USING MULTIMODAL APPROACH TO INTERPRETING PERFORMANCE EVALUATION: TAKING 2016 CROSS-STRAIT CHINESE-ENGLISH INTERPRETING CONTEST AS AN EXAMPLE

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Abstract

Since the establishment and development of translation and interpreting discipline in universities around the world, interpreting contests are held to (1) raise wild interests in interpreting activities; (2) promote interpreting training programs and interpreting pedagogy research; and (3) enhance individual's language proficiency and interpreting skills. This paper, with an eye to the rubrics on Chinese-English dialogue interpreting performance in interpreting contests, adopts a multimodal approach to the examination and comparison of interpreting performance in the 2016 Cross-strait Chinese-English Interpreting Contest-The Final Round. Compared to the monomodal interpreting evaluation of language proficiency, this paper proposes a multimodal interpretation evaluation model from linguistic mode, aural mode, visual images, spatial arrangement, and kinetic movement (The New London Group, 1996). Following a comprehensive analysis of multimodalities in terms of type, orientation and value, the study shows that linguistic mode, aural mode, visual images, spatial arrangement, and kinetic movement can all contribute to the meaning-making and meaning transfer process. This paper proposes a multimodal interpreting evaluation model (MIEM) and argues that all these meaning-making and meaning transfer parameters should be taken into account in interpreting performance evaluation. The paper sheds some light on the methodological innovation for Chinese-English interpreting contest rubrics, as well as implies novel insight for interpreting evaluation in a broad sense.

Keywords: Multimodality; Interpreting Performance Evaluation; dialogue interpreting contest; meaning-making and meaning transfer.

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Introduction

Since the establishment and development of translation and interpreting discipline in universities around the world, translation and interpreting contests have been held in various forms to (1) raise wild interest in interpreting activities; (2) promote interpreting training programs and interpreting pedagogy research; and (3) enhance individual's language proficiency and interpreting skills. As the interpreting activities prevail, approaches to interpreting performance evaluation have gained increasing attention (Behr, 2014; Orlando, 2010; Pavez, 2021; Pöchhacker, 2001; Riccardi, 2002). There are two major approaches to interpreting performance evaluation—process-oriented assessment and product-oriented assessment. The interpreting process involves a series of links: interpreting preparation, source text perception, note-taking and target text production. These links have been studied with respect to a variety of interpreting contexts (e.g., Lee, 2005; Kohn & Kalina, 1996; Moser-Mercer, 2008; Roy, 1999; Sutton, 2000;). On the other hand, the interpreting product assessment contains evaluations of the target text and interpreting behaviors. Target text evaluation usually couples with semantic analysis based on the comparison and contrast between the source text and the target text. By looking into the interpreting behaviors, interpreting trainers and trainees can have a holistic view of interpreters' performance including interpreter's verbal and nonverbal expressions.

The multi-faceted interpreting performance calls for the need for multimodal evaluation from linguistic, paralinguistic, and non-linguistic aspects. Consecutive interpreting as a face-to-face social interaction involves communication with different modes. According to the New London Group (1996), communicative meaning potentials are realized by various communicative modes including linguistic, prosodic, visual, spatial, and gestural expressions. The multimodal approach to interpreting performance evaluation is the call to increase our understanding of the interpreting process and interpreting product from various perspectives.

This paper investigates multimodal meaning-making resources in consecutive interpreting activities. In particular, it explores the multimodal application on interpreting performance evaluation of Chinese-English consecutive interpreting contests. To this end, the present study first takes a look at interpreting evaluation research gap from process-oriented and product-oriented perspectives and at existing studies of interpreter's performance characteristics. Thereafter, I propose a multimodal interpreting performance evaluation model and present findings from both quantitative and qualitative empirical research. Finally, this paper draws some conclusions from synchronic and diachronic data analysis.

Literature review

Since the 1980s, interpreting studies have been surging along with the ever-growing pace of interaction among nations. A considerable amount of research has been done in interpreting performance assessment and evaluation. "The notion of 'performance' is used in interpreting

studies in relation to both the process and the product of interpreting, as well as to the interpreter's behaviour in interaction" (Pochhacker, cited in Mikkelson & Jourdenais, 2015, p. 70). When research in consecutive interpreting quality criteria offers uneven yields, a distinction is made between performance assessment from the perspective of interpreting as a process and interpreting as a product. Linell (1997) proposes language use analysis from two perspectives: one is to regard discourse as a product and the other is to take discourse as a comprehensive process (process-c).
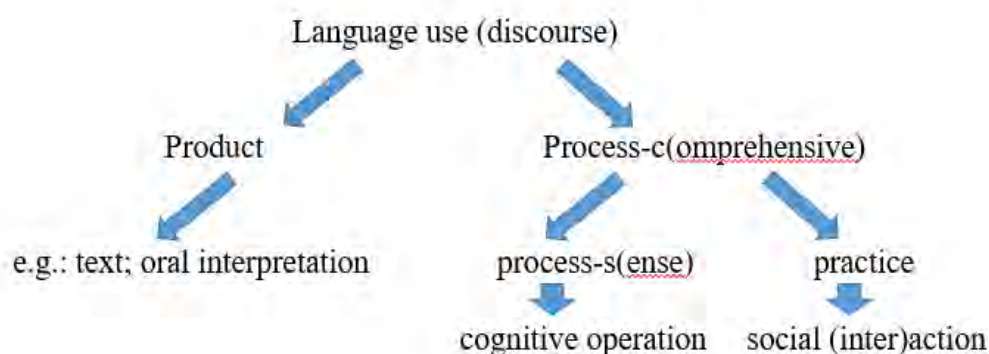

Figure 1: Linell's (1997, p. 50) perspective on language use analysis

According to the figure, interpreting as a specific form of language use can be regarded as a product, which is the meaning-making result of language use. Moreover, language use can be deemed as social interaction and sense-making process

The notion of process has seen a shift from a narrow focus on the micro-level of cognitive processing operations to the macro-process of social interaction (Pöchhacker, 2005). Based on Linell's subdivision of process-oriented language analysis, this section elaborates on the two streams of interpreting process studies: interpreting as a sense-making process and as social interaction.

The cognitive perspective to interpreting studies is dominant in newer linguistic and process-oriented approaches. Seleskovitch (1978) was one of the first to introduce analysis of interpreting from the cognitive perspective (Gambier & Van Doorslaer, 2010). In Seleskovitch view, interpreters process the source text meaning in their minds. The interpreter's production is therefore based on his or her understanding of the source text. Such a process involves the interpreter's mental work. The job of the interpreter is to provide cognitive complements which bridge the knowledge gap between the interpreter and the audience on textual or contextual knowledge. However, several notions raised by Seleskovitch's cognitive model remain vague and lack real-world relevance. For example, the facets of "cognitive complements" are an extremely idealized concept. In actual interpreting practice, it is challenging enough to break down all these complements for evaluation. Moreover, the Interpretive Theory only deals with the linguistic aspects of interpreting activity. It neglects the paraverbal and nonverbal elements'

contributions to the meaning-making and meaning transfer processes.

Researchers of cognitive view share a common premise in that they regard the interpreter as an invisible role (e.g., Angelelli, 2001; Baker, 2010; Mikkelson, 2008; Roland, 1999) and thus neglect the nonverbal communication among the participants. They also attempt to explore the interactions among all these components of the process, thus providing interpreters with flexible cognitive choices when facing challenges. However, to deal with a highly-contextualized communication event taking place within a particular context, a purely cognitive-oriented model no longer meets the needs of analyzing and evaluating bilateral interpreting.

Yet the product for evaluation involves two layers of meanings (Kadrić, Rennert, & Schäffner, 2021): information of the messages and information of context. In their view, the interpreters need to transfer the messages from the source text. Just as important, the interpreter needs to convey the socio-cultural and interactional contexts.

Over the last decade, a range of theoretical and methodological developments have been brought to evaluate the contribution of non-verbal semiotics in a spoken text (Gatica-Perez, Vinciarelli, & Odobez, 2014) Non-verbal expressions typically coincide with verbal utterances synergistically. In the process of consecutive interpreting, even though interpreters try to maintain as invisible a presence as possible, their physical presence inevitably influences the attendees. During the communication process, nonverbal communication involves a series of complex elements, including cultural context, environment setting, social distance, facial expressions, gestures, and other kinetic features. Equally importantly, auditory features also convey a significant amount of meaning which is manifested in the tone, volume, pitch, and pause.

Fernando Poyato (1997) in his book Nonverbal Communication and Translation: New perspectives and challenges in literature, interpretation, and the media gives a clear definition of nonverbal communication based on the inter- or multidisciplinary research on literature, theatre, and translation. He offers a descriptive review on multi-channel nonverbal communication in consecutive and simultaneous interpretation. However, more empirical studies are still needed to underpin his descriptive analysis.

Edna Weale (cited in Poyatos, 1997), AIIC Conference Interpreter, noted in her article "From Babel to Brussels Conference interpreting and the art of the impossible", that study on non-verbal communication is scarce, let alone the study of its relations with verbal communication and its influence on the whole communication process.

The evaluation of interpreting as a product has yielded numerous fruitful insights among many researchers (e.g., Gile 1991; Viezzi, 1996; Shlesinger 1997; Pöchhacker, 2001), which contribute to the entire spectrum of interpreting activity.

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The review of literature has found that there are still research gaps to be filled from theoretical and empirical perspectives. For example, the current research attempts to mitigate the gap between monomodal interpreting studies and multimodal meaning-making and meaning transfer process from one context to another.

Multimodal analysis (c.f. Lim, 2011; O'Halloran, 2007, 2008; O'Halloran & Lim, 2014) application on interpreting evaluation proposes that every meaning-making resource should be taken into account in the evaluation, including linguistic, aural, spatial, visual and gestural modes. That means, not only the linguistic expression should be assessed in interpreting contest, interpreter's behaviours should also be counted in the evaluation. An interpreter's actions during the interpreting contest include the way of uttering, listening and note-taking. What may be easily overlooked are the actions when the interpreter stands by as an audience while not involved in active interpreting. Those actions reflect the interpreter's attitude, which influences the later deliverance.

Multimodal analysis on interpreting performance focuses on multi-faceted meaning-making expressions during the interpreting contest, through which the existing study is able to trace the interpreter's emotions and attitudes. Interpreters exchange meanings and emotions with the audience and the speakers by using both verbal and nonverbal means. Gerwing and Li (2019) explore the body-oriented gestures in interpreted communication in clinical settings. They propose that the patient's body movement can convey significant information through bi-directional interaction. How a person conveys meaning through behaviour is a process of

behaviour expression. Analyzing behaviours from the social-psychological angle requires a universal perception of different types of behaviours and their corresponding meanings in different cultures. In an interpreting contest, the nonverbal expressions that can be employed are quite limited because of the formal and professional situation context. In such a situation, any friction or misunderstanding could influence the interpreter-audience relations. Thus, both the speakers and interpreters are careful about their behaviours.

The potential void in the examined research can be filled by the effective methodology of multimodality. Multimodal interpreting evaluation model is employed to solve the following research question:

1. How do the paralinguistic and nonlinguistic expressions contribute to the meaning-making process in interpreting contest?
2. How can the multimodal interpreting evaluation model complement the current contest evaluation system?
3. Are the linguistic, paralinguistic and nonlinguistic modes equally important in the meaning making process?

Methodology

The existing study collected the video recordings of 2016 Cross-strait Chinese-English Interpreting Contest-The Dialogue Interpreting Session to launch a multimodal analysis. With the assistance of technical tools, this study transcribed the video recordings and annotated the linguistic, aural, visual, spatial and gestural messages. In this way, a multimodal corpus can be established to study the multimodal characteristics of all contestants. A multimodal interpreting evaluation model is proposed and applied on students' interpreting performance.

The following table is the appraisal dimensions for 2016 Cross-strait Chinese-English Interpreting Contest-The Dialogue Interpreting Session formulated by the organizing committee. These evaluation dimensions include linguistic expressions, aural features and kinetic features. However, they give a vague description on the requirement of interpreters' visual appearance, outfit, manners and spatial arrangement. From the perspective of score proportion, the existing appraisal system weighs heavily on language expression which takes around 75% of the total. Aural features and kinetic movement only take about 25%.

Appraisal dimensions		Total Score	Remarks
Information deliverance		60	Sentences will be scored based on the content.
Comprehensive performance	Language quality	15	Language will be evaluated by grammar, logic and appropriateness.
	Expression	15	Pronunciation, tone, rate of speech, fluency, gesture, eye contact etc.

	Interactive skills and overall qualities	10	Interpreter's interactive skills and overall qualities

Table 1: interpreting performance evaluation rubrics for 2016 Cross-strait Chinese-English Interpreting Contest-The Dialogue Interpreting Session ("第六屆海峽兩岸口譯大賽總決賽", 2022)

Appraisal dimensions	Requirements
Verbal expression	Sentences will be scored based on the content. Language will be evaluated by grammar, logic and appropriateness.
Aural features	Pronunciation, tone, rate of speech, fluency
Visual images	
Spatial arrangement	
Kinetic movement	gesture, eye contact

Table 2: Current appraisal dimensions based on multimodal perspectives

It is no doubt that language proficiency takes a significant role in evaluating a student's capability of providing language services. However, interpreting activities as social interactions should also give reasonable proportion of score to interpreting skills and interaction skills. Hence, the present study proposes a multimodal interpreting evaluation model (see Figure) and applies it to the contest appraisal to see the feasibility. Multimodal interpreting evaluation model (MIEM) proposes that verbal and nonverbal expressions should take the same weigh in students' interpreting performance evaluation. Language as the dominant role in meaning-making, linguistic and aural mode take the most significant role in the evaluation model. To emphasize the social interaction nature of the interpreting activity, the appraisal dimensions also include visual images (personal appearance, outfit, manners), spatial arrangement (social distance, standing manners, note-reading) and kinetic movement (eye contact, hand movement, head movement and facial expressions).
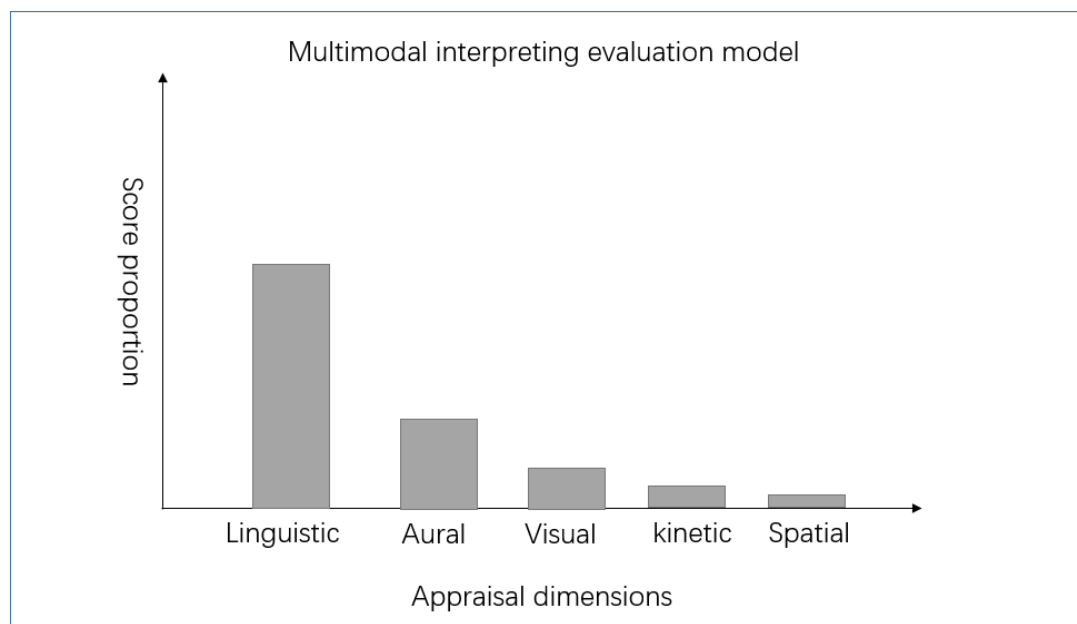
Figure 2: Multimodal interpreting evaluation model and score proportion

To perform a thorough analysis on the collected data, the major analytical process includes the following steps:

(i) The collection of audiovisual video recordings is made possible through the access of 2016 Cross-strait Chinese-English Interpreting Contest published online. (ii) Data transcription and segmentation are conducted semi-manually or manually. I segment the speeches according to different speeches made by different speakers. (iii) Data presentation. To fit the data into the analytical tool, ELAN (see Figure), this research divides the data into audio files and video files. This study transcribes all the speeches according to the GAT2 transcription convention, by which the speech details including speech acts can be annotated in a written form. Treated by specialized software, all the annotated information can be presented in the corpus. (iv) Corpus compilation. This research corpus consists of ten bilateral consecutive interpreting videos. In this step, semiotic resources are extracted from the original discourse and manually imported into the technical analytical tool. (v) Data annotation. To qualify as a corpus, data need to be structured, transcribed, annotated. Data, once transcribed into written or visual form, becomes more accessible in the corpus. Linguistic and non-linguistic annotations showcase multimodal features in serving the research purpose. The coding principles are based on the multimodal design classified by the New London School. (vi) Corpus analysis. Chinese and English meaning-making and meaning transfer process comparisons and contrasts are based on qualitative and quantitative justification.

Figure 3: Screenshot of data annotation with Elan	**Figure 4:** Screenshot of data compilation in Corpus
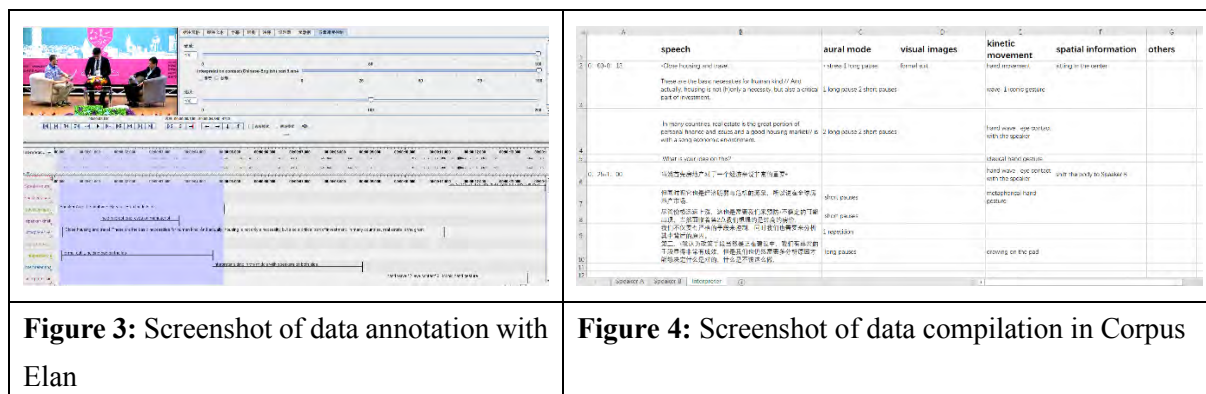
I calculated the frequency of aural features (pause, pitch, tone, filler-words, self-repairs, stutters), kinetic features (smile, hand gestures, eye contact, gaze) to find the characteristics of these nonverbal expressions in interpreting contest. Furthermore, a qualitative analysis is also launched to explore the pragmatic use of these multimodal resources.

Results and data analysis

The qualitative analysis yields three findings: (a) interpreters can use linguistic mode, aural mode, visual images, spatial information and gestures in meaning-making through addition, omission, substitution and transformation; (b) linguistic mode, aural mode, visual images, spatial information and gestures can make meaning independently or work in synergy with each other; (c) when transferring the source text meaning into target context, interpreters can either keep the original meaning or shift the meaning to achieve the same pragmatic function.

The example is extracted from one of the three materials for dialogue interpreting sessions. This dialogue mainly focuses on housing and housing market compared between German and Taiwan. The sentence in the example is the first sentence of this dialogue which introduce the background and main topic of the conversation.

Linguistic expressions in interpreting performance evaluation

Source text:	食衣住行这些常被认为是人类的基本需求，房屋对我们来说是一个非常重要的必需品，更是投资上一个关键的环节。
Literal translation	Food, clothing, housing and transportation are the basic necessities of people's life. Housing is not only a very important necessities for us, but also a critical link in investments.
Contestant NO. 1	Food housing, transportation and clothes are the basic necessities of every human being. In other words, housing is a key part in our daily life and it is also an important sector of our investment.
Contestant NO. 3	We say that the basic needs of people are mostly the shelter, clothes, housing and transportation. So, we can see that the good housing is a very important aspect of people's life.

Contestant NO. 4	Food, clothes, housing and travel, these are the necessities for human kind. And actually, housing is not only a necessity, but also a critical part of investments.
Contestant NO. 7	Hello, the housing is one of the basic needs of the human beings and it also account for a big part of personal properties.
Contestant NO. 13	Housing is considered to be a necessity of daily lives. And real estate is also a key in investment.

This sentence brings about the theme of the conversation—housing. It explicates the relations among "housing", "basic necessities" and "investment". By saying this, the speaker actively engages the listener in this conversation and raises the listener's attention on this issue. In this sentence, the speaker uses conjunctive words and phrases "更" (more) to achieve cohesion and connect the meaning entities. Furthermore, repetition of key words including "housing" and "necessities" is a crucial cohesive device that organizing the meaning-making parts.

All the contestants have achieved the ideational metafunction by introducing the topic of housing issues. However, among the key elements of "housing", "basic necessities" and "investment", apart from the contestant No. 1 and No.4, the other contestants have missed some of them in the source text. Interpersonally, all the contestants engage the listener in this conversation about the housing issue, though some fail to make the listener think about the investment issue. In the meaning transfer process, contestants use various cohesive devices in their expressions. For example, contestant No. 1 uses conjunctive phrase "in other words" to further elaborate the information mentioned previously. Moreover, she uses conjunctive words "and", "also" to organize the meaning-making entities.

Different contestants use different linguistic mode trying to achieve the same communicative goal. However, the use of different linguistic mode may contribute to different meanings in the target context.

The interpreting of Chinese classical poem can reflect interpreters' meaning-making process through addition, omission, substitution and transformation.

Source text:	唐代诗人顾况曾经揶揄白居易说，长安居大不易。
Literal translation	A poet from Tang Dynasty Gu Kuang once made a joke about Bai Juyi: "Living in Chang'an is not easy".
Contestant NO. 2	In recent years, it's been getting more and more difficult to purchase a House in urban city around the world.
Contestant NO. 5	A poet in Tang Dynasty named Hu Guang, he once wrote a poem that it is really difficult to afford a house in Chang'an City.
Contestant NO. 6	In the ancient times, one of the poets in the Tang Dynasty Gu Kuang once made a joke about the other poet Bai Juyi by saying that according to your

	name, the interpretation doesn't work, because it is hard for us to find a place to live here.

This example is extracted from the second material in dialogue interpreting session. It also contains an allusion when an ancient Chinese poet Gu Kuang made a joke on another poet—Bai Juyi: 长安居大不易 (Living in Chang'an is not easy). This joke is achieved through the contrast between the name of Bai Juyi and the living situation in Chang'an-the capital city of Tang Dynasty. The literal meaning of Juyi in the name Bai Juyi means that living is easy while the real-world living situation in Chang'an is not easy. Hence, the context of this sentence adds the complexity for its interpretation.

According to the contestants' interpretations, there are three methods in dealing with a Chinese old saying, namely, addition, omission and transformation. Contestant No. 2 transforms the Chinese old saying by conveying the sense of the meaning rather than the literal meaning of the sentence. Contestant No. 2 identifies the aim of the speaker by citing this old saying, which is to illustrate how difficult it is to afford a house in urban area. Therefore, she interprets this sentence by delivering the real intention of the citation.

Contestant No. 5 delivers the information by omitting the information about another character in the allusion--"Bai Juyi". Such omission has its pros and cons. The virtue of such omission is that the expression can be concise and right to the point. However, the listener might be confused why he says this, which leads to the loss of the information. Contestant No. 6 adds the background of this joke and brings the allusion authentically to the audience, which makes his interpretation twice long compared to other contestants.

These two examples illustrated the meaning-making and meaning transfer mechanism of linguistic mode. The qualitative analysis indicated that students can adopt different strategies in meaning transfer including addition, omission, substitution and transformation. A successful transfer of meaning achieves the communicative goal of the source text. Students' interpretation that fails to meet the communicative goal may face score deduction.

Aural mode in interpreting performance evaluation

Aural mode, like linguistic mode, can make meaning independently or collaboratively with other communicative modes. Moreover, in the meaning transfer process, students can use numerous strategies in bringing the meaning conveyed by aural modes, including addition, omission, substitution and transformation. The following two examples illustrate how students make meaning with fillers, pause and intonations.

From the quantitative investigation in the following table (see Table), the present study finds that aural modes are frequently used in the meaning-making process in students' interpreting contest. According to the statistics, the aural modes most frequently used by the speakers are pauses. In comparison, the aural modes most frequently used by the contestants are pauses and fillers.

It is noteworthy that the speakers and the contestants, though have disparity in aural modes use, can still make the same meaning and achieve the communicative goal in most cases. The most significant differences lie in fillers, pauses, stutter and shaky voices. This may be attributed to the following reasons. (A) The speakers read the manuscripts and the contestants have to interpret promptly. Hence, contestants are more burdened in mental workload. They adopt fillers, pauses and even stutters to allow more time to think. (B) In the interpreting contest, the contestants usually draw the most attention from the audience. They are more nervous than in a real interpreting situation, which may cause more speech dysfluencies including fillers, pauses, stutters and shaky voices. (C) The staged interpreting contest is unfamiliar to the contestants. Contestants can easily become nervous in an unfamiliar environment.

Aural features	Used by speakers	Used by contestants
Fillers (Err, Emm, Umm)	23	215
Long pause	69	78
Short pause	213	352
Stutter	1	7
Stress	57	63
Shaky voice	0	12

Table 5: Frequency of aural modes use based on the collected data

The following discussion focuses on meaning-making and meaning transfer through aural mode. Accent is one of the aural features that shows the interpreter's personal identities and localities. This example is extracted from the interpretation delivered by Contestant NO. 5. In her interpretation. She constantly adds the words "来的" (lai'de) at the end of the sentences, which shows her locality from Taiwan. Such accent is peculiar to Taiwanese. Taiwanese are used to adding the words "来的" (lai'de) at the end of a statement. Hence, by adding the accent in the interpretation, the interpreter also conveys certain features about her identity.

Source text:	So tenant-friendly policies are adopted to ensure social justice and protect housing rise, which we Germans view as a fundamental human right.
Contestant NO. 5	所以当地的政府呢就做了一些措施，就是要确保这个社会是有公义的，因为他们相信的住房只是人类应有的人权来的 (Lai'de)。

The tempo of the speech conveys abundant information including interpreter's fluency and language proficiency. This example is to delineate the interpreter's performance by their control of breathing during speech. Hoit et al. (2011) discuss dyspnea (breathing discomfort) in

speaking. They recognize that dyspnea is a serious and pervasive problem that can be influenced by emotional state (e.g., anxiety, fear, and frustration). In interpreting activities, dyspnea can make interpreter hard to perform meaning-making and meaning transfer role.

Contestant NO. 5	(°h) Hello (h°), the housing is (°h) one of the basic needs of the human beings (h°) (°h) and (h°) it also accounts for a (h°) big part of personal property (h°). So a (°h) stable and (h°) sound real estate market will be also a good signal for the development of the economy and what's your opinion about this?

In this example, Contestant No. 5 has heavy breathing during the dialogue interpreting session, which may be caused by his nervousness. His heavy breathing accompanies fast rate of speech. The annotated data presents the interpreter's audible breathing. His ragged breathing is especially obvious in the first sentence. In the second sentence, his breathe become gentler in the following speech, which reflects that his emotion gets calmer.

Such control of aural mode reflects interpreter's professionalism in performing interpreting activities. Numerous researchers have discussed interpreter's aural features in relation to the professionalism (e.g., Rudvin, 2007; Mikkelson, 1996; Gonzalez, 2013). Interpreter's professionalism is not only reflected in language proficiency, interpreting techniques，a code of ethics but also in personal style of information deliverance. An interpreter with steady emotion is able to focus more on delivering the information. The dyspnea makes the audience feel hard to identify the meaning of the target text, which will further impair the relationship between the speaker and the audience. Just as important, constant interruption with audible breathing can make the information inconsistence, which can further affect the cohesion of the whole speech.

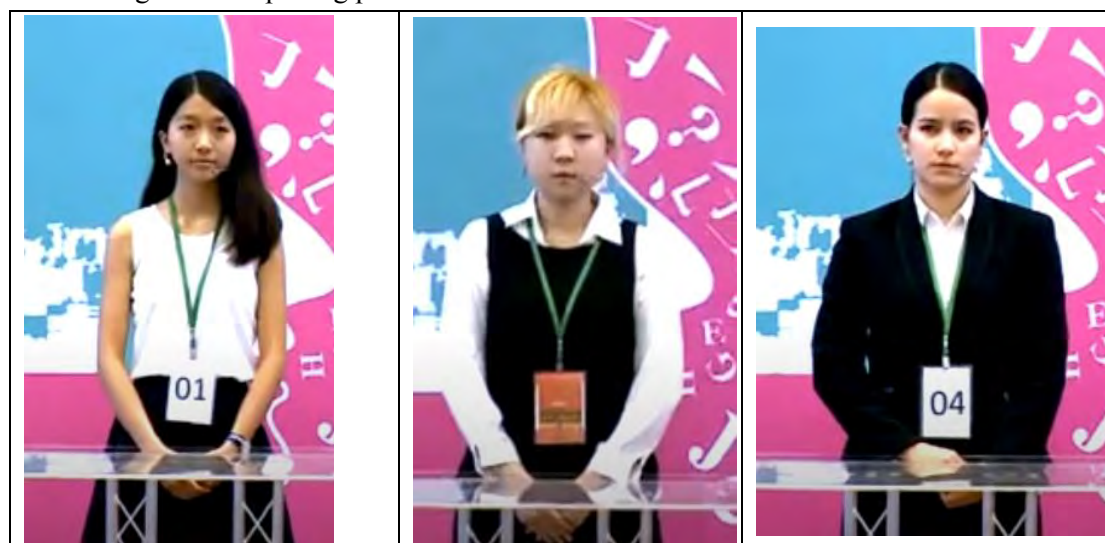Visual images in interpreting performance evaluation

Figure 5: Contestant NO. 1	Figure 6: Contestant NO.	Figure 7: Contestant NO. 4

	2	
Figure 8: Contestant NO. 6	**Figure 9:** Contestant NO. 10	**Figure 10:** Contestant NO. 16

Visual images are another important appraisal dimension in interpreting performance evaluation. Numerous researchers (Kress & van Leeuwen, 1996, 2006; Thibault, 1990; O'Halloran, 2004) have discussed the pragmatic use of color, outfit and personal appearance in shaping the meaning-making process.

Interpreting in situated occasions requires interpreters to shoulder a professional role while providing language services. Their personal appearances send ideational meaning, interpersonal meaning and textual meaning. People's personal appearance can reflect identity, character and personal taste, which conveys certain ideational meaning to the participants of the interpreting activities. Moreover, personal appearance can convey interpersonal meaning. For example, warm color may arouse different feelings compared to dark color in the conversation. Dark color can convey a feeling of seriousness and solemn.

From the collected data shown in the table, all contestants dress in formal suit that are consistent in colors. That brings a sense of professionalism to the audience and the speakers.

Spatial information in interpreting performance evaluation

Sometimes, interpreters can stand or sit in a wrong position which may impair the transfer of the messages. The following example shows when the contestant stands in a wrong position and changes the position at the speaker's guidance.
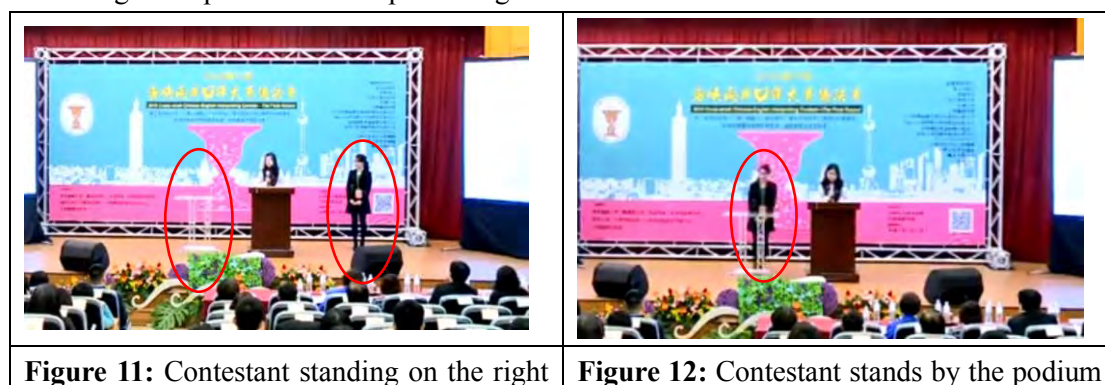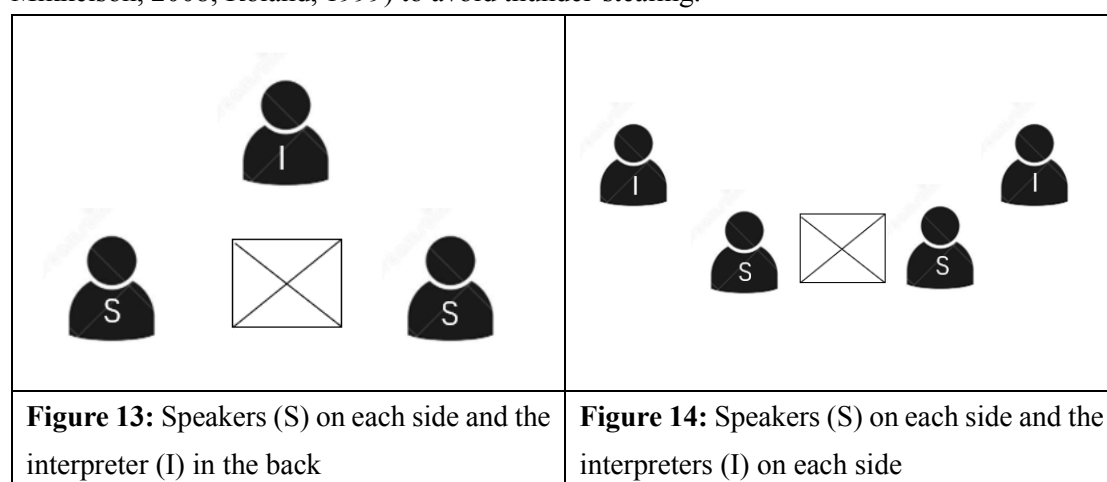
Figure 11: Contestant standing on the right	**Figure 12:** Contestant stands by the podium

of the stage while the podium is on the left	in the direction of the speaker

This excerpt is extracted from section one-listening and interpreting. Interpreters are required to stand in a designated area and interpret the speech in a consecutive manner. In this example, the podium for interpreter situated on the right of the speaker. When the contestant stepped on the stage, she failed to spot the podium and stood on the left of the speaker. The speaker realized the problem and guided her to the right side. Though it seems to be a minor problem, interpreter's spatial arrangement can sometimes influence the communication process. For example, in a one-on-one meeting mediated by consecutive interpreter, interpreters normally sit in the back (see in Figure 13) or on the other side of the speaker (see in Figure 14). Such spatial arrangement can benefit the communication from two perspective. Firstly, the interpreter won't block the nonverbal communication of the speakers. Secondly, interpreters as the language server, need to enhance their invisible role (e.g., Angelelli, 2009; Baker, 2010; Mikkelson, 2008; Roland, 1999) to avoid thunder-stealing.

Figure 13: Speakers (S) on each side and the interpreter (I) in the back	**Figure 14:** Speakers (S) on each side and the interpreters (I) on each side

Kinetic modes in interpreting performance evaluation

Kinetic modes refer to the movement that conveys certain meanings including facial expression, hand gestures, eye movement, postures and body movement.

The same body movement may have distinctive pragmatic functions in different cultures systems. In interpreting situations, to avoid ambiguity or misunderstanding, gestural usage is modest and careful. On some special occasions, for example, when visiting religious countries or regions, the guests normally follow the customs and rules of the host cultures. In these official bilateral talks, the most frequently used gestures are facial expressions, gaze, and posture (See Table 6).

Kinestic modes	Specific expressions shown in the data	speakers	contestants
facial expression	smile, laugh, frown,	52	46
hand gestures	hand shake, wave, indexical gestures iconic gestures metaphorical gestures beat	66	83

| eye movement | eye contact, gaze | 71 | 92 |
| Shift in sitting postures | directions | 18 | 31 |

Table 6: Kinetic modes in 2016 Cross-strait Chinese-English Interpreting Contest

| **Figure 15:** Hand-shivering during interpreting | **Figure 16:** Adjusting glasses during interpreting |

These pictures show how gestures can sometimes affect the meaning-making and meaning transfer process. In Figure 15, the contestant's constant shivering of hands reveals his nervousness. In Figure 16, the contestant has a habitual hand gesture, which may affect the information deliverance. In authentic interpreting activities, interpreters' constant hand movement will draw audience's attention on unnecessary details. Hence, control of unintentional gestures becomes one of the interpreter's good qualities.

The following example is a manifestation of how interpreter's sitting postures make meaning in the interpreting contest. When interpreters are working bi-directionally, they sometimes would be confused about whom they should talk to. The confusion of speech direction can be reflected in the interpreter's sitting postures.

Figure 17: Interpreter is taking notes while the male speaker is talking	**Figure 18:** Interpreter is supposed to speak to the male speaker while she interprets for the wrong direction

To maintain active interpersonal interaction during information perception and production, the interpreter usually keeps eye contact with the speaker while listening. In the information deliverance session, the interpreter looks at the audience and constantly check their reaction. Given such characteristics in communication process, interpreter's posture can send a signal to the participants which process they engage in. In other words, movement of body can reflect the interaction between the information perception and production. Hence, the interpreter's posture can reveal the interpreting session and contribute.

Discussion

This study examined the relationship of multimodal meaning-making resources (linguistic mode, aural mode, visual images, gestural mode and spatial mode) in interpreting performance evaluation.

The findings indicated that all these meaning-making resources play an important role in the meaning-making and meaning transfer process. This study proposed a multimodal interpreting performance evaluation and found that nonverbal expressions are as important as verbal expressions in meaning-making. More strikingly, the multimodal corpus exemplified how the verbal and nonverbal expressions make meaning independently or collaboratively in the interpreting activities.

The current evaluation rubrics are no longer satisfactory. The current evaluation rubrics give little credit to spatial arrangement or gestures which proved to be important contributors in making a successful interpreting interaction.

All in all, the findings of the study confirm interpreters' strategies in meaning transfer. Interpreters use addition, omission, substitution and transformation to bring the source text meaning into the target text.

In Chinese-English interpreting contest, speakers and contestants make meanings with multimodal meaning-making resources. However, evaluating the interpreting performance from the perspective of language proficiency is still not enough. Hence, the multimodal interpreting performance evaluation meets the need of real interpreting scenarios.

Conclusion

This study utilizes quantitative and qualitative empirical techniques to explore the pragmatic meanings of five communicative modes—linguistic mode, aural mode, visual mode, spatial mode and gestural mode. The data shows that all these communicative modes can make significant pragmatic meanings in the interpreting activities. The interpreters can employ all these modes in meaning transfer. Given the significance of both verbal and nonverbal expressions, this study proposes a multimodal interpreting evaluation model to give more reasonable proportion to nonverbal expressions. This paper illustrates that in the meaning transfer process, interpreters use several strategies including addition, omission, substitution and transformation. The author hopes that the findings of this study may contribute to interpreting performance evaluation in general.

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