

#SoAatHome | How we translate – in conversation with Charlotte Collins and Ruth Martin

Thursday 9 October 2025



1

00:00:01,000--> 00:00:03,268

Welcome, everyone,
to today's event,

2

00:00:03,292--> 00:00:05,876

How we translate –
in conversation with

3

00:00:05,900--> 00:00:08,900

Charlotte Collins and Ruth Martin.

4

00:00:09,675--> 00:00:10,976

I'm Ian Giles by day,

5

00:00:11,000--> 00:00:13,868

Chair of the Translators
Association by night

6

00:00:13,892--> 00:00:17,000

and I'm a translator of
Swedish by later night.

7

00:00:17,000--> 00:00:19,067

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Collins and Ruth Martin**
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This afternoon, it's
my very great pleasure

8

00:00:19,091--> 00:00:21,748

to welcome you to this
Translators Association event,

9

00:00:21,772--> 00:00:23,465

which is part of the wider

10

00:00:23,489--> 00:00:28,028

#SoAatHome Autumn/Winter
2025 programme of events.

11

00:00:28,052--> 00:00:30,268

Thank you all for coming.

12

00:00:30,292--> 00:00:33,639

It's wonderful to see so many
new and familiar faces here.

13

00:00:33,663--> 00:00:36,388

Of course, I'm speaking
metaphorically, since

14

00:00:36,412--> 00:00:37,948

we can't actually see you,

15

00:00:37,972--> 00:00:39,308

we can only see your names.

16

00:00:39,332--> 00:00:42,000

But we're delighted that
you've taken the time to join us.

17

00:00:42,000--> 00:00:43,968

And if you're listening
to us on the repeat

18

00:00:43,992--> 00:00:45,388

while you're doing
the washing up,

19

00:00:45,412--> 00:00:47,286

then hello to you, too.

20

00:00:48,000--> 00:00:51,708

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Every great event should be
bookended with housekeeping remarks

21

00:00:51,732--> 00:00:53,468

and a lively audience Q&A,

22

00:00:53,492--> 00:00:55,000

and this one won't
be any different.

23

00:00:55,000--> 00:00:57,908

We've decided to stick
to convention today,

24

00:00:57,932--> 00:01:00,988

so right now, I'll give you the skinny
on what's going to happen today,

25

00:01:01,012--> 00:01:03,388

and you have a
good half hour or so

26

00:01:03,412--> 00:01:05,000

to think of your very best

27

00:01:05,000--> 00:01:07,428

questions for our speakers.

28

00:01:07,452--> 00:01:11,232

This #SoAatHome

event is for all,

29

00:01:11,256--> 00:01:12,748

but if you can afford to,

30

00:01:12,772--> 00:01:14,348

please consider donating

31

00:01:14,372--> 00:01:16,628

to the Society of

Authors Access Fund,

32

00:01:16,652--> 00:01:18,708

which provides grants

to authors so that

33

00:01:18,732--> 00:01:22,468

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travel, subsistence, childcare

costs, and access needs

34

00:01:22,492--> 00:01:25,788

aren't barriers to authors,

translators, and illustrators

35

00:01:25,812--> 00:01:29,000

taking part in events,

residencies, and retreats.

36

00:01:29,000--> 00:01:32,788

We suggest a

minimum donation of £5,

37

00:01:32,812--> 00:01:36,000

and we appreciate your support.

38

00:01:36,000--> 00:01:37,828

You can also do your bit

39

00:01:37,852--> 00:01:39,988

to help the Society

of Author Access Fund

40

00:01:40,012--> 00:01:42,308

by making a purchase
on our virtual bookstore

41

00:01:42,332--> 00:01:44,228

at Bookshop.org.

42

00:01:44,252--> 00:01:45,985

The store front
includes the option

43

00:01:46,009--> 00:01:48,508

to pre-order Charlotte
and Ruth's new translation,

44

00:01:48,532--> 00:01:49,610

The Lack of Light,

45

00:01:49,634--> 00:01:51,148

due out in two weeks' time.

46

00:01:51,172--> 00:01:54,908

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And while you're at it, you can also
pick up a copy of my latest translation,

47

00:01:54,932--> 00:01:57,028

aptly named
after its translator,

48

00:01:57,052--> 00:02:00,000

with the title, Bloody
Awful in Different Ways.

49

00:02:00,000--> 00:02:03,068

You can also find books by all
the other writers and translators

50

00:02:03,092--> 00:02:07,019

taking place in the current
#SoAatHome programme.

51

00:02:07,932--> 00:02:10,905

You can find links
to those resources

52

00:02:10,929--> 00:02:12,828

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in the chat from

Catherine Fuller,

53

00:02:12,852--> 00:02:15,000

our wonderful moderator.

54

00:02:15,000--> 00:02:16,548

So, the facts.

55

00:02:16,572--> 00:02:18,901

This session will

last 45 minutes...

56

00:02:18,925--> 00:02:22,228

Well, about 43 minutes now, I've
wasted two of your minutes already.

57

00:02:22,252--> 00:02:27,308

And we'll have about 15 minutes for that
aforementioned magnificent Q&A at the end.

58

00:02:27,975--> 00:02:31,375

Don't forget, you can turn on
live captioning for this session

59

00:02:31,399--> 00:02:33,028

by clicking on the CC options

60

00:02:33,052--> 00:02:34,375

at the bottom of your screen.

61

00:02:34,399--> 00:02:36,828

And we'll be making

the recording of this event

62

00:02:36,852--> 00:02:38,908

available via the SoA website.

63

00:02:38,932--> 00:02:41,548

You'll be able to access

that via the resources page

64

00:02:41,572--> 00:02:43,000

found in the Members area.

65

00:02:43,000--> 00:02:45,148

If you're not an SoA member,

66

00:02:45,172--> 00:02:47,200

you'll receive details

of how to access it

67

00:02:47,224--> 00:02:50,508

via our password-protected

Vimeo channel.

68

00:02:50,532--> 00:02:54,000

More links to

follow in the chat.

69

00:02:54,000--> 00:02:57,628

If you've got any questions

for our guests this afternoon,

70

00:02:57,652--> 00:03:00,868

please feel free to drop

them into the Q&A feature

71

00:03:00,892--> 00:03:02,325

at the bottom of your screen,

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72

00:03:02,349--> 00:03:04,918

and you're welcome to post
those questions anonymously

73

00:03:04,942--> 00:03:06,000

if you prefer.

74

00:03:06,000--> 00:03:09,855

Any general comments, please
feel free to drop them into the chat.

75

00:03:11,505--> 00:03:15,975

I'm going to very briefly introduce
our two very patient speakers

76

00:03:16,000--> 00:03:18,331

and then you'll get to
stop hearing from me,

77

00:03:18,355--> 00:03:22,451

and we'll instead get to
hear about how they translate.

78

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00:03:23,975--> 00:03:26,275

Firstly, it's my

very great pleasure

79

00:03:26,299--> 00:03:28,268

to welcome Charlotte Collins,

80

00:03:28,292--> 00:03:31,988

who worked as an actor and a

radio journalist in Germany and the UK

81

00:03:32,012--> 00:03:33,975

before becoming

a literary translator.

82

00:03:34,000--> 00:03:38,548

She was awarded the 2017

Helen & Kurt Wolff Translator's Prize

83

00:03:38,572--> 00:03:40,000

for her translation

of A Whole Life

84

00:03:40,000--> 00:03:41,748

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By Robert Seethaler.

85

00:03:41,772--> 00:03:43,668

With Ruth Martin,

86

00:03:43,692--> 00:03:45,071

our other speaker

this afternoon,

87

00:03:45,095--> 00:03:48,468

she's co-translated two

novels by Nino Haratischwili,

88

00:03:48,492--> 00:03:50,508

The Eighth Life: for Brilka,

89

00:03:50,532--> 00:03:53,828

which won the 2020 Warwick

Prize for Women in Translation,

90

00:03:53,852--> 00:03:56,000

and The Lack of Light,

91

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00:03:56,000--> 00:03:59,228

as well as Breaking

News by Frank Schätzing,

92

00:03:59,252--> 00:04:02,000

a three-way translation

with Shaun Whiteside.

93

00:04:02,000--> 00:04:03,788

Charlotte's other work includes

94

00:04:03,812--> 00:04:05,348

Bernhard Schlink's

The Granddaughter,

95

00:04:05,372--> 00:04:06,868

Seethaler's The Tobacconist,

96

00:04:06,892--> 00:04:09,828

and Darkenbloom by Eva Menasse.

97

00:04:11,000--> 00:04:14,268

Ruth Martin studied

English Literature

98

00:04:14,292--> 00:04:17,188

before gaining a PhD in German,

99

00:04:17,212--> 00:04:20,205

and she's been translating

fiction and non-fiction books

100

00:04:20,229--> 00:04:22,000

since 2010

101

00:04:22,000--> 00:04:23,508

by authors ranging from

102

00:04:23,532--> 00:04:25,548

Joseph Roth and Hannah Arendt

103

00:04:25,572--> 00:04:28,000

to Volker Weidermann

and Shida Bazayr.

104

00:04:28,000--> 00:04:29,788

Together with Charlotte,

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105

00:04:29,812--> 00:04:35,000

she, surprise, surprise, won the 2020
Warwick Prize for Women in Translation.

106

00:04:35,000--> 00:04:37,628

Ruth has taught at
the University of Kent

107

00:04:37,652--> 00:04:40,000

and the Bristol Translates
Summer School.

108

00:04:40,000--> 00:04:42,188

Most importantly,

109

00:04:42,212--> 00:04:47,708

you were of course previously
co-chairs of the Translators Association,

110

00:04:47,732--> 00:04:49,628

probably the most important work

111

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00:04:49,652--> 00:04:53,000

that you've done in
your careers today.

112

00:04:53,000--> 00:04:54,708

Charlotte and Ruth, welcome.

113

00:04:54,732--> 00:04:56,300

It's a pleasure
to have you here.

114

00:04:56,324--> 00:04:58,748

Um, where are you today?

115

00:04:58,772--> 00:05:01,508

What room can we
see in the background?

116

00:05:01,532--> 00:05:04,868

What have you... put up
as a fake background for us?

117

00:05:08,000--> 00:05:10,588

-Well, I'm in Kent, I'm

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on the North Kent coast,

118

00:05:10,612--> 00:05:13,300

um, which is where I

pretty much always am.

119

00:05:13,324--> 00:05:16,108

And this is the front room.

120

00:05:16,132--> 00:05:18,098

Um, it's, it's real, I promise!

121

00:05:18,122--> 00:05:19,122

[laughs]

122

00:05:19,146--> 00:05:20,788

-And I'm in Cambridge.

123

00:05:20,812--> 00:05:22,668

I'm in Vicky Cribb's house.

124

00:05:22,692--> 00:05:24,000

Hi, Vicky, I know you're there.

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125

00:05:24,000--> 00:05:27,708

Um, and that's my
bookshelf in the living room.

126

00:05:29,000--> 00:05:30,068

-Magnificent.

127

00:05:30,092--> 00:05:31,428

And, um...

128

00:05:31,452--> 00:05:34,201

would you typically
find yourselves working,

129

00:05:34,225--> 00:05:36,308

whether on your own or together,

130

00:05:36,332--> 00:05:39,000

in rooms so pleasingly

131

00:05:39,000--> 00:05:41,068

bookshelf lined, or...

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132

00:05:41,092--> 00:05:44,348

do you have more

Spartan workspaces?

133

00:05:45,000--> 00:05:47,748

Um, when I...

134

00:05:47,772--> 00:05:50,788

moved into this house, I had to

have a long discussion with Vicki

135

00:05:50,812--> 00:05:53,628

about who was going to

leave how many books here,

136

00:05:53,652--> 00:05:55,000

and I won.

137

00:05:55,000--> 00:05:57,708

Poor Vicky had to put all her

books into storage so I could...

138

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00:05:57,732--> 00:05:59,268

put all mine in,

139

00:05:59,292--> 00:06:01,228

and they are everywhere.

140

00:06:01,252--> 00:06:03,908

I don't tend to

sit at the table,

141

00:06:03,932--> 00:06:06,000

I tend to work on the sofa,

142

00:06:06,000--> 00:06:08,348

sort of curled up

with my laptop on my...

143

00:06:08,372--> 00:06:09,908

on my knees, really,

144

00:06:09,932--> 00:06:11,148

because it's more comfy.

145

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00:06:12,000--> 00:06:14,388

But I am more efficient

at a desk, it has to be said.

146

00:06:15,652--> 00:06:17,948

-Yeah, and I am

similarly un-ergonomic,

147

00:06:17,972--> 00:06:20,000

but at an actual desk.

148

00:06:20,000--> 00:06:23,228

Um, and yeah,

this is... where I am.

149

00:06:26,800--> 00:06:27,908

-Splendid.

150

00:06:27,932--> 00:06:28,932

Um...

151

00:06:28,956--> 00:06:31,228

Charlotte, uh, I know you are

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152

00:06:31,252--> 00:06:33,676

struggling with a sore
throat at the moment.

153

00:06:33,700--> 00:06:35,108

But I was gonna say, yes,

154

00:06:35,132--> 00:06:37,976

if you speak up a little or
speak closer to your mic

155

00:06:38,000--> 00:06:39,000

when you speak.

156

00:06:39,000--> 00:06:40,908

-I'll try and hold it
here. Is that any better?

157

00:06:40,932--> 00:06:42,588

-Ooh, yes, that's
very nice, exactly.

158

00:06:42,612--> 00:06:44,898

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And as Monique says in the chat,

159

00:06:44,922--> 00:06:48,000

admiral bookshelves

all around, I love them.

160

00:06:48,000--> 00:06:49,748

So let's talk about

161

00:06:49,772--> 00:06:53,468

your work together

as co-translators,

162

00:06:53,492--> 00:06:56,068

because presumably you can't

163

00:06:56,092--> 00:06:59,548

both curl up on the

sofa next to each other

164

00:06:59,572--> 00:07:00,708

and do work.

165

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00:07:00,732--> 00:07:02,908

What does co-translating mean

166

00:07:02,932--> 00:07:05,908

for Charlotte and

Ruth in particular?

167

00:07:09,000--> 00:07:10,200

-Ruth, do you want to start?

168

00:07:10,224--> 00:07:11,748

-Okay...

169

00:07:11,772--> 00:07:14,868

Well, I think for us,

it has mainly meant

170

00:07:14,892--> 00:07:16,300

Nino Haratischwili.

171

00:07:16,324--> 00:07:17,788

Um...

172

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00:07:17,812--> 00:07:21,428

We've... we've worked
together on her so much,

173

00:07:21,452--> 00:07:22,468

and I think...

174

00:07:22,492--> 00:07:25,898

I worked this out as a sort of, like, a
ballpark figure this morning, actually,

175

00:07:25,922--> 00:07:28,000

and I reckon we've translated

176

00:07:28,000--> 00:07:31,948

approaching 600,000 words of...

177

00:07:31,972--> 00:07:34,000

Nino between us.

178

00:07:34,000--> 00:07:36,228

Um, if... if not more.

179

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00:07:36,252--> 00:07:38,308

So... so this is...

180

00:07:38,332--> 00:07:40,788

and I... we've... we've done
other projects as well together,

181

00:07:40,812--> 00:07:42,000

but, uh, but that's...

182

00:07:42,000--> 00:07:46,148

where we met at the BCLT
Summer School in 2012,

183

00:07:46,172--> 00:07:48,028

when Nino was the invited author

184

00:07:48,052--> 00:07:50,000

and Katie Derbyshire
was leading the workshop.

185

00:07:50,000--> 00:07:53,428

And that's where we first
worked together as well.

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186

00:07:54,000--> 00:07:57,268

-Yeah, I got talking to Nino
outside of the sessions,

187

00:07:57,292--> 00:07:59,388

because I, at the time,

188

00:07:59,412--> 00:08:01,828

when I was just starting
out with literary translation,

189

00:08:01,852--> 00:08:04,588

was particularly interested
in translating plays

190

00:08:04,612--> 00:08:07,788

and... I asked a question in
one of the sessions about how...

191

00:08:07,812--> 00:08:09,068

how do you get into doing that?

192

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00:08:09,092--> 00:08:11,468

And no one was really able
to give me a... an answer,

193

00:08:11,492--> 00:08:13,628

because they all got into
it in quite random ways,

194

00:08:13,652--> 00:08:15,000

those who had.

195

00:08:15,000--> 00:08:16,908

And Nino came up to
me afterwards and said,

196

00:08:16,932--> 00:08:19,428

actually, um, there's
one in my plays

197

00:08:19,452--> 00:08:21,008

that they want
translated into English,

198

00:08:21,032--> 00:08:22,948

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and the person who was
going to do it now can't,

199

00:08:22,972--> 00:08:24,000

would you be interested?

200

00:08:24,000--> 00:08:26,028

So, we stayed in touch.

201

00:08:26,052--> 00:08:28,988

I did translate
the play, and um...

202

00:08:29,012--> 00:08:30,788

Yeah, through staying in touch,

203

00:08:30,812--> 00:08:34,000

I one time was
visiting her in, um...

204

00:08:34,000--> 00:08:35,008

in Hamburg,

205

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00:08:35,032--> 00:08:37,748

and she was talking about
this book she was writing

206

00:08:37,772--> 00:08:40,548

and, uh, how it
was set in Georgia

207

00:08:40,572--> 00:08:42,468

and it was going to
be this epic book, and...

208

00:08:42,492--> 00:08:44,548

And when it's finished,
you will translate it.

209

00:08:44,572--> 00:08:45,676

And I was like, hmm...

210

00:08:45,700--> 00:08:46,700

[nervously] "Okay!"

211

00:08:46,724--> 00:08:49,211

I'm not sure that's

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gonna happen,

212

00:08:49,235--> 00:08:51,428

but let's give it a go, and...

213

00:08:51,452--> 00:08:52,588

Sure enough, it did.

214

00:08:52,612--> 00:08:54,428

And when... when

the book did come out

215

00:08:54,452--> 00:08:57,000

and it was so epically long, um...

216

00:08:57,000--> 00:09:00,291

I knew that I

wanted to translate it,

217

00:09:00,315--> 00:09:01,868

but also knew that I couldn't...

218

00:09:01,892--> 00:09:05,668

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couldn't bring myself to do

1200 pages of German by myself,

219

00:09:05,692--> 00:09:09,251

and because Ruth and I had
been in the same group in the...

220

00:09:09,275--> 00:09:13,668

Um, in the BCLT Summer
school, and we knew that we

221

00:09:13,692--> 00:09:16,588

worked along similar lines,
thought in similar ways,

222

00:09:16,612--> 00:09:20,000

we would often come up
with similar solutions for...

223

00:09:20,000--> 00:09:24,000

for problems, or think of the
same words, or similar words.

224

00:09:24,000--> 00:09:26,068

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I thought she would
be a great person to...

225

00:09:26,092--> 00:09:28,000

to work with on this.

226

00:09:28,000--> 00:09:29,388

And I think that is...

227

00:09:29,412--> 00:09:34,000

that is something that's
quite just... quite, um, specific

228

00:09:34,000--> 00:09:36,428

to our co-translation,

229

00:09:36,452--> 00:09:39,548

presumably to other
co-translator teams as well

230

00:09:39,572--> 00:09:41,468

that, um...

231

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00:09:41,492--> 00:09:44,058

we do work in a similar way.

232

00:09:44,082--> 00:09:46,000

I'm not sure I would want to

233

00:09:46,000--> 00:09:49,788

do a co-translation with someone who's
pulling in a very different direction.

234

00:09:49,812--> 00:09:52,348

I mean, maybe... maybe that's
productive for some people,

235

00:09:52,372--> 00:09:54,828

but I would find it
quite exhausting, I think.

236

00:09:54,852--> 00:09:58,965

And, um, it's really great when you have
someone who comes in with a different idea,

237

00:09:58,989--> 00:10:00,908

but you can both

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go, oh, yeah, that's...

238

00:10:00,932--> 00:10:03,588

that's... that's another way of
looking at it that I really like.

239

00:10:03,612--> 00:10:06,000

It's like the conversation that
you have in your own head

240

00:10:06,000--> 00:10:07,708

when you're looking
at a piece of text

241

00:10:07,732--> 00:10:09,508

and thinking, what
should I do with this, and

242

00:10:09,532--> 00:10:11,285

should it be that,
should it be the other?

243

00:10:11,309--> 00:10:13,888

But you've got someone actually

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to bounce it off, which is great.

244

00:10:14,000--> 00:10:15,788

-Ruth,

245

00:10:15,812--> 00:10:19,108

so the truth has now been
established by your colleague,

246

00:10:19,132--> 00:10:21,948

so, I mean, I suppose, sort
of, two prongs here for you.

247

00:10:21,972--> 00:10:24,000

Is that... is that
how it is for you?

248

00:10:24,000--> 00:10:26,388

But also, is that, um...

249

00:10:26,412--> 00:10:28,628

How... is that... is
that how it happened?

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250

00:10:28,652--> 00:10:31,988

Were you pleased when...

when your BCLT colleague

251

00:10:32,012--> 00:10:35,000

came back to you and said,

I've got this brick of a book

252

00:10:35,000--> 00:10:37,000

and I want your help?

253

00:10:37,000--> 00:10:39,588

-Oh, I was absolutely

delighted, yes.

254

00:10:39,612--> 00:10:44,148

And I'm really excited to

be working with Charlotte,

255

00:10:44,172--> 00:10:46,468

because I think by that point,

256

00:10:46,492--> 00:10:48,812

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it had been, like, 3 years since
summer school, and we'd...

257

00:10:48,836--> 00:10:51,668

Um, we'd become friends by then,

258

00:10:51,692--> 00:10:54,748

so we, um, yeah,
we did know that we

259

00:10:54,772--> 00:10:56,800

worked in similar ways.

260

00:10:56,824--> 00:11:00,108

We were talking about this
a few weeks ago, actually,

261

00:11:00,132--> 00:11:02,000

and we realized that

262

00:11:02,000--> 00:11:04,028

our processes are
actually quite similar,

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263

00:11:04,052--> 00:11:06,300

as well as our thinking.

264

00:11:06,324--> 00:11:09,468

That we... we both do a sort of...

265

00:11:09,492--> 00:11:14,108

uh, like, not great

but not awful first draft,

266

00:11:14,132--> 00:11:16,628

and then the second

draft is where all of the,

267

00:11:16,652--> 00:11:20,428

you know, the research

and the fiddling with things

268

00:11:20,452--> 00:11:22,200

and making sure it's

all accurate happens

269

00:11:22,224--> 00:11:26,028

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which means that the second
draft is quite painful, so... [laughs]

270

00:11:26,052--> 00:11:30,000

independently, we have
both developed Draft 1.5

271

00:11:30,000--> 00:11:32,788

where we just make it sound

272

00:11:32,812--> 00:11:37,576

a little bit better, like,
to... to... read less...

273

00:11:37,600--> 00:11:38,600

[laughs]

274

00:11:38,624--> 00:11:41,338

terribly before
we get to draft two

275

00:11:41,362--> 00:11:44,000

and make draft two
less painful for us as well.

276

00:11:44,000--> 00:11:45,748

But I just thought it was...

277

00:11:45,772--> 00:11:47,000

it was interesting that,

278

00:11:47,000--> 00:11:49,948

like, we had

independently and after,

279

00:11:49,972--> 00:11:53,668

you know, 10 or 15

years of translating

280

00:11:53,692--> 00:11:56,365

decided that that

was a good idea.

281

00:11:57,000--> 00:11:59,948

-And clearly, the product,

282

00:11:59,972--> 00:12:03,108

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the draft 2.5,
sort of, you know,

283

00:12:03,132--> 00:12:04,991

more than the
sum of its total parts,

284

00:12:05,015--> 00:12:08,628

two translators, two, sort of,
two and a half times the power

285

00:12:08,652--> 00:12:10,588

worked out, didn't it?

286

00:12:10,612--> 00:12:14,388

Given that your translation
of Nino's *The Eighth Life*

287

00:12:14,412--> 00:12:18,068

won you the 2020 Warwick Prize

288

00:12:18,092--> 00:12:20,508

for *Women in Translation*.

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289

00:12:20,532--> 00:12:22,068

Um, how...

290

00:12:22,092--> 00:12:23,803

How did that feel?

291

00:12:23,827--> 00:12:24,990

Did you... did you feel...

292

00:12:25,014--> 00:12:27,468

I mean, obviously, it's

recognition for a great original work,

293

00:12:27,492--> 00:12:30,118

but I mean, surely you must

have felt it was recognition

294

00:12:30,142--> 00:12:31,342

of this sort of, you know...

295

00:12:31,366--> 00:12:34,000

very particular way you'd

approached it together.

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Collins and Ruth Martin

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296

00:12:34,669--> 00:12:37,228

-It was particularly wonderful
because it was during lockdown

297

00:12:37,252--> 00:12:40,188

and, um, at the end of 2020

298

00:12:40,212--> 00:12:42,000

when we'd just gone
into that winter lockdown

299

00:12:42,000--> 00:12:45,028

and I'd hardly left the
house since March,

300

00:12:45,052--> 00:12:48,000

and I remember
getting the news over

301

00:12:48,000--> 00:12:51,268

Zoom, um, or whatever it was,

302

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00:12:51,292--> 00:12:55,000

and it was so lovely to feel...

303

00:12:55,000--> 00:12:58,885

connected to translation and
translators in that whole world,

304

00:12:58,909--> 00:13:01,000

so in that sense, it
was particularly lovely.

305

00:13:01,000--> 00:13:02,948

But also, just...

306

00:13:02,972--> 00:13:05,948

yeah, I mean, as you say, the
recognition for us and for the book,

307

00:13:05,972--> 00:13:09,588

and for all the work we put into
it, and for Nino, it was fantastic.

308

00:13:13,000--> 00:13:14,708

-How did the...

309

00:13:14,732--> 00:13:19,000

chance to work

together again on the...

310

00:13:19,000--> 00:13:23,068

Nino book that is due out in
a fortnight's time come about?

311

00:13:23,092--> 00:13:25,488

Was it always a given that you
were going to work together?

312

00:13:25,512--> 00:13:26,550

Are you now...

313

00:13:26,574--> 00:13:29,000

Are you now a job lot?

314

00:13:29,000--> 00:13:32,508

Well, I mean, we
have also each done

315

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00:13:32,532--> 00:13:35,000

a much shorter novel of Nino's.

316

00:13:35,000--> 00:13:37,708

So, so we're kind of, yes,

317

00:13:37,732--> 00:13:39,828

on an equal amount of Nino each,

318

00:13:39,852--> 00:13:44,000

but that was in between the first
big one and the second big one.

319

00:13:44,000--> 00:13:47,668

Um, but we... I think we
just are her translators now,

320

00:13:47,692--> 00:13:48,908

and she...

321

00:13:48,932--> 00:13:51,000

actually asked for
us, I think, is that right?

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322

00:13:51,000--> 00:13:52,588

-I think she actually insisted.

323

00:13:52,612--> 00:13:53,948

-Insisted, okay.

324

00:13:53,972--> 00:13:55,388

-Oh, no.

-Yes.

325

00:13:55,412--> 00:13:56,693

-We were very pleased.

326

00:13:56,717--> 00:14:00,000

-Oh, dear. How exciting,
but how... how intimidating.

327

00:14:00,000--> 00:14:01,668

Um...

328

00:14:01,692--> 00:14:03,788

Would you say anything has...

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329

00:14:04,812--> 00:14:08,228

I mean, I feel that I'm a better
translator for having done,

330

00:14:08,252--> 00:14:12,000

you know, lots of translation. I'm better
at it now than I was at the beginning.

331

00:14:12,000--> 00:14:14,228

I'm sure you both
feel the same thing,

332

00:14:14,252--> 00:14:16,988

but would you say that your, sort
of, your co-translation experience

333

00:14:17,012--> 00:14:19,000

is also undergoing that...

334

00:14:19,000--> 00:14:20,868

that kind of experience?

335

00:14:20,892--> 00:14:22,108

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Are you...

336

00:14:22,132--> 00:14:24,228

Are you more pleased
with your translation

337

00:14:24,252--> 00:14:26,628

of this second
co-translation of Nino

338

00:14:26,652--> 00:14:28,000

than your first, for example?

339

00:14:28,000--> 00:14:30,000

What's... what's changed?

340

00:14:30,000--> 00:14:33,268

I think one thing
that's changed is...

341

00:14:33,292--> 00:14:36,178

Apart from the fact that I think
everyone gets better at what they do

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342

00:14:36,202--> 00:14:37,548

the more they do it, don't they?

343

00:14:37,572--> 00:14:39,700

So, I mean, certainly,

I think... I hope...

344

00:14:39,724--> 00:14:43,000

I think I'm a better translator
than I was 10, 12 years ago.

345

00:14:43,000--> 00:14:46,908

But also, you know,
we're so attuned

346

00:14:46,932--> 00:14:50,028

to Nino's writing now that it...

347

00:14:50,052--> 00:14:53,000

you know, you kind of slip
into it much more easily, and...

348

00:14:53,000--> 00:14:56,588

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Um, I think we find it...

349

00:14:56,612--> 00:14:59,000

it flows much, much better.

350

00:14:59,000--> 00:15:02,748

But also the way we

work together is much...

351

00:15:02,772--> 00:15:04,515

is smoother than it was before.

352

00:15:04,539--> 00:15:07,348

I mean, it was always

great, but now it's very clear.

353

00:15:07,372--> 00:15:09,000

Okay, here's my draft.

354

00:15:09,000--> 00:15:12,108

Have a go at it, and

we edit very heavily

355

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00:15:12,132--> 00:15:15,668

in the way that we

would our own for Draft 3.

356

00:15:15,692--> 00:15:19,000

So we'll do drafts

1, 1.5, and 2.

357

00:15:19,000--> 00:15:20,828

And then we'll swap.

358

00:15:20,852--> 00:15:23,228

So we got it to the state

that we're happy with,

359

00:15:23,252--> 00:15:25,828

but we would then normally

do another one ourselves.

360

00:15:25,852--> 00:15:27,000

At that point, we swap

361

00:15:27,000--> 00:15:29,068

and edit it

362

00:15:29,092--> 00:15:31,708

to make it sound the way
we would like it to sound,

363

00:15:31,732--> 00:15:32,948

as if it were our own text,

364

00:15:32,972--> 00:15:34,000

and then we swap back.

365

00:15:34,000--> 00:15:37,748

And we find that
usually we accept about,

366

00:15:37,772--> 00:15:39,908

probably about 85% of what

367

00:15:39,932--> 00:15:41,000

the other ones suggested

368

00:15:41,000--> 00:15:42,868

and anything that we...

369

00:15:42,892--> 00:15:45,748

there's rarely something where
we really feel very strongly,

370

00:15:45,772--> 00:15:47,000

no, this is completely wrong.

371

00:15:47,000--> 00:15:49,988

Um, but sometimes it's like,
no, I would really like to keep that,

372

00:15:50,012--> 00:15:52,228

and then we almost always do.

373

00:15:52,252--> 00:15:54,788

And it's...

374

00:15:54,812--> 00:15:57,468

it's just lovely getting
these edits back.

375

00:15:57,492--> 00:16:00,000

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I think anyone who's ever
worked with a good editor...

376

00:16:00,000--> 00:16:02,268

I hope we all have,

377

00:16:02,292--> 00:16:05,000

certainly when I have a
good editor come in and

378

00:16:05,000--> 00:16:07,905

make lots of great suggestions,

379

00:16:07,929--> 00:16:10,708

I find it really
inspiring and fruitful,

380

00:16:10,732--> 00:16:13,108

but because we're
working on the same text,

381

00:16:13,132--> 00:16:15,368

because we can check back
against the original language,

382

00:16:15,392--> 00:16:16,392

and because we're

383

00:16:16,416--> 00:16:18,868

being as strict with each other
as we would be with ourselves,

384

00:16:18,892--> 00:16:19,988

there's probably

385

00:16:20,012--> 00:16:22,428

a lot more than
an editor would do,

386

00:16:22,452--> 00:16:25,000

and we just... I
think we can just tell

387

00:16:25,000--> 00:16:28,308

with each going over and
with another pair of eyes on it

388

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00:16:28,332--> 00:16:30,048

that is making the
text better and better,

389

00:16:30,072--> 00:16:32,000

and it's... it's really fun.

390

00:16:32,732--> 00:16:35,068

-Yeah, and I think...

391

00:16:35,092--> 00:16:37,388

the fact that we are able to be

392

00:16:37,412--> 00:16:40,028

quite blunt and
honest with each other

393

00:16:40,052--> 00:16:41,428

really helps as well,

394

00:16:41,452--> 00:16:43,628

because especially when
you are co-translating,

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395

00:16:43,652--> 00:16:45,000

because the book is so long,

396

00:16:45,000--> 00:16:47,868

you don't want to be

pussyfooting around

397

00:16:47,892--> 00:16:50,108

being all diplomatic

in your marginal notes.

398

00:16:50,132--> 00:16:52,000

You know, you just want to say

399

00:16:52,000--> 00:16:55,108

this sounds odd to me,

um, what's your thinking?

400

00:16:55,132--> 00:16:57,971

Rather than... now, I really like

what you've done here, but, like...

401

00:16:57,995--> 00:16:58,995

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[laughs]

402

00:17:00,000--> 00:17:03,028

-Yeah, and also because

we trust each other now to

403

00:17:03,052--> 00:17:05,828

the extent that we know

that if there's any criticism,

404

00:17:05,852--> 00:17:07,000

it's not saying, you know,

405

00:17:07,000--> 00:17:09,258

you're a terrible translator,

I think this is rubbish.

406

00:17:09,282--> 00:17:11,428

It's just... oh...

Don't quite get that,

407

00:17:11,452--> 00:17:15,000

or I think maybe this sounds

better, what do you reckon? It's...

408

00:17:15,000--> 00:17:17,065

Yeah, it's... I really loved it.

409

00:17:17,089--> 00:17:18,548

The only problem with that is

410

00:17:18,572--> 00:17:22,000

it makes the process of
co-translation really quite long.

411

00:17:22,000--> 00:17:24,748

I mean, the idea
that it saves time is...

412

00:17:24,772--> 00:17:26,708

probably not accurate.

413

00:17:26,732--> 00:17:29,468

I think certainly
with The Eighth Life,

414

00:17:29,492--> 00:17:31,708

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I was being a bit control freaky

415

00:17:31,732--> 00:17:33,688

and made myself go
through the whole thing again,

416

00:17:33,712--> 00:17:37,000

a final, I don't know, fifth or
sixth time, the entire book

417

00:17:37,000--> 00:17:41,308

to make sure that the tone and
voice and everything was even,

418

00:17:41,332--> 00:17:43,000

which it was. I
needn't have done it.

419

00:17:43,000--> 00:17:46,388

Um, and now...

420

00:17:46,412--> 00:17:49,000

you know, thank goodness
we can just say, yep.

421

00:17:49,000--> 00:17:50,588

I think this is fine.

422

00:17:50,612--> 00:17:53,188

It was interesting

that I saw one

423

00:17:53,212--> 00:17:56,858

reader review somewhere, or I don't

know what it was, blog or something,

424

00:17:56,882--> 00:18:00,698

who said, oh, you can absolutely

tell where, you know, where it's split.

425

00:18:00,722--> 00:18:03,212

I thought, really? I'd love to

know where you thought that was,

426

00:18:03,236--> 00:18:04,585

because it was... this was a...

427

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00:18:04,609--> 00:18:08,000

was The Eighth Life, because
that was so much the two of us

428

00:18:08,000--> 00:18:11,468

coming together and going
over everything together.

429

00:18:11,492--> 00:18:13,000

I don't know how
she would have known

430

00:18:13,000--> 00:18:14,788

which... which was whose bits.

431

00:18:14,812--> 00:18:16,988

-No. And when I read it back now,

432

00:18:17,012--> 00:18:18,831

I can't remember
who translated what.

433

00:18:18,855--> 00:18:19,868

[laughter]

434

00:18:23,000--> 00:18:25,748

I wonder if we could hear

435

00:18:25,772--> 00:18:31,148

just an excerpt from your, your,

um, forthcoming, exciting translation.

436

00:18:31,172--> 00:18:33,028

I repeat, available to pre-order

437

00:18:33,052--> 00:18:35,400

through the SoA

bookshop.org bookstore.

438

00:18:35,424--> 00:18:39,228

Do you have an artefact to show us, Ruth,

or do you only have [inaudible] to read?

439

00:18:39,252--> 00:18:41,368

-Oh, yep. It's here.

440

00:18:41,392--> 00:18:42,392

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-The real thing.

441

00:18:42,416--> 00:18:44,000

-Look, it has... it

has very exciting

442

00:18:44,000--> 00:18:47,200

flaps as well, which go all the way around the book.

443

00:18:47,224--> 00:18:49,388

So it's like it's in a box.

444

00:18:49,412--> 00:18:50,988

-Oh... That's beautiful.

445

00:18:51,012--> 00:18:53,788

I'm told they're very expensive to produce as well,

446

00:18:53,812--> 00:18:55,708

so that's very exciting.

447

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00:19:02,000--> 00:19:04,000

Ruth, are you still there?

448

00:19:04,000--> 00:19:05,000

-Frozen.

449

00:19:14,000--> 00:19:17,900

-Charlotte, what do you do when
you can't reach your co-translator?

450

00:19:17,924--> 00:19:21,348

-I WhatsApp her. [laughs]

451

00:19:21,372--> 00:19:24,000

Um, do you want me to do that?

452

00:19:24,000--> 00:19:25,000

-Hmm...

453

00:19:25,000--> 00:19:27,428

-Or...

454

00:19:29,752--> 00:19:31,976

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Or do you want me to
have a go at croaking the reading?

455

00:19:32,000--> 00:19:33,548

-Ooh...

456

00:19:33,572--> 00:19:34,748

This is a difficult one.

457

00:19:34,772--> 00:19:36,188

-Yeah, if...

458

00:19:36,212--> 00:19:37,876

Hang on.

459

00:19:37,900--> 00:19:38,900

Oh, is she gone?

460

00:19:38,924--> 00:19:42,708

-Let's let her rejoin. I'll ask you what I
have been meaning to ask in a moment,

461

00:19:42,732--> 00:19:44,628

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and perhaps she'll

plunge back in,

462

00:19:44,652--> 00:19:48,000

which was that you've

co-translated with other people.

463

00:19:48,000--> 00:19:50,628

You haven't just

co-translated with Ruth.

464

00:19:50,652--> 00:19:53,948

And I know Ruth has also

co-translated with people.

465

00:19:53,972--> 00:19:57,000

Do you ever compare and

contrast those experiences?

466

00:19:57,000--> 00:19:58,988

-Um, no, I've... I...

467

00:19:59,012--> 00:20:00,828

The only other

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co-translation I've done

468

00:20:00,852--> 00:20:02,788

was the one you
mentioned at the start,

469

00:20:02,812--> 00:20:05,548

Breaking News
by Frank Schätzing,

470

00:20:05,572--> 00:20:06,948

which, um...

471

00:20:06,972--> 00:20:09,000

which we did with Shaun
Whiteside as well.

472

00:20:09,000--> 00:20:13,708

And that one was a different
procedure in that, um...

473

00:20:13,732--> 00:20:17,628

at the time, I... I was ill,

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474

00:20:17,652--> 00:20:20,000

and I'd done a very large chunk

475

00:20:20,000--> 00:20:22,388

of the book as a sample.

476

00:20:22,412--> 00:20:27,000

And when the German
publisher needed

477

00:20:27,000--> 00:20:28,948

the whole book done in a hurry

478

00:20:28,972--> 00:20:32,000

because they needed
a basis for a... for...

479

00:20:32,000--> 00:20:33,708

a potential film,

480

00:20:33,732--> 00:20:35,948

I wasn't able to do it.

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481

00:20:35,972--> 00:20:39,348

Um, but I said, I'd really like
to be involved in some way,

482

00:20:39,372--> 00:20:43,000

so, um, so we agreed that

483

00:20:43,000--> 00:20:45,228

we divvy it up between
me and Shaun and Ruth,

484

00:20:45,252--> 00:20:47,000

and I did... I did a bit more.

485

00:20:47,000--> 00:20:50,908

But really, we all... we all
worked quite separately,

486

00:20:50,932--> 00:20:52,348

and Shaun just did the overview.

487

00:20:52,372--> 00:20:55,000

And at the time, it was

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just a rough translation.

488

00:20:55,000--> 00:20:57,748

You know, it wasn't polished,
and we did polish it later,

489

00:20:57,772--> 00:21:01,268

but again, Shaun took the...
lead translator role in that,

490

00:21:01,292--> 00:21:03,548

so that was quite a
different process. We didn't...

491

00:21:03,572--> 00:21:06,400

We didn't sort of interact in the
same way that Ruth and I usually do.

492

00:21:06,424--> 00:21:10,088

Ruth, I think, had a different, very
different process with her other one.

493

00:21:10,112--> 00:21:12,148

-Ruth, exactly, really glad

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to have you back, Ruth.

494

00:21:12,172--> 00:21:15,000

You disappeared at the sort of
the most inopportune moment

495

00:21:15,000--> 00:21:16,308

as you were holding up the book,

496

00:21:16,332--> 00:21:18,748

so people saw the title,
but you were then gone.

497

00:21:18,772--> 00:21:21,505

I was just asking Charlotte, and
then we'll come back to the reading,

498

00:21:21,529--> 00:21:24,328

I was asking Charlotte how it's
been like to co-translate with others,

499

00:21:24,352--> 00:21:26,665

and she was... she was
telling us about that experience.

500

00:21:26,689--> 00:21:28,628

I know you've

co-translated with...

501

00:21:28,652--> 00:21:32,000

You were part of the big team of,

502

00:21:32,000--> 00:21:36,588

uh, was it 8 translators that translated

Angela Merkel's autobiography?

503

00:21:36,612--> 00:21:39,000

And indeed with Sean

Whiteside as the sort of the...

504

00:21:39,000--> 00:21:41,000

the common feature

there.

505

00:21:41,000--> 00:21:44,148

-Yes, yeah, he was

in charge of the, uh...

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506

00:21:44,172--> 00:21:45,508

of the Merkel project,

507

00:21:45,532--> 00:21:49,000

which was, I mean, different
from anything I've ever done.

508

00:21:49,000--> 00:21:50,000

It was, uh...

509

00:21:50,000--> 00:21:54,000

I think because it had to be
done in quite a short space of time,

510

00:21:54,000--> 00:21:57,028

we were getting tranches of text

511

00:21:57,052--> 00:21:59,776

every few weeks and
they were being divided up

512

00:21:59,800--> 00:22:00,828

between us.

513

00:22:00,852--> 00:22:04,388

But when we started
translating the book, we didn't

514

00:22:04,412--> 00:22:06,068

have the end of it.

515

00:22:06,092--> 00:22:07,588

Um, so it was all...

516

00:22:07,612--> 00:22:10,308

because all of the,
uh, different editions

517

00:22:10,332--> 00:22:14,000

in different languages had to
be released on the same date,

518

00:22:14,000--> 00:22:17,838

so it was... it was a lot more
structured as an experience.

519

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00:22:17,862--> 00:22:20,748

We had a Friday

meeting every week online

520

00:22:20,772--> 00:22:21,976

with the editors as well

521

00:22:22,000--> 00:22:27,388

and a shared glossary

and a discussion group

522

00:22:27,412--> 00:22:29,478

where we could ask questions.

523

00:22:29,502--> 00:22:31,976

And there was a lot

of, um, coordinating,

524

00:22:32,000--> 00:22:34,988

like, who had the first

mention of a particular thing,

525

00:22:35,012--> 00:22:39,000

so that we could then make sure all

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the subsequent ones were the same.

526

00:22:39,000--> 00:22:43,000

Um, so it was... it felt a lot
more, kind of, technical.

527

00:22:43,000--> 00:22:44,388

-Yeah.

528

00:22:45,452--> 00:22:48,000

And perhaps you had
a much keener feel of

529

00:22:48,000--> 00:22:51,148

you know where the
joins are, because

530

00:22:51,172--> 00:22:53,000

there must be so
many joins, even if

531

00:22:53,000--> 00:22:56,588

Shaun has then run
around with, sort of,

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532

00:22:56,612--> 00:23:00,188

the cement to smooth

it all out at the end.

533

00:23:00,212--> 00:23:03,000

-Yeah, yeah, I definitely remember

which bits of that are translated.

534

00:23:03,000--> 00:23:04,548

-Yeah, exactly.

535

00:23:04,572--> 00:23:07,000

Um, should we have

another go at the reading?

536

00:23:07,000--> 00:23:09,000

-Yeah, sorry about that.

537

00:23:09,000--> 00:23:11,028

I'm hoping the

internet here holds up.

538

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00:23:11,052--> 00:23:12,052

Um...

539

00:23:13,000--> 00:23:14,548

-Wasn't Gary, was it?

540

00:23:14,572--> 00:23:15,708

No, no.

541

00:23:15,732--> 00:23:16,732

-Not the cat.

542

00:23:16,732--> 00:23:17,732

-Wasn't Gary's fault.

543

00:23:17,756--> 00:23:21,428

So I'm going to read from
the very start of the book.

544

00:23:21,452--> 00:23:23,548

Uh, so it shouldn't

545

00:23:23,572--> 00:23:25,148

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need any introduction.

546

00:23:27,172--> 00:23:30,000

Tbilisi, 1987.

547

00:23:30,000--> 00:23:32,788

The evening light

was tangled in her hair.

548

00:23:32,812--> 00:23:34,668

She was nearly there.

549

00:23:34,692--> 00:23:37,000

At any moment, she would

overcome this barrier, too.

550

00:23:37,000--> 00:23:40,828

Would press her body against

the railing with all her strength until,

551

00:23:40,852--> 00:23:43,500

putting up only a feeble

resistance to her weight,

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552

00:23:43,524--> 00:23:45,868

It succumbed with a soft groan.

553

00:23:45,892--> 00:23:48,828

Yes, she would break
down this barrier.

554

00:23:48,852--> 00:23:51,400

Not just for herself, but
for the three of us as well.

555

00:23:51,424--> 00:23:53,268

Clearing the path to adventure

556

00:23:53,292--> 00:23:55,148

for her inseparable companions.

557

00:23:56,412--> 00:23:59,000

For a fraction of a
second, I held my breath.

558

00:23:59,000--> 00:24:03,000

Wide-eyed, we stared at our friend

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as she stood between two worlds.

559

00:24:03,000--> 00:24:04,908

One of Dina's feet

560

00:24:04,932--> 00:24:07,000

still lingered on the

pavement of Engel Street

561

00:24:07,000--> 00:24:10,028

while the other was already

projecting into the dark courtyard

562

00:24:10,052--> 00:24:11,300

of the botanical garden.

563

00:24:11,324--> 00:24:14,228

She hovered between the

permitted and the forbidden.

564

00:24:14,252--> 00:24:16,000

Between the thrill

of the unknown

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565

00:24:16,000--> 00:24:18,468

and the monotony
of the familiar.

566

00:24:18,492--> 00:24:22,000

Between the walk home
and the daring exploit.

567

00:24:22,000--> 00:24:24,348

She, the boldest of us four,

568

00:24:24,372--> 00:24:26,748

opened up for us a secret world

569

00:24:26,772--> 00:24:29,000

to which only she
could gain access

570

00:24:29,000--> 00:24:32,228

because railings and fences
had no meaning for her.

571

00:24:33,372--> 00:24:40,000

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She, whose life would end in the last year
of this leaden, sick, suffocating century

572

00:24:40,000--> 00:24:44,000

in a noose improvised with
the rope of a gymnastics ring.

573

00:24:44,000--> 00:24:48,348

That night, many unsuspecting
years away from death,

574

00:24:48,372--> 00:24:51,588

I was spellbound by an
all-encompassing emotion

575

00:24:51,612--> 00:24:53,000

I couldn't quite identify.

576

00:24:53,000--> 00:24:56,508

Nowadays, I might
describe it as exhilaration.

577

00:24:56,532--> 00:24:59,000

A gift life gives us,

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completely out of the blue.

578

00:24:59,000--> 00:25:02,068

The tiny chink that
opens up far too rarely

579

00:25:02,092--> 00:25:04,000

in the ugliness of the everyday.

580

00:25:04,000--> 00:25:06,148

The hard graft of life

581

00:25:06,172--> 00:25:11,000

leading you to suspect that, concealed
behind all that is far too familiar,

582

00:25:11,000--> 00:25:12,908

there is actually so much more

583

00:25:12,932--> 00:25:15,000

if only one is
prepared to let it in.

584

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00:25:15,000--> 00:25:18,868

To free oneself from constraints
and predetermined patterns,

585

00:25:18,892--> 00:25:22,000

and take that crucial step.

586

00:25:22,000--> 00:25:23,588

Because I sensed, even then,

587

00:25:23,612--> 00:25:25,148

without fully comprehending it

588

00:25:25,172--> 00:25:29,000

that this moment would engrave
itself forever on my memory.

589

00:25:29,000--> 00:25:30,188

And would, with time,

590

00:25:30,212--> 00:25:33,188

become a symbol of
what it meant to be happy.

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591

00:25:34,000--> 00:25:36,708

I could tell this was
a magic moment.

592

00:25:36,732--> 00:25:39,348

Not because something
special was happening,

593

00:25:39,372--> 00:25:40,668

but because we,

594

00:25:40,692--> 00:25:43,908

the bond between us,
constituted an indestructible force,

595

00:25:43,932--> 00:25:46,000

a fellowship that from now on

596

00:25:46,000--> 00:25:48,348

would never shrink
from a challenge.

597

00:25:48,372--> 00:25:50,988

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Collins and Ruth Martin

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I held my breath

598

00:25:51,012--> 00:25:54,000

and watched Dina break through
the railing into the courtyard

599

00:25:54,000--> 00:25:57,028

with that expression of
exultation and triumph.

600

00:25:57,052--> 00:25:59,028

And for an instant,

601

00:25:59,052--> 00:26:02,548

I too saw myself as the
monarch of happiness and joy,

602

00:26:02,572--> 00:26:04,000

the queen of the bold.

603

00:26:04,000--> 00:26:05,308

Because at that moment,

604

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00:26:05,332--> 00:26:07,188

I was her, Dina,

605

00:26:07,212--> 00:26:09,000

my daredevil friend.

606

00:26:09,000--> 00:26:12,000

And not only me, the other
two became her as well,

607

00:26:12,000--> 00:26:17,000

sharing this sense of freedom that
seemed to contain so many promises.

608

00:26:17,000--> 00:26:19,228

After all, behind
those rusty bars

609

00:26:19,252--> 00:26:23,000

was a whole world just waiting
for us to explore and conquer it.

610

00:26:23,000--> 00:26:25,828

A world eager to lay itself at our feet.

611

00:26:27,372--> 00:26:30,000

We approached the old enclosure
around the botanical garden,

612

00:26:30,000--> 00:26:32,908

marvelling at the miracle
Dina had performed.

613

00:26:32,932--> 00:26:35,000

And she observed
us complacently,

614

00:26:35,000--> 00:26:38,708

as if expecting applause and
recognition for the fact that,

615

00:26:38,732--> 00:26:40,348

despite our doubts,

616

00:26:40,372--> 00:26:42,000

she had indeed been right.

617

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00:26:42,000--> 00:26:45,508

This rusty, corroded section
of railing on Engel Street

618

00:26:45,532--> 00:26:47,600

provided the ideal opening

619

00:26:47,624--> 00:26:51,484

for us to embark on our great
and long-awaited adventure.

620

00:26:55,000--> 00:26:57,188

-Fantastic, thank you.

621

00:26:57,212--> 00:27:00,228

Out in two weeks' time, in...

622

00:27:00,252--> 00:27:03,218

in all... all good bookshops

623

00:27:03,242--> 00:27:05,348

and presumably
many bad ones, too,

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624

00:27:05,372--> 00:27:07,228

if anybody wants
to go and buy them.

625

00:27:07,252--> 00:27:09,628

And I feel we need
to jump to the...

626

00:27:09,652--> 00:27:12,468

We've talked craft, we've
talked co-translation,

627

00:27:12,492--> 00:27:14,588

we've talked about how you...

628

00:27:14,612--> 00:27:18,028

you feel you've got quite
similar approaches to your work,

629

00:27:18,052--> 00:27:19,548

so it's quite complementary,

630

00:27:19,572--> 00:27:22,000

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and we've talked
about how you can

631

00:27:22,000--> 00:27:24,228

use some tough
love on each other.

632

00:27:24,252--> 00:27:25,428

So...

633

00:27:25,452--> 00:27:28,068

When you are
being co-translators

634

00:27:28,092--> 00:27:31,148

in all the other senses that
we translators are translators,

635

00:27:31,172--> 00:27:33,868

not the bread-and-butter
boring bit

636

00:27:33,892--> 00:27:37,000

where we sit down

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and hammer out words.

637

00:27:37,000--> 00:27:38,428

What do you do? How do you...

638

00:27:38,452--> 00:27:41,428

how do you co-translate

as Charlotte and Ruth,

639

00:27:41,452--> 00:27:44,908

when you have to face the

world, not just the source text?

640

00:27:46,000--> 00:27:49,548

-I think there are, um, for

us, there have been two

641

00:27:49,572--> 00:27:51,708

main things, or...

642

00:27:51,732--> 00:27:55,028

important things

in that respect.

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643

00:27:55,052--> 00:27:58,000

One was obviously
being co-chairs of the TA.

644

00:27:58,000--> 00:28:01,788

And the other has been
contract negotiation.

645

00:28:01,812--> 00:28:04,948

And for both of those things,

646

00:28:04,972--> 00:28:08,000

it's been brilliant
having someone else

647

00:28:08,000--> 00:28:12,428

to share the burden and
to bounce things off, and...

648

00:28:12,452--> 00:28:15,748

to, like, playing
doubles tennis.

649

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00:28:15,772--> 00:28:17,000

[laughs] You know?

650

00:28:17,000--> 00:28:19,148

Um, I mean, when we were...

651

00:28:19,172--> 00:28:21,000

when we were co-chairing the TA,

652

00:28:21,000--> 00:28:23,948

we started off trying

to do it the way that

653

00:28:23,972--> 00:28:26,028

Antonia and Nicky

had done it before us,

654

00:28:26,052--> 00:28:28,000

because they'd said,

this is how we've done it.

655

00:28:28,000--> 00:28:29,348

And after a few months,

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656

00:28:29,372--> 00:28:30,788

I just went to Ruth in despair

657

00:28:30,812--> 00:28:35,000

and said I... I... can't, I can't,

I can't handle all the emails.

658

00:28:35,000--> 00:28:38,908

Um, and all this

admin stuff, I just...

659

00:28:38,932--> 00:28:41,000

I think maybe I can't do this.

660

00:28:41,000--> 00:28:42,948

It's fine, I can get

up in the morning

661

00:28:42,972--> 00:28:45,548

and just get them dealt

with in a few hours, and...

662

00:28:45,572--> 00:28:49,000

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and we... we established... we
just had different strengths, and...

663

00:28:49,000--> 00:28:52,428

Fortunately for me, Ruth was happy
for me to just go out there and talk,

664

00:28:52,452--> 00:28:54,788

which I discovered
that I could do,

665

00:28:54,812--> 00:28:57,000

which I didn't necessarily
know I could before.

666

00:28:57,000--> 00:29:00,708

And Ruth was
incredibly efficient,

667

00:29:00,732--> 00:29:01,732

which I'm not.

668

00:29:01,756--> 00:29:02,756

Um...

669

00:29:02,780--> 00:29:06,000

which also...

670

00:29:06,000--> 00:29:09,348

happens a bit in the
co-translation aspect,

671

00:29:09,372--> 00:29:10,668

with me being late.

672

00:29:10,692--> 00:29:13,308

But also with the...

673

00:29:13,332--> 00:29:14,748

with the contract negotiation,

674

00:29:14,772--> 00:29:19,000

which I absolutely hate,
but I'm like a terrier with.

675

00:29:19,000--> 00:29:21,548

So, if I feel

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something's not fair

676

00:29:21,572--> 00:29:24,188

or I really don't see

why it should be that way,

677

00:29:24,212--> 00:29:25,588

I will go, no, but!

678

00:29:25,612--> 00:29:27,508

And Ruth will say,

shall we just leave it?

679

00:29:27,532--> 00:29:29,228

And I go, no, no,

we will continue.

680

00:29:29,252--> 00:29:32,308

And so we've had some

extremely long contract negotiations

681

00:29:32,332--> 00:29:35,000

where I just dug my heels in, dug

my heels in, and dug my heels in.

682

00:29:35,000--> 00:29:37,108

And, um...

683

00:29:37,132--> 00:29:40,000

Although I dig my
heels in, I hate doing it.

684

00:29:40,000--> 00:29:42,668

And it's been brilliant when
it gets to a certain point,

685

00:29:42,692--> 00:29:44,408

and I say to Ruth, I
can't do this any more,

686

00:29:44,432--> 00:29:47,348

could you take over,
and it... it's... it's... it's great.

687

00:29:47,372--> 00:29:49,108

Then she sends the
email instead of me,

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688

00:29:49,132--> 00:29:52,300

and she will follow up on what I've done,
and it gets to a point where she says,

689

00:29:52,324--> 00:29:54,600

you know, I've had enough
now, so I'll take it on again.

690

00:29:54,624--> 00:29:56,308

And I think probably for the...

691

00:29:56,332--> 00:29:58,348

for the editor on the other end

692

00:29:58,372--> 00:30:02,000

or whoever it is we're
communicating with, um...

693

00:30:02,000--> 00:30:04,388

Maybe good cop,
bad cop, I don't know.

694

00:30:04,412--> 00:30:06,000

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How do you feel, Ruth?

695

00:30:06,000--> 00:30:08,428

-Yeah, I think it's almost
like having an agent.

696

00:30:08,452--> 00:30:11,228

It's just having, yeah,
someone else there to...

697

00:30:11,252--> 00:30:14,000

deal with the bits that you
don't really want to deal with.

698

00:30:14,000--> 00:30:16,188

Um, and also, I mean,

699

00:30:16,212--> 00:30:17,628

the contracts that
Charlotte and I

700

00:30:17,652--> 00:30:20,000

have negotiated
together have ended up

701

00:30:20,000--> 00:30:24,268

being, like, way more favourable
than anything I've done on my own, so...

702

00:30:24,292--> 00:30:26,348

It does, it does work.

703

00:30:27,000--> 00:30:29,948

-And that's a good
springboard for us to take

704

00:30:29,972--> 00:30:32,548

one of the questions
that's in the Q&A,

705

00:30:32,572--> 00:30:35,398

and a big shout out to
the Q&A at this stage.

706

00:30:35,422--> 00:30:37,685

If you have a question
that you're burning to ask,

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707

00:30:37,709--> 00:30:40,028

now would be a good time
to put it into the Q&A widget,

708

00:30:40,052--> 00:30:41,200

bottom of your screen.

709

00:30:41,224--> 00:30:43,548

Anonymous attendee

710

00:30:43,572--> 00:30:47,388

asks how does co-translation
of a book work financially?

711

00:30:47,412--> 00:30:49,988

Do you share 50-50?

712

00:30:50,012--> 00:30:53,068

Excellent question,
Anonymous, if I may.

713

00:30:55,000--> 00:30:56,628

-Um, yes, basically.

714

00:30:56,652--> 00:31:00,000

Uh, but I mean...

Only because we have

715

00:31:00,000--> 00:31:02,028

split the book straight

down the middle.

716

00:31:02,052--> 00:31:04,488

-And actually, The Eighth

Life, I don't think it was quite...

717

00:31:04,512--> 00:31:06,600

I think it was, like, 48/52,

wasn't it, or something?

718

00:31:06,624--> 00:31:07,624

-Yeah.

719

00:31:07,648--> 00:31:10,708

Um, that was because I

think I did slightly more,

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720

00:31:10,732--> 00:31:14,588

and also I did that whole
kind of overview thing, and...

721

00:31:14,612--> 00:31:18,268

But, um, it's now going
over to a different publisher,

722

00:31:18,292--> 00:31:19,788

and that is going to be 50-50.

723

00:31:19,812--> 00:31:20,812

-Yeah.

724

00:31:22,000--> 00:31:24,948

-And do you start out...

This is a sort of my own

725

00:31:24,972--> 00:31:26,268

postscript to that,

726

00:31:26,292--> 00:31:28,788

but do you therefore always

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start out with the expectation

727

00:31:28,812--> 00:31:31,628

that a project like this

will be an equal enterprise,

728

00:31:31,652--> 00:31:33,000

where you are going to do

729

00:31:33,000--> 00:31:34,388

half the work each?

730

00:31:34,412--> 00:31:35,708

Would you ever consider...

731

00:31:35,732--> 00:31:37,825

I mean, 48/52 is really 50-50.

732

00:31:37,849--> 00:31:39,000

Would you ever do something

733

00:31:39,000--> 00:31:41,308

like the situation you

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described, Charlotte,

734

00:31:41,332--> 00:31:43,388

where perhaps you

had your co-translation

735

00:31:43,412--> 00:31:45,188

that was sort of slightly

less a planned one,

736

00:31:45,212--> 00:31:46,800

and more... one of necessity.

737

00:31:46,824--> 00:31:47,824

Would you ever have

738

00:31:47,848--> 00:31:51,000

a senior and a junior

partner, or do you like being

739

00:31:51,000--> 00:31:55,668

equally weighted in

terms of effort and reward?

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740

00:31:57,000--> 00:32:01,548

-Um, I'd be open to any
other kind of co-translation.

741

00:32:01,572--> 00:32:06,148

I do quite a lot of
translation teaching

742

00:32:06,172--> 00:32:08,308

and, you know, I...

743

00:32:08,332--> 00:32:10,000

I really enjoy working with

744

00:32:10,000--> 00:32:12,708

translators who
are just starting out,

745

00:32:12,732--> 00:32:14,908

so I would definitely
be up for that.

746

00:32:14,932--> 00:32:16,000

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Or, indeed,

747

00:32:16,000--> 00:32:18,668

someone who I could learn from.

748

00:32:18,692--> 00:32:21,388

Um, I think all kinds of

749

00:32:21,412--> 00:32:24,000

collaborative

translation, whether it's in

750

00:32:24,000--> 00:32:26,028

workshops, or

751

00:32:26,052--> 00:32:28,308

one-to-one is just...

752

00:32:28,332--> 00:32:30,028

it's a good thing.

753

00:32:30,052--> 00:32:32,188

It's, um... I always

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learn something

754

00:32:32,212--> 00:32:34,000

and I think because everyone

755

00:32:34,000--> 00:32:35,028

in this profession

756

00:32:35,052--> 00:32:39,000

has come to it through

such different routes

757

00:32:39,000--> 00:32:42,068

and everyone has a different

relationship to their source language,

758

00:32:42,092--> 00:32:45,000

it's... you can always

learn something

759

00:32:45,000--> 00:32:47,588

and you always have

something to teach,

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760

00:32:47,612--> 00:32:51,000

I think, is what I've learned from
working with other translators.

761

00:32:51,000--> 00:32:53,188

-I'd certainly be open to it.

762

00:32:53,212--> 00:32:57,000

I think I would need to feel

763

00:32:57,000--> 00:32:59,348

as confident as I do with Ruth.

764

00:32:59,372--> 00:33:00,372

Oops, sorry.

765

00:33:00,396--> 00:33:02,308

As confident as I do with Ruth

766

00:33:02,332--> 00:33:04,708

that we're

767

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00:33:04,732--> 00:33:06,988

coming from the
same place, as it were.

768

00:33:07,012--> 00:33:09,708

Um, I don't think
I would really,

769

00:33:09,732--> 00:33:12,000

as I said before, I don't
think I'd really enjoy

770

00:33:12,000--> 00:33:14,908

working with someone who
worked in a very different way to me

771

00:33:14,932--> 00:33:17,508

or had a very different view
of how the text should sound.

772

00:33:17,532--> 00:33:18,868

Um...

773

00:33:18,892--> 00:33:21,228

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I... yeah, I... I...

774

00:33:21,252--> 00:33:22,748

I'm not very good

at being tactful

775

00:33:22,772--> 00:33:26,000

and I don't think I'd

be very good at, sort of,

776

00:33:26,000--> 00:33:29,508

putting all the energy into...

into trying to make that...

777

00:33:29,532--> 00:33:31,388

that side of things work.

778

00:33:32,000--> 00:33:34,708

But if it was someone

with whom I did...

779

00:33:34,732--> 00:33:37,000

I did have that rapport,

then yes, absolutely.

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780

00:33:37,000--> 00:33:40,348

-I suppose that's a
good way for us to... to...

781

00:33:40,372--> 00:33:45,000

join in, um, Monique's
question in the Q&A.

782

00:33:45,000--> 00:33:49,388

And Monique notes that you both
clearly enjoy each other's edits,

783

00:33:49,412--> 00:33:50,668

but then there's a follow-up,

784

00:33:50,692--> 00:33:52,802

and I'm thinking of your
tactfulness here, Charlotte.

785

00:33:52,826--> 00:33:55,908

When is it not lovely
to get those edits back?

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786

00:33:55,932--> 00:33:57,548

And if I could
sort of tack on a...

787

00:33:57,572--> 00:34:01,628

my own additional, and
what's it like to then be edited

788

00:34:01,652--> 00:34:05,068

by an editor at your publisher,

789

00:34:05,092--> 00:34:06,548

once you have set something off?

790

00:34:06,572--> 00:34:09,000

Because it's clearly very
different when both of you

791

00:34:09,000--> 00:34:12,128

are standing by either, you
know, something you love

792

00:34:12,152--> 00:34:13,568

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and it's a hill

you're gonna die on,

793

00:34:13,592--> 00:34:16,100

or alternatively, if you've both
signed off on something which

794

00:34:16,124--> 00:34:18,428

is, you know,
definitely wrong and...

795

00:34:18,452--> 00:34:21,000

total rubbish, and you
have to fix it together.

796

00:34:21,000--> 00:34:23,365

-Is this a leading question
from Monique Ruth's editor?

797

00:34:23,389--> 00:34:24,689

[laughter]

798

00:34:26,000--> 00:34:27,828

-Um, yeah, no, I

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have to say, actually,

799

00:34:27,852--> 00:34:31,000

Monique is the only other
person who has edited

800

00:34:31,000--> 00:34:33,748

me in the way
that Charlotte has.

801

00:34:33,772--> 00:34:36,068

Kind of... because she's bilingual

802

00:34:36,092--> 00:34:38,200

and very hands-on
and collaborative, and I...

803

00:34:38,224--> 00:34:40,468

I really like getting
her edits back, too.

804

00:34:40,492--> 00:34:42,028

[laughs]

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805

00:34:44,400--> 00:34:47,028

-Yeah, I mean, if you're
talking about edits in general,

806

00:34:47,052--> 00:34:49,068

rather than, um...

807

00:34:49,092--> 00:34:50,791

between... between Ruth and me,

808

00:34:50,815--> 00:34:54,976

I mean, I've never had any problem
with any edits Ruth's given me.

809

00:34:55,000--> 00:34:56,068

Um...

810

00:34:56,092--> 00:35:01,000

I can't think of any edits
I've had from editors

811

00:35:01,000--> 00:35:02,450

that I've had

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quibbles with. In fact,

812

00:35:02,474--> 00:35:04,328

a couple of times I've

wished there were a few...

813

00:35:04,352--> 00:35:06,000

there were more.

814

00:35:06,000--> 00:35:07,828

Um...

815

00:35:07,852--> 00:35:10,468

Sometimes there have been prob-

816

00:35:10,492--> 00:35:13,708

I've had two or three occasions when

there have been problems with copy editors

817

00:35:13,732--> 00:35:15,948

in that I've agreed

something with the editor

818

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00:35:15,972--> 00:35:17,908

and it hasn't been passed

on to the copy editor,

819

00:35:17,932--> 00:35:20,000

and they've done a

very extensive edit

820

00:35:20,000--> 00:35:22,328

ignoring everything that

I'd agreed with the editor,

821

00:35:22,352--> 00:35:24,428

because, probably,

they weren't aware of it.

822

00:35:24,452--> 00:35:27,628

So, yeah, I try to

pre-empt that now,

823

00:35:27,652--> 00:35:30,588

now that I realize that these

comments don't always get passed on.

824

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00:35:30,612--> 00:35:31,700

-But for our...

825

00:35:31,724--> 00:35:33,320

-Good communication

is key, then, yeah.

826

00:35:33,344--> 00:35:35,624

-Yeah, for our co-translations,

827

00:35:35,648--> 00:35:39,068

the editors in both cases

have come back and said,

828

00:35:39,092--> 00:35:42,000

goodness me, this is a

very clean manuscript

829

00:35:42,000--> 00:35:45,068

because we've basically

just copy-edited it for them.

830

00:35:45,092--> 00:35:46,308

[laughs]

831

00:35:46,332--> 00:35:49,000

Um... Yeah.

832

00:35:49,000--> 00:35:50,348

Is there,

833

00:35:50,372--> 00:35:52,348

asks Jane Davis,

834

00:35:52,372--> 00:35:55,308

aspects of translation

that one of you prefers

835

00:35:55,332--> 00:35:57,108

more than the

other. For example,

836

00:35:57,132--> 00:36:01,108

does one of you love dialogue

and does the other hate it?

837

00:36:02,000--> 00:36:04,868

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-Well, this is where we
complement each other, isn't it, Ruth?

838

00:36:06,000--> 00:36:09,788

Um, I... I really enjoy dialogue.

839

00:36:09,812--> 00:36:13,348

I get very pernickety
about fact-checking,

840

00:36:13,372--> 00:36:18,588

which is partly, I think, also
from having done a lot of...

841

00:36:18,612--> 00:36:21,148

Well, journalistic reports

842

00:36:21,172--> 00:36:23,000

and then translating
journalistic reports.

843

00:36:23,000--> 00:36:27,588

Whereas I absolutely hate puns

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844

00:36:27,612--> 00:36:30,468

and certain types of wordplay.

845

00:36:30,492--> 00:36:33,400

I look at them and

think, but this means this.

846

00:36:33,424--> 00:36:35,708

How can it mean anything else?

847

00:36:35,732--> 00:36:39,308

Which I'm sure says

something about my brain.

848

00:36:39,332--> 00:36:42,508

Um... And in anything

that I'm doing,

849

00:36:42,532--> 00:36:44,188

if I come across a pun

850

00:36:44,212--> 00:36:46,308

or some kind of extremely

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complicated wordplay,

851

00:36:46,332--> 00:36:48,000

I will WhatsApp

Ruth and go, help!

852

00:36:48,000--> 00:36:49,988

What do I do with this?

853

00:36:50,012--> 00:36:53,000

And Ruth loves it for

some extraordinary reason.

854

00:36:53,000--> 00:36:54,308

-I do, it's true.

855

00:36:54,332--> 00:36:56,708

Puns, wordplay, rhyming, poems.

856

00:36:56,732--> 00:37:01,268

Anything that's, like, some sort

of... fiendish puzzle is brilliant.

857

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00:37:02,000--> 00:37:04,348

-And what you do with your
fact-checking needs, Ruth?

858

00:37:04,372--> 00:37:08,588

Do you now just, uh, sort of, you
know, send cryptic queries to Charlotte?

859

00:37:08,612--> 00:37:10,308

You know, is this true? Check.

860

00:37:10,332--> 00:37:11,468

[laughter]

861

00:37:11,492--> 00:37:14,000

-Ruth's also very
good at fact-checking.

862

00:37:14,000--> 00:37:15,908

-But more reluctant.

863

00:37:15,932--> 00:37:17,000

-Ahhh...

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864

00:37:17,000--> 00:37:19,348

That's perhaps key.

865

00:37:19,372--> 00:37:24,000

Sue Morris has a
great question, um...

866

00:37:24,000--> 00:37:25,188

We're, sort of...

867

00:37:25,212--> 00:37:28,308

We're near the end, so we're
in, sort of, dream project territory.

868

00:37:28,332--> 00:37:30,428

Is there a book or an author

869

00:37:30,452--> 00:37:34,268

that you wish or
would like to translate?

870

00:37:34,292--> 00:37:35,868

I think we could even take two.

871

00:37:35,892--> 00:37:37,588

A sort of a dream author

872

00:37:37,612--> 00:37:40,665

and a realistic

would-like-to author.

873

00:37:43,000--> 00:37:47,548

-I feel I've been

incredibly lucky in that,

874

00:37:47,572--> 00:37:49,068

um...

875

00:37:49,092--> 00:37:54,000

With the authors I translate,

some of them were...

876

00:37:54,000--> 00:37:55,828

You know, oh, I'd love

to translate this book

877

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00:37:55,852--> 00:37:58,000

or I'd love to work

with this author.

878

00:37:58,000--> 00:38:00,228

And it has happened.

879

00:38:00,252--> 00:38:02,028

Uh, I mean, I've...

880

00:38:02,052--> 00:38:06,148

I came to translate Eva

Ménasse's *Darkenbloom*

881

00:38:06,172--> 00:38:08,788

having read, uh...

882

00:38:08,812--> 00:38:11,548

her novel *Quasikristalle*,

"Quasicrystals",

883

00:38:11,572--> 00:38:14,708

in, I think it's 2014 or 15?

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884

00:38:14,732--> 00:38:16,668

Maybe even earlier.

885

00:38:16,692--> 00:38:18,068

Um...

886

00:38:18,092--> 00:38:20,000

And when I read that book,

887

00:38:20,000--> 00:38:22,668

I thought, oh my god, this is
my author, this is my author.

888

00:38:22,692--> 00:38:23,972

I have to translate this author.

889

00:38:23,996--> 00:38:26,008

Then saw that she'd been
translated by Anthea Bell

890

00:38:26,032--> 00:38:27,928

and thought, well, I can
forget that, you know.

891

00:38:27,952--> 00:38:30,400

I'm at the start of my career
and this is not gonna happen.

892

00:38:30,424--> 00:38:33,948

And then, I don't know,
3 years ago or something,

893

00:38:33,972--> 00:38:36,668

um, her publisher, KiWi,

894

00:38:36,692--> 00:38:39,148

who I'd worked with
on ensembles and stuff,

895

00:38:39,172--> 00:38:40,508

and on the Schätzing,

896

00:38:40,532--> 00:38:45,000

got in touch and said, oh,
we're, um, we're redoing

897

#SoAatHome | How we translate – in conversation with Charlotte Collins and Ruth Martin

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00:38:45,000--> 00:38:48,348

a sample, a long

sample of Quasicrystals.

898

00:38:48,372--> 00:38:50,008

We're going to have

another go with it.

899

00:38:50,032--> 00:38:54,000

Would you like to do it? I said, oh

my god, yes, absolutely, I'd love to.

900

00:38:54,000--> 00:38:55,788

So I did that sample

and, having finished it,

901

00:38:55,812--> 00:38:57,588

they then said, she's

got a novel coming out.

902

00:38:57,612--> 00:38:59,388

Would you like to do

the sample for that too?

903

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00:38:59,412--> 00:39:01,000

And that's how I ended up

904

00:39:01,000--> 00:39:02,988

doing the sample

for her and then...

905

00:39:03,012--> 00:39:04,748

and then doing Darkenbloom,

906

00:39:04,772--> 00:39:07,748

and that was... that was a

dream come true for me,

907

00:39:07,772--> 00:39:09,000

working with Eva.

908

00:39:09,000--> 00:39:11,548

Um, I would...

909

00:39:11,572--> 00:39:13,868

I would love to work

with more women.

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910

00:39:13,892--> 00:39:15,828

I mean, I love working
with Nino and with Eva,

911

00:39:15,852--> 00:39:17,500

and I would love to
translate more women.

912

00:39:17,524--> 00:39:20,068

But I don't have anyone
particular in mind.

913

00:39:22,000--> 00:39:26,348

-Yeah, I don't think I have a
dream author as such, but...

914

00:39:26,372--> 00:39:30,308

Yeah, like Charlotte, I
am very grateful to have

915

00:39:30,332--> 00:39:34,000

translated some wonderful
people, and most recently

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916

00:39:34,000--> 00:39:35,668

Shida Bazayr, uh...

917

00:39:35,692--> 00:39:37,548

who is just fantastic.

918

00:39:37,572--> 00:39:41,000

She's witty, she's

clever with language.

919

00:39:41,000--> 00:39:42,000

Um...

920

00:39:42,000--> 00:39:46,000

-The Nights Are Quiet in Tehran,

translated by Ruth. Fantastic.

921

00:39:46,000--> 00:39:47,748

-Thanks.

922

00:39:47,772--> 00:39:51,000

Um, and Iris Wolff

as well, who I'm just...

923

00:39:51,000--> 00:39:54,508

finishing the second of

her books now, but uh...

924

00:39:54,532--> 00:39:57,948

And yeah, just really...

925

00:39:57,972--> 00:40:02,348

lovely, generous authors who...

926

00:40:02,372--> 00:40:04,668

who are appreciative and,

927

00:40:04,692--> 00:40:07,188

you know, like to answer

your questions, and...

928

00:40:07,212--> 00:40:09,548

and are kind of the

dream people to work with.

929

00:40:09,572--> 00:40:11,788

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That's really what

I want out of a

930

00:40:11,812--> 00:40:14,905

working relationship with an
author, you know, whoever they are.

931

00:40:14,929--> 00:40:17,468

-Some fantastically
grounded answers here.

932

00:40:17,492--> 00:40:19,091

You're already living the dream.

933

00:40:19,115--> 00:40:20,828

I mean, so that's...
that's excellent.

934

00:40:20,852--> 00:40:23,668

I'm pleased to hear that and I'm
sure everybody else will be too.

935

00:40:23,692--> 00:40:27,000

Um, Margaret Morrison's

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got a great question.

936

00:40:27,000--> 00:40:29,148

And she wonders

whether you think that

937

00:40:29,172--> 00:40:33,428

retranslation is something

that would work well

938

00:40:33,452--> 00:40:36,348

as a duo rather

than on your own.

939

00:40:38,000--> 00:40:39,628

What do you think?

940

00:40:39,652--> 00:40:40,908

Somebody brings you a...

941

00:40:40,932--> 00:40:42,908

brings you, uh... Exactly.

942

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00:40:42,932--> 00:40:45,548

"Given the authors are often dead
and can't answer your questions,

943

00:40:45,572--> 00:40:49,000

somebody brings you one of
the great classics of German.

944

00:40:49,000--> 00:40:50,268

It's been done before."

945

00:40:50,292--> 00:40:53,000

And says "Charlotte,
Ruth. You're up."

946

00:40:53,000--> 00:40:54,828

-It's an interesting
question, because I...

947

00:40:54,852--> 00:40:58,548

I don't have a background
in German literature.

948

00:40:58,572--> 00:41:00,000

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I didn't study German.

949

00:41:00,000--> 00:41:02,948

I did A-level and then I
went to live there for 10 years,

950

00:41:02,972--> 00:41:04,788

but I don't have

951

00:41:04,812--> 00:41:08,000

the background to translate
the classics. I wouldn't.

952

00:41:08,000--> 00:41:11,028

Um, Ruth does.

953

00:41:11,052--> 00:41:14,988

And if Ruth were to come to me

954

00:41:15,012--> 00:41:16,848

saying "I've been
offered this classic".

955

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00:41:16,872--> 00:41:19,192

I don't think she would,
because I think she could quite...

956

00:41:19,216--> 00:41:20,428

quite well do it by herself.

957

00:41:20,452--> 00:41:23,708

But, um, if she were to suggest

958

00:41:23,732--> 00:41:26,068

that we work
together on something,

959

00:41:26,092--> 00:41:28,000

I feel that possibly

960

00:41:28,000--> 00:41:30,628

that might work, but
personally, I wouldn't...

961

00:41:30,652--> 00:41:33,398

be interested in doing a
retranslation on my own.

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962

00:41:36,000--> 00:41:40,868

-Yeah, I mean, I certainly
would be open to that, and I find...

963

00:41:40,892--> 00:41:43,708

When I am doing
retranslations, they're

964

00:41:43,732--> 00:41:48,000

the ones that I kind of turn to
social media most about, because

965

00:41:48,000--> 00:41:50,788

I can't ask the
author, as you say.

966

00:41:50,812--> 00:41:53,068

Um... And...

967

00:41:53,092--> 00:41:55,628

I do want the reassurance
of other people

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968

00:41:55,652--> 00:41:58,000

that I'm not doing something
completely bonkers with it.

969

00:41:58,000--> 00:42:03,148

Um, but then it almost is a
collaborative translation already,

970

00:42:03,172--> 00:42:06,000

if there are existing
translations out there

971

00:42:06,000--> 00:42:09,068

because you're obviously
going to look at them

972

00:42:09,092--> 00:42:11,588

at some stage in
the process, and uh...

973

00:42:11,612--> 00:42:14,588

and see how different
you are from them.

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974

00:42:16,000--> 00:42:18,668

-So I'm hearing, Charlotte,

975

00:42:18,692--> 00:42:21,108

you want out of

retranslating the classics.

976

00:42:21,132--> 00:42:23,908

Ruth, you want in, but

you want a sounding board.

977

00:42:23,932--> 00:42:25,748

So maybe you

want a co-translator,

978

00:42:25,772--> 00:42:27,300

but if not, you need a whole...

979

00:42:27,324--> 00:42:28,868

a whole, um...

980

00:42:28,892--> 00:42:30,548

a whole, sort of, um...

981

00:42:30,572--> 00:42:33,948

gathering of co-translators
to help you along.

982

00:42:35,000--> 00:42:37,428

Uh, I'm keeping an
eye on the time here

983

00:42:37,452--> 00:42:41,108

and so, um, I will apologize

984

00:42:41,132--> 00:42:43,988

to, uh, Brandenburg and
to anonymous attendee

985

00:42:44,012--> 00:42:45,988

that we're not going to
make it to your questions,

986

00:42:46,012--> 00:42:49,028

but if you want to follow up
with an email afterwards, or...

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987

00:42:49,052--> 00:42:51,828

head to the Emerging

Translators Network,

988

00:42:51,852--> 00:42:55,948

I think you might find good

answers to your questions there.

989

00:42:55,972--> 00:43:00,000

I have a section in my script

called "Outro" that I have to go to

990

00:43:00,000--> 00:43:04,000

to tell you about all the good

things on the way out of the door.

991

00:43:04,000--> 00:43:06,188

Um, and I shall do that now.

992

00:43:06,212--> 00:43:08,000

I want to start by extending

993

00:43:08,000--> 00:43:10,548

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my heartfelt thanks to
our guests this afternoon,

994

00:43:10,572--> 00:43:12,228

Charlotte Collins
and Ruth Martin,

995

00:43:12,252--> 00:43:16,068

and a big thank you to all of you
in the audience for joining us today.

996

00:43:16,092--> 00:43:19,428

Also, thanks to the
ever-capable Catherine Fuller

997

00:43:19,452--> 00:43:21,000

who's been moderating
today's event.

998

00:43:21,000--> 00:43:25,000

If you've enjoyed the event
and you're not yet a member,

999

00:43:25,000--> 00:43:26,508

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why not?

1000

00:43:26,532--> 00:43:28,268

Please sign up.

1001

00:43:28,292--> 00:43:31,000

If you use our #SoAatHome offer,

1002

00:43:31,000--> 00:43:33,988

use code SOAATHOME20,

1003

00:43:34,012--> 00:43:38,000

you will get 20% off your
first year of membership.

1004

00:43:38,000--> 00:43:41,308

There will be a link in
the chat momentarily.

1005

00:43:41,332--> 00:43:44,508

Recording of today's event
will be on the Vimeo channel,

1006

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00:43:44,532--> 00:43:47,000

along with recordings

from our previous events.

1007

00:43:47,000--> 00:43:50,108

And our next #SoAatHome event

1008

00:43:50,132--> 00:43:52,748

is part of our Feel

Good Friday series

1009

00:43:52,772--> 00:43:55,000

and it takes place

tomorrow, a Friday,

1010

00:43:55,000--> 00:43:56,668

at 11am.

1011

00:43:56,692--> 00:44:00,228

The title, Boosting

self-confidence and focus.

1012

00:44:00,252--> 00:44:01,628

It's free to register.

1013

00:44:01,652--> 00:44:03,468

Head to the link that

Catherine's sharing

1014

00:44:03,492--> 00:44:08,000

to find out more about

that and all our other events.

1015

00:44:08,000--> 00:44:10,708

Please don't forget the

good work that's being done

1016

00:44:10,732--> 00:44:13,000

by the Society of

Authors Access Fund.

1017

00:44:13,000--> 00:44:17,000

If you feel able to make a

donation, then please do.

1018

00:44:17,000--> 00:44:18,388

And you can also support

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1019

00:44:18,412--> 00:44:20,108

the fund's work

1020

00:44:20,132--> 00:44:22,000

via our virtual bookstore

1021

00:44:22,000--> 00:44:24,588

at Bookshop.org,

1022

00:44:24,612--> 00:44:28,000

mentioned throughout

this afternoon's event.

1023

00:44:28,000--> 00:44:30,588

I've been Ian Giles.

1024

00:44:30,612--> 00:44:32,748

Once again, a very big thank you

1025

00:44:32,772--> 00:44:34,908

to Charlotte and Ruth.

1026

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00:44:34,932--> 00:44:36,548

Let's refill our mugs

1027

00:44:36,572--> 00:44:40,000

and continue this

conversation on social media

1028

00:44:40,000--> 00:44:41,708

with the hashtag

1029

00:44:41,732--> 00:44:43,068

#SoAatHome.

1030

00:44:43,092--> 00:44:44,508

Thanks, everybody.

1031

00:44:45,605--> 00:44:46,605

-Thanks.