might have a more appropriate equivalent for a given situation. It is often argued that a successful delivery of interpreting is one that looks or sounds like the original discourse, which would seem to imply that the interpreter is expected to intervene actively to ensure that this goal is achieved. The knowledge body on adaptation encourages interpreters to look beyond purely linguistic issues and helps shed light on the role of interpreters as mediators, or a creative participant in a process of verbal spoken communication. Relevance, rather than accuracy, becomes the key word, and this entails a careful analysis of meaning, purpose and intention of the original discourse. Although adaptation has always been defined in relation to something else, for instance a specific style, linguistic conventions or a communication model, adaptation is equally acknowledged as a type of creative process which seeks to restore the balance of communication disrupted by traditional forms of translation. To me, it's of practical necessity for the adoption of adaptation as a form of "translation" in interpreting, and the strategies to realize is readily available.

In my more than a decade of career life as a conference interpreter, I have witnessed the vicissitudes of conference themes across the years, and the transition in the technicality of subject matters discussed at the

conference is also real. But what remains constant is the steadfast presence of strategies used in interpreting. But I do not mean to underestimate the role of language and prior preparation in interpreting. If I am allowed to use a metaphor to depict interpreting in my view, interpreting to me is a plaza built on a foundation made of language competence, but rise high due to the buttress pillar of processing strategies, with prior-preparation indispensable. The language side of interpreting seems more self-evident than the strategy side. But it is a regret that language is often neglected if not sidelined in the course of interpreting skills acquisition, probably exactly due to its less “mysterious” profile. But it could come at the peril of the interpreters themselves, at least in some of the cases I happened to observe. And in my own experience, I can testify the centrality of native language proficiency in interpreting. The competence of native language for us as interpreters is more often judged by the quality of renditions we delivered. One more point worthy of being stressed about proficiency is that I find sometimes it is less the proficiency of a stand-alone language that counts, for instance within the native language or learned second language, but the capability to find a sound counterpart of the source language in the target language that weighs more. So cross-language skill is an

aspect of interpreting I have always reminded myself to include in my own interpreting skills improvement.

As for the strategies used in interpreting, they are multiple in number. Importantly, they are hardly used alone but more often in combination and interchangeable. To me, sometimes I did not apply any strategy consciously, but when looking back at my work after an interpreting session, I realized I did use strategies. So, strategy applying may not be a conscious effort, but they do exist. From my experience, I agree that “practice makes perfect”. For instance, adaptations elaborated in this personal interpreting career review is one of the overarching strategies used in simultaneous interpreting. No matter if it is the theoretical studies on the topic of interpreting strategies or knowledge shared by practitioners based on their empirical experience, they have all made it clear that interpreting tasks performed without the support of strategies is excruciatingly challenging and highly risky. Last but not least, pre-work preparation may not be something characteristic of interpreting as a profession. But probably precisely due to the generic nature of preparation for all tasks that cannot not be accomplished without a deliberate effort, preparation is highly applicable to simultaneous interpreting. This is what I practiced in my own daily work, and I am a beneficiary of this work

approach.

Over the years, I came to appreciate more fully the complicatedness and delicacy of processes involved in interpreting. I came to know interpreting as a challenging job linguistically or cognitively. I embarked on a journey to continue to explore it. I am glad I came to see part of the charm of the job too, though not all. Now, it marks a new milestone, a milestone to press ahead with my aspirations when I started working as an interpreter. It is an aspiration to facilitate cross-language communication. It is also an aspiration to contribute my part to tell a good Chinese story and let the world know China in the best light.