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TRANSLATION

Multiple Voices  
in the Translation  
Classroom

Maria González Davies



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## Multiple Voices in the Translation Classroom

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## Volume 54

Multiple Voices in the Translation Classroom: Activities, tasks and projects  
by Maria González Davies

# Multiple Voices in the Translation Classroom

Activities, tasks and projects

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Knowledge is not a substance but a dynamic structure; it is not a fixed and immobile category, but rather one which is dynamic, erratic, and based irreducibly on dialogue. Consequently, it is a question of involving oneself, of learning to learn with the other, together searching for alternatives to silence.

Pilar Godayol 2003:23

# Introduction<sup>1</sup>

All translation, all reading is discussion. Neither reading, nor learning is 'a state of passive reception', but a living situation where our different voices meet.

Riitta Oittinen 1992:79–80

Fortunately, over the last fifty years, the voices of translation theorists, researchers and practitioners have been heard more frequently and more powerfully. Not so those of the professionals who prepare the future theorists, researchers and practitioners: their teachers. At least not to the extent for them to have become really visible. The same can be said about the students who will occupy a place in academia or in the profession. The voices that belong to the preparatory stage should gradually make themselves be heard loud and clear in their essential role in the forming of professionals in translation.

How much has translation training changed in the last hundred years? Has it kept up with research in pedagogy or in psychology? Can it be taught? An overview of the literature reveals that, although much has been written about the translation process and product, there is very little about class dynamics. Preparation of trainers seems to focus either on a prescription of how translation *should* be taught – paradoxically, without giving any practical ideas on how to go about it – or on a description of what happens in translation, but not of what happens in the classroom.

A typical statement on the difficulties involved in translation training usually declares that teachers need to have a background in a variety of areas, such as communication theory, linguistics, sociolinguistics, psycholinguistics, neurolinguistics and cognitivism, or translation studies. There is nothing wrong with this perception – in fact, it is quite true. The point here is that pedagogy and psychology have been left out. As is often the case, the fact that the mentioned areas are to be explored in an educational context does not seem to have been considered. How can these two areas be included in translator education? The former can offer clear scaffolding for the teaching focus if it is based, for instance, on the steps that Richards and Rodgers (1986/2001) suggest should be followed while planning a course. The teacher

should reflect on three aspects: (1) the *approach*, or theories and beliefs about the nature of the subject – in our case, translation – and about how competence can be acquired, (2) the *design*, or actual classroom dynamics, which include the selection and sequencing of aims and contents (syllabus), ideas about the classroom setting, and decisions about the teacher's and the student's roles, and (3) the *procedures*, or activities, which will draw from the previous two and may range from teacher-centred lectures to student-centred authentic projects. As to the area of psychology, key points could be, on the one hand, to observe, explore and practise the mental processes that can improve the students' translation competence and performance, and, on the other, to explore issues related to emotional intelligence such as the students' personalities, backgrounds, and learning and translating styles. Both areas can complement the teacher's knowledge and develop the students' aptitude and attitude. Research into psychology and pedagogy points to an improvement of the students' competence and performance if motivation and participation are encouraged and if the diversity of learning and teaching styles is respected (Gardner 1985; Gardner & Lambert 1972; Woodward 1992; Wright 1987). A translation teacher – any teacher, really – plays, or should play, a double role: as an expert in a given field and as an expert in teaching.

All the areas mentioned above can be taught either following the “read and translate” approach or following an interactive approach that encourages student participation and dialogue. The latter can be carried out by means of activities, tasks or project work that either mirrors the professional world or actually enables the students' participation in authentic translation assignments. These procedures can be designed to develop reading and writing skills, problem spotting and problem solving, resourcing, computer skills, professional skills and any of the other elements usually considered as part of a translator's competence (for an overview of studies on translation competence, see Orozco 2000). As teachers, it is up to us to adopt one approach or the other. In a teaching context, the procedure chosen to teach a content can be as important as the content itself. Here we are talking about exploring ways to make appropriate procedural planning improve the declarative knowledge we want our students to acquire: efficient teaching not only answers questions, it also raises them.

Another point to consider is the often-voiced opinion that translation training depends on a specific translation theory and that until translation competence has been fully explained, it cannot be taught properly. If we consider language learning, a similar predicament arises: do we really know what lies behind language competence? In spite of this, languages are taught world-

wide. It could be argued that, just as there is no one and only valid translation theory, there is no one and only valid method of teaching translation.

Since the publication of Robert C. Gardner's and Wallace E. Lambert's groundbreaking work on motivation in 1972, Howard Gardner's on multiple intelligences in 1986, and of Daniel Goleman's on emotional intelligence in 1996, we have come to operate in what is sometimes called the Post-Method Condition (Block 2000; Kumaravadivelu 1994; Prabhu 1992). Ideologically in consonance with postcolonial times, concepts such as catering for diversity, multicultural and multilingual teaching, respect for the learner and for learning and teaching styles have become commonplace, as well as the notion that different pedagogical approaches can be effective depending on the teaching circumstances.

Previous to this, in some countries, the Communicative Approach substituted the Grammar-Translation Method in foreign language learning with the result that, since the late eighties and the nineties, concepts such as learner autonomy, self-confidence, peer work, decision-making, learning to learn, meaningful learning and student-centred classes have taken over. All of these can certainly be relevant to translation training.

A further point is that translation trainers often complain that their students do not perform adequately. On the one hand, we should remember that pedagogical logic tells us that learning requires time and that the average student cannot have acquired the competence of an experienced translator. On the other, perhaps the time has come to adapt to the new generations by including texts and activities in our classes not only in the written form, but also in the oral and non-verbal and, what's more, in those that integrate both, in consonance with the culture the students have grown up with and in which they will be working: TV and radio talk shows, e-mail and cell phone messages, and so on. It could almost be suggested that, nowadays, the "read and translate" directive to teach translation is probably as obsolete and unproductive as the Grammar-Translation Method is to teach a foreign language. As a well-known saying goes "If you always do what you've always done, you'll always get what you've always got"!

The teacher's role that we are talking about here is close to that of a guide and counsellor. Most questions simply do not have a closed answer and require discussion, negotiating and team work, as well as introspection. All this can be taught using procedures based on learning and communication strategies, and research in creativity and psychology.

Here, perhaps, lies a key question: if translation is now considered "a dynamic process of communication" (Hatim & Mason 1990: 52) to be carried

out in a professional context with speed and efficiency, skills such as text analysis, paraphrasing, summarising, adapting the source text to the client's commission or to the reader's or listener's potential expectations, resourcing and using software adequately, or overcoming constraints are basic and require an open, flexible and questioning attitude, an attitude that can be fostered and encouraged at the learning stage "... because the university is the only place where people have the time and willingness to insist on proper methodologies and strategies." (Gouadec 2000).

Not all students and teaching contexts are the same even though, in the literature on translation training, one often receives the contrary impression. In real life it may even be the case that different translation centres in the same countries adapt their syllabi according to a needs analysis of their particular environment. The differences, of course, increase in further distanced geopolitical areas. Perhaps, in a positive vein, in translation training a situation can be envisaged similar to that suggested by Hervey et al. (1995: 17) when exploring the issue of translation loss: "Our approach, then, assumes that the translator's ambition is not an absolutist one to maximise sameness, but a relativist to minimize difference ... and therefore to forget the mirage of gain and concentrate instead on the real benefits of compensation." We need to share more ideas for the classroom, ideas based on different approaches, not only to translation, but also to pedagogy. Bridges can surely be built to share common ground while respecting local and individual differences.

This introduction must include a mention of another aspect that is intrinsic to motivation and successful learning: the ludic aspect. As Cronin (*forthcoming*) observes:

Strangely absent in the theoretical speculation on translation teaching have been theories of play and game in language. This is all the more surprising in that any attempt to theorise intuition in thought and creativity in language must surely take into account the enormous cognitive contribution of play in human development.

Many of the procedures presented here include this ludic element and contribute to relaxation, to a certain reduction of inhibition, to undoing creative blockage and to group binding (see also Ehrmann 1999).

Multiple voices should be heard in the classroom: those of the teachers and the students, as well as those of different theorists and researchers, and those of the practitioners and initiators. New paths should be explored instead of keeping to one approach to translation or to its teaching. At this point, it is

not only a question of encouraging the translators' visibility, but also of giving support to these other voices.

### Why this book?

To build the competence we want in our students we have to design precise pedagogical tools – tools for particular purposes that will yield specific desired effects. Shreve 1995: xiv

Compared to the literature on translation theory, on the best way to translate a text or on how to become a professional translator, publications on translation training *per se* are scarce. Most of these follow a teacher-centred approach to classroom dynamics with a bias towards teaching translation starting off with professional standards. The students, the other protagonists of the learning process, are often regarded as a homogeneous group starting their translator education from *tabula rasa*, with the same aptitudes and attitudes. Their specific needs and the steps to be followed to achieve a professional standard and a conceptual framework for them to understand and evaluate their translation decisions are seldom dealt with expressly: prescriptive texts on what they *should* know seldom present paths and means to help teachers guide them systematically or imaginatively towards the desired outcome. In other words, there seems to be a need to take a step forward and move from an exclusively text and teacher-centred approach to translation training to one that includes the students and their different backgrounds and learning styles on the one hand, and updated pedagogical tools and techniques to improve their translation competence and performance on the other. Their role in the classroom – and that of the teacher – can be determined not only according to beliefs of what translation is about and who the translator is in society, but also through the application of relevant research in pedagogy. The activities, task chains and projects suggested here have been designed, on the one hand, to be used in tandem with the main curriculum designed by the teacher and, on the other, to give the students a place in the learning process and present the teacher's role as that of guide and counsellor. This does not mean that the teacher is left aside as some would interpret it, but that there is room for more than one approach to teaching translation and that lectures, group work and authentic projects can be combined throughout the course.



## Who is this book for?

This book is addressed to translation trainers and students, and also to foreign language teachers who wish to include translation activities in a communicative and interactive way in their classrooms, to graduates and professional translators interested in becoming teachers, and also to administrators exploring the possibility of starting a new translation programme. It can help translation students in their initial years to bridge the gap between being foreign language learners and becoming translation apprentices,<sup>2</sup> and it can also be a means for foreign language teachers to use translation as a useful tool to introduce, reinforce, practise or reflect on the similarities and differences between the native and the second or foreign languages, and also for the students' life outside the classroom, in which they may be compelled to act as occasional translators or interpreters. It can also, of course, become a first contact with an academic area in which they may wish to engage as future professionals.

This is both a teacher and a student-friendly book that can be used directly in the classroom once the teacher has selected and adapted the procedures and the reflection points to his or her classroom setting. Since the procedures are woven into a reflective background, they are far from being only handy recipes for a rainy afternoon. Rather, they stem from research and from classroom observation and experience, and are related to direct pedagogical action considering, as has been mentioned above, first, the chosen *approach*, then, the *design* and, finally and mainly, the *procedures*, or the means by which the previous are implemented in the classroom, that is, activities, tasks and projects. This is not a book on a particular translation theory, but one that puts theories into practice so that the students can experiment, explore and translate from different perspectives. The weight here lies heavily on the procedures to help fill a void in the usual publications on translator training. Many of the activities can also be used for self-study by the learners themselves. This underlines the principle of learner autonomy and allows them to revise their work without the teacher, a first step towards becoming self-reliant professionals. References for further reading on the pedagogical, historical or theoretical points included can be found in the bibliography.

The aim is not to present an exclusive pedagogical approach. This seems irrelevant in our afore-mentioned Post-Method Condition days when no one and only method can be regarded as optimal for teaching or learning. Rather, it seems that the key to efficient training lies with flexible teachers trained to put into action different approaches and methods and to adapt to their students by building an adequate scaffolding that gradually disappears as they become

independent agents. That is, the teacher presents, models, guides, counsels and, finally, lets go.

Language combination is not a particular starting point for the procedures: the emphasis lies more on the transference skills and on the reflection needed to complete a translation assignment adequately as well as on different conceptual approaches to translation. Sample material or examples are mainly in the languages I usually work with in my classes: English, Spanish and Catalan. Examples in French and German have also been included but, as I have mentioned, the activities are not based on a specific language combination and can be applied to more than one language pair. This volume has been conceived as an idea book that suggests activities, tasks and projects in such a way that each teacher can select and adapt them to his or her own environment and take them further.

In short, this book aims to deal with translation training from a wide perspective far from a *virtuoso* performance of the teacher and to contribute to filling a pedagogical void by presenting motivating ideas that may help build a positive and effective teaching and learning environment and favour teacher/student as well as student/student interaction. The procedures have been designed to lay the practical foundations of interactive translation training, that is, to help students to move from the most rudimentary level of the word, to the more complicated issues of syntax and, finally, to those of cultural difference. Moreover, they attempt to synthesize various translation theories, not only those based on linguistics, but those derived from cultural studies as well.

### How to use this book

There are two parts, each subdivided into two chapters. Part I puts forward the training principles underlying the pedagogical approach. Its first chapter includes a general introduction to the main approaches to translation training. It draws from pedagogical studies to inform the pedagogical principles and classroom dynamics underlying the activities, tasks and projects.

The second chapter goes on to deal with the protagonists of the training: the teacher and the student. The potential stages of transformation that take the student from being a foreign language learner to becoming a translator are outlined. It also includes a reflection on the role of the teacher.

Part II is about translating proper. Chapter 1 takes as a starting point the exploration of two macro-approaches to explaining the translation process and product. These cannot be understood or applied thoroughly without delving

into the main question that affects most discussions on translation: degrees of fidelity and the losses that may occur in translation. Chapter 2 then goes on to explore and work on three crucial areas that can help students improve their translation competence: linguistic skills, encyclopedic knowledge and transference skills. This framework is presented in three different ways: as *activities*, brief and with a specific aim in mind; as *tasks* that connect different activities; and as *projects* that link activities and tasks, take up several sessions and sometimes mirror the professional world and sometimes allow the students to become immersed in it.

A step by step presentation has been provided for each of the activities, tasks and projects as well as a breakdown of the main translation aims and an orientation as to the level, approximate timing, and grouping for each one. The approximate timing is orientative and will depend mainly on the group characteristics, the length of the text or recording, and the translation direction (e.g. reverse translation activities usually take longer than direct translation and require the forefronting of different skills). Different grouping possibilities are basic for interactive classes to succeed and favour the creation of a positive and cooperative working atmosphere where learning is experiential and negotiated.

The material has been designed for both translation directions: L2 to L1 and L1 to L2. The emphasis is on transferable translation skills rather than on a constraining language pair and the ideas and material can be applied to a variety of texts and languages. It can be prepared or taken to class not only by the teacher but also by the students. Non-verbal activities have been included to highlight the importance of the translator's subjectivity and raise the students' awareness of the existence of non-linguistic features in a text.

A glossary of the main terms related to Pedagogy and Translation Studies as they have been defined here has been included at the end of the book along with suggestions for further reading to enlarge on the concepts. A list of the activities, tasks and projects can be found in the Table of Contents.

## PART I

# **The training: An interaction between the student, the teacher and the subject**

Teachers open the door . . . You enter by yourself.  
Chinese Proverb



## CHAPTER 1

# Translation training brought up to date

### 1.1 The approach: Seeking alternatives to the “Read and Translate” directive

Translation has come to be regarded as a complex linguistic process carried out by a professional practitioner who has to maintain a delicate balance when bridging languages and cultures. Nowadays, most – if not all – of the following roles are expected of the successful professional translator: cultural mediator, computer expert, multilanguage expert, and multidisciplinary expert with professional skills that can include marketing skills. Moreover, these practitioners are becoming more and more aware of their right to become visible as the proliferation of Translator Associations the world over testifies. Translation Studies, as the discipline was called by Holmes in the 70s (see below), has drawn from different sources and disciplines: its multifaceted character makes it a complex and still relatively unexplored area of study which, in spite of the lack of a rich pedagogical tradition, has to be and is being taught.

Translation Training is not new but its interest in the most recent pedagogical approaches is. Most other subject categories taught as undergraduate degrees have been learnt at school with textbooks and appropriate activities. This is not the case with translation. It is not a school subject nor is it directly related to one, such as Medical Sciences and Biology for future doctors or biologists. Its closest relative could be Language Learning, both native and foreign, so it seems logical to draw from the teaching approaches and ideas from this field and then select, integrate and adapt the special characteristics of translation studies. The approaches cannot be identical because translation competence goes beyond language learning and has different objectives, but bridges can be built. Not so from the Grammar-Translation Method that presented translation in the foreign language class as a trap activity or in an exam context, in which students did not usually perform well. This is not surprising since translation was used to test certain complex grammatical rules or vocabulary, using literary texts and focusing it far from the everyday communicative activity it usually is for professional translators.

The approach behind the design and the procedures proposed here draws mainly from:

- Humanistic Teaching Principles
- The Communicative Approach
- Cooperative Learning
- Social Constructivism

General pedagogical trends changed and adapted to the new generations in the 1960s. Research in foreign language teaching explored and drew from the fields of psychology, communication studies, linguistics, and cultural studies. The most well-known approaches that emerged were Humanistic Language Teaching and the Communicative Approach with their general rejection of structuralist programmes and teacher-centred classrooms based on the “chalk and talk” directive. The Humanistic perspective views the student as a subject who can contribute actively to transforming the group’s as well as his or her own competence and performance, not as an object that receives the teacher’s transmitted knowledge. It favours group learning as well as the positive consequences of affect and of respecting and adapting to different aptitudes and attitudes (Arnold (ed.) 1999; Brown 1971; Csikszentmihalyi 1990; Damasio 1994; Davis, Garside, & Rinvoluturi 1998; González Davies 2002; Moskowitz 1978; Rogers 1994). In this context, emotional issues are considered as important as learning outcomes, and, what’s more, they are thought to define the quality of student performance. In the last decade, the principles of humanistic teaching seem to have been substantiated by the discovery in neurobiology of the close relationship between brain functions, emotions, and learning outcomes: “for teaching to be effective, a learner must be able to create meaningful and personally relevant patterns.” (Caine & Caine 1994:90). Studies on how the brain interacts with the environment are now aided immensely by imaging techniques. Research in Second and Foreign Language Acquisition has drawn from this field and is breaking ground in its conclusions on the close relationship between learning and emotion (see Buzan 1991; Campos & González 1995; Ellis 1995; Ortony, Clore, & Collins 1988; Schumann 1997). Interestingly enough for us, translation is one of the tools used in this research even if only from the more linguistic perspective. Perhaps translation scholars can add their findings to those in linguistic research. At first, principles of humanistic teaching were followed in second and foreign language classrooms, although later publications and activities were reduced to a kind of communication that was not necessarily closely related to the students’ experiences and beliefs, and they have been widely criticised mainly on the grounds that they put too much

emphasis on emotion and not enough on the contents in the syllabi (see Brumfit 1982; Kerr 2001; Thornbury 1999). However, the Humanistic Approach paved the way for other approaches and innovative concepts such as meaningful learning, learner autonomy, reflective teaching, and for research into motivation, multiple intelligences and neurolinguistic programming, which try to recuperate the lost spirit that inspired the great breakthrough that the Communicative Approach meant for Foreign Language Teaching. In the latter approach, it is not a question of favouring only linguistic and syntactic accuracy, but also of forefronting meaning and pragmatics in order to communicate adequately in given situations (see Asher 1977; Brumfit & Johnson (eds.) 1979; Candlin (ed.) 1978; Chaudron 1988; Ellis 1992; González Davies 2002; Halliday et al. 1964; Hanvey 1992; Krashen & Terrel 1983; Nunan 1993; O'Malley & Uhl Chamot 1990; Richards & Rodgers 1986/2001).

Cooperative Learning is also informed by humanistic teaching principles. It draws from the concept of synergy: the whole is not only the sum of the parts, i.e., positive team work – in which each member of the team strives towards attaining the best collective performance – can contribute to reduce peer pressure, improve communicative and social skills, bridge linguistic and cultural diversity, and increase group cohesion, thus resulting in more effective learning. This is not about dividing a text in parts for different students to translate or about forming groups that do not cohere. It is about creating a working atmosphere where each student feels actively involved in, and responsible for, the process and the end product (see Bassano & Christison 1994; Bennet, Rohlheiser-Bennet & Stevhan 1991; González Davies & Català 1994; Holt 1993; Kessler 1992; Slavin 1990).

Social Constructivism views learning as a social act that helps to construct knowledge by building on the previous knowledge, experiences and motives that the students take with them into the classroom: it is about people who interact and transact business in ways that are meaningful to them. In Kiraly's words: "the students will have to construct their own knowledge of the profession and their own understandings of their responsibilities and rights as professionals through experience, by collaboratively participating in the authentic activities of professional translators." (2000:46). Learner autonomy is a key concept in all these approaches. The fact that the student learns to learn becomes much more important than memorising and regurgitating passively received knowledge (see also Benson & Voller (eds.) 1997; Kiraly 1995, 2000; Little 1991; Mulligan & Griffin (eds.) 1991; Vygotsky 1978; Williams 1999).

The principles underlying the teaching approach in this book could be summarised as follows: *the aim of the teaching and learning process is to encour-*



*age intersubjective communication in a positive atmosphere, mainly through team work, to acquire linguistic, encyclopedic, transfer and professional competence and to learn to learn about translation.* The approach to translation competence that underlies the design and the procedures has been outlined by means of triangle diagrams in Part II, Chapter 2, Section 2.1 (Translation aptitudes: The task) and in Part II, Chapter 2, Section 2.3 (The Translator's attitude: The person).

It could be said that there exist three main approaches to the learning process, also relevant to translation training, described as follows:

- a. *Transmissionist*: the traditional product-oriented and teacher-centred learning context where model translations are singled out to be received by unquestioning students who are instructed to “read and translate”.
- b. *Transactional*: based on cooperative learning, there is group work and interaction, but the teacher still has the final answer to the problems set in the activities; a positive step towards empowering the students.
- c. *Transformational*: a student and learning-centred context that focuses on collaborative study and exploration of the translation process with the teacher acting as guide and where procedures that bridge class work and extramural practice have a place.

To these approaches to classroom dynamics can be added others directly related to translation studies and observable mainly in class discussions, depending on how the teacher views texts and their translation. They can, and perhaps should, overlap:

- a. The *linguistics-based approach* based on the comparison and contrast of languages, on text types, pragmatics, semiotics, semantics, morphosyntax, that is, mainly text and language centred.
- b. The *cultural studies approach* where the students are made aware of the hidden agendas in texts, and analyse and translate according to these, discussing mainly the procedures used by authors and translators to reveal covert or overt intentions and what the translator's reactions and actions should be accordingly. Relaying or challenging ideologies is the crucial issue here.
- c. The *cognitive approach* in which the emphasis lies on the application of translation solutions – sometimes called strategies or procedures – to specific problems, on the discussion about what goes on in the translator's mind and on exploring what lies behind translation competence. Transference skills are the main area of study and practice.

- d. The *functionalist approach* where the emphasis lies on the translation assignment and its initiator, whether a client, an author or the translator him/herself. Here, the target text is more central than the source text and its author, and the transformations necessary to comply with the initiator's requests are the key issue around which classroom discussions revolve.
- e. The *philosophical and poetic approach* where the emphasis is on literary translation and discussions around hermeneutics, that is, on trying to understand the meaning of meaning, to grasp the spirit or truth believed to underlie all texts.

The more the students know about this range of approaches and the more they experience them, the more informed their translation choices will be.

## 1.2 The design: Classroom dynamics

Everything should be made as simple as possible, but not any simpler.

Albert Einstein

Translation is usually taught according to views on the translation process and product. However, it is precisely the fact that translation is being *taught* that is often forgotten, that is, class dynamics are only considered briefly in the literature – if at all. As a starting point, I would like to call to mind two basic pedagogical principles: *synthesis* and *clarity*. Furthermore, by including *explicit* reflections based on the work carried out by researchers, theorists and practitioners the discussion benefits the students because they feel they have more solid points of reference. This may lead to reflection and, perhaps, to what is most important: the students feel they are part of the learning process.

At this point, it is worth reproducing what Kiraly (2000:30) has to say about the extremes of knowledge seen as content versus knowledge seen as process.

Does learning basically entail acquiring fixed facts or rather creating personal (and interpersonal) meanings?

The poles of these dilemmas can be seen to form matrices of pedagogical beliefs underlying educational practice. Miller and Sellar have called the two extremes the “transmission” and “transformation” positions:

Transmission Perspective	Transformation Perspective
Knowledge is transferred	Knowledge is constructed
Learner is a student and client	Learner is a whole person
Teacher should be in control	Student should be in control
Knowledge is public	Knowledge is private
Motivation is extrinsic	Motivation is intrinsic
Learning is molecular	Learning is holistic
Learning characteristics are shared	Every learner is unique
Learning is individual	Learning is social
Knowledge is content	Knowledge is a process

The dichotomous parameters of these situations are clearly extremes and most teachers will find their beliefs concerning any particular point somewhere in between. In any event, teachers' beliefs will be apparent in the roles they adopt in the classroom, in the types of learning activities they organise, as well as what and how they expect students to learn.

The answer to the question “Can translation be taught?” will depend, to a great extent, on our beliefs about translation and about teaching. Positions vary from those who believe a translator is born to those who believe translators are made: students are either “innate” translators or “non-innate” translators.<sup>3</sup> I would subscribe to the following:

Ideally, translators should combine their natural talent with acquired skill. The answer to anyone who is sceptical about the formal teaching of translation is twofold: students with a gift for translation invariably find it useful in building their native talent into a fully developed proficiency; students without a gift for translation invariably acquire some degree of proficiency.

(Hervey et al. 1995: 5)

A good way to help students acquire knowledge is through visualising concepts and principles by means of triangles. According to Gardner (1999) visualising concepts in triads often proves to be effective. References can then be made to these triangles and clines during the academic year whenever suitable to the topic in hand. It is vital to illustrate each issue in each vertex with examples and then ask the students to work with specific texts chosen to explore the topic, provoke discussion and establish a referential framework to which they can relate in their future as professionals (see the triangle diagrams in Part II, Chapter 2, Section 2.1 (Translation aptitudes: The task) and in Part II, Chapter 2, Section 2.3 (The translator's attitude: The person).

In the approach to Translation Training applied here, the following are points that affect the design directly:

- An interaction between all the participants of the learning setting.
- The inclusion of both process and product oriented activities.
- The integration of five main approaches to translation training: linguistics, cultural studies, cognitive psychology, functionalism and the philosophic-poetic.
- The inclusion of research in Pedagogy Studies, especially the area related to class dynamics.
- A need to build bridges to fill the communication gap between theorists and researchers, practitioners, initiators and teachers.
- The perception of the teacher’s role as guide, counsellor, informer and evaluator.
- The acceptance of student diversity and the perception of their role as autonomous learners.
- A need to respect learner styles, teaching styles and translator styles.
- An acceptance of the relevance of recent research on multiple intelligences and emotional intelligence regarding learning outcomes.
- Learning through negotiation and experimentally in a classroom environment understood as a combination of a hands-on workshop and a discussion forum on ongoing translation issues.
- The design of worksheets and activities to complement the texts for translation and enhance different aspects central to translating, whether linguistic or extra-linguistic.
- Topic-based texts to be translated chosen according to different text types.
- The combination of translation as a pedagogical tool and translation as a professional activity in classes where a theoretical background is directly applicable to practical translation.
- Catering for the specific needs of students with little experience in the translating world to help them move from language learning to translation learning.
- The frequent inclusion of a ludic angle that can contribute to relaxation, to undoing creative blockage and to group binding.

Most teachers would agree with academics and professional translators that classrooms are sometimes artificial settings. However, as things stand at present, there is no sense in demanding a return to the apprenticeship system or to unplanned “in-house on-the-job training” (Gile 1995: 8), which would be comparable to asking medical students or future teachers to learn at a hospital or school with no parallel formal training. Rather, it is a question of optimising the classroom setting in, basically, five ways:

- Adapting classroom organisation by transforming the classroom into a discussion forum and hands-on workshop.
- Favouring an appropriate learning environment which will enhance students' potential and respect different learning styles as much as possible.
- Designing programmes with specific aims, sequencing the material accordingly and including both pedagogic and real world activities (see below).
- Establishing contact with the outside world by means of projects which involve professional translators, bilinguals with an aptitude for translation, and professionals belonging to the different fields of specialisation of the texts the students translate and discuss.
- Including as many real life situations as possible for the students to have the chance to live, however slightly, in the professional world.

Moreover, a topic-based anthology or dossier for internal use designed by the teacher – in order to respect teaching styles – will be useful to help activate translation competence as well as to systematise and sequence the procedural and declarative knowledge. When preparing a dossier the following guidelines may prove useful:

- a. *Topic-based organisation*, i.e., a selection of texts according to topics and subtopics (e.g. scientific translation around medical texts on neurology, pediatrics, and so on.) to which a minimum of four or five sessions are assigned, and which run as smoothly as possible one into another. These texts should also provide the students with updated information on subjects related to translation issues, the translation market and the specialised areas.
- b. *Text type choice* specific to the discipline(s) dealt with in the course to familiarise the students with different text typologies and their conventions in both languages involved in the teaching.
- c. *Teaching material*, both professional and pedagogic, which includes the following:
  - texts to be translated in different ways to practise different translation procedures and modalities, and to acquaint the students with different professional skills and practices (e.g. sight translation, synthetic translation, backtranslation, etc.),
  - texts which help to develop translation skills (e.g. problem-spotting and solving, reader-oriented translation, and so on.)
  - activities/worksheets to reinforce the languages involved (e.g. reading comprehension, writing skills, and so on.),

- texts which raise the students' awareness of the linguistic, encyclopedic, transfer and professional aspects to be borne in mind before rendering a text into another language.

The pedagogical expectations will vary depending on the educational background of the group of students. The basic fact to keep in mind when designing a syllabus is the level that can be realistically achieved, so that the teacher's expectations about the students' translation competence and performance can be met accurately.

### 1.3 The procedures: Activities, tasks and projects

Translation classes can adapt to the students by encompassing a variety of pedagogical approaches and laying the emphasis on pedagogic, or on real life or professional activities (Nunan 1989:40), depending on whether the sessions are aimed at undergraduates, postgraduates, or professional translators. Pedagogic activities help to explore and practise the skills that will enable the students to perform according to professional standards later on. On the other hand, activities, tasks or projects that imitate professional assignments, or that take the professional world into the classroom are “real life” activities and should also be included in the curriculum.

As it is seldom the case when mediating between two languages and two cultures that an exact correspondence between the ST (source text) and the TT (target text) can be established and, as translation loss is sometimes inevitable,<sup>4</sup> the translator's job seems to point in the direction of “*maximising sameness* in the things that are crucially different ... in favour of a revisionist attempt at *minimising relevant dissimilarities* between things that are clearly understood to be different” (Hervey et al. 1995:14). In other words, it seems fair that we should ask our students, not for an Ideal Model Translation which does not exist in real life, but for a text that is (a) consistent and coherent, (b) adequate to the initiator's or the target reader's expectations, and (c) communicates the original message efficiently in spite of translation constraints.

“Lost associations” (Duff 1981:26) may be inevitable – although this is not always true, but the students can be guided by the teacher and interact with each other to take decisions that will minimise them as much as possible.

The students should also consider different points before starting to work on their translation. Once basic issues such as the topic and subtopics, the translation assignment, the target reader, text type(s) and degrees of formality,

and conventions of presentation have been decided, there are several other questions which can be taken as starting points for discussion before they engage in a translation activity, task or project, each of which can generate further discussion and research:

- a. Where, in general terms, will the translation be situated on the following clines:  
*Degrees of fidelity*: source language oriented or target language oriented?  
*Readership*: author-centred, text-centred, or reader-centred?  
*Naturalising or exoticising strategy*: source culture-oriented or target culture-oriented?
- b. Will the translation be into the same language, between different (near or distant) languages, or will it require localising? Partial or complete? Synthetic? ...
- c. Are there any constraints to the task imposed by the text, the initiator (teacher or external reader), my equipment, my expertise...?

The procedures should help the students to explore issues related to translation competence, or to the basic tools they will need to cope reasonably with a translation, and help the teachers to make out the characteristics of their students (González Davies *forthcoming(b)*), and will (a) help them reflect on their beliefs about translation and on their self-concept as translators, (b) help them overcome personal and professional constraints, (c) help them to understand the importance of updating not only their computer and marketing skills, but also their translation knowledge, (d) motivate them, (e) make them more autonomous problem solvers, (f) help them with problem-spotting and solving, (g) encourage them to identify and respect text types, conventions of presentation and styles, (h) make them understand the full importance of the translation assignment and reader.

Professional activities, tasks and projects can include other ways of raising the students' awareness of the professional world besides the obvious possibility of having the students work with a translator's workbench on their computers (see the procedures in Part II):

- Include professional or real world activities as often as possible.
- Evaluate not only from the pedagogical perspective but also from a professional one.
- Include authentic translation projects that can be carried out for non-profit organizations (NGOs) and such like, so as not to intrude in the world of the professionals.

- Practise monitoring skills such as (guided) self and peer evaluation in the classroom.
- Organise seminars with professional practitioners and with field experts in the disciplines in which the students are translating.
- Ask professional translators and field experts to evaluate the students' work (González Davies 1998a).
- Organise classes so that the students have to perform in a professional way by meeting deadlines and working under time pressure.
- Ask them to voice or note down the justification for their choices.
- Ask them to translate texts that would be commissioned by potential clients (or have them translate texts the teacher has been commissioned to do, if possible).
- Ask them to translate in different ways and with different product qualities (in-house translations, translations to be published, to be read aloud, synthetic translations and so on).
- Guide them to become aware of obvious professional props:
  - dictionaries of all kinds,
  - parallel texts – what Jean Vienne calls a textary or “personal collection of texts on which they may draw on future occasions containing original (not translated) examples of the types of target language text they may be required to produce” (in Malmkjaer 1998:113–114),
  - glossaries that they have compiled themselves while following a given subject, especially if it is related to a discipline with a scant translation tradition, such as Pedagogy,
  - build on their resourcing tools and skills: human, paper and electronic.
- Teach translation strategies or procedures, i.e., ways of solving translation challenges, explicitly and accepting the students' solutions, too.
- Assess translated texts and retranslate them partially or completely, if necessary.
- Always include the translation assignment clearly, i.e., a potential initiator, client, reader, publication, for whom or which they are translating.

In short, different pedagogical and professional activities, tasks and projects can be designed to help the students practise and reflect on each of the three steps in the translation process put forward by Hatim and Mason (1990:21):

1. Comprehension of the source text
2. Transfer of meaning
3. Assessment of the target text



It is relevant to emphasize that each of these will depend on the translation assignment. They require – besides linguistic and encyclopedic knowledge – interpreting, resourcing and thinking skills, an adequate application of translation strategies and procedures, and (self)monitoring skills. Each of these steps involves complex linguistic and extra-linguistic processing at the communicative, pragmatic and semiotic levels.<sup>5</sup>

## Activities

Here *activities* are understood as concrete and brief exercises that help to practise specific points, be they linguistic, encyclopedic, transfer or professional. For example, take the following activity to practise speed translation, a pedagogic activity to initiate the students in a professional skill.

### Activity 1. Ten-Minute Translations

#### *Aims*

- To practise speed translation
- To foster the ability to write translation drafts quickly
- To learn to work under time constraints as in professional translating
- To translate with no resources, e.g. coping with translation without depending on a dictionary
- To practise pre-interpreting skills, e.g. summarising, fast decision-making and mental agility
- To guess meaning through context
- To discuss translation issues with their peers

#### *Level*

All (the difficulty of the text can be pitched according to the level of the students)

#### *Grouping*

Individual, pairs

#### *Approximate timing*

30 minutes

#### *Steps*

- a. The students receive a text to be translated. The first times they do this activity, they may read the text before the activity starts. If it is carried out regularly, they will observe an improvement in self-confidence with regard to solving problems, counting only on their own resources and in the time they take to carry out a translation draft.

- b. The students are given exactly ten minutes to translate the text. Once the time is up, they exchange what they have done with another student and compare the results.
- c. A discussion on which is the best way to deal with a speed translation according to professional time constraints may follow: write without stopping and polish afterwards? write a sentence at a time finishing each one before going on to the next? read the whole text beforehand or translate as you go along? a mixture of these? does it depend on the text type or specificity of the subject? etc.

## Tasks

There exists extensive literature on task-based learning applied to foreign language teaching (see, for example, Brewster 1996; Bygate, Skehan & Swain (eds.) 2000; González Davies 1994; González Davies & Català 1994; González Davies et al. 1994; Nunan 1989; Ribé 1997). As the definitions and aims vary slightly from one author to another, here *task* will be understood as a chain of activities with the same global aim and a final product. The full completion of a task usually takes up several sessions. In each of these, the activities lead along the same path towards the same end. On the way, both procedural (know *how*) and declarative (know *what*) knowledge are practised and explored. Penny Ur's definition of task emphasises both the learning process and the product and so may serve as a valid concept that can also be applied to translation training: "Each task should consist of a thinking process and its outcome in the form of a tangible result. It is not enough just to think out a problem or explore the ramifications of a conflict; the results must be written down, ticked off, listed, sketched or tape-recorded in some way." (Ur 1996:34).

Proposals have been published recently to apply task-based learning to translation teaching (see González Davies (ed.) 2003 and Hurtado (dir.) 1999). Let's take a look at this example of a task:

### Task 1. Mind maps: Proverbs and fixed expressions

#### *Aims*

- To become aware of cultural similarities and differences: world visions, metaphors, references, and so on.
- To become aware of a specific register and style
- To develop resourcing skills

- To explore visions of the world through mind maps
- To explore and discuss translation strategies or procedures that can be used to translate partial or non correspondences between languages
- To reflect on naturalisation or exoticising strategies
- To practise pre-interpretation skills such as mental agility

### *Level*

Intermediate, advanced

### *Grouping*

Individual, pairs, whole class

### *Approximate timing*

5 sessions x 2 hours

N.B. This task works especially well in multicultural classes.

### *Steps*

#### Session 1

- a. The students take to the class between 10–12 beliefs, superstitions, or customs belonging to a given culture: cats have 9 lives; unlucky dates such as Friday 13th, one should never spill salt, leave one's hat on a bed or shoes on a table, or open an umbrella indoors, and so on (see sample worksheet below).
- b. In groups (in multicultural classes, groups can be formed with students from different communities) the students try to find equivalents in other cultures. They may be given some time to do this outside the classroom as homework to practise their resourcing skills (e.g. in Spain, cats have 7 lives and the unlucky date is Tuesday 13th).
- c. A discussion on these cultural differences and the danger of translating them automatically may follow. Here, a reflection on what can be done is called for: to apply a naturalising strategy and translate according to the receiving culture, or an exoticising one and translate leaving the original customs and beliefs?

#### Session 2

- a. A reverse dictation may follow. The teacher reads out proverbs and sayings in one language and the students take them down in another language at dictation speed (see *Activity 54. Reverse Dictation*).
- b. A “match the columns” activity may follow in which proverbs and sayings are listed in one column and their correspondences in another language are listed jumbled in a second column. The students have to match the correspondences. In some cases, there may be no correspondence or there may be more than one possibility.

- c. A reflection on degrees of correspondence follows. Please note that these are possibilities, not recommendations. In Alan Duff's words (personal communication), proverbs and sayings are a rich field, but also a potential mine-field, because we tend not to use complete proverbs and because they can be better dealt with in a context. However, for pedagogical purposes, I suggest the following seven degrees:

### A. Same meaning

1. Total correspondence (TC)  
To look for a needle in a haystack  
*Buscar una aguja en un pajar*
2. Partial correspondence: lexical/semantic (the correspondence is established at the lexical level, but not at the syntactic level) (PC/L)  
Barking dogs seldom bite  
*Perro ladrador, poco mordedor*
3. Partial correspondence: syntactic (the correspondence is established at the syntactic level, but not at the lexical/semantic level) (PC/S)  
The straw that broke the camel's back  
*La gota que colmó el vaso de agua* [the drop of water that filled the glass]
4. Partial correspondence: meaning (same meaning, different lexis and syntactic construction) (PC/M)  
To go to Timbuktu  
*Tomar las de Villadiego*
5. Partial correspondence: cultural references (same meaning, different cultural references) (PC/C)  
Mad as a hatter  
*Estar como una cabra* [to be as mad as a goat]

### B. No correspondence

6. Partial correspondence: Lexical/semantic correspondence, but a different meaning (PC/NC). The false friends of proverbs and sayings.  
A black cat brings good luck to the British but bad luck to the Spanish.
7. No correspondence (NC): No correspondence at any level  
*A buenas horas, mangas verdes* [used when somebody arrives late – It's too late, green sleeves]  
An Englishman's house is his castle

### Sample worksheet: Reverse dictation of proverbs and sayings (English–Spanish)

Your teacher or another student will dictate proverbs and sayings. You have to write them down in another language and decide on the degree of correspondence you have applied.

English	Spanish	Degree of correspondence
A dog's life	<i>Una vida de perros</i>	TC (1)
As ugly as sin	<i>Mas feo que un pecado / Picio</i>	PC/L (2)
To pull X's leg	<i>Tomar el pelo a X [to pull one's hair]</i>	PC/S (3)
To be like a bull in a china shop	<i>Ser un pato [to be a duck]</i>	PC/M (4)
A storm in a tea-cup	<i>Una tormenta en un vaso de agua [a storm in a glass of water]</i>	PC/C (5)
Yellow (cowardly)	<i>Amarillo (del susto/ [with fright])</i>	PC/NC (6)
Silence is golden	<i>Que me quiten lo bailao [no one can take away the time I have spent dancing]</i>	NC (7)

#### Session 3

- The students classify the proverbs and sayings according to the previous proposal and try to think of strategies or procedures they would use to translate them. Whereas a communicative translation is called for in most cases, i.e. the substitution of the saying for another with the same meaning but different degrees of correspondence, those which do not have a correspondence in the target language pose greater problems (see González Davies, M. & Scott-Tennent, C. 2000 for a list of potential translation problems and solutions).

#### Suggestions for translation (from class discussions):

- keep the same context, register and meaning
- use solutions on a cline between total creativity and compensation:

\*----- \*----- \*----- \*----- \*----- \*----- \*-----  
 coin a new saying    paraphrase    explication    footnote    literal translation    elision    compensation

- Coin a new saying: make up a proverb or saying keeping the flavour of the original and the rhythm of the target language for this kind of language.
- Paraphrase: explain the meaning of the proverb or saying briefly.
- Explication: insert a brief explanation in the text to clarify the meaning of the proverb or saying, usually after applying a semantic translation, i.e.

a neutral translation which is close to the original without being a literal or one-to-one translation (see Newmark 1988: 45).

- Footnote: an explanation (usually at the bottom of the page) of the proverb or saying, which has undergone a literal or one-to-one translation.
- Literal translation: a translation which follows the source language almost but not quite word by word.
- Elision: the omission of the proverb or saying for different reasons which may be justifiable (e.g. it was not relevant to the text, although the translator's subjectivity is a matter to be considered here). Sometimes an unjustified elision can be spotted in a translation (e.g. the translator did not know how to tackle the problem and decided to do away with it).
- Apply a strategy of compensation if necessary. If the whole text is taken as the translation unit, a proverb or saying can be inserted in a different part of the target text even if there is no proverb or saying in the source text at that point. This will help to create a similar global effect in both the source and target texts.

#### Session 4

- a. The students sit together in teams. They can be the same groups as in the previous steps. Each team chooses two topics to propose to the rest of the class, e.g. Time, Money, Games, Education...
- b. The teams call out the topics and the teacher writes them down on the blackboard.
- c. Once again, each team chooses two topics from those on the blackboard.
- d. Every two teams in the class should choose and work with the same topic from those proposed.
- e. Each team must now work on a mind map of that topic (see *Task 7. Mind maps: Visualising, spotting and solving differences*). The concept or word is written in the middle and then different branches with subtopics are drawn around it. These branches can be subdivided into more and so on. Words, proverbs and expressions should be included next to each topic and subtopic. All this is done in L1.

#### Session 5

- a. *Variation 1.* The teams translate the words and proverbs they have written into the L2.
- b. *Variation 2.* The teams exchange their mind maps and translate the words and proverbs written by the other team.

- c. Both teams sit together and compare their interpretation and visualisation of the same concept, and discuss the problems raised by the translations, according to what has been discussed in previous sessions.

## Projects

In many countries nowadays, project work (Haines 1989; Ribé & Vidal 1993) is a pivotal part in classes at all educational levels. In our context, projects can be defined as multicompetence assignments that enable the students to engage in pedagogic and professional activities and tasks and work together towards an end product. In the case of an authentic or professional project, the end product will be an authentic translation commissioned by a real client. In the case of a pedagogic project, the activities and tasks will mirror the professional outcome and lay the basis and enable practice of the skills necessary for the students to be competent when an authentic translation is commissioned.

In spite of the different approaches to project work, it has certain characteristics that differentiates it from tasks:

- Their performance takes up longer periods of the academic year, from two weeks to two months or sometimes more.
- They are more likely to be authentically student-centred than tasks and demand an active participation not only in performing the activities and tasks, but in the decision process and the assessment of the end product as well.
- There is a loose sequencing of activities or tasks: they can be suggested by both the students and the teacher as the need arises for them.
- There is a joint effort of all the students in team work that is more or less controlled, but negotiation with the students always takes place at some stage and the teacher acts as facilitator and assessor more than as an authority figure while the project is being carried out.

I suggest that projects can offer improvement and new paths in translation training for several reasons:

- They are topic-centred and have a clear outcome: A typical project in a Primary School class could be to study the solar system and set up a Planetarium in the classroom, for instance. In a translation training environment it could consist in carrying out a translation assignment or setting up a database of translation sources.

- They enable a real implementation of an interactive pedagogical approach with real collaboration between teacher and students, field specialists and translation practitioners: they take the students outside the classroom walls.
- They favour a functionalist approach since the translation assignment and potential or real readers or clients are at the centre of the students' class activity.
- The whole process of translation is monitored and valued, not only the product.
- The students are responsible for their work and its evaluation, thus shifting the centre away from the teacher, who becomes a collaborator and guide.
- The students' translation competence, self-confidence and capacity to talk about their work improves due to the social skills they need to hone to negotiate deadlines, terminology, textual unity, and so on.
- Translation competence is also improved as the students apply and extend their linguistic, encyclopedic, transfer and professional skills.
- Professional skills are enhanced because the students are responsible for their own work (which may not be evaluated by the teacher until after it has been sent to the readers/clients), for keeping to deadlines, for appropriate presentation of their translations, for sharing out the work and coordinating the process, and so on.
- They cater for all abilities in the classroom: no one needs to feel left out and each can contribute to the team with what he or she can do best (some students are better at resourcing, others at formatting, others may have a better knowledge of the discipline in hand, and so on.)
- The use of new technologies to help the translator can be optimised, e.g. practising resourcing skills and using electronic messages to establish real communication with real readers or clients.

Worth highlighting above all is that most teachers agree on the positive effect of project work on the students' motivation and involvement: cooperation takes over from competition, and they ask questions that are to the point not only inside but also outside class hours and very much look forward to receiving the feedback.

Let's take a look at an example of an authentic project carried out in collaboration between my students at the *Facultat de Ciències Humanes, Traducció i Documentació* (Universitat de Vic) in Spain and a group of translation students from the *FASK* in GERMERSHEIM (University of Mainz) in Germany.



This project was carried out in the last two academic years using an electronic shared pedagogical workspace.

### **Authentic Project 1.** Collaborative learning on the website (German–English–Spanish)

#### *Aims*

- To translate a real website from English into Spanish. The original source text was in German.
- To learn to use new technologies applied to translation
- To learn to consult with other learners of translation following tandem learning principles
- To motivate learners in their first stages of translation
- To raise awareness of the professional skills required to translate in the real world: speed, efficiency, team work, new technologies, resourcing skills, responsibility, meeting deadlines
- To include activities which take the university student outside the classroom into the professional world

#### *Level*

Intermediate, advanced

#### *Group characteristics*

3rd year undergraduate students

#### *Approximate timing*

15 weeks divided into three periods: 2/3 weeks editing, 8 weeks translating, 2/3 weeks commenting and polishing according to feedback from Germersheim

#### *Source text*

Pages from the website: <http://www.fask.uni-mainz.de/user/kiraly/>

#### *Steps*

- a. Groups of 6 students were formed, who then subdivided into two groups of 3 students.
- b. Each group was responsible for editing 6 pages of the source text in English. Different working styles were commented on afterwards: in some teams, all the members took a look at all the pages and then pooled their findings, whereas in others, every two students looked at 2 pages and then pooled their findings.
- c. The group handed in the editions for the teacher to look at (as final supervisor). The teacher did not edit what had been overlooked but just underlined segments or indicated that more work was needed at certain points in the text.

- d. The groups received the teacher's comments and carried out a final editing with an individual session of 20–30 minutes for each group tutored by the teacher.
- e. Each group of Vic students translated the 6 pages they had worked on – each student handed in to the teacher 2 translated pages with comments, to be assessed individually.
- f. The Vic students sent their translations to Germersheim.
- g. Germersheim students wrote back with feedback on the translations after having checked the original German text against the Spanish translation.
- h. The Vic students adapted their texts to html conventions to send to Germersheim.

#### 1.4 Evaluating

Evaluation is always a tricky matter in which subjectivity plays an important part. There is therefore a need for more research. In a university context, it usually has a double purpose: to orient students as to how they are performing at each stage (pedagogical assessment) and to prepare for official accreditation or professional translator standards (professional assessment). Evaluating can have different objectives:

- to detect the relation established between teaching objectives and learning results,
- to obtain the information needed to offer the students academic and professional guidance,
- to compare the student's performance with that of the rest of the group and encourage remedial work if necessary,
- to compare the student's progress as regards his or her own performance throughout the academic year,
- to classify problems, which helps the students improve their self-monitoring skills: e.g. each student is asked to write up a list of his or her most frequent mistakes. The previous classification can help the teacher to suggest remedial work on a specific area if necessary.
- to adjust the syllabus and teaching methods according to the observed results.

Various scales to grade translation assessment have been published and can be easily consulted (see Valero (pp. 199–210) in Bacardí (1997); Sainz (pp. 133–143) and Ibrahim (pp. 151–157) in Dollerup and Lindegaard (1994); Farahzad

(pp. 271–279) and Pym (pp. 279–291) in Dollerup and Loddegaard (1992); Mahn (pp. 100–109) in Krawutsche (1989); González Davies and Scott-Tennent (2001); Hatim (1997), or Kussmaul (Chapter 6, 1995), amongst others). In an interactive context it makes sense that all the participants should have some say in the evaluation of the work. Four questions and tentative suggestions to be explored for each one can be posed at the set-out:

1. WHAT do we evaluate?
  - a. The pedagogical aims in each course (pedagogical assessment) vs. professional translator standards (professional assessment).
  - b. Source text comprehension, transfer skills, target text rendering.
  - c. Linguistic, encyclopedic, transfer and professional skills.
  - d. The ability to spot and solve potential translation problems.
  - e. The ability to meet the translation assignment.
  
2. WHO evaluates?
  - a. The teacher?
  - b. The student him or herself?
  - c. Peer students?
  - d. Field specialists?
  - e. Other professional translators?

In a conventional class, a final exam and perhaps a series of set translations would be evaluated by the teacher. However, it could be possible to include the students in the process by means of self- and peer evaluation. This can be done not only with an exam but also using other procedures such as the following:

The teacher:

- a. systematic observation of the students' participation and attitude in class (e.g. in brainstorming sessions, observation sheets, register of relevant events),
- b. observation and analysis of the students' work (e.g. in relation to previous reports, monographic assignments, research work, participation in group and class discussions, peer preparation of activities and translations, self-evaluation sheets),

The students:

- a. dialogue between the participants (e.g. discussions and debates, group work, round tables),
- b. self and peer evaluating,

- c. preparation of procedures for other students,
- d. peer editing.

The teacher and the students:

- a. specific tests (e.g. course papers, exams).

### 3. WHEN do we evaluate?

Both the translation process and the product and, especially, the students' progress can be assessed at any time. This can be detected by establishing three main moments of evaluation:

- a. *initial*: at the beginning of a course, certain activities will help establish the students' level,
- b. *continuous*: in addition to the teacher's continuous evaluation, the students can hand in or observe each other's work throughout the course,
- c. *final or summative*: this can be either a test, a course paper, a class presentation, or a combination of several possibilities.

### 4. HOW do we evaluate?

Classifications and assessment scales may be artificial, but they help to explore the way by defining problems and indicating directions to be taken. As a result of my own experience and that of my department, I would suggest that the students can be evaluated in different ways: numerically and holistically, and by different participants in the learning context: the teacher, their peers, professional practitioners and field specialists. Also, that assessment need not always be error-based, but should also be success-based, i.e., points should be awarded for above average performance. The following numerical marking system is the result of a departmental agreement and is followed by most teachers in my institution. It can complement a holistic system that will help take the student closer to the real translation market. Thus, if the students receive a grade such as "6 / ATI" (see below), they understand that, although they have passed from a pedagogical perspective, certain segments of their translation will have to be changed before it can be accepted by a potential client. This is an especially useful system in the first stages of instruction, where professional standards cannot usually be met. As the learning process advances, the pedagogical and the professional scales should converge more and more until they coincide.

**(Pedagogical) Numerical marking system**

PROBLEM	MARKS*
<i>Source Message:</i>	
a. Not transmitted.	minus 1 or 2
b. Incomplete without hindering message.	minus 0,25 or 0,5
<i>Source Text Comprehension:</i> register, coherence, cohesion, syntax, vocabulary, word order, cultural references, etc.	2 or 3 errors = minus 1
<i>Transfer skills:</i>	
a. Suitable application of translation problem spotting and solving skills.	
b. Resourcing skills.	
c. Appropriate completion of the translation commission.	suitable solution = plus 1 or 2 unsuitable solution = minus 1
<i>Target Text Legibility:</i> register, coherence, cohesion, syntax, vocabulary, word order, cultural references, conventions of presentation, etc.	2 or 3 errors = minus 1
<i>General impression</i>	plus 1, no change, or minus 1

\*General guidelines depending on the kind of error or on positive solutions. Total: 10

**(Professional) Holistic marking system**

- This translation transmits the source message, conforms to the target language conventions, and keeps to the assignment. It would be accepted with few or no changes. Acceptable translation – AT.
- This translation contains errors which could hinder the understanding of the text or which do not transmit part of the source message adequately. Acceptable translation, but must be improved – ATI.
- This translation contains several errors which imply a lack of comprehension of the source text. Problematic legibility of the target text. No evidence of problem spotting and solving, either with or without the help of strategies. Unacceptable translation – UT.

## CHAPTER 2

# From foreign language learner to translator

### 2.1 The interacting teacher and student

Good teaching is more a giving of right questions than a giving of right answers.

Josef Albers

Nowadays, translation is mostly carried out by professional practitioners who earn their living by translating and are usually wary of theories and ideological approaches to their field. They work under a number of constraints or restrictions (see Holmes below) that they have to overcome with speed and efficiency. The new generations of translators formed at university will have studied under a system that tries to reconcile professional issues and an academic approach. This is no easy task and the incorporation of a new figure in the world of translation, the translator trainer, has raised further questions: Who should these trainers be? What should be included in the syllabus and in what proportions? How can new technologies, globalisation and localisation be related to theories of ideology or applied linguistics? Can academic research help professional translators and vice versa?

The aims of an undergraduate degree in translation studies published by most universities are on the whole close to the following, adapted from the information offered by the *Facultat de Ciències Humanes, Traducció i Documentació* at the University of Vic (Spain):

- a. To produce translators and interpreters in, at least, two foreign languages and prepare them to become part of a competitive market with high intellectual, professional and technical skills.
- b. To produce native language editors and style correctors who can work in publishing.
- c. To create the basis for graduates to work in journalism, television and cinema (dubbing and subtitling – a much wider market in non-English speaking countries for obvious reasons), radio, public relations, tourism, companies with international relations, and so on.

- d. To prepare students for teaching jobs in the foreign and native languages, and translation (my addition).
- e. To prepare students for postgraduate studies and research.

The teacher here is a key figure: his or her teaching style, assumptions about translation, priorities as to what should be included in the syllabus, and so on, will certainly shape the learning process as much as his or her age, personality, motivation to teach, and professional and academic background. In an interactive context, he or she is not only a lecturer and sole problem-solver, but also a guide, counsellor and evaluator far from a role as “the guardian of translatory truth – keeper of the correct translation.” (Kiraly 1995:99).

The idea of a teacher who appears, models and disappears (Kiraly 2000) is much more in consonance with recent research into the affective factors that favour more effective learning. At the other extreme, we find a teacher-centred class such as that in this example:

Those classes involved professors asking students for their renditions of particular sentences, and then pointing out the divergences from their own master copies ... Under those circumstances it was difficult for any student whose translation differed from the master version to gain confidence in their own work. When I volunteered a rendition that the teacher believed to be inaccurate, I hesitated to enter further discussion afterwards.

(Enns-Connolly 1986:2–3)

Motivation and self-confidence – crucial for translating well – were, obviously, absent in the context described above. This need not be the case at all if translation is understood as a communicative and team activity where the students can feel that their own work is appreciated and accepted. In contrast to the situation described above, interaction provides a stimulus for learner autonomy. The silent translation student can become an active participant in classes where pair and group work are carried out, and where individual work and reflection are not left aside. Jane Arnold (2001: 143) reminds us how Underhill (1999) described what can take place:

... when the Lecturer (concerned only with the subject matter) discovers that this is not enough and so develops vertically through a new interest in methodology, becoming a Teacher, and then again when the Teacher experiences the need for further growth and seeks the interpersonal expertise and awareness which lead to becoming a Facilitator.

The teacher who has evolved in this way is capable of guiding the students towards making motivated choices, that is, of helping them to cross the following stepping stones appropriately:

- Awareness-raising through setting a theoretical framework and practising with texts.
- Exposure to potential translation problems and solutions.
- Decision-making in which both the source text and the translation assignment are taken into account.
- Justification of choices: the students have to discuss their selected translation option with other students and justify it, as well as evaluate their peers' choices.
- Rendering of a final product that is the result of careful thought and thorough discussion.
- Development in the students of a self-concept as translators.

The main aspects related to optimal student performance that must be considered at this point are:

- a. the student's *background*, both personal and professional,
- b. the student's *learning style* – which will include translating style – that can be accessed following research on multiple intelligences and emotional intelligence, and on well-known models of learning styles (see Reid, Ellis and Campbell below),
- c. the student's *attitude*, that is, their motivation for embarking on translation studies, their concept of the translation profession, and their self-concept as translators,
- d. the student's *aptitudes*, that is, the appropriate abilities and mental framework: flexibility to tackle a text and to apply different strategies; adaptability to different texts, contexts and assignments; text-interpreting skills that include problem spotting and solving in addition to high reading and writing proficiency.

All these will have an effect on the student's *learning rate* – the speed at which learning takes place – and *route* – the way in which learning takes place – and explain certain successes and failures. IQ is not the only variable in a learning context: the more the teacher knows about both the mental and emotional aspects of the learning context, the more positive and rewarding the outcome can be for all those involved. Bearing all this in mind and that recent pedagogical trends point towards an active systematisation of training, here learning is understood as *a global experience, that is, one that includes the*



*participants' emotions and purposes as well as their mental activity.* That is to say, EQ is as relevant as IQ to learning outcomes (Ausubel 1968; Gardner & Lambert 1972; Gardner 1985; Gardner, et al. 1996; Goleman 1996; Gardner 1999; Roger & Olsen 1992).

Student type is another factor to take into account. The predominance of one student type or another will also condition the pedagogical orientation and the possible resulting translator types for, as Séguinot (1991: 85) observes: "It appears ... that there is more than one kind of successful translator in much the same way that there are basic types of writers." Quite a few classifications have been proposed. Here are three of the most well-known and useful.

According to Ellis (1985) there are four student types: active, passive, experiential and studial, and the ideal student demonstrates characteristics of all four. Campbell's model of translation competence (1991, 1998), on the other hand, comprises two basic parts: Disposition and proficiency. The translator's disposition is related to psychological qualities and attitudes that revolve around two personality traits: risk-taking vs. prudent, and perseverant vs. capitulating. Proficiency has to do with developmental skills. The interaction of both produces one kind of translator or another.

Joy Reid (1999:301) has summarised other student types according to recent research in the following table:

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<b>The seven multiple intelligences</b>	
Verbal/Linguistic	ability with and sensitivity to words, orally and in writing
Musical	sensitivity to rhythm, pitch and melody
Logical/Mathematical	ability to use numbers effectively and reason well
Spatial/Visual	sensitivity to form, space, color, line and shape
Bodily/Kinesthetic	ability to use the body to express ideas and feelings
Interpersonal	ability to understand another person's moods and intentions
Intrapersonal	ability to understand yourself, your strengths and weaknesses
<b>Perceptual learning styles</b>	
Visual	learns more effectively through the eyes (seeing).
Auditory	learns more effectively through the ear (hearing).
Tactile	learns more effectively through touch (hands-on).
Kinesthetic	learns more effectively through complete body experience.
Group	learns more effectively through working with others.
Individual	learns more effectively through working alone.

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	<b>Field independent / Field dependent (Sensitive) learning styles</b>
<b>Field Independent</b>	learns more effectively sequentially, analysing facts.
<b>Field Dependent</b>	learns more effectively in context, holistically and is sensitive to human relationships.
	<b>Analytic / Global styles</b>
<b>Analytic</b>	learns more effectively individually, sequentially, linearly.
<b>Global</b>	learns more effectively through concrete experience and through interaction with other people.
	<b>Reflective / Impulsive learning styles</b>
<b>Reflective</b>	learns more effectively when has time to consider options.
<b>Impulsive</b>	learns more effectively when able to respond immediately.

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## 2.2 The undergraduate stage: Laying the foundations

Every artist was at first an amateur  
Ralph W. Emerson

An apparently obvious starting point – but one which is not always consciously taken into consideration – is that teaching has to be adapted to the educational stage of the students.

Teaching undergraduates will require a different class design and procedures from teaching a postgraduate or a doctoral course. Not only because the aims will be different, but because the students' background, attitude, aptitude, rate, route and, probably, their learning and translating styles, will be different at these different stages.

Variables such as age, maturity, world knowledge, and opinions about translation are crucial in the first stages of translation training. The student intake usually consists of foreign language learners who still think that translation has basically to do with languages and dictionaries. In countries where students are accustomed to the Communicative Approach to language learning, any use of translation is forbidden in the classroom except, sometimes, for exams. Therefore, the students' attitude towards translation is, to say the least, ambiguous: they either think it is "easy" or, quite the contrary, in Alan Duff's words "a painful experience" (González Davies 1993: 17), probably precisely because they have never really dealt with it in context, but only in relation to exams or to corrections where the emphasis is on what is wrong. Therefore, students are often confused and lack the self-confidence to explore possibilities so they strive for a "correctness / equivalence" which they believe the dictionary can give them.

The following well-known pedagogical reflection based on cognitive psychology will help us understand how most people overcome constraints in the learning process (Honey & Mumford 1986, 1995; González Davies 1994; González Davies & Cotoner 1999).

In a first stage, the students are not aware of the intricacies of the discipline they have chosen (how to translate, in our case): this is the *unconscious incompetence* stage. Everything seems easy from the outside, which is precisely what the average person thinks translating is all about: easy if you have a dictionary and a smattering of a couple of languages. Here, the students simply start gathering information.

Once they have become acquainted with the first challenges and problems, however, they become aware of the fact that there is much to be learnt about the subject: this is the *conscious incompetence* stage. They stall, falter, make mistakes and trudge along, but gradually make out the similarities, differences and relation patterns that can be established concerning the knowledge acquired up to this point and then reach a third stage of *conscious competence*. Now they know when they are doing well and why. They follow the rules but begin to have their own ideas that work, too. Decisions are made, and problem spotting and solving skills are developed along with a global idea of the task and its possible outcomes. It is at these three stages when they learn most about the discipline or skill in which they are engaged.

Finally, we arrive at the *unconscious competence* stage, that is, they do well but sometimes cannot explain why: most of the skills have been internalised along with the knowledge and strategies necessary for a top performance which is produced with the greatest ease. This stage corresponds to the expert level. Needless to say, not all students follow this well-defined path in the same way, with the same rate and route, and the stages overlap and recur.

In a similar line, Chesterman (2000) draws from the Dreyfuss brothers' book *Mind over Machine* and speaks about the novice stage, characterised by information processing, the advanced beginner stage when the trainee learns to situate and relate what is being learned, the competence stage and the proficiency stage.

An efficient teacher is usually a professional who operates on the last level when acting as a practitioner, but who can retrace his or her steps from the last to the second stage – or even the first – both to identify with the feelings of the students, to analyse what he or she did to reach the last step, and to make all this explicit by designing a syllabus and procedures to help the students follow a similar path. This is why a professional translator who has to face a group of translation students may find it difficult to teach something he or she has

mastered but cannot explain, whereas a translation expert with teaching skills will be much better at communicating and preparing appropriate material for each stage and will receive a more positive response and performance from the students as he or she guides them towards the expert stage – even though the students will respond in different degrees. This does not mean that a professional translator cannot become an excellent teacher, but he or she will have to learn to remember and analyse the stages overcome before the interiorisation of the components of a translation competence that now make a professional performance possible (González Davies & Scott-Tennent 2005).

A translator's *attitude* towards the job accompanied by a constant improving of his or her *aptitudes* will become the key to successful professional practice. Positive beliefs and reflection on what translation involves combined with certain aptitudes that need to be honed throughout his or her career can be instilled early on in the undergraduate years. Along with procedures and discussions to create an awareness of these issues, another crucial task can be carried out by the teacher: the introduction and fine tuning of professional skills.

An undergraduate degree can lay the foundations for and emphasise the following points:

- a. Instrumentalisation, i.e. familiarisation with available tools and resources, especially new technologies;
- b. Pre-specialisation, i.e. an introduction to different fields to encourage flexibility and an open mind to deal with any discipline later on;
- c. Cognitive skills that can be applied to most language combinations;
- d. The ability to move away from an exclusively mechanical practice of translation towards reflective practice and constant updating.

These areas can be taught in a programme that tries to keep the balance between professional and academic issues. Subjects related to the following can do this (González Davies *forthcoming(a)*):

1. *Language work*: Constant acquisition and improvement of the source language(s) and target language(s), awareness of the existence and pitfalls of cross-linguistic transfer.
2. *Subject matter*: Introduction to encyclopedic knowledge related to different disciplines, awareness of conventions of presentation in both the source and the target languages, introduction to terminology management.
3. *Transfer skills*: Problem-spotting and problem-solving, encouragement of creativity and self-confidence as translators, improvement of mental agility

and thinking skills, self-monitoring, awareness and use of strategies, ability to decide on degrees of fidelity according to translation assignment and text function.

4. *Resourcing skills*: Paper, electronic, and human.
5. *Computer skills*: Familiarization with a translator's workbench, computer-assisted translation, human assisted automatic translation, acquisition of electronic resourcing skills such as databases and access to digital sources, unidirectional (e.g. WEB pages) and bi-directional (e.g. e-mail) distance communication.
6. *Professional skills*: awareness of the translator's rights, contracts, payment, learning to meet the client's expectations, ability to produce quality translations at speed, overcoming constraints, practising direct and reverse translation to meet real market demands, self and peer evaluation skills, familiarization with different editing processes and as much real life practice as possible.

Once the evolution of the undergraduate student and the main points to be included in the syllabus have been outlined, the means by which the expectations may be fulfilled can be listed and designed. These should be the result of a clear pedagogical focus adapted to the real training context.

## PART II

# Translation procedures: Tackling the task

It can't be emphasized enough that practice without a foundation of thought (about general translational issues and problems) will not create the future generation of translators which we should be aiming at, namely, a generation in which the average translator is as good as the better translator of today. Translation school is the time to create such a foundation. Everyone will benefit: the students, the profession, employers, and users of translation.

Brian Mossop 2000



## CHAPTER 1

# Starting points

## Thinking about translation

A main issue in translation training is to create an awareness of the different approaches to translation. In Brian Mossop's words (2000):

... it is important that students have an opportunity to reflect on the position of translators in a society. To be able to situate themselves ('what will my role be as a translator?'), they need points of comparison – how translators have functioned in different societies at different times. A course in translation history is therefore not a frill. It will help make the difference between a thinking translator and a mere word engineer.

What follows has not been envisaged as a course in translation history – for much wider reading would be called for (see bibliography) – but as a means of weaving the varying interpretations of the role of the translator into the translation class procedures, starting off with the following activity:

### Activity 2. The translator's role (adapted from Chesterman 2000)

#### *Aims*

- To familiarise the students with the roles and metaphors associated with translators over the centuries
- To encourage discussion of the students' opinion of translation and translators

#### *Level*

All

#### *Grouping*

Individual, groups of three students, and whole class

#### *Approximate timing*

60–90 minutes

#### *Steps*

- a. Write the following translator roles on the blackboard or show them on a transparency:



BRICKLAYER		COPIER	
	ARTIST		SUBJECT
MIMIC		CRYPTOGRAPHER	
	CONTROLLER		INTERMEDIARY

- Each student decides which roles they think a translator usually plays and circle them. A variant could be to ask them to rank the roles.
- In groups of three, the students discuss and justify their choices.
- A brainstorming session follows in which the three most voted roles are circled on the blackboard and discussed.
- Finally, Chesterman's table relating the roles to the prevailing concept of the translator in different historical periods is shown and discussed. It will make clear that *all* the roles have been considered at one time or another.

Metaphor	Role	Background
Rebuilding	<i>Bricklayer</i>	Classical Greece
Copying	<i>Copier</i>	Early Biblical translation
Imitating	<i>Mimic</i>	Rhetorical tradition, <i>belles infidèles</i>
Creating	<i>Artist</i>	German Romantics and their successors
Transcoding	<i>Cryptographer</i>	Linguistics, machine translation
Sending	<i>Intermediary</i>	Sociolinguistic focus, translational action
Manipulating	<i>Controller</i>	Polysystem approach
Thinking	<i>Subject</i>	Cognition, protocols

Once this activity has been carried out, the focus could shift to the twentieth and twenty-first centuries by outlining the main approaches to translation. A suggested selection of prominent issues is given in the body of this chapter to introduce activities and tasks directly related to this point (based on González Davies *forthcoming(c)*). The explanations have been marked as ♣ to distinguish them from the activities and tasks. They can either be explained to the students, read by them as homework or the main ideas can be worked on with the following activity:

### Activity 3. An assignment: Note-taking for a synthetic translation

#### *Aims*

- To familiarise the students with the main contemporary thoughts on translation

- To translate from notes taken while listening to the teacher explain the points (N.B. the inserted activities need not be carried out and other points for discussion can be chosen – this is up to the teacher.)
- To make use of note-taking techniques learnt in the consecutive interpreting classes, if this should be the case
- To write a clear and thorough summary, adapting to the translation assignment
- To peer edit the summary

*Level*

All

*Grouping*

Individual, pairs

*Approximate timing*

90–120 minutes, plus homework

*Steps*

- a. The teacher reads – and explains further where necessary – the main contemporary approaches to translation.
- b. The students take notes in any language or may use their note-taking techniques, e.g. from their consecutive interpreting classes.
- c. They write the summary of the contents at home in another language.
- d. In pairs, they exchange summaries and edit each other's. They then sit together and comment on any interesting points that may have arisen.
- e. Finally, but not compulsorily unless the teacher regards it as necessary, they hand in their summary for correction by the teacher.

♣ The origins of the two general approaches which live on in the new century, one based on Linguistics, and the other, now termed Cultural Studies, can be traced back to the end of the nineteenth century and first half of the twentieth (see also, Arrojo & Chesterman 2000; Malmkjaer 2000).<sup>6</sup>

## 1.1 Translation and linguistics

Contemporary linguistic approaches to translation follow the steps of Comparative Philology (second half of the nineteenth century) and of Russian Formalism (first half of the 20th century). The former studied ways to relate languages historically and structurally in order to group them and was continued in the 1930s by studies on Contrastive Analysis that studied the differences between languages. This can be related to the Sapir-Whorf hypothesis or lin-

guistic determinism, which emphasised the influence of language and culture on thought: if reality is perceived in different ways according to cultures, it is therefore impossible to translate from one to another. To take an example: In Welsh, *glas* is 'blue' and *gwyrdd* is 'green' but the word frequently used for 'grass' is *glaswellt* which, when translated literally, means 'blue hay' - the question here seems to be how one can possibly convey the same connotations in English? Should we translate *glaswellt* as 'grass' or as 'blue hay'? (for a discussion on Russian Formalism, see 1.1.2. *Translation and Cultural Studies*)

#### Activity 4. Illustrating cultures

##### *Aims*

- To sensitise the students towards cultural filters
- To make students aware of the different visualisations of simple objects depending on cultural and personal backgrounds
- To discuss how cultural beliefs can colour their reception of a text

##### *Level*

All

##### *Grouping*

Individual, pairs, whole class

##### *Approximate timing*

30 minutes

N.B. This activity works especially well in multicultural classes.

##### *Steps*

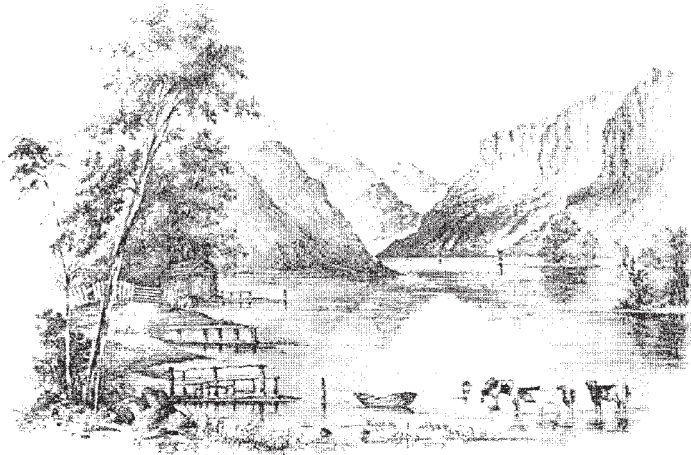
- a. Ask the students to think of or draw a house.
- b. They then compare their thoughts and/or drawings and comment on the differences. Show them drawings of different houses or simply brainstorm what they have drawn: an igloo, a wigwam, a skyscraper, a Frank Lloyd Wright house, a pagoda, and so on.
- c. A (brief) class discussion may follow on each student's expectations and the final outcome of the first part of the activity.
- d. Now ask the students to draw a landscape with four elements: cows, trees, mountains and a lake. Do not give too many details besides these so as not to influence their picture too much.
- e. The students compare their drawings and a discussion may follow on any interesting points that arise.
- f. Finally, show them the illustrations of the same scene – Derwentwater in Britain – painted by a British artist and the Chinese painter and writer Chiang Yee (1903–1977) respectively (Duff 1981: 10) (<http://www>.

authorsignatures.com/xyzauth/yee\_chiang.htm). As Alan Duff points out, paraphrasing Gombrich: “Each artist . . . is painting not what he sees but what he has learnt to see.” (1981:9).

- g. A discussion on the translator’s subjectivity, levels of interpretation, individual and cultural interpretations may follow.



Reproduction of painting *Cows in Derwentwater*, by Chiang Yee, copyright of Hamlyn Group. (Both reproduced by permission of Phaidon Press Archive.)



Reproduction of lithograph of *Derwentwater*, copyright of Victoria and Albert Museum.

For a more verbally oriented activity, you can ask your students to build up glossaries on topics such as Education or Law, which include different interpretations of similar words in different communities:

### Activity 5. Glossaries: Terminology building

#### *Aims*

- To build a personalised glossary of specialised vocabulary not always found in dictionaries
- To become aware of differences in terminology at the conceptual level depending on the community
- To find an appropriate correspondence that is not dictionary based
- To develop appropriate resourcing skills

#### *Level*

All

#### *Grouping*

Individual

#### *Approximate timing*

Throughout the course – to be done for each (sub)topic

#### *Steps*

- a. The students take part in a brainstorming session of the vocabulary they know related to the topic. This can be carried out in different ways: word stars, topic crosswords, and so on (see sample for initial glossary building).
- b. The students should build up their glossaries in the class sessions. This can be done in a simple notebook indexed alphabetically or, if circumstances are favourable, using appropriate computer software.
- c. They should also have their glossaries at hand when doing their translations, both at home and in class.
- d. A final session at the end of the course should be devoted to comparing glossaries and adding and clarifying any vocabulary or expressions. This can be carried out in groups of 3 or 4 students who exchange their glossaries or ask one another and the teacher about their doubts.

**Sample: Education** (This area provides many good examples of a partial correspondence and of adequacy even in their countries of origin (e.g. Germany, where everything depends on the Länder). These always generate a fruitful discussion around cultural differences, degrees of fidelity and background knowledge of the subject.)

English	Spanish	French	German
grant	beca	allocation scolaire / bourse...	Stipendium
college	colegio mayor / facultad...	Faculté	Fachschule / die Fakultät...
school	colegio	école	Schule
chair	cátedra	Chaire de professeur	habilitierter Professor / habilitierte Professorin...
National Curriculum	La Reforma Educativa	—	Bildungsreform

♣ But, to go back to *glaswellt*, perhaps the question is another: What do the languages and the communities that use them have in common? The idea of a pure preadamic language had already been put forward by translation theorists such as Walter Benjamin in the preface to his translation of Baudelaire's *Tableaux Parisiens: "The Task of the Translator"* (1923/2000). According to Benjamin, all languages have a common core and it is the translator's almost mystical task to find it and reproduce it. To start talking about the possibility of finding points in common that need not be related only to vocabulary and syntax and that can help solve a translation problem, the following activity may prove useful:

### Activity 6. Can Lewis Carroll be translated?

#### *Aims*

- To encourage discussion on how to overcome apparently impossible translation problems and find points in common between languages and cultures: effect, tone, word play mechanisms and so on.
- To encourage linguistic creativity
- To become aware of the processes behind literary translation
- To make decisions based on the observation of other models

#### *Level*

Advanced

#### *Grouping*

Individual, pairs, whole class

#### *Approximate timing*

2 × 1 hour sessions, on different days

N.B. At <http://www.lewiscarroll.org/carroll.html> you will find versions of Carroll's work in many languages.

### Steps

- Elicit “traditional” Primary School subjects from the students. Write them on the blackboard.
- Show them Carroll’s phonetic word game on *reading* and *writing* in Chapter 9 (first column on the worksheet). Can they think of possibilities in their TL?

<i>Carroll</i>	<i>Spanish translation</i> ( <i>Maristany 1988:91–92</i> )	<i>Catalan translation</i> ( <i>Oliva 1996:97</i> )	<i>Your translation</i>
Reeling	Veíamos a la legua, con o sin taxis, y gramática parda.	Llanguir [to languish]	
Writhing	[We could see from a far way off, with or without taxis, and astute grammar] [ <i>legua</i> = <i>lengua</i> / language] [ <i>sin taxis</i> = <i>sintaxis</i> / syntax] [ <i>gramática parda</i> = <i>astucia</i> / astuteness, cunning]	Descriure [to describe]	

- Show them a published translation or translations (second and third columns on the worksheet above). Comment on the fact that, in nonsense (non-sense), it is not only sense / meaning that matters, but *sound* and what it evokes. In the words of the Duchess (Gardner (ed.) 1971:121): “Take care of the sense and the sounds will take care of themselves” (as we know, related to the saying “take care of the pence and the pounds will take care of themselves”), although Carroll seems to have done the opposite to what the Duchess suggested above: he takes care of the sounds and lets the sense take care of itself. This point can be discussed.
- Now show them Carroll’s word game on *addition*, *subtraction*, *multiplication* and *division* in Chapter 9. Can they think of translations?

<i>Carroll (1865/1971:129)</i>	<i>Students’ discussion-generating Backtranslation from suggestions (based on things Spanish that happen in the playground instead of on subjects)</i>	
Ambition	Saltar	[Jump]
Distraction	Retar	[Defy]
Uglification	Exagerar	[Exaggerate]
Derision	Decidir	[Decide]

- e. The students comment on their own translations and finally compare them with those published in their native tongue, such as these in Spanish and Catalan:

<i>Carroll</i> (1865/1971: 129–130)	<i>Carner</i> (1927:109)	<i>Oliva</i> (1996:97–98)	<i>Maristany</i> (1988:92)	<i>Spanish corre-</i> <i>spondence</i>	<i>Catalan corre-</i> <i>spondence</i>
Ambition	Ambició	Suar	Ambición	Adición / Sumar	Addició / Sumar
Distraction	Distracció	Rascar	Distracción	Sustracción / Restar	Sustracció / Restar
Uglification	Enlletgiment	Mortificar	Multicompli- cación	Multiplicación / Multiplicar	Multiplicació / Multiplicar
Derision	Irrisió	Dimitir	Diversión	División / Dividir	Divisió / Dividir

One can appreciate two levels of interpretation: the semantic and the phonetic. The first translation (Carner 1927) only keeps the semantic level, but Carroll was not only aiming at a meaning but also at a suggestive phonetic form. The other translators have understood this and we see that they have tried to preserve the basic principles of nonsense in their translation: playing with and searching for words with an evocative form (compare with Chris Heffer's comments on the Italian *Alices* in *Fragments* 1999:57–77). Humour is a subversion and nonsense probably reflects this more than any other linguistic game.

There are, of course, those who would rather not find the similarities and prefer to omit the problems in their target text, as this Translator's Note conveys (trans.: Humpty Dumpty 1973/1980):

En esta versión de *Alicia* se han suprimido aquellos párrafos que por estar basados en juegos de palabras perdían todo sentido de la traducción u obligaban a buscar equivalencias siempre falsas. Se han suprimido igualmente todos los poemas, parodia de otros enormemente famosos en la Inglaterra de Carroll, que pierden su gracia para el lector que no conoce aquellos.

[In this version of *Alice* all the paragraphs based on word play have been suppressed because they would not make any sense in the translation or would force a search for false equivalents. All the poems, parodies of others popular in Carroll's England, have also been suppressed because the wit would be lost on the readers who are not familiar with them.]

- ♣ Later developments in structuralist linguistics offered relevant insights into translation. The main question seemed to be: should a theory of translation



based on linguistics be sought for or should the different approaches to linguistics be applied to translation? Structuralism first started with Ferdinand de Saussure's analysis of language as a system and phonology became a central issue in the future development of this school of thought. However, it was fragmented, and remains so, into different lines such as those of the Geneva School, American Structuralism, the Copenhagen School, British Firthian contextualism oriented towards language use (context, social situations, etc.), the Prague School with its emphasis on functionalism, theme-rheme and phonology, also in contrast to language as a system, and, finally, Chomsky's Transformational Generative Grammar.

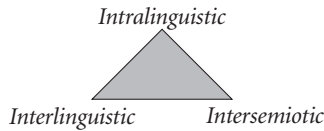
Bible translation in this period was as important as ever. One of the most influential theorists of the 20th century, Eugene Nida, bridged its tradition and linguistics, following Transformational Generative Grammar and publishing *Towards a Science of Translation* in 1964 – in fact, a year before Chomsky published *Aspects of the Theory of Syntax* – and *The Theory and Practice of Translation* with Charles R. Taber in 1969. Nida, as an active member of the American Bible Society, has participated in the translation of the Bible for very different communities. At the basis of his theory of translation he situated the idea of *kernels* or simple units of meaning in the source language that are arrived at through a decoding or back-transforming process that produces simple sentences (related to deep structures); these are then recoded with the aid of transformational rules to create surface structures in the target language. He also added to Chomsky's model a strong emphasis on (mainly) sociolinguistics, a reflection on the existence of a universal human experience, and a cultural context: material, ecological, social, religious and linguistic (for a discussion on the similarities and differences between Chomsky's and Nida's approaches to translation, see Gentzler 1993: 52–60).

According to Nida, the translated message should be perceived by the target reader as it was by the source reader, thus establishing functional equivalence and distinguishing between what he called formal equivalence and dynamic equivalence. The former has to do with reproducing what is communicated with few or no changes between the source and target texts, whereas the latter also considers how one translates and leaves space for formal changes in order to transmit the meaning, the message behind the sign. For instance, in the Lord's Prayer, *Give us today our daily bread* becomes *our daily fish* when translated for an Eskimo community in Nida's translation (Nida 1992). The dynamic translator is faithful to the source text but can adopt free forms in the target text and, what's more, according to Nida, he or she is faithful to the source text *because* he or she adopts this position. Problems are usually

solved mainly by changing the text in ways as described above and by footnotes. Nida's de-coding and re-coding set a precedent for explaining translation as a science, which is the main criticism of more recent theorists who see this approach as restricted and too dependent on an absolute faith in supposed stable meanings (see, e.g., Koskinen 1994). Most agree, though, on his groundbreaking contributions to various aspects of translation.

As translation studies advance, it is becoming clear that the most relevant lines of thought are not so much those that present language as a code and the translator as a mere decoder and re-encoder, but those that deal with meaning, social situations and communication. Nowadays, context is a crucial issue in linguistics applied to translation studies.

Jakobson's (1959/1971) proposal of three kinds of translation is a useful distinction on which to base a discussion on translation issues:



*Intralinguistic* translation involves transferring a message from a language into the same language, e.g. when rewriting a scientific article as a press release.

*Interlinguistic* translation is translation proper, i.e., transferring a message from one language into another.

*Intersemiotic* translation involves transferring a message from one sign system into another, e.g. from book to film.

This is an extremely helpful division in a pedagogical context that can be complemented with Text Linguistics and Discourse Analysis: the study of the organisation of written texts and the study of how the final text is put together, its form (e.g. cohesion and coherence), and the negotiations that produced the text. Two concepts, product and process, have become central to translation and its teaching: the translation itself, the final product, was almost the only object of study in more traditional approaches whereas an interest in the process has opened up many linguistic and non-linguistic paths of research and of teaching, depending on whether the emphasis lies on transfer skills, translation strategies and procedures, artificial intelligence and machine translation, text interpretations, the translator's subjectivity, theories of reception, creativity, re-expression, decision-making, translator and translation constraints, and so on.

### Activity 7. Little Red Riding Hood: One story, different approaches

#### *Aims*

- To practise intralinguistic and interlinguistic translation
- Reader-oriented writing and translating
- To reflect on text typology
- To relay set phrases and cultural references
- To make decisions
- To create a similar effect
- To justify choices
- To apply creativity skills
- To foreground background knowledge

#### *Level*

Advanced

#### *Grouping*

Pairs, groups of four students, whole class

#### *Approximate timing*

2 sessions × 2 hours

#### *Steps*

- a. In pairs, the students tell each other the chosen story, in this case, *Little Red Riding Hood*, and write down any vocabulary problems or any gaps they cannot fill in of the story. A class brainstorming of linguistic or background knowledge follows.
- b. Sensitising to text types. The students read 2–3 different versions of the story in L2 and comment on the contents, register and contrasts that can be established between them. Suggestions: traditional tales can be easily found, and many have been rewritten in Roald Dahl's *Revolting Rhymes* (1984), James Thurber's *The Little Girl and the Wolf* (1974), or James Finn Garner's *Politically Correct Bedtime Stories* (1994).
- c. Intralinguistic translation. In pairs, the students choose one of the versions and translate it imitating the style of the other, keeping the same language (e.g. English into English).
- d. Interlinguistic translation. The students exchange their intralinguistic translations. In new pairs, the students translate ONE of the stories interlinguistically (L1 to L2). All the stories should be translated.
- e. Team discussion of translation problems and solutions. New pairs or groups of three students are formed with a member of each of the pairs or groups (one for each text: A, B (C)). The students read the texts which they have not translated underlining the translation problems they find. If

dealing with 3 texts, Students B and C, who have not translated text A, try to do so orally (see *Activity 66. (Monitored) Sight Translation*). Student A, who has translated text A, will act as monitor and help them along with suggestions, and so on.

- f. Final translation. The students go back to their original pairs or groups and, with the new ideas which arose in the discussion with the other students, produce a team translation of the text to hand in to the teacher and/or for peer correction. If there is not enough time, the students can write an individual translation at home.

### Samples: Little Red Riding Hood

**Text A:** *The Little Girl and the Wolf* by James Thurber.

From <http://www.whsd.k12.pa.us/ej/Arthla/thurber.htm>

One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally a little girl did come along and she was carrying a basket of food.

“Are you carrying that basket to your grandmother?” asked the wolf. The little girl said yes, she was. So the wolf asked her where her grandmother lived and the little girl told him and he disappeared into the wood.

When the little girl opened the door of her grandmother’s house she saw that there was somebody in bed with a nightcap and nightgown on. She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge. So the little girl took an automatic out of her basket and shot the wolf dead.

Moral: It is not so easy to fool little girls nowadays as it used to be.  
(James Thurber, *Fables for Our Time and Illustrated Poems* 1974)

**Text B:** Excerpt from *Revolting Rhymes* by Roald Dahl (1984).

N.B. At this address, you can hear a recording of Roald Dahl reading the poem:  
<http://www.storybookonline.net/lrrh/dahl.html>

As soon as Wolf began to feel  
That he would like a decent meal,  
He went and knocked on Grandma’s door.  
When Grandma opened it, she saw  
The sharp white teeth, the horrid grin,  
And Wolfie said, “May I come in?”  
Poor Grandmamma was terrified.  
“He’s going to eat me up!” she cried.  
And she was absolutely right.

He ate her up in one long bite.  
But Grandmamma was small and tough,  
And Wolfie wailed, “That’s not enough!”  
“I haven’t yet begun to feel  
That I have had a decent meal!”  
He ran around the kitchen yelping,  
“I’ve *got* to have another helping!”  
Then added with a frightful leer,  
“I’m therefore going to wait right here

Till Little Miss Red Riding Hood (...)  
Comes home from walking in the wood.”

## Task 2. *Hamlet*: Updating a text through translation

### *Aims*

- To practise intralinguistic and interlinguistic translation
- To peer edit
- To update a text
- To use resourcing skills
- To discuss around the updating of the classics through translation

### *Level*

Advanced

### *Grouping*

Individual, pairs

### *Approximate timing*

4 sessions × 2 hours

### *Steps*

#### Session 1

- First viewing. The students watch the part where Polonius gives Laertes advice and read the text.
- In pairs, they explain it to each other in L2. They do this in turns: each student speaks for a minute.
- The students rewrite the text in L2 for a contemporary audience, changing the register as necessary.

#### Session 2

- Second viewing. The students check their rewritten texts for content.
- Each pair A of students gives their text to another pair B, who edits it and writes comments (peer editing).
- Pair A and Pair B sit together and comment on the texts and the editing.

#### Session 3

- Each pairs translates Shakespeare’s text into their native tongue updating it.
- They should look for a translation of the excerpt for the following class.

#### Session 4

- They pool the versions they have found published and compare them in groups of three students. A discussion may follow.

- b. Third viewing. Finally, they watch the dubbed version of the excerpt or read a published translation and compare it with their own renderings.

**Sample.** Intralinguistic translation carried out by students (English-Spanish).  
*Hamlet* (Act I, Scene IV)

<i>Shakespeare's text</i>	<i>Student's text</i>
Polonius: There, my blessing with thee! And these precepts in thy memory. See thou character. Give thy thoughts no tongue Nor any unproportioned thought its act Be thou familiar, but by no means vulgar; The friends thou hast, and their adoption tried, Grapple them to thy soul with hoops of steel. Beware of entrance to a quarrel, but being in, Bear't that the opposed may be beware of thee. Give every man thine ear, but few thine voice. Costly thine habit as thy purse can buy, But not express'd in fancy; rich, not gaudy; For the apparel oft proclaims the man. Neither a borrower nor a lender be; For loan oft loses both itself and friend; And borrowing dulls the edge of husbandry. This above all: to thine own self be true, And it must follow, as the night the day; Thou canst not then be false to any man.	I am happy and hope you are lucky in life. Remember all this: Be discreet. Don't say or do anything improper. Be friendly, but not a pain! Keep good friends who have proved they are really your friends.. Look after them. Don't start a fight but, if you have to quarrel, make yourself feared and respected. Listen, but don't speak too much. Dress depending on how much money you have, Your clothes express your personality, so don't dress as if you were at a fancy dress party! Don't borrow or lend because you could lose your money and your friend and you will forget how to administer your money. Be yourself, If you do this, people will know you are honest and that you can be trusted.

### Task 3. A job interview: Adapting your curriculum vitae

#### *Aims*

- To practise intralinguistic and interlinguistic translation
- To write one's own c.v.
- To become aware of conventions of presentation
- To become familiar with the layout of c.v. in different cultures
- Re-expressing a c.v. as a formal letter and as an interview

*Level*

Beginners

*Grouping*

Individual, pairs

*Approximate timing*

3 sessions × 2 hours

N.B. The teacher can introduce the conventions regarding job interviews, c.v. etc. before each of the stages or, alternatively, the students can carry out their own research and present it to the rest of the class. If there are students of different nationalities, they can explain the procedure for each of their countries.

*Steps*

Session 1

- a. The students are asked to write a draft of their c.v. They should be encouraged to practise their resourcing skills and find c.v. models to take to class. Most computer programmes include different models which can be discussed, if available.
- b. In a brainstorming session the students are asked to contribute as much as they can about what they know about the form, contents and function of a c.v. This should be written up on the blackboard.
- c. The teacher shows a model of a c.v. which corresponds to L1 and another which corresponds to L2. Both models are examined for similarities and differences. Alternatively, the students could do this, but a final checking by the teacher is always recommended.
- d. The class is divided into two halves: Students A should rewrite a c.v. draft to apply for a job in L1, and Students B should do so to apply for a job in L2.
- e. The students exchange and correct each other's c.v. according to the guidelines provided in the previous brainstorming and explanation sessions. In this way, all students will have had practice with a c.v. in both languages either by writing one or by correcting another.

Session 2

- a. The students should look for models of formal letters in the two languages with which they are working. They take them to class and pool them in groups of three or four students. If necessary, transparencies can be made.
- b. Each student chooses one of the models and rewrites his or her c.v. as a formal letter highlighting points, summarising, or applying any strategy

they think will help them obtain a job. They do this in the same language in which they wrote their c.v.

- c. Each student sends his or her c.v. and the formal letter to another student.

### Session 3

- a. Now the students sit in threes: one has the c.v. and letter in one language, another has them in a different language and one acts as “observer”, e.g., Student A in French, Student B in German, and the “observer” should keep the c.v. and letter he or she has received until later.
- b. They interview each other in the following way: each student interviews the other while the “observer” listens and takes notes. Each of the three students should act as “observer” at one time or another. If necessary, they can prepare a set of questions beforehand, grouping according to the language in which they have worked.
- c. Finally, the students discuss the different conventions of presentation, expectations at a job interview, etc. in different cultures.

## Activity 8. Changing channels: Traffic signs and cell phones

### *Aims*

- To practise intersemiotic translation
- To relate different previous knowledge

### *Level*

All

### *Grouping*

Individual, pairs or groups of three

### *Approximate timing*

1 hour

### *Steps*

- a. In pairs or groups of three, the students receive a photocopy with the traffic signs and have to verbalize them by writing a sentence that explains what each one of them means.
- b. New groups are formed so that they can compare their sentences. A discussion may follow as to the appropriate register, text type conventions, and so on.
- c. Each student receives a brief text and has to either translate it to “text” or mobile phone language if they usually use it, or to the notes they have learnt for consecutive interpreting. Alternatively, if the text is appropriate, they can draw its storyline or contents. In consonance with multiple



intelligences theory, different students could choose the target language into they wish to translate.

- d. Finally, they compare their intersemiotic translations and discuss what happens when translating from one sign system to another.

### Sample: “Text” or cell phone language

From <http://www.beckminster.freeserve.co.uk/beckoner/dec01/>

Do u spk txt? The chncs r, if u dnt, u will b4 lng. 2 jdge by ads 4 mob fns, txt msging hs ct ppls imagntn, cos thyre all pshng it lk crzy. 1 ad sys u can snd msgs to15m pple in UK alne. Bt lts gt smthg str8. Ths is jst the strt

[Do you speak text? The chances are, if you don't you will before long. To judge by adverts for mobile phones, text messaging has caught people's imagination, because they are all pushing it like crazy. One advert says you can send messages to 15 million people in the UK alone. But let's get something straight. This is just the start.]

♣ The concepts of process and product have also been crucial in psycholinguistics applied to translation, mainly in the wish to study how information is processed in the mind. Product-based studies compare source and translated texts to construe the translator's mental processes *a posteriori*. Process-based studies have devised ways to observe the translator at work: think aloud or written protocols, aural or video recordings of his or her movements, questionnaires, interviews, and so on. The main drawbacks lie precisely in the difficulty of observing a mental process, in designing reliable means to observe an unconscious process in a conscious way, and in establishing a direct relationship between the observed process and the resulting product. Moreover, results can differ greatly depending on the kind of population that is studied: translation trainees, professionals, bilinguals, foreign language students, and so on. In spite of these and other problems, the psychocognitive approach is reaching conclusions that provide insights into the translation process and human communication in general and is now widely followed, especially by those interested in communication strategies, translation training and in the work of professional translators and interpreters (see, for instance, Bajo et al. 2001; González Davies & Scott-Tennent 2001a, 2005; Kussmaul 1995; Lörscher 1991, 1992; Orozco 2001, 2002; Scott-Tennent & González Davies 2000; Séguinot 1991; Tirkkonen-Condit 2001).

Another approach related to psychology and linguistics is that of the Theory of Sense put forward by the Paris School, mainly by Danica Seleskovitch and Marianne Lederer (1974/1983), who draw their examples from conference interpreting. To them, sense is the synthesis of the speaker's intention (implic-

itness) and what he or she actually says (explicitness), to which is added world knowledge to produce meaning.

### Activity 9. Bilingual dialogues: Code-switching

#### *Aims*

- To develop transference skills such as code-switching and mental agility, pre-interpreting skills
- To practise sight translation
- To encourage creativity and imagination
- To become aware of register, coherence and cohesion

#### *Level*

All

#### *Grouping*

Groups of 5 or 6 students. It can also be done in pairs.

#### *Approximate timing*

45 minutes

#### *Steps*

- a. The students sit in a circle, each with pencil and paper. Within the group, the students become Student A and Student B, alternating.
- b. Student A adopts one personality and Student B another. One character speaks the L2 well and the other character speaks the L1 well. However, they can both understand the other language passively.
- c. The students imagine a situation lived by the characters based on a text about them or a video excerpt which they have watched together.
- d. Student A writes a sentence down in the L2 (question, exclamatory remark, etc.) and passes it on to Student B on the left, who writes a response in the L1, folds what Student A has written, and passes on the paper to Student A on the left, who writes an answer in the L2, folds the previous response and passes the paper on to Student B on the left, and so on.
- e. When the students have completed the circle, they unfold the paper and read the bilingual dialogues written on it.
- f. A follow-up could be to ask the students to sight translate the bilingual dialogue on their paper.

### Activity 10. Minisagas: Fairy tales with a difference

#### *Aims*

- To practise summarising skills
- To write a synthetic translation

- To learn to take decisions and justify choices
- To experience and discuss subjectivity in translation
- To become aware of different translation options
- To practise reader-oriented translation

### *Level*

All

### *Grouping*

Individual, pairs

### *Approximate Timing*

60 minutes

### *Steps*

1. The students read a text. In this case, it is a fairy tale.
2. They summarise it orally in pairs in the L2 or the L1, depending on their level.
3. They each write a summarised version in the L1 in *exactly* 50 words.
4. A discussion may follow about the choices they had to make, their aims and the strategies they had to use.

## **Sample**

### *The Frog Prince*

You can find the whole story at: <http://www.abp1.com/3funhous/stories/story05.html>

For different versions, see: <http://www.pitt.edu/~dash/frog.html>

A TELEGRAM (A student actually sent me the telegram!)

Backtranslation (from Spanish):

PRINCESS LOSES BALL IN GARDEN STOP FROG FINDS BALL STOP GIVES BACK  
TO PRINCESS STOP CONDITION PALACE LIFE WITH PRINCESS STOP PRINCESS  
LIES STOP KING MAKES PRINCESS KEEP PROMISE STOP PRINCESS ACCEPTS STOP  
FROG EATS DRINKS SLEEPS THREE NIGHTS AT PALACE STOP FROG BECOMES  
HANDSOME PRINCE STOP ROYAL WEDDING STOP

**Task 4.** Reflective translation paper: Can translation expectations be fulfilled?

### *Aims*

- To reflect and systematize translation issues studied transversally: translator's previous knowledge, translation decisions which affect the product directly, translation constraints, translation strategies or procedures, translation expectations and translation fulfilment, self-monitoring (com-

prehension and production), self-management, self-evaluation, resourcing skills

- To spot and solve potential translation problems

*Level*

Intermediate, advanced

*Grouping*

Individual

*Approximate timing*

4 sessions × 2 hours, plus homework

*Steps*

Session 0

A text which poses different potential translation problems is chosen (See sample below).

The students are informed of the characteristics of the article they will have to work on. The objective is to compare translation expectations and translation results in three stages:

1. Pre-translation textual analysis: translation expectations.
2. Reflection on the translation process: strategies or procedures, solutions and constraints.
3. Translation product: conclusions

Session 1

- a. *Pre-translation textual analysis.* This analysis consists of two parts:

- (1) Graphic viewing of translation problems by means of colours, and
- (2) creating a (potential) real life situation by deciding on the client and the reader of the translation.

- (1) *Graphic viewing of translation problems by means of colours.*

Different colours are chosen to underline the potential translation problems expected in the text. The problems will depend on the text. In the case of *Saving Nature*, the following four problem expectations and colours were chosen in a class discussion:

- i/ references to nature (green),
- ii/ references to man (red),
- iii/ cultural references (yellow),
- iv/ technical and scientific terminology (blue).

N.B. i/ and ii/ include direct content analysis problems (encyclopedic knowledge and subject context), and iii/ and iv/ include direct translation problems (at the lexical-semantic and cultural levels).

## Session 2

See point (2) in Session 1 above: *Creating a real life situation by deciding on the reader and the client of the translation.*

- a. Reader-oriented translation: the students can choose the reader of their translation individually. By doing so, they decide on the following central translation issues:
  - subject, text type and register of ST and TT,
  - ST and TT effect,
  - a degree in the continuum of fidelity,
  - a degree in the continuum of cultural transposition between exoticising or cultural transplantation (Hervey et al. 1995).
- b. Client: the students can choose their "client", that is, for what kind of publication they are going to write their translation: from general informative magazines to specialised publications. Depending on their choice, they will have to apply slight changes to the ST aspects mentioned in "reader" above in order to adapt their translation to the target reader.

## Session 3

- a. *Reflection on the translation process: strategies, procedures, solutions and constraints.* Once the previous two steps have been carried out, the students start to translate the text making notes of the following two points:

- (1) translation constraints,
- (2) non-automatic translation strategies.

(2.1) *Translation constraints.* As they translate, the students will probably find that their expectations cannot be 100% fulfilled. This, of course, raises the whole question of translation loss which can be discussed at this stage in the classroom.

(2.2) *Non-automatic translation solutions.* In order to produce an adequate translation in accordance with the choices made in the first stage, as well as with the target language and culture in general, the students will have to apply translation strategies or procedures. These are non-automatic when they require conscious deliberation by the translator and changes in the text, for instance, additions and explicitation, reduction, compensation, rephrasing, paraphrasing, or even omission in some cases. Resourcing and transfer skills will be put to the test at this stage.

## Session 4

a. *Translation product: Conclusions*

The last stage consists in reflecting on the process (stages 1 and 2), on the point up to which the product fulfils the translation expectations set at the beginning, and in drawing conclusions.

- b. Finally, the students hand in a paper which includes a discussion of the three stages.

**Sample:** Excerpt from Charles Krauthammer’s “Saving Nature, But Not Only for Man” (*Time* June 17, 1991: 56)

Environmental sensitivity is now as required an attitude in society as is, say, belief in democracy or aversion to polyester. But now that everyone from Ted Turner to George Bush, Dow to Exxon has professed love for Mother Earth, how are we to choose among the dozens of conflicting proposals, restrictions, projects, regulations and laws advanced in the name of the environment? Clearly not everything with an environmental claim is worth doing. How to choose?

(...)

Ozone depletion and the greenhouse effect are human disasters. They happen to occur in the environment. But they are urgent because they directly threaten man. (...) A sane environmentalism is entirely anthropocentric: it enjoins man to preserve nature, but on the grounds of self-preservation. (...)

**Activity 11. What’s in a name (Proper)?***Aims*

- To trace the meaning behind proper names and detect the author’s possible motivated choice
- To learn to spot problems and solve them creatively trying to keep a similar effect on the reader
- To practise resourcing skills
- To learn to take decisions and justify choices
- To become aware of intertextual references
- To explore the translator’s subjectivity and accept different translation options

*Level*

All

*Grouping*

individual / pairs

*Approximate timing*

60 minutes

*Steps*

- a. The teacher writes different proper names on the blackboard in the source language, both *conventional* or *unmotivated*, that is, with no apparent meaning in themselves in the given context, and *loaded* or *motivated*, that is, with hidden associations besides their own meaning in the context. A reflection on the fact that *all* names are loaded can follow (see Hermanns 1988: 12; Lodge 1992: 35–40).
- b. If possible, before this activity, the students should have found out the meaning of their own names. If they have managed to do so, they can now explain it to each other and, if they wish to, to the class.
- c. At this stage, a reflection on the nature of proper names is carried out. Once the meanings of the names on the blackboard have been clarified, first individually and then in pairs, the students think of possible translations and justify them. The students give translations orally in a brainstorming session. Problems will occur with the loaded proper names.
- d. The students write down their suggested translations and the justification for them. Alternatively, text excerpts that include the names on the blackboard can be translated.
- e. The students compare and comment on their translations and on the process they have followed.

**Sample 1.** *Snow White and the Seven Dwarfs*

Source text	Source name	Spanish Translation	Translation justification
Snow White and the Seven Dwarfs.	Snow White, Grumpy, Dumb, Sneezy, Happy, Sleepy, Bashful, Doc.	Blancanieves, Gruñón, Mudito, Mocososo, Feliz, Dormilón, Tímido, Sabio.	Descriptive names – Literal translation.

**Sample 2.** Students' work on Tolkien's *Lord of the Rings*. The following are translations of *Bilbo Baggins* suggested and justified by fourth year undergraduate students:

Translation	Student's justification
Bilbo Bólsez	Bag= <i>bolsa</i> / - <i>ez</i> is a common surname ending in Spanish.
Bilbo Sacón	Instead of playing with "bag= <i>bolsa</i> ", I have preferred to use " <i>saco</i> ", which takes us back to when coins were carried in cloth bags or sacks.

## Activity 12. Memorable sentences

### *Aims*

- To practise resourcing skills
- To reflect on the importance of knowing about existing translations and intertextual references
- To become aware of and accept different translation options

### *Level*

All

### *Grouping*

Individual

### *Approximate timing*

It will depend on the film excerpt

### *Steps*

- a. The teacher chooses a well-known film (e.g. *Casablanca*).
- b. A worksheet is prepared in which the memorable sentences of the film are split (see sample).
- c. The students have to match the first and last part of the sentences.
- d. They then translate them bearing in mind that there probably exists a standard translation.
- e. They try to find the translated sentence and pool their sources in the classroom.
- f. In the next session, the students watch the excerpt in the dubbed version in which the sentences appear and compare their translations.

### Sample

A. Of all the gin-joints in all the world	1. or is it my heart pounding?
B. You played it for her,	2. your thoughts.
C. Here's looking at	3. she walks into mine.
D. A franc for	4. you can play it for me.
E. Was that cannon fire	5. you, kid.

KEY: A-3 / B-4 / C-5 / D-2 / E-1

♣ To go back to Text Linguistics, according to Hatim and Mason (1990) in *Discourse and the Translator*, text-centred analysis of translations, in contrast to a reader-centred or author-centred analysis, should cover three dimensions: the communicative, the semiotic and the pragmatic.

The communicative dimension deals with language varieties and register analysis as put forward by Halliday, McIntosh and Strevens in 1964. Issues such



as the following were quickly adapted to translation studies by others such as Gregory and Carroll (1978) or Nord (1991):

- a. *use*, or register according to the field or what the text is about,
- b. *mode*, or the channel it uses, e.g., written or aural, and *tenor* or the relationship established between the writer and the reader,
- c. *user*, or dialects and idiolects according to geographical, historical or social factors.

The semiotic dimension studies the relationship between the real world and linguistic and non-linguistic signs, from art to road signs.

The pragmatic dimension studies the purposes for which language is used. Central to explain these is the theory of speech acts and utterances about “stating” or about “doing” things. According to this theory, sincerity is supposed to be a part of social interaction, but more often than not what one has to look out for are implied meanings that can challenge one or other of Grice’s Maxims (1975, 1989):

- a. *cooperation*: speakers contribute to the conversation according to its purpose
- b. *quantity*: speakers do not say more than is necessary
- c. *quality*: speakers try to be sincere
- d. *relation*: speakers try to be relevant
- e. *manner*: speakers try to be clear and to the point

Any voluntary or involuntary deviations from any of the above hinder efficiency in communication and lead to *implicatures*. Are these similar for the source and target communities? How can the translator spot and solve these issues? Politeness Theory (Brown & Levinson 1978/1987), the Reciprocity Principle (Nystrand 1989) (for a critical account of the previous, see Myers 1999) and Grice’s Co-operative Principle all lead to insights in cross-cultural communication and into how social relationships are part and parcel of any text. A good example to illustrate the above is the analysis of papers delivered at Conferences on the same topic and in the same language (usually, English) by speakers of different nationalities: some favour the auditive mode in a written paper whereas others follow local strict conventions for written texts so that the degree of formality, the tone and so on change. See this very expressive editorial in the online journal *Humanising Language Teaching* by Mario Rinvolucri (May 2002):

An editorial aside: in working on this issue I have become aware that my policy of very light editing of what people write results in HLT being a genuine vehicle of international English, of people from many different L1's and cultures using English to express their own cultural mindsets, their own way of feeling, their own values. Compare for example a Scandinavian voice in "Autonomy in Adult Education" with its clarity, its simple words, its rather oral quality, to the Latin voice in *Readers' Letters*, with its heart quality, its lyricism, and its more complex syntax. Both pieces of writing take me to the lands of their authors, to the values and feelings of those lands, and they do this through the medium of English, so wrought as to convey all this.

### Activity 13. Greetings – To whom?

#### *Aims*

- To become aware of different registers at a very basic level. This is a warm-up activity.

#### *Level*

Beginners

#### *Grouping*

Individual, whole class

#### *Approximate timing*

20 minutes

#### *Steps*

- a. The teacher writes different ways of greeting, using different registers, on the blackboard or hands out the worksheet below.
- b. The students have to give the most appropriate correspondences or fill in the blanks if they are using the worksheet.
- c. A discussion on how different situations and texts require different translation solutions and of the importance of register may follow.

### Sample worksheet

English	Spanish	English	Spanish
Good morning.	Buenos días.	How are you?	¿Qué tal?
Morning.	Buenas.	How's life?	¿Cómo va?
Hello.	Hola.	How do you do?	¿Cómo está usted?
Hi!	Ei!	How are we?	¿Cómo estamos? (medicine)

**Task 5.** *¡Ay, Carmela!**Aims*

- To solve potential problems regarding, e.g., register, degrees of politeness, set phrases, intertextuality, cultural references, or linguistic creativity
- To reflect on the translators' choices in a multilingual text according to the target audience's expectations and background knowledge
- To transfer tragic and comic effects
- To practise resourcing skills
- To practise dubbing or subtitling possibilities, if required

*Level*

Advanced

*Grouping*

Individual, pairs

*Approximate timing*

3 × 1 hour sessions

*Steps*

## Session 1

- a. First viewing. The students watch the chosen extract and discuss what they know about the Spanish Civil War on the one hand, and their impressions of the tone of the script on the other. At this stage, the subtitles should be covered.
- b. Second viewing. The teacher hands out the tapescript and the students watch the film excerpt and read at the same time. They should underline possible translation problems.
- d. A class discussion on the possible problems may follow. Can they think of any solutions at this stage? Suggestions may be written on the blackboard.

## Session 2

- a. Third viewing. The students watch the film to confirm or check the points raised in the previous discussion.
- b. The students use their resourcing skills to solve the problems they have

*Variation 1.* The students translate the text in subtitles. The degree to which they will be more or less professional will depend, of course, on their training.

*Variation 2.* The students receive a worksheet (see sample below). They concentrate only on the points dealt with on the worksheet and may add any other relevant words or expressions.

- h. The students discuss their translations in pairs.

## Session 3

- a. Fourth viewing. The students compare their subtitles with those on the film and discuss the similarities and differences.

## Sample (Spanish-English subtitles)

<p>Paulino: Yo soy tenore, tenore lírico          Lieutenant: ¿Cantante? Prego, prego. Senti-amo.          P: O sole mio...          L: O sole mio ... ¡Bravo, bravo!          P: ¿Al señor teniente le gusta la poesía?          P: Se le vio caminando entre fusiles, por una calle larga salir al campo frío aún con estrellas de la madrugada. Mataron a Federico cuando la luna asomaba. El pelotón de verdugos no osó mirarle la cara.          Carmela: ¡Que no! ¡Que ese es del otro lado!</p>	<p>P. But I'm a tenor... a lyric tenor.          L. A singer. Please, let's hear it.          P: O sole mio...          L. Beautiful. Congratulations          P. Do you like poetry?          P. "He was seen walking amongst rifles on the road which leads to cold fields the morning sky littered with stars. They killed Federico as the moon hid. His executioners would not look at him...          C. Wrong side!</p>
<p>L. Muy bien. me presento. Teniente Amelio Giovanni di Rigamonte. En la vida civil, prestigioso director teatral. Si me dais vuestra palabra de artista de que tenéis las manos limpias de sangre, yo puedo favorecer vuestra libertad.</p>	<p>L. Lieutenant Amelio di Rigamonte. A famous theatre director in civilian life. If you give me your word as artists that your hands are clean, I may be able to free you.</p>
<p>C. Mire, como los chorros del oro, mi teniente.</p>	<p>C. White as the driven snow</p>
<p>L. Me explico. En mi condición de director teatral he sido encargado por el mando de organizar un grandioso concierto en honor de nuestros combatientes. ¿Puedo contar con vuestra colaboración?</p>	<p>L. <i>Let me explain.</i> Being a theatre director, I've been commissioned to organise a concert for our triumphant soldiers. May I count on you?</p>
<p>P. Mi teniente, para la compañía teatral "Carmela y Paulino, Varietés a lo fino", es un honor trabajar para vuestros, bueno, nuestros soldados, e un timbre de gloria hacerlo para alguien tan egregio hijo de Italia, cuna del arte. Ahí es nada: Miguel Ángel, Dante, Petrarca, Puccini, Rossini, Boccherini, Mussolini...</p>	<p>P. On behalf of "Carmela y Paulino Tip-Top Variety Show", it will be an honour to perform for your... <i>our</i> soldiers, especially with such an eminent son of Italy, cradle of art. You've got Michelangelo, Dante, Petrarca, Puccini, Rossini, Mussolini...</p>
<p>C. Que sí, mi teniente, que yo también estoy contenta de, bueno, pues de eso...</p>	<p>C. Yes, sir. I'm also very happy to... to help you.</p>
<p>C. Pero, ¿con qué ropa y con qué música? Explicáselo tú, Paulino. Dile que nos han robado la camioneta los muy hijos de puta.</p>	<p>C. What about the costumes, the music? Tell him those bastards stole our truck.</p>

P. La señorita Carmela quiere decir que, en fin, que carecemos de vestuario y está tan apurada como un servidor por tener que dar una representación en tan tristes condiciones.	P. <i>Signorina</i> Carmela means we are sadly lacking in wardrobe. She is greatly distressed at having to perform under such conditions.
L. Camaradas, en la nueva España como en la Italia fascista no hay excusas. Creer, obedecer y combatir. ¡Viva il Duce!	L. Comrades, in the new Spain as in fascist Italy... no excuses. Believe, Obey, Fight. Long live Il Duce!

## WORKSHEET (for point g, variation 2)

Translation problem	Source text	Your translation	Subtitles target text
<i>Several languages:</i> Italian spoken by an Italian vs Italian “spoken” by a Spaniard	Paulino: Yo soy tenore, tenore lírico Lieutenant: ¿Cantante? P: Cantante. L: Prego, prego. Sentiamo.		
<i>Forms of address</i> <i>Background knowledge</i>	señor mi teniente / señorita ¡Que no! ¡Que ese es del otro lado!		
<i>Register</i>	C: Pero, ¿con qué ropa y con qué música? Explicaselo tú, Paulino. Dile que nos han robado la camioneta los muy hijos de puta. ***** P: La señorita Carmela quiere decir que, en fin, que carecemos de vestuario y está tan apurada como un servidor por tener que dar una representación en tan tristes condiciones.		
<i>Cultural references</i>	Miguel Ángel, Dante, Petrarca, Puccini, Rossini, Boccherini, Mussolini...		
<i>Linguistic creativity</i>	“Carmela y Paulino, Varietés a lo fino”		
<i>Set phrases</i>	Mire, como los chorros del oro		
<i>Intertextuality</i> (poem)	Se le vio caminando entre fusiles, por una calle larga salir al campo frío aún con estrellas de la madrugada. Mataron a Federico cuando la luna asomaba. El pelotón de verdugos no osó mirarle la cara.		

♣ Finally, functional approaches (Reiss and Vermeer 1984 / 1996; Nord 1991, 1997c) are making headway in translation studies. They also underline the importance of the real world circumstances under which utterances acquire their meaning and should be interpreted, and examine how the translator's choices are conditioned by the client. Functionalism puts the client and the target text at the centre of translating: the initiator becomes more important than the author or even the source text itself, sacralized until then.

Relevant to translation from the point of view of Linguistics are theories on communicative competence and the idea that the communicative purpose is at the heart of the translator's choices – Reiss and Vermeer's *skopos* (1996), later developed by Christiane Nord (1991, 1997c). Moreover, he or she is not considered a mere de-coder but a social being who reads, interprets and produces a text. The text is not seen as a static group of elements but as a product that expresses meanings according to its uses and its users, and language is not considered as a code but as a fluctuating means to an end. As has been mentioned above, in Hatim and Mason's (1990:52) words, translation is sometimes defined as a "dynamic process of communication".

#### Activity 14. *The Mabinogion*: Who's the reader?

##### *Aims*

- To practise reader-oriented translation
- To become aware of the importance of translation function
- To relay content with a different register and form
- To justify one's choices and take decisions
- To write a Translator's Preface
- To practise resourcing skills

##### *Level*

Intermediate, advanced

##### *Grouping*

Groups of 3 or 4 students

##### *Approximate timing*

1 session and homework

##### *Steps*

- a. The students read a story from *The Mabinogion*.
- b. They form groups of 3 or 4 students. Each group may choose the reader for whom they wish to translate the text. Optionally, the teacher can suggest possibilities or allocate the task. Possible options: translate for children, to

- be read as a radio play, translate keeping the medieval effect, translate as a popular medieval ballad.
- c. The students translate the text bearing in mind their assignment. They write a Translator's Preface explaining and justifying their choices. In order to do this they will have to look for parallel texts: published Translator's Prefaces.
  - d. Finally, the teacher can make copies and share them out so that a discussion can take place. It is not necessary to copy all the translation, the first paragraph may be enough.

### Sample (English-Spanish)

Students' translations of "Lludd and Llefelys" for different readers

#### *Source Text in English*

To Beli the Great, son of Manogan, were three sons: Lludd and Caswallawn and Nyniaw; and according to the story a fourth son of his was Llefelys. And when Beli died and the kingdom of the Island of Britain fell into the hands of Lludd his eldest son and Lludd ruled it prosperously, he rebuilt the walls of London and girt it about with innumerable towers; and after that he bade the citizens build houses within it...

#### *Students' translations*

##### FOR CHILDREN BETWEEN 10 AND 14

Beli el Grande, hijo de Manogan, tenía tres hijos: Lud, Casvalán y Ninia; y, según cuenta la historia, su cuarto hijo era Lefelis. Cuando Beli murió, el reino de la isla de Bretaña pasó a manos de Lud, su hijo mayor. Lud la gobernó prósperamente, reconstruyó las murallas de Londres y las rodeó con innumerables torres. Después invitó a los ciudadanos a que construyesen casas dentro de las murallas...

##### MEDIEVAL POPULAR BALLAD

Cuentan que Beli el Grande, hijo de Manogan tres hijos tenía: Lludd, Caswallawn e Nyniaw, e dicen que un cuarto llamado Llefelys.

E cuando Beli feneció, de su reino de Bretaña prendió la corona Lludd, el primogénito, quien gobernó con Dios con gran ventura.

Mandóse construir las murallas de Londres e llenóla de torres, e de hogares a su abrigo.

NB: The students added footnotes to explain the origins of "The Mabinogion", and the sound of the Welsh *ll*.

♣ The main aim of both the above activity and the task chain below is to learn how to perform according to Lasswell's well-known key question (1948): "Who says what in which channel to whom with what effect?" This has been taken further recently and includes additional questions by Reiss (1984, in Nord 1991: 36) and Nord (1991) such as: "when, where, why and how?" In

the following task, the students can work on and compare a medical text translated for a Spanish edition of a journal for specialists and the same text to be translated for the health supplement in a newspaper.

### Task 6. Translating a medical text for a newspaper

#### *Aims*

- To practise reader-oriented translation
- To practise team translation and learn to negotiate to unify style and terminology
- To reflect on text types and conventions of presentation
- To reflect on the different aims of different publications
- To practise resourcing skills

#### *Level*

Advanced

#### *Grouping*

Individual, groups of 4 or 5 students

#### *Approximate timing*

8 × 2 hour sessions

#### *Steps*

##### Session 0

While carrying out this task, the students should consult and read the health supplement of different newspapers in the source and the target language.

##### Session 1

- a. At home or in class, the students read a medical text written for a specialists' journal, e.g. "Weight Control and Risk Factor Reduction in Obese Subjects Treated for 2 Years with Orlistat" in *JAMA*, 20.1.1999. The abstract should have been erased.
- b. They have to write a possible abstract and then compare their own version with that of their fellow students and of the published text.

##### Session 2

- a. In groups of 4 or 5 students, they divide the text and summarise the part they have been assigned in the source language.

##### Session 3

- a. The other students in the group translate the summary into the target language.



## Session 4

- a. They put all the parts together and unify style and terminology to produce a coherent text, still in the “specialist” mode.

## Session 5

- a. A brainstorming session follows in which the differences between scientific and journalistic styles are elicited. The students will have consulted their bibliography before this session.

## Session 7

- a. In the same groups, they write the text as if it were going to be published in their chosen newspaper.

## Session 8

- a. Ideally, the teacher or another student may have found the text translated for a newspaper. In this case, a discussion on their translation and adaptation and that carried out by the journalist may follow.

## Sample (headlines):

Source text: <i>JAMA</i> , 20.1.1999	Target text: <i>La Vanguardia</i> , 7.3.1999
Weight Control and Risk Factor Reduction in Obese Subjects Treated for 2 Years With Orlistat	La llegada a España del orlistat abre una nueva era en medicamentos para la obesidad [The arrival in Spain of orlistat opens a new era in drugs against obesity]

## 1.2 Translation and cultural studies

♣ In the second half of the twentieth century, translation theorists revisited literary and philosophical theories, and moved towards emphasising the political dimension of translation. The premises of Marxism, psychoanalysis and Darwinism that questioned aspects such as the role of gender, class or race in artistic manifestations and language, and those of deconstruction (*l'originnaire est introuvable*), hermeneutics and postcolonialism, were instrumental in decanonising assumptions on degrees of fidelity, authorship, the translator's role and text selection criteria (Derrida 1979, 1985; Koskinen 1994; Todorov 1998). Bakhtin's dialogics and studies on the carnivalesque were complemented by the belief that Truth, Origin and Center do not exist, so all voices are equal and the canon can be subverted (Oittinen 2000). Borges' words referring to Henley's translation of Beckford's *Vathek*, “The original is unfaithful to the translation” (1952), symbolise a whole new way of regarding translation and the transla-

tor. These ideas have enabled voices presenting translation in a favourable light such as the following in *The Washington Post*:

Sometimes, of course, a translation can enhance a work in ways the author never imagined. Gabriel García Márquez has said he prefers Gregory Rabassa's English translation of *One Hundred Years of Solitude* to the Spanish original (...) James Thurber tipped his hat another way: When told by a French reader that his stories read even better in French, he replied, "Yes, I tend to lose something in the original." (Goldblatt 2002: 10)

The reception of translations could now be studied in relation to queer theory, cannibalism translation theory, *frontera*, or gender studies. That previous beliefs were subverted becomes clear, for instance, in the following quotation from Roland Barthes in "The Death of the Author" (1977: 170):

We know now that a text is not a line of words releasing a single 'theological' meaning (the message of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.

If for Linguistics the main question is probably *how*, for Cultural Studies it could be *why*. This, of course, does not imply that Linguistics leaves aside ideology or that Cultural Studies does not analyse language – the above questions may be interpreted as their starting point and main, not only, focus. In fact, there have been repeated attempts to reconcile both approaches in articles and Conference presentations given that the historical references of their origins are often similar and that they complement each other. However, a distance still remains (Arrojo & Chesterman 2000; Bowker et al. 1998; Chesterman & Wagner 2002; Malmkjaer et al. 2000; Snell-Hornby 1992; Venuti 1992).

Power relations are at the basis of cultural studies. A ground-breaking non-prescriptive approach was put forward in the 1970s by Even-Zohar and his Polysystem Theory, whose main representative nowadays is Gideon Toury (1978, 1980, 1995). Also worth mentioning in this line of study is the compilation of articles on the subject in *The Manipulation of Literature* edited by Theo Hermans in 1985. The Polysystem Theory sprang from the work of Russian Formalists and their notion of system, of defamiliarization, and the distinctions between kinds of translation laid out by Roman Jakobson in 1959 (see above). One of its main contributions was to introduce the concept of translation norms, that is, the idea that translators operate between imposed constraints and subjective idiosyncracies reflecting the social and historical trends of the target community in their choices. According to this theory, the tendency is for

translated texts to conform to the norms but there is a struggle for dominance between the central (canonised) texts and the peripheral (e.g. popular literature and translation). According to Even-Zohar (1990: 46–48) there are three cases in which translations (peripheral texts) may occupy a central position in the literature of the target community:

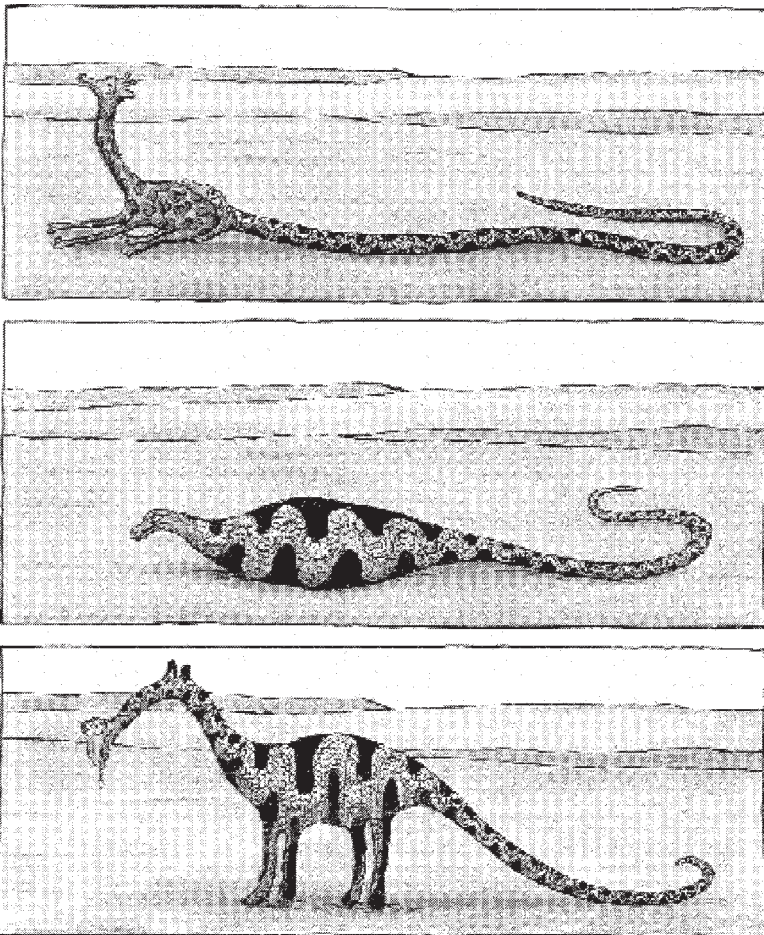
- a. when it is a community that has not established itself completely and its emerging literature looks for models in older polysystems,
- b. when the original literature of a system is peripheral or not strong enough to take over a central position occupied by another literature,
- c. when a literature needs new ideas and imports them via translation.

After Goethe and Schleiermacher or Benjamin and Steiner, we now talk about ethnocentric violence when dealing with the political implications of translation choices (Venuti 1995). This is related to Schleiermacher's (1813/2000: 232–288) and Goethe's (1819/2000: 308–312) notions of naturalisation and of exoticising, also picked up by Benjamin (1923/2000: 338–362), and led to the defence of “strangeness” in a text and of the translators' visibility. These notions would be the starting point for reflections by later twentieth century theorists such as Lawrence Venuti (1995), who has reintroduced concepts such as “visibility”, “domestication” and “foreignisation” in the mainstream of translation studies.

A naturalising strategy is adopted when the translator makes the text familiar for the target readers, either by using cultural references close to them, by making the language fluent and the translator, invisible, or by rewording, selecting or interpreting the source text to deliberately conform with an ideological agenda. On the other hand, an exoticising strategy makes the translator visible and the text “strange”, unfamiliar, close to the source language and culture, i.e., a translation should be read for what it is, not as a fluent text in the target language.

Positions such as these have been criticised mainly for their elitism: only academics or scholars “in the know” can appreciate what is going on. But is this what other translation readers want? Those who favour this position answer that readers will become aware of other cultures through the unfamiliar language of the translations. Thus, they themselves fall into the power trap they seem to wish to avoid. However, they have been crucial in establishing central issues for discussion in contemporary studies of translation, such as imperialism, the translator's (in)visibility and the need for professional recognition (see also Hatim 1999; Tymoczko 2001).

In a similar line, scholars in Brazil, mainly Haroldo and Augusto do Campos (1978) have spoken against the eurocentric approach to translation studies and prefer to present translation as a transgression following deconstruction theories. To underline their non-eurocentric approach, they use their own terms such as “cannibalism” which should not be interpreted as a mutilation of the original, but in the sense of capturing and assimilating to show respect and absorb the virtues of the original. Translation is thus a joyful appropriation and transformation for improvement in which the concept of loss is substituted by that of enrichment. An illustrative and ludic way of presenting this point to the students is commenting on this picture by Chilean illustrator Fernando Krahn (2001):



### Task 7. Mind maps: Visualising, spotting and solving differences

Here follow some activities to take the students from a very basic level of applying different options regarding the translation of cultural references, ranging from cultural transplantation and exoticisms to reflecting on the hidden agendas in translation.

#### *Aims*

- To become aware of the relativity of cultural stereotypes
- To see one's culture through the eyes of an outsider
- To be able to see one's culture from a more objective point of view.
- To practise pre-interpretation skills
- To practise visualising skills
- To explore subjectivity
- To practise self-monitoring
- To practise note taking and summarising
- To create personal domain dictionaries

#### *Level*

Intermediate, advanced

#### *Grouping*

Groups of three or four students

#### *Approximate timing*

3 × 2 hour sessions and homework

#### Session 1. Visualisation: Travel

This kind of task fosters the ability to see through the eyes of others. Students not only imagine *what* people belonging to other cultures do and think but also *why*.

#### *Steps*

- a. Students are asked to imagine – visualize – what it must be like to be a British tourist in the Costa Brava or a similar situation depending on their environment.
- b. They write possible “cultural shock” issues in two columns, one for Spanish/Catalan customs and another for British customs (e.g. sit at same table if no room available, gesticulating, eating habits and timetables, “politeness”, asking for a drink at a bar. . .).
- c. The students sit in groups of three and start an “interpretation” activity using their lists as the starting point of their conversation on cultural contrast. Student A can only speak English, student B can only speak Spanish/Catalan and Student C acts as their interpreter. Ideally, the three

students take turns to carry out the three roles and take notes of the relevant points.

- d. Each student writes down impressions felt as a British tourist, emphasising the elements of cultural contrast. They may use the notes taken during the “Interpretation” activity as well as other information they may obtain by resourcing.

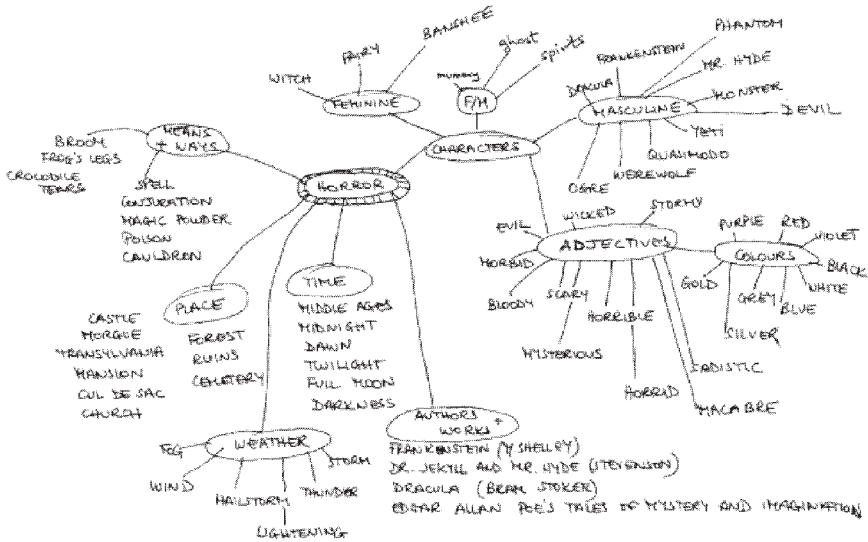
### Sessions 2 and 3. Mind Maps: Comparing and Contrasting

In mind maps words and expressions are arranged graphically showing the relationships established between topics and subtopics related to a key concept. This concept is situated in the centre of a page and characteristics and other concepts are related to it by arrows. This system allows new words and concepts to be incorporated at any time. The interest also lies in that the final map shows the way in which the concepts are organised in the mind of the person who has drawn it and how they have organised their experience. Thus they can become “cultural maps” reflecting the way in which different cultures organise the world. They can help compare and contrast verbal and cultural manifestations and make translation decisions more transparent. A topic mind map, based on schema theory (Bartlett 1932; Cook 1994; Widdowson 1984), can become a framework not only for visualising, sharing and improving cultural awareness, especially in a multicultural class, but also for developing linguistic and encyclopedic knowledge as well as metacognitive skills (advanced organisers, planning, elaboration, referencing, resourcing, and so on.). The students can develop their own personal domain dictionaries based on their experience of the world and of translation, sharing it and enriching it. Much of the information they will contain will probably not be found in common dictionaries because it will be text and context-based.

#### *Steps*

- a. The object of designing mind maps is explained to the students and a discussion may follow.
- b. Individually, in pairs or threes – they may choose how they wish to approach the activity – they receive a big sheet of paper.
- c. They start to work on the mind map. They will probably take a long time to organise their thoughts but, once they get going, they find it a stimulating activity and one that enriches them personally and as a group, too.
- d. Finally, they prepare an activity based on their mind map for the other students and sit together to compare their visions of the chosen topic.

Sample by a student (Teresa Mallol 1999)



Task 8. Whose food and drink?

This is the kind of task our students could easily be faced with in real life and which calls for reflection on the strategies or procedures that can be used to solve potential problems: Food and drink are one of the most challenging cultural references to translate. Take this hotel menu found in a three star hotel somewhere in Spain in 1997:

Source text	Published (mis)translation
<i>Sandwich vegetal</i>	Vegetal sandwich
<i>Coca de tomate</i>	Tomato cook
<i>Ensaladilla rusa</i>	Kind of salad with mayonnaise sauce
<i>Plato de la casa</i>	Plate of the home

Aims

- To create an awareness of a need for better quality translations that can be justified and move away from easy – and not always the most appropriate – dictionary equivalents.
- To create an awareness of the importance and need for parallel texts.
- To create an awareness of cultural differences in everyday routines and customs and identify the potential problems in the text.

- To contrast the language pair the students are familiar with, so that they become aware of the need to reflect on extra-linguistic elements and to move away from a purely linguistic approach to translating.
- To solve non-correspondences by applying solutions they have reflected on and discussed.

### Level

Beginners to intermediate

### Grouping

Individual, groups of 3 or 4 students

### Approximate timing

2 sessions × 2 hours

### Steps

- a. Show the students examples of mistranslations of food and drink: menus, recipes, and so on, and decide what has gone wrong and why (see examples above).
- b. Ask them to think of alternatives, first individually and then in pairs, so that they can contrast their strategies and solutions, for instance:

Source text	(Mis)translation	Suggested translation
<i>Sandwich vegetal</i>	Vegetal sandwich	Egg & mayonnaise sandwich
<i>Coca de tomate</i>	Tomato cook	Bread with tomato, Catalan style
<i>Ensaladilla rusa</i>	Kind of salad with mayonnaise sauce	Potato and tuna salad / Russian Salad
<i>Plato de la casa</i>	Plate of the home	Chef's speciality

- c. Discuss the alternatives following the suggestions given above and the more appropriate solutions to be found in parallel texts, such as the suggestions by Marimar Torres (1987) for other dishes in her book on Catalan and Spanish cooking where the name of the recipe is in English, Spanish and/or Catalan and the actual process is written in English only:

Original name of recipe	Names of recipes in Torres (1987)
<i>Escalivada</i>	Assorted grilled vegetables, Catalan style
<i>Ceballots</i>	Baked young onions or leeks
<i>Confit de Cebollas</i>	Onion relish
Sangría	Red wine and fruit punch
Tortilla de berenjena	Aubergine omelette

- d. In groups of three or four, the students write up a list of strategies or procedures. A few suggestions:
  - ✓ Translate literally when possible.
  - ✓ Describe the ingredients.



- ✓ Describe the cooking process.
  - ✓ Keep the original word in italics if totally unknown to the intended readers and follow with either strategy 2 or 3.
  - ✓ Keep the original word with no other explanation if probably known by intended readers (e.g. an alternative translation of *sangría*).
  - ✓ Make up a new word or expression.
  - ✓ Any of the above followed by *X style*.
  - ✓ Choose a similar dish in the target language.
  - ✓ Be careful with dishes which have kept their name but mean something completely different (e.g. Spanish *pudin* is definitely not English *pudding!*).
- f. A brainstorming session follows and all the strategies or procedures are written on the blackboard. Alternatively, an e-list of the strategies proposed by each group can be created and shared. In this way, the strategies will not be repeated and they can all access the list at their own convenience.
- g. Ask the students to look for real life mistranslations and also for appropriate translations of food and drink during the following week or so.
- h. Repeat steps a – f with the examples that *they* have found. They can complete their lists with more strategies, procedures and solutions.

### Task 9. Transferring miscellaneous cultural references I

(adapted from González Davies and Scott-Tennent 2005)

♣ Translators live on a *frontera* where linguistic communication may be commanded with relative ease, but where cultural immersion may take a longer time to be achieved. For undergraduate students the problem is double: identification is added to transference, that is, a/ they are not always aware of a cultural reference in a text, and b/ they are not sure of how to transfer those they have spotted.

Explicit teaching of cultural references through awareness techniques helps the students to think twice before tackling background knowledge. A course which includes explicit teaching should be designed at two levels:

- a/ the pedagogical, where the teacher makes sure that a wide range of cultural issues will be dealt with in an organized and graded way, and
- b/ the professional, where the students are made aware of the issue of subjectivity and of the different strategies they can use to transfer cultural references, always bearing in mind the production of a consistent transla-

tion which flows naturally in the TL so that it does not become a language “of no place and no time – a third language” (Duff 1981: 12).

This makes the students aware of the need to identify the references, to make strategic choices which will affect the coherence and, thus, the quality of their translation directly. Moreover, cultural awareness enhanced by reflection and decision-making brings to the forefront the whole issue of otherness and of the subjectivity of the translator when identifying and when constructing cultural references. Here I would like to suggest concrete means to help the students become aware of the cultural references in a text by means of explicit teaching and of awareness techniques which include both points.

We may, for instance, ponder on how to translate (a) “He’s got the blues”, (b) “He caught the 5.33 train to Hicksville, NY, last Tuesday night”, (c) “Anything else, luv?” (at the market), (d) “I think I’ll go to ‘Boots’ for aspirins”, or (e) “Shall I compare thee to a summer’s day?” (Shakespeare. Sonnet 18). The students will probably realise that they can only find appropriate solutions if they have considered the cultural reference of each example carefully:

- (a) *blues*: colours have different associations in different cultures, e.g. blue (India), white (China, Japan), black (West) for mourning. For further reading see J. Chevalier and A. Gheerbrant *Diccionario de los símbolos* (1986).
- (b) 5.33: the way in which time and what is done at each time is divided also varies from culture to culture. In Mediterranean contexts 5.33 is the afternoon, not night. For a description of mealtimes in the UK, for instance, see Newmark (1988: 122).
- (c) *luv*: forms of address differ and can easily give offence.
- (d) *summer*: a British summer does not carry the same associations as a Spanish or Italian summer – does this mean that the reader interprets a different intensity of love?

The key question seems to be: would your students recognise the previous as cultural references in a text? If they would, would they know how to tackle their translation? Or would they opt for a sign oriented translation to be “on the safe side”?

Identification and transfer of cultural references, both at the sociocultural and the sociotextual levels, is a point in translation training which is often left to be solved on its own. Vague generalisations on their importance can be replaced by a more systematic and explicit approach which may help to enhance awareness and a more self-confident approach to the problem on

the part of the students: “It is through self-awareness that translators acquire self-confidence” (Kusmaul 1995:32).

#### *Aims*

- To discuss cultural references and explore possible definitions
- To suggest different strategies and procedures to solve potential translation problems related to cultural references
- To discuss translation loss and degrees of fidelity
- To develop resourcing skills

#### *Level*

Intermediate / Advanced

#### *Grouping*

Individual, groups of 4 or 5 students

#### *Approximate timing*

3 × 2 hour sessions

#### *Steps*

Session 1: awareness-raising.

- a. The students receive a brief text with cultural references as an assignment to be discussed in session
- b. In this case, the chosen text is Woody Allen’s *Without Feathers* (1975). The students are told that there is a specific cultural reference which may pose problems, but not which one it is. They have to spot it and think of a possible translation for it. The reference is the following race track (see below for whole text):

One man will see spirits. Another will hear voices. A third will wake up  
*running in the Preakness.*

- c. The students sit in groups and write as many words and expressions as possible that they would associate with the word *culture*.
- d. A brainstorming session follows where the words and expressions are written up on the blackboard and discussed.
- e. The students sit together again and try to group the words and expressions on the blackboard.
- f. Although classifications in this context may seem too artificial (see Arrojo *forthcoming*), they help students to order their thoughts before breaking away from a formal perspective to move towards a more open and dynamic understanding of the issue. Different classifications can be presented by the teacher to be discussed by the whole class. Alternatively, the students themselves can carry out research previously and present their findings to the

class. A possible reflection by a translation theorist that can serve as a starting point for discussion could be Eugene Nida's (1964: 55) classification of cultural references. This describes 5 groups: a/ *material*, related to everyday objects, b/ *ecological*, related to differences in the places, weather, flora, fauna, etc., c/ *social*, related to social organisation and its artistic manifestations in the Arts or Literature and History, d/ *religious*, which include ritualised and ideological manifestations, and e/ *linguistic*, the tool which is needed to express the previous types of reference and which, according to Nida, refers to attitudes and conversational cues, i.e., the way in which people express their way of thinking, the actual discourse which reflects attitudes towards life; in Hatim's words "ways of thinking and speaking which typify particular groups of text users" (1997).

- g. In class, the students, first individually and then in pairs, try to answer as many questions as they can from a worksheet designed to improve their resourcing skills and take them beyond the language dictionary. The students then have a week to put their resourcing skills into practice and find the answer to the questions they did not know in class.

### Worksheet sample

<p>a. What do oranges, lemons and an axe have in common? (nursery rhyme)          Answer: They all belong to a well-known nursery rhyme:  <i>Oranges and lemons / Say the bells of St. Clement's</i>          (Tommy Thumb's Pretty Song Book (c. 1744))</p> <p>b. Why are these streets famous: Baker Street, Rue Morgue, streets paved with gold?          Answer: Baker St. was the residence of Sherlock Holmes; Rue Morgue is in the title of Edgar Allan Poe's story <i>The Murders in the Rue Morgue</i> (1841) which is considered the world's first detective story; a line which belongs to George Colman's (1762–1836) comedy "Heir-at-Law":  <i>Oh, London is a fine town, / A very famous city, / Where all the streets are paved with gold, / And all the maidens pretty.</i></p> <p>c. Find an encyclopedia entry for The Spanish Armada or <i>La Armada Invencible</i> in Spanish and in English in approximately the same and in different periods. Discuss.</p>
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### Session 2: Decision-making and justifying choices.

- a. This session starts with a class discussion of the text set as an assignment. After having confirmed that all the students recognized *in the Preakness* as the cultural reference, the students compare their options with published translations such as these:

1. “ ... un tercer es despertará i es trobarà corrent *per la Cinquena Avinguda*” (1985).  
[backtranslation of cultural reference: Fifth Avenue.]
  2. “ ... un tercero se despierta y aparece corriendo *en el Madison Square Garden.*” (1997).  
[backtranslation of cultural reference: Madison Square Garden.]
  3. “ ... un tercero se despierta y se encuentra corriendo *en el hipódromo.*” (John Stone & Rosa Roig, unpublished translation).  
[backtranslation of cultural reference: horse-racing track.]
- b. The students should read Chapter 1 in Hervey et al. (1995) for different procedures to translate cultural references (also, see Chapter 2 below).

### Session 3

- a. In the following session, they discuss translation options and the possible reasons for the translators' choices.
- b. Finally, the students present and justify their own choices. For instance, in 2002, 86% of my students admitted that, at first, they had opted for the literal rendering *en el Preakness* before resourcing or reading the recommended chapter in Hervey et al., but had not felt comfortable because they did not know what the reference was or because they doubted that the target readers would identify it with a race track. After discussing, reading and resourcing further, they applied the following solutions:
  - Explicitation : *hipódromo de Preakness* (77% of the students).
  - Exoticism: *Ascot* (12%). This, of course, is an exoticism but, interestingly enough, not the one in the source text. It is an Anglosaxon cultural reference they felt would be better known by the target readers.
  - Cultural transplantation: a not widely known race track in Spain – *Lasarte* (6%)
  - Cultural transplantation: a well known Spanish race track – *La Zarzuela* (3%).
  - Neutralisation: *hipódromo* (1%).

**Sample text:** *Without Feathers*, Woody Allen.

There is no question that there is an unseen world. The problem is, how far is it from midtown and how late is it open? Unexplainable events occur constantly. One man will see spirits. Another will hear voices. A third will wake up and find himself running in the Preakness. How many of us have not at one time or another felt an ice-cold hand on the back of our neck while we were at home alone? (Not me, thank God, but some have). What is behind those

experiences? Or in front of them, for that matter? Is it true that some men can foresee the future or communicate with ghosts? And after death is it still possible to take showers?

Fortunately, these questions about psychic phenomena are answered in a soon to be published book, *Boo!*, by Dr. Osgoode Mulford Twelge, the noted parapsychologist and professor of ectoplasm at Columbia University.

### Task 10. Exposure to translation options: Sharing an E-list

#### *Aims*

- To explore published translation procedures explicitly
- To analyse the work of experts
- To reflect on different translation options
- To draw up a list of translation options to which others can be added periodically
- To lay the foundations of the process of bridging conscious learning and unconscious application
- To share information on translation options in an e-list created by the whole class (optional)

#### *Level*

Beginners, intermediate

#### *Approximate timing*

3 × 2 hour sessions and the whole academic year outside the classroom

#### *Grouping*

Individual, pairs

#### *Steps*

- a. In pairs, the students may look at any material they like to draw up a list of translation options related to cultural transposition.
- b. After discussing issues of naturalisation and exoticism, the following adaptation of Hervey, Higgins and Haywood's cline (1995) is presented to the students who then enlarge on it throughout the year – and all their lives! (see the sample worksheet below for other options not exclusively related to cultural transference):

*	*	*	*	*	
Exoticism	Cultural borrowing	Calque	Transliteration	Communicative translation	Cultural transplantation

- ✓ Exoticism: The SL is kept with no changes in the translation

Source text: script from <i>Mujeres al borde de un ataque de nervios</i> . Directed by Pedro Almodóvar in 1988	Dubbed version
¿Le gusta el mambo? Tengo de todo: heavy metal, rock, soul, cumbias, incluso sevillanas, salsa, tecno-pop, lo que quiera...	Do you mind the mambo? I've got everything: heavy metal, rock, soul, cumbias, even sevillanas, salsa, Techno-Pop, whatever you like. . .

- ✓ Cultural Borrowing: the SL word or expression is rendered without change in the TL e.g. *kleenex* in Spanish. Occasionally, these words and expressions can acquire different connotations (e.g. *party* in Spanish).
- ✓ Calque: the TL is similar to the SL word or expression.
- ✓ Transliteration: the cultural referent is changed according to the phonic conventions of the TL (e.g. *bumerán* (boomerang) in Spanish).
- ✓ Communicative: the SL referent has an identifiable correspondence in the TL (e.g. see *Task 1. Proverbs and fixed sayings*.)
- ✓ Cultural transplantation: the reference has been completely adapted to the target culture or has been substituted by a reference which is more in accordance with the norms of the TC or has been changed for ideological reasons (e.g., see the students' translations of "in the Preakness" in *Task 9. Transferring miscellaneous cultural references I*).

Source text: <i>Just William</i> by Richmal Crompton (1977)	Translation (1981)
Context: William is talking to his girl friend.  Has anyone ever told you that you're a bottled cherry? (Bottled cherry = Boticelli)	¿Le ha dicho alguien que es usted un muro pequeño? (Muro pequeño (low wall) = Murillo (Spanish painter) [Has anyone ever told you that you are like low wall?]

- c. Examples of published translations are presented concentrating on the solutions applied by the translators to convey cultural references (see above). Needless to say, each example may lead to further discussion on the theory and principles of translation directly related to the reasons behind the choice of one solution or another: author's possible intention, ideological aspects, publishing constraints, or the translator's background and subjectivity, among others.
- d. Finally, providing there is easy access to computers in the institution, an e-list is set up. This consists of writing up one sole list of translation solutions that can be shared by the whole class. Each student has access to it and can enter information at any moment. This can be easily done

with any of the current online pedagogical workspaces: the students enter a translation solution giving it a name that has been agreed upon in the class discussion or commented on with the teacher and other students. As there are different taxonomies of translation procedures, it is best to agree on a common terminology with which the class feels comfortable. What matters is that the students grasp the process and concept behind each solution.

- e. Each student enters at least two translation options in the e-list.
- f. The teacher can edit, write notes, and so on, for each entry.
- g. The students check the list every fortnight or so and make any changes suggested by the teacher.
- h. The list, of course, can be printed at any time and serve as study and future professional material. For an example of an e-list, see <http://bscw.gmd.de/bscw/bscw.cgi/0/35199941>

**Sample worksheet** (see also 2.1.3. *Transference Skills. Bridging Languages and Cultures Professionally* for more).

✓ *Didactic footnote*: The problematic segment is explained in detail.

<b>Source text:</b> <i>Bleak House</i> , Charles Dickens (1852)	<b>Translation:</b> <i>La casa desolada</i> by Fernando Santos Fontenla (1987)
LONDON. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall.	LONDRES. Hace poco que ha terminado la temporada de San Miguel, y el Lord Canciller en su sala de Lincoln's Inn*. *N. del T. A lo largo de esta novela irán apareciendo varios de estos Inns en relación con los asuntos de derecho y de los tribunales. Su nombre (salvo dos que también se llaman Temples) se deriva de los cuatro Inns iniciales fundados en el siglo XIV como posadas o albergues en los que se servía de comer a los estudiantes de derecho (...).

✓ *Footnote*: An aside by the translator.

<b>Source text:</b> <i>The Razor's Edge</i> , S. Maugham (1945)	<b>Translation:</b> <i>Al filo de la navaja</i> by Fernando Calleja (1988) First translated in 1944.
My loving in-laws kicked me out of Chicago. Said I was gumming up their f-reputations.	Mi encantadora familia política me echó a patadas de Chicago. Dijeron que estaba echando a perder sus f... *reputaciones. *N. del T. Obscenidad de traducción inde-seable. [Obscenity better left untranslated.]



✓ *Explicitation*: Information has been added to the text.

Source text: “Dos Palabras”, in <i>Cuentos de Eva Luna</i> , Isabel Allende (1988)	Translation: <i>The Stories of Eva Luna</i> by M. Sayers Penden, (1991)
Tenía el nombre de Belisa Crepusculario, pero no por fe de bautismo o acierto de su madre, sino porque ella misma lo buscó hasta encontrarlo y se vistió con él.	She went by the name of Belisa Crepusculario, not because she had been baptized with that name or given it by her mother, but because she herself found the poetry of “beauty” and “twilight” and cloaked herself in it.

✓ *Neutralisation*: The connotations of a segment have been diminished.

Source text: script from <i>Mujeres al borde de un ataque de nervios</i> . Directed by Pedro Almodóvar in 1988	Dubbed version
Pero si lo sabe toda España. Lo han dicho en las noticias.	The whole country knows. It was on TV.

By now, the students should be equipped with a sufficient framework to enable them to tackle a text with potential translation problems such as the extract chosen below from David Lodge’s *Nice Work*.

### Task 11. Transferring miscellaneous cultural references II

#### *Aims*

- To create an awareness of the different possibilities for translating cultural references, mainly, naturalising and exoticising strategies.
- To become aware of the need for coherent translations and of the importance of reflecting on choices beforehand.
- To become aware of the importance of context to understand the associations behind a cultural reference.

#### *Level*

Intermediate, advanced

#### *Grouping*

Individual, groups

#### *Approximate timing*

3 × 2 hour sessions

## Steps

### Session 1. *Orientation activities*

Orientation activities include a general survey of David Lodge's book *Nice Work* with questions and tasks which give the students a framework within which to start working on the actual text.

### Session 2

- a. The students write a draft translation of the chosen extract of David Lodge's book *Nice Work* (1988: 174–175) and underline the problems directly related to cultural references. A grid is provided to help them concentrate on the main points.<sup>7</sup>

### Session 3

- c. Half the class works on a cultural transplantation or naturalisation of the text (Hervey et al. 1995: 23), and the other half has to exoticise it (Hervey et al. 1995: 22) (see also *Task 10. Exposure to Translation Options: Sharing an E-List* and *Project 3. Translating Children's Literature on the Web*).
- d. Finally, they compare their own translations and the published ones and discuss them.

## Sample text

Sunday lunch, or dinner as Vic called it in deference to his father, hardly varied through the year, also in deference to Mr. Wilcox: a joint of beef or lamb, with roast potatoes and sprouts or peas, followed by apple crumble or lemon meringue pie. Once Marjorie had experimented with *coq au vin* from a recipe in a magazine, and Mr. Wilcox had sighed unhappily as his plate was put before him and said afterwards that it was very nice but he had never been much of a one for foreign food and that there was nothing like the good old English roast. Marjorie had taken the hint.

After lunch they had sat in the lounge and Mr. Wilcox diverted himself and, he fondly supposed, the rest of the family, by reading aloud extracts from the *AA Guide to Hotels and Restaurants*, and inviting them to guess the 1958 rate for a week's half board at the best hotel in the isle of Wight or the price of bed and breakfast at a class A boarding house in Rhyl (...) Sandra and Gary squabbled over the TV, Sandra wanting to watch the *Eastenders* omnibus and Gary wanting to play a computer game.

## Sample grid

Cultural reference	Students' translations
lunch or dinner	
a joint of beef or lamb, with roast potatoes and sprouts or peas	
apple crumble or lemon meringue pie	
<i>coq au vin</i>	
good old English roast	
<i>AA Guide to Hotels and Restaurants</i>	
Isle of Wight	
Rhyl	
<i>Eastenders</i>	

## Sample key

Cultural reference	Examples of students' translations (cultural transplantations)	Backtranslation
lunch or dinner	<i>almuerzo o comida</i>	[Lunch or dinner]
a joint of beef or lamb, with roast potatoes and sprouts or peas	<i>potaje de garbanzos</i>	[Chickpea stew]
apple crumble or lemon meringue pie	<i>helado</i>	[Ice-cream]
<i>coq au vin</i>	<i>pollo a l'ast</i>	[Roast chicken]
good old English roast	<i>jamón</i>	[Ham]
<i>AA Guide to Hotels and Restaurants</i>	<i>La Guía del RAC</i>	[The RAC Guide]
Isle of Wight	<i>Mallorca</i>	[Majorca]
Rhyl	<i>Lloret/Benidorm</i>	[Lloret / Benidorm]
<i>Eastenders</i>	<i>Nissaga de poder</i>	[A popular Catalan soap opera]

Task 12. Ours or Theirs? *Alice in Wonderland* by... Lewis Carroll?

♣ When national literatures are young or peripheral, translation becomes visible preceding the growth of their own literary corpus. In the case of bilingual countries such as Catalonia, where Spanish and Catalan are the official languages, choosing to translate into the minority language has clear political and ideological implications (for further reading see, among others, González Davies 2003c; Venuti 1995; Oittinen 2000 for a similar process in

Finland in approximately the same historical period; and García Padrino 1992, in Spain).

Lewis Carroll's *Alice in Wonderland* has been translated into most of the languages in the world, including Esperanto, Latin and even shorthand! Its availability in different translations, even into the same target language, is the main reason why I have chosen it to illustrate issues of domestication and foreignisation (in <http://www.lewiscarroll.org/carroll.html> you will find versions of Carroll's work in many languages). What follows can probably be applied in different degrees to its translation into many languages, although here two Catalan translations have been selected because they were written at two very different periods and by two translators with different styles and aims: Josep Carner (1927) and Salvador Oliva (1996). These translations illustrate the linguistic, ideological and socio-historical conventions of the Catalan community and the changes it has experienced, corroborating Riita Oittinen's words when she writes about a similar case in Finland: "... situation and purpose are an intrinsic part of all translation ... rather than the authority of the author." (2000: 3). What matters in these contexts is not so much the sacredness of the author as how his or her work can be assimilated by and enrich the receiving culture, especially if it coexists with a majority language.

The first translator, Josep Carner (1884–1970), belonged to the literary movement known as *Noucentisme* which characterised the Catalan cultural renaissance in the first part of the 20th century and was based on nationalistic political action. Following the line of the German Romantics, language was the main sign of identity and translation was considered the best means to favour the process of creating a national literature. The translator was deemed, in the writer Montoliu's words, "an educator of the masses" and translating became the "sacred duty" (1908/1998:37) of the great writers of the time. Translation was a subversive choice in that it made visible the rebellion of the minority language, which aimed at universality through the exaltation of its own culture by means of the introduction of foreign texts. As to the approach to the adaptation of these texts, both foreignising and naturalising strategies were adopted, depending, of course, on the translator. As will be seen in Carner's *Alicia en terra de meravelles* (1927), his aims were attained in large measure by a naturalisation of the text, i.e. by taking it near to the target readers. In his article *Lo que se gana en traducció*n, the poet and translator Francesc Parcerisas draws attention to the fact that most minority or peripheral cultures seem to have a positive view of translation. The connotations of the term used in Catalan for *naturalisation* – *anostrament* or *making ours* – for example, are clear:

in (...) modern Catalan literature translation has not been considered a peripheral element to its own literary system but an element of undeniable strengthening (...) to fill in the voids of a syncopated and inconsistent tradition (...) to introduce genres, schools of thought or literary movements successful in other countries (...) at political cross-roads, in periods of brutal repression (...) in the ideological and cultural renewal of the Sixties. (1997:54–55)

In this context, the introduction of a foreign text becomes a real catalyst. It is not strange, then, that naturalisation should be favoured by Carner, whereas Oliva, living at a time when the story has already become part of the target culture and when the language has a more solid tradition to sustain it than seventy years ago, decided to lay emphasis on the foreign elements in the text and include many more exoticisms in his translation (González Davies 2001b).<sup>8</sup>

#### *Aims*

- To reflect on the possible hidden agenda behind translation policies
- To explore different translations of the same text and study the historical and political context of each one
- To reflect on the translator's aims
- To translate following a naturalising and an exoticising strategy
- To classify cultural references

#### *Level*

Advanced

#### *Approximate timing*

3 × 2 hour sessions

#### *Grouping*

Individual, groups of three

#### *Steps*

Session 0

- a. The students are asked to look for different translations of *Alice in Wonderland* by Lewis Carroll and to take them to class. They must also read bibliography on naturalising and exoticising translation strategies and procedures before or while working in the three sessions.

Session 1

- a. Read out different cultural references from the examples below (see Session 2) or any others (see *Task 8. Whose Food and Drink?* or *Tasks 9 and 11. Transferring Miscellaneous Cultural References I and II*).

- b. The students write them down in columns according to Nida's classification: material, ecological, social, religious, or linguistic (see points b–d in *Task 9. Transferring Miscellaneous Cultural References I*).
- c. Once you have checked that they have understood the difference between the five types, they proceed to translate them in any way they like.

### Session 2

- a. Drawing from their translations in Session 1 (c) above, show the students the published translations in the target language and explain the terms *naturalisation / domestication* and *exoticising / foreignisation* and refer to the bibliography they are reading. In the sample below, the first translation is Carner's (1927) and the second is Oliva's (1996) – the numbers indicate the pages in each edition:

#### a/ Material references

– proper names

Pat (6)	Patrici (40)	Pat (39)
Duck, Dodo, Lory, Eaglet (44)	Ànec, Ocell Babau, Lloro de les Bermudes, Aguiló (25)	Ànec, Ocell Babau, Lloro de les Bermudes, Aguiló (25)

#### Backtranslation

Pat	Patrick	Pat
Duck, Dodo, Lory, Eaglet	Duck, Dodo, Bermuda Parrot, Eaglet	Duck, Dodo, Bermuda Parrot, Eaglet

– food and drink

cake (33)	coca (14)	pastís (16)
brandy (62)	aiguardent (42)	conyac (40)

#### Backtranslation

cake	bread cake	cake
brandy	liquor	cognac

– animals

Cheshire cat (83)	gat castellà (63)	gat de Cheshire (63)
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#### Backtranslation

Cheshire cat	Castilian cat	Cheshire cat
--------------	---------------	--------------

– games (no backtranslation: see the illustrations in *Activity 15. Questioning Images*)

poker cards (ch. 8)	Spanish cards (ch. 8)	poker cards (ch. 8)
---------------------	-----------------------	---------------------

*b/ Social references*

– Literature

'How doth the little...' (38)	'Què li donarem a la pastoreta...?' (18)	'Què fa el petit...?' (20)
'You are old, Father William...' (69) (parody of a poem by Southey)	...versos de Mossèn Cinto (50)	'Sou vell, Pare Guillem...(47)

**Backtranslation**

'How doth the little...'	'What shall we give the little shepherdess...?' (a Catalan nursery song)	'What does the little...?'
'You are old, Father William...'	...Father Cinto's verses... (reference to the Catalan poet Mossèn Jacint Verdaguer)	You are old, Father William...'

– History

William the Conqueror (41)	Napoleó (23)	Guillem el Conqueridor (23)
----------------------------	--------------	-----------------------------

**Backtranslation**

William the Conqueror	Napoleon	William the Conqueror
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*c/ Linguistic references*

...she quite forgot how to speak good English (35)	...s'oblidà de parlar català fi (15)	...no es va adonar que li fallava la gramàtica (17)
----------------------------------------------------	--------------------------------------	-----------------------------------------------------

**Backtranslation**

...she quite forgot how to speak good English	...she forgot to speak good Catalan	...she didn't realise that her grammar was incorrect
-----------------------------------------------	-------------------------------------	------------------------------------------------------

- b. The students discuss the naturalised and the exoticised translations and the historical and political situations in which they were published.

**Session 3**

- a. In groups of three students, at least a whole page of the source text is analysed first in English and then in two of the translations. The students take notes of the main characteristics they have observed and a whole class discussion follows. Alternatively, they can form new groups of six or seven students with a member from each of the previous groups and discuss the topic.

- b. Finally, they hand in two translations: one following a domesticating strategy and another following a foreignising one. They should justify their translation in a Translator's Preface for each one. This can be an individual activity or it can be carried out in the original groups of three students.

### Activity 15. Questioning images

♣ What does one do with the non-verbal elements of a text? Should they be “translated”? In Carner's translation of *Alice in Wonderland* they certainly were: Lola Anglada (1892–1984) substituted Tenniel's illustrations, taking the reader to a Catalan and Mediterranean environment, thus further consciously emphasising the tendency to naturalise the text. Oliva's translation, on the other hand, keeps Tenniel's drawings, thus favouring the exoticising strategy.

#### *Aims*

- To explore how illustrations also highlight the translator's or publisher's choices
- To reflect on the role of illustrations and on whether they should be transferred or not

#### *Level*

All

#### *Grouping*

Individual, groups of four or five and whole class

#### *Approximate timing*

60 minutes

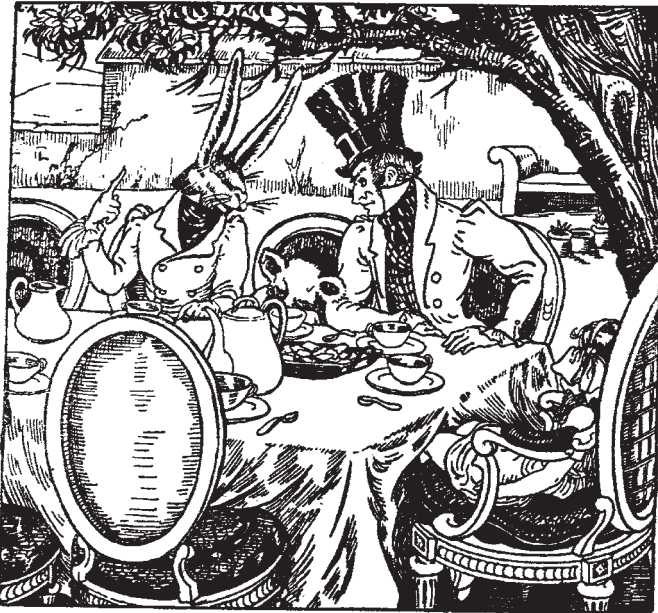
#### *Steps*

- a. Ask the students to look for different translations with different illustrations of the same text. They can also discuss different illustrations of the source text.
- b. They pool their findings in groups of four or five students and present their thoughts and the illustrations to the rest of the class.

#### Sample

A few examples will suffice to compare the different effect of the drawings on Carner's and Oliva's readers.





**Illustration 1.** Carroll's underlying nightmarish and nonsensical atmosphere comes across in Tenniel's Mad Hatter, a grotesque and clownish creature, which in Anglada's drawings has been transformed into a distinguished nineteenth-century Catalan gentleman. The other characters at the tea-party have also been sweetened up and we can see how an English cottage has become a Catalan *masia* (country house) surrounded by Mediterranean conifers and fruit trees: the tea-party has become a *berenar* (afternoon snack) in a typical *pati de masia* (country house courtyard). Although Carner's text says *l'hora del te*, the teapot has become a coffee-pot, coffee being a much more common drink in Catalonia, so that an inconsistency has been established between text and illustration.



Illustration 2. As to games, the choice of Spanish playing cards clearly illustrates the wish to naturalise. However, Carroll's word game relating each of the four suits of cards with different occupations could not be kept in either translation.

### Task 13. *Chicanas*: Crossing the border

♣ *Frontera* studies also analyse translation as an enlightening experience that can bridge two or more cultures. Chicana writers such as Sandra Cisneros incorporate Spanish syntactic constructions and words into their English texts and vice versa to evoke the strangeness of belonging to two worlds that can be conflicting and complementary at the same time. Their translators, such as Carol Maier or Liliana Valenzuela, are in contact with them and share the same assumptions. *Frontera* can be extended to any situation of contrast such as being bilingual, belonging to two communities, or being a woman in a man's world (see Godayol 2000, 2003; Levine 1991).

#### *Aims*

- To explore degrees of intersection between languages
- To explore intralingual translation in a plurilingual context
- To explore how cultural bridges may be built and differences highlighted, not eliminated
- To practise decision-making
- To explore ways of translating in this context: problem-spotting and solving, discussing subjectivity, creativity, empathy, choice, format

#### *Level*

Advanced

*Approximate timing*

4 × 2 hour sessions

*Steps*

## Session 1

- a. In pairs, the students carry out a bilingual reading (see *Activity 58. Bilingual Jumbled Texts*) to activate code-switching skills. Then, they write what they have read, but in L1.
- b. Next, they pass on what they have written to another pair. Each student translates it all into another language, preferably L2.
- c. The two pairs sit together and discuss the changes in the syntax, lexis, style, and so on.
- d. Ask them to search for bibliography and texts by *Chicana* writers for the next class.

## Session 2

- a. Give them a text by a *Chicana* writer, in this case, Sandra Cisneros. Alternatively, the pairs can suggest working on a text they have found themselves.
- b. The teacher and the students share the background material, bibliography and translations they have found (for example, Godayol 1996; Maier 1994, 1996; Robinson 1995; Valenzuela 1996).
- c. Read a text and look for the intersections between both languages: syntactic and lexical transfers, calques, and so on.
- d. They try to translate it, first, individually at home and, then, in pairs or groups of three in the classroom.

## Session 3

- a. The students compare their work with that of a translator and look for the different solutions: typography, layout, and so on. Alternatively, they can be given the translation before working on their own (see sample translation below).
- b. A class discussion follows.
- c. In pairs or individually, they write a text in one language mixing their source and target language characteristics.

## Session 4

- a. The students give their text to another student or pair to translate.
- b. The “author(s)” and “translator(s)” sit together and discuss.
- c. Finally, each student hands in all the work done and a paper reflecting on the process and product of translation in this context. Alternatively, the latter can be carried out as a class discussion, with groups of 3 or 4 students

preparing a series of interesting points *before* the whole class discussion starts so that everyone has a say at some stage and can follow the general discussion profitably.

### Sample source text

N.B. Draw the students' attention to the use of italics, to expressions that have been calqued, and so on.

*Woman Hollering Creek and Other Stories* by Sandra Cisneros (1992).

*Los Acknowledgments*

*Mi Querido Público,*

Some of the early stories in this collection were written while I was living in the guest bedroom of my brother and *hermana-in-law's* house, Alfred Cisneros, Jr. and Julie Parrales-Cisneros. For the open-door policy, for the luxury of that room when I needed to be a writer, thank you.

*Gracias* to my mother, *la smart cookie*, my S&L financial bailout more times than I'd like to admit.

To the National Endowment for the Arts for twice saving me in one lifetime. Thank you. Always, thank you. My life, my writing, have never been the same since.

Riubén, late or early, *una vez o siempre – gracias.*

### Sample translation

*El arroyo de la Llorona* by Liliana Valenzuela (1996)

Mi querido público,

Algunos de los primeros cuentos de esta antología los escribí mientras vivía en el cuarto de huéspedes de la casa de mi hermano y mi cuñada, Alfred Cisneros, Jr., y Julie Parrales-Cisneros. Por el libre acceso, por el lujo de ese cuarto cuando necesitaba ser una escritora, gracias.

Gracias a mi madre, *la smart cookie*, mi S&L *financial bailment* más veces de las que me gustaría admitir.

Al National Endowment of the Arts por salvarme dos veces en esta vida. *Thank you.* Siempre, gracias. Mi vida, mi escritura, nunca han sido lo mismo a partir de entonces.

Rubén, *late or early*, una vez o siempre – gracias.

### Activity 16. Who's who: Literature for men or for women?

♣ Gender Studies rebel against patriarchal metaphors in translation of the type *les belles infidèles* which imply that the original text is masculine and the translation is feminine, man and wife, domineering and dominated. Thus, the

domination images are similar to those in postcolonial writings and again can be traced back to Derrida's (1979, 1985) subversion of the autonomy of the original text and thus question the need for any fidelity to anything, underlining instead the equal relation established between writer and translator. This, of course, also has very practical implications in raising the translator's status and moving away from considerations that his or her work is derivative or secondary.

### *Aims*

- To explore the characteristics of thrillers and romances
- To become aware of stereotypes in popular fiction
- To explore different points of view through translation
- To practise translation of popular fiction after analysing its main characteristics
- To peer edit
- To practise resourcing skills, especially with parallel texts

### *Level*

Intermediate, advanced

### *Grouping*

Individual, pairs

### *Approximate timing*

2 sessions × 2 hours

### *Steps*

#### Session 1

- a. A week before starting to work on the topic, the students should look for original texts and translations of so-called *thrillers* (supposedly for men) and of *romances* (supposedly for women).
- b. In pairs, the students read the title, and the first and last page of the books they have found and discuss style and content. Are there any differences? The following explanations and samples may serve as a starting point for a small group and/or class discussion (see also Lakoff 2000; Lakoff & Scherr 1975; Mills 1997; Nash 1990; Tannen 1990):

♣ In thrillers, the protagonist becomes a technological and scientific “expert” who can solve desperately complicated problems. This he does *alone*. The style is journalistic and events are expressed in such a way that the reader becomes an “insider”. The problems are big, and situations and solutions are described in *every* detail, like inventories.

**Sample:** opening paragraph from *Red Alert* written by Alastair MacNeill (1991).

Neo-Chem Industries Italian plant was situated near the A24 motorway, halfway between Rome and Tivoli. The complex, hidden from the road by a pine grove planted in the 1950s when the land belonged to the army, was surrounded by a 15-foot perimeter fence and patrolled by armed guards, most of whom were ex-policemen lured away from the Carabinieri by the company's lucrative wage prospects.

♣ Emotions and relationships are at the core of women's romances. They are conveyed basically through descriptions of *appearance*: dress, mirrors and, especially, faces; of *settings*, especially landscapes, houses, gardens and their elements; of *activities*, usually minor and commonplace: of actions, especially walking, looking or responding; of *emotions* and *sensations*, abstract and corporeal.

**Sample:** opening paragraph from *Tilly Trotter Widowed* by Catherine Cookson (1982).

Mrs. Matilda Sopwith stood against the ship's rail and watched the waters darken as the sun slipped behind the rim of the horizon (...) She swung her mind away from her husband and sent it spinning fast into the future that would begin on the morrow when the boat docked. She'd be met by her brother-in-law, John Sopwith, and his wife, Anna, both young, little more than a boy and a girl, at least to her mind; and there was no doubt that they would shower her with affection because she knew they were truly fond of her, for hadn't she been the means of bringing them together; two people who felt themselves scarred with defects over which they had no control, for what control had a young girl over hideous birthmarks? Perhaps in the man's case there was some measure for control for his cross was merely a bad stammer.

c. The students discuss whether there are similarities and differences in the literature of their own countries.

#### Session 2

- a. They then receive a copy of a worksheet similar to the one below and work on the answers.
- b. *Variation 1.* They translate a chapter of a thriller and a chapter of a romance and peer edit each other's translations.

## Sample worksheet

1. Do the following belong to thrillers or to romances? Justify your answers and translate the extracts bearing in mind ideology, lexis and style.

a. "I'll be back"

b. Last night I dreamt I went to Manderley again. It seemed to me I stood by the iron gate leading to the drive, and for a while I could not enter, for the way was barred to me.

c. "My dear," said Axel to me in a voice of ice. "I have asked you twice to leave the room. I trust I do not have to ask you a third time."

d. In a broad Moscow street not two hundred yards from the Leningrad station, on the upper floor of an ornate and hideous hotel built by Stalin in the style known to the Moscovites as Empire During the Plague, the British Council's first ever audio fair for the teaching of the English language and the spread of British culture was grinding to its excruciating end.

e. Emma Woodhouse, handsome, clever, and rich, with a comfortable home and a happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

f. There were four of us – George, and William Samuel Harris, and myself, and Montmorency. We were sitting in my room, smoking, and talking about how bad we were – bad from a medical point of view, of course.

KEY: a. Arnold Schwarzenegger in James Cameron's *Terminator 3* / b. *Rebecca* by Daphne du Maurier / c. *The Shrouded Walls* by Susan Howatch / d. *The Russia House* by John Le Carré / e. *Emma* by Jane Austen / f. *Three Men in a Boat* by Jerome K. Jerome

2. Choose TWO of the extracts, one belonging to a thriller and another to a romance, and either rewrite them in English or translate them *from the opposite point of view*.

3. Read the text "Romance in Cartlandia" by Peter Thomas and translate it. Alternatively, if you have any suggestions regarding the way in which you would like to translate it, you may comment on them with your teacher.

### Romance in Cartlandia by Peter Thomas (partial transcription)

THERE'S a theory that romantic fiction provides escapism from the grimness of real life. Forget it. Look into the novels of Barbara Cartland and you know romance means imprisonment.

In Cartlandia "escape" is always into the clutch of a patronising male. This has nothing to do with Love. Her heroines are fragile, vulnerable dimwits, and her heroes are dominant, square-shouldered and strong. And a woman needs a protecting man.

It's not just in plot and character that the fiction is steeped in cliché. Gender per-

meates the language, too. In Cartlandian narrative even the prepositions reinforce the stereotypes. The girl is always looking *up* into the guy's eyes and he is always looking *down* into hers. His arms are always *around* her and her hands are *upon* his chest or reaching *up* to his neck. When it comes to passionate encounters of the labial kind, *his* lips are always on *hers*.

What pretends to be romance is really the uniting of male superiority with female inferiority: the prepositions reflect the propositions.

...

In Cartlandia, worry ends once a man takes charge, dispelling anxiety with a telling gesture: “He reached out his hand and, *cupping* it beneath her *little* chin, *tipped back* her head so that he could look into her eyes.”

Women are infantilised in persistent gestures such as *wiping tears from her face*, *holding her sobbing frame*, *gripping her hand reassuringly*. When he murmurs “My foolish little thing”, it is meant as an en-

dearment. A happy ending is signalled by: “I shall *teach* you not to be afraid of love or afraid of me.”

There’s a mercenary edge to all this. The amorous and the economic combine in a trade of maidenly coyness for the security of a wealthy patron. The novels (over 300) may be called *Love Forbidden* or *The Dream Within*, but all are the same – and the title is “*Thick Little Tart Gets Rich Thick Jerk*.”

#### *Task 14. Politically correct translations*

♣ Translation has been viewed as a mark of political resistance or as a dangerous or offensive activity that needs to be controlled, or that can be used to control, from the Middle Ages – when transferring a text from Latin to the vernacular could mean torture or death at the stake – to contemporary society where, for instance, translators of Salman Rushdie’s *Satanic Verses* have been threatened and even killed. Censorship of translations and the omissions and changes it brought to the source texts is another incipient field of study. As an example, the Spanish translations of Richmal Crompton’s *Just William* series in the 1940s included, for instance, the substitution of William’s book on Roman emperors for a book on “*vidas de santos*” (lives of saints) and comments by the censor such as: “... irreverent. Its character is perhaps impertinent for Spain” (Craig 1998: 159). Children’s and Young Adults’ Literature has always been considered, on the one hand, peripheral, but, paradoxically, crucial to shape either good or critical citizens. The latest trend, political correctness, with all its possible virtues, may also fall into the trap of censorship or, at least, of elitism: whose ideology does it represent? Does it leave room for all? In Peter Fawcett’s words (1998: 110):

Just as the universalism of classicism gave way to the individualism of the Romantic era, individualism may be yielding to a form of tribalism in which each group will want its own translations and in which the words of the source text (...) give way to either cannibalising, womanhandling, ethicising, gaymaking and other forms of post-modernist translation, or to the need to avoid mutual offence.

#### *Aims*

- To familiarise students with politically correct texts and trends
- To compare the politically correct movement in the source and the target language communities



- To become aware of politically correct language in both communities
- To translate politically correct texts or parodies: problem-spotting and solving
- To develop resourcing skills and use parallel texts

*Level*

Intermediate, advanced

*Approximate timing*

3 × 2 hour sessions

*Grouping*

Individual, groups of three or four students

*Steps*

## Session 0

- a. The students are asked to read bibliography on political correctness and its background. They should also become aware of any politically correct language or events that take place and note them down to exchange information in class.

## Session 1

- a. The students discuss the areas in which they think language changes reflect recent changes in ways of thinking.
- b. They receive a list of politically correct words and expressions and have to infer their meaning and try to find the accepted correspondence in the target language or, failing this, translate them. Alternatively, they can try and “translate” a politically correct fairy tale. Here are some examples:

## Sample 1

housewife	domestic artist / domestic incarceration survivor (!)
unemployed	involuntarily leisured
false teeth	alternative dentition
addiction	pharmacological preference
boring	charm-free
late	temporally challenged
shoplifter	non-traditional shopper
bald	folicularly challenged / hair disadvantaged

**Sample 2** (<http://www.btinternet.com/~knutty.knights/bears.html>)

Yellow-pigmented Follicles and the Three Ursus

A Politically Corrected Fairy Story

Once upon a chronological displacement<sup>1</sup>, there lived in a forest, three nonhuman animals of the ursus genus<sup>2</sup>. There was a patriarchal<sup>3</sup> ursus of substance<sup>4</sup>, his significant other<sup>5</sup> and their vertically inconvenienced<sup>6</sup> and experientially challenged<sup>7</sup> consequence of the social reproduction of the labour force<sup>8</sup>.

KEY: 1. time; 2. bears; 3. father; 4. large; 5. wife; 6. short; 7. young; 8. child (or cub).

- c. The students prepare a similar list in groups of three.
- d. They give their list to another group of three students who have to carry out step b once more.
- e. When all the lists have been completed, both groups sit together and discuss interesting points.
- f. In a whole class brainstorming session, the most challenging, unknown or interesting words and expressions are written on the blackboard. Alternatively, an e-list can be shared and completed throughout the academic year (see *Task 10. Exposure To Translation Options: sharing an e-list*).

Session 2. *One-minute fairy tale translations.*

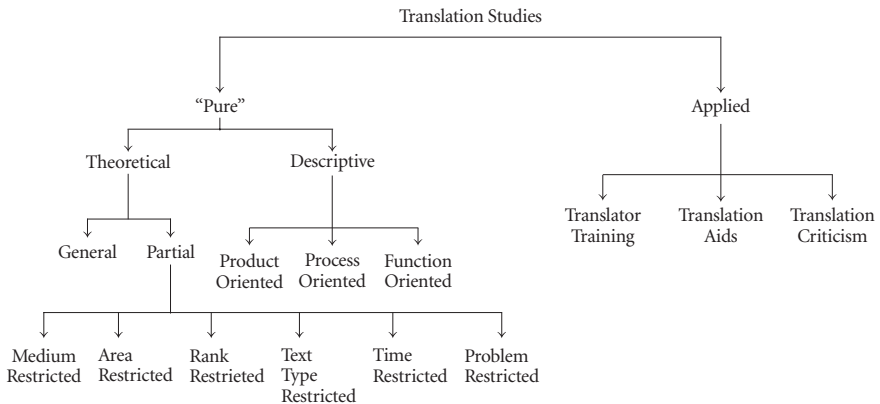
- a. This activity can be carried out with any fairy tale.
- b. Ask the students whether they remember the chosen story. A brainstorming session follows in which the students sequence the events in the story. The vocabulary can be put up on the blackboard. At this stage the vocabulary should be in only one of the languages dealt with in the course.
- c. The students sit in pairs or in groups of three and start telling each other the story. They take turns of one minute to speak. They should explain the story *in a different language* from that which was used in the brainstorming session.
- d. When they have finished the story, the students write down the problematic vocabulary and expressions and a class discussion may follow.
- e. The students choose a story from, for instance, James Finn Garner's *Politically Correct Bedtime Stories* (1994) to read before the next class.

Session 3

- a. In groups of three they translate the story and compare it to the more traditional story they have worked on in Session 2.
- b. New groups of three students are formed to compare and discuss their translations.

- c. If possible, they compare their translations with the published version.
- d. Finally, the quote by Peter Fawcett above is discussed, first in groups and then, as a whole class.

♣ As a means of familiarising the students with the present situation, James Holmes' first map of Translation Studies (1972/1988), although adapted by other scholars such as Toury (1995) or Hurtado (1999), remains a classic and is worth reproducing here in its original form (for a discussion of the map, see Baker 1998: 277–279):



### 1.3 Degrees of fidelity: How faithful can you be?

♣ How impossible is impossible? After all, and in spite of the notorious “traduttore, tradittore”, translation has always been a common practice. And it works. Nowadays, with the flourishing of Translation Studies at university level, more thought is given to the processes that underlie translating. This fascinating challenge, of course, is greater with the so-called “untranslatables” such as humour, poetry or cultural references.

Basically, two clines can serve to illustrate the translator’s dilemma:

1. Impossibility Possibility
2. Literal translation Free translation

Finally, it is worth widening the students’ choices by reminding them that, nowadays, “emancipatory translation” takes free translation a step further: The

idea is that speakers can break norms consciously and accept responsibility for their use of language (Chesterman 2000).

### Activity 17. Are we talking about the same drawing?

#### *Aims*

- To become aware of different ways of explaining the same thing
- To discuss degrees of fidelity when interpreting a drawing
- To discuss how subjectivity can influence a translation

#### *Level*

Flexible

#### *Grouping*

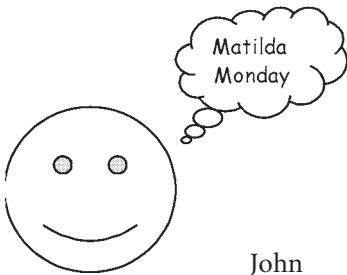
Individual, whole class

#### *Approximate timing*

30 minutes

#### *Steps*

- a. The teacher draws a simple picture on the blackboard (e.g. a smiling face called John) with a simple caption, (e.g. “Matilda”, referring to the film based on Roald Dahl’s book).



- b. The students write down what they believe the smiling face is thinking.
- c. They compare their interpretations and a discussion on the translator’s subjectivity, levels of interpretation, individual and cultural interpretations may follow. Is there a correct interpretation that excludes the rest? If there is one, what does it depend on? Must it be expressed in the same way from a linguistic point of view?

#### Sample of students’ interpretations

- John wants to see the film *Matilda* on Monday
- John went to the cinema on Monday
- John thought he would like to see *Matilda* on Monday

- On Monday, John would like to go to see *Matilda*
- John wants to see Matilda (one student interpreted that these were two characters from the film)

♣ Different sentences are often used to explain the same thing. How can they be different if, apparently, the participants have been through a similar objective experience? This is just a small reflection on the complexity of mental operations, on the one hand, and on the futility of searching for a *correct* translation on the other. What is *correct*? What is *faithful*? All the above sentences are, clearly, correct and faithful renderings of the picture, which points to the fact that seeking an Ideal or one-to-one translation leads to a dead end, whereas flexibility and creativity favour communication as long as they can be justified, transmit the text's message, and keep an *effect* (comic, dramatic, and so on) similar to that of the source text.

Translation, then, should be understood as *communication* not as the search for an exact equivalence. Translation loss may sometimes be inevitable because of the nature of the language/culture pair involved, but there seems to be little point in arguing over fine points which do not advance communication. However, a conscious choice to adapt the ST may be taken under certain circumstances (e.g. naturalising a comedy). This should not be mistaken for translation loss. As has been mentioned, differences should be minimised as much as possible and translations should cohere. It is true that criticising translations is for some a favourite pastime. However, one must also remember the very limited time conditions under which many translations are carried out. This cannot justify all mistranslations and howlers, but it certainly says much about the need to improve professional translation conditions in general.

From a pedagogical point of view, different clines can help the students fix a starting point for their translation related to degrees of fidelity, for instance:

Sign-oriented translation	Sense-oriented translation
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This first cline for discussion has been adapted from Lörscher's work (1992) for a simple reason. He is one of the few who has observed translation as carried out by foreign language students, precisely the general kind of student in the first two years at a Faculty of Translation and Interpreting or in second or foreign language classes. At this point, mistranslations from the mass media, from the students' own work, or published translations illustrate the pitfalls of considering only the linguistic aspect of a text. A first activity related to degrees of fidelity could be the following:

## Activity 18. Mistranslations

### *Aims*

- To reflect on the danger of literal translation
- To become aware that translation is not only about words, but about texts and contexts
- To explore different translation options
- To follow the potential processes that cause mistranslations and edit authentic sentences
- To discuss translation issues such as sign or sense translation and justify one's choices
- To develop resourcing skills
- To spot and solve potential problems
- To deal with interferences
- To practise indirect translation and retranslation

### *Level*

Flexible

### *Grouping*

Pairs

### *Approximate timing*

60 minutes

### *Steps*

- a. The teacher and students build up a corpus of mistranslations found in the mass media, published specialised or literary translations, signs and notices, etc. (see sample). They can be written on a transparency or a sheet of paper can be hung on the wall.
- b. When the class has collected between 12–15, the transparency is shown or a copy of the sheet is made for each pair of students.
- c. In pairs, the students try to
  - ✓ deverbalize and interpret the meaning of the mistranslation (remember, the ST will not always be available and can only be guessed at using logical or parallel thinking),
  - ✓ backtranslate and reach a class agreement as to the probable original message and the reasons for the mistranslation (syntactic, lexical, cultural, or other reasons such as poor use of the dictionary or adherence to sign in the case of false friends),
  - ✓ rewrite it correctly.

## Sample (all the following are authentic mistranslations)

MISTRANSLATION	PROBABLE SOURCE TEXT	PROBLEM	SUGGESTED TRANSLATION
a. Plates hots (an airport restaurant)	Comida caliente	word order / number / SL influence	Hot meals
b. Combinated dishes (restaurant at a seaside resort)	Platos combinados	lexical calque / no cultural correspondence	Snacks
c. “Los ingleses celebran la noche del 31 generalmente en casa o en restaurantes. En las casas se suele ofrecer para cenar el ”sherry trifle”, compuesto de jamón, frambuesas y jerez.” (newspaper <i>La Vanguardia</i> , January 1996) [The English generally celebrate the night of the 31 <sup>st</sup> . at home or at a restaurant. At home, they usually offer “sherry trifle”, made of [ham], raspberries and sherry.]	The same text throughout, a sherry trifle recipe, with the exception of the inclusion of “jamón” [ham] as the mistranslation of “jam”.	No lexical correspondence at word level. Phonetic similarity.	mermelada
d. “Me ha tomado años llegar a hacer el sillón confortable” (Fred Basset, newspaper <i>La Vanguardia</i> , 1994)	It has taken me years to make the armchair comfortable	Lexical and syntactic levels, calque	Me ha costado años de esfuerzo que el sillón sea cómodo.
e. “He ido a San Mauricio para ver a Ester”. (Dubbing: TV series <i>Lovejoy</i> ) [Gone to St. Maurice to see Esther]	A note on a mantelpiece which read: “Gone to St. Maurice for Easter”	Misreading, phonetic similarity	Easter=Semana Santa

f. “Tira de la ropa” (Humphrey Bogart dubbed in <i>The African Queen</i> / <i>La Reina de Africa</i> ) [Pull the clothes]	Pull the rope	Lexical calque	Tira de la cuerda
g. “Els arbres semblaven centpeus enlairats” (W. Golding <i>Lord of the Flies</i> , translated by a student.) [The trees looked like standing centipedes]	“The trees were 100 feet up in the air”	Lexical and semantic levels	Els arbres estaven a cent peus de terra
h. “Una vez me perdí en una guardería”. (Dubbing TV5: <i>Los inmortales</i> , 23.8.94) [I once got lost in a (children’s) nursery]	“I once got lost in a nursery”	Lexical and contextual level, polysemy	invernadero
i. No puedo esperar por otro pedido de medicinas” ( <i>Dr. Quinn</i> TV1 5.9.94)	“I can’t wait for another medical dispatch”	Lexical and syntactic calque	for = a (que llegue)
j. “En el año 17– cogí mi bolígrafo...” (Student’s translation of R.L. Stevenson’s <i>Treasure Island</i> ) [In the year 17 – I picked up my ballpen...]	In the Lord’s year 17– I take up my pen	Cultural-temporal mismatch	pluma
m. “Todo iba bien hasta que llegó el bendito fotógrafo” (Advertisement)	All was well until the blessed photographer arrived	Lexical calque / opposite connotations of the mistranslated word “blessed”	Maldito
n. ¿Podrías hacer que él fuera como yo? Sólo un poquito... (Heidi talking to herself about how she would like her grandfather to love her.) TV5–30.7.2000. [Could you make him be like me? Just a little bit...]	Could you make him like me?	Polysemy (like: como, gustar)	¿Podrías hacer que me quisiera?



o. Natasha Richardson... described by a journalist from <i>New York Times</i> as having “una seductora voz de husky” (a dog). <i>La Vanguardia</i> , 5.8.2001.	A husky voice	Dictionary translation – literal. Double meaning: husky: dog and kind of voice.	Voz sensual, profunda.
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This kind of activity provides good practice for students to guess the source text: it is usually just a word-based literal translation that comes across with little or no meaning in the target language, especially for target readers with no English. If students are exposed to this kind of material, their awareness of interferences (false friends, syntactic calques, etc.) can be heightened and can help them not to fall into the same traps: forewarned is forearmed.

Two eye-opening conclusions which usually derive from the discussion are that, on the one hand, it is not usually the most “faithful” in the usual sense of “literal” translation that reads more fluently in the TL, and, on the other, that the notorious “traduttore, traditore”, or its English version “transtraitor”, may be positive. If one considers that one of the characteristics of quality literature is that it has different levels of reading, it follows that a single work can be interpreted in many ways and, therefore, the more it can be “betrayed”, the higher its quality.

Other clines that can be discussed are *covert/overt* translation when dealing with translation and ideology, or *possible/impossible* translations when dealing with word play or humour.

♣ Approaches to translation throughout history can be said to have stemmed from positions adopted in relation to two paradigms: (a) the aforementioned possibility or impossibility of translation, and (b) its orientation towards the source text and its author or towards the target culture and the reader. These, of course, are directly related to degrees of fidelity, from literal to free translation (for further details on what follows, see Baker (ed.) 1998; Basnett 1981; Basnett & Lefevère 1998; Gallén et al. 2000; Gentzler 1993).

In what Steiner calls “the empirical period” (1975/1992), Cicero (106–43 BC) already wrote about the need to translate *non verbum de verbo, sed sensum exprimere de sensu* (not word for word, but sense for sense). A more absolute literalist concept of translation prevailed in the Middle Ages contrary to Cicero’s teachings although inherited from Roman medical translators and was introduced by Boethius (AD 480–524). Translation was no longer the task of the poet but that of the philosopher or the theologian.

Two events brought about great changes for translation and its status: the inclusion of vernacular glosses in Latin translations and the rise of vernacular literatures starting in the tenth century on the one hand, and the invention of printing in the fifteenth century on the other. Trade and artistic exchanges called for either a lingua franca – Latin – or a greater emphasis on translation. With the growing political relevance of vernacular languages that symbolised the rise of the nation states, the scales were tipped favourably for translation. In the sixteenth century, more prescriptive theoretical approaches to translation were put forward. Although Luther (1483–1546) talked about the problems of translating in 1530, it is Dolet (1509–1546) who is generally considered as the first theorist after he published five principles in *La manière de bien traduire d'une langue en aultre* (1540):

- a. The translator must understand the contents of the source text and the author's intention and may clarify doubts for the reader
- b. The translator must command both the source and the target languages
- c. The translator should not write a word for word translation
- d. The translator should use a language that is “natural”
- e. The translator should use a suitable tone

The most influential precedent of modern translation theory was written by John Dryden in his Preface to Ovid's (43 BC–AD 17) *Epistles* (1680). He proposed three main types of translation, according to degrees of fidelity:

- a. metaphrase: word by word translation
- b. paraphrase: sense for sense translation
- c. imitation: a free translation based on the translator's criteria

He defended the second type as the model to follow. The main ideas that are hinted at and that would be developed later belong to what Steiner (1975/1992) calls “the philosophical and poetic” period initiated by Tytler, Schleiermacher, Humboldt and Schlegel and continuing up to Ortega y Gasset or I. A. Richards. It laid the foundations of hermeneutics, that is, the attempt to understand a text, reach the spirit behind it, and give it a meaning. These theorists mainly defended the idea that a text holds a spirit that can be captured and that, therefore, a translation should have the same effect on the target reader as the source text had on the source reader. The German Romantics brought about a major shift in the way of thinking about translation. Goethe (1749–1832), Herder (1744–1803) and Hölderlin (1770–1843), among others, questioned the very possibility of translation basing their theories on the existence of the spirit of a text but, if the translator wishes to keep it, literalness is the only

solution and, therefore, the target language will suffer; if the translator wishes to please the target reader and write naturally in the target language, the spirit of the source text will not be respected and a mere version will be produced. This unresolved riddle raised two crucial issues:

1. The opposition between the foreign flavour of a text – which implies keeping to the spirit of the source text by creating a new kind of target language strange to the target reader but which will evoke the foreign origin of the text – and the prevailing idea of a domesticated translation, which produces a target text that flows naturally and does not read as a translation but which has lost the originating spirit and, moreover, makes the translator invisible.

2. The debate around translation as a mechanical or a creative endeavour was raised by the German translator August Schlegel (1767–1845): the subservient translator, whose function it was to transmit knowledge, was faced with the exaltation of individualism, creativity, the imagination, poetry and the notion of the translator as a visible genius who enriched the target language and literature.

The theory of untranslatability was taken further by Humboldt (1767–1835), who viewed language as a “third universe” between outside reality and inner structures of consciousness, that is, he believed that different languages chunked reality in different ways so that they were not transferable.

The nineteenth century was characterised by archaising tendencies in Britain, which tried to convey remote space and time through the use of mock ancient English. Foreignisation was out of the question owing to an imperialistic and, thus, domesticating or colonising outlook, also followed in France and in Germany. This is the age of the devaluation of the translator, who is seen as a mere intermediary between the source and target text and whose business “is to report what the author says, not to explain what he means; that is the work of the commentator”, in Longfellow’s (1807–1882) words (Basnett 1991: 72). In general, the sacralisation of the source text pushed any personal writing style of the translator into the background.

In the twentieth century previous work on translation was revisited and adapted to the philosophical, literary, social and economic changes of the time. The Formalist movement (see Chapter 1) with its emphasis on logic and on linguistic transfer paved the way for machine translation in what Steiner (1975/1992) calls a “scientific” and professional period.

The 1970s and 80s brought the final consolidation of Translation Studies with scholars who offered contrasting and overlapping theories as Translation became a university degree in most countries.

Finally, the nineties that, while still revisiting the previous periods, are characterised by the professionalisation of the discipline and serious attempts to make the translator visible. (Un)accepted distinctions between literary and non-literary translation that have led to field specialisation and its widespread irruption in academia have meant that the world of translation is more complex, contradictory and fascinating than ever. The turn of the twentieth century set the foundations so that all this could take place later on.

A lot has been happening in what is now known as Translation Studies since the 80s and we have come a long way from considering translation as a one to one replacement of words between languages. In fact, it has mostly been considered as such by Grammar Translation followers, not by translation practitioners or scholars. In Basil Hatim's and Ian Mason's words, translation is now mainly considered as "a dynamic process of communication" (1990:52), *communication* being the key word here. Any translator knows that to communicate an L1 message into an L2 faithfully, one has to be flexible, e.g. "Wet Paint!" is not *Pintura mojada* in Spanish, but *Recién pintado* (literally, "recently painted") and so on.

Different texts require the application of different degrees of fidelity depending on their purpose and on who will be reading them. A technical text translated for a specialised journal requires a different approach from the translation of a joke, a poem or an ad. In the first case, the translation will probably follow the source text very closely using what Hervey et al. (1995) call a balanced translation (see below). In the second, the effect on the reader matters more than the actual words or the syntactic layout – the translator will probably opt for an idiomatic or a free translation. To illustrate this point, let's see what happened to the following text written to attract business to Barcelona in the year of the Olympic Games (1992).

Source text: <i>El País</i> (6.10.91)	Translation: <i>The European</i> (4/6.10.91)
<i>Barcelona se escribe con 'B' de Beneficio</i> (literally, "Barcelona is written with a 'B' for Benefit")	Barcelona: it's spelt with 'B' for Business

There are no changes in the message that has to be conveyed, that is, in *what* has to be said, or in *who* it is addressed to, but there have been changes in *how* it has been rendered for lexical and pragmatic reasons - is this being "unfaithful" to the original text or, on the contrary, has the translator been more faithful by (apparently) moving away from the original words and syntax? This is the kind of activity that gives the students a chance to use their creativity skills to the full as this kind of text *has to* be translated idiomatically or freely (see below).

Let's take a look at the cline proposed by Hervey et al. (1995: 13–14) which helps clarify ideas and answer the well-known question put by the students in their first training stages: “How close should my translation be to the source text?” It depends, as we can see:

Source language bias			Target language bias		
Interlineal	Literal	Faithful	Balanced	Idiomatic	Free

Interlineal translation is useful to understand how a language works syntactically, for example, but not to produce fluent texts: A horse of a different colour – *Un caballo de un distinto color*.

Literal translation moves a step further towards the target language and is “correct” syntactically but can produce calques, for instance: A horse of a different colour – *Un caballo de otro color*.

Faithful translation is more fluent but still neutral and follows the source text meaning closely: A horse of a different colour – *Esto es diferente* [This is different]

Balanced translation tries to convey a similar effect on the reader of the target text: A horse of a different colour – *Este es otro tema* [This is something else]

Idiomatic translation conveys a similar effect on the reader of the target text and can imply changing the words or syntax of the source text – A horse of a different colour – *Harina de otro costal* [Flour from another saddle-bag]

Free translation emphasises the effect without changing the message but can change cultural references, word play and so on. A clear example is Xavier Bru de Sala's translation-adaptation of Gilbert and Sullivan's play *The Pirates of Penzance*, which he justifies in the hand programme. Some of the changes he has performed to bring the source text close to the target culture are:

Source text	Catalan translation (1997)
Penzance (England)	<i>Costa Brava (Girona)</i>
Victorian ladies	<i>Catalan ladies who have studied at the exclusive school “Dames Negres”</i>
Bobbies	<i>“Els Quatre i el Cabo” (a colloquial expression for “Civil Guards”)</i>
Gilbert and Sullivan's music	<i>Occasionally, notes of a “sardana” have been added to the original music</i>

This is the area of truly creative translation, of re-creating the original text.

**Activity 19. Backtranslation: How faithful can you be?***Aims*

- To become aware of interferences
- To reflect on fidelity in translation and on different translation options
- To become aware of subjectivity and constraints in translation
- To learn to justify choices and make decisions
- To practise indirect translation

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

60 minutes

*Steps*

- a. The teacher or the students choose 2/3 translated texts which present translation problems at one or more levels. The translations may be situated at any point on the continuum of degrees of fidelity (see above). The students should be informed before engaging in the backtranslation.
- b. Pairs or groups of 3 students are formed: Student A (SA) Student B (SB) and, if necessary, Student C (SC). Each student is asked to backtranslate one of the texts, i.e. put it back into the SL. At this stage, questions about the degree of fidelity always arise.
- c. The teacher gives SA's source text to SB, and SB's source text to SC, and SC's source text to SA. If only 2 texts are used, this order will, of course, change.
- d. All SA sit together or, if the class is too big, in groups of four. All SB and SC do the same.
- e. In groups, all SA, all SB, and all SC compare their backtranslations without seeing the original.
- g. A discussion ensues related to degrees of fidelity: is backtranslation the best way to assess translation? is it true that the more faithful to the original, the better translated a text has been? which are the most usual changes observed in an average translation? does having the original help to assess translation legibility? can one always trust the quality of the ST? how many interpretations of a same word or syntactic structure can there be? how useful is backtranslation? and so on.

## Sample texts (Spanish/English)<sup>9</sup>

### TARGET TEXTS

- a. Hay una serie de actividades que usted realiza cotidianamente. A veces usted realiza todas estas actividades. Otras veces, debido a su estado de salud, usted no realiza estas actividades de la forma habitual: quizás elimina algunas; quizás algunas las realiza durante períodos de tiempo más cortos, o bien las haga de forma distinta.
- b. Usted realiza ciertas actividades que hace durante la vida. A veces realiza todas estas actividades. otras veces, debido a su estado de salud, no hace estas actividades de la forma usual: puede que deje algunas; puede que acorte el tiempo de otras; y puede que cambie la forma de hacer algunas otras.
- c. Hay ciertas actividades que hace a lo largo de su vida. Algunas veces hace todas estas actividades. Otras, a causa de su estado de salud, no hace estas actividades de la manera usual: puede eliminar algunas, puede hacerlas durante un período más corto de tiempo, o bien puede hacerlas de maneras diferentes.

### SOURCE TEXT

You have certain activities that you do in carrying out your life. Sometimes you do all of these activities. Other times, because of your state of health, you don't do these activities in the usual way: you may cut some out; you may do some for shorter lengths of time; you may do some in different ways.

## Activity 20. Puns in ads

### *Aims*

- To reflect on word play
- To practise problem-spotting and solving
- To become aware of when non-correspondence occurs and discuss strategies and procedures that may be used.

### *Level*

Advanced

### *Grouping*

Groups of 3 or 4 students

### *Approximate timing*

60 minutes

### *Steps*

- a. The students are asked to bring to class 3 ads which contain a pun. The students pool the ads in groups of three and choose 3 of the 9 puns they have put together.
- b. The students analyse the construction of the puns chosen by their group and rewrite the ad in the SL, without using the pun and/or making up another pun.

- c. A member of each group sits with members from the other groups forming new groups and they pool their ideas.
- d. They translate into their own language puns from a published source (see sample) or, alternatively, they could use the puns they put aside at the beginning of the session, and choose the best translations.
- e. Finally, they discuss possible strategies to be used when translating puns (see Task 1, *Mind maps: proverbs and fixed sayings*).

### Sample (Spanish–English)

Source text	Published translation
En un lugar de La Mancha de cuyo nombre no puedo acordarme... (Text adapted from <i>Don Quijote de La Mancha</i> by Miguel de Cervantes for a Road Map ad) (May 1998).	In a village in La Mancha, whose name I have NOT forgotten...(adapted by one of the groups of students from Charles Jarvis' translation of 1742).

### Task 15. Treasure Island: In search of the original manuscript

#### *Aims*

- To become aware of register
- To become aware of cultural components in language and of literary values and elements
- To become aware of possible differences, interferences and the influence of subjectivity in texts translated into their L1
- To spot and solve problems
- To develop resourcing skills
- To practise backtranslation, indirect translation and retranslation

#### *Level*

Intermediate, advanced

#### *Grouping*

Individual, and groups of 3 or 4 students

#### *Approximate timing*

4 × 2 hour sessions and resourcing outside the classroom

#### *Steps*

##### Session 0

- a. Before actually trying to rewrite the source text assigned to each group (see below), the students will have to carry out research on background knowledge referring to the author, works, style, period, genre, registers, and so on. This can be done as homework set previously, that is, *before*



they are given the text so that they are not tempted to look for the original text itself!

#### Session 1

- a. Each group of students has to look for at least two different translations of the same literary excerpt.
- b. Each group hands out a copy of both translations, but not the original text, to another group. They will have to write what they think is the original text from the two translated ones.
- c. In groups, the students analyse the translations: differences, similarities, registers and so on.

#### Session 2

- a. They write what they consider the original text could be.
- b. They give their version to the group whose members comment on their backtranslation.

#### Session 3

- a. The groups write a final version following the comments. This version may be revised by the teacher.
- b. They receive the original text and compare it to their backtranslation. Of course, it is almost impossible that the students will write the same text as the original writer! The revision should concentrate only on serious linguistic and meaning mistakes.

#### Session 4

- a. Finally, a whole class discussion may ensue on the possibilities of translation, the variety of translations possible, betrayals and fidelities, the myth of the source text (would the author have written it in the same way if he had done the same exercise? what happens when authors translate their own texts?)

*Variation.* A variation of this task could be to present the students with the text in L1, ask them to translate it in pairs, and give the translated text to another pair to translate back into the L1. In this case, at least two different texts should be chosen so that the students do not translate and backtranslate the same text.

#### Sample (English–Spanish–Catalan)

A. Recordo, com si fos avui, el dia que arribà, amb el seu caminar feixuc, a la nostra porta, portant darrera seu, dins una carreta, un bagul de mariner. Era un homenàs, alt, fornit, pesant, de color de nou; la cua enquitranada li queia per l'espatlla sobre la casaca blava, plena de taques; tenia les mans dures,

cobertes de cicatrius, i les ungles negres, mal tallades; una de les seves galtes era marcada per una ferida d'un to lívid, blanc, però brut.

(Translation by Joan Arús 1926)

B. Como si fuese ayer, recuerdo perfectamente la llegada de aquel hombre, que se presentó en la hostería renqueando y seguido de una carretilla en la que transportaba un pesado cofre mariner. Era alto, ancho de hombros, vigoroso, y sus facciones tenían color de cáscara de nuez. La embreada coleta caíale sobre la espalda, rozando su vieja casaca azul llena de manchas. Lo que primero llamaba la atención hacia su persona, era el costurón, lívido, de sucia blancura, que cruzaba su mejilla derecha.

(Translation by Heliodoro Lillo Lutteroth 1967)

#### SOURCE TEXT

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow; a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the sabre cut across one cheek, a dirty, livid white.

(Robert L. Stevenson 1883)



## CHAPTER 2

# Learning through reflecting, communicating and translating

### 2.1 Selecting the aims: Activities

♣ The map of translation competence is as yet uncharted. Despite ongoing research, we still do not know what takes place in the translator's mind when combining languages, when solving problems, when being creative, when resourcing. . . What kind of mental processes and background knowledge does all this activity require? This is a stimulating introductory area of discussion at the beginning of any translation course: to start the students thinking about the task ahead and allow their beliefs to surface to be compared and contrasted with those of other members of their learning community through activities such as the following:

#### Activity 21. Word stars: Warming up to translation

##### *Aims*

- To reflect on preconceived ideas about translation and elicit the students' expectations

##### *Level*

Beginners

##### *Grouping*

Individual, pairs, groups of 3 students, whole class discussion

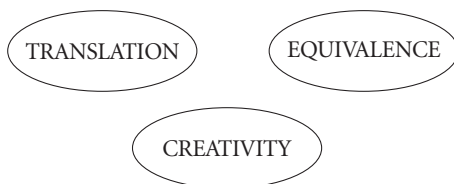
##### *Approximate timing*

30 – 60 minutes

##### *Steps*

- a. The teacher writes a series of words connected with translation on the blackboard as “word stars” (see below).
- b. Each student should write between 3 and 5 words, expressions or ideas that he or she associates with each of the words (they can be nouns, adjectives, verbs, set phrases...).

- c. When they have finished, they compare their associations with those of another student and discuss their different (and similar) viewpoints.
- d. Finally, in a brainstorming session, the teacher writes the different associations on the blackboard and a class discussion on preconceived ideas and expectations follows. This is a good moment to briefly touch upon ongoing debates in Translation Studies such as degrees of fidelity, strategies, theoretical approaches and so on, to provide an initial evaluation of the students' background knowledge of translation.



### Activity 22. What's in a translation?

#### *Aims*

- To reflect on beliefs about translation
- To list possible items that form part of translation competence
- To compare and discuss attitudes towards translating
- To raise the students' awareness of the task ahead

#### *Level*

Beginners (although this can be carried out at different stages to trace any changes in the students' beliefs and expectations)

#### *Grouping*

Individual, groups of three students

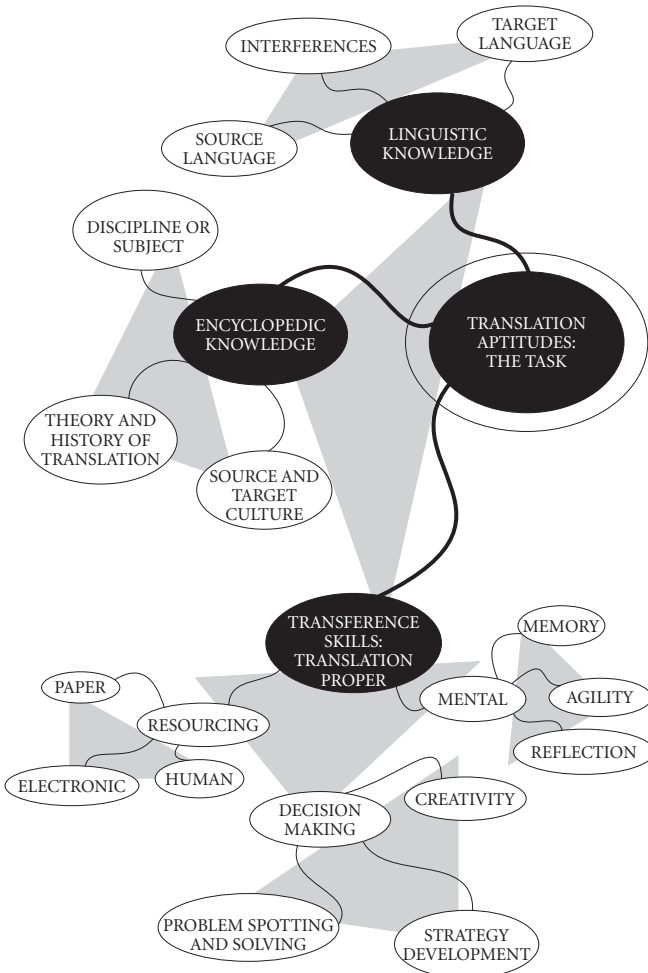
#### *Approximate timing*

60 minutes

#### *Steps*

- a. The teacher asks the students to write down between 5 or 6 points they think a translator needs to know in order to carry out an adequate translation task.
- b. The students compare their list with those of another two students and discuss and justify their opinions. The teacher circulates to find out what the general feeling is and to help out with any problems.

- c. Once all the students have had time to discuss, a brainstorming session follows. The teacher draws up three columns on the blackboard under the headings: Languages, Encyclopedic knowledge, Transfer skills.
- d. The students read out the concepts on their lists, which are then included in one or other of the columns. Of course, some may overlap, but this is precisely a more interesting part of the debate. They decide under which column they want to include the more ambiguous items and, if no consensus is arrived at, they are written in a space between the two columns that seem most appropriate.
- d. The columns can now be visualized as a triangle with subtriangles as follows:



♣ Linguistic Knowledge refers to the level of language competence and performance, which will vary according to the students' ability, that is, to the combination of their aptitudes and attitudes. The greater their command of the languages involved in the translation, the better. This is a good moment to emphasise not only the importance of the source language (usually their L2), but also the even greater importance of correct expression in the target language (usually their L1) and of being aware of interferences and negative transfer.

A second aspect to consider is Encyclopedic Knowledge. There seems to be general agreement – although no conclusive experimental research has been carried out – that this kind of knowledge will affect the global quality of a translation even more than linguistic knowledge. In other words, the more they know about what lies behind the words, the greater will be their grasp of aspects such as intention, function, effect, or style. Encyclopedic knowledge includes recognising the cultural references embedded in the text as well as the intertextual aspects, being aware of the importance of familiarity with the subject dealt with in the text and, also, with the history, principles and theories of translation.

Finally, the Transference Skills or mental operations needed both to optimise the relation established between linguistic competence and encyclopedic knowledge, and to transfer the source text for a target audience appropriately are at the basis of translation competence. In fact, here may lie the difference between how the mind of a bilingual and that of a translator works: a bilingual may have a high degree of linguistic competence in two languages with the necessary encyclopedic knowledge behind them, but not the transfer skills that a translator needs to bridge those two languages and cultures. This aspect includes decision-making, resourcing skills, and mental characteristics favourable to the development of the translator's work, such as those in Bloom's classification of the cognitive processes: memorization, understanding, application, analysis, synthesis, evaluation (in Koby & Baer 2003:217).

Subcategories can be inserted into the scheme as the syllabus develops, with activities and tasks to illustrate and practise each of the elements. References can then be made to the triangles during the academic year whenever suitable to the topic in hand. The main pedagogical reason for presenting theory or reflection on translation by means of triangles and clines at a first stage of learning is to visualise and thus better anchor the underlying concepts, to synthesize and thus clarify abstract concepts and, in general, lay the foundations for more sophisticated work that the students carry out by extended reading. It is vital to illustrate the issues with examples and then ask the students to work

with specific texts chosen to explore the topic, provoke discussion and establish a referential framework to which they can resort in their future as professionals.

### 2.1.1 Linguistic skills

Working with the Source Language, the Target Language and Interferences.

#### Activity 23. Ads: A department store in alphabetical order

##### *Aims*

- To become aware of different translation options
- To cope with constraints in translation
- To develop creativity skills and decision-making
- To practise reader-oriented translation

##### *Level*

Beginners

##### *Grouping*

Pairs

##### *Approximate timing*

90 minutes

##### *Steps*

- a. The vocabulary usually related to department stores and to advertising is revised through brainstorming.
- b. In pairs, the students write a list of departments and words or expressions that would usually appear in a publicity campaign for a department store. The constraint is that they have to write one word or expression for each letter in the alphabet.
- c. Each pair gives their list to another pair of students.
- d. Individually, the students will have to try to translate the list they have received with corresponding vocabulary related to what can be found in a general department store in alphabetical order. They may change the product or the order in which they appear as long as they keep to the global aim of the activity.
- d. Once they have translated as much as they can, the two pairs sit together and try to complete the advertisement.
- e. The teacher circulates and helps as required.
- f. The whole class discuss their own options and those in the final product, comparing choices on a transparency. Alternatively, they can act as publicity agents and try to sell their proposal to the rest of the class.



**Sample**

**Students' Proposal** (based on the publicity campaign of a well-known local department store)

THE BEST...	Travel Agency	Book Shop	Credit Cards
Delivery Service	Electrical Appliances	Fashion	Guarantee
Hairdresser's	Interpreters	Jewellery	Car Park
Leisure Time	Music	Children	One-hour Photograph Service
Press	Quality	Restaurant	Souvenirs
Toys	Unique	Variety	Welcome
TaX Free	MoneY Exchange	Zest!	... IN TOWN

*Variation:* see Activity 30, TV Advertising.

**Activity 24. Collocations: Tackling negative transfer***Aims*

- To compare collocations in two languages
- To become aware of interference between languages
- To choose the appropriate correspondence

*Level*

Intermediate

*Grouping*

Individual, pairs

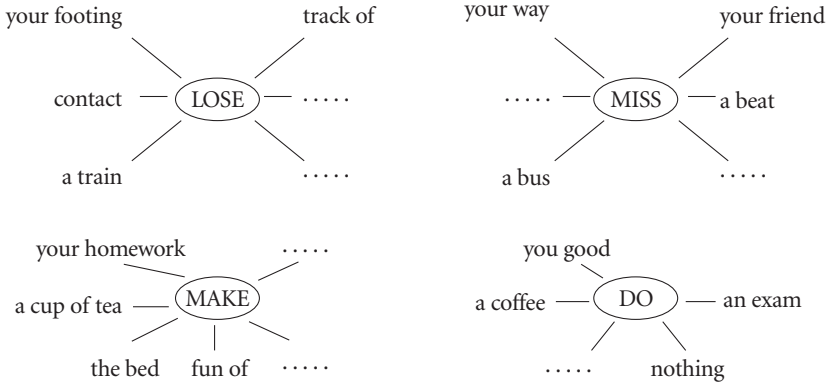
*Approximate timing*

30 minutes

*Steps*

- a. The teacher chooses verbs that pose problems for the students because of linguistic interference.
- b. The verbs are situated in the centre of a “bubble” and a few words which usually collocate with it are written around each one. One false collocation is added. A blank space, or more, is also left (see sample below).
- c. The students have to find the false collocation, fill in the blank/s with another collocation, or others, and give possible translations that may vary according to different contexts.

Sample



Activity 25. False friends: Noughts and Crosses

*Aims*

- To become aware of false cognates or “false friends”
- To become aware of degrees of interference

*Level*

Beginners

*Grouping*

Pairs

*Approximate timing*

60 minutes

*Steps*

- The teacher collects as many false cognates as possible and makes groups of nine at random or according to the students’ level or the topic in hand. This may be carried out by the students themselves: they can build a list of false friends as they come up in the texts with which they work.
- The teacher hands out photocopied blank grids for each pair of students to fill in.
- Each pair (A) of students fills in a grid with the false friends they have collected from their own texts and hands it over to another pair (B).
- Pair B plays noughts and crosses: each student can *cover* a false friend in a square with either a nought or a cross, if they translate it adequately.
- The first person to draw three noughts or crosses in a line wins.
- Peer correction.* Pairs A and B check the answers with each other.

**Sample 1. Students' grid (English/Spanish)**

tramp	conference	career
dramatically	to forge	library
demonstration	physician	eventually

**Key. False friends (incorrect translation)**

<i>trampa</i>	<i>conferencia</i>	<i>carrera</i>
<i>dramáticamente</i>	<i>forjar</i>	<i>librería</i>
<i>demonstración</i>	<i>físico</i>	<i>eventualmente</i>

**Key. Correct translation**

vagabundo	congreso	vida profesional
drásticamente	falsificar	biblioteca
manifestación	médico	finalmente

**Sample 2. Students' grid (French/Spanish)**

entendre	petits enfants	voleur
partir	draps	personne
embarrasse	succès	verdure

**Key. False Friends (incorrect translation)**

<i>entender</i>	<i>niños pequeños</i>	<i>volador</i>
<i>partir = dividir</i>	<i>trapos</i>	<i>persona</i>
<i>embarazo</i>	<i>suceso</i>	<i>verdura</i>

**Key. Correct translation**

oir	nietos	ladrón
irse, marcharse	sábanas	nadie
desconcierto	éxito	lechuga

**Sample 3. Students' grid (German/Spanish)**

Konferenz	Karriere	Aula
studieren	Demonstration	Rente
Konkurrenz	relevant	Bonbon

**Key: False Friends (incorrect translation)**

<i>conferencia</i>	<i>carrera</i>	<i>aula</i>
<i>estudiar</i>	<i>demonstración</i>	<i>renta</i>
<i>concurrentia</i>	<i>relevante</i>	<i>bombón</i>

**Key. Correct translation**

reunión/junta	futuro profesional	Aula Magna
cursar estudios universitarios	manifestación	pensión de jubilación
competencia (profesional)	pertinente	caramelo

## Activity 26. Choosing the appropriate word

### *Aims*

- To explore specific vocabulary
- To choose the most appropriate word or expression in the source language and justify the choice
- To choose the most appropriate word or expression in the target language and justify the choice
- Dictionary practice

### *Level*

All

### *Approximate timing*

60 minutes

### *Grouping*

Individual

### *Steps*

- a. The teacher or pairs of students choose an excerpt of a text they have already worked on or of a completely new one in the L2.
- b. They blank out words and expressions and prepare a number of activities (see sample worksheet below).
- c. Using a thesaurus, they prepare a worksheet similar to the one included here below.
- d. Each pair exchanges their worksheets and fills in the gaps. As they will have to justify their choices, they will need to look up the words and expressions in dictionaries.
- e. The pairs sit together and proceed to correct the work done.
- f. Finally, each pair translates the text they did not prepare originally.

Variation 1. The students can prepare a similar worksheet with their translation so that they also explore the target language.

Variation 2. This can be done as individual work first, followed by a discussion in small groups.

**Sample. Beauty and The Beast** (Gary Tousdale and Kirk Wise, 1991)

TO CARRY OUT THE FOLLOWING ACTIVITIES YOU SHOULD LOOK AT THE SPANISH VERSION OF THE FAIRY TALE FOR HELP.

1. Fill in the gaps with an appropriate word or expression (remember, this is a fairy tale!)  
 ..... a faraway land, a young prince lived in a ..... castle. Although he had everything his heart desired, the prince was ....., selfish, and .....  
 But then, one winter's night, an old ..... woman came to the castle and offered him a single rose in return for ..... from the ..... cold. Repulsed by her ..... appearance, the Prince ..... at the gift and turned the old woman away. But she ..... him not to be deceived by appearances, for Beauty is found within.

Haggard, sneer, spoiled, Once upon a time, warn, bitter, beggar, shelter, shining, unkind.  
 \*\*\*\*\*

2. Choose the most appropriate word or expression.  
 And when he (a)..... her again, the old woman's ugliness (b)..... to reveal a beautiful (c)..... . The Prince tried to apologise but it was too late, for she had seen that there was no love in his heart. And as punishment, she (d). ..... him into a (e). ..... beast and placed a powerful spell on the castle and on all who lived there.

- A. Avoid / dismiss
  - B. Leave / melt away
  - C. Enchantress / witch
  - D. Make / transform
  - E. Nasty / hideous
- \*\*\*\*\*

3. Fill in the gaps.  
 (a) ..... of his monstrous form, the beast (b)..... himself inside his castle with a magic mirror as his only window to the outside world. The rose she had offered was truly an enchanted rose which would (c)..... until his twenty-first year. If he could learn to love another and (d). ..... her love in return by the time the last petal fell, then, the spell would be broken. If not, he would be (e). ..... to remain a beast for all time.

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4. Translate the last lines (see (4) below).

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5. Watch the English version of the film and read your text.  
 6. Try to explain the story in English looking at the Spanish text. Do not look at the English text!

**LA BELLA Y LA BESTIA**

1. Érase una vez en un país lejano, un joven príncipe que vivía en un resplandeciente castillo. A pesar de tener todo lo que podía desear, el príncipe era egoísta, déspota y consentido.

Pero una noche de invierno, llegó al castillo una anciana mendiga y le ofreció una simple rosa a cambio de cobijarse del horrible frío. Repugnado por su horrible aspecto, el príncipe despreció el regalo y expulsó de allí a la anciana, pero ella le advirtió que no se dejara engañar por las apariencias porque la belleza se encuentra en el interior.

2. Y cuando volvió a rechazarla, la fealdad de la anciana desapareció, dando paso a una bellísima hechicera. El príncipe trató de disculparse, pero era demasiado tarde pues ella ya había visto que en su corazón no había amor. Y, como castigo, lo transformó en una horrible bestia y lanzó un poderoso hechizo sobre el castillo y sobre todos los que allí vivían.

3. Avergonzado por su aspecto, el monstruo se encerró en el interior de su castillo con un espejo mágico como única ventana al mundo exterior. La rosa que ella le había ofrecido era en realidad una rosa encantada que seguiría fresca hasta que él cumpliera veintiún años. Si era capaz de amar a una mujer y ganarse a cambio su amor antes de que cayera el último pétalo, entonces se desharía el hechizo. Si no, estaría condenado a ser una bestia para siempre.

4. Al pasar los años, comenzó a impacientarse y perdió toda esperanza, pues, ¿quién iba a ser capaz de amar a una bestia?

### Activity 27. Fast thinking: Stop!

#### *Aims*

- To revise specific semantic fields
- To explore and apply semantic vs. communicative translation
- To become aware of false cognates
- To practise mental agility

#### *Level*

Flexible

#### *Grouping*

Pairs

#### *Approximate timing*

30 minutes

#### *Material*

None

#### *Steps*

- a. The students draw a grid in their notebooks with the semantic fields that the teacher has proposed or the class has agreed upon previously (see sample below).
- b. A letter is called out by the teacher. The students have to fill in their grids with one word for each field. The word must begin with the letter that has been called out.

Variation 1. The students who draw up a list with words which begin with the same letter in the language pair win the game.

Variation 2. Each student in the pair takes turns to draw up the list in one of the two languages in which they are working. Each time they have completed a list corresponding to a given letter, they exchange them and translate each other's. They obtain 1 point for equivalent vocabulary, and 2 points for non-equivalent vocabulary well solved (e.g. *Currigan* / *la Cosa*).

### Sample

EDUCATION	FOOD AND DRINK	HORROR	SCIENCE
Class	cucumber	Currigan	crystal

EDUCACIÓN	COMER Y BEBER	TERROR	CIENCIA
clase	calamar	(La) Cosa	cristal

KEY:

class / clase: 1 point

crystal / cristal: 1 point

cucumber / calamar: 2 points

Currigan / la Cosa: 2 points

### Activity 28. Synonyms and context

#### *Aims*

- To introduce or reinforce specific vocabulary, synonyms and connotations
- To become aware of the importance of contextualizing vocabulary
- To spot cultural components in words
- To justify choices and make decisions

#### *Level*

Intermediate

#### *Grouping*

Individual, pairs

#### *Approximate timing*

60 minutes

#### *Steps*

- a. The teacher chooses a number of challenging words which appear in the chosen text and writes them on the blackboard. The students then jot them down in their notebooks.
- b. The teacher says aloud a synonym of each of the words but not in the same order in which they were written on the blackboard.

- c. The students have to write the corresponding synonym next to the word it matches.
- d. The students correct each other's synonyms against the complete text, that is, they put the words in context. Problems are discussed as a class activity (e.g. how words may have different meanings depending on their context).
- e. Finally, the students try to find correspondences for the words in their own language and comment on any interesting points which may arise.
- f. A follow-up activity may consist of asking the students to find other words and their synonyms, with or without the help of a dictionary, and passing the activity they have prepared over to other students to carry out. They correct it together.

**Sample** from “A Rose by Any Other Name” by Umberto Eco, *The Guardian Weekly*, January 1994.

Sometimes the author can only trust in Divine Providence. I will never be able to collaborate fully on a Japanese translation of my work (though I have tried). It is hard for me to understand the thought processes of my “target”. For that matter I always wonder what I am really reading when I look at the translation of a Japanese poem, and I presume Japanese readers have the same experience when reading me. And yet I know that, when I read the translation of a Japanese poem, I grasp something of that thought process that is different from mine. If I read a haiku after having read some Zen Buddhist koans, I can perhaps understand why the simple mention of the moon high over the lake should give me emotions analogous to and yet different from those that an English romantic poet conveys to me. (...) Often the indifference conceals two prejudices, equally despicable: Either the author considers himself an inimitable genius and so suffers translation as a painful political process to be borne until the whole world has learned his language, or else the author harbors an “ethnic” bias and considers it a waste of time to care about how readers from other cultures might feel about his work.

<i>Original word</i>	<i>Synonym</i>	<i>Possible translation(s)</i>
<i>presume</i>	suppose	presumir, imaginar, sospechar
<i>grasp</i>	understand	coger, agarrar, entender
<i>harbor</i>	shelter	proteger, guarecer, puerto, adolecer de, tener



### Activity 29. Synonyms and accuracy

#### *Aims*

- To practise intralinguistic and interlinguistic translation
- To explore polysemy and synonymy
- To discuss translation choices

#### *Level*

Beginners

#### *Grouping*

Individual, pairs

#### *Approximate timing*

60 minutes

#### *Steps*

- The teacher writes on the blackboard synonyms of key words and expressions from a film. The synonyms should change the register of the source text (e.g. *hi!* instead of *good morning, madam*). The students write them down in a column in their notebook.
- First viewing.* The students listen to the film and try to spot the original words and expressions that correspond to those on the blackboard or in their notebooks.
- Second viewing.* The students write down the original words and expressions next to those in their column.
- They check their columns in pairs and with the teacher.
- The students try to translate both columns: that of the words and expressions in the film and that of their synonyms given by the teacher at the beginning of the session. Are there correspondences for them all? Are there any changes in the target language? Are they justified?

### Activity 30. TV Advertising

#### *Aims*

- To become aware of linguistic creativity in advertising techniques: word play, intertextuality, catchphrases, and so on
- To become aware of means of keeping the same message and effect as the source text when addressing a different target audience
- To discuss translators' options and choices

#### *Level*

Intermediate, advanced

*Grouping*

Pairs or groups of three students

*Approximate timing*

2 × 60 minutes

*Steps*

- a. *First viewing.* After a session on advertising language and techniques such as the use of puns and catch phrases, commands and promises, pseudoscientific images and language, superlatives and fashionable words, e.g. “natural”, the teacher shows 5 or 6 TV ads to the students. Previous translation activities with this kind of language may help the students to tackle the advertisements better.
- b. *Second viewing.* The students complete a grid (see sample).
- c. The students check their answers with another student and the teacher. If necessary, a further viewing can take place.
- d. The students imagine they have been asked by the advertisers to translate the ad for one of the products. They have to bear in mind the target audience’s expectations, which may differ from those of the source audience. They must keep the images but can change the language as necessary. Also, they should be careful with pitfalls such as keeping a brand name or an expression that works in the SL but may pose a problem in the target culture.
- e. In pairs or groups of three, the students choose two of the ads and work on them. They should write their final ad on a transparency.
- f. Each group explains to the class the process they followed to obtain their final translation. A general discussion on the reasons for the differences between the source and target ads may follow.

*Sample*

	PRODUCT	LINGUISTIC POINTS	IMAGES	ADVERTISING TECHNIQUE
AD 1				
AD 1				

**Activity 31. Connectors***Aims*

- To become aware of the importance of contextualising connectors
- To become aware of potential interferences
- To discuss semantic vs. communicative translation

*Level*

Beginners

*Grouping*

Pairs

*Approximate timing*

30 minutes

*Steps*

- a. The students receive a worksheet which includes different activities on translating connectors (see sample).
- b. Once they have completed the worksheet, the students prepare another one, individually or in pairs, drawing from their translations and notes from other classes.
- c. They exchange worksheets.
- d. The students or pairs sit together and correct the answers together, with the teacher circulating.

**Sample** (here, only AND has been used, but other connectors can be included in the list of sentences)

- a. How many translations can you think of for the following?  
and, nor, or, besides, yet, but, so, since, for, then
- b. Look at the sentences and translate the connectors according to the context:  
a/ I love bread AND butter AND jam for breakfast.  
b/ Well, why don't you try AND understand?  
c/ Joan got weaker AND weaker as the days went by.

**Activity 32. Contrasting verb tenses***Aims*

- To compare the uses of verb tenses
- To become aware of interferences and potential calques
- To practise reverse dictation

*Level*

Beginners

*Grouping*

Individual or pairs, groups of four

*Approximate timing*

60 minutes

*Steps*

- a. The teacher prepares four groups of about five sentences each either concentrating on a verbal tense or combining several, depending on the students' level. The tenses should pose problems, e.g. the subjunctive into English, English modal verbs, the conditional, specific constructions such as the causal use of "have" ("have something done by someone"), and so on. The choice will depend on the language pair involved.
- b. Individually or in pairs, the students translate the sentences.
- c. Students form new groups of four students.
- d. The teacher gives a translation of the sentences of each group *only to one of the students in that group* (i.e. one student from group A receives the translations which correspond to sentences A).
- e. The students take turns to carry out a reverse dictation (see *Activity 54. Reverse Dictation*) of the sentences prepared together earlier. As there may be other translation possibilities besides that proposed by the teacher, the student could check before starting the dictation and then act as monitor / guide to correct the translations carried out by the other members of the new group.
- f. The students take turns to dictate and correct.
- g. A final class correction monitored by the teacher follows.
- h. A possible follow-up could be designed using audio-visual aids. For instance, see *Activity 34, Mr. Bean's Examination: Gerunds, Infinitives and Prepositions*.

**Sample (English / Spanish)**

## GROUP A

a. ¿Te importaría ayudarme a poner la mesa?	Would you mind helping me to lay the table?
b. ¿Quieres que venga?	Do you want him to come over?
c. Suele levantarse temprano.	She usually gets up early.

## GROUP B

a. No le digas nada hasta que le hayas visto.	Don't tell him anything until you've seen him.
b. No vale la pena enfadarse por eso.	It's not worth getting upset about it.
c. John sabía que Charles se lo diría a su hermana en cuanto la viera.	John knew Charles would tell his sister as soon as he saw her.

**Activity 33.** *The article**Aims*

- To explore uses of the article
- To become aware of interferences and possible calques
- Contrastive language study
- To explore hidden implications of the (non)use of the article

*Level*

Beginners

*Grouping*

Individual

*Approximate timing*

60 minutes

*Steps*

- a. The teacher explains the instances in which the definite article is used in L2 and presents a contrastive study of when it is used in the L1.
- b. The students take notes and comment. They may look at their notes, ask questions for clarification, and so on.
- c. They carry out a reverse dictation (see *Activity 54. Reverse Dictation*). The teacher reads out sentences –in the students' L1 – chosen because of their interest regarding the contrastive use of the definite article. The students write them down in L2.
- d. Finally, the sentences are corrected and comments may follow.

**Sample***Spanish*

El príncipe Carlos inauguró un hospital.  
La Duquesa de Lugo se casó.  
Algunos niños temen a la oscuridad.  
Los perros ladran.  
Los gatos de mi calle acaban con las ratas.  
Ponte los calcetines.  
Sabe tocar el piano.  
Llegará hacia las 7.  
Tómate el desayuno.  
Está en la universidad (de visita / recado).  
Va a la universidad (es estudiante).  
Ven a mirar la televisión.  
Sacó la mano del bolsillo para abrir la puerta.

*English*

Prince Charles opened a hospital.  
The Duchess of Lugo married.  
Some children fear darkness.  
Dogs bark.  
The cats in my street finish off the rats.  
Put your socks on.  
She can play the piano.  
He'll arrive at about 7 / 7-ish.  
Have breakfast.  
She's at the university.  
She's at university.  
Come and watch TV.  
He took his hand out of his pocket to open the door.

La historia le dio la razón.  
Siempre está hablando de la felicidad.  
Los famosos no siempre son felices.  
La gente famosa no siempre es feliz.

*Spanish*

Hay cosas que decir.  
Las ratas comen queso.  
Centenares de manifestantes lanzaron  
piedras contra la policía.

History proved him / her right.  
S/he's always talking about happiness.  
The famous are not always happy.  
Famous people are not always happy.

*French*

Il y a des choses à dire.  
Les rates mangent du fromage.  
Des centaines de manifestants ont jeté des  
pierres contra la police.

**Activity 34. Mr. Bean's examination: Gerunds, infinitives and prepositions**

*Aims*

- To compare the uses of gerunds, infinitives and prepositions in different languages
- To become aware of interferences and calques
- To describe accurately with time constraints
- To visualise according to a description

*Level*

Intermediate

*Grouping*

Pairs

*Approximate timing*

60 minutes

*Steps*

- a. *Back to back description.* The students sit in pairs (Student A and Student B). They have to sit so that they are back to back, with Student A facing the screen.
- b. Student A watches the sketch “Mr Bean’s examination” and at the same time describes what is going on to Student B (who cannot see the screen).
- c. Half way through the sketch, the students change places and Student B now describes the second half of the sketch to Student A.
- d. Student A and Student B watch the whole sketch together and discuss the difference between what they had visualized through their partner’s description and what actually appears in the sketch.
- e. The students receive a copy of a gapped text, in this case “Mr Bean’s examination”, and fill in the gaps.
- f. The activity is corrected and discussed in class.

- g. The students translate the text, concentrating on the use of gerunds/infinitives and prepositions and the differences between the source and target languages.
- h. Finally, a class discussion may follow the general correction.

**Sample** (from *The Best Bits of Mr. Bean*, 1997)<sup>10</sup>

Mr Bean arrives ... the examination (to drive/driving) his battered Mini. He forces the three-wheeled car (to leave/leaving) the road and manages (to park/parking), although not without (to knock/knocking) a sign. He gets ... of the car and puts a padlock on the front door (to make/making) sure that nobody tries (to steal/stealing) it..., but unfortunately he forgets (to close/closing) the back window...

### Activity 35. Gapped translation: Moving away from an ideal model

#### *Aims*

- To discuss polysemy, translator subjectivity, decision-making
- To become aware of the importance of context, register, style, and so on.
- To learn to justify choices,

#### *Level*

Flexible

#### *Grouping*

Pairs

#### *Approximate timing*

30–60 minutes, depending on the text

#### *Steps*

- a. The students sit in pairs. Each student in the pair receives a text to translate. Alternatively, a text can be divided into two parts (see *Activity 70. Jigsaw Translation*).
- b. Individually, the students in the pairs translate their text.
- c. Once the text has been translated, each student blanks out a certain number of words, set phrases, or structures from the translation he or she has carried out.
- d. The students exchange their translations and fill in the gaps in their partner's translation with the words or structures they would have used themselves.
- e. The students sit in pairs and discuss the translations each one of them has produced and try to justify their choices.
- f. A class discussion may ensue both on the translation itself and on the acceptability of different translations as long as they can be justified by the translator.

**Activity 36. Turn down the volume***Aims*

- To discuss communicative translation and degrees of fidelity
- To introduce subtitling
- To practise backtranslation

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

60 minutes

*Steps*

- a. *First viewing.* The teacher shows an excerpt from a video clip or film with the sound turned down. The students can read the subtitles.
- b. *Second viewing.* The students write down what they think is the original soundtrack.
- c. The students compare their rendering with that of another student and discuss their suggestions.
- d. *Third viewing.* The students compare their text with the source text and justify their choices.

**Sample**

<i>Remember The Time</i> (excerpt from the musical video clip, Michael Jackson, 1991)	
<i>Source text</i>	<i>Subtitles</i>
– I'm bored. I want to be entertained. Can my Pharaoh find some way to entertain his Queen?	– Estoy aburrida. Deseo ser entretenida. ¿Podría mi señor encontrar una manera de entretener a su reina?
– Behold! My Pharaoh Ramses! I bring you the Stick-man!	– Contemple mi faraón Ramsés. Os traigo al "Hombre-Palo".
– Throw him to the lions!	– Arrojadlo a los leones.
– That's cool!	– ¡Qué duro!
– And what is it you're going to do?	– Y ¿qué es lo que nos vais a ofrecer?

**Activity 37. Identifying the speaker***Aims*

- To explore and translate pragmatic and cultural differences in verbal and non-verbal language
- To discuss translation options



- To compare the students' translations with those of professional practitioners

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

60 minutes

*Steps*

- The teacher translates a dialogue (or transcribes the dubbed or subtitled version) and cuts it into strips, or jumbles it on a sheet of paper, without giving the names of the characters (as many cut-up dialogues as pairs of students in the class).
- The students receive the translated dialogue and try to reconstruct it from the jumbled strips of paper.
- The teacher writes the name of the characters on the blackboard.
- First viewing.* The students watch the film excerpt with the sound turned down and have to guess who said what.
- They compare their guesses.
- Second viewing.* The students watch the extract with the sound turned on and match the character to the dialogue and the translation on their strips of paper to the source text.
- They write down the original dialogue taking their translated texts and the second viewing as a basis.
- Third viewing.* The students compare their rendering with the source text in the film and discuss similarities and differences.

**Sample 1 (beginners)***Indiana Jones In The Temple Of Doom* (Stephen Spielberg, 1984)

This excerpt is from the very beginning of the film

<i>Source text</i>	<i>Dubbed version</i>
Willy: Aren't you going to introduce us?	¿No nos vas a presentar?
Lao Che: This is Willy Spott. This is Indiana Jones, the famous archeologist.	Esta es Willy Spott. Indiana Jones, el famoso arqueólogo.
Willy: I thought archeologists were always funny men searching for their mummies.	Pensaba que los arqueólogos eran hom-brecitos extraños que buscan a sus mamás.
Indiana Jones: Mummies.	Momias. <sup>11</sup>

## Sample 2 (advanced)

*Bladerunner* (Ridley Scott, 1982)

<i>Source text</i>	<i>Dubbed version</i>
<b>Brian:</b> Hi ya, Deck.	<b>Brian:</b> Hola, Deck.
<b>BR:</b> Brian	<b>BR:</b> Brian.
<b>Brian:</b> You wouldn't've come if I just asked you to. Sit down pal. Don't be an asshole, Decker. I've got 4 skinjobs walking the street.	<b>Brian:</b> No hubieras venido si sólo te lo hubiera pedido. Siéntate, chico. Vamos, no seas estúpido. Venga. Tengo a 4 pellejos pateando las calles.
<b>BR:</b> "Skinjobs", that's what Brian called replicants. In History books he's the kind of cop used to call black men "niggers".	<b>BR:</b> Pellejos. Así era cómo Brian llamaba a los replicantes. En los libros de historia él es el tipo de policía que solía llamar chimpancés a los negros.
<b>Brian:</b> They jumped a shuttle Off-World, killed the crew and passengers. They found the shuttle drifting off the coast so we know they're around.	<b>Brian:</b> Asaltaron una lanzadera espacial, mataron a la tripulación y a los pasajeros. Encontraron la lanzadera a la deriva hace 2 semanas, así que sabemos que están por aquí.
<b>BR:</b> Embarrassing.	<b>BR:</b> Mal asunto.
<b>Brian:</b> Not embarrassing – 'cause no one's ever gonna find out they're down here – 'cause you're gonna spot them and air 'em out.	<b>Brian:</b> No señor, no lo es porque nadie va a descubrir que están aquí abajo puesto que tú vas a perseguirlos y retirarlos.
<b>BR:</b> I don't work here any more. Give it to Holden – he's good.	<b>BR:</b> Yo ya no trabajo aquí. Dáselo a Holden. Es muy bueno.
<b>Brian:</b> I did. He can breathe ok as long as nobody unplugs him. He's not good enough – not as good as you. I need you, Deck. This is a bad one, the worst yet. I need the old Blade Runner. I need your magic.	<b>Brian:</b> Ya lo hice. Él lo hacía bien, pero se lo cargaron. No era lo bastante bueno. Tú eres mejor. Te necesito, Deck. Esto es algo grave. De lo peor. Necesito al veterano Blade Runner. Necesito tu magia.
<b>BR:</b> I was quit when I came in here Brian. I'm twice as quit now.	<b>BR:</b> Ya había renunciado cuando entré aquí, Brian. Y ahora vuelvo a renunciar.
<b>Brian:</b> Stop right where you are. You know the score, pal. If you're not a cop, you're little people.	<b>Brian:</b> Quédate donde estás. Si no ejerces de policía, difícilmente podrás ejercer de otra cosa.
<b>BR:</b> No choice, huh?	<b>BR:</b> Sin elección, ¿eh?
<b>Brian:</b> No choice, pal.	<b>Brian:</b> Sin elección, amigo.

### 2.1.2 Encyclopedic knowledge: Discussing beyond the dictionary

#### Task 16. What is a cataract?

##### *Aims*

- To introduce background knowledge related to cataracts
- To introduce specific terminology
- To develop resourcing skills
- To learn to use parallel texts
- To collaborate to complete a text
- To peer edit a translation

##### *Level*

Advanced

##### *Grouping*

Individual, pairs

##### *Approximate timing*

5 × 2 hour sessions

NB: This task works especially well with a non-specialised text on a medical topic and, if possible, a video excerpt on the same topic.

**Steps** (what follows is the actual worksheet for the students. The activities are to be carried out in different sessions.)

##### Session 1

- a. *Pre-task*. Find information about cataracts from any sources you like: paper, electronic or human, in L1. Write down/underline key terminology. Do not overdo it – just bring what you think will be necessary to your workbench.

##### Session 2

- a. You are going to watch a video of a real cataract operation. There is no sound. How can you relate what you have read with what you have watched? Form groups of 3/4 students, pool your texts, and discuss both the concept (*what* you have seen and read) and the vocabulary (*how* you would express it accurately and appropriately) in L1.

##### Session 3

- a. Read the following text on cataracts in L2 and translate half of it *orally* in groups. Underline any challenging terminology or syntax and start writing a glossary of medical terms.

#### Session 4

- a. Now work with another group and try to solve each other's problems. Comment on your translation, justify your decisions and accept the suggestions that you think are appropriate.

#### Session 5

- a. Watch the video again and relate the concept (*what*) and the languages you have worked with to express it (*how*). Complete your glossary.

*Optional Task.* Translate the text *you have not worked with in class* and hand it in to your teacher. If all the class decides to do this, in the following session you can edit each other's translations and, so, practise another real life activity.

#### Sample

from <http://www.meei.harvard.edu/shared/optho/cat.html>

*MASSACHUSETTS EYE & EAR INFIRMARY  
Q&A on Cataracts (Student A)*

#### What is a cataract?

A cataract is a progressive malady of the natural crystalline lens inside the eye.

#### What kinds of cataracts are there?

There are several types of cataracts:

The most common form of cataract is associated with normal aging, which can cause a lens to harden and turn cloudy. These are called "senile cataracts."

They generally affect people 50 years or older.

Traumatic cataracts may result from injuries: a sharp blow, an electrical or chemical burn, or a very high dose of radiation.

Certain medications or eye diseases like diabetes can also cause the lens to cloud and form secondary cataracts.

In rare cases, children can be born with cataracts either due to heredity or because the mother had a disease such as German measles during pregnancy.

A person who develops a cataract in one eye will usually develop a cataract in the other eye as well, although the second cataract may not develop for several years.

#### What are the signs and symptoms of cataracts?

Depending on the size and location of the cloudy areas in the lens, a person may not realize a cataract is developing. Signs include:

Objects beginning to appear blurry, hazy, or washed out.

A reduction in night vision.

A sensitivity to light and glare.

A need for frequent changes in eyeglass prescription.

Double vision.

A visible lightening of the pupil.

#### How do doctors treat cataracts?

It is not usually necessary to treat cataracts unless they interfere with daily life. The most common forms of cataracts can take up to 15 to 20 years to reach a stage where they seriously

impair vision. As a first step, an ophthalmologist (a doctor who specializes in the medical and surgical treatment of the eye) conducts a thorough examination to detect cataracts. Then, the patient and the ophthalmologist decide together whether removal is necessary. Cataract removal involves surgery to remove the clouded lens. The doctor prescribes medicine along with performing the surgery, but no pill, eyedrop, or ointment alone can prevent or cure cataracts. Similarly, lasers cannot remove cataracts, although doctors sometimes perform laser therapy if the membrane that holds the lens becomes cloudy in the weeks following surgery.

**What's involved in cataract surgery?**

Surgery for cataracts is a brief and relatively simple procedure. It usually takes 45 minutes to an hour to complete. In the past, most cataract surgery patients remained in the hospital following the operation. But with improvements in techniques and equipment, doctors can perform most cataract procedures as ambulatory surgery, and the patient can return home the same day. Today, more than 95 percent of cataract surgeries are successful. It is one of the safest forms of surgery.

Just before the operation begins, patients receive eye drops. Most patients also receive a sedative and an injection of local anesthetic. Sometimes, the ophthalmologist recommends general anesthesia to put the patient to sleep.

Although using local anesthetic is far more common, both approaches are acceptable.

During surgery, the surgeon makes a small incision on the surface of the eye. This incision becomes a passageway through which the surgeon removes the lens.

In most patients, the surgeon leaves a portion of the lens capsule (the thin membrane that holds the lens in place) in the eye. This technique is called an “extracapsular procedure.” Occasionally, the surgeon removes the lens capsule along with the lens.

This technique is an “intracapsular procedure.” Both procedures are safe and both improve vision.

*MASSACHUSETTS EYE & EAR INFIRMARY**Q&A on Cataracts (Student B)***What is a cataract?**

A cataract is a progressive malady of the natural crystalline lens inside the eye.

**What replaces my lens?**

Most cataract surgery patients receive an “intraocular lens implant” to replace the natural lens. This plastic implant resembles a small contact lens. The doctor inserts it in the front part of the eye during surgery. The implanted lens is a permanent replacement for the natural lens; except in rare cases, it will never be taken out.

Some patients (such as those suffering from certain types of eye disease in addition to cataracts) should not receive an implanted lens. Options for these patients include special cataract glasses or contact lenses.

**What can I expect after surgery?**

In the days immediately following surgery, get plenty of rest and avoid heavy lifting or other types of strenuous activity. For several days following surgery, you may experience some discomfort in or around the eye. Your doctor will usually remove your bandage within a day or two after the operation, but your eye will take several weeks to heal completely.

To protect the eye and encourage healing, you should follow all instructions for using eye drops and other prescribed medications. If you wear glasses, you may resume wearing them as a protective measure. The prescription may no longer be correct, but this will not harm your eye and your vision should still be acceptable. In fact, all patients should wear some form of eye protection (such as sunglasses) during the days following surgery. Your doctor will also give you an eye protector to wear at night for two to three weeks.

**How will cataract surgery improve my vision?**

Patients who have received an intraocular lens implant may notice some improvement as soon as the doctor removes the eye bandage. At some point after the operation, usually six to eight weeks, patients will receive a new eyeglass prescription that should also improve vision significantly. As the eye heals and adjusts to the lens implant, more changes in prescription may be needed.

Patients who do not receive a lens implant usually do not experience significant improvements in vision until they begin wearing contact lenses or cataract glasses, about six to twelve weeks following surgery. Improvement in vision and individual lifestyle determine how quickly patients can resume normal activities. For example, if you have good vision in your untreated eye and do not engage in many activities that require acute vision or excessive straining, you might resume many normal activities within a few days of the operation.

**Are there after-effects I should know about?**

A common occurrence following extracapsular cataract surgery is a clouding of the thin membrane that holds the lens in place. A doctor can readily treat this problem with laser surgery. During laser treatment, the ophthalmologist makes tiny holes in the clouded membrane to allow light to pass. This painless procedure takes only a few minutes and has a very high rate of success.

**What's involved in cataract surgery?**

Surgery for cataracts is a brief and relatively simple procedure. It usually takes 45 minutes to an hour to complete. In the past, most cataract surgery patients remained in the hospital following the operation. But with improvements in techniques and equipment, doctors can perform most cataract procedures as ambulatory surgery, and the patient can return home the same day. Today, more than 95 percent of cataract surgeries are successful. It is one of the safest forms of surgery.

Just before the operation begins, patients receive eye drops. Most patients also receive a sedative and an injection of local anesthetic. Sometimes, the ophthalmologist recommends general anesthesia to put the patient to sleep.

Although using local anesthetic is far more common, both approaches are acceptable.

During surgery, the surgeon makes a small incision on the surface of the eye. This incision becomes a passageway through which the surgeon removes the lens.

In most patients, the surgeon leaves a portion of the lens capsule (the thin membrane that holds the lens in place) in the eye. This technique is called an "extracapsular procedure."

Occasionally, the surgeon removes the lens capsule along with the lens.

This technique is an "intracapsular procedure." Both procedures are safe and both improve vision.

**Activity 38. Crossword of a specific topic**

*Aims*

- To introduce or reinforce specific semantic fields
- To develop transference agility
- To find an appropriate correspondence

*Level*

Flexible

*Grouping*

Pairs

*Approximate timing*

20 minutes

*Steps*

- a. The teacher or the students prepare a crossword with vocabulary which belongs to a given topic: education, food and drink, law, medicine, business, fairy tales, and so on. This can be done individually or in pairs (in class or as homework). The crossword is solved by writing the word provided in the clue in the other language of the language pair they work with (i.e. if the clue word is in French, the word that goes in the crossword grid is its correspondence in English).
- b. The students exchange their crosswords and do them.
- c. Finally, they sit with the “authors” of the crossword they have tried to solve and comment on any points which may have come up.

**Sample. Medical Prefixes and Suffixes (Spanish / English)**

CLUES. Read the clues in English and write the solutions in Spanish

Across: a. head / b. abnormal / e. low

Down: a. harmful, upside down / d. glandular / e. dissolved dissolution / f. growth

	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>
<i>a</i>						
<i>b</i>						
<i>c</i>						
<i>d</i>						
<i>e</i>						

## KEY

	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>
<i>a</i>	c	e	f	a	l	o
<i>b</i>	o			d	y	s
<i>c</i>	n			e		i
<i>d</i>				n		s
<i>e</i>	h	i	p	o		

**Activity 39. Oral translation I: Medicine***Aims*

- To practise specific vocabulary, oral expression
- To practise pre-interpreting skills
- To translate specific vocabulary and expressions
- To become aware of cultural transference

*Level*

Flexible

*Grouping*

Groups of three or four students

*Approximate timing*

60 minutes

*Steps*

- a. The teacher or the students prepare a role play related to a given topic (see sample below for “medicine”). In a role play, the students take on a new personality and act according to it. A card should be given to each student so that his/her role can be clearly understood.
- b. The students sit in groups of three or four. The teacher or the students who have prepared the role play explain the general situation and hand a role card to each member of the group.
- c. The students read their cards and start the conversation as explained in *Activity 51, Explorers*. Ideally, each student will play all three roles: SL speaker, TL speaker and interpreter.
- d. Any translation difficulties are written on the blackboard and are commented upon at the end of the role play. The students should not be interrupted for correction unless mistakes clearly hinder communication.



## Sample

### *Role Play*

- a. You are an English-speaking tourist on holiday on the Costa Brava. You suddenly feel ill and have to visit the doctor. Decide which illness you have and make a (mental or written) note of the symptoms. Remember that you cannot say which illness you have because in the role play you are not the doctor!
- b. You are the doctor in a little village on the Costa Brava. You cannot speak any languages. You usually contract an interpreter in the summer months. Think of questions you would ask your patients in order to diagnose their illness.
- c. You are an interpreter. You are contracted by doctors in the summer to help them understand tourists with health problems. Make a *bilingual* list of possible vocabulary you will have to use in your interpretation (illnesses and symptoms).

*Possible diagnoses:* broken arm, a rash, measles, food poisoning, indigestion, mumps, broken leg, appendicitis, toothache, backache, headache, flu, or any other.

## Activity 40. Oral translation II: Games

### *Aims*

- To practise sequencing and connecting in L1 and L2
- To become familiar with specific vocabulary in L1 and L2
- To develop resourcing skills
- To become aware of interference and cultural transference
- To visualise the result of the interpretation immediately: self and peer evaluation

### *Level*

Beginners

### *Grouping*

Groups of three students

### *Approximate Timing*

30–60 minutes

### *Steps*

- a. The students sit in groups of three. Student A reads out game instructions in L2; Student B then translates them as quickly as possible; Student C plays the game according to the translated instructions. Ideally, Student A and Student C should not sit too close to each other so that Student C cannot hear the L2.
- b. The teacher circulates to give advice on any translation difficulties.
- c. The general problems are written on the blackboard and a class discussion may follow.

NB: The students themselves can take packs of playing cards or board games to the classroom. Alternatively, photocopies can be made of the instructions for one or two games.

### Activity 41. Listen and guess

#### *Aims*

- To practise written and oral expression
- To become familiar with specific vocabulary
- To build a glossary
- To practise pre-interpreting skills: listening comprehension, guessing through context
- To practise team translation: awareness of the importance of style, terminology, register, coherence and cohesion, and so on.

#### *Level*

Flexible

#### *Grouping*

Groups of three or four students, whole class

#### *Approximate timing*

2 sessions (preparation and presentation)

#### *Steps*

- a. The students choose a topic (related to their speciality or to translation issues) to present to the class. They can prepare it in groups of three or four students. The presentation should take between 10–15 minutes and be delivered in the L2.
- b. They may have one or two weeks to prepare it: they have to use their resourcing, team organisation, linguistic and translation skills. The final text they present must be uniform as to style, terminology, register, coherence and cohesion, and so on. They must prepare a glossary with the specialised words in both the L2 and the L1.
- c. Before they present the talk, the students should write any specialised terminology on the blackboard in the L1. The other students in the class should try to guess the meaning of the words and a possible translation.
- d. The students present their talk in the L2 and, while they listen, the rest of the class try to translate the terminology they did not understand before the talk.
- e. Finally, the glossary should be completed and the contents of the talk discussed.

**Activity 42. What's cooking?***Aims*

- To solve non-correspondence in the translation of cultural references: food and drink
- To apply problem-spotting and solving skills
- To become aware of cultural differences and of the need and means to bridge them

*Level*

Flexible

*Grouping*

Pairs

*Approximate timing*

45 minutes

*Steps*

- a. The students receive a grid (see sample) with blanks in either language A or in language B. The vocabulary should reveal culinary differences between the cultures involved.
- b. They fill in the grid with the appropriate correspondence. The students should realise that an exact equivalence is impossible to achieve in these cases. They may use any sources they like: dictionaries, class notes, parallel texts such as cookery books in both languages, cooking experts, and so on.
- c. The students compare their solutions and comment on the strategies and procedures they have used to solve the problems: are they happy with their solutions? why (not)?...

## Sample 1 (English/Spanish/Catalan)

Complete the multilingual grid:

ENGLISH	SPANISH	CATALAN
mashed		puré
	nata	nata
	natillas	
jam		
marmalade		

## KEY

ENGLISH	SPANISH	CATALAN
mashed	<i>puré</i>	puré
<i>cream</i>	nata	nata
<i>custard/crème brûlé</i>	natillas	<i>crema catalana</i>
jam	<i>mermelada (dulce)</i>	<i>melmelada (dolça)</i>
marmalade	<i>mermelada (con cítricos)</i>	<i>melmelada (amb cítrics)</i>

**Sample 2** (French /Spanish /Catalan)

Complete the multilingual grid:

FRENCH	SPANISH	CATALAN
crème caramel	flan	flam
chantilly	nata	nata
bonbon	caramelo	caramel
frites	patatas fritas	patates fregides
chips	patatas fritas (bolsa)	patates (bossa)

**Sample 3** (German /Spanish/Catalan)

GERMAN	SPANISH	CATALAN
Püree	<i>puré</i>	purè
Sahne	nata	nata
Vanillepudding	natillas	<i>crema catalana</i>
Marmelade	<i>mermelada (dulce)</i>	<i>melmelada (dolça)</i>
(Orange) Marmelade	<i>mermelada (con cítricos)</i>	<i>melmelada (amb cítrics)</i>

**Activity 43. Games: From one language to another***Aims*

- To explore specific vocabulary
- To discuss and apply communicative vs. semantic translation
- To become aware of interference in cultural references

*Level*

Beginners

*Grouping*

Individual

*Approximate timing*

60 minutes

*Steps*

- a. Present the students with a worksheet as if designed for foreign language learning.
- b. The students carry out the activities but have to add an extra element to the foreign language learning activity: translation.

**Sample** (students' worksheet)

1. CARDS. Match the word with its definition and translation:

- |            |                                     |       |
|------------|-------------------------------------|-------|
| a/ shuffle | 1/ do something one after the other | FICHA |
| b/ deck    | 2/ small flat piece of plastic      | CARTA |

c/ dice/die	3/move cards to change their position	BARAJAR
d/ counter	4/ distribution of playing cards	BARAJA
e/ card	5/ (US) pack of playing cards	EN EL SENTIDO DE LAS AGUJAS DEL RELOJ
f/ turn	6/ move in the direction of the hands of a clock	DAR / REPARTIR
g/ clockwise	7/ cube of wood used in games	TOCA
i/ deal	8/ stiff paper or cardboard used in games	DADO

KEY: a, 3 (barajar) / b, 5 (baraja) / c, 7 (dado) / d, 2 ( ficha) / e, 8 (carta) / f, 1 (turno) / g, 6 (en el sentido de las agujas del reloj) / i, 4 (dar / repartir).

2. PLAY. Translate the following expressions:

- a. hacer una jugarreta
- b. hacer novillos

KEY a. – to play up / b. – to play truant

3. GAMES. Translate or find games similar to the following:

- a. ajedrez
- b. draughts
- c. poker
- d. la oca

KEY: a. chess, b. damas, c. póquer, d. snakes and ladders (this last translation was accepted by the class because it was justified in the sense that both games are among one of the first board games played by children in both cultures).

#### Activity 44. The idioms game

##### *Aims*

- To become familiar with idioms and proverbs in two languages
- To explore and apply communicative vs. semantic or literal translation
- To become aware of different translation options
- To practise problem spotting and solving

##### *Level*

Intermediate, advanced

##### *Grouping*

Groups of 3 or 4 students

### *Approximate timing*

60 minutes

#### *Steps*

- a. Form groups of four students. Give each group one set of cards with idioms written on them in L1 and one in L2. It is useful to prepare each set in a different colour so that the cards do not get mixed up too easily!
- b. The students shuffle each set *separately* and put both face down on the table, one next to the other.
- c. The first player turns up one card from each pile at the same time. If the idiom or proverb in L1 accepts a total correspondence with the one in B (e.g. “Birds of a feather flock together” (English) = *Dios los cría y ellos se juntan* (Spanish)), the player keeps both cards and wins a point. If they do not correspond, the cards go back *underneath* their respective piles (L1 or L2). The next player then repeats the operation.
- d. When the four players have taken their turns, the cards must be shuffled again.
- e. The first group to pair off all the cards is the *class* winner. The player with the highest number of paired cards (points) is the *group* winner.

#### *Variation 1*

Students form pairs, shuffle the cards and deal four cards from each set to each student in the group. The rest of the cards are placed in the centre of the table. The aim is to form as many pairs as possible starting with the cards in their hands and then placing a card on the table. If the partner of the student who placed the card has the correspondence, the pair wins a point; if not, the other pair has the chance to obtain it. If none of the pairs has the correspondence, they “steal” a card from the pack and continue with the game.

#### *Variation 2*

The teacher or the students prepare a set of cards with idioms and proverbs in both languages *but without correspondences*. Students form groups of four and shuffle the cards. They put them in the centre face downwards and take turns to be “monitor”. The “monitor” has a sheet of paper with the correspondences (or non-correspondence if necessary) of all the idioms and proverbs on the cards. The other three students turn the cards up in turns. The first student to give the correct translation wins a point.

### Sample

<i>English</i>	<i>Spanish</i>	<i>French</i>	<i>German</i>
To learn by heart	Aprender de memoria	Apprendre par coeur	Auswendig lernen
All that glitters is not gold	No es oro todo lo que reluce	Tout ce qui brille n'est pas or	Es ist nicht alles Gold, was glänzt
Clothes do not make the man	El hábito no hace al monje	L'habit ne fait pas le moine	Die Kutte macht noch keinen Mönch/ Kleider machen leute
There is no smoke without fire	Cuando el río suena, agua lleva	Il n'y a pas de fumée sans feu	Kein Rauch ohne Flamme / Feuer

### Activity 45. Quick vocabulary lists

#### *Aims*

- To revise specific vocabulary
- To explore and apply communicative vs. semantic or literal translation
- To develop mental agility and memory skills

#### *Level*

Flexible

#### *Grouping*

Pairs

#### *Approximate timing*

30 minutes

#### *Steps*

- a. The students write as many words as they can in 4 or 5 minutes related to a topic they have been working on: feelings, games, education, economics, and so on. This is a good activity to encourage and check their glossary building. This should be done individually.
- b. The students compare their lists with those of the other students and each pair chooses the 10 most difficult or interesting words to translate from their pooled lists. If necessary, they check their translations using any sources they may need (dictionary, class notes, translated texts...).
- c. Two pairs sit together and Pair A read their words out loud in the L2 to Pair B, who have a minute to translate them. Each adequate translation is worth one point. Alternatively, they can write them down on cards or simply on rectangles cut out from paper, put them face down on the table and translate quickly as they turn them over.
- d. Finally, the lists are translated in full and comments may follow.

**Sample 1: CARS**

<i>English</i>	<i>Spanish</i>	<i>French</i>	<i>German</i>
rear window	ventanilla trasera	lunette arrière	Heckfenster
number plate	matrícula	plaque d'immatriculation	Kraftfahrzeugkennzeichen
bumper	parachoques	parechoque	Puffer
windscreen	parabrisas	pare-brise	Windschutzscheibe

**Activity 46. Current affairs quiz***Aims*

- To compare verbal structures,
- To build up a “knowledge data base” on current affairs
- To create an awareness of the importance of reading the newspapers and listening to the news
- To avoid literal translation

*Level*

Beginners

*Grouping*

Individual, pairs

*Approximate timing*

60 minutes

*Steps*

- a. The teacher compiles a series of questions in L1 on current affairs concerning both the students' country and abroad. The questions are typed and divided into two equal groups.
- b. Individually or in pairs, the students translate the questions and try to answer them in L2. Student or Pair A translate/s the first group of questions and Student or Pair B translate/s the second.
- c. Students A and B now sit together. They each have their translation and answers ready before them.

*Variation 1.* The teacher puts up possible translations on an OHP and the whole class comments on their variations. Finally, Student or Pair A ask the questions in L2 to Student or Pair B who have to answer them correctly and obtain one point for each correct answer. Students or Pairs take turns to ask and answer.

*Variation 2.* Student or Pair A sit with Student or Pair B and read their translated questions in turns. The other Student or Pair have to correct the structure and vocabulary if they think there are any mistakes and answer the



questions. Finally, the teacher puts up the questions and the students confirm the corrections and comment on the answers.

### Sample. Questionnaire 2001

1. What famous pop star from the sixties and seventies died in 2001? (*George Harrison*)
2. Who won the Nobel Prize for Literature in 2001? (*V.S. Naipaul*)
3. What's the name of the boy whose (fictitious) life was a film hit in 2001, after being a best-seller for two years? (*Harry Potter*)

### Activity 47. Tourism: Going places

#### *Aims*

- To explore specific language for describing places
- To explore different language functions, text types
- To develop resourcing skills
- To record a reflection on the process of translation

#### *Level*

Beginners, intermediate

#### *Grouping*

Groups of 2 or 3 students

#### *Approximate timing*

60 minutes

#### *Steps*

- a. The class is divided into groups of 2 or 3 students. Each group decides on a place of interest to all its members.
- b. The members of the group will be responsible for finding texts on the chosen place, each belonging to a different text type, for instance, an encyclopedia entry, a tourist leaflet and a literary text.
- c. On a particular day, the groups pool their texts. If there should be more than three texts per group, a final three should be selected. The only condition is that the texts should belong to different text types.
- d. Each student makes a list of the characteristics of one of the texts. This can be done in columns: punctuation, vocabulary, paragraphs, sentence length, register, text function, reader's expectations, and so on (see Hatim 1997b).
- e. The three members of the group pool their texts, and analyse and compare the text characteristics. They then decide on translation approaches for each of the texts.
- f. Finally, each group translates a section (about 100–150 words) from each of the texts studied in the group and hand it in to the teacher. The

translations should be accompanied by any comments the student may consider relevant to explain the process of translation followed.

#### Activity 48. Specialised translation on tape

##### *Aims*

- To develop specialised vocabulary and expressions
- To practise listening comprehension in the foreign language
- To translate specialised vocabulary
- To develop resourcing skills and specialised background knowledge

##### *Level*

Advanced (specialised language)

##### *Grouping*

Individual

##### *Approximate timing*

Flexible

##### *Steps*

NB: Many ESP or advanced foreign language learning textbooks include listening comprehension activities which can be used in specialised translation classes.

- a. The teacher presents the listening comprehension activity as it appears in the textbook underlining the accompanying exercises that can be directly applied to translation: specialised language and background knowledge.
- b. The students should extend the activity a step further by translating the resulting text.

#### 2.1.3 Transference skills. Using strategies to bridge languages and cultures professionally

♣ One of the features that distinguishes a translator from a bilingual speaker is the ability to transfer a verbal or non-verbal message from one language to another maintaining that message while respecting the translation assignment. This means that the practitioner has a good command of transference or bridging skills. However, a bilingual may have the declarative knowledge of two or more linguistic systems or cultures but may fail to bridge those sets of knowledge, especially in a professional context.

For quite a few years now, researchers have mostly followed psychocognitive directives to try to access the “black box” in the translator’s mind. There are two main conflictive points in this approach to research that apply directly to teaching and learning: the search for the most appropriate instrument to measure the translation process and improvement in competence (Think Aloud Protocols, Written Protocols, and so on), and a lack of agreement on the terminology (problem, strategy, procedure, solution, and so on) (see Baker 1992; Beeby et al. (eds.) 2000; González Davies & Scott-Tennent 2001a, 2005; Hatim & Mason 1990; Hurtado 2002; Newmark 1988; Nord 1991; Scott-Tennent and González Davies 2000; Vinay & Darblenet 1958). In our pedagogical context, the path that has proved successful is to use written protocols to help the students and the teachers follow the students’ process and progress, and to come to an agreement as to the terminology in group and class discussions (see below) (González Davies & Scott-Tennent *forthcoming(a)*).

A contrast to the more mental approach is Douglas Robinson’s proposal of a “somatics of translation” where he emphasises the importance of emotions and intuition in our relationship with language (I recommend the first chapter of his book *The Translator’s Turn*, “The Somatics of Translation”). In fact, this approach is in consonance with recent trends in foreign language learning such as Neurolinguistic Programming and Brain Gym, all related in the first instance to Humanistic Principles, Multiple Intelligences and Emotional Intelligence. Some of the activities in this book favour visualising or an auditive or kinaesthetic approach to learning or to exploring certain points (see, among others, the following activities: 4. *Illustrating Cultures*; 15. *Questioning Images*; 17. *Are We Talking about the the Same Drawing?*; 36. *Turn Down The Volume*; 37. *Identifying the Speaker*; 41. *Listen and Guess*; 43. *Games: From One Language to Another*; 44. *The Idioms Game*; 51. *Explorers*; 60. *Accordion Translation and task 3, A Job Interview: Adapting Your Curriculum Vitae*).

For pedagogical purposes, we can design activities, tasks and projects to activate these skills and explore and develop three areas directly related to the transference of languages and cultures appropriately and professionally:

- a. Mental skills: memory reinforcement, mental agility and flexibility, reflecting on translation;
- b. Resourcing skills: paper, electronic and human;
- c. Decision-making skills: problem spotting and solving, creativity, and strategy development.

The following are some suggestions for each of the areas.

### a. Mental skills: memory reinforcement, mental agility and flexibility, reflecting on translation

#### Activity 49. Bilingual chain words: Code-switching

##### *Aims*

- To practise transfer skills such as mental agility and conscious code-switching (from L1 to L2 back to L1)

##### *Level*

Beginners

##### *Grouping*

Groups of four or five students

##### *Approximate timing*

15 minutes

##### *Steps*

- a. The students form groups of four or five and number themselves: 1 to 4 or 5.
- b. This activity can be vocabulary specific if a semantic field is preferred. The teacher calls out a word belonging to a semantic field, e.g. “clothes”. Student 1 says a word in L1 related to the field, e.g. *jacket*, Student 2 says a word in L2 which starts with the last letter of the previous word, e.g. *torerera*, Student 3 says a word in L1 which starts with the last letter of the previous word, e.g. “ankle sock”, and so on. Of course, a more challenging semantic field can be suggested, but remember that code-switching practice is the main point here.
- c. The students continue with the chain until one of them repeats a word or takes more than, say, 10–15 seconds to offer a new one. The last group to finish is the “winner”. Competitiveness should be reduced to its “fun” component and this activity should not be carried out if the teacher considers that it can provoke any tension among the students.
- d. Once a semantic field has been completed, a different one can be called out. The field can be as specific as required.
- e. A class discussion on the problems which arose (concentration, memory, agility, lexis, and so on.) may follow.

#### Activity 50. Deverbalize and paraphrase

##### *Aims*

- To learn to reformulate and change register

- To practise gist reading
- To learn to deverbilise and explain a text in another language (from reading to speaking or writing),
- To practise peer editing
- To practise pre-interpreting skills: memorisation, speed translation, mental agility and so on.

*Level*

Beginners

*Grouping*

Individual, pairs, or groups of three with an observer

*Approximate timing*

It will depend on the text

*Steps*

- a. The students receive news briefs or an article and read them. Two sets of texts are required: one for Student A and one for Student B.
- b. The students read the text once, leave it aside face downwards, jot down notes on a sheet of paper (not more than one page), read the text again and correct their notes. All this is done individually.
- c. Student A sits with Student B and explains the text to Student B from the notes. Student B has Student A's text and underlines or makes notes about points to comment on while he or she is listening to Student A's explanation. Student B should not interrupt Student A.
- d. The same process as in (c) is followed reversing the students' roles.
- e. The students comment on each other's paraphrasing: points which they felt were superfluous, others which should have been included, the sequencing and rhythm of delivery, intonation and clarity of the exposition, and so on.
- e. Finally, a class discussion on common doubts and conclusions may follow.

NB: If you think it could be difficult to concentrate on too many points, the students can be grouped in threes, with one of them acting as observer and commentator of the non-linguistic aspects.

### Activity 51. Explorers

*Aims*

- To practise pre-interpreting skills: consecutive interpreting, transfer skills such as mental agility and memorisation

*Level*

Open

### *Grouping*

Groups of 3 students

### *Approximate timing*

30 minutes

### *Steps*

- a. The students sit in groups of three or, if possible, one behind the other so that they are far away from each other and the situation is more realistic (if the furniture cannot be moved, the students can stand at both ends and the centre of the classroom).
- b. The students have to imagine they are at an International Conference where interpreters are needed. They take turns to be Student A: speakers (or readers if they are working with texts), Student B: listeners, or participants who cannot understand the language in which the text is being delivered, and Student C: interpreters. The topic of the “Conference” can be chosen according to the topic being dealt with in the course (from Cordon Bleu Cooking to a meeting of cardiologists).
- c. Student A starts by reading a text, explaining a story or describing a picture in the L2. Student C interprets into the L1 for Student B. Student B listens and asks questions or makes comments in L1 which the “interpreter” has to relay into the L2 for Student A. This goes on until the teacher indicates the students should move into a different role or until the text has been read or the picture described.
- d. When all the students have played all three roles, they sit together and discuss their feelings, the process and the product. With pictures this works especially well because Student B has to draw what Student A has described to the “interpreter” (Student C) and the drawing/product shows up the process clearly.

*Variation:* Students A and B actually sit quite far away from each other. Student C (the “interpreter”) has to *listen* to what A has to say; *run* to Student B and repeat or reformulate Student A’s message in another language; *run* back to Student A and repeat any questions or comments Student B may have had in another language. Thus, time pressure and memory skills are incorporated.

### **Activity 52.** Film titles: Is this the same film?

#### *Aims*

- To discuss different translations of film titles and possible reasons for the changes

- To become aware of different translation options and degrees of fidelity
- To practise problem spotting and solving
- To reflect on the translation process and product

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

15 minutes

*Steps*

- a. The teacher and the students gather a number of film titles and their translations. It may be useful to take to class newspapers published in the language combinations studied.
- b. The teacher, or, optionally, students in pairs, prepare a “match the columns” activity with film titles and their translation (see sample).
- c. Each pair gives the activity they have prepared to another pair.
- d. The pairs carry out the activity and discuss the answers with each other.
- e. The translations can then be situated on a point in a continuum of degrees of fidelity and classified according to possible translation criteria.
- f. The possible reasons for the changes can be discussed.
- g. Finally, an optional translation can be proposed when necessary.

**Sample (English–Spanish)**

a. The Seven Year Itch	<i>La tentación vive arriba</i> [Temptation Lives Upstairs]
b. Some Like It Hot	<i>Con faldas y a lo loco</i> [With Skirts, Acting the Fool]
c. Singing in the Rain	<i>Cantando bajo la lluvia</i> [Singing in the Rain]
d. The Milagro Beanfield War	<i>Un lugar llamado Milagro</i> [A Place Called Milagro]
e. Pulp Fiction	<i>Pulp fiction</i>

**Activity 53. Gist translation***Aims*

- To practise synthetic translation
- To make pragmatic decisions related to text type
- To practise pre-interpreting skills: memorisation, fast decision-making

- To learn to justify choices

*Level*

Beginners

*Grouping*

Pairs

*Approximate timing*

20 minutes

*Steps*

- Student A reads a text, which is then left aside. The student then translates only what s/he remembers. Student B does the same with another text.
- Students A and B exchange their translations and try to put the text which is new to each of them back into the source language.
- Finally, they compare their rendering with the source text and comment on their translations and the similarities and differences at different levels between the source and the target texts. They also discuss the procedure.

**Activity 54. Reverse dictation**

*Aims*

- To practise speed translation
- To practise transfer skills such as mental agility
- To learn to deal with constraints

*Level*

Flexible

*Grouping*

Individual and pairs

*Approximate timing*

20 minutes (depending on the text)

*Steps*

- The teacher chooses a text to be dictated. The difficulty will depend on the students' ability.
- A possible dictation procedure is suggested:
  - the text is read through to familiarize the students with the content,
  - the text is dictated respecting the sense groups, repeating each one twice,
  - the students compare their dictations,
  - the text is read through once more.



- c. The text is dictated at usual dictation speed *but the students take down the dictation in a different language.*
- d. The teacher presents a possible version of the text in L2 and a class discussion on other possibilities may follow.

*Variation.* Follow the same procedure using ambiguous words and discuss the translations according to the students' levels of interpretation.

### Sample. Blade Runner (Ridley Scott, 1982)

Student A

1. Dictate the text to your partner, who will take it down in Spanish.

Early in the 21st century the TYRELL CORPORATION advanced robot revolution into the NEXUS 6 phase – a being virtually identical to a human – known as a *REPLICANT*. The NEXUS 6 Replicants were superior in strength and agility, and at least equal in intelligence, to the genetic engineers who created them.

*Replicants* were used Off-World as slave labour in the hazardous exploration and colonization of other planets.

Student B

1. Dictate the text to your partner, who will take it down in Spanish.

After a bloody mutiny by a NEXUS 6 combat team in an Off-World colony, Replicants were declared illegal on Earth- under penalty of death.

Special police squads – Blade Runner Units – had orders to shoot to kill, upon detection, any trespassing Replicant.

This was not called execution.

It was called retirement.

2. Compare your translation with the dubbed version. Discuss.

### Dubbed version (for students' correction)

A finales del siglo 21 la TYRELL CORPORATION desarrolló un nuevo tipo de robot llamado Nexus 6, un ser virtualmente idéntico al hombre y conocido como *REPLICANTE*.

Los Replicantes Nexus 6 eran superiores en fuerza y agilidad y al menos iguales en inteligencia a los ingenieros de genética que los crearon.

En el espacio exterior los Replicantes fueron usados como trabajadores esclavos en la arriesgada exploración y la colonización de otros planetas.

Después de la sangrienta rebelión de un equipo de combate Nexus 6 en una colonia sideral, los replicantes fueron declarados proscritos en la tierra bajo pena de muerte.

Brigadas de policía especiales, con el nombre de Unidades de Blade Runners, tenían órdenes de tirar a matar al ver a cualquier Replicante invasor.

A esto no se llamó ejecución. Se le llamó retiro.

**Activity 55. Several languages, one translation**

*Aims*

- To analyse the translation strategies observed in the different texts
- To search for possible justifications and to evaluate the different translations
- To produce a translation from the analysed texts
- To become aware of interferences and of different translation options

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

It will depend on the length of the text

*Steps*

- a. The students receive translations in different languages of the same text (see sample). These are usually easy to find in the case of tourist leaflets.

*Variation 1.* First individually and then in pairs, the students analyse the translations with the source text visible: study of the translation process.

*Variation 2.* First individually and then in pairs, the students must (re)produce the source text as closely as possible from the translations: study of the translation process and product.

**Sample (English–Spanish–French–German)**

*PORT AVENTURA (TARRAGONA)*

<p>Prepárate a disfrutar de unas vacaciones llenas de aventuras. A descubrir un paraíso fascinante entre palmeras, aves tropicales y danzas polinesias, a pasear por la Gran Muralla China y a viajar montado en el “Dragón Khan”. Prepárate a contemplar una ceremonia Maya, a disfrutar de un chili con carne en una cantina Mejicana...</p>	<p>Get ready to enjoy a holiday full of adventure. To discover a fascinating paradise among palm trees, tropical birds and Polynesian dances, to stroll along the Great Wall of China and to travel riding on the Dragon Khan. Get ready to contemplate a Maya ceremony, to enjoy a “chili con carne” in a Mexican “cantina”...</p>
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<p>Prépare-toi à passer des vacances remplies d'aventures. A découvrir un paradis fascinant entre les palmiers, les oiseaux tropicaux et les danses polynésiennes, à te promener sur la Grande Muraille de Chine et à voyager sur le Dragon Khan. Prépare-toi à contempler une cérémonie Maya, à savourer un "chili con carne" dans une Cantine Mexicaine...</p>	<p>Bereite Dich darauf vor, einen Urlaub mit vielen Abenteuern zu genießen; ein traumhaftes Paradies zwischen Palmen mit Tropenvögeln und polynesischen Tänzen zu entdecken, auf der chinesischen Mauer spazierenzugehen und auf "Dragón Khan" zu reisen. Bereite Dich auf die Zeremonie der Sonnenverehrung des Mayavolkes vor und genieße ein Chilipfeffer-Fleischgericht in einer mexikanischen Kantine...</p>
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### Activity 56. Bilingual jumbled texts

#### *Aims*

- To practise code-switching
- To become aware of register
- To practise word play
- To apply creativity
- To introduce dubbing

#### *Level*

Flexible

#### *Grouping*

Individual, pairs

#### *Approximate timing*

60 minutes

#### *Steps*

- a. The teacher prepares an excerpt of an original script. A percentage of the words and expressions will be in the students' native tongue.
- b. The students must rewrite the script either in the SL or in the TL (or in both) depending on the aims of the session.
- c. The students compare their text with the original and the dubbed/subtitled version of the film and discuss the similarities and differences.

### **Sample** (worksheet, English/Spanish)

Harry Potter and the Goblet of Fire / Harry Potter y el cáliz de fuego (J.K.Rowling / Adolfo Muñoz and Nieves Martín (translators))

1. Translate the following bilingual text orally.

#### *The Quidditch mundiales*

Clutching their purchases y, siguiendo al señor Weasley, they all hurried into the wood, following the camino que marcaban los faroles. They could hear the sound of thousands

of people moving around them, shouts and laughter, snatches of singing. La atmósfera de febril emoción se contagiaba fácilmente; Harry couldn't stop grinning.

2. Compare your own translations with the original text and the Spanish translation. Discuss the similarities and differences.

### The Quidditch World Cup

Clutching their purchases, Mr Weasley in the lead, they all hurried into the wood, following the lantern-lit trail. They could hear the sound of thousands of people moving around them, shouts and laughter, snatches of singing. The atmosphere of feverish excitement was highly infectious; Harry couldn't stop grinning.

### Los mundiales de Quidditch

Cogieron todo lo que habían comprado y, siguiendo al señor Weasley, se internaron a toda prisa en el bosque por el camino que marcaban los faroles. Oían los gritos, las risas, los retazos de las canciones de los miles de personas que iban con ellos. La atmósfera de febril emoción se contagiaba fácilmente, y Harry no podía dejar de sonreír.

## Activity 57. Listen and recall (Whispering interpretation)

### *Aims*

- To practise pre-interpreting skills
- To reflect on the transfer skills needed to translate orally
- To discuss translation issues

### *Level*

Intermediate, advanced

### *Grouping*

Pairs

### *Approximate timing*

It will depend on the length of the video excerpt

### *Steps*

- a. The teacher chunks a video film or documentary into workable sections (between 5 and 10 minutes the first time this activity is carried out) and then plays the tape, stopping it after a few minutes.
- b. The students listen to the extracts and try to translate each one orally BEFORE the next one is played.
- c. A discussion may follow on what was going on in their minds, the problems they had and on the results of their pre-interpreting skills.

## Activity 58. One-minute translations

### *Aims*

- To develop specific vocabulary

- To become aware of register
- To practise pre-interpreting skills
- To practise transfer skills such as mental agility
- To transfer cultural references
- To practise speed translation

*Level*

Flexible

*Grouping*

Groups of two or three students

*Approximate timing*

20 minutes

*Steps*

- a. This activity can be carried out with most topics: a cookery recipe, a description, an explanation on how a tool works, and so on.
- b. The teacher asks the students to read the text. A brainstorming session follows in which the students sequence the contents. The vocabulary can be put up on the blackboard. At this stage the vocabulary should be in only one of the languages dealt with in the course.
- c. The students sit in pairs or, preferably, in groups of three and start explaining the contents in the text to each other. They take turns of one minute to speak. They should explain the contents *in a different language* from that which was used in the brainstorming session.
- d. When they have finished, the students write down the problematic vocabulary and expressions and a class discussion may follow.

**Activity 59. Film shadowing and translating**

*Aims*

- To practise pre-interpreting skills
- To reflect on the transfer skills needed to translate orally
- To practise speed translation
- To discuss the process of translation

*Level*

Intermediate or advanced

*Grouping*

Individual or pairs

*Approximate timing*

It will depend on the length of the film or documentary

*Steps*

- a. A video film or documentary chunked into workable sections (between 5 and 10 minutes the first time this activity is carried out).
- b. The students sit looking at the screen. They follow the dialogue silently by moving their lips and repeating *exactly* what is being said in the film (shadowing).
- c. Once they have completed step one satisfactorily, they proceed to translate as they watch. This they should also carry out mentally, in silence.
- d. The teacher turns up the sound and the students try to translate the dialogue orally but silently, only by moving their lips at the same time as the scene is played. In classes with few students, this can be done aloud in pairs.
- e. A discussion on what was going on in their minds, the problems they had and on the results of using pre-interpreting skills may follow.

N.B. This is the kind of activity that the students can carry out to develop their competence at home, without the help of the teacher.

**Activity 60.** Accordion translation*Aims*

- To practise direct, indirect and reverse translation of the same text
- To become aware of interferences
- To practise speed translation
- To discuss issues of translation

*Level*

Flexible

*Grouping*

Groups of 3 or 4 students

*Approximate timing*

60 minutes

*Steps*

- a. The teacher chooses 3 or 4 texts of 30–40 words, depending on whether the groups formed in the class are of 3 or 4 students.
- b. As many copies of the texts are made as groups have been formed.
- c. The students sit in groups of 3/4, each with a pencil. Each member of the group has a different text.
- d. At the teacher's signal, the students translate the text they have on their sheet of paper. They have a limited time to do this and the teacher should

tell them how long they have (this will depend on the text and the level of the students).

- e. Once the allocated time is up, each student passes the text to the student on the right. Before doing this, each student should fold the paper so that the source text is not visible (I have sometimes used an alarm clock set to ring at the right time – this helps to keep to the rhythm much more closely and, supposedly, more objectively than by having the teacher give a signal.)
- f. The next student backtranslates the previous student’s translation, folds the paper to cover all previous texts except the last translation, and passes the paper to the student on the right. This goes on until each student receives the text he or she translated first.
- g. When the students receive the text they translated first, they unfold the whole paper and read and analyse the different translations and backtranslations of the ST: what has been lost on the way? has lexis been more affected than syntax? were there more changes in direct or in reverse translation? how different is the final product from the original text?
- h. All these questions and any others which may arise can be discussed within the group (“translator” – “author” dialogue).
- i. Finally, each student writes a brief essay on the process and the product.

### Sample texts

1. “Psychologic depression is a common consequence of chronic rheumatoid arthritis. From the physician, the patient needs sympathetic understanding of his problems and a willingness to help solve them. When depression is severe, these efforts may be facilitated by the use of antidepressive medication. If anxiety, restlessness, and insomnia are complicating features, the use of mild sedatives or tranquilizers may be indicated.” (*Cecil Textbook of Medicine*, J. Wyngaarden & L. Smith).
2. “They found advertisements for kitchen staff/waitresses at Sid’s Plaice off Kilburn High Road ... They calculated that if they worked six hours a day for five days their living expenses should be comfortably covered. One free fish meal a day would be a bonus.” (*Innocent Blood*, P.D. James).

### Activity 61. Dubbing

#### *Aims*

- To practise dubbing
- To become aware of different translation options
- To overcome constraints

#### *Level*

Intermediate, advanced

*Grouping*

Pairs

*Approximate timing*

It will depend on the film extract

*Steps*

- a. The students receive the source text of an extract from a film and translate it.
- b. They compare their translations with those of other students.
- c. Finally, they listen to the dubbed version and compare what the professional dubbers have done and discuss and justify their own choices.

**Activity 62. Jigsaw viewing***Aims*

- To practise reformulation
- To discuss dubbing
- To practise backtranslation, speed translation and synthetic translation
- To develop memorisation

*Level*

Flexible

*Grouping*

The class is divided into two halves / pairs

*Approximate timing*

60 minutes

*Steps*

- a. A film extract is divided into two parts of about five minutes each (a lot will depend on the amount of dialogue involved).
- b. Half the class (Students A) hear the soundtrack of the first part and translate as much as they can remember for the other half (Students B).
- c. Student B tries to put what Student A told him or her back into the source language.
- d. The same process is reversed (from Student B to student A) with the second part of the extract.
- e. Finally, they all listen to the original dialogue and discuss the similarities and differences.



**b. Resourcing skills: paper, electronic and human****Task 17. What's in a dictionary? Introducing basic resourcing skills***Aims*

- To reflect on dictionaries and their use
- To become critical about finding the right word in a dictionary
- To move away from literal translation
- Linguistic error analysis
- Extralinguistic resourcing
- To create an awareness of the importance of understanding how context may determine a translation choice
- To create an awareness of resourcing tools other than bilingual and monolingual dictionaries
- To create awareness of the importance of spotting cultural referents in a text
- To reflect on the process and strategies followed to solve linguistic errors and cultural transposition

*Level*

Beginners

*Grouping*

Individual, pairs, whole class

*Approximate timing*

4 × 2 hour sessions

N.B. These sessions are best carried out in the library, if possible.

*Steps**Session 1. The ideal dictionary*

- a. The students sit in groups and draw up a list of the characteristics of an ideal monolingual dictionary. They should have different dictionaries to consult.
- b. Once they have discussed and written their list, a brainstorming session follows with the teacher writing their ideas on the blackboard.
- c. Finally, a discussion can follow as to which of the dictionaries that they have with them conforms best to their expectations.
- d. The same procedure is followed as above, but this time for bilingual dictionaries.

**Sample of characteristics proposed by my students**

GENERAL	MONOLINGUAL	BILINGUAL
Year published	All the previous	All the previous
Example sentences	Definitions listed in order of frequency of use	Different translations
Variants of pronunciation	Compounds as sub-entries	Contrasted charts and tables
Word stress	Preposition usage	Diagrams and pictures
Varieties of language	(English) Detailed information on irregular verbs	Contrasted basic grammar
Register	(English) Detailed information on phrasal verbs	Common misuse of words next to entries
Specialist registers	Verb patterns	Indication of false friends
Grammar information		
Word category		
Cross-reference		
Collocations		
Break up words in syllables		
Varieties of spellings		
Good clear introduction to symbols, abbreviations		

**Session 2. Tasks To Improve Dictionary Use**

- a. The students receive a worksheet and carry out the activities (see sample below)

**Sample**

1. **DICTIONARY MISTRANSLATIONS.** Translate the following sentences using a dictionary. When you have finished, correct the authentic mistranslations provided by other students (below) and justify your corrections.

a. Translate:

1. Cook until brown (cooking recipe).
2. Spain's indigenous film industry (newspaper headline).
3. Europe banks on its youth to generate hope (newspaper headline).
4. In the kitchen more men work stirring and pampering unfamiliar-looking items of food (article on Basque Men's Cooking Societies).

b. Correct these authentic mistranslations and justify your corrections:

1. Cook until brown
  - Hornear hasta que se vuelva marrón
  - Poner al horno hasta que se broncee
  - Hornear hasta que ennegrezca

## 2. Spain's indigenous film industry

- La industria primitiva española
- La industria indígena española
- La industria indigente española

## 3. Europe banks on its youth to generate hope

- Los bancos de Europa confían en los jóvenes para generar esperanza.
- Bancos europeos de juventud para generar esperanza
- Europa invierte en su gente joven

## 4. In the kitchen more men work stirring and pampering unfamiliar-looking items of food.

- En la cocina más hombres trabajan conmoviendo y consintiendo una visión antifamiliar de los asuntos del comer

*Session 3. Beyond the Dictionary: Resourcing Skills and Tools I*

- a. In pairs, the students follow the instructions and carry out the first activity in the following worksheet:

**Sample (worksheet)**

## 1. LINGUISTIC ERROR ANALYSIS: DEALING WITH A CLIENT

In pairs (Student A and Student B). Imagine that you are professional translators who have to correct the following mistranslations in a text translated into English by a client who wants you to check his or her mistakes. You, as a translator, have to explain to the client why a certain error has been corrected. The client may not agree straight away, so he or she will ask you, the translator, to give more than one reason for the correction or rephrase it or give more examples... Consult as many sources as necessary and write them down.

Take turns to be the client and the translator.

N.B. Remember that the dictionary won't solve all your problems and that other sources of information must be found (encyclopedias, specialised dictionaries, parallel texts, native speakers, and so on) Imagine that the problems are as follows:

*STUDENT A*

<i>Mistranslation</i>	<i>Possible source text</i>	<i>Problem</i>	<i>Solution</i>	<i>Justifications</i>
It's worth to be explained.				
Say the truth. Say lies.				
They all are dead.				
Go to another countries.				
Pay the water.				

STUDENT B

It is very nice, this story.				
People has nearly forgot- ten.				
They are like we want they are.				
The most of my friends.				
As usually.				

**Possible solutions:** It's worth explaining; Tell the truth. Tell lies; They are all dead; Go to other countries; Pay for the water; This story is very nice; People have nearly forgotten; They are as we want them to be; Most of my friends; As usual.

*Session 4. Beyond the dictionary: Resourcing skills and tools II*

a. The students do the second and third activities in the worksheet, which follow:

2. SENTENCE TRANSLATION: SPECIFIC POINTS OF DISCUSSION.

The following set of sentences has been prepared so that you face specific problems which will encourage you to read your dictionaries carefully or look up words and expressions in specialised dictionaries or reference books. Build up a list of useful reference books which have helped you to carry out the task and share them with the other students in your class.

1. There is a white elephant stall round the corner.

Problem:

Solution:

Documentation:

Final translation:

2. Here comes Sister (at a hospital).

Problem:

Solution:

Documentation:

Final translation:

3. Hot cross buns bring back childhood memories.

Problem:

Solution:

Documentation:

Final translation:

4. He caught the 5.33 train to Hickville, New York, last Tuesday night.

Problem:

Solution:

Documentation:

Final translation:

**Possible problems:** white elephant; Sister; hot cross buns; night (compared to “evening”).

### 3. BEYOND THE DICTIONARY.

You are about to complete a culturally oriented questionnaire with the help of appropriate resourcing tools. In this activity you will have to solve translation problems related to set phrases and culturally bound expressions and, so, become aware of the main resourcing tools for appropriate transpositions at the same time as you practise decision-making when choosing an appropriate translation. Once more, build a list of the sources and share it with the rest of the class.

#### QUESTIONNAIRE

1. What is a B&B?
2. Who are Ernie and Bert? What are their translated names? (children’s TV programme)
3. What does the expression “mad as a hatter” mean? Where does it come from? How could you translate it?
4. Translate the following extract: “I should have gone to Tunisia or the Canary Islands or even Miami Beach, on the Greyhound Bus, hotel included, but y didn’t have the willpower.” *Lady Oracle*, Margaret Atwood (1976).

**Possible answers:** 1. Bed and Breakfast, accommodation; 2. In Spanish: Epi and Blas, from *The Muppets* (*Los Teleñecos*, in Spain); 3. It refers to someone who is mad. It comes from a character in the book *Alice in Wonderland* by Lewis Carroll. “Como una cabra”...; Problem: Greyhound Bus.

### 4. PUTTING YOUR RESOURCING SKILLS INTO PRACTICE: A TRANSLATION.

Translate the text below, from “The Right Wee with Words” (*The Times*, August 1993) and write a comment on any translation problems you come across, and the strategies and sources you use to solve them.

#### Sample text

##### **How do you say shaggy pink nylon fitted carpet in French? SARAH BOSELEY on the problems facing book translators**

Babylon came to Brighton this week. That most English of seaside towns, where multi-lingualism rarely runs much beyond an apologetic “parely-voov anglay?” to the hordes of young foreign language students and tourists struggling against summer gales on the stony beaches, played host to nearly 600 professional translators from some 50 countries. They had come for the th World Congress of the International Federation of Translators –the first time the elegantly-spoken and well-dressed gathering had assembled on these notoriously philistine shores.

But there they were, some of the best linguists in the world, queueing patiently for a coffee while little Jane and Johnny, taking a break from the Jurassic Park spin-off exhibition sharing the conference centre, fought over a Dinosaur

Dog and a Pepsi. But they know a bit about cultural leaps, these people. There is a great deal more to their philosophy than you'd find in the dictionaries.

Their art is not the substitution of one word for another but the rendering of meaning from one culture into another (...)

### Activity 63. Persuasion: Spotting and correcting mistranslations

#### *Aims*

- To practise text-checking
- To revise grammatical structures, vocabulary and expressions
- To spot and solve problems
- To develop resourcing skills
- To learn to justify choices
- To become aware of mistranslations in common everyday manifestations

#### *Level*

Flexible

#### *Grouping*

Pairs

#### *Approximate timing*

45 minutes whenever enough samples have been gathered

#### *Steps*

- a. The students take to class a list of common transfer mistakes taken from the mass media or their own work (they do not have to say so) (see sample).
- b. The class is divided into two halves (A and B). Each half has to correct the sentences and give reasons why they are incorrect. They may use grammar books, dictionaries or any other source books.
- c. A student from A sits with a student from B and they take turns to be the “editor” and the “author” of the incorrect text. The editor has to explain the correction to the author. The author acts as if it were difficult to believe that the sentence is incorrect so that the editor has to give as many reasons as possible (consulting any source available) to persuade the author to correct the mistake.

## Sample sentences (English–Spanish)

<i>Source text</i>	<i>Mistranslation</i>	<i>Backtranslation</i>	<i>Suggested translation</i>
She uses her mother's maiden name.	"Usa el nombre de la doncella de su madre" (newspaper)	[She uses her mother's maid's name]	Usa el nombre de soltera de su madre
"¿Qué pienso de Barcelona?"	"What fodder of Barcelona?" (student's translation)		What do I think of Barcelona?
"He looked at him sheepishly" (Agatha Christie)	Le miró ovejunamente		Le miró con apuro.
<i>Brothers in arms</i> (song – Dire Straits)	"Hermanos en brazos" (heard on the radio)	[ <i>Brothers in arms</i> (not as a synonym of 'weapon')]	Hermanos de fuego / de batalla
Fancy dress (Agatha Christie)	"Vestido de fantasía"	[Fantasy dress]	Disfraz
Sobre todo	"...overcoat" (student's translation)		Above all, especially

## Activity 64. Synthetic translation

*Aims*

- To practise summarising skills and synthetic translation
- To become familiar with specific terminology and its translation
- To practise pre-interpreting skills
- To develop resourcing skills

*Level*

Flexible

*Grouping*

Individual and/or groups

*Approximate timing*

It will depend on the text or audio extract

*Steps*

- a. The students read a text or listen to a video or cassette tape, or teacher's talk on a specific subject related, if possible, to the topics dealt with in their translation course (e.g. court or scientific translation) and including specific terminology.
- b. They take notes as they listen. If necessary, a worksheet or questions can be prepared to help them follow the talk or documentary (see sample).

- c. They write a summary of what they have read or heard and hand it in. They may use parallel texts, dictionaries, and so on. Peer editing can precede the teacher's correction.
- d. Alternatively, a general outline of what should be included can be put up on a transparency and discussed once they have finished the summaries.

### Sample

Abridged worksheet for a video documentary used in the topic "Environment": "Orangutan" (*National Geographic*):

1. DECONTEXTUALIZED VOCABULARY. Group the following words and expressions under different headings and translate them.

- |                  |                        |            |             |
|------------------|------------------------|------------|-------------|
| a. to fell trees | b. to be petrified     | c. timber  | d. to seize |
| e. undergrowth   | f. to be in poor shape | g. to grip | h. to cling |

Suggested KEY for word grouping: forest words, verbs related to holding, feelings of fear

2. CONTEXTUALIZED VOCABULARY. Check your translation of the previous words and expressions when you hear them in the documentary.

3. NOTE-TAKING/TRANSLATED REPORT. Take notes on the following points and hand in a translated group report.

- a. Habitat
- b. Characteristics
- c. Causes of disappearance
- d. Function of the rehabilitation centres
- e. Procedure followed on arrival at the Centre

### c. Decision-making skills: Problem-spotting and solving, creativity and strategy development

♣ For pedagogical purposes, I would like to suggest that translators and students follow – consciously or unconsciously – a five-phase sequence that involves constant shifts between noticing, deciding and justifying skills in the problem-solving process of a translation (González Davies & Scott-Tennent 2005):

1. *general approach to the text*: the choice of specific macro- or micro-decisions,
2. *problem-spotting*: noting, observing or paying special attention to a particular verbal or non-verbal item that can be present either in a text segment (micro level) or in the text as a whole (macro level) and does not permit an automatic or unconscious translation,
3. *brainstorming and choosing strategies*: accessing mental or emotional actions to solve the translation problem: parallel or logical thinking, resourcing, classifying, selecting, drawing mind maps, playing with words, accessing semantic fields and schemata, looking at procedures lists, scanning published translations etc.,



4. *brainstorming and choosing procedures*: considering a range of specific acceptable translation procedures such as explicitation, foot-notes, calques, cultural adaptations, exoticising, reformulations, substitutions, omissions, additions. . . to re-express the source text in a re-creative way,
5. *choosing a final solution*: the translation solution is justified or evaluated according to the translation context.

The following activities and tasks explore and develop the students' competence for each of the stages in the sequence, which may overlap.

### Task 18. Noticing translation problems and exploring solutions

#### *Aims*

- To become aware of translation problems
- To explore possibilities to solve the problems
- To explore ways of verbalising the process that may lead to an appropriate solution (e.g. written protocols)
- To analyse different translations of the same source text and explore the different solutions given to the same problem

#### *Level*

Flexible

#### *Grouping*

Individual, pairs, groups

#### *Approximate timing*

5 × 2 hour sessions (not necessarily consecutive)

♣ Along with the question “How close should my translation be to the original text?”, students usually ask “What can I do when. . .?” and mention a translation problem. Published translations make good pedagogical material that can serve as a basis to help the students explore possible valid answers to their question, following five steps:

1. They examine and discuss published translations of the same texts pinpointing the problems and the different solutions proposed by the different translators (besides the sample below, see, for instance, *Task 15. Treasure Island: In Search of the Original Manuscript*).

**Sample.** *Me alquilo para soñar*, Gabriel García Márquez (the piece describes Neruda)

No he conocido a nadie más parecido a la idea que uno tiene de un Papa renacentista: glotón y refinado. Aun contra su voluntad, siempre era él quien

presidía la mesa. Matilde, su esposa, le ponía un babero que parecía más de peluquería que de comedor, pero era la única manera de impedir que se bañara en salsas. Aquel día en *Carvalleiras* fue ejemplar. Se comió tres langostas enteras descuartizándolas con una maestría de cirujano, y al mismo tiempo devoraba con la vista los platos de todos, e iba picando un poco de cada uno, con un deleite que contagiaba las ganas de comer: las almejas de Galicia, los percebes del Cantábrico, las cigalas de Alicante, las *espardenyas* de la Costa Brava. Mientras tanto, como los franceses, sólo hablaba de otras exquisiteces de cocina, y en especial de los mariscos prehistóricos de Chile que llevaba en el corazón.. De pronto dejó de comer, afinó sus antenas de bogavante, y me dijo en voz muy baja:

– Hay alguien detrás de mi que no deja de mirarme.

### Translation 1. *I Sell My Dreams*, Edith Grossman

I have never known anyone closer to the idea one has of a Renaissance pope: He was gluttonous and refined. Even against his will, he always presided at the table. Matilde, his wife, would put a bib around his neck that belonged in a barber shop rather than a dining room, but it was the only way to keep him from taking a bath in sauce. The day at *Carvalleiras* was typical. He ate three whole lobsters, dissecting them with a surgeon's skill, and at the same time devoured everyone else's plate with his eyes and tasted a little from each with a delight that made the desire to eat contagious: clams from Galicia, mussels from Cantabria, prawns from Alicante, sea cucumbers from the Costa Brava. In the meantime, like the French, he spoke of nothing but other culinary delicacies, in particular the prehistoric shellfish of Chile, which he carried in his heart. All at once he stopped eating, tuned his lobster's antennae, and said to me in a very quiet voice:

“There's someone behind me who won't stop looking at me.”

### Translation 2. *Dreams for Hire*, Nick Castor

I have never known anyone who approximated more closely the received idea of a Renaissance Pope –that mixture of gluttony and refinement – who even against his will, would dominate and preside over any table. Matilde, his wife, wrapped him in a bib which looked more like an apron from a barber-shop than a napkin from a restaurant, but it was the only way to prevent him from being bathed in sauces. That day Neruda ate three lobsters in their entirety, dismembering them with the precision of a surgeon, while concurrently devouring everyone else's dishes with his eyes, until he was unable to resist picking from each plate, with a relish and an appetite that everyone found contagious: clams from Galicia, barnacle geese from Cantabria, prawns from Alicante, swordfish from the Costa Brava. All the while he was talking, just like the French, about other culinary delights, especially the prehistoric shellfish of

Chile that were his heart's favourite. And then suddenly he stopped eating, pricked up his ears like the antennae of a lobster, and whispered to me: "There's someone behind me who keeps staring at me."

2. The teacher or the students model and present translation problems and solutions explicitly and carry out activities and tasks to practise this point.
3. The teacher and the students can reach an agreement as to the operative definitions of translation problem, strategy, procedure and solution (see above and the Glossary for operative definitions and descriptions of each). Gradually, the use of strategies and the application of solutions can be internalised and become automatic (see 2.2. The Undergraduate Stage: Laying the Foundations).
4. The students draw up their own lists of potential problems, strategies, procedures and solutions using the translation problems which have come up during the course. They first do this individually and then, if the facilities are available, contribute to an e-list (see *Task 10. Exposure To Translation Options: Sharing an E-List*). If this should not be possible, they can devote a session to pooling their personal lists and expanding them with the entries of the other students in the class. Different solutions can be accepted for the same problematic segment if they are considered to be appropriate after student and student/teacher discussion and, if necessary, consultation with a field specialist.<sup>12</sup> The following compilation of three translation problems and the range of possible solutions included in Mona Baker's *In Other Words* has always proved useful to introduce and model possible lists. No one-to-one correspondence should be established between problems and strategies or solutions.

#### STRATEGIES PRESENTED TO SOLVE NON-EQUIVALENCE AT WORD LEVEL

##### *Problems*

- a. Culture-specific concepts
- b. The source language concept is not lexicalized in the target language
- c. The source language word is semantically complex
- d. The source and target languages make different distinctions in meaning
- e. The target language lacks a superordinate

##### *Some strategies used by professional translators (Baker 1992:20–43)*

- a. Translation by a more general word (superordinate)
- b. Translation by a more neutral/less expressive word
- c. Translation by cultural substitution
- d. Translation using a loan word or loan word plus explanation
- e. Translation by paraphrase using a related word

- |                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| <p>f. The target language lacks a specific term (hyponym)</p> <p>g. Differences in physical or interpersonal perspective</p> <p>h. Differences in expressive meaning</p> <p>i. Differences in form</p> <p>j. Differences in frequency and purpose of using specific forms</p> <p>k. The use of loan words in the source text</p> | <p>f. Translation by paraphrase using unrelated words</p> <p>g. Translation by omission</p> <p>h. Translation by illustration</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|

#### THE STUDENTS' ADDITIONS TO THE PREVIOUS LIST

- a. explicitation
- b. transliteration
- c. footnote
- d. glossary at end of book

#### STRATEGIES PRESENTED TO SOLVE NON-EQUIVALENCE ABOVE WORD LEVEL: COLLOCATIONS, IDIOMS AND FIXED EXPRESSIONS

##### *Problems*

##### a. COLLOCATIONS

- The engrossing effect of source text patterning can lead, e.g., to involuntary calques
- Misinterpreting the meaning of source language collocation
- The tension between accuracy and naturalness
- Culture-specific collocations
- Marked collocations in the source text

##### b. IDIOMS AND FIXED EXPRESSIONS

- Recognition
- No equivalent in the target language
- A similar counterpart in the target language with a different context of use
- An idiom used in the source text both in its literal and idiomatic sense at the same time
- Difference between the convention, context and frequency of use in the source and target languages

##### *Some strategies used by professional translators (Baker 1992: 46–77)*

##### a. COLLOCATIONS

- be alerted to the potential influence of the source text
- put the translation draft aside for a few hours and return to read the target text so that the possible interfering influence of source text patterning is reduced
- evaluate the significance of a potential change in meaning

- Translation by a marked collocation depending on the constraints of the target language and the purpose of the translation

##### b. IDIOMS AND FIXED EXPRESSIONS

- Resourcing
- Using an idiom of similar meaning and form
- Using an idiom of similar meaning but differing form
- Paraphrase
- Omission
- Compensation
- Rewording
- Translation by paraphrase using unrelated words
- Translation by illustration

## THE STUDENTS' ADDITIONS AND COMMENTS ON THE PREVIOUS LIST

a. Total correspondence<sup>13</sup>

- Find an exact equivalent in meaning, lexis and grammatical structure

## b. Partial correspondence

- Find a correspondence in meaning or form (lexis or structure)
- Coin a new phrase keeping the traditional characteristics of these expressions: lexis, structure and, especially, internal rhyme
- Non-correspondence
- Omission was not felt to be “professional”
- Footnotes, especially for word play
- Leave (“”) in the target text and either paraphrase or translate literally in a footnote or use explicitation

## STRATEGIES PRESENTED TO SOLVE TEXTUAL EQUIVALENCE: COHESION AND COHERENCE

*Problems*

gender  
person  
verb tense  
restrictions of word order  
change of meaning according to word order  
deictics  
  
text type  
genre

*Some strategies used by professional translators*

(*Baker 1992: 119–215*)

adding  
deleting  
reordering  
producing different lexical chains  
explicitation  
rechunking (reorganizing or renumbering paragraphs, sentences)  
repunctuating

## THE STUDENTS' ADDITIONS AND COMMENTS ON THE PREVIOUS

## a. Read:

- aloud
- to somebody else
- by somebody else
- focus on intonation
- gap-filling test for another reader to discuss different translation options

## b. Chunk (discover the internal structure of a text with the help of wh- questions)

## c. Change of word order (“puzzle” with words and clauses until they “fit”)

## d. Analyse target language parallel texts on the same subject and corresponding to the same text type

## e. Be aware of target language legibility and text conventions

5. The students hand in a *written protocol* designed for them to record their solutions to the translation problems found in the texts they have to translate (see below). The standard sheet consists of three columns: in the first, they write down the problem found in the source text, in the second, the range of possible solutions and strategies they explored to solve it, and in the third, their final solution with a justification for their choice. Problems may vary from student to student according mainly to their aptitudes and background knowledge, so I have not found it useful to identify problems in a text beforehand, as they can only be, at best, potential problems, and students may find other segments more problematic. As student personality and diversity are respected, if a student prefers to use a different format, it is accepted as long as it is clear, to the point and they keep to the assignment (see below).

### Samples

Written protocol by Lourdes Molina (originally written in English,, 2000)

Source text: *The Tough Princess* by Martin Waddell, 1990.

PROBLEM	STRATEGIES	FINAL SOLUTION
Onomatopoeic words: These words may be completely different in the translated language.  Ex. “Biff!, went Princess Rosamund, and she knocked the Bad Fairy. . .” ( <i>The Tough Princess</i> by Martin Waddell)	<b>Resourcing:</b> Consult a dictionary for the equivalent of the source of the sound or the reason for the sound that is also its meaning. <b>Read it aloud</b> slowly, then quickly.  <b>Parallel texts:</b> Read dialogue, especially from children’s stories and articles and periodicals for more ideas.	Replace with the most similar onomatopoeic word.          Ex. –¡Plaff!

Written protocol by Bethany and Maria (2001)

Source text: Advertisement *Would You Like to Be a Writer?* by Nick Daws. *The Guardian*, 1999.

We chose an overall strategy of domestication for this advertisement; the objective was to capture the public’s attention and convince them using a familiar advertising format (namely, a bullet format) rather than one that might confuse them or seem strange (the pseudo-news article). This new format is similar to ones found in *El País* and other publications and would be easily recognised by the Spanish public. We tried to incorporate more Spanish “style” – we generally formed longer, more elaborate sentences from the information included in the short, concise English sentences. Rather than having the reader take the trouble to fill out and send in a paper coupon, we also injected some modern technology in the form of a toll-free number and web page (we are aware that we would have to consult the client).

There were a few instances when we had to apply micro-strategies. The “daily, Sunday and weekly” papers made reference to British newspaper categories, which we domesticated by substituting terminology from the typical Spanish press: dominical, diario. One English sentence, “earn while you learn”, used rhythm to create a catchy, more memorable phrase; for the translation we simply used a neutralisation strategy, including the concept without employing a similarly clever phrase.

Written protocol by Juan Antonio Martín (2002)

Source text: *The Growing Pains of Adrian Mole* by Sue Townsend, 1984.

PROBLEM	PROPOSED TRANSLATION	ADVANTAGES	DIASADVANTAGES
BBC and ITV	<i>BBC e ITV</i>	The first TV channel is well-known in Spain, ...	... but not so ITV.
	<i>Los canales británicos BBC e ITV</i> [the British TV channels BBC and ITV]	With a brief explanation, we can help the reader understand the reference.	—
	<i>TV1 y TV5</i> (Spanish TV channels)	The reader would understand the text better.	The “local flavour” is lost and the reader would not expand his/her knowledge of British culture. Also, it would mean naturalizing ALL the references in the book to be coherent ...
FINAL VERSION			
the British TV channels BBC and ITV			
JUSTIFICATION OF FINAL VERSION			
The reference is kept and the reader can learn about British references without long explanations or footnotes. The explanation can be read fluently.			

### Activity 65. Sorting out the message

#### *Aims*

- To become aware of and discuss the influence of the source language on the translator and on translations
- To become aware of translation functions
- To become aware of false friends
- To practise intralinguistic, indirect translation and retranslation
- To learn to make decisions and justify choices
- To interpret a text through image and sound

- To practise context-based translation
- To develop resourcing skills

*Level*

Flexible

*Grouping*

Individual, pairs

*Approximate timing*

It will depend on the length of the text

*Steps*

- a. The students are presented with a text in which translation pitfalls and howlers can be found. Before judging the translation, though, its function should be determined in case what may seem to be mistranslations can be justified for some reason.
- b. Individually, the students read the text and underline the mistranslations.
- c. In pairs, the students try to guess the source word, lexical expression, syntactic construction or whatever, depending on the text. At this stage, parallel texts may be useful.
- d. They rewrite the parts of the text which are clear calques of the source language.
- e. One member of each pair sits with another student from a different pair and they compare their work up to then. At this stage, the teacher should circulate and help with any doubts.
- f. Finally, they return with their original partner and produce a new “translation” from the “new” source text which they have written, or from the actual source text which can be shown on an OHP.

**Sample** (Japanese (no text)–English–Spanish)

## INSTRUCTIONS

<i>Published translated text (a cassette player)</i>	<i>Possible source text</i>	<i>Suggested translation</i>
Usando el jugador de cinta.	Using the tape player / recorder.	Cómo utilizar la grabadora.
Tornea botón de control de volumen.	Turn volume control button.	Pulse la tecla de volumen.
Inserta la cinta por puerta de jugador. Jugador estará ocupado y automáticamente cambia unidad de radio a cinta.	Insert tape in deck. The source will change automatically from radio to tape recorder.	Introduzca una cinta en el magnetófono. La fuente de sonido pasará automáticamente de la radio a la grabadora.
Ajusta control de volumen y balance.	Adjust the left and right volume balance.	Ajuste el equilibrio entre los canales izquierdo y derecho.



### Activity 66. (Monitored) Sight translation

#### *Aims*

- To spot and solve problems
- To practise self- and peer evaluation
- To practise sight translation

#### *Level*

Flexible

#### *Grouping*

Pairs

#### *Approximate timing*

30 minutes

#### *Steps*

- a. The teacher or the students choose two texts in the L1 related to a relevant topic and each student receives one. The students work in pairs, Student A receiving one of the texts and Student B the other.
- b. Individually, each student translates his/her text with the help of any resource material needed.
- c. Once they have finished, Student A carries out a sight translation of the text he or she has *not* translated, i.e. Student B's text. Student B listens and, without interrupting, underlines any interesting points worth commenting on.
- d. Student B sight translates Student A's text and the same procedure is followed.
- e. Students A and B comment on the points of translation that could be improved.
- f. The teacher presents a possible translation of the texts and a class discussion may follow.

### Activity 67. Peer editing

#### *Aims*

- To practise text-checking and professional editing
- To relay a message according to target language expectations
- To assess the end product
- To make decisions
- To spot and solve problems in pairs

#### *Level*

Flexible

*Grouping*

Pairs

*Approximate timing*

30 minutes, depending on the length of the text

*Steps*

- a. The students write a translation of about 200–250 words either in the classroom or at home. In this activity, the text may be the same for all the students, or two texts may be chosen, one for Student A and one for Student B. In this case, the edition will be a more realistic task as the student editors will not know the text until it is presented to them to edit.
- b. The students sit in pairs and exchange their translations.
- c. Individually, with the source text, each student checks another student's translation using the symbols to be found in professional editing –these may vary, of course, and the students should be aware of this possibility (see Brian Mossop *Revising and Editing for Translators 2001*).
- d. They return the edited translation to its “author”.
- e. Each student reads the edited version of the translation.
- f. The pairs sit together and comment on the editing with the “author” of the translation.
- g. Each student takes the translation and rewrites it taking into account what has been discussed with their “editor”.

**Activity 68. Text-checking***Aims*

- To practise text-checking as an activity carried out by translators
- To spot and solve translation problems
- To justify the corrections

*Level*

Flexible

*Grouping*

Pairs

*Approximate timing*

It will depend on the text

*Steps*

- a. The students receive a text to be corrected. It can be a published text or texts from other sources such as other students' compositions or translations. In the latter case, they should not be the work of the group or recent groups.

- b. The students proceed to correct the text (see Brian Mossop *Revising and Editing for Translators* 2001).
- c. Alternatively, a worksheet can be prepared to guide them the first time they carry out this kind of activity (see sample).

### Sample. Tourist leaflet on the Garrotxa area (Catalonia)

The pilgrim that when coming from Gironés region steps for the first time into “La Garrotxa”, reaches a point in which he feels fascinated by an unexpected vision.

When the road that comes sneaking across the hills appears at an open landscape, at the end of a loop, he can suddenly see on his left, right upwards the same river he’s crossing, another bridge. An uncommon bridge, that was built many centuries ago. It’s made with two tracks of tall and unusually-shaped arches. As you go on, it’s easy to see that, right at the other river-bank, the bridge has its basis at the fortified gate of a huge wall behind which Besalú edifications climb a small hill. Increasing the military flavour of the sight, a stout tower, a battlemented one, rises up in the very place where both bridge tracks get joined.

#### WORKSHEET

1. *Spelling*. Note down 4 mis-spelled words in the text and correct them.
2. *Relative clauses*. Can you find any incorrect relative clauses?
3. *Transfer*. Correct the following translations:
  - a. The pilgrim that when coming...
  - b. ...right upwards the same river he’s crossing...
  - c. ...a stout tower, a battlemented one, ...
  - d. ...both bridge tracks get joined.

**Translate the complete sentences in (3) above.**

4. *Vocabulary*. Comment on the following words and find a suitable synonym and translation:
  - a. sneaking
  - b. appears
5. *Register*. Substitute the following for expressions in a suitable register:
  - a. huge wall
  - b. get joined

#### KEY

1. when, It’s, military, bridge
2. pilgrim WHO / bridge, WHICH.
3. a. “The pilgrim who leaves behind the *Gironés* and enters...”; b. “upriver” (“he can see upriver, on his left,...”); c. “a sturdy battlemented tower”; d. “where both bridge spans join”
4. a. (secretly, quietly). Compare “sneak on someone.” See the text above (4.a). ...sneaking road crosses...; b. (suddenly, unexpectedly). ...emerges into...
5. a. high wall/rampart; join (“get”)

**Activity 69. Note-taking***Aims*

- To practise note-taking
- To practise synthetic translation

*Level*

Intermediate, advanced

*Grouping*

Individual

*Approximate timing*

2 sessions × 60 minutes

*Steps*

- a. The students listen to a talk or watch a documentary and take notes. The notes can be taken in either the L2, the L1 or a mixture of both, i.e., whatever the student feels more comfortable with.
- b. The students must write in another language a summary of the talk or documentary, or part of it.
- c. They listen to the talk or documentary again and polish their summary before handing it in.

**Activity 70. Jigsaw translation***Aims*

- To practise sight translation
- To practise team translation
- To discuss translation issues
- To become aware of translation coherence

*Level*

Flexible

*Grouping*

Pairs

*Approximate timing*

60 minutes, depending on the text

*Steps*

- a. A text is chosen for translation. It should be long enough to be divided into two or more parts.
- b. The students are grouped according to the number of parts into which the text has been divided (pairs, threes, and so on.).

- c. Each student translates one part of the text. They may use any resourcing material they need.
- d. Once the students have finished translating their part of the text, they sit in pairs or groups so that there is one student for each part of the text. If a student is left out, he or she can join another student who has translated the same part and they can both represent the part they have translated.
- e. In turns and following the original text, the students read their translation. As the translation is being read out loud, the other student/s read the source text silently. When a point for discussion or clarification arises, they stop and comment on possible translations until an agreement is reached. This continues until the whole translation has been discussed.
- f. Finally, the pair/group produces one translation of the text which has been agreed upon by all the “translators” involved. An agreement on style, register, specific terminology and so on should be reached.

### Task 19. Introducing word play and humour

♣ Humour has traditionally been included in the category of the untranslatable. But let’s start from the beginning, as Carroll’s King of Hearts would say, and ask to what extent supposedly untranslatable passages are really impossible to translate. Could we not replace the famous maxim *traduttore, traditore* with Oliva’s suggestion (1995), *traduttore migliorate*? Why not *transcreator* versus *transtraitor*? Does change always imply loss? As Delabastita (1994:225) asks: “Can a translation reveal new meanings of the original text and, therefore, become part of it?” Perhaps we should consider the issue of the impossibility of translation in the light of these questions. As we know, the Romantics suggested this impossibility and an analysis of the problem was carried out again by the relativists of our century. Post-structuralism and deconstruction have suggested new ways of reading and assessing translations, all of which also raises the question of changing the identity of a text if it is analysed as a literary phenomenon of the target culture. Within Translation Studies, the polysystems theory, cultural studies, the discussions about the visibility of the translator, the emancipating translation and its somatic nature open up new areas for both theoretical analysis and empirical research.

An exploration of the functions and devices of humour can help the students to face the challenge and solve the problems that may arise. Humour, like mirrors, distorts reality and is a subversion of the real world. Plunging into a secondary world which shows the usual everyday world distorted,

subverted, absurd, distant, provokes a relaxation of daily physical and psychological tensions.

A grouping of the common devices of humour which, as we know, are not always politically correct, is suggested in the following diagram and can be discussed and completed by the students as the task develops (González Davies 1999):

## HUMOUR AND TRANSLATION

### Functions

1. *Distortion of reality*
2. *Relaxation of tension*

### Topics

Otherness, Rivalry:	Breaking of rules:	Scatology:
People, Nations, Races	Language, Moral, Social,	Sex, Body
	Natural	

### Language and context

VERBAL \_\_\_\_\_ VISUAL

### Intertextuality

### Cultural references

Word games, like translation, have been with us for centuries and, like translation, are not easy to define. Basically, they manipulate language to provoke different reactions from laughter to pain. Word play presents problems to translation students – and to practitioners, of course – basically because they have to separate meaning from form. A good way to introduce the topic is to reflect first on the potential general problems:

If translating mainly requires reading sensitivity, translating skills, and good expression in the target language, translating challenging texts moreover requires background knowledge, creativity, and a high risk-taking disposition. Activities can be presented related to demanding texts such as those which include coinage, or word play with phonetic and semantic associations. This kind of activity and task usually favour a positive working atmosphere and creativity. They can all be carried out both into or out of the native tongue.

### *Aims*

- To encourage linguistic creativity by coining new words
- To introduce an awareness of the mechanics of language
- To work on semantic meanings
- To become aware of translation in the media
- To become aware of lexical problems: false friends, connotations, associations, and so on.

- To encourage resourcing beyond the (especially bilingual) dictionary
- To contrast the language pair under study

*Level*

Advanced

*Grouping*

Individual, pairs, whole class

*Approximate timing*

3 sessions × 2 hours

Session 1. Coinage

*Steps*

- a. Read out descriptions of devices, categories of people, or anything you can think of but for which there exists no word in the language you are practising.
- b. The students have a certain time, which will depend on their level and the number of words you wish to elicit, to make up a new word to fit the definition. This can be done first individually and then in pairs.
- c. Brainstorm the possibilities and write them on the blackboard.
- d. If the level is suitable, comment on the strategies or procedures the students have used (probably unconsciously), e.g. suffixing, derivation, Latin or Greek root and so on.

**Sample 1** (adapted from Miremadi, 1992)

DEFINITIONS	STUDENTS' SUGGESTIONS
A tool has been made to enable people to scratch their toes – what would you call it?	Toescratcher
A glass through which you see nothing	Noseeglass (no-see-glass)
A person who destroys buildings	Buildingator

**Sample 2. Blade Runner** (Ridley Scott, 1982)

1. Look at the words and expressions and try to fill in the blanks BEFORE you watch the film excerpt. Then watch the film and correct your text.

The .....’s name was Garth. I’d seen him around. That ..... he talked was ....., ..... talk, a ..... of ....., Spanish, German, ..... I didn’t really need a translator. I knew the ..... . Every good ..... did. Gibberish, charmer, lingo, Cityspeak, cop, gutter, Japanese, mishmash, what-have-you.  
\*\*\*\*\*

2. Translate the text. Concentrate on the register and the lexis. You can (should!) be as creative and flexible as possible.

KEY: charmer – hombre encantador/ gibberish – jerga/ Cityspeak – Interlingua/ guttertalk – argot/ mishmash – mezcolanza/ Japanese,... – francés, inglés, italiano, español/ what-have-you – lo que sea/ lingo – lengua / cop – policía

Also, how would you transfer the Cityspeak Garth uses just before this scene? Which languages does he use?

\*\*\*\*\*

**Dubbed version in Spanish.**

(Original text unintelligible!)

- Monsieur, écoutez-moi. Tendrá you que m'acompañer, signore.
- He say you arrested
- No, friend, no equivocado, hombre. No hay más que un boogy man.
- He say you Blade Runner.
- Le Captain Brian, il me ordené que le lleve aunque sea como fiambre.

Session 2. Semantic Associations: The media

*Steps*

- a. Show the students a series of mistranslations from the media (newspapers, radio, films) without giving them the original text.
- b. The students have to guess the original text and spot the problem.
- c. The students translate the original texts but this time the semantic associations should be kept.
- d. Brainstorm the students' translations and write them on the blackboard.
- e. The students themselves choose the most creative translations in the group.

**A. Television samples**

SITUATION	(MIS)TRANSLATION	ORIGINAL TEXT
A girl enters her parents' house and says...	"Odio esta casa. <i>Huele fatal.</i> " [I hate this house. It smells bad.]	I hate this house. It <i>stinks.</i>
A man has been killed. A policeman goes to see the man's wife and says [see columns], after which the wife gets up and opens the safe on the wall.	"No lo entiendo. Antes de morir me dijo 'Mi mujer. A <i>salvo.</i> '" [Safe as in "feeling safe"]	I don't understand. Before dying, he said "My wife. <i>Safe...</i> "

**B. Headline samples**

Headlines can be dealt with in a different way.

*Steps*

- a. Students are asked to look for newspaper headlines both in L1 and L2 (this will depend on their level)
- b. In groups of 4 they pool the headlines and choose 3 or 4
- c. They divide a sheet of paper into as many columns as groups of students there are in the class
- d. They write their chosen headlines in the first column and pass the sheet to another group



- e. Each group in the class must discuss a translation for the headline and write it down in a free column and fold the paper so that the other groups will not see their translation
- f. When the sheet of paper gets back to the group that originally wrote the headlines, this group unfolds the paper and chooses the translation they think is more accurate, not only linguistically but extralinguistically (message, effect, word play, and so on).
- g. The chosen translations are read out aloud and discussed.

ORIGINAL HEADLINE	Translation-group 1	Translation-group 2	Translation-group 3
ADIÓS A LAS ARMAS. Londres propone una de las leyes más duras sobre posesión de pistolas y rifles. ( <i>El Periódico</i> , 20.10.96 / <i>La Vanguardia</i> , 25.2.96) [Farewell to Arms...]			
EL ÁNGEL DE LA GUARDA DE BRUSELAS ( <i>La Vanguardia</i> , 31.12.95) [Guardian Angel in Brussels]			
EN NOM DELS DOLENTS ( <i>Avui</i> , 13.2.97) [In the name of the wicked]			
MUCH ADO ABOUT NUDITY ( <i>The Guardian</i> , June, 1996)			
APPLE BITES BACK AGAIN ( <i>The Guardian</i> , September, 1996)			

### Session 3. Compensation

♣ Compensation can take place when the whole text is taken as the unit of translation. It consists of introducing word play at a different point in the target text so as to create a similar global effect on the receiving readers. For instance, Salvador Oliva could not translate all the word play in Carroll's *Alice in Wonderland* but, in the following example, managed to create his own word play at a point in the text where Carroll had not used any:

Carroll	Oliva (Catalan)
Which way?, holding her hand on the top of her head to feel which way it was growing.	¿Cap a on? ¿Cap a on? ( <i>Cap</i> is both “head” and “in which direction?” in Catalan, so the literal backtranslation could be : “Where?” and, ungrammatically, “Where is my head?”)

In this way, the author’s intention is kept and translation loss is minimised. This is also a common strategy in dubbing sitcoms, for instance.

As a final activity, the students can try to translate a text that presents similar challenges to those they have been exploring.

## 2.2 Sequencing the activities: Tasks

♣ A task is a chain of activities with the same global aim and a final product. The full completion of a task usually takes up several sessions. In each of these, activities that lead along the same path towards the same end are carried out. On the way, both procedural (know *how*) and declarative (know *what*) knowledge are practised and explored (see above).

### Task 20. Humour as a reflection of cultural stereotypes: *Asterix*

#### *Aims*

- To discuss translation issues
- To become aware of different translation options and to learn to justify choices
- To explore creativity and subjectivity
- To become aware of cultural transference
- To develop resourcing skills
- To overcome constraints
- To practise creating similar effects and reader-oriented translation
- To explore L1 and L2 proverbs and expressions

#### *Level*

Advanced

#### *Grouping*

Pairs, group, class

#### *Approximate timing*

2 × 2 hour sessions

### *Steps*

#### Session 1

- a. Each pair receives a photocopy which includes an excerpt of an *Asterix* text in L2 and one in the L1 (they should not be equivalent texts).
- b. Each pair writes the direct and reverse translation paying special attention to the cultural variants and humour.
- c. Each student chooses one of the texts and looks for the student who has the corresponding text number (e.g. 1/ L2 looks for 1/ L1). He or she compares the translation with the published version and takes notes on the relevant points.

#### Session 2

- a. The teacher brainstorms a list of cultural variants and relevant points and writes them on the blackboard or a transparency.
- b. Finally, a general class discussion may follow on cultural stereotypes and their place in translation.
- c. Possible follow-up: Study the dubbing carried out in the *Asterix* films with the help of a short excerpt from a video.

### **Task 21. Fantasy: Horror**

#### *Aims*

- To introduce and reinforce vocabulary related to a given field: fairy tales and horror
- To become aware of stylistic characteristics of this area
- To practise intra- and interlinguistic translation
- To practise oral translation
- To develop resourcing skills
- To become aware of cultural transference
- To introduce subtitling (optional)

#### *Level*

Intermediate, advanced

#### *Grouping*

Individual, pair, group

#### *Approximate timing*

5 sessions × 60 minutes

#### *Steps*

#### Session 1

- a. Each student writes a list in English corresponding to each of the categories given by the teacher in the context of fairy tales (characters (good / evil), place, time, and so on.).

- b. The students compare their lists in pairs, discuss the vocabulary and add any new or interesting words to their own lists. They may use a monolingual dictionary.
- c. A class brainstorm may follow with the teacher writing down and commenting on the most conflictive words on the blackboard or on a transparency.
- d. Each pair translates the vocabulary in their lists. As a bilingual dictionary will probably not be sufficient owing to the connotations of many of the words involved in the topic (Prince Charming: Príncipe Azul, Frog Prince: Príncipe Encantado, and so on.), the students may use specialised dictionaries such as K. Briggs' *Dictionary of Fairies*, parallel texts or any other source of information.
- e. In pairs and without looking at their lists, each student must explain a fairy tale to the other, either in L1 or L2. They take turns to speak for a minute until they finish the story without looking at their lists.
- f. In groups of three, they will now carry out an "interpreting" activity also based on their lists. They should group with two students they have not worked with previously: student A can only speak L2, student B can only speak L1 and student C becomes their "interpreter". Student A explains a fairy tale to student B with the help of student C. Student B may ask questions so student C will be practising direct and reverse oral translation. All three students should carry out the three roles so that they practise L1, L2 and the oral translation skills.

#### Session 2

- a. The students listen to a talk on fantasy literature or horror in L2 (this may be given by the teacher or it may be a recording of a colleague).
- b. The students must take notes and hand in a summary in their native tongue ("synthetic translation"). The summary may be done individually or in groups. References to parallel texts and bibliography on the subject should be included in the talk.

#### Session 3

- a. In groups of three, the students draw a mind map of "horror" vocabulary and expressions on a transparency.
- b. A representative from each group comments on their mind map (see *Task 7. Mind Maps: Visualising, Spotting and Solving Difference*) for the rest of the class. Ideas are exchanged.
- c. The groups exchange their mind maps and translate them.

- d. Finally, a class discussion on the most challenging vocabulary and its translations follows (e.g. the different shades of meaning in “afraid”, “startled”, “frightened”, “scared”).

#### Session 4

- a. The activities in the worksheet below are carried out. Here, the students will go further into syntactic, semantic, cultural and stylistic aspects of fantasy texts (see worksheet below).
- b. A “reverse dictation” of a fantasy literature text may follow: The teacher dictates the text in English and the students take it down in their native tongue.

#### Session 5

- a. If available, audio-visual material may be used.

N.B.: The topic-based sessions can be followed up by a research project related to the topic suggested by the students and guided by the teacher (componential analysis, surveys, error analysis, and so on.).

#### Sample. Students’ worksheet: *Horror*

- a. Read one of the following excerpts carefully, cover it, and translate it *orally*.

STUDENT A. “But the moment that the elephants carrying the princess touched the bad burrow, the seemingly solid earth began to heave and boil, and the whole dread brood of the hellish nest was commoved. Monsters uprose on all sides, every neck at full length, every beak and claw outstretched, every mouth agape. Long-billed heads, horribly jawed faces, knotty tentacles innumerable, went out after Lilith. She lay in an agony of fear, nor dared stir a finger . . . Almost under our feet, shot up the head of an enormous snake, with a laming wallowing glare in its eyes.” (George MacDonald *Lilith* (1895))

STUDENT B. “Prince Prospero . . . bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry – and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterwards, fell prostrate in death the Prince Prospero . . . And Darkness and Decay and the Red Death held illimitable dominion over all.” (E. A. Poe *The Masque of the Red Death* (1842))

- b. In pairs, choose one of the texts and translate it with the help of a dictionary.
- c. Individually, translate the text you and your partner did *not* choose.
- d. Monolingual dictionary. Put the following vocabulary in different groups according to your own criterion.

a. hideous	b. grotesque	c. haunted	d. good
e. evil	f. scalp	g. stink	h. smother
i. exorcise	j. scream	k. howl	l. cry
m. shake	n. shiver	o. feel	p. witch
q. ghost	r. werewolf	s. spirit	t. devil
u. wizard	v. vampire	w. monster	x. fang
y. full moon	z. cemetery		

In pairs, compare your lists and make sure you understand all the vocabulary.

e. Bilingual dictionary. Individually, translate the above vocabulary. Use the dictionary *only* when you have been through the whole list.

f. In pairs, the students carry out the following activities:

- *Student A.* (L1) Choose 10 words from the above list and make up a horror story. DO NOT WRITE ANYTHING. Tell your story to Student B.
- *Student B.* (L2) Listen to SA's story and take notes. Then, you tell SA a horror story using 10 TRANSLATED words from the above list.
- *Student A.* Listen to SB's story and take notes
  - SA (L2) and SB (L1). Write a story from your notes. The "author" should then check your version.
  - (PARTIAL) NON-VERBAL VARIANT: Instead of writing a story, you can draw it and then Student A or B can write a story based on your drawings.

## Task 22. Food and drink exchanges

### *Aims*

- To expand vocabulary related to a given topic
- To practise pre-interpreting skills
- To practise problem identification and resourcing skills
- To practise synthetic translation, speed translation, sight translation
- To develop self-management and self-evaluation skills
- To explore cultural transference

### *Level*

Intermediate

### *Approximate timing*

3 sessions × 60 minutes

### *Grouping*

Individual, pairs, class

### *Steps*

Session 1

- a. Start with *Activity 42*. "What's cooking?"

- b. *Pre-interpreting skills.* The students sit in groups of three. Each student thinks of a recipe and jots down the steps to be followed to make it.
- c. The teacher tells the students that they are at a *Cordon Bleu* Conference and that, as there are cooks from all over the world, there is a problem with the languages. Student A pretends he or she can only speak the L1, Student B does the same in the L2, and Student C acts as “interpreter”.
- d. Student A starts to explain how to prepare the chosen recipe in L1, Student C “interprets” for Student B in the L2, and Student B may ask questions in the L2 which Student C will “interpret” for Student A in the L1.
- e. All three students take turns to play each one of the roles.
- f. *Glossary.* While they are carrying out the activity, they have to write down any problematic vocabulary or expressions which turn up.
- g. Once they have all finished, a brainstorming of all the vocabulary and expressions may follow, or, alternatively, the students have to solve the problem by resourcing for the next class. This is the first step towards the building up of a Glossary of food and drink vocabulary. The students should keep a notebook where they write down the words and expressions.

#### Session 2

- a. *A recipe.* The teacher or the students choose a recipe in L1 for the students to translate. This can be done in class or as homework.
- b. The students compare their translations and add any new vocabulary to their glossaries.
- c. *Cultural contrast.* The teacher or the students prepare a fill-in-the-blanks activity which includes the most challenging vocabulary related to cooking that has been discussed so far during the task. A discussion may follow related to the food and drink which exist in the L1 and the L2 cultures and their possible symbolism.
- d. A cultural follow-up activity could be to contrast mealtimes in the L1 and the L2 cultures (for example, see Newmark 1988: 12).

#### Session 3

- a. *Variation 1. A TV programme.* The teacher can record a TV programme on cooking and prepare a worksheet for the students to complete in class (see worksheet “Paella” below).
- b. *Variation 2. Restaurant jigsaw translation.* Many magazines and some newspapers include an “expert’s opinion” article on local restaurants. This kind of text can provide a good revision of the points dealt with in the task chain (food and drink vocabulary, idioms and expressions related to the topic, procedures for translating recipes, and so on.).

- b1. The teacher divides the text into two or three parts, depending on its length and, in groups of two or three, the students translate their part of the text adding any new vocabulary to their glossaries.
- b2. Without looking at the text or the translation, each student must explain to the other one or two what their part of the text is about. The other students may look at the original text to spot any misinterpretations or important omissions.
- b3. Finally, the students in the group put their translations together and write a final translation to hand in to the teacher or they exchange them for peer correction.

### Sample. Students' worksheet: *Paella*

1/ *Resourcing*. In pairs, write a list of ingredients for a *paella*. Look up the words you don't know in the dictionary. Translate them.

2/ In pairs, compare your lists. Add any new vocabulary to your own lists.

3/ Watch a video recording or listen to your teacher on how to make a *paella*. You may take notes although, preferably, you should try to remember what is said.

4/ Pre-interpreting skills. Form new groups of 3 students. A should speak L1, B, L2 and C must interpret. Student A explains to student B how to make a *paella*. Remember: only student C can speak both languages!

5/ Watch the video recording or listen to your teacher again and try to translate simultaneously in pairs. Change half way through the explanation.

### Task 23. Text and Context

#### *Aims*

- To translate idiomatic expressions and word play
- To become aware of the importance of register
- To relay the source message effect according to target language expectations: humour, irony, stereotype
- To assess the translation product
- To make decisions: problem spotting and solving
- To decide on cultural transpositions
- To interpret text and sound

#### *Level*

Intermediate, advanced

#### *Grouping*

Individual, pairs

#### *Approximate timing*

3 sessions × 2 hours



*Steps*

1. This task consists of three stages:
  - (a) text analysis at the linguistic and interpretative levels
  - (b) translation
  - (c) product assessment (of the students' work only, or of both the students' and the dubbed version, if available)

These stages are clearly outlined in the accompanying worksheet.

**Sample. *Fatal Beatings*. Rowan Atkison, 1992 (partial transcription)**

Headmaster: Well, now, Mr. Perkins, it was good of you to come in. I realise that you're a busy man, but I didn't think this matter could be discussed over the electric telephone.

Mr. Perkins: No, no, absolutely not, headmaster. I mean, if Tommy is in some sort of trouble, then, I'd like to nip it in the bud.

Headmaster: Well, quite frankly, Tommy is in trouble. Recently his behaviour has left a great deal to be desired.

Mr. Perkins: Oh, dear.

Headmaster: He seems to take no interest in school life whatsoever. He refuses to muck in on the sports field, and it's weeks since any master has received any written work from him.

Mr. Perkins: Dear me.

Headmaster: Quite frankly, Mr. Perkins, if he wasn't dead, I'd have him expelled.

Mr. Perkins: I beg your pardon!?

Headmaster: Yes, expelled! If I wasn't making allowances for the fact that your son is dead, he'd be out on his ear.

Mr. Perkins: Tommy's dead?

Headmaster: Yes, he's lying up there in the sickbay now, still as a board and bright green. And this is, I fear, typical of his current attitude.

Mr. Perkins: What?

Headmaster: You see, the boy has no sense of moderation. One moment he's flying around like a paper kite and the next he's completely immovable ... and beginning to smell.

...

Mr. Perkins: Dead?

Headmaster: Deadish. Mr. Perkins, I find this morbid fascination of yours with your son's death quite disturbing. What I'm talking about is his attitude, and quite frankly, I can see where he gets it from.

Mr. Perkins: It wasn't me who beat him to death.

Headmaster: That was perfectly obvious to me from the first day he arrived here. I wondered then, as I wonder now, if he might not have turned out to be a very different boy indeed if you had administered a few fatal beatings earlier.

Mr. Perkins: Are you mad?

Headmaster: I'm furious! In order to accommodate the funeral, I've had to cancel afternoon school on Wednesday!

Mr. Perkins: This is preposterous!

Headmaster: Yes, it is. Or, at least, it would be if it were true.

Mr. Perkins: What?

Headmaster: I've been joking, Mr. Perkins. Pardon me. It's my strange academic sense of humour. I've been pulling your leg.

Mr. Perkins: Oh, Thank God!

Headmaster: I wouldn't have cancelled afternoon school to bury that little shit ...

### **Sample. Worksheet *Fatal Beatings***

#### *1. Feeling a text.*

a/ Read the text silently. Write your reactions in the margin (!, ?, and so on.) or underline any parts you like.

b/ Write down the first three adjectives that come to your mind to describe the text.

c/ Write down three words to describe the headmaster, three for Mr. Perkins and three for Tommy.

d/ Pair work. Discuss your reactions to the text and compare the adjectives/words you have chosen.

e/ Read the dialogue aloud in pairs. Imagine you are drama students and have to represent it. Take into account intonation, emphasis, humour, character building.

f/ Listen to how the professional actors *interpret* the text and discuss their approach as compared to yours. Can you *feel* the text at this stage?

#### *2. Linguistic points*

a/ *Expressions*. Underline the lexical phrases you find in the text and try to find an equivalent in your language. Do they pose translation problems at this stage?

b/ *Character building*. Underline the words and expressions which convey the headmaster's personality. What kind of character is he? Does this pose translation problems at this stage?

3. *Effect on the reader/listener*

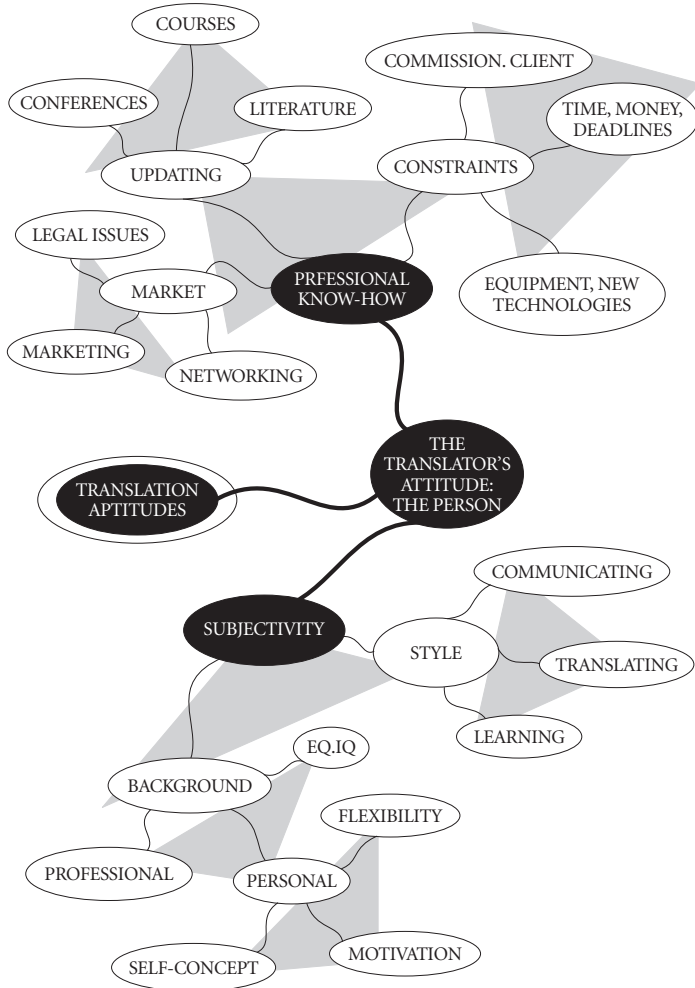
a/ *Humour building*. Basil Hatim talks about "hijacking" words by taking them out of a context to fit them into another (see "contratextuality" in *Discourse and the Translator*, 1990). Can you find any instances of this here? What is the *effect* on the reader/listener? Make a list of "hijacked" words and expressions and try to find correspondences in your language. Do they pose translation problems at this stage?

b/ *Professional translation*. Translate the text taking into account the above and compare your target text with that of the professional dubbing translators, if available. Discuss the similarities and differences.

### 2.3 Linking the activities and tasks. Projects: Moving outside the classroom

♣ Projects are based on translation work that the students themselves have to discuss and solve by working together towards an end product. In the case of an authentic or professional project, the end product will be an authentic translation commissioned by a real client. In the case of a pedagogic project, the activities and tasks will mirror the professional outcome and provide practice of the skills necessary for the students to be competent when an authentic translation is commissioned. In projects, *all* the aspects of translation competence are practiced, both those related to aptitude and those related to attitude. It is crucial that the students know what is expected of them. This can be presented once again by means of a triangle diagram that, in this case, will hold new topics for reflection as well as the already discussed aspects of the translator's aptitude (see Part II, Chapter 2, Section 2.1 (Translation Aptitudes: The Task)).

The translator's attitude refers to the emotional and psychological aspects that will help in the students' professional advancement. The concept also includes the aptitudes, which have been discussed above, and two other features necessary to become competent translators: professional know-how and an understanding of subjectivity. Professional know-how takes into account the constraints under which translators usually work and the ability to manage them: time, money, deadlines, equipment, the assignment, the client or initiator's conditions and characteristics, new technology, etc. Students should also be aware of the importance of keeping up-to-date and attend refresher courses or Conferences and keep up with the literature on Translation Studies. Finally,



it is crucial to be familiar with the market by networking, being acquainted with legal issues and developing marketing skills.

As to the translator's subjectivity, it is directly related to intrapersonal and emotional intelligence: knowing one's strong and weak points and using one's personal and professional background to advantage. Motivation and the willingness to be flexible and open-minded will certainly influence professional success as well. All of this will be reflected in each student's learning, translating and translator styles, which will be different, ranging between risk-taking or prudent, perseverant or capitulating attitudes, to draw on to Campbell's terminology (1991/1998).

The following two projects were real life assignments that had to be completed meeting professional standards.

**Project 2. Translating a calendar for an NGO: The Guatemala project<sup>14</sup>**

*Aims*

- To encourage responsibility and quality performance by carrying out a real life assignment
- To practise resourcing skills
- To apply different solutions to different problems and to learn to justify their choices
- To discuss and compare pedagogical and professional expectations
- To learn to work in teams and unify criteria through negotiation
- To learn to meet deadlines
- To practise computer skills (optional)

*Group characteristics*

Second year undergraduate students with no experience in specialised translation.

*Grouping*

Individual, groups of three students and whole class

*Approximate timing*

Two months (30% class time work and 70% outside class time)

*Steps*

- a. The teacher distributed all the text to the students.
- b. A list with all the students' e-mail addresses was distributed.
- c. Each student read all the text and underlined potential problems. The problems were not always the same for all the students, as usual.
- d. The students divided the text into parts and shared them out, one part per groups of 3 students.
- e. In their groups, the students pooled their first impressions of the whole text and of the part they had been assigned. As they had all read the whole text beforehand, this was a particularly enriching session. All three students worked on *all* the group's part.
- f. Every week there was a one-hour session in which the groups worked together on their part of the translation and could ask the other students and the teacher for advice. The teacher did not provide solutions, but guided the students towards sources and appropriate strategies, pointing out potential problems that may not have been noticed, and so on.
- g. Besides these one-hour sessions, the students communicated via e-mail messages and met outside the classroom.

- h. After two weeks, the students realised that a project coordinator was needed and chose two students to carry out the job. These coordinators also liaised with the teacher.
- i. After another two weeks, each group sent their final draft to the rest of the class. The students read all the translations.
- j. In a two-hour session, the problems were discussed and solutions were suggested.
- k. The groups wrote their final version and gave it to the teacher who worked with the project coordinators to supervise the final version, give back any parts with inconsistencies, and so on.
- l. Finally, the end product was sent to the NGO.
- m. The calendar was published and *Aldea Laura* generously sent each student and the teacher a copy of the calendar (1998/2000). Needless to say, this was a perfect ending for the students' hard work!

### Project 3. Translating children's literature on the web

#### *Aims*

- To explore the real preferences of children by asking them their opinion directly
- To reflect on the causes and consequences of an ever more globalised world
- To discuss multi- and interculturalism, and respect for diversity
- To carry out market research on the tendencies of translation regarding naturalising or exoticising strategies
- To explore in which direction the work of future translators of Children's and Young Adults' Literature should go
- To establish a dynamic and meaningful communication between the protagonists of two stages of education, who played the real life roles of translator and reader/client.
- To explore naturalising and exoticising translation issues
- To include new technologies as a pivotal element in the class: web pages, e-mail exchanges, etc.

#### *Group characteristics*

Fourth year undergraduate students of "Literary translation"

#### *Grouping*

Individual, groups of 5 or 6 students

#### *Approximate timing*

Several sessions throughout the academic year, one session in the Computer Skills class

N.B. The chosen text was a 600 word excerpt from *What-a-Mess* by Frank Muir.

### Steps

#### Stage 0

- a. On the first day, each student was asked to examine four published translations of children's literature concentrating only on naturalising and foreignising strategies. They had four weeks to do this and could work in pairs if they chose to do so.

#### Stage 1

- a. The teacher presented different approaches to defining cultural references and to solving potential translation problems and modelled a range of strategies for the student translators (see also related tasks: 9. *Transferring Miscellaneous Cultural References I*, 11. *Transferring Miscellaneous Cultural References II*, and also: c. Decision-making skills: Problem-spotting and solving, creativity and strategy development in 2.1.3. Transference Skills. Using Strategies to Bridge Languages and Cultures Professionally).

To explore and discuss the concept of cultural referent, the work of Nida (1969), Hanvey (1992) and Venuti, (1995) was presented:

- a.1. Eugene Nida (1969:55) divides cultural references into five groups: material (food and drink, games, units of measure...), ecological (Geography, flora and fauna...), social (Politics, History, leisure...), religious, linguistic (typography, syntax, vocabulary...)
- a.2. Hanvey's classification can then open a discussion on degrees of cultural immersion:

*Level 1: Facts, Stereotypes and Deficiencies.* At this stage there is still a large comprehension gap between the source culture and the target culture.

*Level 2: Shallow comprehension.* Students begin to discern subtle traits in the thought and behaviour of the foreign culture community.

*Level 3: In-Depth Comprehension.* Students start to accept the target culture and understand the reasons behind certain modes of behaviour.

*Level 4: Empathy.* This stage can only be achieved by immersion in the foreign culture.

- a.3. The proposal presented by Hervey et al. (1995) can be discussed to enable students to access different possibilities for the solving of potentially problematic translation segments, (see *Task 10. Exposure To Translation Options: sharing an e-list*)

Once these steps have been carried out, the students will have become aware of the existence of potential translation problems and the strategies that can be used to solve them. They will realize that they can then apply these strategies

to most texts. In this way, problems relate so that they become part of a recognisable pattern (González Davies and Scott-Tennent 2001).

## Stage 2

- a. Six groups were formed in the class. Three of these groups received as an assignment the naturalised translation of 600 words of one of the stories of the series *What-a-Mess* by Frank Muir. The other three groups were asked to translate the same story applying exoticising strategies. Here follow some examples of how certain segments were translated:

SOURCE TEXT	NATURALISED TRANSLATION	EXOTICISED TRANSLATION
<b>What-a-Mess</b>	✓ Trasto ✓ Piltrafilla ✓ Don Desorden	✓ What-a-Mess
<i>Savoy-Ritz-By-Invitation-Only-No- Grown-Ups Luxury Conference and Banqueting Centre Old Welsh dresser</i>	✓ Sala de Banquetes y Conferencias Meliá Sólo para Jóvenes con Invitación ✓ viejo armario valenciano	✓ Sala-de Conferencias-Comedor-de-Gala-de Lujo-Sólo-para- No -Adultos-con-Invitación ✓ vieja cómoda de estilo galés
<i>Archbishop of Canterbury</i>	✓ un armario sin puertas ✓ Arzobispo de Toledo ✓ Conde Pulgoso...	✓ Arzobispo de Canterbury
<i>A medium-sized mongrel puppy and growing</i>	✓ un perrito callejero ✓ un chucho mediano en edad de crecimiento...	✓ un cachorro mestizo mediano que no paraba de crecer
<i>Ryvita, the ladybird</i>	✓ Quelita, la mariquita ✓ Tostarica ✓ Chiribita...	✓ Ryvita
<i>Ladybird, gentlemanbird Coffee Fudge Angel Cake</i>	✓ niña – sergioquito... ✓ tarta de Santiago ✓ intento de pastel de moka...	✓ mariquito ✓ bizcocho Ángel de café ✓ pastel Fudge Angel de café...
<i>Sheikh Hassan of Kabul, Personal Snow-Leopard Hunter to His Majesty King Achmad XXXIV</i>	✓ Laika, la primera perrita astronauta ✓ Caballero de las Orejas caídas, cazador de osos de Sus Majestades los Reyes Católicos	



- b. Tutorial sessions followed in which each of the groups met the teacher and discussed their progress.
- c. Once they had completed their assignments, their translations were distributed on web pages. This was done in the Computer Skills class.<sup>15</sup>

### Stage 3

- a. A follow-up web-based questionnaire was designed by the students after having brainstormed and selected five questions in the class. These were the questions:
  - 1. Which of the two translations do you prefer? A / B
  - 2. What name would *you* have given the main character?
  - 3. Which name do you prefer? Mariquito, Marioquito, Sergioquito, Chiribito, Señor Don Mariquita.
  - 4. Add two types of food to those in the birthday party
  - 5. Write any comments here

The first two questions were directed at discovering the children's preferences as to naturalising or exoticising qualities in a translated story. The third question was chosen so that the children were really aware that they were dealing with translations and, thus, could experiment with a creative approach to the text. The fourth question was included to foment the children's imagination and to see whether they continued along a naturalising or an exoticising line. And the final open question was designed for the children to feel free to express their opinion.

### Stage 4

- a. The three primary schools which had been contacted previously entered the project by accessing the web pages and working on the two stories they had been sent, one naturalised and one exoticised. The children were between 9 and 11 years old (4th and 5th year in Primary School).
- b. The electronic address for each story was <http://www.uvic.es/fchtd/cuentos/7841.html>. The end number was assigned at random and was different for each of the six translations. The children had 4 weeks to read the stories and answer the questionnaire.
- c. The children downloaded the stories in their Computer Skills class, printed them and did further activities and discussed both stories in their Spanish class and the Library Hour before answering the questionnaires and sending them to us. Here are some of their contributions:

Which of the two translations do you prefer? A / B	What name would <i>you</i> have given the main character?	Which name do you prefer?	Add two types of food to those in the birthday party	Write any comments here
◆ A = 54	◆ Golfo	◆ Señor Don Mariquita = 56	◆ Choco con mayonesa	◆ Los dos textos son parecidos pero nos ha gustado más la traducción B porque es más divertida y nos ha hecho reír mucho.
◆ B = 77				◆ Me ha gustado más la decoración B y la historia A. Los nombres de A son más divertidos.
◆ N/A= 4	◆ Juanito	Chiribito = 27	◆ Pastel de serpiente	
	◆ Mosquito el cachorrito	◆ Sergioquito = 15	◆ Pielas descomponentes y carne	
	◆ Señor Jueale	◆ Mariquito = 13	◆ Puros mojados	
	◆ Callejero	◆ Marioquito = 8		
	◆ Perdido...			

- d. We received 135 answers and interacted electronically with some of the children and their teachers. The results were 77 children in favour of a naturalised translation and 54 in favour of an exoticised one. Four questionnaires were invalidated because they had not been filled in appropriately.

### Final stage

The students discussed the conclusions in their groups and later shared their thoughts with the rest of the class. Some of the most relevant points that came up were the following: In spite of the overall tendency of translators and publishers to naturalise, 40% of the children still preferred exotic qualities. Have the other 60% been influenced by publishing trends or do they really prefer the stability and safety procured by naturalising strategies? To what point are individual preferences shaped by the community? Would the result be similar in other communities? Do the preferences have to do with age or social background? What should translators and publishers do? According to the results, it seems that diversity is the answer! (González Davies 2003a)

### Final thoughts ...

I am sometimes asked why I translate, since to many it seems a thankless vocation. Why, they ask, don't I write my own novels, since I have lived (they assume) an interesting life and must by now have an idea of what a novel should be? I can only say that not all translators are closet novelists, and that I do not consider translation to be a lesser art – one that ought to lead to something better. The short, and very personal, answer to the question is: Because I love it. I love to read Chinese; I love to write in English. I love the challenge, the ambiguity, the uncertainty of the enterprise. I love the tension between creativity and fidelity, even the inevitable compromises. And, every once in a while, I find a work so exciting that I'm possessed by the urge to put it into English. In other words, I translate to stay alive. The satisfaction of knowing I've faithfully served two constituencies keeps me happily turning good, bad, and indifferent Chinese prose into readable, accessible, and – yes – even marketable English books. (Goldblatt 2002: 10)

I would like to suggest that this is the kind of voice that our students should be hearing and that it is the teacher's task to help them become self-reliant professionals with appropriate aptitudes and appropriate attitudes towards their job as translators. One way to achieve this is to try and answer positively the questions posed in the introduction – *How much has translation training changed in the last hundred years? Has it kept up with research in pedagogy or in psychology? Can it be taught?* This can be done by including the fields of pedagogy and psychology in the approach, design and procedures chosen to train future translators. This book has suggested that they are crucial for building our students' translation competence, that is, translation training

can be informed by and benefit from research in the fields of pedagogy and psychology.

The approach presented here seeks to integrate three well-known approaches to teaching: the transmissionist, transactional and transformational, leaning heavily, however, on the last two. Expert teachers should be able to assume different roles according to their teaching circumstances: from Lecturers, when a transmissionist session is called for, to Teachers, in a transactional setting, and Facilitators in a transformational environment that favours real life professional practice and hands over the final responsibility for the translation to the students. Circumstances may vary from institution to institution and from student group to student group. Therefore, pedagogical and psychological flexibility become essential for a successful teacher. A one-track approach will certainly impede enriching opportunities for the students to develop their translation competence to the full.

Learning material far from the “read and translate” and the “chalk and talk” directives *can* be designed to facilitate this multiple approach to translator education and favour a student-centred learning process with learner autonomy as its basis. In the design presented here, a global view of issues in translation studies has been considered more satisfactory for the students’ insertion in the professional world. The material not only enables the students to reflect upon translation issues that are not based merely on contrasting languages, but also encourages them to reflect upon contextual and professional factors as well as their disposition towards translation and learning and their self-concept as translators. Doing is usually more effective than only listening, particularly in classes that are hands-on workshops and discussion forums where the activity is guided by an expert translator and teacher and by their own informed criteria in such a way that translation is really viewed as a purposeful activity.

Although the book may be used as a textbook, this was not the original intention. The main aim was to provide teaching ideas that could be adapted to different teaching environments and that could be used with different language combinations. It follows that the activities, tasks and projects need not (and, probably, should not) be carried out in exactly the same way as they have been outlined here, but can serve as a starting point for reflection and creation depending on the circumstances of each learning environment.

Here are a selection of procedures that have been carried out successfully with five kinds of audiences over a period of ten years: advanced foreign language learners interested in translation, EFL teachers who wished to include translation activities in their classroom, English Philology students following an M.A. in Translation, Translation students at a Faculty of Translation, and

Postgraduate and Doctoral students with a Translation degree. In each case, the activities and tasks were designed according to the needs, interests and level of the audience. According to the course assessment questionnaires, their level of satisfaction was very high (the highest marks were given by the participants to the class activities included in the book).

In any case, there is no intention here to put forward a definitive teaching approach. This would be absurd when research in pedagogy points towards a need for flexibility and away from any ideal and infallible teaching solutions. Also, common sense, everyday observation, reflective teaching and active experience point in the same direction and show us that success in teaching and learning depends on an appropriate blending between the approach, the group, the teacher, the course aims and the learning material.

We could conclude that meaningful learning *can* be attained by means of a combination of learner autonomy and team effort, of individual and group work that help our students to lose their fears when faced with the decisions that have to be taken when handling a translation assignment. After all, as the journalist and educator John Huston Finley once said: "Maturity is the capacity to endure uncertainty."

## Glossary

- activity** concrete and brief exercises that help to practise specific points, whether mainly linguistic, encyclopaedic, professional, or related to transference, resourcing or computer skills (González Davies & Scott-Tennent 2005) (*see* task and project).
- adaptation** a user-oriented translation with a loose correspondence between the ST and the TT and which includes changes between the ST and TT cultures (frequent in translations of plays and poems) (Hervey et al. 1995; Newmark 1988).
- adequacy** a translation is adequate when it fulfils the requirements set by the reader's needs and the translation task, i.e. faithfulness and adequacy are not necessarily synonyms (Nord 1997; Hatim & Mason 1990).
- affective meaning** the emotive effect of a linguistic expression on the user (Hervey et al. 1995).
- allusive meaning** the evocative effect of a linguistic expression such as a saying or quotation which does not appear in full in a text (Hervey et al. 1995).
- approach** theories about the nature of translation applied to how it is learnt (*see* design, method, procedures)
- aptitude for learning** the appropriate abilities and mental framework: flexibility to tackle a text and to apply different strategies; adaptability to different texts, contexts and assignments; text-interpreting skills that include problem spotting and solving in addition to high reading and writing proficiency (*see* Part II, Chapter 2, Section 2.1 (Translation Aptitudes: The Task)).
- attitude towards learning and the profession** the students' motivation for embarking on translation studies, their concept of the translation profession, and their self-concept as translators (*see* Part II, Chapter 2, Section 2.3 (The Translator's Attitude: The Person)).
- associative meaning** a linguistic expression which includes stereotyped features usually associated with a referent in a given culture (Hervey et al. 1995).
- attitudinal meaning** a linguistic expression which includes a common attitude or value judgement towards a referent (Hervey et al. 1995).

- backtranslation** to translate a text back into its source language.
- code-switching** the alternating use of two or more languages or language variants in the same text (Hervey et al. 1995).
- cogency** the interrelationship between the ideas in a text. This may vary in different cultures so the translator must be aware of the conventions of rational discourse of both the ST and the TT cultures (Hervey et al. 1995) (*see coherence, cohesion*).
- coherence** a text should hang together according to external factors such as text typography, style or genre conventions (*see cogency, cohesion*).
- cohesion** a text should hang together internally depending on lexical, grammatical and other linguistic devices (*see cogency, coherence*).
- collocative meaning** the evocative effect of a linguistic expression that echoes the word or expression with which it usually collocates (Hervey et al. 1995).
- Communicative Approach** in this pedagogical approach not only linguistic and syntactic accuracy are pursued, but also meaning, in order to communicate adequately in given situations, also from a pragmatic perspective (Asher 1977; Brumfit & Johnson (eds.) 1979; Candlin, (ed.) 1978; Chaudron 1988; Ellis 1992; Halliday et al. 1964; Hanvey 1992; Krashen & Terrel 1983; Nunan 1993; O'Malley & Uhl Chamot 1990; Richards & Rodgers 1986/2001) (*see Cooperative Learning, Humanistic Teaching, Post-Method Condition, Social Constructivism*).
- communicative translation** a reader-oriented translation which conveys the same message as the ST but adapts content and language to the user's context (*see semantic translation*) (Hervey et al. 1995; Newmark 1988).
- competence** what the (student) translator knows about translation: theory, principles, norms, languages, skills, the profession (for an overview of different proposals, *see Orozco 2000*) (*see performance*).
- connotative meaning** meanings which go beyond the primary meaning of a linguistic expression (Hervey et al. 1995).
- consumer-oriented text** a translation written specifically to meet a given user's needs and which may differ accordingly from the ST (Nord 1977).
- constraints** any limitation imposed on the translator or his or her task. Limitations can be internal, i.e., the translator's competence (languages, encyclopedic knowledge, transference skills), or external, i.e., restrictions such as equipment, deadlines, fees, translation programmes, resourcing aids and so on. Constraints can affect the translator's performance.
- Cooperative Learning** according to this pedagogical approach, positive team work – in which each member of the team strives towards attaining the best

- collective performance – can contribute to reducing peer pressure, improving communicative and social skills, bridging linguistic and cultural diversity, and increasing group cohesion, thus resulting in more effective learning (Bassano & Christison 1994; Bennet, Rohlheiser-Bennet & Stevhan 1991; González Davies & Català 1994; Holt 1993; Kessler 1992, Richards & Rodgers 1986/2001, Slavin 1990) (*see* Communicative Approach, Humanistic teaching, Post-method Condition, Social Constructivism).
- crossover** a change in the communication medium, e.g. from oral to written versions (Hervey et al. 1995).
- cultural borrowing** the literal rendering of a cultural reference (Hervey et al. 1995).
- cultural reference** A verbal or non-verbal expression that connotes any material, ecological, social, religious, emotional or linguistic manifestation that can be considered to belong to a given community and admitted as an identity characteristic by those who feel they are members of that community, and that is a potential translation or comprehension problem. A person can belong to more than one community. (González Davies & Scott-Tennent 2005)
- cultural transplantation** the replacement of ST cultural references by TL references (Hervey et al. 1995) (*see* domestication).
- cultural transposition** a cover word for any departures from the ST cultural references (Hervey et al. 1995).
- context** extra-textual features which determine the translation of a linguistic expression or a whole text (Hatim & Mason 1990).
- design** includes classroom dynamics and the syllabus, i.e. the objectives, the selection of contents, the sequencing and approximate timing of the activities, and the teacher's and students' roles in the classroom and the procedures (*see* approach, method, procedure).
- discourse** written or oral conventions at the text level used by a given socio-cultural group (Hatim & Mason 1990; Hervey et al. 1995).
- domestication** a conscious transformation of the source text to make it conform to the target language and culture, favoring the translator's invisibility (Venuti 1995) (*see* cultural transplantation).
- equivalence** a much debated term in Translation Studies for want of a common definition (Kenny, in Baker (ed.) 1998).
- exegetic translation** an expanded TL version of the ST (Hervey et al. 1995).
- exoticism** an ST cultural reference is kept in the TT creating a "foreign" effect (Hervey et al. 1995) (*see* foreignization).



- faithful translation** an author-oriented translation which does not adapt the SL characteristics completely to the TL (Newmark 1988). Degrees of fidelity are a current issue of debate in Translation Studies as a definition of “fidelity” is difficult to reach.
- free translation** a user-oriented translation in which only a global correspondence is kept between the ST and the TT (Hervey et al. 1995; Newmark 1988).
- foreignization** a conscious choice to make the source text visible in the translation (Venuti 1995) (*see* cultural transplantation).
- function of translation** the purpose for which a translation has been commissioned and its users’ expectations (*see* the *skopos* theory of translation in Baker 1998; Nord 1991; Reiss & Vermeer 1984).
- gist translation** also called “synthetic translation”. It is a summarized target language version of the source text (Hervey et al. 1995).
- Humanistic teaching** this approach views the student as a subject who can contribute actively to transforming the group’s as well as his or her own competence and performance, not as an object that receives the teacher’s transmitted knowledge. It favours group learning as well as the positive consequences of affect and of respecting and adapting to different aptitudes and attitudes (Arnold (ed.) 1999; Brown 1971; Csikszentmihalyi 1990; Damasio 1994; Davis, Garside, & Rinvolutri 1998; González Davies 2002; Moskowitz 1978; Richards & Rodgers 1986/2001; Rogers 1994) (*see* Communicative Approach, Cooperative Learning, Post-Method Condition, Social Constructivism).
- idiomatic translation** a reader-oriented translation which includes so-called “natural” or “lively” colloquialisms and idioms in the TT (Newmark 1988).
- illocutionary meaning** the intended meaning of a linguistic expression (Hatim & Mason 1990).
- implicature** the implied meaning of a linguistic expression as opposed to what is actually said (Hatim & Mason 1990; Baker 1992).
- indirect translation** a translation carried out not from the original language in which the source text was written, but from a translation, e.g. most Spanish and Catalan nineteenth century translations of Poe’s works (written in English) come from Beaudelaire’s translations (written in French).
- interference, law of** characteristics of the SL in the TL translation (Toury 1995).
- interlanguage** a degree of evolution in language acquisition between the first stages and (near)native proficiency. Rules from both the SL and the TL are present in linguistic production (Selinker 1972, 1992).

- interlineal translation** a literal rendering of the ST in the TL with no regard for the grammatical order of meaningful units in the TT (Hervey et al. 1995).
- inter-linguistic translation** translation proper, i.e. translation between two languages (Jakobson 1971).
- interpreting** usually referred to oral translation (Baker 1992, 1998; Gile 1995).
- inter-semiotic translation** a translation between two different communication systems, e.g. from the page to the screen (Hervey et al. 1995; Jakobson 1971).
- intertextuality** the echo of different texts to be found in a given text (Baker 1992; Hatim & Mason 1990).
- intra-linguistic translation** translation within the same language, e.g. changing register (Jakobson 1971).
- learning rate** the speed at which learning takes place.
- learning route** the way in which learning takes place.
- literal translation** a word-for-word ST-centred translation in which the SL characteristics are kept (Hervey et al. 1995; Newmark 1988).
- machine-assisted translation** this term can be applied to three kinds of aids: computerised aids such as word processors, translation programmes and fully automatic translation (Freigang in Baker 1998; Sager 1993).
- method** way of teaching translation following given principles and procedures (*see* approach, design, procedure).
- performance** the actual application of translation competence in real life situations (for an overview of different proposals, *see* Orozco 2000) (*see* competence).
- Post-Method Condition** nowadays no one and only method can be regarded as optimal for teaching or learning. Rather, it seems that the key to efficient training lies with flexible teachers trained to put into action different approaches and methods and to adapt to their students by building an adequate scaffolding that gradually disappears as the student becomes an independent agent (*see* Communicative Approach, Cooperative Learning, Humanistic Teaching, Social Constructivism) (Block 2000; Richards & Rodgers 1986/2001).
- process of translation** the steps involved at different levels in the production of a translation (Bell 1992; Hatim & Mason 1990).
- procedure** the means (activities, tasks, projects) by which the approach and design are implemented in the classroom (*see* activities, approach, design, method, tasks, projects).

**product of translation** the final result of the translation process (Bell 1991; Hatim & Mason 1990; Lörcher 1991).

**project** multicompetence assignments that enable the students to engage in pedagogic and professional activities and tasks and work together towards an end product. In the case of an authentic or professional project, the end product will be an authentic translation commissioned by a real client. In the case of a pedagogic project, the activities and tasks will mirror the professional outcome and provide practice of the skills necessary for the students to be competent when an authentic translation is commissioned (Haines 1989; Ribé & Vidal 1993) (*see* activity and task).

**register** the kind of language appropriate to given text types or sociocultural situations (Hatim & Mason 1990; Baker 1992).

**semantic translation** an author-oriented translation different from literal or faithful translation in that it takes into account the TL characteristics to produce a fluent text (*see* communicative translation) (Newmark 1988).

**Social Constructivism** this pedagogical approach views learning as a social act that helps to construct knowledge by building on the previous knowledge, experiences and motives that the students take with them into the classroom: it is about people who interact and transact business in ways that are meaningful to them. Learner autonomy is a crucial concept. (Benson & Voller (eds.) 1997; Kiraly 1995, 2000; Little 1991; Mulligan & Griffin (eds.) 1991; Richards & Rogers 1986/2001; Vygotsky 1978; Williams 1999) (*see* Communicative Approach, Cooperative Learning, Humanistic Teaching).

**task** a chain of activities with the same global aim and a final product. The full completion of a task usually takes up several sessions. In each of these, activities that lead along the same path towards the same end are carried out. On the way, both procedural (know *how*) and declarative (know *what*) knowledge are practised and explored. (Brewster 1996; Bygate, Skehan & Swain (eds.) 2000; González Davies et al. 1994; Nunan 1989; Ribé 1997).

**translation loss** a lack of correspondence between the ST and the TT. Directly referred to metaphors and maxims on translation such as “traduttore, traditore” (for a thorough discussion on translation loss and gain *see* Hervey et al. 1995).

**transmissionist approach to teaching/learning** the traditional product-oriented and teacher-centred learning context where model translations are singled out to be received by unquestioning students who are instructed to “read and translate”.

**transactional approach to teaching/learning** based on cooperative learning, there is group work and interaction, but the teacher still has the final answer to the problems set in the activities; a positive step towards empowering the students.

**transformational approach to teaching/learning** a student and learning-centred context that focuses on collaborative study and exploration of the translation process with the teacher acting as guide and where procedures that bridge class work and extramural practice have a place (Kiraly 2000).

**translation problem** A translation problem can be defined as a verbal or non-verbal segment that can be present either in a text segment (micro level) or in the text as a whole (macro level) and that compels the student/translator to make a conscious decision to apply a motivated translation strategy, procedure and solution from amongst a range of options (González Davies et al. 2001; González Davies & Scott-Tennent 2005; Scott-Tennent et al. 2000) (*see* translation strategy, translation procedure, translation solution).

**translation procedure** concrete acceptable translation options such as explication, foot-notes, calques, cultural adaptations, exoticising, reformulations, substitutions, omissions, additions... to re-express the source text in a re-creative way (Bastin 2000, González Davies et al. 2001; Gil 2003; González Davies & Scott-Tennent 2005).

**translation strategy** also “technique” or “procedure”, a much debated term in Translation Studies. It can refer to the decisions a translator takes when rendering the source text into the target language: a conscious decision or procedure to solve a verbal or nonverbal segment that – potentially – cannot be transferred automatically. The problem may be either in a text segment (micro level) or in the text as a whole (macro level). On detecting a translation or interpretation problem, the mind activates certain skills, and explores available internal or external information to solve it (parallel thinking, resourcing, classification, selection, access to semantic fields, etc.). Here, a strategy is a group of coordinated decisions that link the goals of the translation assignment with the necessary procedures to attain those goals in a given translational context. (Beeby et al. (eds.) 2001; González Davies 1998a; González Davies & Scott-Tennent 2001a, 2005; Lörscher 1991; Scott-Tennent & González Davies 2000) (*see* translation problem, translation solution).

It can also refer to conscious ideological decisions such as domestication (to bring the target text near to the target reader’s culture) or foreignisation (to keep the source text cultural and discursive levels of a text) (Venuti 1995).

**translation solution** a conscious and non-automatic solution applied to a translation problem. The use of strategies and the application of solutions can be internalised and become automatic (González Davies & Scott-Tennent 2001a, 2005; Scott-Tennent & González Davies 2000) (*see* translation procedure, translation solution, translation strategy).

**translationese** or “*translatorese*”, a translation in which SL interference (e.g. calque) can be felt (Newmark 1988).

## Notes

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2. For a detailed description of the difference between learning and acquisition proposed by Krashen adapted to translation, see Kiraly (1995:29) and for the Monitor Theory, see Weller in Krawutschke (1989:44).
3. For a discussion on innate/non-innate translators, see Kiraly (1995:15–16).
4. For a pedagogical discussion on translation loss, see Hervey, Higgins and Haywood (1995:16–17).
5. The transference from the ST to the TT has been expressed in different ways by different theorists. The most pedagogical, perhaps, has been suggested by Jean Delisle (1984), who talks about bridging the gap between language and discourse and suggests eight steps which may form part of the translation process.
6. Here, the prevailing approaches in each period are dealt with. This does not mean that other approaches did not exist, only that they did not occupy a dominant position or did not introduce new ways of thinking. Also, of course, relevant discussions on translation had taken place before the nineteenth century (see Chapter 2).
7. I am grateful to Dr. Eva Espasa for this idea.
8. The sociolinguistic situation in Catalonia has changed in recent years. In 1996, the year in which Oliva's translation was published, 95% of the population could understand Catalan and 45.8% could write it. The main children's periodical written wholly in Catalan, *Cavall Fort*, appeared in 1962 and has a print run of 25,000. There are two TV channels belonging to the Catalan Radio and Television Corporation which broadcast only in Catalan, *TV3* and *Canal 33*. In urban areas such as Barcelona, bilingualism is the norm in the broadcasting of local television channels such as BTV.
9. This text forms part of a professional backtranslation assignment carried out for SOIKOS in Barcelona, 1989. It was coordinated by Robin Rycroft, Head of the SAL (Linguistic Service) of the University of Barcelona and the aim was to assess the reliability of backtranslation for medical texts. This particular text was a questionnaire to assess "Sickness impact profile".
10. Partial transcription of a text prepared by Dr. Philip Banks.

11. Notice the word play between *mummies* and *mammies* which has not been kept in the translation. Class discussion can prove interesting here. A suggested translation could be to stress the first syllable of *mama* in the previous sentence (*māmas*) instead of the second syllable, as happens in the film. Thus, the phonetic word play need not have been lost completely.
12. For an account of an experiment carried out involving the active participation of field specialists in the assessment of the students' translations, see González Davies, M., 1998.
13. This does not correspond to "non-equivalence" as in the heading, but it has been included as the first step suggested by the students that should be discussed before going on to solve actual non-correspondences.
14. I would like to thank Don Kiraly from the FASK at Germesheim (University of Mainz, Germany), and Renate Hänslér from the NGO *Zukunft für Kinder, Aldea Laura e. V.* (Nürnberg, Germany) for sending us this authentic translation assignment.
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## Selected electronic addresses of general interest

<http://blpc.bl.uk>

Database of all books to be found in the *British Library Public Catalogue*, including translations.

[http://cvc.cervantes.es/aula/el\\_atril/](http://cvc.cervantes.es/aula/el_atril/)

Translation workshop belonging to the *Instituto Cervantes*. Sentences and online translation of brief texts open to all from French, Portuguese and English into Spanish.

### Computers

<http://www.acronymfinder.com/>

A dictionary of acronyms, abbreviations and initialisms

<http://whatis.techtarget.com/>

Definitions for the most current IT-related words.

<http://www.lisa.org>

*Localisation Industry Standards Association* (LISA)

<http://babelfish.altavista.com/translate.dyn>

Automatic translation of texts and web pages in several languages

<http://www.wordfisher.com>

*WordFisher* and *WordAlign*: *WordFisher* is a translation project manager.

*WordAlign* is a plug-in for *WordFisher*

### Dictionary links and lists

[www.arl.org/scomm/edir](http://www.arl.org/scomm/edir)

*Dictionary of Electronic Publications*

<http://europa.eu.int/eurodicautom/login.jsp>

European Terminology Database

[www.yourdictionary.com](http://www.yourdictionary.com)

Dictionaries and glossaries in several languages

[www.onelook.com](http://www.onelook.com)

Definitions and translations



### Film scripts

<http://www.script-o-rama.com>

Film scripts in English

<http://www.simplyscripts.com/movie-scripts.html>

Unproduced, movie, radio and television scripts

<http://us.imdb.com>

International Movies Database

### Literature

<http://ota.ahds.ac.uk>

*Oxford Text Archive*. Literary texts online

<http://onlinebooks.library.upenn.edu>

*Online Book Initiative*

<http://cervantesvirtual.com/>

Spanish literature online

<http://catalog.loc.gov/>

Library of Congress Online Catalogue

<http://www.inlibris.com>

Literary resources (online books, journals, publishers, etc.)

<http://www.abp1.com/3funhous/stories/story05.html>

Stories online

### Medicine

<http://www.ncbi.nih.gov/entrez/query.fcgi>

PubMed: citations for biomedical articles back to the 1950's (National Library of medicine)

<http://www.scirus.com/>

Science-specific web page search engine

<http://www.ugr.es/~oncoterm/alpha-index.html>

Oncology, English-Spanish (University of Granada)

[http://www.insp.mx/cisp/publicaciones/mhernandez/1994\\_45.pdf](http://www.insp.mx/cisp/publicaciones/mhernandez/1994_45.pdf)

Epidemiology glossary (English, French, Spanish, Portuguese)

[http://www.who.int/druginformation/vol17num3\\_2003/proplist89.pdf](http://www.who.int/druginformation/vol17num3_2003/proplist89.pdf)

Pharmaceutical products in 3 languages

<http://mel.lib.mi.us/health/health-dictionaries.html>

List of dictionaries and glossaries *The Health Information Resources section of the Michigan Electronic Library (MEL)*

## Teaching

[www.hltmag.co.uk](http://www.hltmag.co.uk)

Humanising Language Teaching

<http://www.geocities.com/SoHo/Workshop/1478/Ejournal.html>

Translation Web Journals

<http://www.fask.uni-mainz.de/user/kiraly/>

Don Kiraly's web page: Alternative Approaches to Translator Education

<http://polaris.umuc.edu/~rouellet/learning/index.html>

Learning and teaching styles

## “Text” or mobile phone language

From <http://www.beckminster.freemove.co.uk/beckoner/dec01/>



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