

Consecutive interpreters as “Failed Docile Bodies” on the Beauty Pageant Stage

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Abstract

This article examines the experiences and critical situations that occurred to a number of young consecutive interpreters working in the field of international beauty pageants organized in Thailand. The concept of ‘docile bodies’ introduced by Michel Foucault in his work *Discipline and Punish: The Birth of the Prison* is applied to the study of power relations between this particular group of interpreters and the audiences. The article focuses on problematic circumstances in which the interpreters are subject to pressure and condemnation from the audiences that could jeopardize their future career path in consecutive interpretation. Data collection involves two main sources: in-depth

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interviews with the interpreters, and pageant fan opinions collected from various online channels such as virtual communities of beauty pageant fan pages and YouTube videos made by pageant followers. The findings give a clearer idea of how this phenomenon is part of the so-called ‘failed docile bodies’ concept and how the interpreters try to negotiate with the bio-power that comes along with the task on the stage of an international beauty pageant.

Keywords: 1. interpreter 2. consecutive interpretation
3. beauty pageant 4. docile bodies

บทคัดย่อ

บทความนี้ศึกษาประสบการณ์และสถานการณ์สำคัญๆ ที่เกิดขึ้นกับล่ามพูดตามจำนวนหนึ่งซึ่งทำงานให้กับกองประกวดนางงามระดับนานาชาติที่จัดการประกวดขึ้นในประเทศไทย ผู้ศึกษาได้ประยุกต์ใช้แนวคิดเรื่อง “ร่างกายใต้บังคับการ” ที่มิเชล ฟุโกต์เสนอในงานเขียนที่ชื่อ *Discipline and Punish: The Birth of the Prison* กับการศึกษาเรื่องความสัมพันธ์เชิงอำนาจระหว่างกลุ่มล่ามเหล่านี้และผู้ชมการประกวด ผู้ศึกษาให้ความสำคัญกับบริบทแวดล้อมที่เป็นปัญหาซึ่งทำให้ล่ามต้อง

ตกอยู่ภายใต้ความกดดันและถูกประณามจากกลุ่มผู้ชม สิ่งนี้ก็มีแนวโน้มที่จะก่อให้เกิดความเสียหายให้กับเส้นทางการทำอาชีพล่ามพูดตามของพวกเขาในอนาคต ข้อมูลที่ใช้ประกอบการศึกษามาจากสองแหล่งสำคัญได้แก่ 1) การสัมภาษณ์เชิงลึกกับกลุ่มล่าม 2) ข้อความแสดงความคิดเห็นของกลุ่มแฟนนางงามจากช่องทางออนไลน์ต่างๆ อาทิ ชุมชนเสมือนของกลุ่มแฟนเพจ และวิดีโอที่คัดตัดตอนจากเว็บไซต์ YouTube ของกลุ่มผู้ชมที่ติดตามการประกวด จากการศึกษาพบว่า ปรากฏการณ์ดังกล่าวนี้เป็นส่วนหนึ่งที่ทำให้เห็นถึงการตกอยู่ในสภาพ “ร่างกายได้บ่งการที่ลึ้มเหลว” ของล่ามกลุ่มนี้ และความพยายามของพวกเขาในการเจรจากับอำนาจชีวญาณที่มาพร้อมกับงานล่ามลักษณะนี้ บนเวทีการประกวดนางงามระดับนานาชาติ

คำสำคัญ: 1. ล่าม 2. ล่ามพูดตาม 3. การประกวดนางงาม
4. ร่างกายได้บ่งการ

Introduction

To casual observers, the most memorable moment from Miss Universe 2018 pageant was probably the “slow-mo turn of the Lava Walk” performed by that year’s title holder, Catriona Elisa Magnayon Gray. To those in the consecutive interpretation field,

however, it is the performance of the interpreters hired for the crucial final questions, both in both Top 6 and Top 3 rounds in which the top contenders like Miss Venezuela, Miss Puerto Rico and Miss Vietnam required interpreters for their answers. In the case of Miss Vietnam, she was reportedly a victim of bullying by Miss USA and her fellow candidates for not being able to communicate in English. In the video, Miss USA can be seen criticizing both Miss Cambodia and Miss Vietnam for not speaking English. She also goes on to say that not speaking English can be isolating and confusing (McLaughlin, 2018). However, it is important to note that English proficiency is not a prerequisite for Miss Universe contests. This resonates with the final answer from Janine Tugonon, Miss Universe 2011's first runner up, stating, 'as long as you have the heart and you can inspire other people, then you can be Miss Universe' (Tayag, 2017). Nonetheless, consecutive interpreters are necessary for communication and they can undoubtedly 'make or break' a beauty pageant candidate during crucial moments of on-stage interviews. Ideally, pageant organizers have to ensure that they provide good interpretation services to avoid sabotaging the chances of each

candidate in bagging the crown. Well established pageants like Miss Universe and Miss World have been providing consecutive interpreters, so that each finalist can be comfortable in her own skin and deliver answers in her mother tongue or in any language she prefers.

Unfortunately, in international beauty pageants held in Thailand, consecutive interpreters do not perform up to standard in many crucial moments during the final question round in which participants can showcase their ‘beauty and brain’ in many different languages. This happened to Izabelle Coimbra, Miss Brazil who burst into tears after realizing that she had failed to make the top 3 in Miss International Queen 2018 held in Pattaya, Thailand 2018. She endeavored to continue repeating her answer, but the interpreter failed to convey the message properly. In the end, it costed her the crown as she could not stay on top of her game. This also happened to Miss Venezuela, Michel Elpalza Betancourt, as well when asked ‘How do you see yourself when you are crowned Miss International Queen tonight?’. According to one of the interpreters, Anold (an alias), he accepted his fate and the consequences of his poor performance for Miss Brazil but also reasoned, ‘I felt pressured a lot by the expectations of Miss Brazil and the nerves just got

me. But you know I had tried hard to communicate with her before the interview round. I rehearsed by myself and tried to visualize where I would have to stand on the stage. Sadly, I was confused and made nervous by the boos from the crowd and that made me lose my concentration. On top of that, Miss Brazil seemed not to understand the question I was interpreting for her: qual e a definição de ser verdadeira consigo mesma? It was a mess for me', Anold admitted during the interview (phone interview, August 16, 2018). Likewise, what happened to Miss Venezuela was also problematic or even worse. In the eyes of the fans, it seemed that the interpreter just did not have the required level of command in Spanish or English.

These cases of consecutive interpretation for a beauty pageant went viral and as one would expect, the criticism was harsh and cruel for the interpreters. They carry the burden of pressure as they become the center of attention while performing their tasks. In the cases mentioned, both interpreters were punished for their lack of composure on the stage that night. One interpreter's cybernetic life was also in hot water, as a number of netizens even harassed him online (กระปุกดอทคอม, 2561).

The situations above are not widely studied and very much deserve attention when it comes to the study of interpretation. In this article, I argue that the consecutive interpreters in international beauty pageants become ‘failed docile bodies’, a term I would like to introduce in this article by adapting from the famous concept, ‘docile bodies’, coined by Michel Foucault in his book *Discipline and punish: The birth of the prison*.

In order to become a docile body that is under control and relishes the ‘bio-power’, individual consecutive interpreters conform to the ‘discipline’ and fall under the so-called panoptic surveillance of the beauty queens on stage to whom they give service and the fans both in the event hall and online as the event is being televised. I also explain how ‘bio-power’ (Kristensen, 2013, p. 20), functions in the professionalism of this group of consecutive interpreters. I use in-depth interviews with a number of consecutive interpreters who have had experiences working on the pageant stage in order to understand the ‘docile bodies’ into which they transform themselves and the politics of the interpretation of Miss International Queen.

Centering on the consecutive interpreter: The ‘docile bodies’ in the beauty pageant

In *Discipline and Punish*, Foucault proposes modes of "objectification", that is, the means by which human beings are transformed into subjects (Pius, 2015, p. 37). Foucault considers what he calls ‘the docile body’ as a ductile object upon which discipline is acted. The docile body can be a complex field in which power is organized and displayed. Foucault sees the body as an object that can be read in order to study how fields of power are organized in historical moments in which we can find many discursive forces via its movements, its postures, its positionality (Pigg, 2014, pp. 14-15).

Foucault theorizes the concept of the docile body by way of interpreting a historical moment, particularly in the eighteenth century and via reading the practices of punishment in which bodies were seen as texts on which people could inscribe dominant ways of conducting activities. To impose discipline upon the body and make it disciplined, one must be receptive and obliged to accept ‘powers’ that activate on it. The docile body, then, is “something that can be constructed”

(Foucault, 1977, p. 135). This kind of body is cast it as unformed and willing to be shaped: it is “pliable,” capable of being “manipulated, shaped, trained” (Foucault, 1977, pp. 135-136). When creating the docile body, “training” is an indispensable part when one wants power to operate upon the body. As Foucault suggests, institutions ranging from prisons, to the military, to factories, to schools can be the sites in which docile bodies are disciplined. In these institutions, bodies are encouraged to react to signals that are implicit and yet still strictly organized through the networks of relations that maintain order. Foucault calls the effect of this arrangement a “political anatomy” and “mechanics of power” that “explained the way in which one may have a hold over others’ bodies, not only so that they may do what one wishes, but so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines” (p. 138).

Current concerns among the beauty pageant fans and the contestants in Miss International Queen 2018 with the poor performance on stage of the consecutive interpreters reveal uneasiness about the processes through which the interpreters accomplish the task.

The observation here is that poor interpretation service traces back to the lack of proper discipline that derives from vigorous training, an essential process that one must undergo to construct the docile body. The lack of discipline I discuss here may eventually turn the individual interpreter into an “unruly body”, or simply “the failed docile body” that does not conform to the power that shapes the performance expectations, especially on stage on the gala night. The body later becomes the target object upon which harsh criticism and negative comments from the fanatics are thrown as part of the punishment for not having gained the discipline and proper training in one particular disciplinary site or institution as Foucault suggests in his work.

Understanding the politics of interpretation: bio-politics and bio-power on the beauty pageant stage

When considering a definition of bio-politics and bio-power, the so-called bio-politics can be understood as a ‘political rationality’ that administrates life and populations as its subject: ‘to sustain, ensure, and multiply life, to put this life in order’ (Foucault, 1977, p. 138). Bio-power is the way in which bio-politics is put to work in society, and involves

what Foucault describes as ‘a very profound transformation of the mechanisms of power’. As Foucault states it is “a power that exerts a positive influence on life, that endeavors to administer, optimize, and multiply it, subjecting it to precise controls and comprehensive regulations” (Foucault, 1977, p. 138).

In an article ‘The bio-power from Michel Foucault’s thought,’ Jarunee Wonglakorn explains that such power that exists in the human mind and was used by human beings as an instrument for self-control is, in fact, a technique called bio-politics for governing in modern times. It emphasizes controlling a human’s body and mind at a deep level. Bio-power is the exercise of power on the economic-political anatomy dimension through hidden strategies. That is, power works coextensively with knowledge under **discipline** as the mechanism of power in order to obtain utility and docility as a productive body. The heart of bio-power in the economic dimension concentrates on utilitarianism and in the new political dimension, it is to render the body obedient (Wonglakorn, 2018, pp. 135-162).

"Disciplinary power," as Foucault states in *Discipline and Punish*, demands and guarantees of the body "its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic control" (Foucault, 1977, pp. 170-172). This kind of power can be gained through a long process of training, practicing and trusting the body of knowledge on professional interpretation. Foucault claims the birth of this disciplinary form of power thus coincides historically with the multiplication and expansion of the human sciences, which are made to serve as the legitimating discourses of this new form of power.

To illustrate the significance of such power, I interviewed five interpreters about their experiences from working during Miss International Queen pageants in Pattaya from 2013 - 2018. In-depth interviewing is appropriate for this study as it allows for richer data based on real life experiences, which would help me build the conceptual argument based on Foucault's idea of the docile body in relation to discipline and bio-power.

From the interviews, each of the interpreters revealed that they automatically forced themselves into a state of mind that they called “working mode and discipline” after their work contracts were dealt with and signed. That was when they came to realize that they needed at least a certain degree of knowledge and training that could be achieved through a set of training, professional guidance, and following a set of “savoir-faire” or knowledge from professionals or academic experts in interpretation and, simultaneously, beauty pageant content experts.

This is the case for interpreters who work on the Miss International Queen pageants, as they are normally Thai students who have been on international exchange programs and become amateur interpreters. These exchange-students-turned-amateur-interpreters would begin to explore their expertise on language resources and evaluate their knowledge of beauty pageantry where cultural meanings are produced, consumed and rejected, where local and global, ethnic, national and international cultures and structures of power are engaged in their most trivial but vital aspects (Cohen, Wilk & Stoeltje, 1996, pp. 7-8). In this case, I talked to Natanong Maikhu (phone interview, January 18, 2019)

one of the interpreters and also my former student who joined a student exchange program in Brazil and came back to Thailand with a fundamental level of the Portuguese language. Before working, Natanong Maikhu (phone interview, January 18, 2019) approached me and asked about the style of question used in this international beauty pageant. She said she would like to get herself orientated about the industry and position herself well when working on the interpretation task, especially when dealing with unfamiliar issues that could be part of the questions such as gender and the politics of the LGBTQI community.

The second case is Zenki Forhong, a 22-year-old interpreter who contacted me through my Facebook page about two weeks before he went to work in the latest edition of the pageant in 2018. In his case, Zenki asked me to help him practice and rehearse in speculating on the possible questions that he might have to interpret. We met three times with some small workshops which included watching video clips of the show from the previous years, particularly in final question rounds and practicing the translation. Zenki paid much attention to the position in which he might have to stand on the stage as well to make sure he

could hear the question and answer from the master of ceremony and the beauty queen properly in order to avoid any difficulties during the work. I assigned him extra reading on the LGBTQI community and other gender-based issues in order to create a broader worldview about the essence and advocacy of Miss International Queen organization.

Another two interesting cases about the preparation for this type of work can be observed from Jittima Harirakpaiboon and Mueanfar Chalermchituthai, two young female interpreters who had been contacted by what was claimed to be an interpretation service agency. They began to introduce themselves to the field of discipline and training in which they expected to learn techniques and gain training as well as learn the suggested dress code deemed appropriate for the job. According to the interviews, they sought help and received support and guidance from their mentors and learned how to behave in the power relations of interpretation work. They encouraged themselves to resort to self-discipline and techniques that they expected would boost their interpreting performance when on duty. Jittima revealed, “as a first-time interpreter, I am not that well experienced and not quite well-trained

but I already took the job, therefore I realized I needed suggestions and training to some extent beforehand” (phone interview, January 17, 2019).

Mueanfar makes another interesting case of how bio-power manifests literally on her body. She began to regulate herself by asking a beauty pageant expert about the dress code that an amateur interpreter like herself ought to know, as she felt that this would enable her to create a good impression. At this point, we could see her starting to adopt what Foucault calls ‘ethics’, the term he used in his book *The history of sexuality* in volumes two and three, in the 1980s. When discussing ‘ethics’, Foucault does not simply mean a general moral code; instead, it refers to the self’s relationship to itself. Here, Foucault’s ethics means a person’s concern for care about themselves, the standards for how they would like to be treated and how they will treat themselves (Guantlett, 2002, p. 135). Muanfa, apart from adopting the ethics, which is a set of internal ideas and loose rules, also showed that she had used what Foucault called “technologies of the self” (Guantlett, 2002, p. 136) to execute the ethics that were manifested in her mindset and actions. It is also demonstrated on her body that we could see

through her dress. Her body here aligns with the idea Foucault proposed, that "bio-power" is the ways in which power manifests itself in the form of daily practices and routines through which individuals engage in self-surveillance and self-discipline, and thereby subjugate themselves to the expectations of the audiences and the organizers. As we can see, this young amateur interpreter focused on her body as the site of subjugation. It highlights how an individual like her is implicated in her own oppression as she participates in habitual daily practices of dressing and being well-attired to meet the expectations of the organization and the audience online, in a cybernetic sphere where pageant activities are televised for the promotional campaign. However, it remains a question whether this politics of dress experienced by Mueanfar is a total subjugation, or actually it is used by her as a means to negotiate with such bio-power to manifest her 'agency' as an interpreter and empower her performance, as she claimed in the interview that "the savoir-faire of dressing in this job will boost up my confidence during the whole period of work" (phone interview, January 19, 2019).

Professionalism under control and surveillance from the audiences

Foucault suggests the idea of Jeremy Bentham's Panopticon as something that symbolizes modern disciplinary society. "We can say that the formation of a disciplinary society in this movement stretches from the enclosed disciplines, a sort of social 'quarantine', to a mechanism of 'panopticism'" (Foucault, 1995, p. 216). The said Panopticon is the ideal architectural construction of modern disciplinary power. It consists of an annular building divided into different cells and a huge tower with windows in the middle. Prisoners, workers, pupils (as well as interpreters in this case) remain in the cells and a supervisor occupies the tower. The architecture allows the supervisor to observe all individuals in the cells while remaining invisible. Not everyone is observed at every moment, but no one knows if she or he is being monitored or surveilled at any moment. Observation is possible anytime. Consequently, everyone acts as if they are controlled under surveillance at all times—individuals discipline themselves out of fear of surveillance (Allmer, 2011, p. 568).

In this article, I argue that the notion of the Panopticon that Foucault proposed also exists in beauty pageants but perhaps manifests

in a different way. It is undeniable that international beauty pageants, as an area in which the interpreters play the role of employees, are very similar to the 'Panopticon' in the way that employees are under intense direct surveillance by event organizers and audiences. Then comes the question, apart from the individual members of the audience or the employer who scrutinizes the individual interpreter and his/her professionalism, who else could influence the bio-power demonstrated on the body and mind of the interpreters?

The data collected from both in-depth interviews and the online sphere in which pageant fans share their opinions, suggest another source of influence. Zenki Forhong admitted that the reason why he came to seek support and interpretation training specifically for the beauty pageant was that he could feel the pressure from pageant fans. Their criticism on social media such as Facebook might eventually ruin his career prospects as interpreter if his performance during the pageant was not up to expectations. Zenki felt at the moment that his skills and his physical appearance, particularly how he dressed, could be scrutinized by the fans and this added more weight on his shoulders. In

his opinion, the only solution for this problematic situation is self-discipline, through rehearsals and bodily practices, in order to gain the necessary competence for this once-in-a-life-time task. He said “If I can’t nail it, my bad performance will be posted there on YouTube forever” (phone interview, January 7, 2019).

The interpreter admitted he realized that the professionalism in the interpreters was expected in many aspects after having seen the disastrous moments from the previous year (referring to Anold and his colleague’s case). Zenki talked about what he called the ‘professionalism’ on ‘the task of consecutive interpretation’ that the international beauty pageant might require from him. But what does it mean to be a professional consecutive interpreter in this case? Wadensjö et al. (2004, p.1) mentions that being a professional can mean a variety of things. Professionalism could signify shared feelings of pride and responsibility for everyday activities performed in and by working teams. Also when referring to workers of many trades, people tend to evaluate their skills, knowledge and efficiency, precision etc., by praising their professionalism—“These people are real pros!”

In the context of consecutive interpretation in beauty pageants, professionalism is also viewed positively as it helps a non-English-speaking candidate get closer to the crown when she can pave her way to the TOP 6 or TOP 5 round. Unfortunately, in recent years, especially in the second-tier international pageants that have been mushrooming in Thailand, a lack of professionalism has repeatedly surfaced. Especially when the final question round involves Hispanic (Spanish speaking) and Lusophone (Portuguese speaking) candidates who normally take the pageant very seriously, the issue of professionalism will be brought to the table on social media by fanatics who try to rationalize why their queens failed to make the TOP 3. Harsh comments will be popping up under the YouTube clips that capture the moment when the likely unprofessional consecutive interpreters are doing their job. This amounts to a translation checking practice by the fans, intended to ensure the correction and to justify the performance of their queens.

When the interpreter fails to conform to the power and discipline, the interpreter is surely punished

When a certain interpreter has poor disciplinary power, defined by the lack of docility, of his/her body as Foucault theorizes, they are then subject to surveillance, criticism and blames for linguistic flaws as well as messages misheard and misunderstood. From the disasters in the final question round of Miss International queen 2018, Anold, the interpreter I managed to interview revealed that he felt extremely upset about what happened. He admitted that he faced many problems interpreting for the pageant since he had been contacted just one day before the event. There was no prior training, nor orientation from the pageant organizer. There was no rehearsal for him to familiarize himself with potential scenarios. Therefore, he was not properly aware of his position on the stage.

This unfolded when Anold was on the stage interpreting, as he seemed to force himself to concentrate on the question and answer of Miss Brazil and manage to deliver the translation, only for Miss Brazil to struggle to understand it and end up having to ask him to

repeat. The question read, “Give the definition of being true to yourself” and the interpreter translated it as, “Brazil, Qual é a definição de ser verdadeira a se mesma? (What is the definition of being true to yourself?)” (T Tube, n.d.) In the video clip I studied after the interview with Anold, there seems to be a language barrier between Miss Brazil and the interpreter. The beauty queen again checked her understanding of the question by turning her face to another man standing by the interpreter. During the second part of the answer, it was clear that Anold struggled to understand and catch the entire answer so he asked Miss Brazil to repeat her answer again word-by-word. At this point, the interpreter appears to be very nervous and lost. Even though he did deliver the translation, it did not convey what the beauty queen was trying to say. In one part, she said, ‘Eu quero ser livre. Eu preciso mostrar ao mundo que somos mulheres transexuais’ but it was translated as, ‘I want to create a better world for people of transgender’. In fact, the correct translation must be, ‘I want to be free. I want to show to the world that we are transsexual women’ (the author’s translation). During the interview (phone interview, August 16, 2018), Anold admitted that at that moment, he was having a serious panic attack.

After the pageant went online, there were harsh criticisms directed at Anold and his female colleague. What follows is the verbal punishment that the online communities of beauty pageant audience may execute toward the interpreters. The examples of those statements (Robles, 2019) are as follows:

“No habla español ni tampoco inglés, no sabía donde pararse... Es una vergüenza para un evento mundial cada vez más importante!! Vergüenza ajena!

She doesn't speak Spanish, not even English and did not even know where to pause ... It is a shame for a world-class event like this that becomes bigger and bigger each time. (*my translation*)

Yo quiero saber quién le dijo a esa estúpida que sabía hablar español. (my translation)

I want to know who told that stupid girl who did not know how to speak Spanish.

Lo mismo ocurrió con la Miss Brasil. Malos traductores. Aunque yo no hablo español muy bien, me di cuenta de que la traducción estaba horrible. Es obvio que ella no habla español. Horrible. Totalmente horrible como la traducción de la Miss Brazil. Ellos deberían tener traductores calificados como los traductores de la Miss Vietnam y Miss Italy.

The same thing happened to Miss Brazil. Bad translators. Even though I do not speak Spanish very well, I realized that the translation was terrible. It is obvious that she does not speak Spanish. Horrible. Totally horrible like the translation of Miss Brazil. They should have a qualified translator like those for Miss Vietnam and Miss Italy. (*my transtation*)

However, to be fair to the interpreters, this process of translation checking by the audiences should be carried out in a more thoughtful way. Ko (2011, p. 123) argues in his work that translation checking is a critical, sensitive and complex process, and is often task-specific. It is

therefore essential that translation checking be carried out properly and professionally.

Conclusion

The paper provides an in-depth look at the professional experiences of consecutive interpreters based on their work at the Miss International Queen pageants. Using Michel Foucault's concept of 'the docile body', I demonstrate that the interpreter has to transform herself/himself into 'the docile body' via 'discipline' and consistent training in any disciplinary practices in order to achieve desirable professional performance. The interviewed interpreters admitted that they could feel the pressure, and yet failed to deliver the performance because they lacked proper training and preparation. Even though they tried hard to control themselves both physically (through being well attired in an empowering outfit) and mentally (by building rapport with the beauty queens before coming on stage and familiarizing themselves with the circumstances), some of them admitted that they failed to make it through the task, especially as it was 'live' on stage.

Some even asserted that when they were in that nerve-racking moment, they already felt scrutinized and realized beforehand what could happen to their future career path if they failed on stage. The concept of surveillance from the Panopticon mentioned by Foucault in his work *Discipline and punish: The birth of the prison* may not come from a literal tower. Rather, it comes from the eyes of the audience that idolize the beauty queens and monitor every factor that contributes to their win on stage including the interpretation as well.

This may lead those who are involved in the business of interpretation, be it the organizers or the interpreters themselves to think that ‘discipline’ from vigorous training in interpretation is key. A lack of hard work in training and controlling risks the performance on the stage. Transforming someone into a ‘docile body’ that could conform to the power in the capitalistic beauty pageant and the expectations of the audiences may sound harsh and subjugating in some ways. But in this case, it seems that the interpreters have to look on the positive side that they would have to negotiate with this bio-power and become the survivors, just for the sake of the show and their

career paths. In other words, it is to survive ‘the punishment’ of the invisible Panoptic supervisor that can be anyone watching.

Through this article we learn that the question of training in beauty pageant interpreting is essential now that this business and entertainment has grown and become more international. It should be given serious and immediate consideration in the process of training for future consecutive interpreters. However, most of the training currently focuses on the technicalities and interpreting products. Therefore, I suggest that we should pay more attention to the individual interpreter as a person as well. This includes their mental preparation, their personality, style and awareness of the nature of the situation in which they will work, which is a beauty pageant in this particular case. Another question that should be asked is, “do those who were hired for the event (Miss International Queen in this case) consider themselves ‘professional interpreters’?” Although it is a yes or no question, it could add another layer to what is considered a (failed) docile body. Is an ‘amateur interpreter’ acceptable for the beauty pageant? Does

amateurism automatically mean a failed docile body? These questions would be future avenues for academic research.

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