



FACULTAD DE CIENCIAS SOCIALES
CARRERA: LICENCIATURA EN IDIOMA INGLÉS



TEMA:

DISEÑO DE UN MANUAL PARA SER USADO POR LOS
ESTUDIANTES DEL DEPARTAMENTO DE INGLÉS EN LA
MATERIA TÉCNICAS DE TRADUCCIÓN E INTERPRETACIÓN
ENSEÑADA EN LA UNIVERSIDAD TECNOLÓGICA DE EL
SALVADOR

TRABAJO DE GRADUACIÓN PRESENTADO POR:

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PARA OPTAR AL GRADO DE
LICENCIATURA EN IDIOMA INGLÉS

NOVIEMBRE 2002

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ACKNOWLEDGEMENTS

First and foremost thank you God for the strength and patience that only you could give me for achieving this challenge.

I dedicate this work to my mother, my father and my children, for all their support in my life. I sincerely dedicate this triumph to you!!

Special thanks to Mr. Rafael Ahuath, who shared his knowledge, ideas, comments, and opinions during the development of this investigation.

In addition, I thank my colleague William for all the encouragement and help given in the moments when I needed them.

Finally, thanks to all those who directly or indirectly supported this experience and trusted me. Now it is my turn to show you the reward.

SANDRA

ACKNOWLEDGEMENTS

First and foremost thank you God for the strength and patience that only you could give me for achieving this challenge.

I dedicate this work to **my parents, my brothers, my wife, and my son** for all their support they have given me. Especially, during the development of this work.

Special thanks to Mr. Rafael Ahuath for his time, assistance and knowledge shared to fulfil this research successfully.

In addition, I thank my friend and classmate Sandra for all the support given during the process of this project.

Finally, thanks to all those who professionally directed and trusted me. To all of you I dedicate this work.

William

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INTRODUCTION

This graduation project is entitled DESIGN OF A HANDBOOK TO BE USED BY THE STUDENTS OF THE ENGLISH DEPARTMENT IN THE SUBJECT: TRANSLATION AND INTERPRETATION TECHNIQUES TAUGHT AT UTEC. It was developed in order to facilitate the teaching/learning process in the above-mentioned course at UTEC.

The researchers divided this project in three chapters:

The first chapter is the problematic situation, which consists from the statement of the problem up to the justification. It is in here where the investigators state the problem with its delimitation and ranges. It also covers the objectives, general as well as specific, of this research. It also includes the variables and indicators the investigators aim at. Following, there is the theoretical framework, which is where the researchers support the investigation by providing different ideas, theories, comments and investigations done by specialists regarding translation and interpretation techniques. Moreover, it has a conceptual framework defining the most important terms held in the graduation project.

The second chapter is the methodology of the project. Here is where the researchers state the type of investigation which was used, the manner that it was developed, the subjects that were studied, the procedure followed through

the investigation, the instruments which were used, the techniques for data collection, and the manner in which the results were analyzed. This chapter also contains graphics and interpretations for each of the questions found in the two interments utilized for this investigation.

The third chapter contains the proposal, which are a handbook and a teacher's guide for the subject of Translation and Interpretation Techniques. The idea of the handbook is to prepare students with elemental theory and then, to make them experience the different situations faced by translators and interpreters.

A bibliography of the material used for the research can be found after the timetable.

At the end there are four appendixes which are as follows: the teacher's guided interview, the student's questionnaire, the new curricula for the English Department, and the program for the Translation and Interpretation Techniques course.

CHAPTER I

1.PROBLEMATIC SITUATION

1.1 Statement of the Problem

The new millennium has arrived being the witness of the globalization and the consolidation of the English language as a universal language thanks to the technological advances. The majority of countries that do not have English as their native language, in the year 2000 demand that their population, especially professionals, speak, understand, interpret and translate the language of Shakespeare. El Salvador does not escape from this reality. An enormous concern is the learning of the English language in its educational system that is why national universities have improved their curricula to include and expand the teaching of English.

After World War II, the development of communication systems, science, engineering, and arts has taken a stronger impulse than ever. This impulse called for a highly skilled force, which made individuals want to learn a different language than their native one, so that they will not stay in an isolated world.

More recently, as a consequence of the Civil War lived in El Salvador during the 80's, it is estimated that the country acquired foreign loans summing up the amount of 2.200 million US Dollars. As a result, the Salvadorian economy is obligated to concentrate imports and exports to

the United States of America. Great deals of these economic transactions are obtained through the English language. It has reached such an importance that national and international companies are not only hiring personnel who are computer literate, but also personnel who can dominate the English language to establish communication using English as a *lingua franca*.

Immigration has always been a natural phenomenon lived in El Salvador. But, due to a high level of unemployment, a high rate of delinquency, a significant decrease in the harvest of cotton, coffee, and sugar cane, and the two earthquakes suffered during this year 2001, a large percentage of the population has left the country; most of them to an English speaking country such as the United States, Canada and Australia.

This is another reason why Salvadorians feel the need to learn this second language. El Salvador is one of the countries of this continent that has suffered from the deepest social and economic problems. It is not the intention of this work to discuss possible solutions, but to insist that in a situation like this, detailed research will allow an exact design to overcome the problems.

Some universities in El Salvador are willing to take the responsibility in preparing the people in different areas, and since UTEC is aware of this

fact and has taken this task very seriously. UTEC has decided to train their students in a more effective manner. Also, as a response to this need, the UTEC has radically revised the curricula and structure of the English Department. To enhance and strengthen it, the authorities have decided to incorporate to its curricula different subjects, which are starting in a near future. Therefore, it is necessary to create a written guide for students and teachers.

After the partial closing of the Universidad Nacional de El Salvador during the 80's, El Salvador became the country with the highest number to private universities in Central America. This process of change was explosive and complex. The people sought their right for education, which meant an awakening of their social conscience. The educational enrollment grew at a fast pace – 22.8% in 1988, according to an investigation done during the mentioned year by Universidad Nacional de El Salvador. UTEC emerged as a response to career demands of the people during this important period in El Salvador.

The essence of this research is to design a handbook suitable to fill the needs and expectations of the students of the English Department who have begun with a new and improved curriculum from the first semester of the year two thousand. These students will be taking the course of Translation and Interpretation Techniques in order to become efficient

communicators in both languages (first language and second language). With the mentioned written support, the teaching and learning process of such subject will run more smoothly and effectively.

Handbooks represent a significant portion of student's academic reading. The subject of Translation and Interpretation Techniques lacks one due to its novelty in the UTEC's curriculum. This important subject, in order to be carried out successfully, encountered the necessity of a written material. A handbook can bring joy to instructors and pupils alike. A written guide is undeniably the primary educational resource used in classrooms today. Some estimate that as much as ninety percent of a student's classroom and homework time is focused on the text exclusively (Armstrong & Bray, 1986). A good handbook makes thoughts progress from the familiar to the unfamiliar, leading the students step by step to understanding, providing them all the support needed.

After these explanations about the problematic situation, the next questions summarize the statement of the problem: what will be the most appropriate handbook to design, to be used in the subject of Translation and Interpretation Techniques for the academic needs required by the English Department of the UTEC?

The answer to above-mentioned question is going to be pursued throughout this graduation work.

1.2 Delimitation of the Problem

This research is the design of a handbook, which will contain methods, principles, techniques, and readings to be translated and interpreted from the source language to the target language. As well as a teacher's guide containing different methodological suggestions to enrich the course. The answers to the exercises of the handbook will be provided in the teacher's guide. Also, an audio tape and a video tape containing different conversations, listening activities, dramas, documentaries will accompany the handbook. Therefore, the students, as well as the professors will be able to use and apply them throughout the Translation and Interpretation Techniques course.

This graduation work started in August of the year two thousand one and it will be done by August of the year two thousand two. It takes place at the Language Department at UTEC, located in San Salvador, El Salvador. It takes into account students who will be enrolled in their fifth semester of their English major, as well as the teachers who belong to the English Department.

1.2.1 Ranges

The goal of this project is to elaborate a handbook and a teacher's guide, which contains the most important elements of Translation and Interpretation Techniques, to be used by the teachers of the Language department and the students enrolled in the Advanced English I course, of the ninth semester, who belong to the English Department at UTEC in the year two thousand four.

Along with the theory it also contains different activities and an audio and video tape that will provide all the essentials to extend the concepts during the teaching-learning process of translation and interpretation. The course will be well endowed with this equipment.

1.3 Justification

The present project addresses the importance of a written material (handbook) for the students of the English Department in the subject of Translation and Interpretation Techniques at UTEC. Therefore, it is necessary to take into account the following aspects; the reason for its design, the importance of a handbook, and the benefits of the topic already mentioned. In addition, a non-existent written material that accommodates to the reality lived at

the UTEC, clearly justifies this project. The design of a text may provide some insights for teachers and authorities of the English Department to make this subject a successful and fulfilling course for the upcoming students.

Nowadays, El Salvador is entering the globalisation era. New technology, ideas and machinery are entering our country, which demand a workforce to be fully bilingual in all areas. El Salvador is living an affluence of newcomers and foreign investors whom need to communicate or to be able to translate using a common language. This brings the immediate urge to train people who speak English in an area such as translation and interpretation. In the training it is important to have a handbook which contains the suitable elements so that students can guide or assess themselves in their learning process, as well as teachers in their teaching process.

One of the main reasons for choosing the students of the English Department is because El Salvador, as well as the UTEC, requires well qualified professionals who are able to be perfectly acquainted with the English language. According to the former curriculum, Licenciatura en Idioma Inglés, prepares the students to be proficient teachers, but bear in mind, however, that knowing a foreign language does not mean being accurate in translating or

interpreting the target language. That is one of the reasons why the new and improved curriculum pretends to train professional that are compromised with society in such manner that they can succeed in different areas such as commerce, industry, tourism, and banking. Giving students a wider spectrum of job opportunities to choose from.

The researchers strongly believe that a course of translation and interpretation needs a written guide so that the course can flow smoothly. They also state that the text reflects the present state of knowledge in the specific field, and that the main importance of a written guide is that it accompanies lectures and seminars and it helps the students to prepare for exams. In reference to the proposal of this graduation work, the investigators recommend that the handbook should be written in an easily comprehensible manner.

The researchers also state that a language student acquires some of his cultural and social ambience gradually through readings, so the need for a handbook was imperative. They also believe that the preparation of a translator and interpreter may well require a lifetime, and it seemed that nowadays, that highly motivated students and teachers often fight a losing battle to retain and expand their laboriously and expensively acquired language skills.

As the authors conducted this research, it was noticed that most translators complained of the limited quantity of written resources available. Therefore, there is an increasing urge for language educational centers to provide their students a wide range of written materials.

In spite of what modern linguistics might say, translation and interpretation, are natural and necessary activities; more than any of the fashionable activities invented for the language learners. Outside the classroom in offices, banks, factories, shops, airports, hotels- translation and interpretation are going on all the time. Translators and interpreters will always be needed. Without them, our society will remain isolated without taking part in all the main events happening around the world.

Who is going to do all this necessary work? Either the professionals themselves or the students of the English Language who will be properly trained by the professors of the UTEC. One important tool to offer these students will be the resource of an adequate handbook with all the elements suitable for a course of this nature. As well as to the teachers, they will obtain an effective guide to support on.

Moreover, due to the lack of Translation and Interpretation courses in the country, there are limited written resources. Therefore, the proposal of this project is to design a handbook along with a teacher's guide, which will assist students in the transferral of meaning from one language to another. One that will impart detailed information in a lively language without talking down. A handbook with sections and chapters that show logical organization including neither too much nor too little. One with elements that fit together into a united whole in order to guide instructors and so that students can rely on them.

Summing up all these reasons, the investigators consider that it is extremely important to design a handbook, which contain the most relevant elements of translation and interpretation techniques. With this teaching device, students will overcome the limitations faced during their academic development. The creation of this handbook and teacher's guide will not only benefit the students and teachers during their teaching-learning process; but also the English Department at UTEC will gain more prestige by offering its students an affordable and suitable written resource. The UTEC is aware of preparing professionals that contribute to the cultural, technological, and scientific development of the society, which complies with the demands of today's modern era.

2. SYSTEM OF OBJECTIVES

General objective:

Design a handbook and a teacher's guide for the teaching of the subject of Translation and Interpretation Techniques belonging to the new curriculum of the English Major at UTEC.

Specific Objectives:

- To prepare different readings to enrich the knowledge in the areas of the subject Translation and Interpretation Techniques.
- To prepare complementary exercises to reassure the acquired knowledge through readings.
- To suggest different strategies to the teacher in order to facilitate the teaching-learning process.
- Record audio oral material for the handbook to be used as a technical tool.
- To prepare a video tape with different video clips to be used as a technical tool.

2.1. Variables and Indicators

Design a handbook and a teacher's guide for the teaching of the subject of Translation and Interpretation Techniques belonging to the new curricula of the English Major at UTEC

DV: Design of a handbook and teacher's guide	IV: for the teaching of the subject of Translation and Interpretation Techniques belonging to the new curriculum of the English Major at UTEC
INDICATORS: • Lack of material for teaching. • Need to follow up a syllabus. • To provide guided exercises Outside the classroom.	INDICATORS: • Implementation of the new curriculum of the English Department at UTEC. • Improve preparation of future professionals of the English Major. • To be competent in the Lingua Franca.

To prepare different readings to enrich the knowledge in the areas of the subject Translation and Interpretation Techniques.

DV: To prepare different readings	IV: to enrich the knowledge in the areas of the subject Translation and Interpretation Techniques
INDICATORS: • To enrich the vocabulary. • Acquire cultural ambience • Exposure to a country's social and cultural values.	INDICATORS: • Practising translation of text. • Increasing the amount of vocabulary. • To get acquainted with the different writing styles.

To prepare complementary exercises to reassure the acquired knowledge through readings.

DV: To prepare complementary exercises	IV: to reassure the acquired knowledge through readings.
INDICATORS: • To provide considerable training in the skills. • To provide practice outside the classroom through guided exercises.	INDICATORS: • To develop previous knowledge. • To enhance techniques in style. • To encourage analytical and systematic thinking.

To suggest different strategies to the teacher in order to facilitate the teaching-learning process.

DV: To suggest different strategies to the teacher	IV: in order to facilitate the teaching-learning process.
INDICATORS: • Teacher will know exactly what is expected from him/her. • To involve the teachers deeper in the teaching-learning process.	INDICATORS: • Supplement each lesson with suggestions. • To provide a wide variety of teaching strategies.

To record audio oral material for the handbook to be used as a technical tool.

DV: To record audio oral material for the handbook	IV: to be used as a technical tool.
INDICATORS: • To indicate comprehension of speech. • To practice simultaneous translation in the target language.	INDICATORS: • To bridge the gap between the two languages. • To practice comprehension. • To listen to real life conversations.

To prepare a video tape with various video clips to be used as a technical tool.

DV: To prepare a video tapewith various video clips	IV: to be used as a technical tool.
INDICATORS: • To indicate comprehension through combination of moving pictures and sound. • To practice simultaneous translation in the target language.	INDICATORS: • To practice cross-cultural comparison • To practice audio-visual comprehension. • To observe and listen to real life conversations.

3. THEORETICAL FRAMEWORK OF THE DESIGN OF A HANDBOOK FOR TRANSLATION AND INTERPRETATION TECHNIQUES

In all stages of the Salvadorian history, education has always been present. El Salvador has gone through many changes in its educational system, also, and one of the most recent changes was due to the closing of the Universidad Nacional de El Salvador during the Civil War in the 80's. In this decade El Salvador became the country with the highest number of universities in Central America. These universities were

created to cover the demand of the people claiming their education. Despite the fact that these universities were private, they all were and have been regulated by the entity known as the Ministry of Education. This entity ensures the teaching-learning process as stated in one of its missions: *“Formar, en su nivel, los técnicos y profesionales que el país necesite en aquellas carreras que contribuyan a su desarrollo socioeconómico”*.¹

For many years in El Salvador, the English language was taught at a very low pace in national learning centres and some private schools. However, during the past two decades, the English language has been gaining importance not only at school but also at economical, industrial and agricultural fields. Therefore, many people understand the value of learning English as the key which will allow them to enter a New World full of technology and job competitiveness.

With all the technological advances in the world many things have evolved and English is one of them. Since most of the technology is invented and designed in English speaking countries such as Canada, England, and especially in the United States, English has become a lingua franca to establish communication with all the non-speaking English countries in

¹ Art. 10 Una Educación entre Dos Imperios y la Educación de Adultos, p.142

order to commercialize with them. *“The growing importance of English as a world lingua franca is difficult to deny. English is used in every sector”.*²

In looking for the continuous improvement, the UTEC has been assessing its curricula in periods of every five years. This complex task is done with the purpose of adapting it in accordance with the changes in the society. The UTEC along with the Ministry of Education are contributing to society by training teachers and preparing students as well, that will be responsible citizens and who possess a strong community and civic conciseness. As supported in the mission of this great university: *“Formar integralmente a través de las funciones de enseñanza, investigación y proyección social, excelentes profesionales académicos comprometidos en el desarrollo humano y el destino de El Salvador”.*³

Even though there are abundant books and literature regarding the teaching-learning process, the truth is that only a little is known about this process. The researchers concluded that this process reveals that learning of part of life. Humans accept it as something natural and common. Some people believe that the teaching-learning process is going to be left on the hands of schoolteachers. This explanation is supported by the definition given by MINED *“El proceso enseñanza-aprendizaje, entendido como el proceso de planificación, implementación*

² Advanced English Conversation Skill, English Teaching Forum, p. 49

³ Misión de la Universidad Tecnológica de El Salvador

*y control de estrategias adecuadas para alcanzar ciertos aprendizajes deseados y asegura su progreso hacia el logro e los conocimientos, habilidades y actitudes que se buscan”.*⁴

All the activities, the experiences, material, teaching methodologies and other means are used and considered by the teachers, to reach the goal of education. The researchers believe that all the above elements should be part of the curriculum. Sowards and Scobey provide the following definition of curriculum: *“It consists in all principles and procedures for the planning implementation, evaluation, and management of an educational program. It embraces syllabus design and methodology”.*⁵

If the curriculum change, the instructional material, therefore, changes. If new subjects are incorporated into the curriculum, instructional material has to be selected in order to support the new subject. Students always like to have a book on their hands when they take a course, so that they can rely on for guidance. The researchers strongly believe that authorities of the institutions should take seriously the task of selecting a text that will really serve the purpose for which it is intended. Most teachers follow the text's sequence and methodology. Alexander Skerso states in her article Textbook Selecting and Evaluation in for teaching English as a second

⁴ MINED, *Evaluación de los Aprendizajes*, PPMS, p.11

⁵ Oliva, Peter F., *Developing the Currículum*, p. 198

language: *“both students and teacher use the examples, the written exercises, the oral work, and the explanation as their main source of guidance”*.⁶

All too often overall decisions about a course content are not taken by the teacher, but for some higher authority. Of course it will be necessary for a large institution to know that the same kind of teaching is taking place in all of its classes at the same level. However, previous decision about the exact syllabus and to the handbook to be used can often tie the teachers to a style of teaching and to the content of the class if they are not careful. *“The best techniques and activities will not have much point if they are not, in some ways, integrated into a programme of studies and few teachers would take an activity or piece of material into a class without first having a reason for doing so”*.⁷

The researchers believe that most of the institutions present the syllabus in a handbook to be used which determine what units have to be covered up to a certain date. At the same time, the teachers are often provided with a list of supplementary material and activities that are available. Whether or not the course is tied to a particular handbook, its syllabus will generally have a list of language items at its core. The assumption being made is that these language items will be new for the students and should

⁶ Celce-Murcia, Marriane, Teaching English as a Second Language, p. 432

therefore be introduced to them in the order of the syllabus. “*A handbook is a small reference book or manual providing specific information on a certain subject*”.⁸ The information must be arranged according to a plan or syllabus.

Where a handbook is involved, there are obvious advantages for both the teachers and the students. A good handbook often contains lively and interesting material; it provides a sensible progress of language items, clearly showing what has to be learnt and in some cases summarising what has been studied, so that the students can revise grammatical and functional points that they have been studying. “*A good textbook will repeat the subsequent lessons, the structures already taught*”⁹ states John J. Lee, professor of Paraguay-American Cultural Centre.

Handbooks can be systematic about the amount of vocabulary presented to the student and allow the student to practice outside the classroom. A good text also relieves the teacher from the pressure of having to think of original material for every class. Another purpose is that it should be exhaustive enough to insure assessment of all characteristics and it should be discrete and precise enough to focus attention on one characteristic at a time or a single group or related characteristics. As it is

⁷ Harmer, Jeremy, The Practice of English Teaching, p. 256

⁸ Carter, V. Dictionary of Education, p.415

⁹ Lee, John J., Choosing and Using a Textbook, ETF, p.365

stated in one of the articles written by C. Allen Tucker, professor at UCLA, *“A handbook should include a comprehensive set of criteria, consistent with the basic linguistic, psychological, pedagogical principles, underlying currently accepted methods of language teaching”*.¹⁰

In some cases the written guide may include some background of current methodology or suggestions for classroom activities and techniques. Quite apart from supplementary material, it is the problem of sufficient guidance for non-native teachers. The researchers believe that if the teachers are unlikely to have native competence in English or sufficient training in modern methodology, the text should be accompanied by a teacher's edition or guide with adequate simplified guidance for presenting the varied ingredients of the handbook. *“Where a variety of texts are available and roughly comparable, tailoring the choice to the needs of the teachers in terms of teacher's guidance may serve to increase the quality and decrease the burden of the teaching”*¹¹ states C. Allen Tucker.

The investigators agree that the handbook must be attractive and the overall presentation should suggest that the material is easy to learn. The typing should not be too small, and there should not be too much text on a page. Excessive use of diagrams and vocabulary lists tends to scare the students. Therefore, the lesson should be short and well organized;

¹⁰ Tucker, C. Allen, Evaluating Beginning Textbooks, ETF, p.355

¹¹ IBID 10, P.358

designed for one or two class periods. This helps the teachers plan their lessons and makes a variety in class. *“Exercises should be short, never more than ten or fifteen items of the same sort”*.¹² As stated by Ruth Metcalf Romero, professor at National University, Bogota. The reading material should not insult the student’s intelligence, but make them want to read more.

A handbook, in other words, is an aid and not a sacred text. Teachers will have to work their best way to use their book; they should never let the book use them, or dictate the decision they take about the activities in which the students are going to be involved.

In El Salvador, the business of teaching English has bloomed with the opening of many academies specialized in the English language teaching. But they face a problem, which is that they have limited themselves to the teaching of speaking the language only. Therefore, in a country where English is already very important, people should not be limited to the speaking part only, but they should be able to translate and interpret the target language. Consequently it is necessary to point out differences in translating and interpreting a language.

On the surface, the difference between interpreting and translation is only the difference in the medium: the interpreter translates orally, while the

¹² Romero, Ruth Metcalf, What Textbook Shall We Use?, ETF, p.362

translator interprets written texts. Both interpreting and translation presume a certain love of language and deep knowledge of more than one tongue. The difference in the training, skills, and talent needed for each job is vast. *“The key of a very good translator is the ability to write well, to express him or herself clearly in the target language”.*¹³ That is why professional translators and interpreters must be well acquainted in both languages, the source and the target language.

Many translators are not completely bilingual, while interpreters, on the other hand, have to be able to translate in both directions, without the use of any dictionaries on the spot. In spite of the vast differences in the skill of translators and interpreters, there is one thing that they must share, besides deep knowledge of both languages; they must understand the subject matter of the text or speech they are translating.

How do the English students view Translation and Interpretation? Actually students are overwhelmingly in favour of these courses that cover a wide range of styles, due to the fact that they have envisaged translation playing a significant role in their prospective careers. In other words, they are aware of the importance of translation and interpretation as professional skills, and they feel it should be an integral part of their modern language syllabus.

¹³ IBID 2, p.52

One of the new subjects that should be put into practice in the modern language syllabus is the course of Translation and Interpretation Techniques; these two areas have grown to an extent that almost every commercial and industrial institution around the world requires a translator or an interpreter. As Diane de Terra states: “*The increased demands for professional interpreters and translators reflects the trend toward globalization*”.¹⁴

Therefore, these two important specializations ought to be a part of any high level educational institution that teaches languages, such as the UTEC, so that its future graduates may use their knowledge to have an outstanding communication at international and national levels.

How to define translation? A simple definition is that translation has its own excitement, its own interest, which involves turning a written message from the source language to the target language. This message could vary from a simple note to a complete book. In conclusion, everything without exception is translatable; the translator cannot afford the luxury of saying that something cannot be translated. The above explanation is supported on a definition found in the Internet dictionary: “*The process of transferring the meaning of utterances in one language to another*”.¹⁵

¹⁴ De Terra, Diane, Catalogue from Monterrey Institute of International Studies, p.1

¹⁵ www.geocities.com/bible_translation/glossary.htm

What is interpretation? Interpreting is basically paraphrasing. It is to change words into meaning, and then change meaning back into words-of a different language. This is why the interpreter must be knowledgeable and deal with the oral production in the subject matter. As defined in the Internet dictionary: *“Interpretation is the process of determining the meaning of something, which has been spoken or written”*.¹⁶

The main difficulty of interpreting and translating has always been how to convey the message to the receptor. To do so in an orderly manner, it is necessary to use different types of approaches, methodologies and techniques, as no different to any other subjects.

APPROACHES

The researchers believe that an approach states a point of view, a philosophy, something that one believes but cannot necessary proof. It is often unarguable; it describes the nature of the subject matter to be taught. Edward Anthony states that he views an approach – any approach- *“As a set of correlative assumptions dealing with the nature of language, and the nature of language teaching and learning”*.¹⁷

¹⁶ IBID 15

¹⁷ Edwards, Anthony, Landmarks of American Language and Linguistics, p.6

Sentence by Sentence Approach

The aim of professional translation and interpretation is transposition of a message from a source language into a target language. In order to accomplish this, the researchers have comprised the process into two approaches which are explained as follows: First, the translation and interpretation are done sentence by sentence, to get the feel and feeling tone of the text. Then sit back, review the position and review the rest of the source language text.

Whole Text Approach

The second approach is to listen or read the whole text two or three times and find the intention, register, tone, mark the difficult words and passages and start transposing to the target language only when the translator/interpreter has taken the bearings.

Choosing in either one of the approaches mentioned above depends on the temperament of whether to trust or not the intuition for the first approach, or the power of analysis for the second approach. Alternatively the researchers believe that the first approach is more suitable for literary and the second for a technical or an institutional text. As stated by Peter Newmark: *“The danger of the first approach is that it may leave too much revision to do in the early part, and is therefore time wasting. The second approach can be mechanical; a translation text analysis is useful as a*

point of reference, but should not inhibit the free play of intuition".¹⁸

Alternately, the translator or interpreter may prefer the first approach for a relatively easy text, the second for a harder one.

Within one approach, there can be many methods. The researchers believe that several factors influence the orderly presentation of language to students. That is, the cultural background of the students, the fluency of the language they possess, as well as the knowledge of the language.

METHODS

The researchers have selected the below mentioned methods to be used in the teaching-learning process in the course of Translating and Interpreting Techniques. But take into consideration the definition of method according to Edward Anthony: "*Method is an overall plan for the orderly presentation of language material, no part of which contradicts and all of which is based upon the selected approach. An approach is axiomatic, a method is procedural*".¹⁹

Word by Word Translation and Interpretation

This is the first recommended method. It is often demonstrated as an interlinear translation, with the target language right after the source

¹⁸ Newmark, Peter, The Process of Translation, p.21

¹⁹ IBID 17, P.200

language. The source language is preserved and the words translated singly by their most common meaning out of context. Cultural words are translated literally. “*The main use of these methods is either to understand the mechanic of the source language or to interpret a difficult text as a pre-translation process*”.²⁰ By applying this method the students will be able to put into practice their vocabulary skills.

Faithful Translation and Interpretation

A second method that can be very useful is the Faithful Translation and Interpretation. In this method the students will attempt to reproduce the precise contextual meaning of the original within its delimitation of the target language grammatical structure. It transfers cultural words and preserves the degree of grammatical and lexical abnormality in the translation. It pursues to be completely faithful to the intention and the text realisation of the source language writer.

Semantic Translation and Interpretation

This is the third recommended method. This one differs from the Faithful Translation and Interpretation only in as far it must take more account of the aesthetic value of the source language text, compromising on meaning where appropriate so that no assonance, word-play or repetition jars in the

²⁰ IBID 17

finished version. *“Further it may translate less important cultural words by culturally neutral third of functional terms, but not by cultural equivalent”.*²¹

The researchers strongly believe that the difference between faithful and semantic translation is that the first one is uncompromising and dogmatic, while the second one is more flexible, and calls for fidelity and allows the translator to stay close as possible to the original.

Adaptation

Adaptation is the freest form of translation and interpretation. It is used mainly for plays, comedies, and poetry. The themes, characters, plots are usually preserved, the source language culture converted to the target language culture and the text is re-written.

Free Translation and Interpretation

This method produces the matter without the manner; the content without the form of the original. Usually it is a paraphrase longer than the original; sometimes some linguists called it Intralingual Translation and Interpretation. The researchers believe it is too wordy and not translation at all. Students should be careful not to fall into this category.

Idiomatic Translation and Interpretation

²¹ Newmark, Peter, A Textbook of Translation, p.46

This method is the one, which produces the message of the original but tends to distort a small variation in the meaning by preferring colloquialism and idioms where these do not exist in the original. Researches believe that this method permits the translator to process the message in a natural, lively manner.

Communicative Translation and Interpretation

With this method the students will render the exact contextual meaning of the original in such a way that both content and language are without difficulty acceptable and comprehensible. The researchers believe that this method along with the semantic method fulfils the two main aims of translation and interpretation, which are first accuracy and second economy.

In order to develop the different methods presented above, there are two important elements that need to be taken into consideration, and these two elements are approach and technique.

TECHNIQUES

The organisational key is that techniques carry out a method, which is consistent with an approach. So the last, but not the less important element to be explained is technique. A simple definition of technique as used for teaching translation and interpretation is: a regular trick,

stratagem, or aid used to accomplish an immediate objective. The researchers recommend that the techniques must be consistent with a method, and therefore in harmony with an approach as well.

As stated before, the techniques have to be in agreement with the approach and consistent with the method in order for the students to become professional translators and interpreters and to expand their language skills. Another definition found in the English Teaching Forum is: “a *technique is implementational-that which actually takes place in a classroom*”.²² The researchers believe that the following techniques more effectively used in the training of translators and interpreters are: Conceptualization, Stylistic Transposition, and Sight Translation.

Conceptualization

This technique is recognizing the principle that the working unit is not a word or word group, but the concept itself, the idea. Once the principle of conceptualization is understood, there are many ways to empty and practice it, oral and summaries, oral enumeration of the points of speech, essays or discussions. This technique improves essay planning and writing skills, leads to better note-taking at lectures, increases awareness of parallel ideas, broadens the way of expressing ideas in two languages, and develops sensitivity towards style, and, most important, it encourages analytical and systematic thinking.

Stylistic transposition

This technique is usually practiced in preparation for written translation or stylistically sensitive text. In an oral adaptation is also used to prepare students for simultaneous interpretation. The researchers believe it can also provide a valuable technique for advance language training. There are many ways to practice this technique such as, students can write eyewitness accounts of an event seen by a child, an uneducated per, a newspaper reporter, a politician, a poet, and a philosopher. Elizabeth Welt Trahan, former director of Translation and Interpretation Program at Monterrey Institute, suggests other ways to practice this technique, for example: *“Students can rewrite a stylistically sophisticated essay in simplified form, or a realistic account poetically. They can be asked to single out and analyse those components of an essay that are responsible for its stylistic colouring”*.²³

Sight Translation

This technique frequently results clumsy, literal translation with atrocious syntax and horrible style, full of gaps and approximations, if practiced without supervision. Despite this handicaps, which are real enough, the researchers found this technique into a foreign language to be the most

²² Eadie, Jacqueline, A Translation Technique, ETF, p.2

²³ Welt Trahan, Elizabeth, Translation and Interpretation Techniques as Tools for Advanced Language Study , p.2

effective vocabulary builder and the best possible speedy review of grammatical principles and problems. Sight translation forces the student to work with someone else's vocabulary and terminology, while putting to work all the linguistic and intellectual resources in order to find suitable or possible equivalents. *"As a result, terms encountered in one language, and improvised in the other only yesterday, may crop up in the second language today and be recognised and assimilated into active vocabulary".*²⁴

The researchers believe that from a simple material for Sight Translation, vocabulary begins to extend beyond the terminology of the individual's own specialisation or interests and brings him closer to a total mastery of the language.

PRINCIPLES

The researchers have also selected the bellow mentioned principles to be used in the teaching-learning process in the course of Translating and Interpreting Techniques: As it is stated in by Peter Newmark in his definition of principle: *"statement or set of statements describing the way something operates."*²⁵ These principles are the following: meaning, form, register, source language influence, style and clarity, idiom.

²⁴ IBID 13

²⁵ IBID 21, p.4

Meaning

The first principle is defined as whenever the translator or interpreter carries out any of these tasks he or she should give meaning to the target language. *“The translation and interpretation should reflect accurately the meaning of the original text”*²⁶ stated in one of the pamphlets given by the Centro Cultural Salvadoreño in a seminar of translation and interpretation at UTEC.

Form

This is the second of the principles, the researchers, agreed that the words and ideas should remain in order in the target language as the source language and match the original as closely as possible.

Register

In this third principle, the translator and interpreter must distinguish between formal or fixed and personal expressions in which the writer or speaker sets the tone. The investigators consider that languages often differ in their level of formality in a given context, which is why the translator and interpreter should be aware of both languages.

²⁶ Carranza, Martha de, Translation Seminar Pamphlet, Centro Cultural Salvadoreño

Source Language Influence

The person in charge of doing a translation or interpretation should be well acquainted with the source and the target language in order to avoid criticism such as it does not sound right. The investigators believe that it is because the translator or interpreter's thoughts and choices of word are too strongly moulded by the original text.

Style and Clarity

The researchers agree that style and clarity is another principle because the translator or interpreter should not change the style of an original text. However, if the material is full of repetitions, he or she may correct it in order to make clearer for the reader/listener.

Idioms

The investigators have concluded that idiomatic expressions are untranslatable. Therefore, the translator and interpreter should retain the original words in quotes, give literal explanation, use close equivalent or use a plain prose translation. In this way, the text or speech remains acceptable in the target language.

Bear in mind, however, that knowing a foreign language and the subject is not as important as being sensitive to language and being competent to write your own language dextrously, clearly, economically, and

resourcefully. It takes a long time to learn a language well enough to enjoy it to the fullest.

The researchers have taken into account the implementation of the new course Translation and Interpretation Techniques at UTEC along with the important aspects that a handbook must contain. These areas are related to each other because they are immersed in the task to be developed in this project. The design of a good handbook will help the students to build on a solid foundation, something worthwhile.

A handbook must be the answer of the urgent necessity that students and teachers face when they are enrolled in a course. So, the main purpose of a text is to provide help to overcome their difficulties and solve easily their problems. The researchers are convinced that the introduction of a teacher's guide, cassette tape, and a video tape are a crucial aids to the teacher's resources.

AUDIO TAPES

Tapes have instant record and play back properties allowing students to hear themselves speaking. The students may wish to put themselves dialogues, improvisations, skits, plays, debates, and then use the material for translation/interpretation discussions. Students may initially be shy about translating and interpreting into a microphone, but they should overcome their reluctance fairly soon. As the students listen to the

playback, they should evaluate their speech and identify areas that need improvement. As stated by Howatt and Dakin in 1974: "Listening is the ability to identify and understand what others are saying. This involves understanding a speaker's accent or pronunciation, his grammar and his vocabulary, and grasping his meaning."²⁷

Tapes can contribute to Translation and Interpretation courses in various ways. It provides encouragement and helps students to develop confidence in their ability to deal with listening problems. Students are directly exposed to the target language; therefore, become capable of translating and interpreting simultaneously.

Translation is a kind of paraphrase, it is a rewording of the sense of an original text. Many of the comments made about paraphrase as a listening-comprehension activity are relevant also to translation. The big difference is, of course, that the new words are in the target language. Translation gives little practice in communication skills. "Real translation is of course a highly skilled technique in itself, largely irrelevant to a foreign language course."²⁸

The researchers believe that the skill of interpretive listening cannot be taught to a great extent, this does not mean that it cannot be used and

²⁷ Karl, Thomas, Teaching Development Making the Right Moves, ETF p.189

practiced as a feature of listening activities. Some stimulating discussions can be based on the interpretation of various aspects of a heard passage that may or may not be directly concerned with its hidden meaning. For this we shall need a wide variety of recordings of authentic or simulated-authentic discourse.

VIDEOTAPES

The researchers consider that the best audio-visual aid in the English classroom is, or should be, the teacher. Probably the second best, is the motion picture, for in terms of total impact on the students, “nothing surpasses a movie”.²⁹ While films can be used for the teaching of translation and interpretation techniques, one of their greatest potentials lies in presenting a realistic image of the culture linked with the source and target language. Motions, sounds, and color all contribute to making the culture come alive, and as Theodore Huebener writes in Audio – Visual Techniques in TFL, “not even the most fascinating book portrays the foreign scene with the vivacity of a good movie.”³⁰

Using a video sequence in class is the next best thing to experiencing the sequence in real life. In addition, video can take your students into the lives and experiences of others. Through the videos the teachers can see

²⁸ Ur, Penny, Teaching Listening Comprehension, Cambridge Handbook for Language Teachers , p. 133

²⁹ Dobson, Julia M., Effective Techniques for English Conversation Groups p.81

³⁰ Ibid 29, p.82

how best to exploit this motivation and guide it into successful translation and interpretation learning process.

Videos also help through non-verbal aspects of communication. The American psychologist, Robert Merabian, has estimated that as much as 80 per cent of our communication is non-verbal. Our gestures, expression, posture, dress and surroundings are as eloquent as what we actually say. Video allows the students to see this action and to freeze any moment to study the non-verbal communication in detail. This action permits cross-cultural comparison. Observing differences in cultural behaviour is not only suitable training for operating successfully in an alien community. It is also rich resource for communication in the classroom.

Video can be used at every level, both as supplementary material for language reinforcement and skills practice and as the main component of an intensive translation and interpretation techniques course provided that suitable material is available. Students are likely to benefit most from its power to motivate and to provide direct access to comprehension by putting language in context.

The use of video depends on the resources and time which an institution and its teachers can devote to it. But even at the most modest level, teachers should exploit video to its utmost effect. "Above all, lessons with

video should be enjoyable and should provide even mediocre students with a genuine sense of achievement”³¹, when for instance, they have grasped the meaning of quite difficult dialogue because they could follow the action and behaviour which accompanied it; or when they can use a new language effectively, having seen it used in a clearly meaningful context on video.

In summary, the importance of a handbook consists of the descriptions of the different approaches, methods and techniques which the text contains to be developed in the course. Therefore, each exercise must carry its own instructions and the students must proceed accordingly.

During this phase of the investigation process, researchers based on different theories and experiences of expertise in the field discovered the importance of the creation of a handbook. What the researchers believed has also been reinforced through citations of different sources. The theoretical framework has been written with the purpose to support the problem stated and the objectives of the investigation.

It is important to mention that during the course students will have the chance to learn basic theory as well as strategies that will let them practice translation and interpretation in real situations. To conclude, the researchers will offer a handbook with a audio tape, a video tape to

³¹ Candlin, Christopher N., Video in Action, p.7

accompany it, and a teacher's guide to be used as an educational resource in the course of Translation and Interpretation Techniques course. In that manner, the students at the English Department will benefit consequently. The UTEC will prepare competent translators and interpreters who will be playing an active role in the Salvadorean society.

3.1 Conceptual Framework

APPROACH: states a point of view, a philosophy, something that one believes but cannot necessary proof. It is often unarguable; it describes the nature of the subject matter to be taught.

CURRICULUM: principles and procedures for the planning, implementation, evaluation, and management of an educational program. Curriculum embraces syllabus design and methodology.

CURRICULUM DESIGN: decision as to design(s) made by the responsible curriculum-planning group for a particular educational center. Various prior decisions by political and social agencies may limit the final design(s).

HANDBOOK: is a reference book or manual providing specific information on a certain subject. A handbook should include a

comprehensive set of criteria; consistent with the basic linguistic, psychological, pedagogical principles, underlying currently accepted methods of language teaching.

INTERPRETATION: refers to the process of changing messages produced in one language immediately into another language. The languages in questions may be spoken or signed, but the defining characteristics are the live and immediate transmission.

INTERPRETER: a person whose business is translating orally forms a foreign language.

INTERVIEW: oral questions that are done by the researcher. The researcher notes the answers down.

LINGUA FRANCA: a hybrid language, largely used around the world in order to communicate or carry out trades, business, etc.

METHOD: a way or procedure for doing things; specially, an orderly manner to accomplish something. Method is an overall plan for the orderly presentation of language material; no part of which contradicts and all of which is based upon the selected approach.

METHODOLOGY: a system of rules methods and procedures used in a particular discipline or science.

PRINCIPLE: a statement or set of statements describing the way something operates; a scientific law.

QUESTIONNAIRE: printed form with series of questions used to obtain statistical information and sample public opinion on a certain subject.

SIMULTANEOUS INTERPRETATION: the interpretation in which the interpreter works in a sound proof booth with at least one colleague. The speaker in the meeting room speaks into a microphone; the interpreter receives the sound through a headset and renders the message into a microphone almost simultaneously.

SYLLABUS: a specification of what is to be taught in a language program and the order in which is to be taught. A syllabus may contain all or any of the following: phonology, grammar, functions, notions, topics, themes, tasks.

TARGET LANGUAGE: the language to be interpreted or translated into.

TEACHER'S GUIDE: manual for the instructor of the course that supplements each lesson with specific suggestions on presenting the new material, additional practice for oral drill, testing procedures, and keys to the exercises. It explains the methodology of the course, so that the teacher will know exactly what is expected of him/her and why.

TECHNIQUE: a regular trick, stratagem, or aid used to accomplish an immediate objective.

TRANSLATION: act that involves transferring a written message from one language to another. The text to be translated may be a treaty, a law, or a press release, a user manual, a poem, or a play; a handwritten letter, medical textbook anything that is written is a potential translation assignment.

TRANSLATOR: a person with the academic knowledge which enables her/him to turn a specific text expressed before in a foreign language to the native language or vice-versa in a written or taped form, following faithfully content.

VIDEO: The visual part of a television broadcast or signal as distinguished from audio.

VIDEO TAPE: a special type of magnetic recording tape used to record television programs, together with their associated sound.

CHAPTER II

2. Methodology of the investigation

2.1 Type of investigation

Based on the need to design a proper material for the Translation and Interpretation Techniques course, the researchers have done an investigation on the topics related to the subject studied. Therefore, it is important to mention that the information given by the researchers and the material gathered from the bibliographical sources will be applied with the purpose of achieving the objectives of such investigation.

This research is descriptive because each topic that integrates the proposed handbook will describe in detail all of those aspects that a handbook comprises: theory, methodological instructions, activities, and so forth.

Furthermore, the investigation is also analytical, since the researchers studied and interpreted the collected data in order to reach conclusions and elaborate the most appropriate handbook.

To design this handbook, the researchers worked out and administered two surveys: the first one was an interview directed to teachers who work in the language major who belong to the English department at the UTEC. The second survey was directed to the students who belong to the Advanced English I class, of the English major, at UTEC.

2.2 Field research

The investigators obtained information regarding the importance and the need of a handbook in the classroom, the use of it, the help it provides to accomplish the student's objectives of what the curriculum states, and specially what structure the teachers would like to follow in a handbook.

This investigation was divided in two phases. The first one was done through a guided interview with a group of fifteen English teachers of the Language Major who belong to the English department.

Secondly, the researchers handed out a questionnaire to the twenty- six students, who belong to the Advanced English I class at UTEC. This was done in order to gather information, to discover whether the students like to use a handbook, how they view it, what elements they would like to have in it, and what structures it should contain.

2.3 Universe

The universe was comprised as follows:

The English Department at Universidad Tecnológica de El Salvador.

2.4 Population

The researchers applied this investigation to the fifteen English teachers of the major of English in the Language department. Also, twenty-six students who belong to the new curriculum, that are enrolled in the course Advanced English I, in their fifth semester of the English Major of the Universidad Tecnológica de El Salvador, were considered in this investigation.

2.5 Sample

The sample was taken from the fifteen English teachers of the English department and the twenty-six students who belong to the new curriculum; of the fifth semester of the English major who represent one hundred per cent of the population that the researchers counted on for their investigation. Due to the limited quantity of people who form the population, the sample was the same as the total population.

2.6 Data collection

The procedure of data collection was done in the following way: First the investigators obtained the list of the teachers, that are in charge of the English major, from the coordinator of the English department. The investigators obtained from him the list of the students enrolled in the course of Advanced English I offered in the fifth semester in the new curriculum. Then, the researchers had a personal interview with each of the teachers of the English major to obtain all the information requested from the guided interview. Later, the researchers visited the students in their respective classroom, during the class of Advanced English I, to hand out the questionnaire and gathered the information needed from them.

2.7 Instruments

As it is mentioned above, the investigation was done through an interview and a questionnaire, and they were done in the last week of the month of January of the year 2002. These instruments show the opinion of the students and the teachers, which help the researchers to learn about their points of view of the handbook. With these instruments

the investigators gathered the information needed and therefore they recommend the most suitable handbook for the teaching learning process of the Translation and Interpretation Techniques Course.

2.8 Teacher's guided interview

The teachers in charge of the Language Major who belong to the English department answered the guided questions in a personal interview. It consisted of ten questions focusing in obtaining information regarding the most important elements that should be included in the designing of a handbook to fulfill the Translation and Interpretation Techniques learning process of the students. This questionnaire consisted of direct questions, so the teachers could provide the researchers with the necessary information. **(See appendix A)**

2.9 Student's questionnaire

Through this questionnaire the researchers found out the expectancies of the students about a handbook. It consisted of ten questions. These questions were multiple choice questions so the students were able to answer them easily and rapidly. **(See appendix B)**

2.10 Techniques of data collection

In order to collect information, the researchers carried out the personal interviews with all the English teachers of the Language Major. Then the investigators administered the questionnaire to the students to survey opinions and suggestions about a handbook to be used in a Translation and Interpretation course.

2.11 Analysis result

For better dealing with the information collected, the researchers analyzed, classified, and interpreted the results according to the population: students and teachers. The results obtained will help the investigators to arrive at general and specific conclusions. The information gathered allowed the investigators to detect the different needs, interests, and expectations of the population. Answers have been represented by statistical graphs, which show the frequency of each question answered.

Furthermore, the results have lead the researchers to design the handbook proposed.

ANALYSIS AND INTERPRETATION OF THE RESULTS

TEACHER'S GUIDED INTERVIEW

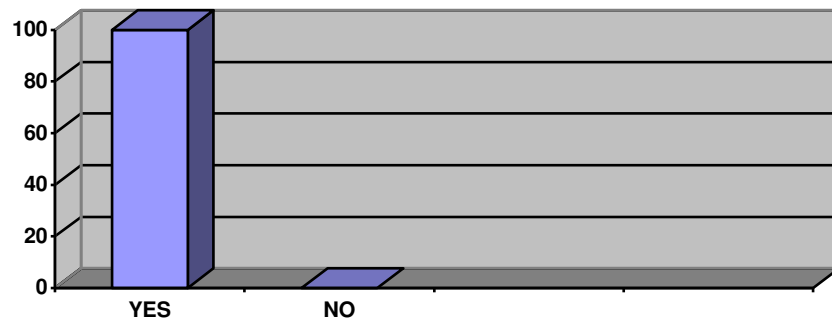
POPULATION: Fifteen English teachers working at the Language Department in the first semester of the year 2002 at UTEC.

Question 1

Do you think that as a teacher you need a handbook and its respective teacher's guide to be used in the development of a new course?

OBJECTIVE: To identify interest and needs for teachers, concerning the need of a handbook and teacher's guide for the course of Translation and Interpretation Techniques.

CHOICES	YES	NO	NO ANSWER	TOTAL
NUMBER OF TEACHERS	15	0	0	15
%	100	0	0	100%



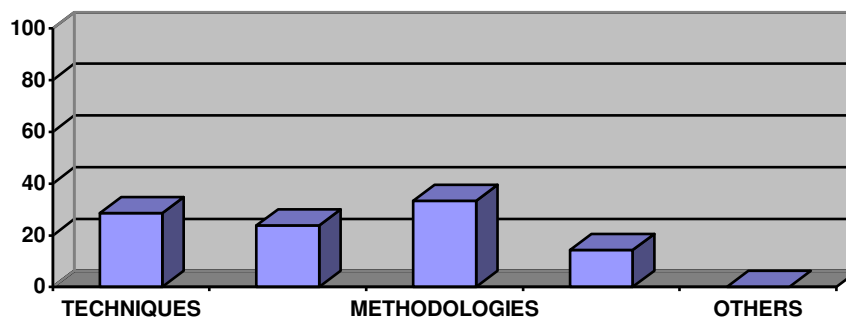
INTERPRETATION: The results show that all of the teachers believe that it is necessary to have a handbook for the course of Translation and Interpretation Techniques since 100% of the population responded affirmatively to this question. According to the results obtained, the researchers consider that the creation of a handbook and a teacher's guide for the course of Translation and Interpretation Techniques is a need in order for this course to be successful.

Question 2

What elements do you think the teacher's guide should contain?

OBJECTIVE: To identify the elements that teachers consider a teacher's guide must contain.

CHOICES	TECHNIQUES	APPROACHES	METHODOLOGIES	PRINCIPLES	OTHERS	TOTAL
NUMBER OF TEACHERS	12	10	14	6	0	42
%	28.57	23.82	33.33	14.28	0	100%



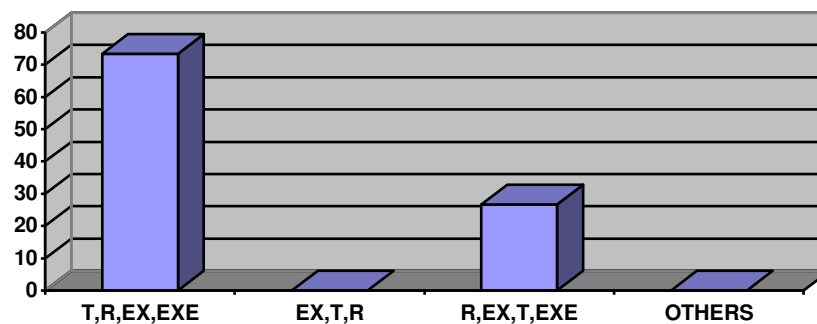
INTERPRETATION: The answers reflect that methodologies are one of the most important elements a handbook should contain; though techniques and approaches were classified as secondary by the interviewed teachers. The investigators consider that all these aspects need to be included in the elaboration of the handbook.

Question 3

Which structure do you think a handbook should follow? Can you tell us one of your own?

OBJECTIVE: To identify the structure that the teachers believe a handbook should follow.

CHOICES	THEORY,READING, EXAM., EXERCISES	EXAMPLES, THEORY, READING	READING, EX., THEORY, EXERCISES	OTHERS	TOTAL
# OF TEACHERS	11	0	4	0	15
%	73.3	0	26.7	0	100%



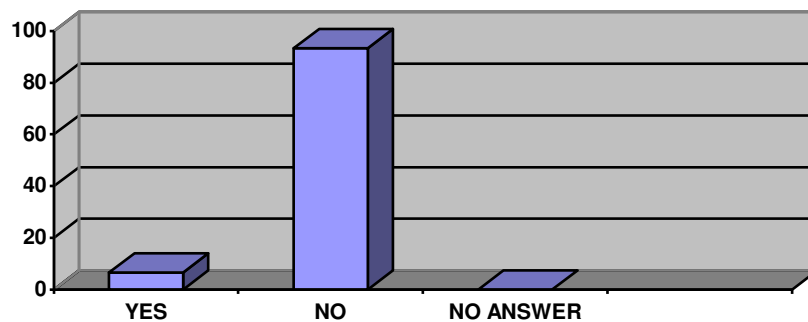
INTERPRETATION: From the interviewed population, ten teachers considered the structured theory, reading, example and exercises at the end, the more suitable a handbook should follow. The researchers support this choice, but the others are not considered less important.

QUESTION 4

Have you taught a translation and interpretation techniques course before?

OBJECTIVE: To identify the number of teachers that have experience in teaching the course of Translation and Interpretation Techniques.

CHOICES	YES	NO	NO ANSWER	TOTAL
NUMBER OF TEACHERS	1	14	0	15
%	6.6	93.4	0	100%



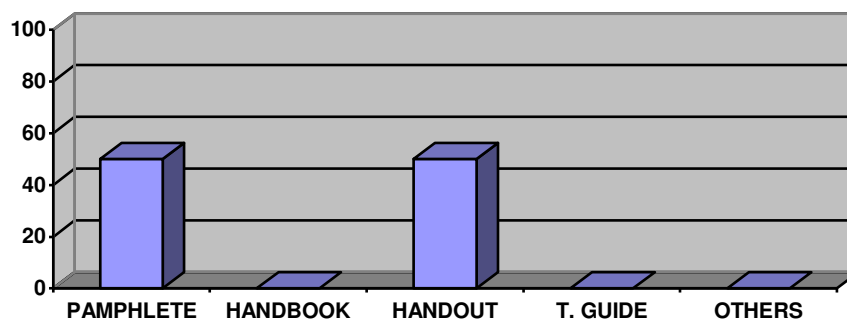
INTERPRETATION: Since the orientation of the English major, up to now, was directed to teaching English, only one of the teachers of the department has experience in training translators and interpreters. Obviously this represents a challenge for the researchers to elaborate a complete teacher's guide to go along with the handbook, in order to facilitate the teaching of the mentioned course.

QUESTION 5

If the above question is affirmative, what kind of support material did you use?

OBJECTIVE: To identify the type of material that has been used when teaching the subject of Translation and Interpretation Techniques.

CHOICES	PAMPHLETE	HANDBBOK	HANDOUTS	TEACHER'S GUIDE	OTHERS	TOTAL
NUMBER TEACHERS	1	0	1	0	0	2
%	50	0	50	0	0	100%



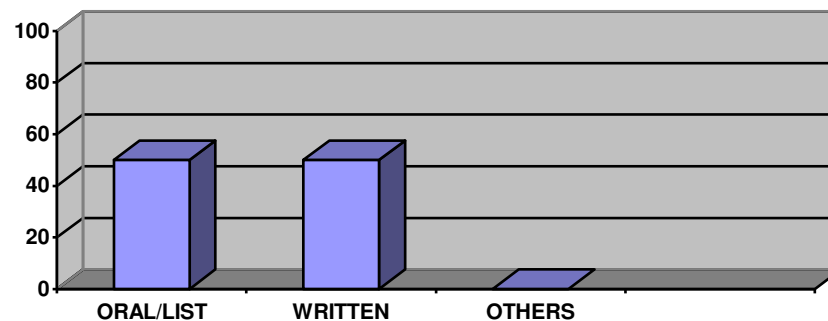
INTERPRETATION: As can be seen, the resources used for the teaching of the course were a handout and a pamphlete only. The researchers believe that listening skills play an important part in the training of translators and interpreters, therefore, audio-visual materials are of great support to go along with written materials.

QUESTION 6

What kinds of activities do you consider will make students understand better this subject?

OBJECTIVE: To identify the kinds of activities that help the students understand the subject better.

CHOICES	ORAL/LISTENING	WRITTEN	OTHERS	TOTAL
NUMBER OF TEACHERS	15	15	0	30
%	50	50	0	100%



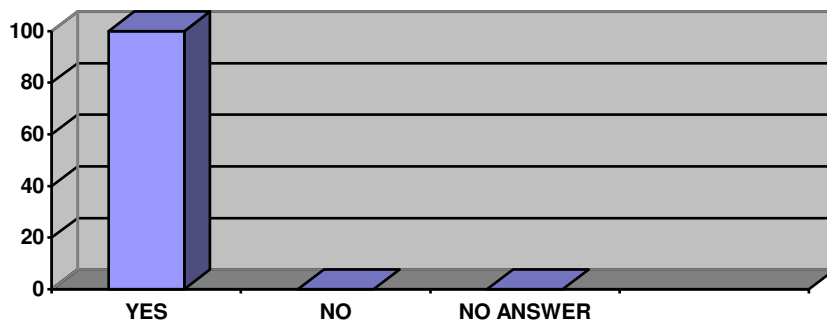
INTERPRETATION: The answers reflect that oral-listening and written activities both are considered equally important for the course. These activities are necessary to be included.

QUESTION 7

Do you believe that audio material will provide a notable intensification of the learning process in a Translation and Interpretation course?

OBJECTIVE: To identify if the teachers think that audio material provides a notable intensification in the learning process during the course of Translation and Interpretation Techniques.

CHOICES	YES	NO	NO ANSWER	TOTAL
NUMBER OF TEACHERS	15	0	0	15
%	100	0	0	100%



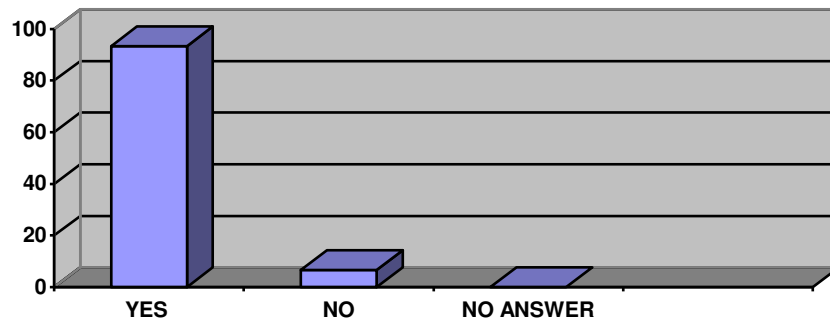
INTERPRETATION: The information obtained shows that all the teachers believe that there is a noticeable intensification of the learning process when audio materials are used. This reinforces the idea of the investigators to consider the cassette tape as an important technical resource for the above-mentioned course.

QUESTION 8

Do you think that students will need a handbook for the course of Translation and Interpretation Techniques?

OBJECTIVE: To identify the need students have for a handbook in the course of Translation and Interpretation Techniques.

CHOICES	YES	NO	NO ANSWER	TOTAL
NUMBER OF TEACHERS	14	1	0	15
%	93.4	6.6	0	100%



INTERPRETATION: The results reflect that there is a need for students to have a handbook for the course of Translation and Interpretation Techniques. The investigators consider that a text provides help to the students as well as teachers to overcome their difficulties and solve easily their problems.

QUESTION 9

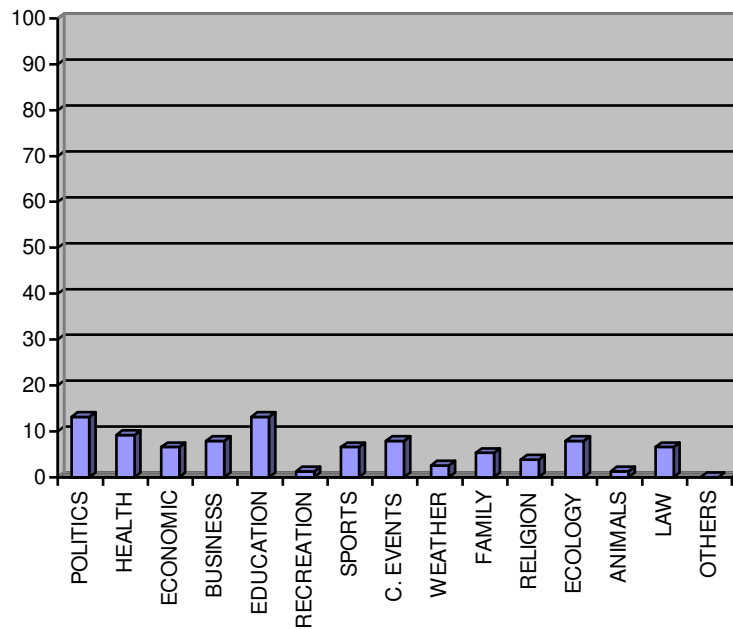
Audio material should include natural conversations regarding these main topics: (mark the ones you are interested in the most)

OBJECTIVE: To know the kind of material the handbook should contain.

CHOICES:

%

POLITICS	10	13.2
HEALTH	7	9.2
ECONOMICS	5	6.6
BUSINESS	6	7.9
EDUCATION	10	13.2
RECREATION	1	1.3
SPORTS	6	7.9
CURRENT EVENTS	10	13.2
WEATHER	2	2.6
FAMILY	4	5.3
RELIGION	3	3.9
ECOLOGY	6	7.9
ANIMALS	1	1.3
LAW	5	6.6
OTHERS	0	0
TOTAL	76	100%



INTERPRETATION: Apparently, the teachers seem to be more interested in some of the topics, but the difference among the entire quantity of topics suggested by the researchers is minimal. Therefore, the researchers believe that the handbook should include a variety of topics to broaden the general knowledge of the students and teachers.

QUESTION 10

What recommendations would you give for the elaboration of the Translation and Interpretation Techniques handbook?

OBJECTIVE: To identify the different suggestions that the teachers have regarding the elaboration of a handbook for the course of Translation and Interpretation Techniques.

INTERPRETATION: Gathering all the information from the teachers suggested that the handbook must be concise. Also, they recommended that it must contain relevant information, appealing titles, dynamic exercises, and it must be illustrated as well. Moreover, teachers want the handbook to contain exercises and activities in which the students can put into practice in real situations.

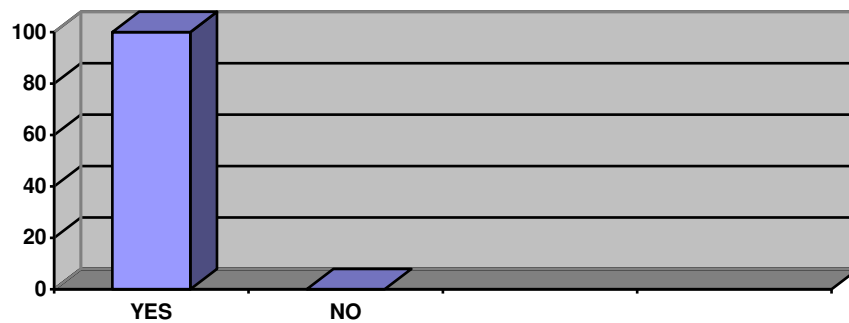
STUDENT'S QUESTIONNAIRE

QUESTION 1

Are you using a textbook in the English courses you are taking now?

OBJECTIVE: To know whether the students are using books in their course.

CHOICES	YES	NO	TOTAL
# OF STUDENTS	26	0	26
%	100	0	100%



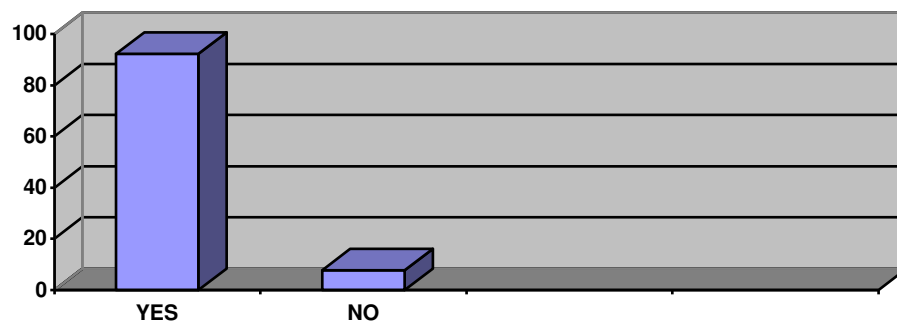
INTERPRETATION: Apparently, all of the students follow a book in their program. The researchers believe it will be best for the students to continue using a guidebook in their following courses to come.

QUESTION 2

Do you have an original copy of the textbook?

OBJECTIVE: To find out if the students purchase the original material for the course.

CHOICES	YES	NO	TOTAL
# OF STUDENTS	24	2	26
%	92.3	7.7	100%



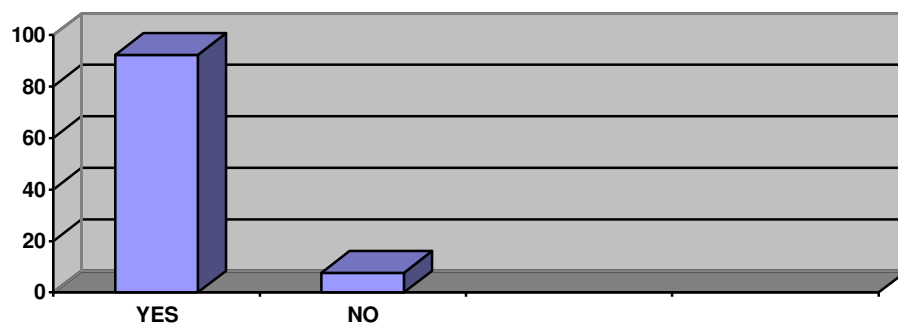
INTERPRETATION: The graphic shows that most of the students have purchased the original texts while only two of the students stated that the texts were too expensive for them which is why they refused to the buy original materials.

QUESTION 3

Are you aware that Translation and Interpretation Techniques course is included in the new curriculum you are enrolled in?

OBJECTIVE: To find out whether the students are aware that there is a course of Translation and Interpretation Techniques included in the curriculum they are enrolled.

CHOICES	YES	NO	TOTAL
# OF STUDENTS	24	2	26
%	92.3	7.7	100%



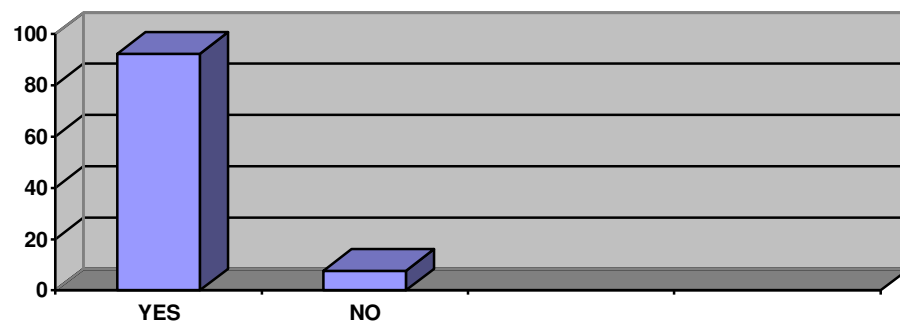
INTERPRETATION: It seems that most of them are aware of the subject that they will be taking. Therefore, the result demonstrated on this graphic makes the researchers believe that the students are expecting material about this subject available.

QUESTION 4

Do you think that a handbook is essential for the development of a Translation and Interpretation Techniques course?

OBJECTIVE: To investigate the necessity of the handbook for the development of the course.

CHOICES	YES	NO	TOTAL
# OF STUDENTS	24	2	26
%	92.3	7.7	100%



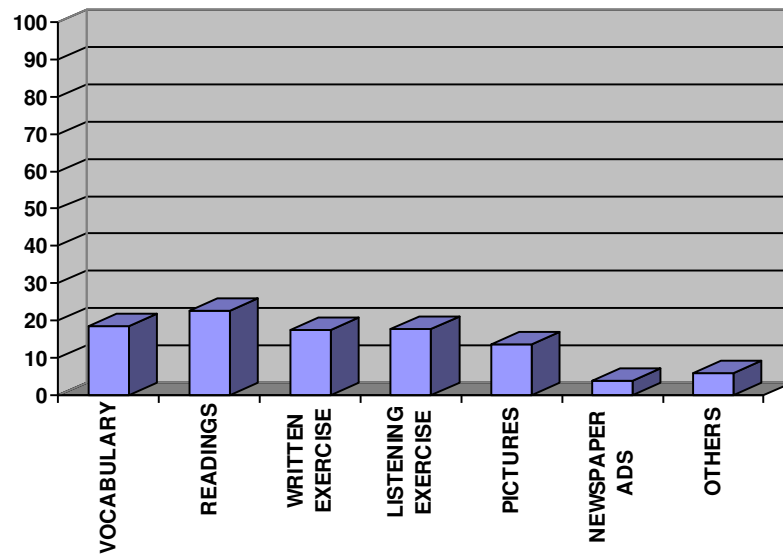
INTERPRETATION: Apparently, the majority of the students believe that it is necessary to have a handbook for the development of the course. This graphic shows and supports the idea of the researchers to elaborate a handbook regarding Translation and Interpretation Techniques.

QUESTION 5

Mark the elements you will like mostly in the textbook you are using now:

OBJECTIVE: To find out what kind of elements the students like, so the researchers can also include them in the handbook.

CHOICES	# OF STUDENTS	%
VOCABULARY	19	18.6
READINGS	23	22.6
WRITTEN EXERCISES	18	17.6
LISTENING EXERCISES	18	17.7
PICTURES	14	13.7
NEWSPAPER ADS	4	3.9
OTHERS	6	5.9
TOTAL	102	100



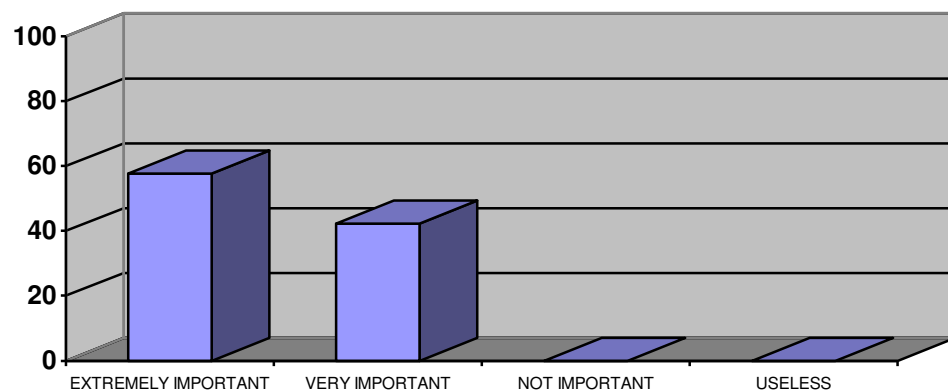
INTERPRETATION: The students seem to like more the readings in the textbooks. However, the researchers could also observe that the rest of the elements could also be included since there is very little difference among the elements with the exception of the newspaper ads.

QUESTION 6

How important is to you the use of audio materials in a translation and interpretation course?

OBJECTIVE: To know how important is the use of audio material in the course.

CHOICES	EXTREMELY IMPORTANT	VERY IMPORTANT	NOT IMPORTANT	USELESS	TOTAL
# OF STUDENTS	15	11	0	0	26
%	57.7	42.3	0	0	100



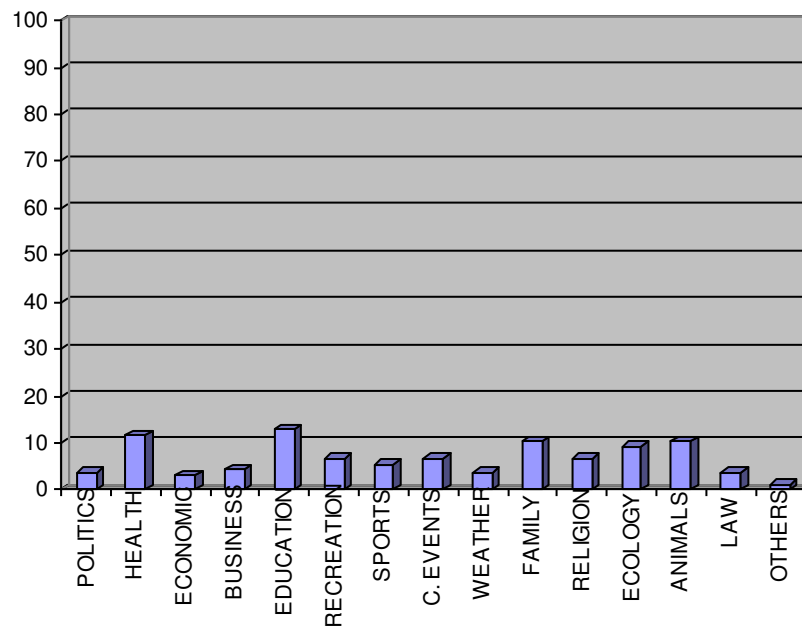
INTERPRETATION: The graphic clearly shows the importance of the audio material in the course. This supports the idea of the researchers to include such material for the development of the course.

QUESTION 7

Audio materials should include natural conversations regarding these main topics: (circle the ones you are interested in the most)

OBJECTIVE: To know the kind of topics the audio material should include.

CHOICES	# OF STUDENTS	%
POLITICS	6	3.7
HEALTH	19	11.7
ECONOMICS	5	3.1
BUSINESS	7	4.3
EDUCATION	21	12.9
RECREATION	11	6.8
SPORTS	9	5.5
CURRENT EVENTS	11	6.8
WEATHER	6	3.7
FAMILY	17	10.4
RELIGION	11	6.8
ECOLOGY	15	9.2
ANIMALS	17	10.4
LAW	6	3.1
OTHERS	3	1.2
TOTAL	164	100



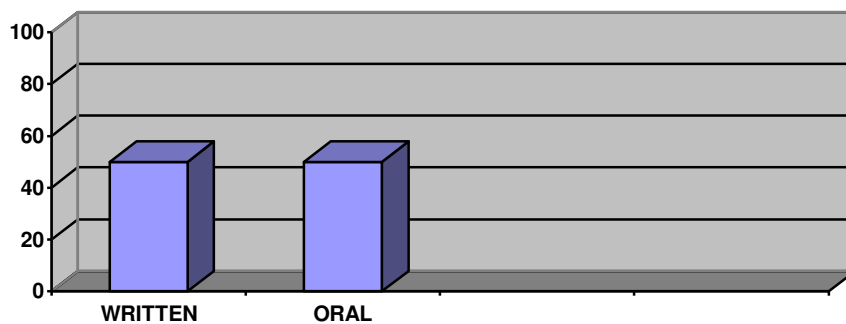
INTERPRETATION: Apparently, the students seem to be more interested in some of the topics, such as education, health, and family; but the difference among all the topic suggested by the researchers is very little. Therefore, the researchers believe that the handbook should include a variety of topics to broaden the general knowledge of the students.

QUESTION 8

What kinds of activities do you consider will make students understand better this subject?

OBJECTIVE: To investigate the kinds of activities that will make the students understand this subject better.

CHOICES	WRITTEN	ORAL	TOTAL
# OF STUDENTS	13	13	26
%	50	50	100%



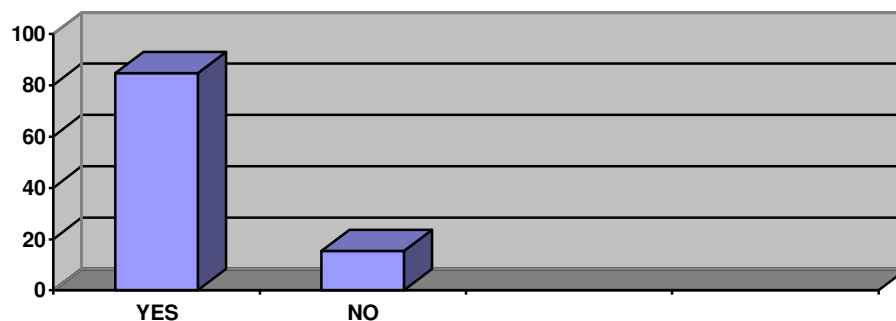
INTERPRETATION: It seems that the students agreed that oral and written activities should be included to make the students understand better. The researchers had proposed it since the course demands translation and interpretation and both activities must be included in the text

QUESTION 9

Do you believe that a handbook will provide a notable intensification of the learning process in a Translation and Interpretation course?

OBJECTIVE: to find out if the handbook will provide a notable intensification in the learning process of the Translation and Interpretation course.

CHOICES	YES	NO	TOTAL
# OF STUDENTS	22	4	26
%	84.6	15.4	100%



INTERPRETATION: The majority of the students believe that the handbook will provide a notable intensification of the learning process which is why the researchers strongly believed and recommended the elaboration of the handbook for the Translation and Interpretation techniques course.

QUESTION 10

What would you like to be included in the handbook of Translation and Interpretation Techniques in order to facilitate you the learning process?

OBJECTIVE: To know the kinds of elements the students would like to be included in the handbook to facilitate their learning process through out the course.

INTERPRETATION: According to the questionnaire handed out to the students they suggested that they would like to have the rules, techniques, methods and principles for the translator and interpreter in order to develop themselves as proficient translators and interpreters. They also suggested having readings, and audio material to facilitate their learning process.

After gathering all the information, the researchers could observe that the answers to the questions were very similar, however some differences on the answers between the teachers and the students were found. The answers seem to have more similarities than differences. For example, on the questions about which the topics should be included in the handbook, the teachers and students seem to agree on the topics of education, health current events, and ecology.

Another of the similarities was on the answers of that will make the students understand better the subject of Translation and Interpretation Techniques; teachers and students answered fifty percent on the oral/listening activities and fifty percent on the written activities. Furthermore, teachers and students agreed that the handbook would be needed to accelerate the learning process of the students.

One of the differences between the answers the teachers and students provided was on the topics of animals and politics. It seems that the students were more interested on topics regarding animals than the teachers, but less interested in politics than the teachers were. However, the researchers considered that these topics should both be included in order to expand general knowledge.

Moreover, the majority of the teachers suggested that a handbook should follow the structure theory, reading, example and exercises. While the rest suggested the structure of reading, example, theory and exercises. The researchers go along with the majority of teachers, however in order to have an interesting and varied handbook, they included both structures in their Translation and Interpretation Techniques Handbook.

The researchers also considered that it is important to include as many topics as they consider to be taking into account in the handbook of Translation and Interpretation Techniques. Thus, the students would be able to be acquainted with as many different topics as possible and have more practice as well in all of them. The researchers strongly believe that it is important to prepare students with elemental theory and then, make them experience the different situations faced by translators and interpreters.

After analysing the results obtained from the surveyed population, the researchers have found an elemental key to support their proposal: the need of a handbook and a teacher's guide for the subject of Translation and Interpretation Techniques.

CHAPTER THREE

PROPOSAL: HANDBOOK FOR TRANSLATION AND INTERPRETATION TECHNIQUES

INTRODUCTION

When you stop and think about it, everything in life is translation. We translate our feelings into actions. When we put anything into words. We translate our thoughts. Every physical action is a translation from one state to another. Translating one language into another is only the most obvious form of an activity which is perhaps the most common of all human activities. This may be the reason people usually take translation for granted, as something that does not require any special effort, and at the same time, why translation is so challenging and full of possibilities.

There is nothing easy or simple about translation, even there is nothing easy or simple about any human activity. It only looks easy because you are used to doing it. Anyone who is good at certain activity can make it appear easy, even though, when we pause to think, we realize that there is nothing easy about it.

Translation in the formal sense deals with human language, the most common yet the most complex human function. Language makes us who we are. Language can work miracles. Language can kill and language can heal. Transmitting meaning from one language to another brings people together, helps them share each other's culture, benefit from each other's experience, and makes them aware of how much they all have in common.

To pursue a translation career means to become a servant of language, a master well worth serving. But more importantly, it means serving your people and other people, bringing them closer together, working towards better understanding among people and nations everywhere.

So if your work is not always appreciated, take heart. Notoriety is reserve for evil, while recognition of good is almost always slow incoming. Over the ages, translators and interpreters brought the world close together, moved it from paganism to monotheism, a process which is still going on, and will continue for a long time to come.

FOR WHOM IS THIS HANDBOOK INTENDED?

This handbook is designed to be used by the translation and interpretation class at the UTEC of El Salvador and anyone who has any interest in translation and interpretation. This includes the professional as well as the occasional translator/interpreter, the freelancer and the career translator, the oral interpreter engaged in escort, simultaneous or conference interpretation, and at last but not least the translation student.

It is designed both as learning and a reference tool. By reading the text thoroughly, you are certain to acquire a familiarity with the translation and interpretation field, both theoretical and practical.

Many students wonder what to do with their degree once they graduate. Many consider the possibilities of translation/interpretation, only to find out there is little opportunity to break into this field, since there seems to be a gap between the formal education stage and the professional stage of working as a trained or accredited translator/interpreter.

They too can benefit from this handbook, which is designed to bridge this gap by offering information that, combined with a training program geared to help improve the aspiring translator's / interpreter's skills, will provide the necessary preparation for a professional translation career. This handbook will point anyone interested the mentioned field in the right direction. The rest is up to you. Once you have had the training, you will start formulating your own techniques, and be ever on the lookout for new words, new knowledge, new linguistic sources, and a better understanding of how to communicate words and ideas, which, after all, is what translation and interpretation is all about.



**TRANSLATORS AND INTERPRETERS, HUMBLE SERVANTS OF
KNOWLEDGE, OFTEN NAMELESS, SELDOM ACKNOWLEDGE, MORE
ERRED AGAINST THAN ERRING, FOREVER LOOKING FOR THE
WRITE WORD.**

**WHERE WOULD WE BE WITHOUT THEM? HOW WOULD EUROPE
KNOW THE BIBLE WITHOUT ST. JEROME? HOW WOULD NATION
INTERACT, HOW WOULD THEY ENRICH EACH OTHER'S CULTURE
AND LANGUAGE WITHOUT THEIR TRANSLATORS AND
INTERPRETERS?**

ANONYMOUS

CHAPTER 1 THINKING IN A CRITICAL FORM

“YOU CAN LEAD A BOY TO COLLEGE, BUT YOU CAN NOT MAKE HIM THINK”

Elbert Hubbard.



DISCUSSION

Observe the picture and talk about what you see in it. Discuss the following questions:

1. What did it come first to your mind when you looked at the picture?
 2. Does it have any meaning to you?
 3. What form does it have: a shape of a person, an animal, an object etc.?
- **What is thinking?** Thinking is the manipulation of mental representation of information. The representation may be a word, a visual image, a sound, or data in any other modality.

- Talk about the definition of thinking. Then, translate it to a Spanish version. Analyze if the definition appears to be the same or different from the source language.

CRITICAL THINKING



Can people be taught to be better thinkers? A growing body of evidence supports the notion that people can learn to perform better on decision making and problem solving tasks (Brown & Walter, 1993). Abstract rules of logic and reasoning may be taught, and such training improves the way in which people are able to reason about the underlying causes of everyday life events. Ultimately, cognitive psychologist may routinely teach students not only to increase the skill with which they are able to solve problems, but to think more critically as well.

On the basis, the researchers have discussed on problem solving, thinking and creativity, there are several strategies that can help you think more critically and evaluate problems more creatively-whether they will be the challenges of everyday life or more academically oriented problems. Some of these suggestions for increasing critical thinking are the following:

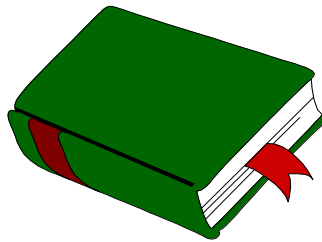
- **Redefine problems.** The boundaries and assumptions you hold can be modified. For example, a problem can be rephrased at a more

abstract or more concrete level, depending on how it is initially presented.

- **Adopt a critical perspective.** Rather than passively accepting assumptions or arguments, critically evaluate material by considering its implications and thinking about possible exceptions and contradictions.
- **Use analogies.** Analogies not only help us uncover new understanding; they provide alternative frameworks for interpreting facts. One particularly effective means of coming up with analogies is to look for them in the animal kingdom when the problems concerns people and in the chemistry or physics when the problem concerns inanimate objects. For instance, the idea for the unique packaging of Pringles potato chips reputedly arose when a manufacturer noticed that dry tree leaves, which normally crumble easily, could be packed together tightly if they were moistened slightly.
- **Think divergently.** Instead of thinking in terms of the most logical or most common use for an object, consider how it might be of help if you were forbidden to use it in its usual way. Take the perspective of another person, one who is involved in the situation or is a disinterested bystander.
- **Use heuristics.** Heuristic are rules of thumb that can help bring about a solution to a problem. If the nature of the problem is such that it has a single, correct answer, and a heuristic is available or can

be constructed, using the heuristic frequently helps you to develop a solution more rapidly and effectively.

- **Experiment with various solutions.** Do not be afraid to use different routes to find solutions for problems (verb, graphic, even acting). Try coming up with every conceivable idea you can, no matter how wild or bizarre it may seem at first. After coming up with a list of solutions, you can review each one and try to think of ways of making what a first appeared impractical seem more feasible.



“THINKING AS YOU READ”

Julian Adams and Kenneth Stratton

Can you believe what you read? Is it the truth? And if true, is it the whole truth or merely part of the truth – a part that gives you a different impression from the one you would receive if you knew the whole story?

A free press may publish much that would not be printed if newspapers were controlled by the government. Most American editors and writers

recognised a duty to their community and their readers. To the best of their ability, they report the news fairly, truthfully, and completely, yet there are not always interested in the absolute truth. Writers are human beings with human feelings, and they may allow their own ideas to creep into their reporting.

The responsibility, however, is not all on the side of the newspaper. If you, as a reader, do not think as you read, you may fail to understand what a newspaper is trying to tell you. Along with the privilege of receiving uncensored news or listen to someone speak – in person, on the radio, on television, or in motion pictures – you will need to consider certain points.

VOCABULARY



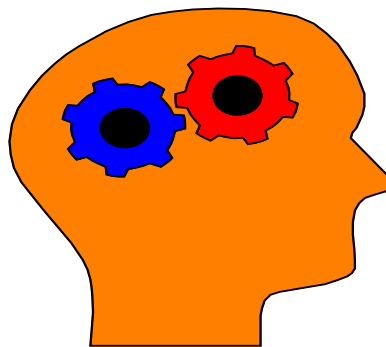
- A. Make a list of the new words you found on this reading, then translate them into your native language.

ENGLISH	ESPAÑOL	ENGLISH	ESPAÑOL
.....			
.....			
.....			
.....			

WORKING IN PAIRS.

- B. After learning the translation and meaning of the new words, tell your classmate what you understood about the article in your native language. Then, the other student explains what he or she has understood in English.

C. **REASONING**



Do cell phones cause cancer? Do prions cause mad cow disease? Does HIV cause AIDS? These are complex questions that have no simple answer.

How we go about answering these questions is by using causal reasoning. How do we reason causally? Much research has been conducted on this question and two main types of answers have been given. First, we use statistical information gathered from the environment and use certain types of calculations to determine whether a causal relationship exists. The second type of answer is that we assume that a causal link exists if we can think of a plausible causal mechanism that will relate a cause to an effect., People use both types of causal reasoning strategies.

● Why an experiment gives strange results, and how to anticipate things that could go wrong in an experiment?

● How people combine mechanistic and statistical information in making causal judgements?

● How people reason about causally complex events that have occurred, such as the death of Princess Diana, or the causes of mad cow disease?



LISTENING SECTION

- A. Work in-groups of three and listen to the tape for the different types of personality of James, Andrea, and Bob and translate each personality to Spanish. Share your information with your classmate in both languages. (English-Spanish)

D. EXERCISE.

TRANSLATE THE CLUES THAT ARE ON THE NEXT PAGE TO THE OPPOSITE LANGUAGE (SPANISH/ENGLISH) You may use a the dictionary.....

BILINGUAL "CRUCI-WORD"

1	2	3	4	5	6		7	8	9
10						XXX XXX	11		
12					XXX XXX	13			
14		XXX XXX	15		16			XXX XXX	
17		18			XXX XXX	19	20		
21				XXX XXX	22	23			
24		XXX XXX	25	26			XXX XXX		XXX XXX
27		28			XXX XXX	29	30		31
32					33			XXX XXX	
	XXX XXX	34							

**CLUES
DOWN**

1. TO RAKE
2. ASCENSO, ALTURA
3. GINEBRA
4. GARANTIA
5. CRAG, CLIFF
6. C (MUSICA)
7. LYE, BLEACH
8. MAR
9. CALLE
13. EXPERT
16. LUEGO (POET.)
18. CIENCIA (ABR)
20. EPOCHS
23. THEY VOTE
26. TO PRAY
28. YOU
30. ENERGY UNIT
31. BREA

**33. HE GIVES
ACROSS**

1. A PESAR
10. RELIEF
11. RED
12. SINUSES, CAVITIES
13. MEDIO ABIERTO
14. TELEVISION
15. EDICT
17. SOUR, TART
19. ABEJA
21. PICAZON
22. ABIERTO, PUBLICO
24. LITHUM (ABR)
25. MONKEY
27. AMANTE
29. PRUEBA, EXAMEN
32. ANNIHILANTE
34. FORASTERO

E. EXTRA CREDIT ACTIVITY

Look for the site: <http://www.dartmouth.edu/~kndunbar/>



WORD POWER

Write the Spanish definition for the following words:

Analogy: _____

Divergently: _____

Heuristic: _____

Creep: _____

Prions: _____

Plausible: _____

CHAPTER 2 ANALYSING

“A single conversation across the table with a wise man is worth a month’s study of books.”

Chinese Proverb

SNAPSHOT:

Explain to two classmates a problem or a situation that required a specific process to be followed in order to be solved. One of the two classmates who is listening to the situation, will have to analyze and translate the process to the other classmate into Spanish. Make sure you tell which approach he/she used to solve the problem or to come out of a situation.



THE APPROACHES

Translation and interpretation are for discussion. Both in its referential and pragmatic aspect, it has an invariant factor, but this factor can not precisely defined since it depends on the requirements and constraints exercised by one original on one translation. All one can do is to produce an argument with translation examples to support it. Nothing is purely objective and subjective. There are no cast-iron rules. Everything is more or less. There is an assumption of normally or usually or commonly behind each well-established principle; as it is stated, qualifications such as always, never, must not exist _ there are no absolutes.

There are two approaches to translate **1) you start translating sentence by sentence** to say the first paragraph or chapter to get the feel ad the feeling tone of the text, and then you deliberately sit back, review the position and read the rest of the SL text. **2) Read the whole text two or three times**, and find the intention, register, tone, mark the difficult words or passages and start translating only when you have taken the bearings.

Which of the two approaches you choose may depend on your temperament, or whether you trust your intuition (for the first approach) or your power of analysis (for the second). Alternatively, you may think the first one more suitable for literary and the second for a technical or institutional text. The danger of the first one is that it may leave you with too much

revision to do on the early part, and it is therefore time wasting. The second can be mechanical; a transnational text analysis is useful as a point of reference, but it should not inhibit the free play of your intuition. Alternatively, you may prefer the first approach for a relatively easy text, the second one for a harder one.

EXAMPLE OF SENTENCE BY SENTENCE APPROACH

EMPOWER THE EMPLOYEES

By Philip Kotler

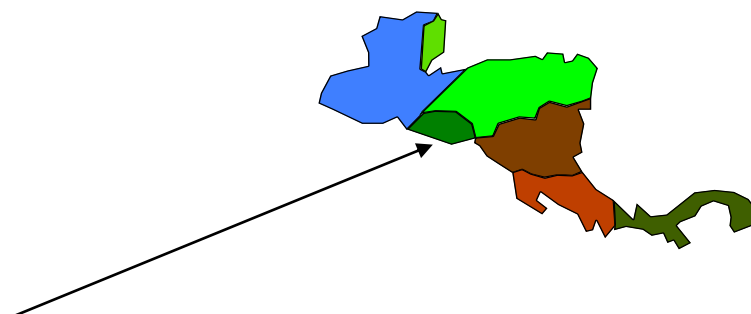
1. Let the employee solve the customer's problem.
2. Let the employee rate his supervisor.
3. Tie reward to performance.
4. Give reward for new winning ideas.
5. Give equity to the employee.



ENTREGAR FACULTADES A LOS EMPLEADOS

1. Deje que los empleados resuelvan el problema del cliente.
2. Deje que el empleado califique a sus supervisores.
3. Vincule la recompensa con el desempeño.
4. Premie las nuevas ideas ganadoras.
5. Dé participación de capital a sus empleados.

EXAMPLE OF THE WHOLE TEXT APPROACH



Quizá El Salvador es como una de esas pinturas impresionistas que hay que ver a distancia para abrazar toda su belleza. Haciendo honor a su bien ganada fama de tierra de gente laboriosa, esta pequeña nación se enfrenta a todos los obstáculos y se abre como caja de regalo para mostrar lo que siempre ha tenido: bellezas naturales y la maravillosa calidez y simpatía de su gente.

TRANSLATION USING THE WHOLE TEXT APPROACH

Perhaps El Salvador is like one of those impressionist paintings that you have to view from a distance to embrace all of its beauty. This tiny nation has learned to face all obstacles, earning its well-deserved fame as a land of hard working people and opening itself up like a gift box to reveal what it has always had: unparalleled natural beauty and the marvelous warmth and friendliness of its people.



APPLICATION OF APPROACHES

A. Translate the following sentences into English using Word by Word Approach.

TIRAS MIDORI DE PASTEL CON QUESO (RINDE PARA DOS DOCENAS)

1/3 taza de mantequilla blanda

1/3 taza de azúcar morena

1 taza de harina

½ taza de almendras tostadas bien picaditas

¼ taza de azúcar blanco

8 onzas de queso crema blando

3 cucharadas de licor Midori

½ cucharaditas de extracto de almendras

1 huevo

2 cucharaditas de cáscara de naranja rallada

Caliente el horno a 350° F.

En una fuente grande mezcle la mantequilla y el azúcar moreno. Añada, revolviendo, la harina y las almendras, y reserve una parte de esta crema

para utilizarla como cubierta. Ponga el resto den un recipiente cuadrado para hornear, sin engrasar. Meter en el horno entre 9 y 12 minutos o hasta que se dore ligeramente.

Mezcle el azúcar blanco y el queso crema; agregue licor Midori, extracto de almendra, el huevo y la cáscara rallada de naranja. Bata bien. Añádale la crema separada anteriormente para cubierta y échesela por encima. Hornee de 25 a 30 minutos o hasta que se dore ligeramente. Deje que se refresque. Corte en forma de tiras. Consérvelas en el refrigerador.

Recipe by Chef Rene Hernandez, courtesy of Ramiro's Restaurant of Coral Gables, Miami

B. Translate the following text using the Whole Text Approach.



CARPAL TUNNEL SYNDROME

The problem may start as a tingling or numbness in the hands or fingers. At first, the sensation occurs only periodically and may be easily dismissed or ignored. Gradually, the loss of feeling becomes more noticeable, and the discomfort begins to interrupt sleep and interfere with daily activities. Eventually, the tingling and numbing evolve into pain.

This scenario has all the makings of carpal tunnel syndrome, a disease of the 90's that has taken on an almost fashionable aura. An estimated 5-10% of adults have symptoms of the syndrome at some time in their lives. Many people associate the syndrome with computers, although any number of hobbies, sports and everyday activities can set the stage for hand and wrist problems.

Carpal tunnel syndrome arises from compression of the median nerve, which passes through the tunnel created by the bones (carpal) and ligament in the vicinity of the wrist. This compression occurs when the tunnel narrows in response to disease, inflammation, swelling, injury or other factors that affect the relative positioning of the bones and ligament.

Diagnosing carpal tunnel syndrome can prove difficult because a number of other conditions produce similar symptoms. These conditions range from nerve and blood disorders to arthritis and bursitis to tumors. Moreover, smoking and some prescription drugs can affect the median nerve.

Treatment for carpal tunnel syndrome generally begins with rest for the affected hand and wrist. A variety of splints and soft casts are available to help minimise wrist and hand movement.

An important part of treatment and recovery is evaluating the person's work and other sources of stress to the hand and wrist.

If patient's symptoms do not improve with rest and medication, surgery may be necessary.

The University of Texas Lifetime Health Letter, Houston.

WORD POWER

A Make a list of the technical vocabulary from the example above

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____



LISTENING

- A. Listen to the radio program. Write down the information and then translate it into Spanish using the approach of your choice. (London Radio)



- B. Pair work. Compare your translation with a classmate. Analyse the differences and similarities between both translations.

THE METHODS



The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC. Up to the beginning of the nineteenth century, many writers favoured some kind of ‘free’ translation: **the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner.** This was the often-revolutionary slogan of writers who wanted the truth to be read and understood – Tyndale and Dolet were burned at the stake. At the turn of the nineteenth century when the study of cultural anthropology suggested that the linguistic barriers were insuperable, that the language was entirely the product of culture, that the view of translation was gaining some currency, and if attempted at all, it must be as literal as possible.

The argument was theoretical; the purpose of the translation, the nature of the readership, the type of text, was not discussed. Too often, writer,

translator and reader were implicitly identified with each other. Now the context has changed, but the basic problem remains.

The following methods are used in order to facilitate the process of translation and interpretation:

WORD-FOR-WORD TRANSLATION

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

EXAMPLES:

Awareness	conocimiento
Behavior	conducta
Esteem	estimación, aprecio
Grievance	agravio
Success	éxito

LITERAL TRANSLATION

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context.

As a pre-translation process, this indicates the problems to be solved.

EXAMPLE:

- Good management, at whatever level, depends upon many factors.
Buena administración, a cualquier nivel, depende sobre mucho factores.
- The main responsibility resides with the manager himself.
La principal responsabilidad reside con el gerente el mismo.

FAITHFUL TRANSLATION

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

EXAMPLE:

- A. Did you see the Academy Awards program last night on tv?
- B. I watched for a while; then I had to go to bed.

- A You missed a good show. I didn't agree with the selection for the best picture, though.
- B I guess I missed that part. What happened?
- A Oh, They chose some pictures that no one understood it.
- B Well, I don't go to the movies very often. You know me. I prefer more active-type things.
- A Too bad. I really wanted to discuss it with someone.

TRANSLATION

- A Viste el programa de los premios de la academia anoche por la t.v.?
- B Los vi por un rato, pero luego tuve que ir a acostarme.
- A Te perdiste un buen programa. Aunque no estuve de acuerdo con la selección de la mejor película.
- B Creo que me perdí esa parte. Que sucedió?
- A Oh, Ellos eligieron algunas películas que a nadie las entendió.
- B Bueno, Yo no voy al cine muy seguido. Tu me conoces. Yo prefiero cosas con mas actividad.
- A Que mala suerte. Quería discutirlo con alguien.

SEMANTIC TRANSLATION

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word play or repetition jars in the finished version. Further, it

may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. It may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

EXAMPLE:



Cell Phone Tips

- Get to know your wireless phone's features such as speed dial and redial.
- Position your cell phone within easy reach.
- Do not take notes or look up phone numbers while driving.

Consejos para uso de teléfonos celulares

- Conozca los rasgos de su teléfono inalámbrico como la marcación rápida y remarcación.
- Posicione su teléfono celular a su alcance.
- No tome notas o busque números telefónicos mientras maneja.

ADAPTATION

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

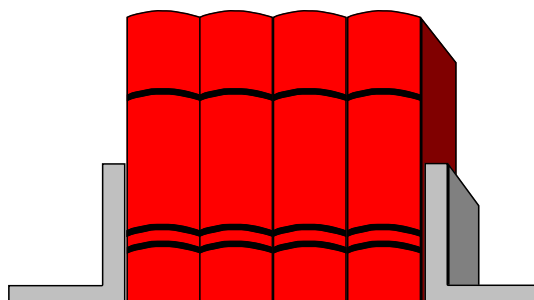
EXAMPLE:

Roses are red	Las rosas son rojas
Violets are blue	las violetas son azules
Sugar is sweet	La azúcar es dulce
So are you.	Así como tu.

FREE TRANSLATION

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious and not translation at all.

EXAMPLE:



DESCRIPCION DE LA EDICIÓN

La edición comienza con cuatro artículos que examinan la política y el procedimiento en la educación infantil. Comenzamos con un artículo sobre las tendencias y los problemas presentes en la educación preescolar en Hong Kong de los autores N. Rao y N. Koong. Seguidos de un estudio de caso de los procesos subyacentes de práctica y el conocimiento práctico de cuatro profesores en España. Después, J. Morrison nos presenta una mirada histórica en el desarrollo de los programas para los niños jóvenes en Ghana. El artículo final en esta sección de la revista es por E. Sestini el cual describe como Inglaterra ha implementado un mando de la política para proveer programas de calidad y accesibilidad financiera para niños de tres y cuatro años.

ISSUE OVERVIEW

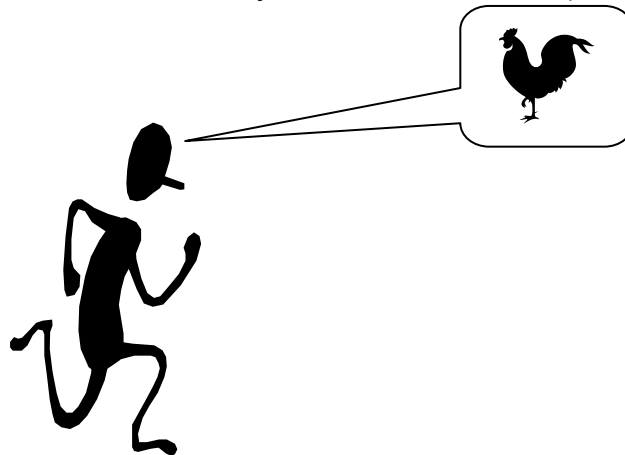
The issue begins with four articles examining policy and procedure in early childhood education. We begin with an article on trends and issues present in preschool education in Hong Kong by N. Rao and N. Koong. Following this is a case studies of the processes undelying the practice and practical knowledge of four teachers in Spain. Next, J. Morrison gives us a historical look at the development of programs for young children in Ghana. The final article in this section of the journal is by E. Sestini and describes how

England has implemented a policy mandate by providing accessible affordable and high quality programs for three- and four- year olds.

IDIOMATIC TRANSLATION

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gtilbert tend to this form of lively, 'natural' translation.)

EXAMPLE:



ENGLISH

Come out of one's shell.

Sweat out.

Chicken out.

Skating on thin ice.

SPANISH

Salir del cascaron.

Esperar con ansiedad.

Tener miedo.

Estar arriesgando.

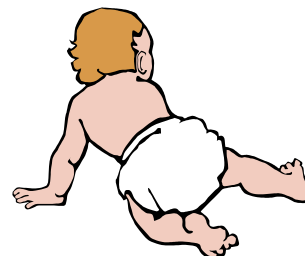
COMMUNICATIVE TRANSLATION

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

EXAMPLE:

PATRONES DE CRECIMIENTO INFANTIL

OBJETIVOS



- 1- Obtener los patrones de crecimiento estatura-ponderal de los escolares de 4 a 14 años.
- 2- Elaborar curvas percentiles de crecimiento diferenciadas por sexo, que permitan de forma rápida y sencilla la evaluación auxológica y detectar precozmente aquellos que tengan problemas de crecimiento.
- 3- Confeccionar tablas estadísticas diferenciadas según el medio (urbano, y rural), que permitan realizar estudios comparativos entre grupos.

PATTERNS OF CHILD GROWTH

OBJECTIVES:

- 1- To obtain the patterns of average height growth of the students 4 to 14 years old.
- 2- To develop percentile graphs of growth differentiated by sex, that allows in a fast and simple manner the logical evaluation, and precocious detection of those that have growth problems.
- 3- To build statistical tables distinguished according to means (urban, and rural), that allow comparative studies between groups.



EXERCISES

1- Watch the video “El Sombrero Azul”. Write the lyric and then translate it using any of the methods studied.

2- Translate the following text:



Animals are locked into their environment; only man with his imagination, his reason, his emotional subtlety and toughness has the ability to change the environment. And that series of invention by which man from age to age has remade his environment a kind of evolution – not biological, but cultural.

3-Pair Work. Using idiomatic expression make up a dialogue in Spanish using idiomatic expressions. Then translate it into English.



EXTRA CREDIT ACTIVITY.

Translate your favorite t.v. advertisement and bring it to the next class to share it with your classmates.

CHAPTER 3 **COMPARING VS CONTRASTING**

“Bigamy is having one wife/husband too many. Monogamy is the same”

Oscar Wilde



TRANSLATING

As for the process of translation, it is often dangerous to translate more than a sentence or two before reading the first two or three paragraphs, unless a quick glance through convinces you that the text is going to present few problems. In fact, the more difficult—linguistically, culturally, ‘referentially’ (i.e. in subject matter) – the text is, the more preliminary work the researchers advise you to do before you start translating a sentence, simply on the ground that one misjudged hunch about a key word in a text. It may force you to try to put a wrong construction on a whole paragraph, wasting a lot of time before (if ever) you pull up and realize you are being foolish. This is another way of looking at the word versus sentence conflict that is always

coming up. Translate by sentences wherever you can (and always as literally or as closely as you can). There are plenty of words, like modal particles, jargon-words or grammatically bound words, which for good reasons you may decide not to translate. But translate virtually by words first if they are 'technical', whether they are 'linguistic', or cultural, or referential and appear relatively context-free. Later, you have to contextualize them, and be prepared to backtrack if you have opted for the wrong technical meaning.

Research is now proceeding on how people translate, but there may be many factors (mood, deadline, need for a change of method) which will not be taken into account. Throughout the pre-translation process, you keep a clear image of what is actually happening, if only as a premises that has to be continuously amended. This applies to poetry as to technical translation.

TECHNIQUES



The organisational key is that techniques carry out a method, which is consistent with an approach. A simple definition of technique as used for teaching translation and interpretation is a regular trick, stratagem, or aid

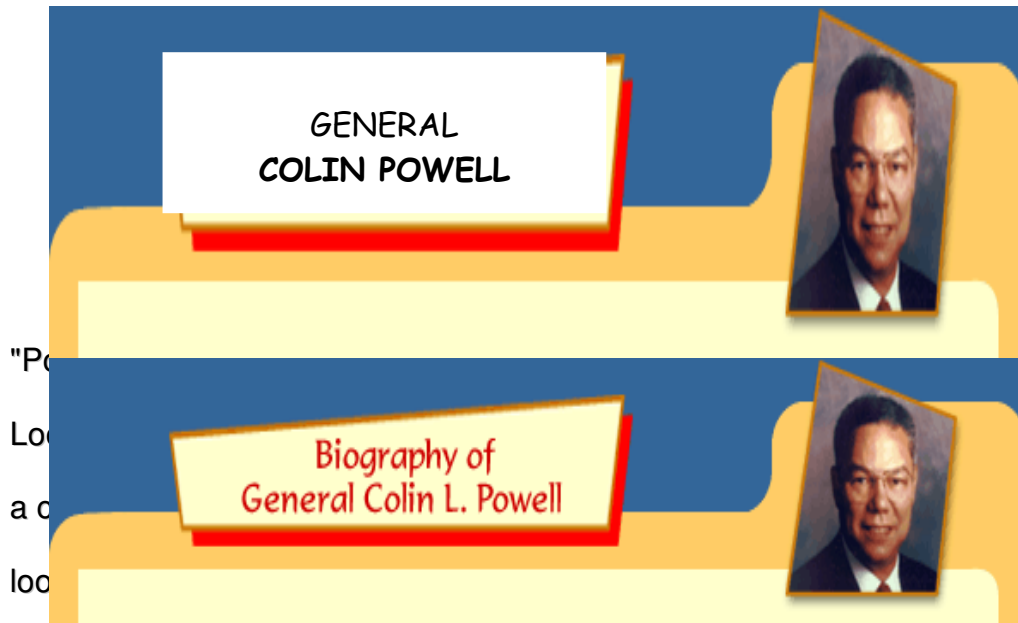
used to accomplish an immediate objective. It's recommended that the techniques must be consistent with a method, and therefore in harmony with an approach as well.

As stated before, the techniques have to be in agreement with the approach and consistent with the method in order for the students to become professional translators and interpreters and to expand their language skills. Another definition is a *technique is implementational-that which actually takes place in a classroom*. The following techniques more effectively used in the training of translators and interpreters are Conceptualization, Stylistic Transposition, and Sight Translation.

Conceptualization

This technique is recognizing the principle that the working unit is not a word or word group, but the concept itself, the idea. Once the principle of conceptualization is understood, there are many ways to empty and practice it, oral and summaries, oral enumeration of the points of speech, essays or discussions. This technique improves essay planning and writing skills, leads to better note-taking at lectures, increases awareness of parallel ideas, broadens the way of expressing ideas in two languages, and develops sensitivity towards style, and, most important, it encourages analytical and systematic thinking.

EXAMPLE



ego, and the drive to get things done.

The ripple effect of a leader's enthusiasm and optimism is awesome. So is the impact of cynicism and pessimism. Leaders who whine and blame engender those same behaviors among their colleagues. I am not talking about stoically accepting performance incompetence with a "what, me worry?" smile. I am talking about a gung-ho attitude that says "we can change things here, we can achieve awesome goals, we can be the best." Spare me the grim litany of the "realist," give me the unrealistic aspirations of the optimist any day.

“LAS REGLAS DE POWELL PARA ESCOGER PERSONAS:”

Busca inteligencia y juicio, y más críticamente, la capacidad de anticipación, el ver a la vuelta de las esquinas. También busca lealtad, integridad, una alta motivación, un ego balanceado, y el deseo de hacer las cosas.

El efecto del entusiasmo de un líder y su optimismo es estupendo. Así también lo es el impacto del cinismo y el pesimismo. Líderes que se quejan y culpan engendran ese mismo comportamiento a sus demás colegas. Yo no estoy hablando de aceptar estoicamente desempeño incompetente con un “el qué? Preocuparme yo? Sonría. Yo tomo una actitud sumamente positiva que dice, “nosotros podemos cambiar las cosas aquí, nosotros podemos alcanzar estupendos logros, nosotros podemos ser los mejores.” Ahórreme la horrenda letanía del realista, deme una aspiración irreal del optimista cualquier día.

Stylistic transposition



Rodeo doesn't get any better at the American Royal.

One of the top ten rodeos in the country sanctioned by the PRCA (Professional Rodeo Cowboys Association),

the Royal rodeo is the final event of the season which helps it attract the top cowboys who are still trying to earn a spot in the National Finals Rodeo.

The American Royal Rodeo includes seven events: barrel racing, saddle bronc riding, bull riding, bareback riding, calf roping, steer wrestling, and team roping. A typical Royal rodeo also includes an entertaining specialty act and often features the popular mutton bustin'. Most evening rodeos are also followed by a concert featuring a popular country music entertainer. The American Royal Rodeo received the WPRA award for "The Most Improved Dirt". The award was presented at the NFR on December 7 in Las Vegas, Nevada.

Stylistic Transposition is usually practised in preparation for written translation or stylistically sensitive text. In an oral adaptation is also used to prepare students for simultaneous interpretation. It can also provide a valuable technique for advance language training. There are many ways to practice this technique such as, students can write eyewitness accounts of

an event seen by a child, an uneducated per, a newspaper reporter, a politician, a poet, and a philosopher.

GROUP WORK

Working in pairs, discuss with a classmate the event mention above “The American Royal Rodeo.”

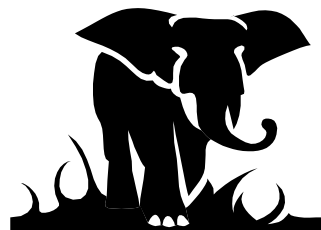
ORAL PRESENTATION

Have you ever been to a rodeo? Have you ever seen a rodeo on tv? Have you ever read or heard about a rodeo? Select a partner. Tell him or her to translate your impressions regarding rodeos to the rest of the class.

EXTRA CREDIT ACTIVITY

Find the site www.americanroyal.com/rodeo.htm read the information and write an essay in Spanish regarding rodeos.

SIGHT TRANSLATION



This technique frequently results clumsy, literal translation with atrocious syntax and horrible style, full of gaps and approximations, if practiced

without supervision. Despite this handicaps, which are real enough, it is been found that this technique into a foreign language to be the most effective vocabulary builder and the best possible speedy review of grammatical principles and problems. Sight translation forces the student to work with someone else's vocabulary and terminology, while putting to work all the linguistic and intellectual resources in order to find suitable or possible equivalents.

EXAMPLE

Elephants are amazing animals to see in their own environment. They are incredibly social creatures who have lasting memories, and can communicate over long distances through low range sound waves. They show a range of cognitive capabilities and social behaviour which most people, especially those that benefit from using elephants, would like to reserve for human beings

"They are a large, funny animal, and they seem to know when they have done something dumb. They convey a sense of knowing how they fit into the world" (J .Poole quoted in [The Fate Of The Elephant](#))

<http://elephant.elehost.com/>



Los elefantes son animales asombrosos de ver en su propio ambiente. Ellos son criaturas increíblemente sociales quienes tienen una memoria duradera, y se comunican entre ellos a través de largas distancias por medio de ondas auditivas de bajo rango. Ellos demuestran un rango de capacidad cognitiva y de comportamiento social las cuales muchas personas, especialmente esos quienes se benefician de usar elefantes, desearían reservar para los seres humanos.

“Ellos son un animal grande y gracioso, y parece que ellos saben que han hecho algo tonto. Ellos transmiten un sentido de saber como ellos caben en el mundo.”

(J .Poole quoted in [The Fate Of The Elephant](#))

WORD POWER

Translate the following word found in the article:

Environment: _____

Amazing: _____

Creatures _____

Low range: _____

Sound Waves _____



VIDEO

Watch the video *Salva Natura* and write at least ten words that are related to the topic “environment.” Then, translate each of the words into English.

PRINCIPLES

The definition of principle is a *statement or set of statements describing the way something operates*. These principles are the following: meaning, form, register, source language influence, style and clarity, idiom.

Meaning

The first principle is defined, as whenever the translator or interpreter carries out any of these tasks he or she should give meaning to the target language. The translation and interpretation should reflect accurately the meaning of the original text.

Form

This is the second of the principles, states that the words and ideas should remain in order in the target language as the source language and match the original as closely as possible.

Register

In this third principle, the translator and interpreter must distinguish between formal or fixed and personal expressions in which the writer or speaker sets the tone. It is considered that languages often differ in their level of formality in a given context, which is why the translator and interpreter should be aware of both languages.

Source Language Influence

The person in charge of doing a translation or interpretation should be well acquainted with the source and the target language in order to avoid criticism such as it does not sound right.

Style and Clarity

The style and clarity is another principle because the translator or interpreter should not change the style of an original text. However, if the material is full of repetitions, he or she may correct it in order to make clearer for the reader/listener.

Idioms

The idiomatic expressions are untranslatable. Therefore, the translator and interpreter should retain the original words in quotes, give literal explanation, use close equivalent or use a plain prose translation. In this way, the text or speech remains acceptable in the target language.

EXERCISE

Translate the following article. Remember to put into practice the principles you just studied.



For over seven years, First Person Journeys has been providing small group and tailor made travel to exotic locations all over the world. You'll be taken to the best wilderness areas, cultural landmarks and historic sites, but more importantly, First Person Journeys will get you off the beaten path to truly experience a destination. Whether it be a trekking expedition with the

San people in Botswana, visiting a local Mapuche festival in Chile, dining with vintners in France or hiking the hills of Vietnam with the Montangards. First Person Journeys gives you a local perspective.

First Person Journeys carefully plans each tour and takes care of all the details. You will stay in charming local hotels (from small B&B's to luxury safari lodges), your meals will be arranged at the best provincial restaurants, you'll be supplied with exemplary local guides, and your entire trip will be a seamless and pleasurable experience. They aim to support local businesses and the local economy and try to choose providers (hotels, guides, restaurants, etc.) that are locally owned or contribute positively to the local community. In addition, they try to comply with the ethics of ecotourism and work hard to make sure that their itineraries are not destructive to the local environment or communities they visit.

First Person Journeys offers small-group and tailor-made travel to destinations in *Africa, Central and East Asia, the Pacific Rim, India, Europe, the Americas and the Middle East*. But if you have a special interest or unusual request or are looking for something a little different than the trips offered here, First Person Journeys is more than happy to help you design a trip that matches your exact needs.

CHAPTER 4 CRITICAL THINKING IN LISTENING

“It is the mark of an educated man to be able to entertain a thought without accepting it”
ARISTOTELE



LISTENING FOR INFERENCE

- A Listen to the cassette and inferred what the speaker is trying to say.
Then, translate in oral/written forms the meaning into Spanish.
- B Work with a partner and share your opinion about the conversation.
Ask your classmate if he or she had trouble with the listening and ask him/her what they were.



INTERPRETATIVE LISTENING

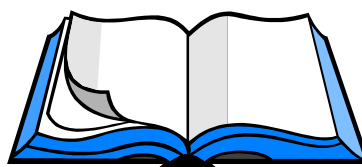
When we listen to someone speaking, the meaning of what they say is only one of the things we absorb albeit in most cases the most important. We may also perceive and take into account many other things. For example: what kind of a person the speaker is, the way he relates to his subject, his mood, his attitude, to whoever he is speaking to; what is going on around and its influence on the development of the discourse; what happen to lead up to the conversation and what may happen as its result. We perceive and

understand some or all of these things at the same time as we perceive and understand the explicit meaning of the speech, in a kind of ongoing intuitive mental process.

The ability to make such interpretations is one that is acquired to a greater or lesser degree by all of us at the same time as we acquire our first language, and we carry it over to our other languages as we learn them. Insofar, as some socio-cultural norms may differ from language to language, there may be differences in some of the “signals” a hearer may need to interpret in a foreign language; but we do not think that these can be systematically taught in any detail. They are too many, too subtle, and too dependent on individual variation. A proper grasp of them can be gained intuitively by actually living a foreign-language community for some time. The classroom teacher can do little more than point out their most obvious characteristics in contrast with those of the learner's native language environment: conventions of courtesy for example.

Armed with these, the learner will be in a good position to perceive and absorb less obvious variations in socio-cultural behaviour when he actually encounters them. In any case, most of the aspects of social behaviour we are concerned with here are to a great extent international, if they were not we would be unable to understand and appreciate foreign films, books and plays.

While in our opinion the skill of interpretative listening cannot be taught to any great extent, this does not mean that it cannot be used and practice in the classroom as a feature of listening activities. Some stimulating discussions can be based on the interpretation of various aspects of a heard passage that may or may not be directly concerned with its overt meaning. For this we shall need a wide variety of recordings of authentic or simulated-authentic discourse.



A. Ask one of the students to come in front of the class and read the monologue out loud to the class. Choose another student to sit at the back and do a simultaneous translation of the monologue while half the class are talking to each other and the other half are listening to the translation

B. Ask the student who did the translation to come and share his opinion with the classmate about doing a translation with interference.

Monologue from Colin Mortimer's book Dramatic Monologues:

Well, sir, I know you'll think I'm crazy. After all, five years is a long time. And now that it's come, you'd think I wouldn't be able to wait. And until last night that was exactly the way I felt. But then I started thinking. Well, it isn't

an ideal life- nobody says it is. It's very hard, and there's a lot about it that quite honestly I've found very hard to bear. But on the other hand I've got into the routine, you know: exercise in the morning, regular work in the laundry, a small allowance for cigarettes, plenty of sleep, Frank or Jim or Ted peeping through the grille, just to check. And the lads: good company you know. And I know Michael deserved everything he got- though he says he was innocent-but he's been very good to me. Excellent conversationalist likes to be tidy too, just as I do. We've never had an argument, let alone a fight. Look, I know there's a limit to what you can do sir. But I was thinking, well, and the day before Christmas is just a bit too much. Can't you mangle just another couple of days? Nobody will notice. Then I'll be off, of course. Two days? One day...?



LISTENING ACTIVITIES

PAIR WORK: Listen and read the lyric of the song and Practice translating the song to a classmate into the TL using any of the skills studied before.

TE AMARÉ (Miguel Bose)

Con la paz de las montañas te amaré
Con locura y equilibrio te amaré
Con la rabia de mis años
Como me enseñaste a ser
Con un grito en carne viva te amaré

En secreto y silencio te amaré
Arriesgando en lo prohibido te amaré
En lo falso y en lo cierto
Con el corazón abierto

Por ser algo no perfecto te amaré

Te amaré te amaré
Como no esta permitido
Te amaré te amaré
Como nunca se ha sabido

Tararai tararai.....
Por que así lo he decidido te amaré

Por ponerte algún ejemplo te diré
Y aunque tengas manos frías te amaré
Con tú mal ortografía
Y tú no saber perder
Con defectos y manías te amaré

Te amaré te amaré
Por que fuiste algo importante
Te amaré, te amaré
Cuando ya no estés presente
Seguirá siendo costumbre y te amaré

Al caer de cada noche esperaré
A que seas luna llena y te amaré
Y aunque queden pocos restos
En señal de lo que fue
Seguirás cerca y muy dentro te amaré

Te amaré te amaré
A golpe de recuerdo
Te amaré, te amaré
Hasta el ultimo momento
A pesar de todo siempre te amaré



PRACTICE INTERPRETATION

B Interpret to your classmate the lyric of the song



LISTENING FOR ENVIRONMENTAL SOLUTIONS

1. Listen to three people describing how some serious environmental problems are being solved. Write down the problem each one talks about.

NAME	PROBLEM	HOW CAN THE PROBLEM BE SOLVED?
JENNY		
ADAM		
KATE		

2. Listen again. Work with a partner. What can be done to solve each problem? Translate orally the answers that your friend expressed into Spanish.



NEWSREPORTER

ROLE-PLAY: Watch the video and get as much information as you can. Then, by acting it out with your classmate interpret the role of the reporter

CHAPTER 5 LISTENING BARRIERS AND STRATEGIES

“The test of a first rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function.”

F. SCOTT FITZGERALD



DISCUSSION

A: Look at the pictures, think about them and tell your classmate what you would do if you have to interpret orally something near them while they are playing their musical instruments.

WHAT IS LISTENING?

Listening is the ability to identify and understand what others are saying. This involves understanding a speaker's accent or pronunciation, his grammar and his vocabulary, and grasping his meaning. An able listener is

capable of doing these four things simultaneously. Below you will find a list of a series of micro-skills of listening, which are called enabling skills. They are:

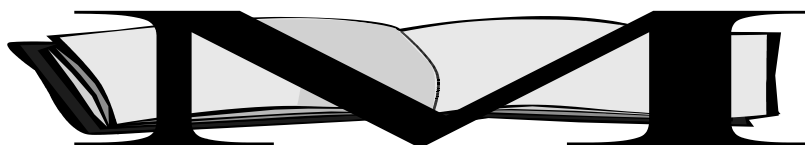
- Predicting what people are going to talk about.
- Guessing at unknown words or phrases without panicking.
- Using one's own knowledge of the subject to help one understand.
- Identifying relevant points, rejecting irrelevant information.
- Recognizing discourse markers.
- Recognizing cohesive devices (linking word, pronouns, references)
- Understanding different intonation patterns and uses of stress, which give clues to meaning and social settings
- Understanding inferred information (speaker's attitudes or intentions)

What are some listening problems?



The evidence that shows why listening is difficult comes mainly from four sources: the message to be listened to, the speaker, the listener, and the physical setting.

The Message



Content. Many learners find it more difficult to listen to a taped message than to read the same message on a piece of paper, since the listening passage comes into the ear in the twinkling of an eye, whereas reading material can be read as long as the reader likes.

The listening material may deal with almost any area of life. It might include street gossip, proverbs, new products and situations unfamiliar to the student. Also, in spontaneous conversations, speakers frequently change topics. The content is usually not well organized.

In many cases listeners cannot predict what speakers are going to say, whether it is a news report on the radio, an interview, an everyday conversation, etc. And it is impossible to ask the speaker to repeat something as many times as the interlocutor might like.

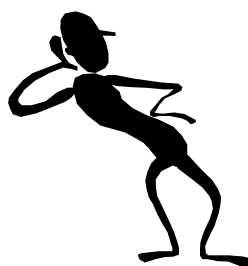
Linguistic features. In spontaneous conversations people sometimes use ungrammatical sentences because of nervousness or hesitation. They may omit elements of a sentence or add something redundant. This may make it difficult for the listener to understand meaning.

The Speaker



In ordinary conversation or even in much extempore speech-making or lecturing we actually say a good deal more than would appear to be necessary in order to convey our message. Redundant utterances may take the form of repetitions, false starts, re-phrasing, self-corrections, elaboration, and apparently meaningless additions such as *I mean* or *you know*. This redundancy is a natural feature of speech and may be either a help or a hindrance, depending on the translator's level.

The Listener



Lack of socio-cultural, factual, and contextual knowledge of the target language can present an obstacle to comprehension because language is used to express its culture. Foreign language learners usually devote more time to reading than to listening, and so lack exposure to different kinds of listening materials.

EXERCISE

- A **GROUP WORK:** Arrange groups of 5 students and have one student to read the article. The other students will listen and write down all the cultural words mentioned by the speaker.
- B As a group, come to a possible close translation of the article.



TEOPÁN HOME OF THE GODS By Lena Johannessen

Legend says the gods created the volcano in the center of the world. But, saddened by the bad things the volcano had done, they made a crystal clear lake in the middle of its crater. The legend also tells that the lake was so beautiful the gods decided to settle there. They created an island on the lake, which would be their home and they named it "Teopán." In Nahuatl it means "the home of the gods."

If there is any place in the world that deserves its name, Teopán is definitely it. This small volcanic island is located on El Salvador's most beautiful Crater Lake, Coatepeque. For most people it is just a forest-clad, inaccessible island. However, as you get closer, a surprising world of huge conacaste and amate trees, green vines and colorful, perfumed flowers unfold before you. Surrounded by aqua-blue waters, with the dramatic backdrop of the Santa Ana, Izalco and Cerro Verde volcano complex. Teopán Island is more a scene from a fairy tale than anything else.

Since Prehistoric times the island has been a sacred place. The amazing statue of the fertility goddess Iztqueye, rock carving of Tlaloc, the rain God, as well as small pyramids and plaza located here, suggest that Teopán had once been an important site for the indigenous tribes in this area. The Mayan priests would worship their gods and meditate here. Salvadoran businessmen and brothers, Gilbert and Tony Cabrales, were inspired by the island's overwhelming beauty and decided to turn it into a recreational community. In the 1970's, the internationally renowned Sea Pine Associate were hired to develop a master plan of the Teopán community. The firm was a pioneer in environmental planning, a concept that allows man to enjoy nature without damaging it. They made extensive ecological studies of the island and created a very ecologically sensitive plan.

The island was divided into lakeside properties and mountain cabin sites. The upper part, where the primary forest is located, is destined to be a national reserve where no urban development will take place. Construction

is restricted to only 65 of the island's 220 acres. Teopán is a natural habitat for many birds, reptiles, mammals and fish. Hunting is totally prohibited and many of the animals that live here are endangered species. Access to the island is by water only, either by the island's ferry or by private boat. Potential lot owners must fulfill certain requisites in order to purchase a piece of land, and they have to follow the strict regulations that have been imposed to protect the island's vulnerable ecosystem.

Until recently Teopán had been used exclusively by property owners, but now there are beautiful lakeside treehouses, villas and cabins for rent. This is a unique chance for visitors to get a glimpse of this wonderful island. Activities range from watersport, horseback riding, birdwatching, hiking and more.

Both psychological and physical factors may have a negative effect on perception and interpretation of listening material. It is tiring for students to concentrate on interpreting unfamiliar sounds, words, and sentences for long periods.

Physical Setting



Noise, including both background noises on the recording and environmental noises can take the listener's mind off the content of the listening passage.

Listening material on tape or radio lacks visual and aural environmental clues. Not seeing the speaker's body language and facial expressions makes it more difficult for the listener to understand the speaker's meaning.



LISTENING ACTIVITY

- A** Listen carefully to Radio talk show "ECO Watch".
- B** As a class discuss the most important content of the radio talk show
- C** Play the audio program again, pausing after each situation. Choose a student to translate orally what he/she has just heard.
- D** Go over the activity and peer-feedback

CHAPTER 6 RESPONSIBILITIES OF THE TRANSLATOR AND INTERPRETER

**“Here is a test to find whether your mission on earth is finished: If you are alive, it isn’t.
Richard Bach**



REQUISITES FOR PROFESSIONAL TRANSLATORS AND INTERPRETER

Any person who knows more than one language has the ability to explain a word or a sentence in what translators call the source language by using an equivalent word or sentence in what they call the target language. This effect, is the beginning of translation. Some people are endowed with a talent for translation and interpretation. It is an skill that enables a person to change a text from one language into another quickly and accurately.

The first requisite for the working translator and interpreters a thorough knowledge of both the source and the target languages. There is no point in billing oneself as a translator/interpreter if one is not fully familiar with both

languages, or does not possess a vocabulary in both equal to that of a speaker of those languages who has a university education or its equivalent.

The second requisite is through “at homeness” in both cultures. A language is a living phenomenon. It does not exist apart from the culture where it is spoken and written. It communicates not only names of objects and different kinds of action, but also feelings, attitudes, beliefs, and so on. To be fully familiar with language, one must also be familiar with the culture in which the language is used, indeed, with the people who use it, their ways, manners, and culture.

Third, one must keep up with the growth and change of the language, and be up to date in all of its nuances and neologisms. Languages are in a constant state of flux, and words change meaning from year to year. Thirty years ago the English word “gay” simply meant joyous. Now it is used to define a segment of society.

Fourth, a distinction must be made between the languages one translates/interpret from and into. Generally speaking, one translates from another language into one’s own native language. This is because one is usually intimately familiar with one’s own language, while even years of study and experience do not necessarily enable one to completely at home with an acquired language. The exceptions to this rule are usually people

who have lived in more than one culture, and have spoken more than one language on a regular basis.



Fifth, a professional translator/interpreter has to be able to translate in more than one area of knowledge. They are called upon to translate/interpret in a variety of fields. It is not uncommon for a person to cover as many as twenty or thirty fields of knowledge in one year, including such areas as politics, economics, law, medicine, communications and so on. One must have a natural curiosity about many different areas of human knowledge and activity, and an interest in increasing one's vocabulary in a variety of related as well as unrelated fields.

Sixth, an effective translator/interpreter must have a facility for writings or speaking, and the ability to articulate quickly and accurately, either orally or in writing. Like a reporter, a translator must be able to transmit ideas in real time, and in good understandable language. Translation is a form of writing as interpreting is speechmaking.

Seventh, a professional translator/interpreter must develop a good speed. There are two reasons for this: First, most clients wait until the last minute to assign a translation job. As a result, they turn to a translator with what is perhaps the most typical question in this business “How soon can you have this job ready for me?” The translator/interpreter has to be prepared to accept that long job with the short turnaround time. Secondly, translation is generally paid by the word. The more words one can translate per hour, the more income one will generate.

Eighth, a translator/interpreter must develop research skills, and be able to acquire reference sources that are essential for producing high quality job. Without such sources even the best of professionals cannot hope to be able to handle a large variety of subjects in many unrelated fields. Dedicated translators/interpreters develop a data bank, which can be used in their work.

Ninth, today’s translator/interpreter cannot be a stranger to hardware, software, fax, modem, and the Internet. Translation/interpretation has become completely dependent on electronic tools. The more one becomes involved in translation, the more one finds oneself caught up in the latest high-tech developments.

Tenth, a translator/interpreter who wishes to be busy on a fairly regular basis doing translation/interpretation work must carefully consider that the

fact that certain languages are in high demand. One should always check and see what kind of a potential one's language speciality has in a given geographic area.

The above ten points are the essential criteria for developing a translation/interpretation career. There are many other considerations, but none as important as these. If you feel that you can meet all of the above criteria, then you should continue reading this handbook and putting it to good use.



A TRANSLATOR/INTERPRETER SELF EVALUATION

The following criteria were developed some years ago by a US government agency for determining the skill level of a potential translator/interpreter . Make an honest determination as to where on this scale you find yourself at this time.

LEVEL 0

No functional ability to translate/interpret the language. Consistently misunderstanding or cannot comprehend at all.

LEVEL 0+

Can translate/interpret all or some place names (i.e. street or city designation), corporate names, numbers and isolated words and phrases.

LEVEL 1

Sufficient skill to translate/interpret the simplest connected written material in a form equivalent to usual printing or typescript. Mistralations or misinterpretations common.

LEVEL 1+

Sufficient skill to translate/interpret simple discourse for informative social purposes in printed form. Can translate/interpret material such as announcements or public events, popular advertisements. Translations/interpretations, though faulty, are comprehensible to native speakers.

LEVEL 2

Sufficient skill to translate/interpret simple authentic material in a form equivalent to usual printing or speaking. Can translate/interpret uncomplicated prose on familiar subjects that are normally present in a predictable sequence. Good control on morphology of language.

LEVEL 2+

Sufficient skill to translate/interpret most factual material in nontechnical prose as well as some discussions on concrete topics related to special professional interests. Translations/interpretations are understandable to native speakers not used to dealing with foreigner's attempts to translate/interpret the language.

LEVEL 3

Able to translate/interpret authentic prose and discussions on unfamiliar subjects. Translating/interpreting ability is not dependent on subject matter knowledge. Mistranslations or misinterpretations are rare. Almost always able to correctly translate/interpret material, relate ideas and make inferences. Relationship of ideas presented in original material is consistently clear.

LEVEL 3+

Increased ability to translate/interpret a variety of styles and forms of language pertinent to professional needs. Ability to comprehend many sociolinguistic and cultural references. However, accuracy not complete.

LEVEL 4

Able to translate/interpret fluently and accurately all styles and forms of the language pertinent to professional needs. Can translate/interpret and recognize all professionally relevant vocabulary known to the educated

nonprofessional native, although may have some difficulty with slang. Errors in grammar are rare.

LEVEL 4+

Increased ability to translate/interpret extremely difficult or abstract prose and discussions. Strong sensitivity to sociolinguistic and cultural references. Accuracy is close, still not equivalent.

LEVEL 5

Can translate/interpret extremely difficult and abstract prose, and discussions as well as highly colloquial language and the literary form of the language. Able to understand how natives think. Accuracy is equivalent to that of a well-educated translator/interpreter.

How does one become a well-rounded translator/interpreter?

The answer can be summed up in one word- experience. The key to effective translation/interpretation is practice. Since human knowledge grows day by day, and since language keeps growing and changing, the well-rounded translator/interpreter must keep in touch with knowledge and language on a regular basis. The worst thing that can happen to a translator/interpreter is to be out of touch with the source language for more than a couple of years. What the rusty translator/interpreter may find out is that new words, new concepts and new ways of using those words and

applying those concepts have come into being during that period of hibernation and one's old expertise is no longer reliable.

Translation/interpretation, therefore, is a commitment one makes not for a limited period of time, but rather long-term. It is to be assumed that anyone who becomes a translator is the kind of person who loves words and loves the challenge of using words effectively and correctly. Such a person will not become an occasional translator/interpreter, but will make translation a lifelong practice.



- A Discuss in-groups of four if you meet the criteria to become a well rounded translator/interpreter.



EXERCISE

- A Watch the news video clip for the first time and translate it in a written form.
- B Watch the video for the second time and interpret it simultaneously.



RESEARCH

- A Find the following web page www.taca.com.
- B Translate the baggage policy found in that page

GOOD TRANSLATION HABITS

One excellent habit is to read professional literature in the field one will be called upon to translate in with reasonable frequency. People who work in the field of translating business documents should definitely read business periodicals, not the least of which is *The Wall Street Journal*. One does not have to be a scientist to translate scientific articles, or have a business degree to translate business documents, but a general understanding of the subject goes a long way towards providing an accurate translation of the subject.

Another excellent habit is to translate not only for profit but also for enjoyment and experience. Most people, unfortunately, are not so taken with their daily work that they would want to continue doing it after hours for fun or practice. But an accomplished translator is someone who will on occasion translate simply for the sake of sharpening his or her skill.

Yet another good habit is always to be on the lookout for dictionaries. Many dictionaries are hard to find, and are available in few places. One can order

dictionaries from bookstores and from publishers, but then one has to know what to order and from whom.

- The last good habit is the practice of compiling word lists and building a reference library. Dictionaries do not have all the words and terms a translator needs, nor do they contain all the information which specialized references may have. There are aids for translators put out by certain organisations, and there is professional literature in each field. Good references are worth their weight in gold when they are needed for a specific translation, and over time the experienced translator develops an extensive library of glossaries which become essential for any translation assignment.

READING SECTION TO PRACTICE TRANSLATION

A Translate in a written form the following article of the novel. Then, interpret orally to your classmate sitting next to you.

EL CORONEL NO TIENE NADIE QUIEN LE ESCRIBA

El viernes siguiente volvió a la lancha. Y como todos los viernes regresó a su casa sin la carta esperada. “ya hemos cumplido con esperar”, le dijo esa noche su mujer. “Se necesita tener esa paciencia de buey que tú tienes para esperar una carta durante quince años” El coronel se metió en la hamaca a leer los periodicos.

-Hay que esperar el turno – dijo. – Nuestro número es el mil ochocientos veintitres.

- Desde que estamos esperando, ese número ha salido dos veces en la lotería – replicó la mujer.

El coronel leyó, como siempre, desde la primera página hasta la última, incluso los avisos. Pero esta vez no se concentró. Durante la lectura pensó en su pensión de veterano. Diecinueve años antes, cuando el congreso promulgo la ley, se inició un proceso de justificación que duró ocho años. Luego necesitó seis años más para hacerle incluir en escalafón. Esa fue la última carta que recibió el coronel.

Terminó despues del toque de queda. Cuando iba a apagar la lámpara cayo en la cuenta de que su mujer estaba despierta.

-Tienes todavía aquel recorte?

La mujer pensó.

- Sí. Debe estar con los otros papeles.

Salio del mosquitero y extrajo del armario un cofre de madera con un paquete de cartas ordenadas por las fechas y aseguradas con una cinta elastica. Localizo un anuncio de una agencia de abogados que se comprometía a una gestion activa de las pensiones de guerra.

- Desde que estoy en el tema de que cambies de abogado ya hubiéramos tenido tiempo hasta de gastarnos la plata – dijo la mujer, entregando a su marido un recorte de periódico. – Nada sacamos con que nos la metan en el cajón como los indios.

El coronel leyó el recorte fechado de dos años antes. Lo guardó en el bolsillo de su camisa colgada detras de la puerta.

- Lo malo es que para el cambio de abogado se necesita dinero.
- Nada de eso,- decidió la mujer. – Se les escribe diciendo que descuenten lo que sea de la misma pensión cuando la cobren. Es la unica manera de que se interesen en el asunto.

Asi que el sábado en la tarde el coronel fue a visitar a su abogado.

Tomada de la novela “El coronel no tiene quien le escriba “ escrita por el autor colombiano Gabriel Garcia Marquez (nacio 1928)

EXTRA ACTIVITIES

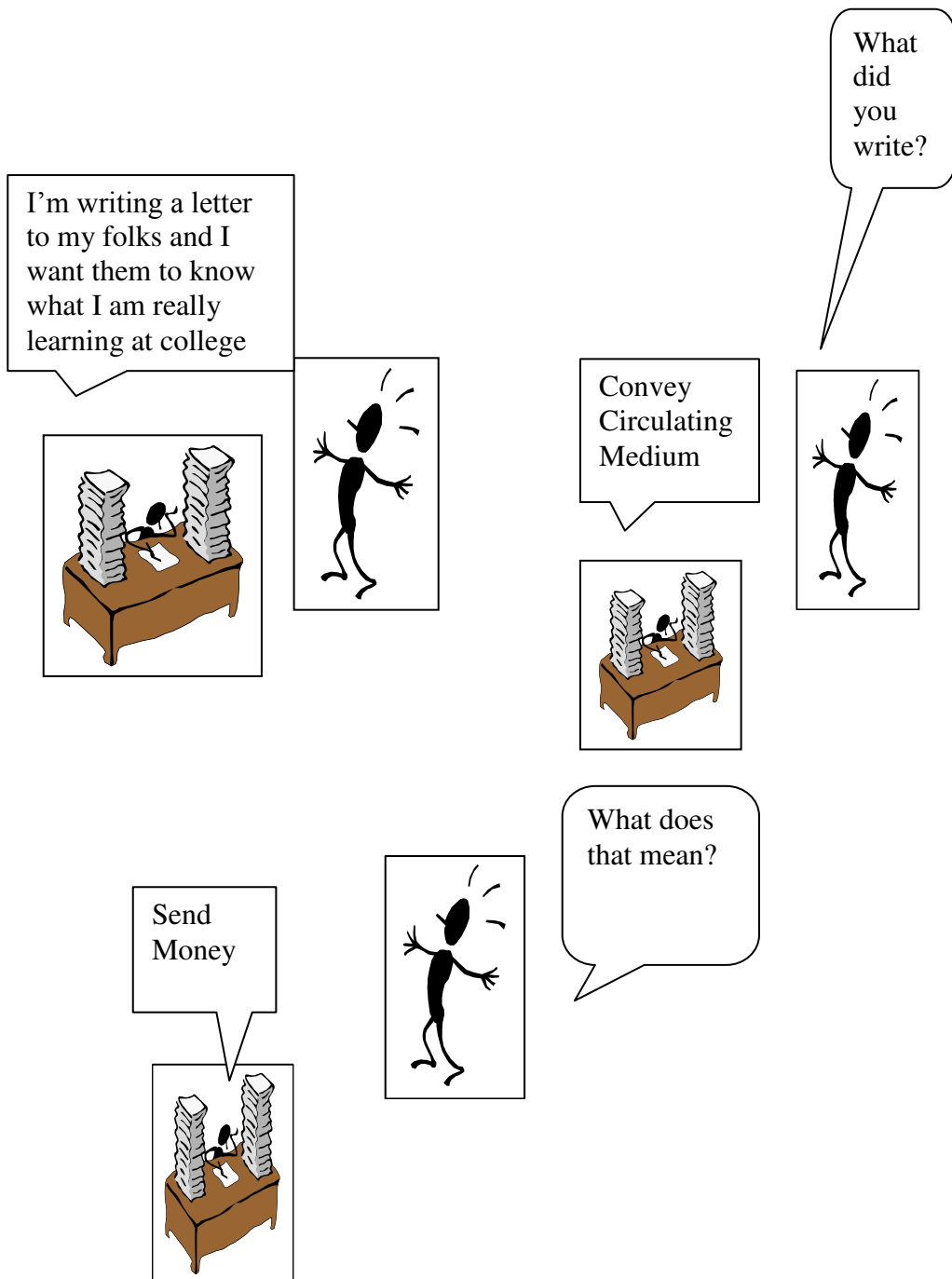
- A Look for the following web page and translate it in a writen form
<http://www.busadm.mu.edu/marketing/marketing1.html#benefits>
- B Read the local newspaper select the political headline news that calls your attention, then translate it to English.
- C Find a partner and share the process that you use to translate it and ask for feedback in order to improve your translation.



CHAPTER 7

SELECTION OF EFFECTIVE WORDS

“ Man does not live by words alone despite the fact that he often has to eat them.”
Adlai Stevenson



A Discuss in-groups of 3 ways of enlarge your vocabulary.

COMPONENTIAL ANALYSIS

INTRODUCTION

Componential Análisis (CA) in translation is not the same as componential analysis in linguistics. In linguistics, it means that analysing or splitting up the various senses of a word into components which may or may not be universals. In translation, the basic process is to compare a SL word with a TL word, which has a similar meaning, but is not an obvious one to one equivalent, by demonstrating first their common and then their differing sense components. Normally the SL word has a more specific meaning than the TL word, and the translator has to add one or two TL sense component to the corresponding TL word in order to produce a closer approximation of meaning.

The sense components of a lexical unit may be referential and/or pragmatic. Comprehensively, a SL word may be distinguished from a TL word on the one hand in the composition, shape size and function of its referent; on the other in its cultural context and connotations, as well as in its currency, period, social class usage and its degree of formality, emotional tone generality or technicality and, finally, in the pragmatic effect of its sound composition, e.g. onomatopoeia or suggestive symbolical consonant clusters.

A translator may find an extra-contextual componential analysis useful, either if the relevant SL word is more or less context-free, or to establish the semantic limits of a SL word. More commonly, he/she will analyse a word contextually, thereby dealing only with one sense of the word, and restricting its TL sense-components. Normally, he/she carries out a CA only on a word of some significance in the TL text, which cannot adequately be translated one to one. If the word is not important, the translator will normally make do with a TL synonym.

If one thinks of translation as an ordered rearrangement of sense components that are common to two language communities, then the value of CA in identifying these components becomes clear. Further CA, attempts to go far beyond bilingual dictionaries, all CA's are based on SL monolingual dictionaries, and the translator's understanding of his own language. The only purpose of CA in translation is to achieve the greatest possible accuracy, inevitably at the expense of economy. However it is a technique that is more precise and limiting than paraphrase or definition. In practice, one is picking out characteristics in their order of importance.



LEXICAL WORDS

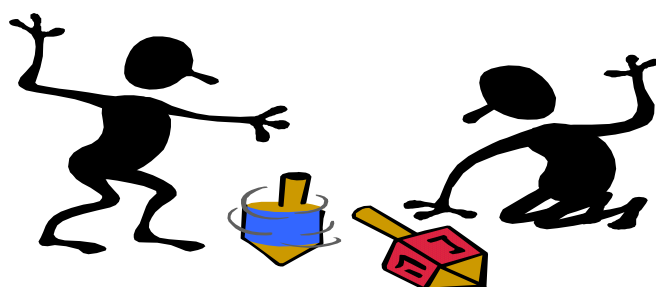
The first and most obvious use of CA is in handling words that denote combinations of qualities, or combinations of actions and qualities, that appear to show up a lexical gap in the target language.

Note that many of these words tend to be etymologically obscure or at least unrelated to any corresponding words in other languages, a minority, however, like trivial, pensum are false cognates. Indeed, there are many SL words that can profitably be analysed componentially in relation to their TL cognates, but only in context. The present tendency is for these words to converge in meaning, and CA may be useful in distinguishing them contextually. In other cases, the SL word shares a common component with a non-distinctive component: the present day .

FALSE COGNATES

Palabra en ingles	Lo que erroneamente Se entiende	Lo que significa	Como se dice en ingles.
Lecture	Lectura	Conferencia	Reading
Library	Libreria	Biblioteca	Book Store
Exit	Exito	Salida	Success
Idiom	Idioma	Modismo	Lenguaje

Although these false cognates are not cultural words, one is tempted to transfer them in translation, as many of them appear to have an individual feel to them. Nevertheless, as they express universal characteristics, they have to be translated, not transferred.



Note that many words of quality or description appear to have fairly evenly divided components when out of context, but in collocation one or other component is likely to predominate so that the addition of another component in the translation depends on the importance of the word in the text. Degrees of formality can be noted as pragmatic components when they have no TL equivalents.

CULTURAL WORDS

The second use of a componential analysis is in translating cultural words that the readership is unlikely to understand, whether the CA is accompanied by an accepted translation (which may be used in all but the most informal texts), transference, functional equivalent, cultural equivalent

and so on. It will depend first on the particular text-type; secondly, on the requirements of the readership or the client, who may also disregard the usual characteristic of the text-type; and thirdly on the importance of the cultural word in the text. The above considerations will affect the degree of detail (the delicacy) of the CA, but normally one should include at least one descriptive and one functional component.

EXERCISE

Make your own written translation of the following text. Then, translate it orally to one of your classmate:

El Salvador



When the Spanish first ventured into Central America from the colony of New Spain (Mexico) in the early sixteenth century, the area that would become El Salvador was populated primarily by Indians of the Pipil tribe. The Pipil were a subgroup of a nomadic people known as the Nahua, who had migrated into Central America about 3000 B.C. The Nahua eventually fell under the sway of the Maya Empire, which dominated the Mesoamerican region until its decline in the ninth century A.D. Pipil culture did not reach the advanced level achieved by the Maya; it has been

compared, albeit on a smaller scale, to that of the Aztecs in Mexico. The Pipil nation, believed to have been founded in the eleventh century, was organised into two major federated states subdivided into smaller principalities. Although primarily an agricultural people, the Pipil built a number of large urban centers, some of which developed into present-day cities, such as Sonsonate and Ahuachapan.

The Pipil were a determined people who stoutly resisted Spanish efforts to extend their dominion southward. The first such effort by Spanish forces was led by Pedro de Alvarado, a lieutenant of Hernan Cortes in the conquest of Mexico. It met with stiff resistance from the indigenous population. Alvarado's expeditionary force entered El Salvador--or Cuscatlan, as it was known by the Pipil--in June 1524. The Spaniards were defeated in a major engagement shortly thereafter and were forced to withdraw to Guatemala. Two subsequent expeditions were required--in 1525 and 1528--to bring the Pipil under Spanish control. It is noteworthy that the name of the supposed leader of the Indian resistance, Atlacatl, has been perpetuated and honored among the Salvadorans to the relative exclusion of that of Alvarado. In this sense, the Salvadoran ambivalence toward the conquest bears a resemblance to the prevailing opinion in Mexico, where Cortes is more reviled than celebrated.

The Spanish had come to Central America seeking, at least in part, to add to the store of precious metals that constituted the most immediate spoils of the Mexican conquest. In the small colony that they dubbed El Salvador

("the saviour"), they were severely disappointed in this regard. What little gold was available was accessible only through the laborious and time-consuming method of panning, a process that consumed the effort of numerous impressed Indian labourers for a number of years. Denied the opportunity for quick riches, the conquistadors and later the Spanish settlers eventually came to realise that the sole exploitable resource of El Salvador was the land.

<http://www.countryreports.org/history//elhist.htm>

SYNONYMS

CA can be used to differentiate SL synonyms in context. Frequently, such synonyms are used for emphasis only, and can be translated by using a verb with an adverb or adverbial group as an intensifier. Further, object-synonyms are coupled in a few set phrases such as "will and testament", "freedom and liberty" where a parallel coupling in translation would normally be unnecessary. However, when synonyms are coupled by an innovative writer, the translator has to attempt a parallel coupling. A translator may be compelled to make a distinction between lexical sets such as "appreciate and value", "assess and evaluate", "esteem and prize", etc., although the distinction would have a considerable element of subjectiveness.

A translator can not do without synonymy: he has to make do with it as a compromise, in order to translate more important segment of the text,

segment of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations.



EXERCISE

Find the two or more synonyms of the following list:

Trip:

Hideous:

Say:

Attempt:

Munch:

Relate:

Relief:

Conclude:

Illicit:

NEOLOGISMS

CA is useful in translating neologisms, whether these are new words naming newly invented or imported objects or processes, or new expressions that

suddenly fill one of the innumerable gaps in a language's resources for handling human thought and feeling at some level of formality. In each category, it is a question of arranging components in order of importance.

The CA for a new idiom such as "get your act together" demonstrates four components:

- 1-conceted preparation
- 2-ensuring effective action
- 3-implication of previous disrray
- 4-pragmatic informality

The translator is left with the problem of transferring the first two components, if not the third, into the TL. Unfortunately bilingual dictionaries do not have equivalents that are on a different level of formality. A CA that records pragmatic meaning will ensure that the translator does not merely transfer the denotative meaning of neologisms such as a "downer" (sedative) or a "ligger" (life-long freeloader).

Several uses of CA in translation have been reviewed. There ia a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another. Needless to say it will never do it perfectly. In its fight against under-translation (use of synonymy) it will tend to over-translate. In its striving for accuracy, it will tend to sacrifice economy and therefore the pragmatic impact, which may well be sold short. Operationally, it rests on the existence of universals and cultural overlaps,

as does all translation, but theoretically, it does not attempt to enter that field of linguistic controversy. Many regard CA as no more than common sense, but with all the various approaches and techniques demonstrated above, there is to it more than that.

EXERCISES

PAIR WORK. Translate written and orally the following phrasal verbs into

Spanish:

Storm out of the house:

Put her foot down:

Held out his hand:

Felt a bit let down:

To break off:

To rip someone off:

To give in:

CHAPTER 8 RHETORICAL STRATEGIES

" Knowledge is of two kinds. We know a subject ourselves or we know where to find it"
Samuel Johnson



DISCUSSION

1. Talk with a classmate about the meaning of the picture.
2. What do the objects of the picture represent?

THE TRANSLATION OF METAPHORS DEFINITION

The central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor. By metaphor, It is meant any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote to describe one thing in terms of another. All polysyllabic words and most English phrasal verbs are potentially metaphorical. Metaphors may be

single (one word) or extended (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text).

EXAMPLE:

“The palest ink is better than the most retentive memory”

Chinese Proverb

“La tinta mas palida es mejor que la memoria mas retentiva”

Proverbio Chino

So much for the substance, the purpose of metaphor is basically two fold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify graphically to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic. In a good metaphor, the two purposes fuse like content and form; the referential purpose is likely to dominate in a textbook, the aesthetic often reinforce by sound-effect in an advertisement, popular journalism, an art for art's sake work or a pop song. Metaphor, both purposes, always involves illusion, like a lie where you are pretending to be someone you are not, a metaphor is a kind of deception, often used to conceal an intention.

Note also that metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things- the

image and the object. This I see first as a process not, as is often stated, as a function. The consequence of a surprising metaphor may be the recognition of a resemblance, but that is not its purpose.

Note that one of the problems is understanding and translating an original or an adapted and to a lesser extent, a stock metaphor is to decide how much sapce to allot to the criss-crossed are of sense, and further to determine whether this area is: positive or negative, connotative or denotative. Use the following terminology for discussing metaphors:

Image: the picture conjured up by the metaphor, which may be universal.

Object: what is described or qualified by the metaphor.

Sense: the literal meaning of the metaphor, the resemblance or the semantic area overlapping object and image; usually this consists of more than one sense component-otherwise literal language would do.

Metaphor: the figurative word used, which may be one-word, or extended over any stretch of language from a collocation to the whole text.

Metonym: a one-word image, which replaces the object. It may be a cliché metaphor, recently standarised. Many technical terms such as tour, pile, métier, are metonyms.

Symbol: a type of cultural metonym where a material object represents a concept-thus grapes as fertility or sacrifice.

Usually cultural metaphors are harder to translate than universal or personal metaphors. We see language not primarily as a deposit expressing a culture but as a medium for expressing universals and personality as well.

TRANSLATING METAPHORS

Whenever you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning, even if the writing is faulty, since it is unlikely that anyone, in an otherwise sensible text, is suddenly going to write deliberate nonsense. You have to make sense of everything. Usually, only the more common words have connotation but, at a pinch, any word can be a metaphor, and its sense has to be teased out by matching its primary meaning against its linguistic, situational and cultural contexts.

EXAMPLE:

Perhaps the best example comes from Shakespeare's *Romeo and Juliet*, when Romeo says, "But soft, what light through yonder window breaks?/It is the east and Juliet is the sun." Here, Romeo uses a metaphor to compare his love, Juliet, with light and sun. For him, she is not just like light and sun she is the sun.

EXERCISE

Should I Kill Myself Or Not?"



Get past the language. Interpret and translate it into Spanish

Neither a borrower nor a lender be. -Hamlet

Never lend or borrow anything.

Go, then; for 'tis in vain to seek him here that means not to be found. -

Romeo & Juliet

Go. You're wasting your time trying to find someone who doesn't want to be found.

Neither have I money nor commodity to raise a present sum. -Merchant
of Venice

I'm poor, and I don't have any way to make money.

She may more suitors have and me for one. -The Taming of the Shrew

She can have lots of boyfriends, and I can be one of them.

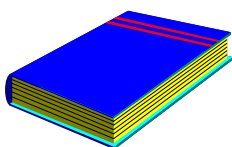
Give me now leave to leave thee. -Twelfth Night.

Let me go.

**If these be motives weak, break off betimes, and every man hence to
his idle bed. -Julius Caesar**

If we don't have a good reason, we can't do anything.

READING



Read one of the scenes of Romeo and Juliet by William Shakespeare. Find the metaphors of the scene and share your interpretation with a partner. You may find it through internet. www.absoluteshakespeare.com

TYPES OF METAPHORS

1-Dead metaphors

Dead metaphors vrs. Metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and the main human activities: for English, words such as space, field , line, top, bottom, foot, mouth. They are particularly used graphically for concepts and for the language of science to clarify or define. Normally dead metaphors are not difficult to translate, but they often defy literal translation, and therefore offer choices. In English dead metaphors can be livened up, sometimes into metonyms, by conversion to phrasal words and this must be accounted for in the translation.



EXAMPLE:

This boy is my right hand	Este niño es mi mano derecha.
He drives a car top of the line	El conduce un carro de lo mejor en su especie.

2-Cliche metaphors: They have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter.

A translator should get rid of clichés of any kind (collocations as well as metaphors), when they are used in an anonymous text, versus an informative text where only facts or theories are sacred.

Cliché and stock metaphors overlap, and it is up to the translator to distinguish them, since for informative texts, the distinction may be important. Many translation decisions which are made at the margin of a translation principle such as this one are likely to be intuitive. The distinction between cliché and stock may even lie in the linguistic context of the same metaphor.

Example

Beauty is a matter of taste	La belleza es cuestión de gusto.
What goes around comes around	Lo que tu siembras segaras.

3- Stock or standard metaphor:

Is an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation. A stock metaphor has a certain emotional warmth and which is not deadened by overuse.

Stock metaphors are sometimes tricky to translate, since their apparent equivalents may be out of date or affected or used by a different social class or age group. You should not use a stock metaphor that does not come naturally to you.

The most satisfying procedure for translating a stock metaphor is to reproduce the image in the target language, provided it has comparable frequency and currency in the appropriate TL register. Symbols and metonyms can be transferred provided there is culture overlap. But the most common procedure for translating stock metaphors is to replace the SL image with another established TL image, if one exists that is equally frequent with the register.

Extended stock metaphors, however, often change their images, particularly when they are embedded in proverbs, which are often cultural.

Example

Beauty is within the eye of the beholder

La belleza depende del cristal con que se ve.

Better is a dry morsel, and quietness therewith, than in a house full of sacrifices with strifes

Mejor es un bocado seco, y en paz, que casa de contiendas llena de provisiones.

A stock metaphor can only be translated exactly if the image is transferred within a correspondingly acceptable and established collocation. As soon as you produce a new image, however acceptable the TL metaphor, there is a degree of change of meaning and usually of tone. When you translate there is always the danger of pursuing a particular too far, creating superfluous meaning, and so the whole thing gets out of balance. Everything is possible, even the reproduction of the sound effects, but at the cost of economy

Translation of sense by stock metaphors is more common in literary texts, where it is not justified, than in non-literary texts, where it may be so, particularly in the transfer from a rather formal to a less formal variety of language, or in an attempt to enliven the style of an informative text. This procedure may be better applied to verbs than to nouns or adjectives since

these metaphorical variants are often less obtrusive than other types of metaphors.

4-Adapted Metaphors

In translation, an adapted metaphor should, where possible, be translated by an equivalent adapted metaphor, particularly in a text as sacred that if translated literally, it may be incomprehensible. The special difficulty with these sacred texts is that one knows they are not written by their author so one is tempted to



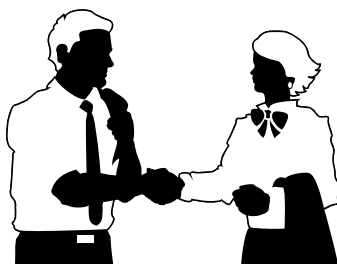
/ than the original.

5-Recent Metaphors

By recent metaphor, it is meant a metaphorical neologism, often anonymously coined, which has spread rapidly in the SL. When this designates a recently current object or process, it is a metonym. Otherwise it may be a new metaphor designating one of a number of prototypical qualities that continually renew themselves in language.

Recent metaphors designating new objects or processes are treated like other neologisms, with particular reference to the exportability of the referent and the level of language of the metaphor. A recent neologism, head-

hunting, is being transparent, can be through translated provided its sense “recruiting” is clear to the readership.



6-Original Metaphors

We must consider original metaphors created or quoted by the SL writer. In principle, in authoritative and expressive texts, they should be translated literally, whether they are universal, cultural, or obscurely subjective. Original metaphors contain the core of an important writer’s message, his personality, his comment on life, and though they may have a more or less cultural element, these have to be transferred neat. Such metaphors are a source of enrichment for the target language.

The argument in favour of literal translation is that the metaphor will retain the interest of the readership; the argument against is that the metaphor may jar with the style of the text. The metaphor could be modified by its impact on reality or reduced to sense by its practical effect. It seems that one has to make some kind of general decisions depending on the number and variety of such metaphors in the whole text.

Original or odd metaphors in most informative texts are open to a variety of translation procedures, depending, usually, on whether the translator wants to emphasise the sense or the image.

Creative ways to use metaphors

Most books give rather boring examples of metaphors such as *my father is a bear* or *the librarian was a beast*. However, in your poetry (and fiction for that matter) you can do much more than say X is Y, like an algebraic formula. Definitely play with extended metaphors and experiment with some of the following, using metaphors.

<i>as verbs</i>	The news that <i>ignited</i> his face <i>snuffed out</i> her smile.
<i>as adjectives and adverbs</i>	Her <i>carnivorous</i> pencil carved up Susan's devotion.
<i>as prepositional phrases</i>	The doctor inspected the rash <i>with a vulture's eye</i> .
<i>as appositives or modifiers</i>	On the sidewalk was yesterday's paper, <i>an ink-stained sponge</i> .

EXERCISES:



Listen to the song “Jesus es verbo y no sustantivo” of Ricardo Arjona. Then, interpret it to your classmate using the skill on metaphors studied above.



Listen to the song “La Planta” of XXXXXXXX. Then, interpret it orally and in a written form, try to maintain the writer’s messages with its cultural elements. Share your work with your classmates.

EXTRA CREDIT ACTIVITY

- A Look for the following web page www.angelfire.com and translate and interpret at least ten of the cliché metaphor you just studied.

B Interpret the following metaphors in the box

Scratching at the window with claws of pine, the wind wants in.	<i>Imogene Bolls, "Coyote Wind"</i>
What a thrill--my thumb instead of an onion. The top quite gone except for a sort of hinge of skin....A celebration this is. Out of a gap a million soldiers run, redcoats every one.	<i>Sylvia Plath, "Cut"</i>
The clouds were low and hairy in the skies, like locks blown forward in the gleam of eyes.	<i>Robert Frost, "Once by the Pacific"</i>
Little boys lie still, awake wondering, wondering delicate little boxes of dust.	<i>James Wright, "The Undermining of the Defense Economy"</i>

CHAPTER 9

TRANSLATION OF POETRY & DRAMA

" You can discover more about a person in an hour of play than in a year of conversation"

PLATO

THE TRANSLATION OF POETRY

The Translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned.

A translation can be inaccurate, it can be never be too literal. If translation is to be regarded –if only partially –as 'scientific', it has to:

1. Reduce its opinions to the taste area;
2. In claiming accuracy and economy as its main aims, reject both the open choices and the random paraphrasing of free translation;
3. Eliminate the universal negative connotations of and prejudices against literal translation.

Ordinary or conversational language however must always be translated by ordinary or conversational language, and this is rarely literal translation.

Metaphor Poems

Read the following poem:



Bat

My son is a bat.
His eyes blink when darkness comes.
His body stirs with life.
His limbs gorge with blood
as he sets out through the cave of night
his roof the stars
the moon a big white eye watching.
Attracted by the false lights
he mingles with his batty friends
weaving in and out of nightclubs
endless parties
each other's places
till sensing the sudden ebb
of darkness
he flutters home
a cloaked Dracula
to the hollow of his room
where he will sleep all day.

PAIR WORK

Transfer the following poem into Spanish, (keep in mind the presence of metaphors.)

EXERCISE:

My Mum

My mum is a general.
She stalks through the house
telling me what to do.
She then sleeps throughout the night.
But when she wakes up.....
her medals clanking, stars shining
& roars us to attention
she barks orders as she charges
through the house:
" Lisa, do the dishes ! "
" Lisa, clean your room ! "
then crawls back to her bedroom
while we, her dutiful soldiers
carry out her orders.

Task 1

- If Lisa truly followed the pattern of Bat what might she have called her poem?
- Which title is better? Why do you think?
- Translate the poem into Spanish as accurate as possible.

Task 2

PAIR WORK

One student reads the poem in English while the other is translating orally in Spanish respecting the intonation of the poem. (in front of the classmates)

DRAMA

The main purpose of translating a play is that normally to have it performed successfully. Therefore a translator of drama inevitably has to bear the

potential spectator in mind though, here again, the better written and more significant the text, the fewer compromises he can make in favor of the reader. Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of local color: his text is dramatic, with emphasis on verbs, rather than descriptive and explanatory.

Finally a translator of drama in particular must translate into the modern target language if he wants his characters to 'live'. Bearing in mind that the modern language covers a span of, say, 70 years, and that if one character speaks in a bookish or old-fashioned way in the original, written 500 years ago. He must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap – differences of register, social class, education, temperament in particular must be preserved between one character and another. Thus the dialogue remains dramatic, and though the translator cannot forget the potential spectators, he does not make concessions to them. Given the emphasis on linguistic form, and the subtlety of the SL, his version is inevitably inferior but also simpler and a kind of one-sided introduction to the original.

While a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage. The translator should always assume the latter as his main purpose – there should be no difference between acting and a reading version – and he should look after readers and scholars only in his notes. Nevertheless, he should where

possible amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense. When a play is transferred from the SL to the TL culture it is usually no longer a translation, but an adaptation.

EXERCISES

VIDEO



Watch the video clip of HAMLET. Then form groups to analyse and interpret the scene in your native language in front of the class.

INTERPRETATION OF A DRAMA

PAIR WORK

Translate and interpret the following drama into Spanish

[RICHFOOL 5'2m0f The parable of the rich fool](#)

RICH -- (enters briskly, crosses to C, looks around, looks at watch, paces) This is why I hate building contractors. They never value my time.

POOR -- (enters running, stops, points at Rich) Oh, it's you! (laughs hysterically, pounding thigh)

RICH – What is so funny?!

POOR -- (attempts unsuccessfully to control laughter) I'm sorry, I'm sorry. My secretary called me on my cell phone just now and told me that she forgot to tell me that I had an appointment. (laughs)

RICH – And you think that's funny?

POOR -- I'm sorry, I'm sorry. I guess I should apologize. You see, when I asked her the name of the person I was supposed to meet, she said, "It's a rich fool!" Isn't that a crack up?!

(laughs)

RICH – Very funny.

POOR -- I'm sorry, I'm sorry. See, I thought she was making a value judgement about you. But that's your name. (laughs)

RICH – And you think my name is funny?

POOR – Oh, no sir. Not at all. (laughs) I wasn't expecting Richard H. Fool, himself, the wealthiest man in the county. I'm sorry if my laughing offended you, Mr Fool. (tries unsuccessfully to stifle laughter)

RICH – Well, I guess you've wasted quite enough of my time. What I wanted to talk to you about ... (notices Poor is laughing, shouts) Do you mind?!

POOR -- (serious) I'm sorry, Mr Fool. How may I help you? Is it about your barns here? (points to back wall above audience)

RICH – Yes, I want them torn down.

POOR – Mr Fool, I just built those barns for you last year. I used the finest materials and workmanship. Is there something wrong with them?

RICH – Oh, they're fine. It's just that they're not big enough.

POOR – No big enough?

RICH – No. My farm lands have produced a huge crop this year and there's no way all of that grain will fit in these barns. So I want you to tear down these barns and build me some bigger barns.

POOR – Bigger barns.

RICH – Yes. To hold all of my bumper crop of grain. You CAN take care of that for me, can't you?

POOR – Well, yes, I CAN, sir, but...

RICH – Good. When you're finished, send me the bill. Now, if you'll excuse me, I'm throwing a party.

POOR – A party?

RICH – Yes, and the guest of honor is ME.

POOR – You are the guest of honor at your own party?

RICH – Well, yes, of course. I am now not only the richest man in the county, I am the richest man in the state.

POOR – Well, then, now would probably be a good time for me to collect what you own me.

RICH – What I owe you?

POOR – Yes, you still haven't paid me all you owe me for building these barns.

RICH – Well, just add it to the bill. I'll pay it all when you're finished. Now if you'll excuse me, I have some wine, women and song to devour. "Eat, drink and be merry, for tomorrow you may diet." (chuckles)

POOR – Excuse me, Mr Fool, but I don't think that will work.

RICH – What won't work?

POOR – There's a pretty good chance that you will never pay me what you owe me.

RICH – What are you talking about?

POOR – Well, first of all, I heard that you cheated your farmers out of what you owed them in order to increase wealth.

RICH – Can I help it if those poor miserable farmers can't add two and two? But that shouldn't affect you. I'll pay you what I owe.

POOR -- I doubt it.

RICH – What do you mean by that?

POOR – Mr Fool, did you give ten per cent of your harvest to the Lord?

RICH – Do you take me for a fool?!

POOR -- (almost inaudible) Rich fool. (begins laughing, turns

away)

RICH – Do you realize what ten percent of my harvest would amount to?

POOR – No. But I'm sure you....

RICH -- It could feed a small city for a year. If you think I would just GIVE AWAY that much grain, you're badly mistaken.

POOR – When you give it to the Lord, you're not giving it AWAY. You're giving it BACK.

RICH – Giving it back? To whom?

POOR – Surely, you don't think you could have possibly produced this huge crop without God's help, do you?

RICH – Did God negotiate a deal with all those farmers? Did God plant the seeds and harvest the crop? Did God swindle those poor stupid farmers out of their share of the harvest? God did nothing FOR me. So, he gets nothing FROM me.

POOR – My secretary was right.

RICH – Excuse me?

POOR -- I WAS meeting with a rich fool.

RICH – Well, if you want to insult me, I'll take my Construction business elsewhere. (moves to exit)

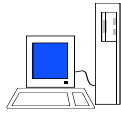
POOR -- I doubt it.

RICH -- (turns) Excuse me?

POOR – The Lord won't let you get away with stealing for very long, especially stealing from HIM. (exits opposite) Now if YOU'll excuse ME, I don't want to be near you when the Lord deals with you.

RICH -- I am not going to let that hammer jockey ruin my party. (turn to exit) "Eat, drink and be merry, for tomorrow you may...." (grabs throat, chokes, reels, exits dying)

<http://www.fea.net/bobsnook> email: bobsnook@fea.net



RESEARCH PROJECT:

Find the web page www.classiclit.about.com copy the drama

Rapunzell and do the following steps:

1. Find how many actors and actresses are involved in the play
2. Look for that many classmates to prepare the play
3. Edit the drama into script
4. Translate the script into Spanish

Practice the drama among your classmates and be ready to act it out.

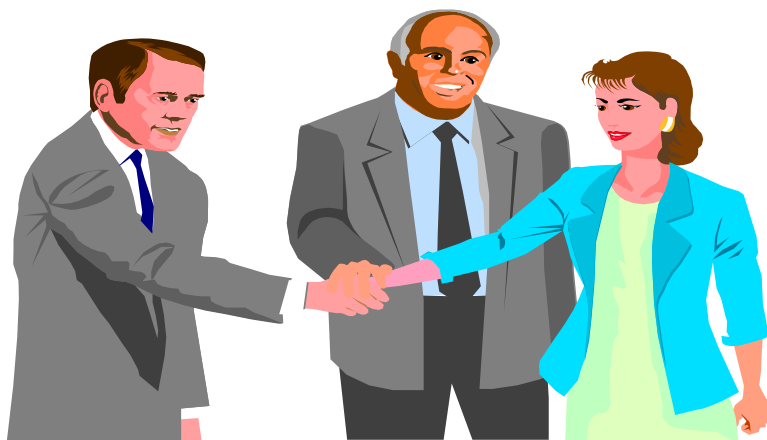
Remember to select a translator for the audience.

CHAPTER 10

INTERPRETATION and THE EXPERIENCE OF INTERPRETING

**"To look at something as though we have never seen it before
requires great courage"**

Henry Mitsse



DISCUSSION

What do you think the guy in the middle is doing?

Who do you think he works for?

Come up with a possible dialogue that these two people up front are establishing.

GROUP WORK

Find two classmates and act out the possible dialogue while the third student translates or interprets to one of the first two students, pretending that he works for him/her

ORAL INTERPRETATION

Many translators also work as interpreters and many professional interpreters are known to do text translation as well. The two terms translation and interpretation- are often confused, despite the fact that they represent two distinct ways of working with language. This handbook is primarily concerned with text translation, but a few words about oral interpretation are in order.

Oral interpretation is best suited for those who possess the following skills:

- Exceptional articulation
- A high comfort level speaking in front of an audience
- Public ease in both languages
- The ability to retain one or more points while listening to new information
- The ability to summarize the main points of something that is being said
- Experience in one or more technical areas (not always necessary)

Interpreting requirements depending on the type of interpretation one is engaged in- can range from simple, general conversation to highly technical exposes and discussions. Most interpreting falls into the general categories of:

Consecutive interpreting, Simultaneous interpreting, and Sight Translation



Interpreting can take place in the following environments:

Meeting, Phone, Courtroom, and Conference

Consecutive Interpreting:

This may be the most common form of interpreting, since it covers a wide variety of situations where the interpreter waits for the speaker to finish a sentence, and then renders it orally in the target language. Some of the most common types of consecutive interpreting are court interpreting, where the interpreter waits for the witness, or any other foreign speaker to finish each sentence or segment of presentation, and then repeats it in the language of the court.

Consecutive interpreting requires formal training, and in such instances as court interpreting, certification as well.

Over the Phone Interpreting:

Interpreting over the phone is as old as the phone itself, but it has been brought to prominence in recent years. The service enables speaker of different languages to communicate by telephone via a three-way conference call including an interpreter.

Simultaneous Interpreting:

This is a highly specialised form of interpreting, which requires a special aptitude. True simultaneous interpreting can only be done with the appropriate equipment. There are a few different types currently used, all of which are based on the premise that what the speaker says is transmitted into the interpreter's ear, while the interpreter repeats it into a microphone in the second language. One has to be able to listen to the speaker and repeat the same words in a different language at the same time. This takes a great deal of training and experience, and is paid at a higher rate than consecutive. No doubt this is a very challenging activity, and those who practice it deserve our admiration.

Simultaneous interpretation may be required for such things as business or professional conferences, training seminars, or presentations. A simultaneous interpretation longer than two hours requires at least two interpreters to allow for rest periods.

INTERPRETING VS. TRANSLATION

On the surface, the difference between interpreting and translation is only the ice in the medium: the interpreter translates orally, while a translator interprets written text. Both interpreting and translation presuppose a certain love of language and deep knowledge of more than one tongue.

However, the differences in the training, skills, and talents needed for each job are vast. The key skill of a very good translator is the ability to write well, to express him/herself clearly in the target language. That is why professional translators almost always work in only one direction, translating only into their native language. Even bilingual individuals rarely can express themselves in a given subject equally well in two languages. The key skills of the translator are the ability to understand the source language and the culture of the country where the text originated, and using a good library of dictionaries and reference materials, render that material into the target language.

An interpreter, on the other hand, has to be able to translate in both directions, without the use of any dictionaries, on the spot. There are two types of interpreting: consecutive and simultaneous. In the most popular form of simultaneous interpreting the interpreter sits in a booth wearing a pair of headphones and speaking into a microphone. Strictly speaking, “simultaneous” is a misnomer: the interpreter can not start interpreting until

she/he understands the general meaning of the sentence. Depending on how far in the sentence the subject and the verb are located, the interpreter may not be able to utter a single word until she/he heard the very end of the sentence in the source language. This should make it evident how hard the task of the interpreter really is. One of the key skills of the simultaneous interpreter is decisiveness: there is simply no time to weigh the merits of variant translation or to recall just the right idiom in the target language. Any delay and the interpreter may lose a few words.

During consecutive interpreting the speaker stops every 1-5 minutes and the interpreter then steps in to render what was said into the target language. A key skill involved in consecutive interpreting is note-taking, since few interpreters can memorise a full paragraph at a time without loss of detail. Many professional interpreters develop their own ideographic symbology, which allows them to take down not the words, but the thoughts of the speaker in language-independent form. Then the interpreter's output is more idiomatic and less source language bound.

Translation is not a matter of substituting words in one language for words in another. It is a matter of understanding the thought expressed in one language and then explaining it using the resources of another language. In other words, what an interpreter does is change words into meaning, and then change meaning back into words - of a different language. So interpreting is basically paraphrasing. And just like you can not explain to

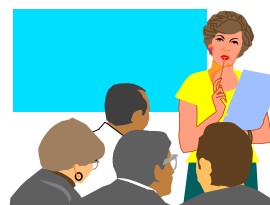
someone a thought if you did not fully understand that thought, nor can you translate or interpret something without mastery of the subject matter being relayed. This is why making sure that the interpreter is knowledgeable in the subject matter of the conference or the workshop they are interpreting at is just as important as making sure that she/he is an experienced interpreter.

QUALIFICATIONS OF A GOOD INTERPRETER:

- Knowledge of the general subject of the speeches that are to be interpreted.
- General erudition and intimate familiarity with both cultures.
- Extensive vocabulary in both languages.
- Ability to express thoughts clearly and concisely in both languages.
- Excellent note taking technique for consecutive interpreting.
- At least 2-3 years of booth experience for simultaneous interpreting.

EXERCISES

GROUP WORK



Make groups of three. Two students start interacting to each other while the third students one does a consecutive translation for one of them

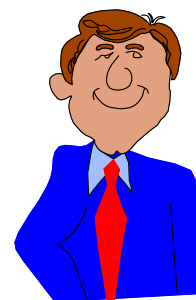
READING & TRANSLATING

PAIR WORK

The two students read the speech and decide if they do a consecutive translation or simultaneous translation into Spanish. Then, they practice it in front of the class

THE WHITE HOUSE

Office of the Press Secretary



For Immediate Release

January 27, 2000

PRESIDENT WILLIAM J. CLINTON

STATE OF THE UNION ADDRESS

U.S. Capitol

Washington, D.C.

9:18 P.M. EST

THE PRESIDENT: Mr. Speaker, Mr. Vice President, members of Congress, honored guests, my fellow Americans:

We are fortunate to be alive at this moment in history.

(Applause.) Never before has our nation enjoyed, at once, so much prosperity and social progress with so little internal crisis and so few external threats. Never before have we had such a blessed opportunity -- and, therefore, such a profound obligation -- to build the more

perfect union of our founders' dreams.

We begin the new century with over 20 million new jobs; the fastest economic growth in more than 30 years; the lowest unemployment rates in 30 years; the lowest poverty rates in 20 years; the lowest African American and Hispanic unemployment rates on record; the first back-to-back budget surpluses in 42 years. And next month, America will achieve the longest period of economic growth in our entire history. (Applause.)

We have built a new economy.

And our economic revolution has been matched by a revival of the American spirit: crime down by 20 percent, to its lowest level in 25 years; teen births down seven years in a row; adoptions up by 30 percent; welfare rolls cut in half to their lowest levels in 30 years.

My fellow Americans, the state of our union is the strongest it has ever been. (Applause.)

As always, the real credit belongs to the American people. (Applause.) My gratitude also goes to those of you in this chamber who have worked with us to put progress over partisanship.

Eight years ago, it was not so clear to most Americans there would be much to celebrate in the year 2000. Then our nation was gripped by economic distress, social decline, political gridlock. The title of a best-selling book asked: "America: What Went Wrong?"

In the best traditions of our nation, Americans determined to set things right. We restored the vital center, replacing outmoded ideologies with a new vision anchored in basic, enduring values: opportunity for all, responsibility from all, a community of all Americans. We reinvented government, transforming it into a catalyst for new ideas that stress both opportunity and responsibility, and give our people the tools they need to solve their own problems.

With the smallest federal work force in 40 years, we turned record deficits into record surpluses, and doubled our investment in education. We cut crime, with 100,000 community police and the Brady law, which has kept guns out of the hands of half a million criminals. (Applause.)

We ended welfare as we knew it -- (applause) -- requiring work while protecting health care and nutrition for children, and investing more in child care, transportation, and housing to help their parents go to work. We've helped parents to succeed at home and at work, with family leave, which 20 millions Americans have now used to care for a

newborn child or a sick loved one. We've engaged 150,000 young Americans in citizen service through AmeriCorps, while helping them earn money for college.

In 1992, we just had a road map; today, we have results.

(Applause.)

But even more important, America again has the confidence to dream big dreams. But we must not let this confidence drift into complacency. For we, all of us, will be judged by the dreams and deeds we pass on to our children. And on that score, we will be held to a high standard, indeed, because our chance to do good is so great.

My fellow Americans, we have crossed the bridge we built to the 21st century. Now, we must shape a 21st century American revolution -- of opportunity, responsibility and community. We must be now, as we were in the beginning, a new nation.

At the dawn of the last century, Theodore Roosevelt said, "the one characteristic more essential than any other is foresight...it should be the growing nation with a future that takes the long look ahead." So, tonight, let us take our long look ahead -- and set great goals for our nation.

To 21st century America, let us pledge these things: Every child will begin school ready to learn and graduate ready to succeed. (Applause.) Every family will be able to succeed at home and at work, and no child will be raised in poverty. (Applause.) We will meet the challenge of the aging of America. We will assure quality, affordable health care, at last, for all Americans. (Applause.)



Listen to the radio show “El Hablante Salvadoreño”. First try to translate it consecutive to your classmate into English. Then, listen to it again and try to practice a simultaneous translation.



PRACTICE CONSECUTIVE TRANSLATION

Read the following letter. Then, have a partner translate it consecutively in front of the class.

President Bush's State of the Union Letter to Children

January 29, 2002

Dear Young Americans:

Since September 11, 2001, many of you have sent cards, letters, and drawings to express your love for our great Nation and for the families of the victims. Thank you for sharing your thoughts and ideas with me.

I asked you to send a dollar to help the children of Afghanistan in October. I was moved by the response of our children, and I was particularly touched by an eight-year-old's desire to "help heal their hearts" by baking and selling heart-shaped cookies to raise money for the Afghan children. More than \$2 million has been raised so far, and the first shipment of tents, clothing, and school supplies arrived in Afghanistan in December. Thank you for your efforts to help those in need. I am proud of you.

The events of last September have reminded us of the value of the things that matter most in life: our faith, our love for family and friends, and our Nation's freedoms. I particularly want you to understand that the war we are fighting against terrorism is about your future, and the future of our country. We fight to protect America, so that you and other young Americans can pursue your dreams and grow up in peace and freedom. We fight for all freedom-loving people throughout the world.

I recently gave my State of the Union message to Congress, and this is my message to you: Work hard. Read. Make the right choices, and follow your dreams.

Mrs. Bush joins me in sending our warmest wishes to you, your family, and friends. God bless you, and God bless America.

Sincerely,

George W. Bush

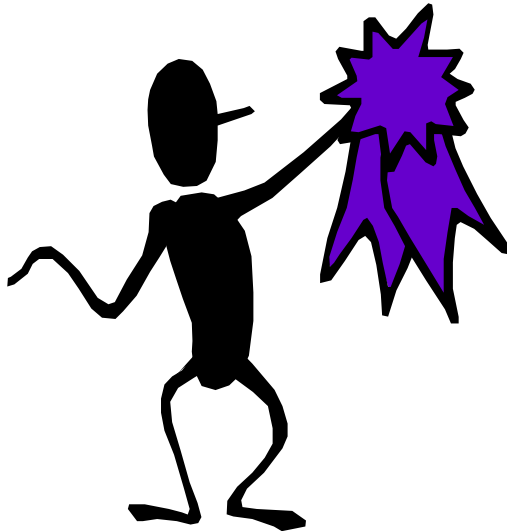
VIDEO



Watch the video twice if necessary of the address of the President of El Salvador, Francisco Flores to ENADE. Then, try to translate it simultaneously to one of your classmates.

ENRICHMENT ACTIVITY

Do the simultaneous translation in front of the class while the video is playing.



THE END

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TEACHER'S GUIDE:

**HANDBOOK FOR
TRANSLATION AND
INTERPRETATION
TECHNIQUES**

OVERVIEW

This handbook is a ten-chapter program for developing Translation and Interpretation proficiency in students attending at UTEC. It includes a complete teacher-resource kit. This program not only teaches language translation/interpretation but also equips students with learning habits and skills that will aid them as they continue their studies in later years.

The components accompanying the handbook are carefully integrated to provide all the materials necessary for student's active participation while learning translation and interpretation. In addition to the student's handbook and this Teacher's Guide, the following components make up the series:

- Exercise/Song Cassette
- Exercise Video
- Glossary

Objectives:

The overall objectives of the mentioned program are to develop, reinforce and redefine proficiency in translation and interpretation techniques. Through an essentially inductive approach, students will gain an understanding of how language is structured and how they can use this knowledge to express the messages in another language. By developing and refining their skills of observation, students also acquire a basic

understanding and appreciation of the diversity of cultures in the English speaking world.

Versatility of Instruction

The design of the handbook enables you to target the lessons to the abilities and needs of your students. The multilevel approach of the exercises in the series gives you the flexibility to tailor your instruction to the specific needs of your students.

Methodologies

The various methodologies employed take into consideration different learning and teaching styles. Thus, this handbook uses an eclectic approach, bringing together the best aspects of many teaching methodologies while allowing you to use the methodology or style with which you feel most comfortable.

Foremost among the methodologies incorporated in the handbook are the Natural Approach and the Total Physical Response developed by Tracy Terrell and James Asher, respectively. These methods approximate in the classroom, as much as is realistically possible, the informal environment of first language acquisition.

In summary, the methodologies, approaches, and techniques incorporated in this program have all been tempered by the practical, common-sense

knowledge that has evolved during the many collective years of classroom and materials development experiences of the consultants. It is expected – and even hoped-that you will pick and choose from the suggestions and examples contained in this Teacher’s Guide. The keys to a successful, stimulating translation and interpretation environment are to use only what works and to inject variety and fun, mixed with the occasional surprise, into your classroom routine.

SUGGESTIONS FOR STRUCTURING CLASS PERIODS

A multisection class period allows the freedom to adapt activities to fit the structure of any situation. Each section of a class period serves to keep the routine familiar, yet interesting and stimulating, by virtue of the variety of activities.

The Warm Up: serves as a transition, it affords a brief period for students to “switch gears” and begin translating and interpreting. Also activities during the warm up act as reminders of material recently learned and of structures learned some time previously.

The Presentation: periods include the presentation and/or explanation of the core vocabulary, the translation/interpretation technique, or concept corresponding to the appropriate section of the chapter being studied.

Activity: time allows students to use the concept learned in varied situations.

Closing: activities briefly wrap up the class session.

The following skeletal daily lesson presents suggestions for allotting time for each section of a class period. It is expected that you will modify the times and activities to reflect your own classroom situation and instructional objectives.

TESTING STUDENTS' PROGRESS

Four tests should be given during the study of this handbook to assess student's learning. One should be made every three unit leaving the last unit to evaluated individual. These should be progress tests (also known as criterion reference tests, which only test what students have actually studied, learned, and practiced in a unit or in a set of units).

When developing such tests, it is important to keep the following principles in mind:

- It should reflect the main objective of the handbook
- Tests items should closely mirror the kind of practice activities used within a unit.
- Distinguish items that were presented receptively (i.e. listening and reading activities) from those that were presented productively (i.e.

speaking and writing activities) in the class. Then focus on testing productively only the language that students have practiced productively.

Therefore, the challenge is to devise stimulating, practical testing materials that help students feel early on that the skills and language they learn in the classroom have real-life applications. The design of the testing program will help you create a nonthreatening testing environment in your classroom –an environment that allows sufficient success to encourage low to average achievers, yet stimulate high achievers and students who are gifted.

CHAPTER ONE: *THINKING IN A CRITICAL FORM*

OBJECTIVE: In this chapter students will be able to develop their critical thinking by practising the different activities provided in the handbook.

Discussion activity

Have students observe and study the picture. Then discuss the questions provided in the handbook.

Ask students to read the definition of “thinking” and then have them translate it into Spanish.

Have the students analyze and compare the definition in both languages.

Critical thinking

Theory. Divide the class in groups and ask them to read and discuss the theory and some of the suggestions for increasing critical thinking.

Reading

Have students read the passage once to understand the general meaning before they look up any words.

Vocabulary

- a) Ask the students to make a list of new vocabulary found in the reading. Then, have them to translate each word into Spanish.

- b) After searching the meaning of the words in the students native language, have them to talk to each other and explain what they understand about it
- c) Have students to read the article to put into practice their critical thinking skill by having them answer the questions about the reading.

Listening section

Divide the class in groups of three. Ask the students to listen carefully to the three different types of personalities of James, Andrea, and Mr. Johnson. Then have them describe each personality and translate it into Spanish. When students are done, have them share the information with the rest of the class.

Audio Tape Transcript

1. ANDREA

Man; So, have you seen Andrea lately?

Woman: Yeah, I see her pretty often. We work together at café Latté.

Man: How's she doing? I've been meaning to call her.

Woman: Ell, to be honest, I've always thought she was a little difficult, but these days I find her impossible!

Man: What do you mean?

Woman: Oh. You know how she is. She has such stronger ideas about everything, and if I don't agree with her, she lets you know what she thinks of you.

Man: Yes, that's true - but that's why we love her, right?

Woman; I guess so. But she's changed a lot since she started college. She talks about herself all the time, and she always manage to mention how good she is at everything she does.

Man: Hmm. Maybe I won't call her after all.

2. JAMES

Woman: Are you going to James's party on Saturday?

Man: Of course, James always gives the best parties!

And there are always lots of new interesting new people to meet.

Women: It's true. I don't know where he manages to find them all.

Man: Well, you know what he's like. He makes friends really easy. He really likes talking to people - and he loves inviting people over.

Woman: Uh-Huh. He invited me for a dinner last Saturday. What a feast!

Man: Yeah. He is a great cook, too

Woman: After dinner, I offered to help clean up, and he told me not to worry about. He said he'd take care of it in the morning. He was, like, "it's nothing..... no big deal ."

Man: Yup. That sounds like James.

3. MR. JOHNSON

Woman 1: Have you met the new apartment manager?

Woman 2: Mr. Johnson? Hmm, Yeah, I met him last week. He's . . . a little strange.

Woman 1: Yeah, he is I'm not sure I like him. He's hard to predict. Sometimes he's pretty cheerful and talkative, and the next day he doesn't even say hello. O think he must have personal problems or something.

Woman 2: I think you're right. And have you noticed that half of the time when he says he's going to do something he never actually does it? He told me three times he'd come to fix the light in my kitchen, and still he hasn't done it.

Puzzle

exercise

Divide the class in small groups. Ask the students to complete the puzzle by

providing the answers in the opposite language. Answer key:

1	2	3	4	5	6		7	8	9
R	E	G	A	R	D	L	E	S	S
10						XXX	11		
A	L	I	V	I	O	XXX	N	E	T
12					XXX	13			
S	E	N	O	S	XXX	A	J	A	R
14		XXX	15		16			XXX	
T	V	XXX	U	C	A	S	E	XXX	E
17		18				XXX	19	20	
R	A	S	C	O	N	XXX	B	E	E
21				XXX	22	23			
I	T	C	H	XXX	O	V	E	R	T
24		XXX	25	26			XXX		XXX
L	I	XXX	M	O	N	O	XX	A	XX
27		28			XXX	29	30		31
L	O	V	E	R	XXX	T	E	S	T
32					33			XXX	
A	N	O	N	A	D	A	R	XX	A
	XXX	34							
R	XX	S	T	R	A	N	G	E	R

Extra Credit Activity

Ask Students to look for the site www.dartmouth.edu/

Students should look for this site as homework. Translate the mentioned site shown in the net.

Word Power

With the help of the dictionary ask the students to write the definition of the following words in Spanish.

CHAPTER TWO: *Analyzing*

OBJECTIVE: In this chapter students will be able to develop their analytical capacity by practising the different approaches provided in the handbook.

Snapshot activity

Divide the class in groups of three. Have them share a problem or situation they recently overcame. Ask a volunteer to analyze the situation and then translate it into Spanish. Pay special attention to the manner they approached the situation in order to come out with a solution.

Presentation

Theory. Discuss with the class the different approaches used for translation and interpretation. Have students offer their point of

view regarding which approach will suit them best in which situation.

Examples:

Have students read the following examples and analyze them in order to become familiar with both approaches.

Application of the Approches

Have students translate written form the recipe using the first approach studied in this chapter. (Sugggested translation)

MIDORI CHEESCAKE BARS

(MAKES 2 DOZENS)

1/3 cup butter, softened

1/3 cup brown sugar

1 cup all-purpose flour

½ cup toasted almonds, finely chopped

¼ cup sugar

8 ounces of cream cheese, softened

3 teaspoons Midori

½ teaspoon almond extract

1 egg

2 teaspoons grated orange peel

Preheat oven to 350° F.

In mixing bowl, cream butter and brown sugar. Stir in flour and nuts, reserve one cup for topping. Press remaining mixture into an unfreased square pan. Bake at 350° F for 9 to 12 minutes, or until lightly browned.

Mix the sugar and the cream cheese; add Midori, almond extract, egg and grated orange peel. Beat well. Spread over baked crust.

Sprinkle with reserve crumb mixtures. Bake for 25 to 30 minutes or until lightly browned. Cool. Cut into bars. Store in refrigerator.

Have students translate in written form the article using the second approach studied in this chapter. (Suggested translation)

SINDROME DEL TUNEL CARPIANO

El problema puede comenzar con un hormigueo o entumecimiento en las manos o dedos. Al principio, la sensación se percibe sólo de vez en cuando y puede ser fácilmente pasada por alto o ignorada. De forma gradual, la pérdida de sensibilidad se hace más patente y el malestar comienza a interrumpir el sueño y a interferir las actividades diarias. Finalmente, la comezón y el entumecimiento se convierten en dolor.

Esta descripción tiene todas las características del síndrome del túnel carpiano, una enfermedad de los años 90 que casi puede decirse que está en boga. Alrededor del 5-10 por ciento de los adultos padece estos síntomas en algún momento de su vida. Muchas personas asocian el síndrome con las computadoras, aunque gran cantidad de pasatiempos, deportes y actividades cotidianas pueden originar también problemas en la mano y muñeca.

Este padecimiento se produce como resultado de la compresión del nervio intermedio que pasa a través del túnel formado por los huesos (del carpo) y ligamentos junto a la muñeca. Esta compresión ocurre cuando el túnel se estrecha como respuesta a una enfermedad, inflamación, tumefacción, lesión u otro factor que afecte la posición correspondiente de huesos y ligamentos.

Diagnosticar este síndrome puede ser difícil debido al número de otros padecimientos que producen síntomas similares, desde desórdenes sanguíneos y artritis hasta bursitis y tumores. Además, el fumar y el consumo de algunos medicamentos que se venden mediante prescripción pueden afectar el nervio intermedio.

El tratamiento para el síndrome del túnel carpiano empieza generalmente por poner en reposo la mano o muñeca afectada. Existen numerosas

tablillas y bandas flexibles que minimizan el movimiento de manos y muñecas.

Una parte importante del tratamiento y la recuperación consiste en evaluar el trabajo de la persona así como otras fuentes que provoquen el sobreesfuerzo de manos y muñecas.

Si los síntomas no mejoran con el reposo y los medicamentos puede ser necesaria la cirugía.

Word Power

Ask the students to make a list with all the technical vocabulary found in the article just studied.

Listening exercise

Play the audio tape and ask students to listen carefully for the first time. Play it again and ask students to write as much information as they can obtain. Make students translate it into Spanish. Play the tape as many times as needed by the students.

Answers may vary.

Pair work

Divide the class in groups of two. Ask the students to compare their translation with their partner and analyze the similarities and differences of the translations.

Presentation

Different methods used for translation and interpretation. Have students read beforehand the lesson. Discuss the material. At various points ask students regarding the different methods, ask the students to provide similar examples to the one given in this chapter.

Answers may vary.

Video exercise

Play the video tape. Ask the students to pay special attention to the lyric of the song “El Sombrero Azul”. Analyze which is the most convenient method in order to translate the lyric into English.

Audio Tape Transcript:

EL SOMBRERO AZUL

El pueblo salvadoreño tiene el cielo por sombrero

El pueblo salvadoreño tiene el cielo por sombrero

El pueblo salvadoreño tiene el cielo por sombrero

Tan alta su dignidad

Tan grande tiene su anhelo

Construyamos nuestro pueblo con amor y con esmero

Y que venga la alegría a sanar el sufrimiento

Y que venga la alegría a lavar el sufrimiento

Dale que la marcha es lenta

Pero sigue siendo marcha

Dale que empujando el sol

Se acerca la madrugada

Dale con amor hermano

Construyamos nuestra patria

Con trabajo y con sudor

Harás grande el Salvador

Y dale Salvadoreño (dale)

Que no hay pájaro pequeño

Que después de alzar el vuelo

Te ven que es tu volar

Hermano Salvadoreño

Viva tu sombrero azul

Y dale que tu eres grande

Y tan fuerte como el mar

Seremos como una roca

De amor por la humanidad

Hermano Salvadoreño

Viva tu sombrero azul

Repite coro 3 veces

Translation exercise

Have students translate the given text in an accurate manner, using one of the methods studied above. Answers may vary.

Pair work

Divide the class in pairs. Ask the students to make up a dialogue in English

using idiomatic expressions. Then translate it into Spanish. Ask
for volunteers
to come to the front of the class and act the dialogue out.

Enrichment exercise

Extra credit activity. Ask students to watch their favorite t.v.
commercial. Tell
them to transcribe the message of the commercial, then translate
it into the
target language. Emphasize that they must share with the whole
class in order
to get the extra credit.

CHAPTER THREE: *Comparing vrs. Contrasting*

OBJECTIVE: In this chapter students will be able to identify the techniques and principles used for translation and interpretation.

Presentation

Present the theory of translation and techniques. Read and discuss with the class the theories. Have students analyze the different examples provided.

Group Work

Have the students read and discuss with a partner the information regarding American Royal Rodeo.

Oral Activity

Divide the class in groups of three. Have students come to the front of the class and one will interview their classmate by asking the given questions in the handbook. The third student will translate, into the target language, orally the impressions regarding the rodeo to the rest of the class.

Enrichment activity

Ask the students to find the site www.americanroyal.com/rodeo.htm and read the information. Once read, they must write an essay in Spanish regarding rodeos.

Word power

Have the students translate the following list of words. They may use a dictionary.

Environment: Medio ambiente

Amazing: espectacular

Creatures criaturas

Low range: rango bajo

Sound Waves: ondas de sonido

Video activity

Play the video and have the students take note of the technical vocabulary related to environment. Then have each student translate their notes into the target language.

Play the video for the second time. Have the students copy the questions that appear in the video. Then each person should translate these questions into English.

Translation activity

Read the article given. Then have the students translate it putting into practice the techniques and principles just studied.
Answers may vary.

CHAPTER FOUR: *Critical thinking in listening*

OBJECTIVE: In this chapter students will be able to develop their critical capacity in listening skills by practising the different activities and exercises provided in the handbook.

Listening for inference activity

A) Individual work. Have the students listen to the audio tape.

Ask them to infer

what the speaker is trying to say. Then translate it in a written form into

Spanish.

B) Divide the class in groups of two. Have the students share their opinion

regarding the conversation. Tell them to ask each other if they had any

listening problems while the audio tape was playing.

Transcript of conversation

1- Do you think we'll have time to stop for lunch soon?

2- Why? Are you starving?

1- Not quite, but almost. Don't forget I didn't eat any breakfast.

2- It was your own fault. You preferred staying in bed another thirty minutes to eating breakfast.

1- It seemed like a good idea at the time.

2- I won't let you starve. I have to stop for gas in the next town anyway and you can eat then.

1- Will that be long?

2- Only about ten minutes.

Interpretative Listening

Theory. Elicit some of the questions to the students to prove that they have

read the material in advance. For example:

- Ask a volunteer to provide a quick summary of the theory.
- Ask a volunteer for his/her point of view regarding interpretative listening

Reading activity

A) Ask for two volunteers to come in front of the class. One student will read the monologue out loud to the whole class. While the other students stand in the back of the class, doing a simultaneous translation of the monologue. Divide the rest of the class in two large groups. One group must be listening very carefully to the translation, while the other half must be talking to each other in a low tone of voice.

Listening activity

Pair work. Have students listen and read the lyric of the song.

Tell them to

practice translating the lyric of the song to their classmate into the target

language using any of the skills learned before. Then they should ask their

classmate for feedback on their translation.

Transcript of the song:

TE AMARÉ (Miguel Bose)

Con la paz de las montañas te amaré

Con locura y equilibrio te amaré

Con la rabia de mis años

Como me enseñaste a ser

Con un grito en carne viva te amaré

En secreto y silencio te amaré

Arriesgando en lo prohibido te amaré

En lo falso y en lo cierto

Con el corazón abierto

Por ser algo no perfecto te amaré

Te amaré te amaré

Como no esta permitido

Te amaré te amaré

Como nunca se ha sabido

Tararai tararai.....

Por que así lo he decidido te amaré

Por ponerte algún ejemplo te diré

Y aunque tengas manos frías te amaré

Con tú mal ortografía

Y tú no saber perder

Con defectos y manías te amaré

Te amaré te amaré

Por que fuiste algo importante

Te amaré, te amaré

Cuando ya no estés presente

Seguirá siendo costumbre y te amaré

Al caer de cada noche esperaré

A que seas luna llena y te amaré

Y aunque queden pocos restos
En señal de lo que fue
Seguirás cerca y muy dentro te amaré

Te amaré te amaré
A golpe de recuerdo
Te amaré, te amaré
Hasta el ultimo momento
A pesar de todo siempre te amaré

B) Have students interpret the lyric of the song to each other in English.

Listening for environmental solutions

1) Ask the students to listen and write down the problems of each of the three conversations.

2) Pair work. Play the tape again and ask them to complete the chart. Then

have the students translate orally their answers into Spanish.

Transcript of the conversation.

1. JENNY

JENNY: You know, I've been reading a lot about the problem of landfills – and it really has me worried.

MAN: Why?

JENNY: Well, it seems that the easiest way of disposing of trash is by burying it in landfills. The problem is that in many countries the landfills have already been filled up, and it's hard to find places to start new ones. No one wants a huge landfill anywhere near their neighborhood.

MAN: So what's the solution?

JENNY: Well, there is no easy solution. But many cities are trying to do more recycling so that they can reduce the amount of stuff that goes into the landfills.

2. ADAM

WOMAN: I can't believe it's become dangerous to get a suntan. What is this world coming to?

ADAM: Well, the sun has never been good for you, but it's really dangerous now. You see, the ozonosphere, which helps protect us

from the sun's ultraviolet rays, has been damaged by pollution in the air. When the ozone layer gets too thin.

WOMAN: But is there anything we can do to solve the problem?

ADAM: Sure. One of the biggest threats to the ozone layer is cars- the exhaust gases from cars. The best way to save the ozone layer is to drive less. So in many places, people are being asked to carpool.

3. KATE

KATE: You know, you always hear about air pollution, but not many people are aware of the problem of water pollution.

MAN: You mean in the oceans?

KATE: No. I mean polluted drinking water. It's a problem in almost every major city in the world. Almost all our rivers and lakes- where we get our drinking water from – are being polluted in some way by businesses, farms, homes, industries, and other sources. And even though the water most of us drink is treated, it's still not 100 percent pure.

MAN: So what's the solution.

KATE: Well, it's a complicated problem to solve, but basically what's involved is treating all waste products more carefully so that dangerous chemicals and bacteria don't get into our water supply.

Newsreporter Video

Ask students to watch the video attentively. Tell them pay close attention to the performance of the reporter. They are going to be needing the as much information as they can get in order to play the role of the reporter. Name of the video: "The Gobal Manager".

CHAPTER FIVE: *Listening Barriers and Strategies*

OBJECTIVE: In this chapter students will be able to overcome different listening barriers in the translation/interpretation process by using the different strategies provided in the handbook.

Discussion

Pair work. Have the students analyse the different pictures shown in their handbook and elicit the questions to each other: What will do you if you have to interpret orally something near the band while they are playing?

What's Listening

Presentation. Have the students read the information about the definition of listening and its strategies. Ask for feedback regarding the information read following these types of questions:

- What is listening?
- What are some of the strategies?
- Why is listening an important skill for translation/interpretation?
- Which are some listening problems?
- What do you understand by the term message?

- During a translation, who is the speaker and who is the listener?

Group Work

Divide the class in groups of five. Have one student read the article and the rest of the group should listen carefully and write down all the cultural words they hear. Then as a group, have them put into practice all their knowledge regarding translation/interpretation and turn in a written translation of the article “Teopan Home of the Gods”. It should be as close as possible.

Answers may vary.

Listening activity

Have the students listen to the radio talk show. As a class discuss the most important contents of the radio show. Play the audio tape again, pausing after each situation, choose a volunteer to transfer orally what he/she has just heard. Go over the activity and ask for peer feedback.

CHAPTER SIX: *Responsibilities of the Translator and Interpreter*

OBJECTIVE: In this chapter students will analyse and put into practice the pre-requisites of the translator/interpreter by measuring themselves through a placement test.

Theory

Presentation of the pre-requisites. Have the students read the information in advance. During class have them analyse the ten main pre-requisites to become a well rounded translator/interpreter. Ask for volunteers to share their opinions about them.

Self-evaluation

Have the students read the self-evaluation. Then conscientiously determine the level they are in. Reinforce honesty throughout the evaluation.

Tips to become a well rounded translator/interpreter

Presentation of tips. Have the students read and analyse the information on how to become a well rounded translator/interpreter. Then divide the class in two and conduct a discussion on the tips, how are these tips going to improve their skills.

Discussion

Have the students discuss in groups of four if they meet the criteria to become a well rounded translator/interpreter. Have students elicit the following questions:

- In which level do you place yourself?

- Why do you think you are in that level?
- What do you plan to do in order to become a well rounded translator/interpreter?

Video activity

Have the students watch the news video clip. Then they should translate it into written form. Divide the class in pairs and play the video again, so that the couples can practice simultaneous translation.

Research activity

Have the students find the following internet site: www.taca.com
They must translate in a written form the baggage policy found in that site.

Good translation habits

Review with the students the information found about the good translation habits given in the handbook. Ask the students which of those habits they already have. Also ask them what they are going to do in order to improve the number of actual habits.

Reading activity

Have the students translate the following article in a written form.

Then ask

the students to interpret it orally to their classmate, who is sitting next to them.

Article:

EL CORONEL NO TIENE NADIE QUIEN LE ESCRIBA

El viernes siguiente volvió a la lancha. Y como todos los viernes regresó a su casa sin la carta esperada. “ya hemos cumplido con esperar”, le dijo esa noche su mujer. “Se necesita tener esa paciencia de buey que tú tienes para esperar una carta durante quince años” El coronel se metió en la hamaca a leer los periodicos.

-Hay que esperar el turno – dijo. – Nuestro número es el mil ochocientos veintitres.

- Desde que estamos esperando, ese número ha salido dos veces en la lotería – replicó la mujer.

El coronel leyó, como siempre, desde la primera página hasta la última, incluso los avisos. Pero esta vez no se concentró. Durante la lectura pensó en su pensión de veterano. Diecinueve años antes, cuando el congreso promulgo la ley, se inició un proceso de justificación que duró ocho años. Luego necesitó seis años más para hacerle incluir en escalafón. Esa fue la última carta que recibió el coronel.

Terminó despues del toque de queda. Cuando iba a apagar la lámpara cayo en la cuenta de que su mujer estaba despierta.

-Tienes todavía aquel recorte?

La mujer pensó.

- Sí. Debe estar con los otros papeles.

Salio del mosquitero y extrajo del armario un cofre de madera con un paquete de cartas ordenadas por las fechas y aseguradas con una cinta elastica. Localizo un anuncio de una agencia de abogados que se comprometía a una gestion activa de las pensiones de guerra.

- Desde que estoy en el tema de que cambies de abogado ya hubiéramos tenido tiempo hasta de gastarnos la plata – dijo la mujer, entregando a su marido un recorte de periódico. – Nada sacamos con que nos la metan en el cajón como los indios.

El coronel leyó el recorte fechado de dos años antes. Lo guardó en el bolsillo de su camisa colgada detras de la puerta.

- Lo malo es que para el cambio de abogado se necesita dinero.

- Nada de eso,- decidió la mujer. – Se les escribe diciendo que descuenten lo que sea de la misma pensión cuando la cobren. Es la unica manera de que se interesen en el asunto.

Asi que el sábado en la tarde el coronel fue a visitar a su abogado.

Tomada de la novela “El coronel no tiene quien le escriba “ escrita por el autor colombiano Gabriel Garcia Marquez (nacio 1928)

Possible translation:

NO ONE WRITES TO THE COLONEL

The following Friday he went down to the launches again. And, as on every Friday, he returned home without the long-awaited letter. “we waited long enough,” his wife told him that night. “One must have patience of an ox, as you do, to wait for a letter for fiftenn years.” The colonel got into his hammock to read the newspapers.

“We have to wait our turn,” he said. “ Our number is 1823.”

“Since we’ve been waiting, that number has come up twice in the lottery,” his wife replied.

The colonel read, as usual, from the first page to the last, including the advertisement. But this time he didn’t concentrate. During his reading, he thought about his veteran’s pension. Nineteen years earlier, when congress passed the law, it took him eight years to prove his claim. Then it took him six more years to get himself included on the rolls. That was the last letter the colonel has received.

He finished after curfew sounded. When he went to turn off the lamp, he realized that his wife was awake.

“Do you still have that clipping”

The woman thought

“Yes. It must be with the other papers.”

She got out the mosquito netting and took a wooden box out the closet, with a bundle of letters arranged by dates and held together by a rubber band. She found the advertisement of a legal firm, which promise quick actions on war pensions.

“We could have spent the money in the time I’ve wasted trying to convince you to change lawyers,” the woman said, handing her husband the newspaper clipping. “We won’t get anything out of it if they put the money in our coffin as they do with the Indians.”

The colonel read the clipping dated two years before. He put it in the pocket of his jacket, which was hanging behind the door.

“The problem is that to change lawyers you need money”

“Not at all,” said the women decisively. “You write to them telling them to discount whatever it may be from the pension itself when they collect it. It’s the only way they’ll work with interest on the case”

So, Saturday afternoon the colonel went to see his lawyer.

Taken from the novel “El coronel no tiene quien le escriba” by the Colombian author Gabriel Garcia Marquez (born 1928)

Enrichment activity

Tell the students to look for the following web page: www.busadm.mu.edu/marketing and have them translate it into written form.

Ask the students to read the local newspaper and select the political headline news that calls their attention the most. Have them translate it into English in a written form.

During class, have the students to find a partner and share the process that they used to translate the web page of the news article. Then they should ask for feedback in order to improve their translation.

CHAPTER SEVEN: *Selection of effective words*

OBJECTIVE: In this chapter students will be able to use effective words during a translation/interpretation by practising the activities in this handbook.

Presentation

Theory. Have the students read the information in advance. During class have them analyse the theory on componential analysis, cognates, and cultural words. Ask for volunteers to share their opinions about them. Also have students come up with different examples from the ones given in the handbook.

Exercise

Divide the class in groups of two. Have the students read the whole text. Then they must translate the article orally to their partner. Make sure they pay close attention to the cultural words, and cognates. Answers may vary.

Presentation

Theory. Have the students read the information on synonyms. Discuss the

theory with the whole class. Ask students to provide their own examples.

Exercise

Find the two or more synonyms of the following list: (Possible Answers)

<i>Trip:</i>	voyage, journey
<i>Hideous:</i>	horrible, ugly
<i>Say:</i>	tell, express
<i>Attempt:</i>	try, effort
<i>Munch:</i>	eat, chew
<i>Relate:</i>	tell, narrate
<i>Relief:</i>	ease, lessening
<i>Conclude:</i>	finish, end
<i>Illicit:</i>	unlawful, illegal
<i>Location:</i>	place, site

Presentation

Theory. Have the students read the information on neologisms. After that, have the students come up with different examples from the ones given in the handbook.

Exercises

Divide the class in groups of two. Have the students translate orally then in a written form the following phrasal verbs into Spanish: (Possible Answers)

<i>Storm out of the house:</i>	Salirse rapidamente de la casa
<i>Put her foot down:</i>	Parar la situación
<i>Held out his hand:</i>	Brindar ayuda

<i>Felt a bit let down:</i>	Sentirse un poco decaído
<i>To break off:</i>	Romper la relación
<i>To rip someone off:</i>	Engañar a alguien
<i>To give in:</i>	Ceder

Exercises

Individual work. Have the students translate in a written form the book review. Students will make a list of the words related to the business field.
(Possible translation)

PARA LOS AMANTES DE LIBROS DE NEGOCIOS:

EVERY BUSINESS IS A GROWTH BUSINESS Por: Ram Chara y Noel M. Tichy

Every Business is a Growth Business (Toda empresa es un negocio en crecimiento) es una guía esencial para hacer posible un crecimiento rentable. Es una fuente radical y refrescante de ideas, inspiración y sentidos común, todos basados en distintas experiencias y accesos de Ram Charan y Noel Tichy.

El libro es una selección de lo que los autores han aprendido acerca del crecimiento rentable:

- Si su negocio no está creciendo sustancialmente y productivamente, se está desvaneciendo.
- Cualquier negocio puede crecer porque el crecimiento es el esquema mental de la corporación creado por los líderes de la compañía.

- El esquema mental de crecimiento debe comenzar en la superestructura, pero debe cubrir todo el camino hasta la infraestructura.
- El crecimiento sustentable es productividad y el eficiente capital.
- Ensanchar la laguna, cambiar el código genético de su compañía, desarrollar la estrategia de crecimiento desde afuera hacia adentro, y otras ideas singulares.

Publicado por Time Business, Random House, Nueva York

Pair Work

Divide the class in groups of two. Have the students translate in a written form the business article into English. They should turn in their translation at the end of the class. Ask them to pay attention to selection of their words.

How to Stop Handing Business to the Competition By John R. Graham

Here are some concepts for getting closer to the real world so you can stop handing business to the competition:

- Adding more salespeople doesn't mean more sales. This should be obvious today, but somehow, it isn't. The problem isn't selling, it's marketing. Yet, when most businesses think about growing sales, they picture more salespeople when what's really needed are more customers. The job is to focus

carefully and precisely on prospective customers, not just having more feet on the street.

- Start being customer-focused. Many companies taking pride in being customer-focused may only be kidding themselves. It's the pictures in the head that get in the way of reality.
- Sell ideas, not just products or services. From a marketing perspective, it's the idea of differentiating a business from its competitors that makes the difference, not the brochures, logos, ads and direct mail pieces. Those are readily available. But it is the difference that strikes the chord with the client.
- Think program. One of the most serious deficiencies is the inability to plan programs. A "one shot" mentality is pervasive in business, while results in market and sales demand carefully crafted programs that impact prospects on a consistent basis.
- Be believable. Appearances are not deceiving. If the presentation looks second rate, so is what is being sold. This is the message that an inadequate presentation sends to the recipient.

Straightening our faulty thinking is the primary business problem. The internal competitor costs companies more sales than the outside competition ever has. Not wanting to hear the truth almost always leads to

inappropriate and costly action. In the final analysis, how we think is equally as important as what we do.

CHAPTER EIGHT: *Rhetorical Strategies*

OBJECTIVE: In this chapter students will be able to apply the use of different metaphors in the process of translation/interpretation by reading the examples and practising the exercises given in this handbook.

Presentation

Theory. Have the students read the information in advance. Divide the class in six groups. Assign to each group one type of metaphor and have them present it to the rest of the class. Emphasise the importance of their creativity during their presentation and tell them provide more examples during the application of translation/interpretation process.

Listening Exercise

Play the audio tape “Jesus es Verbo y no Sustantivo.” Ask the student to listen to it attentively. Then have them work in pairs giving their interpretation of the song to their classmates.

JESUS ES VERBO Y NO SUSTANTIVO

Ayer Jesús afinó mi guitarra y agudizó mis sentidos; me inspiró, papel y lápiz en mano apunto la canción y me negué a escribir, porque hablar y escribir sobre Jesús es redundar, sería mejor actuar, luego algo me dijo que la única forma de no redundar es decir la

verdad, decir que a Jesús le gusta que actuemos, no que hablemos,
decir que Jesús es más que cinco letras formando un nombre decir
que Jesús es verbo, no sustantivo.

Jesús es más que una simple y llana teoría
Que haces hermano leyendo la Biblia todo el día
Lo que allí está escrito se resume en amor. Ve y practícalo
Jesús es verbo y no sustantivo.

Jesús es más que un lujo con tendencia barroca.
Él sabe que total a la larga esto no es más que roca
La iglesia se lleva en el alma y en los actos, no se te olvide.
Que Jesús hermanos míos es verbo y no sustantivo.

Jesús es más que un grupo de señoras con muy negra conciencia.
Que pretenden ganar el cielo con club de beneficencia
Si quieres ser tu miembro activo tantas que presentar a la directiva
Tu cuanta de ahorros en Suiza y vínculos oficiales

Jesús es mas que persignarse e hincarse y ser de su alarde
El sabe que quizá por dentro de la conciencia les arde.
Jesús es más que una flor en el altar salvadora de pecado,

Jesús hermanos míos es verbo y no sustantivo

Jesús convertía en lecho todos sus sermones.

Que si toma café es pecado dicen los mormones.

Tiene poco que hacer que andar inventando cada cosa.

Jesús hermanos míos es verbo y no sustantivo.

Jesús no entiende porque en el culto le aplauden.

Hablan de honestidad sabiendo que el diezmo es un fraude.;

A Jesús le da asco, el pastor que se hace rico con la fe.

Jesús hermanos míos es verbo y no sustantivo.

De mi barrio la más religiosa era doña Carlota

Hablaba de amor al prójimo y me pincho cien pelotas.

Desde niño fue aprendiendo que la religión no es más que un método.

Donde el título prohibido pensar que ya todo esta escrito.

Me bautizaron cuando tenía dos meses y a mi no me avisaron

Hubo fiesta y piñata, y a mi ni me preguntaron,

Bautízame tu Jesús por favor así entre amigos, se que odias el protocolo hermano mío.

Señores no dividan la fe la frontera son para los países

En este mundo hay mas religiones que niños felices.

Jesús pensó me haré invisible para que todos mis hermano.

Dejen de estar hablando tanto de mí y si tiendan la mano

Jesús eres el mejor testigo del que te profeso

Tengo la conciencia tranquila por eso no me confieso

Rezando dos padres nuestros el asesino no revive a su muerto

Jesús hermanos míos es verbo no sustantivo

Jesús no bajas quedate allá arriba

Todos los que han pensado como tu hoy están boca arriba

Olvidados en algún cementerio de equipajes subsidiarios

Murieron con la sonrisa en los labios porque fueron verbo y no
sustantivo

Answers may vary

Listening Exercise

Play the audio tape “La Planta.” Ask the student to listen to it attentively.

Then have them work in pairs giving their oral interpretation of the song to their classmates. After that, ask the students to turn in their interpretation in a written form. Remind the students to maintain the writer’s message with its cultural elements.

LA PLANTA

Si tu piensas que me has roto la maceta
No te preocupes ya me acostumbre a regarla
Y ya te me estabas pasando de verde
Mañana te secas yo me consigo otra planta

Así si la riego o no me preocupo
Porque va estar muy bien
Así si la riego o no
Ya no me apuro como la regué contigo
Y que un solo jardinero recoge el fruto
No como tu que ya estas recogida
Y si es que otro a ver sino se espina

Y te parece tanto a una enredadera
En cualquier tronco te atorras y le das vuelta
Con tus ramitas que se enredan donde quiera
Y entre tanto ramerío ya te apodamos la ramera

Repite desde y que un solo jardinero.....

Enrichment Exercise

- a) For homework, tell the students to find the web page www.angelfire.com and translate at least ten cliché metaphor.
- b) Ask the students to Interpret the following metaphors in the box.

Answers may vary

CHAPTER NINE: *Translation of Poetry and Drama*

OBJECTIVE: In this chapter students will be able to enrich their knowledge to translate/interpret poetry and drama by practising the activities in this handbook.

Presentation

Theory. Have the students read the information of translation of poetry in advance. Encourage your students to bring to the class more information regarding translation of poems. Have them share their investigations with the class.

Exercise

Have the students work individually. Tell them to read the poem “Bat.” Tell them to translate it in a written form keeping in mind the presence of metaphor. Ask the students to turn in their papers at the end of the class. The teacher should provide the students with feedback.

Exercise

Ask the students to read the poem “My Mum.” Tell students to develop task 1 of their handbook. Then, to develop task 2 have the students to work in pairs. One student is going to read the poem “My mum” in English while the other translate it into Spanish respecting the intonation of the poem.

Presentation

Theory. Have the students read the information of translation/interpretation of drama in advance. Encourage your students to bring to the class more information regarding translation/interpretation of drama. Have them share their investigations with the class.

Video Exercise

Play the video clip of “Hamlet” to the class. Tell them to watch it carefully. Then, make groups to analyse the scene and interpret it into Spanish in front of the class.

Interpretation of a Drama Exercise

Pair work. Have the students read the drama of “The Parable of the Rich Fool.” Then, tell them to translate it and interpret the mentioned drama into Spanish in front of the class.

Enrichment Exercise

For homework, tell the students to find the web page www.clasiclit.about.com and copy the drama Rapunzell. Tell them to edit the drama into script and then translate it into Spanish. Tell to practice and be ready to act it out a small scene in front of the class..

Answers may vary

CHAPTER TEN: *Interpretation and the Experience of Interpreting*

OBJECTIVE: In this chapter students will be able to apply the skills in order to become a suited oral interpreter by reading the theory and examples and practising the exercises given in this handbook.

Discussion

Have the students look at the picture. As a class discuss the following questions:

What do you think the guy in the middle is doing?

Who do you think he works for?

Come up with a possible dialogue that these two people up front are establishing.

Group Work

Divide the class in groups of three. Two student will carry out a dialogue while the third student will pretend that he/she works for one of them as an interpreter and will have to be translating the dialogue that is taking place.

Presentation

Theory. Have the students read the information and give their points of view regarding interpretation. Ask the students if they possess any of the qualification given in the handbook of a good interpreter. If not, Encourage

them to keep on practising in order to achieve them.

Group Work

Divide the class in groups of three. Two students will start a conversation while the third student will do a consecutive translation for one of them.

Pair Work

Have the students read the speech of William J. Clinton. Then, ask the students to decide whether to do a consecutive or simultaneous translation into Spanish. Tell them to do it in front of the class.

Listening Activity

Tell the students to listen attentively the radio show “ El Hablante Salvadoreño” for the first time. Then, Play it again and have the students, working in pairs, take turns to do a consecutive translation. After that, play the tape one more time and have the students do a simultaneous translation.

Consecutive Translation Activity

Pair work . Have one student read President’s Bush letter while his/her partner translates it consecutively in front of the class

Video activity

Have the students watch the video twice if necessary of the President’s Francisco Flores address to ENADE. Then, tell the students to work in pairs taking turns translating the speech simultaneously to the classmate.

Enrichment Activity

Ask for a volunteer to do a simultaneous translation of the speech
in front of
the class while the video is playing

THE END

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CONCLUSIONS AND RECOMMENDATIONS

After dealing with this investigation, the writers have reached the following

conclusions and recommendations:

- There are few written resources to help students overcome their limitations faced during their academic development in the area of translation and interpretation.
- A good handbook often contains lively and interesting material; it provides a sensible progress, clearly showing what has to be learnt and in some cases summarising what has been studied. So a handbook is a guide for any course.

RECOMMENDATIONS

- As expressed before, translation and interpretation is an underdeveloped area in our country, for that reason the lack of bibliographical material can not be denied. Researchers advise authorities to be aware of the economical investment that this program needs, e.g. handbooks, video, audio tapes, video player, cassette player, specialized teachers, advanced technology for practices, etc.
- The idea of the handbook is to prepare students with elemental theory and then, to make them experience the different situations

faced by translators and interpreters. The researchers recommend the exposure of students to as much practice as possible.

- The researchers encourage the teachers to plan their lessons to be short and well organized; designed for one or two class periods. This helps the teachers make a variety in class, therefore keeping the students interested in the subject.
- Since this is an introductory program in the field of translation and interpretation, the researchers encourage future generations to propose and design advance programs of the subject matter.

APPENDIX "A"
TEACHER'S GUIDED INTERVIEW



UNIVERSIDAD TECNOLÓGICA
FACULTAD DE HUMANIDADES Y CIENCIAS NATURALES
DEPARTAMENTO DE IDIOMAS
DATE: _____ TIME: _____
INTERVIEWER: _____

OBJECTIVE: : To identify teachers' interests and needs concerning a handbook and a teacher's guide, as well, for the subject of Translation and Interpretation Techniques.

Dear English Teacher:

Thanks for answering this guided interview. Your help will provide the reserchers with the necessary information to fulfill the investigation project.

WE KINDLY REQUEST YOU TO BE OBJECTIVE FOR A BETTER RESULT OF THIS PROJECT.

1. Do you think that as a teacher you need a handbook and its respective teacher's guide to be used in the development of a new course?

YES ☐

NO ☐

Explain why?

2. What elements do you think the teacher's guide should contain?

a) Techniques for teaching ☐

b) Approaches ☐

c) Methodologies ☐

d) Principles ☐

e) Others _____

Explain why?

3. Which structure do you think a handbook should follow? Can you tell us one of your own?

a) theory, reading, example, exercises ☐

b) example, theory, reading ☐

c) reading, example, theory, exercises ☐

d) others _____

4. Have you taught a translation and interpretation techniques course before?

YES ☐

NO ☐

5. If the above question is affirmative, what kind of support material did you use?

a) Pamphlete ☐

b) Handbook ☐

c) Handouts ☐

d) Teacher's guide only ☐

e) Others _____

6. What kinds of activities do you consider will make students understand better this subject?

a) Oral-listening ☐

b) written ☐

c) others _____

7. Do you believe that audio material will provide a notable intensification of the learning process in a Translation and Interpretation course?

YES ☐

NO ☐

Explain why

8. Do you think that students will need a handbook for the course of Translation and Interpretation Techniques?

YES ☐

NO ☐

9. Audio material should include natural conversations regarding these main topics: (mark the ones you are interested in the most)

Politics _____
Health _____
Economics _____
Business _____
Education _____
Recreation _____
Sports _____

Current events _____
Weather _____
Family _____
Religion _____
Ecology _____
Animals _____
Law _____
Others _____

10. What recommendations would you give for the elaboration of the Translation and Interpretation Techniques handbook?

APPENDIX "B"
STUDENTS QUESTIONNAIRE



UNIVERSIDAD TECNOLÓGICA
FACULTAD DE HUMANIDADES Y CIENCIAS NATURALES
DEPARTAMENTO DE IDIOMAS
DATE: _____ TIME: _____
INTERVIEWER: _____

OBJECTIVE: To identify students' interests and needs concerning a handbook of Translation and Interpretation Techniques.

Dear classmate:

Thanks in advance for answering this questionnaire. Your help will provide the researchers with the necessary information to succeed in this investigation project. We are sure that the results of this questionnaire will benefit you and future students in the educational development of our university.

WE KINDLY REQUEST YOU TO BE OBJECTIVE FOR A BETTER RESULT OF THIS PROJECT. MARK WITH AN X THE ANSWER YOU THINK IS THE MOST APPROPRIATE.

1. Are you using a textbook in the English courses you are taking now?

YES ☐

NO ☐

2. Do you have an original copy of the textbook?

YES ☐

NO ☐

Why? _____

3. Are you aware that Translation and Interpretation Techniques course is included in the new curriculum you are enrolled in?

YES ☐

NO ☐

4. Do you think that a handbook is essential for the development of a Translation and Interpretation Techniques course?

YES ☐

NO ☐

5. Mark the elements you like mostly in the textbook you are using now:

a) vocabulary ☐

b) readings ☐

c) written exercises ☐

d) listening exercises ☐

e) pictures ☐

f) newspaper ads ☐

g) other _____

6 How important is it to you the use of audio materials in a translation and interpretation course?

a. extremely important ☐

b. very important ☐

c. not important ☐

d. useless ☐

7 Audio materials should include natural conversations regarding these main topics: (circle the ones you are interested in the most)

Politics

Health

Economics

Business

Education

Recreation

Sports

Current events

Weather

Family

Religion

Ecology

Animals

Law

Others _____

8. What kinds of activities do you consider will make students understand better this subject?

Written

Oral

9. Do you believe that a handbook will help you accelerate the learning process in a Translation and Interpretation course?

YES

NO

10. What will you suggest to be included in the handbook of Translation and Interpretation Techniques?

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